

THESIS

England - Social life
+ customs

Music - England

THE SOCIAL CONDITIONS AFFECTING THE
FORMS OF ENGLISH MUSIC

By
Evelyn P. Bailey

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CHAPTER I

INTRODUCTION

Statement of Problem

From the earliest stages of human existence, man has been trying to express his emotional desires through the medium of music. In times of sorrow, in times of joy, music has always come forth as an outburst of the human soul. There has always been some kind of music, crude, perhaps, but nevertheless reflecting the ideas of the social life that gave it birth. Anthropologists say that no primitive race has yet been found that has not had music.

The human race has been so endowed with a highly developed nervous system that it has always been very susceptible to environmental forces, some sounds being disagreeable to the human ear while others are most pleasant to hear. Through experience, the primitive man discovered the advantages of certain sounds in his warlike struggle for existence and in so doing perceived that by blowing upon reeds of the same length he could make similar sounds and that, by varying the length of the reeds, he could produce different sounds. He also learned that by the use of different materials found in his wanderings over mountains and forests he could produce even better sounds, and so crude instruments to blow, beat, and pluck were devised as far back as the knowledge of man extends. However, these sounds were only noises and were more or less annoying to man's acoustic sensibilities until the druids, in

listening to the oracles of Voluspa⁽¹⁾, observed the presence of "measured phrases of regular form" with a particular harmony varying according to the subject matter. These tones seemed to differ from the ordinary language and, upon imitating the several tones which they heard, the priests found through much hard work that they were able to reproduce the intonations, perceiving that they were harmoniously arranged according to fixed rules and observing that all things must have form to be beautiful. Without a plan, all things would be in a chaotic condition. Many sounds may be heard successively, but unless there is some kind of order to these tones "music" is not produced.

All "music" must have a structural design. Musically, form is a term that signifies the arrangement of sounds in respect to rhythm, melody, and harmony. By rhythm is meant the grouping of notes with reference to duration and accent. Melody refers to the distribution of tones with reference to their succession. Harmony means the fitting together of sounds in respect to three principles, namely, unity, contrast, and balance. Form in music is the objective expression of ideas, and these must follow in consecutive order to produce a musical composition. As the embryo develops into man, passing through the various orderly stages, so a single idea may develop into the symphony. Form is not static but, as stated by Oswald Spengler, is something mobile, something becoming, something passing. With this thought in mind and looking into the past, one may readily see that in certain periods of a

(1) Fabre d'Olivet, Hermeneutic Interpretation of the Social State of Man, p. 93.

nation definite musical forms were born, lived, and died. Many social situations such as war, labor, religion, pleasure, economic conditions, scientific inventions, and industrial life called for symbolic expressions in the different forms of music. There are two general classes of forms, the monophonic, or a single voiced music, and polyphonic, or many voiced, and it is under these divisions that all the forms of music fall. The plain song, anthem, chorale, dances, madrigal, ballad, round, operatic form, sonata, and symphony are only a few of the many forms that may be mentioned.

Purpose

The purpose of this thesis is not to analyze the different forms nor to write a history of music, but rather to show how social conditions do play a large part in the musical art of a nation. England has been chosen as the country to be studied because of her highly developed social life and because music has always been so significant among all classes of her people. Many very good histories on English music have been written, but the stress has been placed upon the individual musicians. The influence of society on music has not received due consideration. Although individuals play an important rôle in the progress of civilization, the weakness or strength of a nation does not depend on any one person or group of people. All have a part to play and, for this reason, the social life in relation to art should not be neglected. The interacting personalities of different ages change from year to year, but the basic groups are permanent and, like society which is a complex of groups, they have all the advantages of custom and tradition. It is through the many groups that the individuals

and institutions are fed.

Customs and institutions⁽²⁾ differ according to "rationality and complexity"; whereas the former are merely specific habits that are passed from one generation to another, the latter are "complex, integrated organizations⁽³⁾ of collective behavior, established in the social heritage and meeting some persistent need or want". As the fundamental needs of life vary, so do the several institutions take on definite forms by which they may be recognized, such as art, religion, nation, government, school, church, family, and so forth. In all social life, these institutions are constantly interacting, overlapping, and interplaying with one another. The writer wishes to show this reciprocal relationship between the institutions depicting how the people of this particular nation lived, what they enjoyed, and showing how these factors influenced their music which is a part of the institution of art.

Institutions are set types of group life. They are made up of intimate, distinctive characteristics related and integrated into an organic whole to carry on the functions of life. Just as the symphony⁽⁴⁾ is an unfolding of various recurring thematic developments, so are institutions the expressions of human thoughts and actions that have been patterned into definite repeated forms. Institutions exemplify "enduring sentiments, beliefs, customs, and symbols" that have evolved from the stratification of time.

(2) Cooley, Angell and Carr, Introductory Sociology, p. 95.
(3) Ibid., p. 402.
(4) Ibid., p. 403.

Methods

In making any sociological study, several methods⁽⁵⁾ present themselves, all of which are valuable and none of which are infallible. The statistical, historical, case study, life history methods, and so forth all have their place and should be used according to the type of investigation.

Probably of all the methods the statistical one gives the most accurate and objective picture of social life showing uniformities in trends and correlations and making it possible to test hypotheses that arise in case studies, but this method has its limitations also. In the first place, the reliability of data collected depends upon the accuracy of the figures; secondly, it tends to generalize and minimize the influence of individual items, leaving out human reality; thirdly, it can only measure traits and phenomena which tend to follow a normal bell shaped curve; and fourthly, the statistical method cannot be used for studying the remote past.

The historical method is most useful in interpreting the relationships of groups and established institutions in spite of the fact that historical material varies considerably according to the remoteness of the historian's collected data and the fallacy of his recording. Moreover, certain statements cannot be verified because of lost material and many valuable details that would throw light upon an understanding of a social situation are oftentimes neglected; but through

(5) G. A. Lundberg, Social Research, Chap. IV.

comparative study of historical documents and so forth one can at least secure quite an accurate picture of the past by which he may predict the future to a marked degree.

The case study method is a study of life histories as distinguished from the indirect bearing upon historical material. This method is valuable in the study of minute facts that are limited by time and space during an individual's life or the processes of an institution.

The life history method uses both the historical and case study methods combining them in the analysis of the number and relationship of factors through a natural cycle, showing crises, tensions, attitudes, and so forth. This method is most valuable in the study of personality types in relationship to social life and also in the study of institutions.

In this particular study, "The Social Conditions Affecting the Forms of English Music", the historical and life history methods have been used with histories of English music, diaries, documents, manuscripts, and social histories. The information is indirect in some instances for it is impossible to look back into the past and interpret accurately the thoughts and feelings that were behind an art work. The facts thus gathered are merely aids in this endeavor.

Similar Studies

The writer has not found any study similar to this one. In fact, the writers dealing with the social conditions of England have sadly neglected music. Traill, in his many volumes of social life, has given much attention to other phases of art but there are very few references to music and most of the historians in considering the social life of the

English have not mentioned music. Musical art is not something that springs up and grows by itself but is related to the social life that gave it birth, being influenced by that life and in turn exercising its influence upon it. Although the effects of music upon social life have been considered somewhat by different writers, the picture of the relationship of music and social life cannot be complete until the effect of social life upon music has received due consideration.

Consequently, the writer of this paper wishes to emphasize the part that individual and social life play in the reciprocal relationships of institutions, thus depicting "The Social Conditions Affecting the Forms of English Music".

The British Isles.



A few minutes' study of this map will make clear some of the geographical factors that have helped shape English history. First and foremost, the British Isles are surrounded by the sea, which serves as a barrier to shut out enemies and as a highway for commerce. The sunken coastline provides many good harbors, and the tidal rivers provide easy communication with the interior. The smallness of the country—it is less than half as large as Texas—has impelled its crowded people to cross the seas and found new colonies, until today the British flag waves over a quarter of the earth's land surface. Observe that the chief highland areas are in Wales and Scotland. This explains why the Welsh and Scotch have retained the old Celtic racial character in far greater degree than the lowland people, who became fused with their Teutonic and Norman conquerors. The Irish, too, have remained predominantly Celtic, thanks to the water barrier that separates Ireland from its sister island. The position of the islands with reference to continental Europe gives them exceptional commercial advantages. They command the English Channel, which is the chief maritime artery of European commerce, and thus have easy access to the chief European ports.

CHAPTER II

THE PHYSICAL AND HISTORICAL BACKGROUND

Location of England

It is necessary, before studying the culture of a country, to review briefly some of its physical features, because it is upon these that the growth of a nation to a certain extent depends. People would not migrate to a country if there were not possibilities of earning a livelihood. The hills, lakes, plains, and rivers either stretch out welcoming hands to the wanderer or bar him from a home. Likewise, the scenery and climate may inspire people to nobler thoughts and deeds, or they may make them slovenly, care free creatures. Polybius⁽¹⁾ informs us that it took music to soften the manner of the Arcadians who lived in a cold, gloomy country.

Lying in the latitude of Labrador is Great Britain, an island divided into three parts, namely, Scotland, England, and Wales. England is comparatively small, extending three hundred and fifty miles north to south and two hundred and ten miles east to west, having an area of 50,874 square miles. The western hills rise like little islands out of the low plains and are often wild and rugged while lowlands cover the eastern part of the country. The Cheviot Hills divide England and Scotland, and extending south into England is the Pennine Range of mountains not so high as of old as it has worn away with age. In the south are the Downs and Devon Hills.

England has always been a fertile country with plenty of water supply furnished by beautiful lakes and navigable rivers,

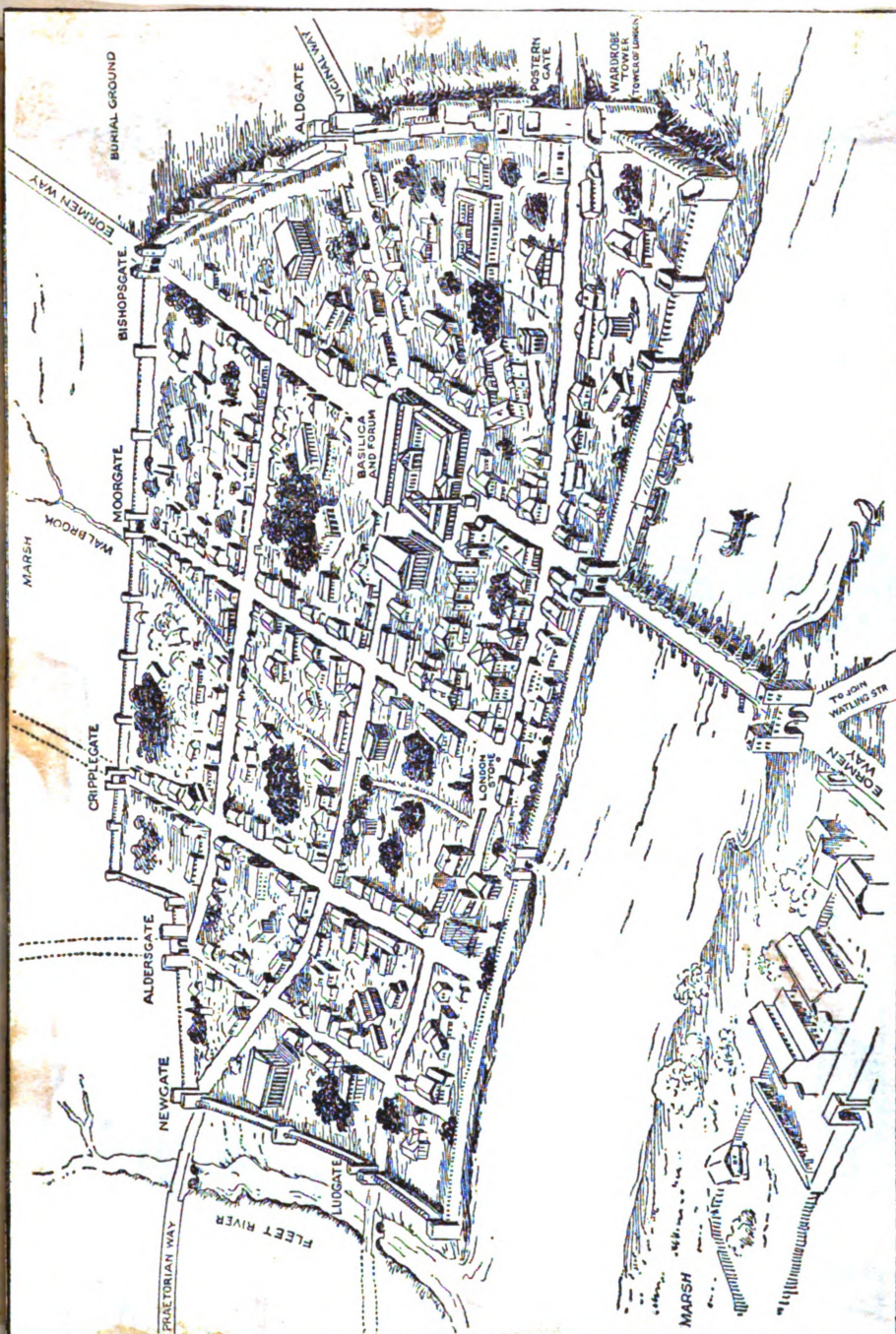
(1) Baron De Montesquieu, Spirit of Laws, Book IV, Chap. VIII, p. 47.

not artificially made but existing from prehistoric times. The abundance of water surrounding England formed a barrier to her people in early history. Nowhere is the sea more than one hundred miles away. In a letter called the "Groans of the Britons", written to a Roman General asking for aid, there is the following statement: "The barbarians drive us to the sea, the sea throws us back on the barbarians". The Channel likewise was an unruly barrier, and it took time for musical as well as other influences to reach England from abroad.

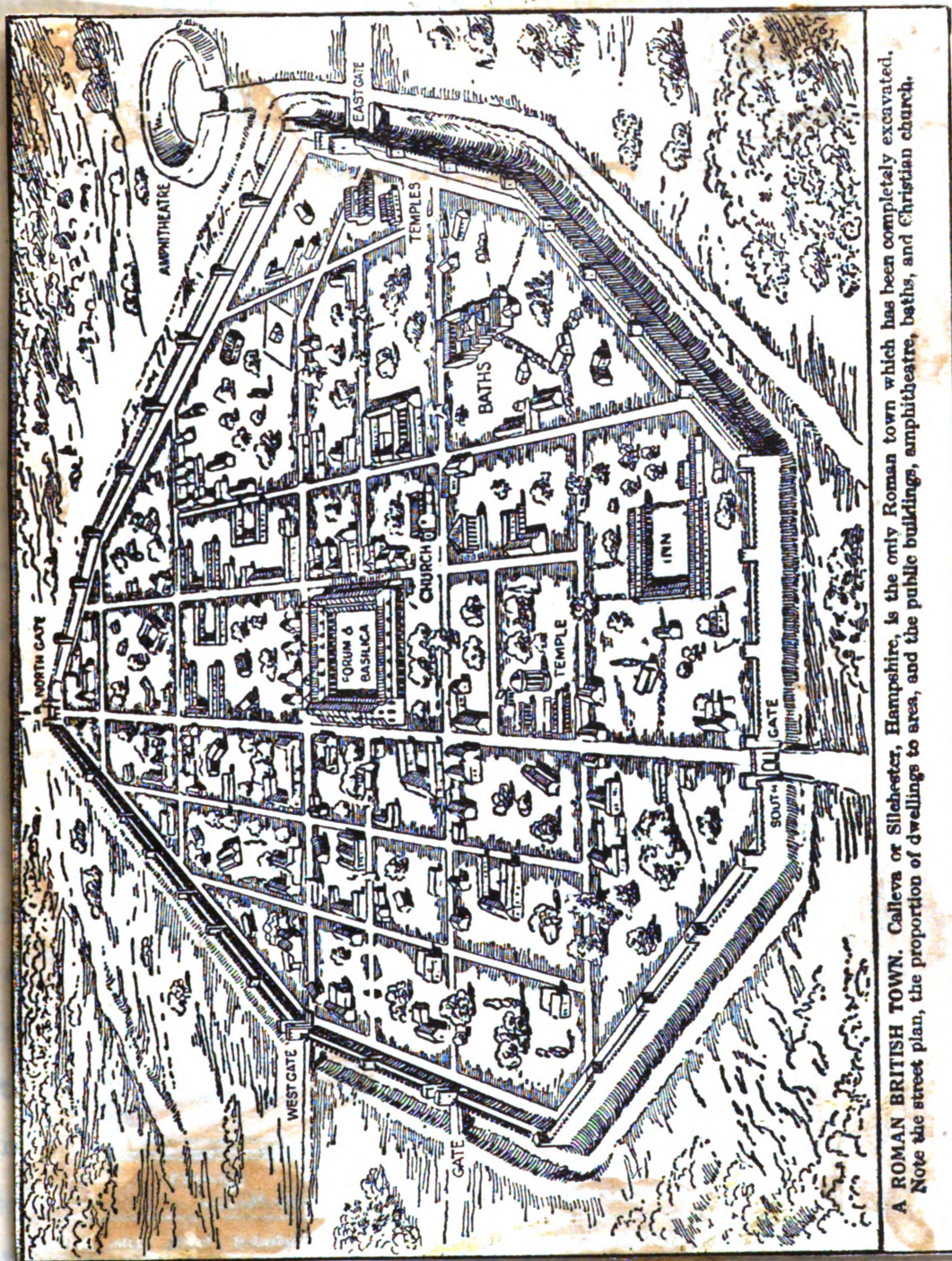
Climate and Occupations

The climate in England has always been favorable to an influx of population. The southwesterly winds, blowing across the warm ocean, make the winter season mild and the summers cool, the latter being explained by the fact that in northern latitudes the sun's rays are low and the breeze from the ocean is cooler than the land heated by a summer sun. Weather of this kind has always been conducive throughout the years to active exercise on the part of the individuals who have lived here. The dense fogs that are so prevalent in England have had an atmospheric effect on the people, who have been of sentimental temperaments. Paintings and music have both been inspired by the appreciation of that sense of mystery that comes as the artist looks across the fields to the vapors arising from the hills. The long twilights have also thrilled the people throughout the ages, and all visitors to this country enjoy telling of the songs that are sung as the people gather at the water's edge around the campfire to watch the sun as it steals away behind the hills.

Mining, fishing, agriculture, manufacturing, and commerce have always been the chief industries of this little country.



ROMAN LONDON. The city was the largest in Roman Britain. The wall was 20 feet high, 8 feet thick at the base and 3 miles in circumference. The area enclosed, 324 acres, was equalled by few cities in the Empire.



A ROMAN BRITISH TOWN. Calleva or Silchester, Hampshire, is the only Roman town which has been completely excavated. Note the street plan, the proportion of dwellings to area, and the public buildings, amphitheatre, baths, and Christian church.

Although dense forests covered this land in olden days, lumbering was not important, and today lumber is one of the main imports. Tin, found in the southwestern part of England, greatly attracted the people from southern Europe. Even before the time of Caesar, Phoenician merchants in galleys driven by slaves found their way across the waters from the Mediterranean to obtain tin for use in the manufacture of bronze.

History.

The history of England starts with the year 55 B. C. when Julius Caesar⁽²⁾ led an expedition to the shores of England, because the people dwelling there were helping the Gauls whom Caesar was conquering. His first expedition did not proceed very far into England, but his second expedition went up the Thames to a village with thatch roofed cabins surrounded by swamps and forests near what is now London. Here they found a blue eyed people, who lived on milk and flesh and dressed in hides, belonging to the Keltic race and calling themselves "Britons". The customs of these people did not differ widely from the Gauls. Later the Romans organized a province among these people in the southern part of the country. There still remain traces of a wall of stone said to have been built by Hadrian in 121 A. D., who endeavored to protect the people from the savage Picts of the north. The exact date of the Germanic Invasion is a controversial question. However, the Venerable Bede⁽³⁾ (673-735), a monk of Jarrow (on the Tyne), in his book on the "Ecclesiastical History of England", gives the date as 449. At least, by the Fifth Century the country was in the hands of

(2) Caesar's Gallic War, Book V, Chap. XIV.

(3) Venerable Bede, Ecclesiastical History of England, p. 22, Chap. XV.

the Germanic tribes after a series of long invasions. According to this same writer, the invaders belonged to three tribes, the Angles, Saxons, and Jutes. Linguistic history⁽⁴⁾ verifies this statement, as the linguists have recorded three separate dialects: the Anglian in the north with two subdivisions, the Northumbrian and Mercia; the Saxon dialects in the greater part of the south, the most important of which was West Saxon; and Kentish, the dialect of the Jutes. As the formation of dialects depends upon the development of different groups or series of tendencies among communities which are isolated from one another, there is reason to believe that the customs and manners of these groups of people varied to some extent although, as H. G. Wells⁽⁵⁾ in his "Outline of History" states, the racial and social differences between the Angle, Saxon, and Jute were smaller than the English imaginations deemed them. The isolation was mostly a psychological factor. According to Gildas (516-570 A. D.) there were some twenty-eight principal cities where the families of rich nobles lived. London was crowded with merchants. Bede⁽⁶⁾ tells us that the home of the Angles was between that of the Jutes and Saxons in the portion of North Germany called Schlegwig-Angeln. These invaders were divided into a number of fluctuating kingdoms when they reached England. The kingdoms of Kent, Wessex, Essex, Sussex, Mercia, Northumbria, and East Anglia were founded, and these were constantly at war due to the supremacy of different rulers. About 827 A. D. the scattered English kingdoms were united for the first time into a single kingdom

(4) Henry Cecil Wyld, Historical Study of the Mother Tongue, p. 216.

(5) H. G. Wells, Outline of History, p. 619.

(6) Venerable Bede, op. cit., p. 23.

under Alfred the Great and, since this ruler's time, the country has been divided into counties or shires and into parishes. The northern counties were divided into wards, Kent and Lincoln into lathes or sokes, and York into ridings, each of which was regarded as a county by itself. A great number of Scandinavian families settled in Norfolk, Suffolk, Lincolnshire, Yorkshire, Northumberland, Cumberland, and Westmorland.

The Norman French in 1066, under William the Conqueror, came to Sussex in the southeast of England and, after conquering the country, divided it into 60,000 estates, each governed by a feudal lord. In the course of time, the distinction between the Normans and Saxons passed away and from their union arose the English people of today.

In the southwest extremity of England there are traces of many an early theme, the folk song, the song of the soil, and the carol. The conditions under which some of these natural outbursts diffused and grew into more complex form of English music will be discussed in the next chapter.

"A race does not migrate. Men migrate, and their successive generations are born in ever changing landscapes; but the landscape exercises a secret force upon the plant nature in them and eventually the race expression is completely transformed by the extinction of the old and the appearance of a new one."⁽⁷⁾

(7) Oswald Spengler, Decline of the West, p. 119.

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CHAPTER III

THE RELATION OF THE SOCIAL CONDITIONS TO THE MUSIC OF ENGLAND'S EARLY HISTORY

The Influence of Cultural Diffusion

The sum total of the ways of thinking and acting of a social group in the past and present may be defined as culture.⁽¹⁾ Spengler⁽²⁾ distinguishes between primitive culture and high culture, the one as the "sum of the expression forms of primitive groupings, the other as the waking - being of a single huge organism that makes not only customs, myths, technique, and art but the peoples and classes vessels of one single form language and one single history". All tribes, races, nations have some kind of a common culture system and through the diffusion of cultures the culture patterns and complexes are spread. Since culture patterns are inert, lifeless, and objective, they must be carried through human contacts by means of social processes, directly or indirectly. Culture diffusion may be natural and naive or purposeful and organized, the former being represented directly by immigrants and indirectly through literature, the latter directly by conquest, colonization, missionaries or indirectly by radio. By means of diffusion, culture patterns may be borrowed and either imitated or changed to meet the new situation. New art plans may develop by borrowing ideas or suggestions.

The Kelts who settled England, no doubt, lost many of their worldly material possessions in their wanderings across the country but their songs remained with them when they reached

(1) Emory Bogardus, Contemporary Sociology, p. 84.

(2) Oswald Spengler, Decline of the West, Vol. II, p. 36.

this new land where they enslaved the Iberians who were living there. Caesar,⁽³⁾ in his Commentaries, tells of sending Caius Volusenus ahead into England with orders to observe all the customs of these Britons. He reported druidical songs sung over sacrificial fires by priests, bards, and ovates robed in white, blue, and green. The druids were priests of the ancient Celtic religion who formed an exclusive class and shared with the nobility and knights the rule over the people. Their duty was to preside at the sacrifices, instruct the youth, and guard the secret doctrines of religion. They settled the difficulties between the several tribes and practiced the art of prophecy and of sacred minstrelsy. The druidical songs were in the form of complaints or chants. The druids are said to have memorized a great many verses as they did not commit their lore to any form of notation because they did not want the masses to divulge them or the learned to devote themselves to efforts of memory dependent on writing. All their branches of knowledge they kept secret from the masses. For these reasons, there are no traces of these songs but it is known that voices were lifted to the sun and moon and traditional gods whom the Britons worshipped. Excited women, dressed in black with long loose hair and brandishing torches, sent forth outpourings of solemn melodies. There were laments suitable for the sacrifices of men and women, old and young, as they believed a life must be given for a life in order to please the gods. In the autumn, the druids held a festival from which some of the customs observed at Hallowe'en today may be traced.

(3) Caesar's Commentaries: Book IV, Chap. XXI; Book VI, Chap. XIX.

Although the exact date of the origin of the druids in England is unknown, Caius believed the druids existed from 1013 B. C. to 179 A. D.⁽⁴⁾

The nobility were likewise musical. Wace, the author of "Le Brut' Angleterre", writes the following metrical lines concerning one of the kings who was an able musician.

"Every instrument could play
And in sweetest manner sing
Chanting forth each kind of lay
To the sound of harp and string."

The lyre was introduced into England, becoming an instrument for the ancient Britons. The lute was also carried into this country and became the forerunner of other plucked instruments including the harp, strung with brass except for some extreme upper notes that were of metal similar to our piano wires. These instruments had from fifty-four to sixty strings. Kings and princes played the harp and for centuries the gentleman's harp could not be seized for debt. The harp had many names. In Medieval England, it was called the Crowd. In "Beowulf", the instrument is called the wood of joy. Many other instruments very similar to the harp existed that may have been of independent origin. The Rotta was probably a form of chrotta, another name for harp. Burney believed this to be a bowed instrument or hurdy-gurdy, but Davey seems to differ from him. In Bede's "Commentary" on the 22nd Psalm, there is a reference to harp playing, to the consonances of the octave, fourth and fifth, and to semitones in the high as well as the low strings.

(4) Frederick Crowest, Story of British Music, p. 7.

The early inhabitants of England were extremely hospitable and upon arrival of visitors in their homes showed their warm affection with the music of the harp.

The Keltic whistle was very common, an example of which may be found in the Dorset County Museum. The animal's horn was probably one of the first instruments. Caesar records finding a large number of cattle in the country so the material for making them was plentiful. These horns served double purposes such as banquet horns used for drinking and sounding horns used to summon the tribes. After the battle, the horn used in summoning was filled with wine and passed around. Phtheas, the Greek navigator and Marseilles merchant, 384 - 322 B. C., wrote that the horn was a common accompaniment to the person and that in war the onslaughts of the British hosts were preceded by loud cries and the blowings of these horns.⁽⁵⁾ The accompaniment of music was ever present with the ancient Britons. King, chief, and dependent strove to excel in musical ability and many times were very proficient in both vocal and instrumental music. Performers and chosen singers from the lower orders were elevated to dignities, rewards and honors being bestowed upon them for their musical worth and talent.

All the social life of these Britons called for some kind of music. The teaching of children from infancy to sing the glorious deeds of their ancestors became the sacred duty of parents. From observance of this tradition alone, much of the music was carried through the ages until writing was known. In the homes, music was used to lull the children to sleep.

(5) Frederick Crowest, Story of British Music, p. 18.

At funerals, the ancient Britons used the funeral song praising the deceased. This was sung by bards to the music of their harps. The bard who without stopping could chant for twenty-four hours the praises of the dead was rewarded. The achievements of a person of importance departed from this life were sung to the music of the harp by an assemblage of mourners.

"To want a funeral song was esteemed the greatest misfortune and disgrace as the belief prevailed that, without it, the spirits of the dead would enjoy neither rest nor happiness in the world to come."

The Britons were only slightly affected by the first provinces established by the Romans who worked the mines of Cornwall, Somerset, and Northumberland. Outside of the introduction of a few musical instruments such as the trumpet, cithar, tuba, and buccina, the Romans had nothing but martial instruments and no vocal music except profane songs to offer the Britons who were very reluctant in accepting any of the Roman culture. The natives associated as little as possible with the invaders and each tribe kept its own customs and musical tastes.

In the year 411 A. D., the Romans withdrew because of the disintegration of the Roman Empire and England was left to protect herself. Commerce was abandoned because of lack of protection on the seas and the villas went back to Keltic barbarism. The Irish troubled from the west and the Picts from the north, so the Britons decided to ask aid from the Saxons of North Germany. These people, helping the Britons, sent home word telling of the fertility of the soil and the cowardice of

(6) O. F. Emerson, The History of the English Language, p. 39.

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the people and, as a result, there followed an immigration of a large number of Angles, Jutes, and Saxons.

These newcomers⁽⁷⁾ possessed all the characteristics of a hardy race, tall in stature and accustomed to many hardships. They proved to be a very aggressive, maritime people, of a ferocious nature, provided with long spears and battle axes to strike a fatal blow to any obstacle that might venture across the Sea or Channel that they were guarding. Could we expect a refined music from such invaders? No, indeed, in contrast to the melodies of the Britons, these immigrants brought in to England coarse songs and drunken choruses. "Chieftain, freeman, and serf", each had his song tinged with the howl and oath. Boisterous sea songs having a theme in praise of women, the virtues of wine, and hatred burst forth from these "surf-hardened" throats. Being pagan worshippers, they were against the religion of Christ and Anglo-Saxon chroniclers say that they destroyed the altars of the British churches, killing the priests and slaughtering the congregations, defiling the sanctuaries and destroying the buildings with fire and axe. In a situation of this kind, no ordinary means would have been sufficient to reconcile the Britons and Saxons. A new faith needed to be established again.

Prior to this time, sacred music had been slowly spreading in Briton through services dedicated to the true God. Historians⁽⁸⁾ have proved the existence of a regular church service in England 150 years before the Saxon invasions and

(7) Frederick Crowest, Story of British Music, p. 38.

(8) Tertullian.

some writers claim that there were Christians in Britain as early as 203 A. D. The music in these early churches no doubt took on the form of an early Christian chant, sung antiphonally, similar to the Hebrew style of music. It was probably restricted to vocal music. In 317 A. D. the Laodicean Council⁽⁹⁾ issued a canon as follows: "None but the canons and the choir who sing out of the parchment books should presume to sing in the church." The Gallican chant or music of Gaul had probably been used in the church up to this time. The Bishops who were consecrated in France no doubt brought back to England service music to displace heathen tunes.

From the social refinement and wealth found in the south-east of England, one might believe that the church services were of a higher order than in the other parts of the country and, since the church was the center of the social life, the music and ritual were probably more elaborate to correspond with the splendor of these people.

However, after the Saxon invasion, the religious turmoil called for a new form of religious worship which was needed to restore the faith of all the people.

The Influence of Christian Leaders Upon Music

St. Augustine was the person destined to bring in the new form of religious music to whom a revival of the new church service in England is attributed. It was he who was charged by Pope Gregory to extend Christianity into England. The story goes that the Pope saw some English boys who were very fair and

(9) Frederick Crowest, Story of British Music, p. 29.



1 ST AUGUSTINE.



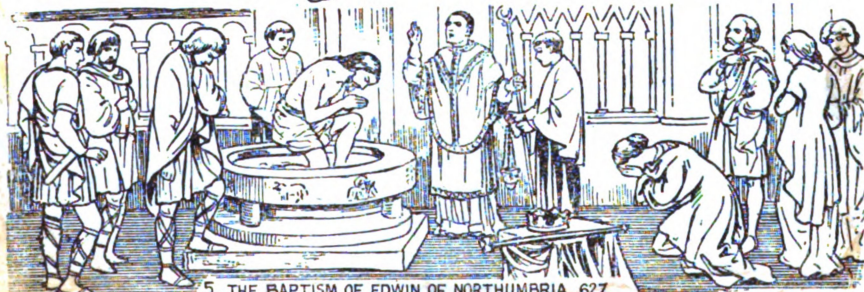
2. SEAL.



3. POPE GREGORY.



4 AUGUSTINE IN KENT.



5. THE BAPTISM OF EDWIN OF NORTHUMBRIA. 627.

THE ROMAN CHURCH. Christianity was re-established in southern England by the work of St. Augustine and his followers, Roman missionaries, who in A.D. 597 converted the people of Kent and afterwards undertook the conversion of the neighbouring kingdoms of Essex, Sussex and Wessex.

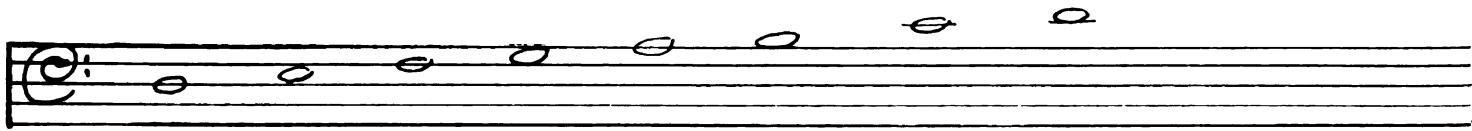
good-looking, for sale in the Roman slave market. In answer to his inquiries, he was told that they were Angles. "Not Angles, but Angels", said he, "for they have Angelic faces."⁽¹⁰⁾

Inquiring the name of the king of that province, the Pope said, "Hallelujah, the praise of God, the Creator, must be sung in those parts."

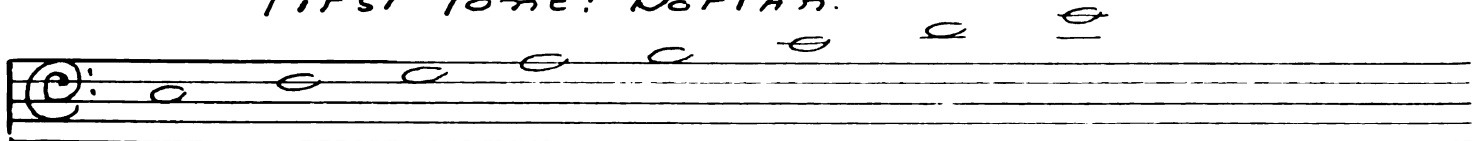
St. Augustine, a Roman Abbot, with forty missionaries departed from the Benedictine monastery of St. Andrews and, after overcoming the many obstacles of such a journey of that day from Rome to England, he landed on the coast of Kent. This particular landing place was chosen as favorable because Ethelbert, the King, though himself a worshiper of Odin, had married a Christian girl, a French princess. The coast of Thanet was also a good landing place, being marshy and near to Canterbury, the goal of their destination, from which prayers ascended for many years. A man of good stature and strong physique, Augustine was well chosen for an expedition of this kind and, carrying a silver cross with a picture of the crucified Christ, he led his faithful monks singing a Litany and a jubilant Alleluia to Ethelbert the King of the Jutes in Kent who, surrounded by his chiefs and guards, was seated under an oak. All nature responded to this Christian mission and the scene must certainly have been an impressive one as the music resounded under the vaulted sky. The special Canticle or Psalm sung antiphonally greatly touched the King and straightway Christianity was permitted to be preached in his dominions. One can imagine the joy of the missionaries when they heard the

(10) Venerable Bede, Ecclesiastical History of England, p. 64.

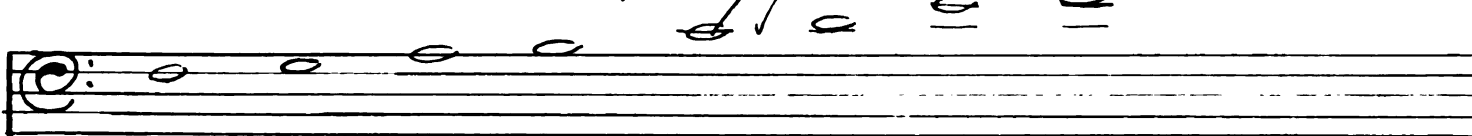
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Ambrose's Authentic Modes.

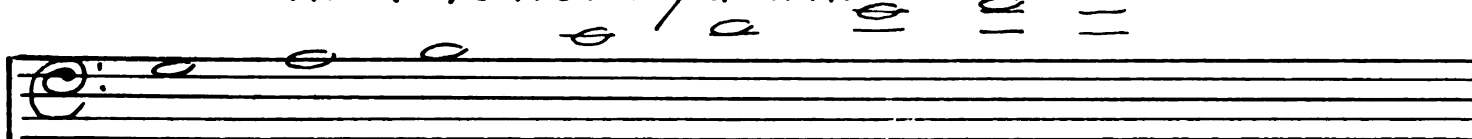
First Tone: Dorian.



Second Tone: Phrygian.



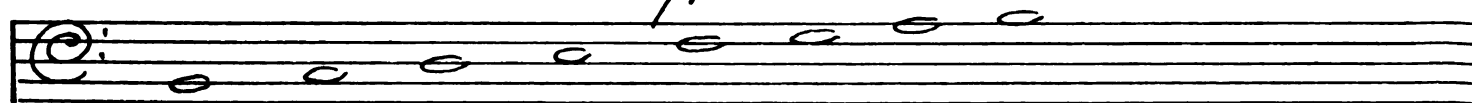
Third Tone: Lydian.



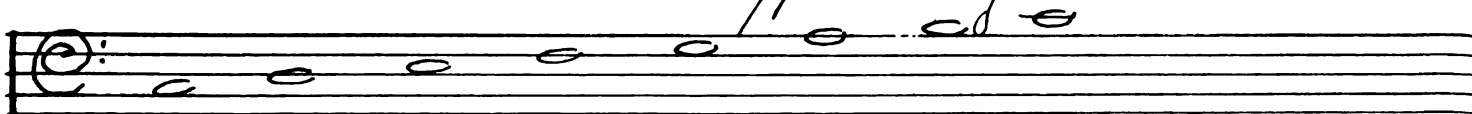
Fourth Tone: Mixo-Lydian.

Gregory's Plagal Modes.

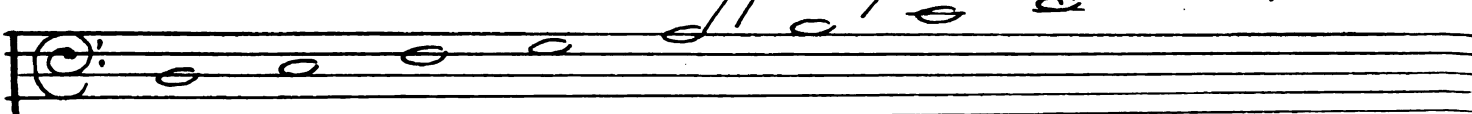
First Tone: Hypo-Dorian (Eolian.)



Second Tone: Hypo-Phrygian.



Third Tone: Hypo-Lydian (Ionian.)



Fourth Tone: Hypo-Mixo-Lydian.

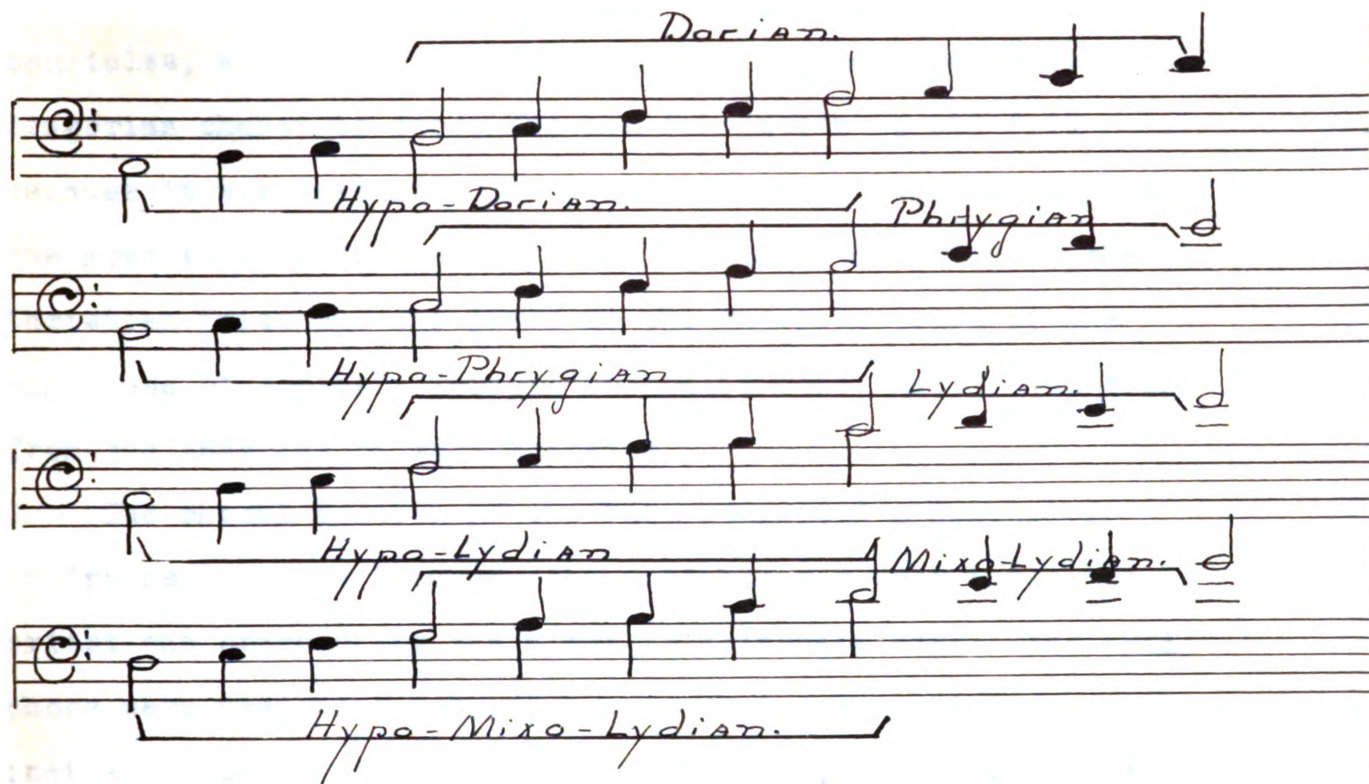
Written in present day notation. The original scales were written on a staff of four lines. The original notes were square or diamond shaped characters. See Plate VII.

1

happy news and after a benediction the procession, singing holy songs, trailed the dusty road to the city of Canterbury. Here Queen Bertha awaited them, having provided a house adjoining the church of St. Martin which stood on a hill east of the city, formerly the home of a British church, still sheltering a Christian altar. In this simple edifice Augustine "dayly went to syng service, say Masses, pray, preache and christen" and brought with him from the Roman Catholic church the Plain Song or Gregorian Chant which received its name from Pope Gregory who revised the church music and added new modes⁽¹¹⁾ to the old Ambrosian Chant. The history of this latter chant ordered by Ambrose to be used in churches is a rather long story but suffice it to say that in the lapse of years it had been neglected for an ecclesiastical music of a more florid style influenced by the pagan theatrical music. This degenerated art form had been brought into England and used in a few scattered churches where the British services were held during the Saxon invasions but just prior to the advent of Augustine there was an almost total neglect of Christian worship anywhere in the Island. While Ambrose used four scales called the Authentic modes, Gregory added four more known as Plagal or relative scales. The church modes are a study by themselves so the writer will only briefly say that they formed a much disputed subject later in the church and certain ones were chosen as more appropriate for the church services. These chants containing the ecclesiastical modes or scales were dialogue in form, that is several words were sung, half spoken,

(11) Jeffrey Pulver, Dictionary of Old English Music, p. 37.

Gregorian Church Modes.



While Ambrose used four scales called Authentic modes, Gregory added four more called the Plagal scales, increasing the Ecclesiastical Modes to eight. The names Dorian, Phrygian, and so forth were wrongly applied by the formulators of the chant and do not correspond to the Greek modes. The Aeolian "A" scale is the only one that the churchmen got right.

to one tone without harmonization or accompaniment. The hymns, canticles, and psalms were all based upon these scales. The Gregorian chant, in fact, was the foundation of art work because it was knit into the religion of the period and into the mystery of the faith. It had not only the power of the Christian faith but the power of the thousand years of the pagan use of scales. Through the plain song, melody was freed from the shackles of mere scansion.

The choral portion of the Mass comprised a number of antiphons. In the Liturgy, the antiphon was sung while the priest was approaching the altar to celebrate Mass. The antiphons were used to a certain extent as independent compositions instead of being connected with the psalms, and this unique innovation is found in England. The real meaning of antiphon is a short scriptural sentence sung before and after the psalms for the day or the canticles selected, according to the season. As a general term, the word antiphon is applied to alternate chanting.

Instrumental music followed shortly and it has been recorded that Augustine urged the singing of the psalms to the accompaniment of the lyre or psaltery but there is no record proving that instruments were used in the earliest stages of ecclesiastical music in England.⁽¹²⁾ However, from the Ninth to the Eleventh Century, the churches were beautified and the whole service took on a more elaborate form. It is during this period that St. Dunstan improved the crude device called an organ which he believed would be of great help in the

(12) Frederick Crowest, Story of British Music, p. 106.

sustaining of the Mass.⁽¹³⁾ This instrument possessed a quality lacking in all other instruments, namely, the sustaining character which was a great help to the clergy as they had no instruments to assist in the service except the introduction of the harp or flute now and then. Heretofore, organs had found their way into England but Dunstan's organ was most significant since his instruments were made entirely by English organ workers who had become very proficient in the art and had made the great improvement of using copper or brass pipes instead of lead. Large sums of money were spent in the construction of these new organs and as St. Dunstan was a man of wealth he equipped many of the cathedrals with organs. He also established a music school in Canterbury for the purpose of training teachers in the art of organ playing. England has ever since excelled in the skill of organ building.

Venerable Bede described one of the first organs as a

"tower built of many pipes, from which, by the blast of a bellow, a most copious sound is obtained. It is furnished on the inside with wooden tongues which, being skillfully depressed by the master's fingers, produce grand and very sweet music."

Many poets have given very good descriptions of the more elaborate organs among which may be quoted one of Mason's Essays on English Church Music.

"Twelve pairs of bellows, ranged in stated row,
Are join'd above, and fourteen more below,
These the full force of seventy men require
Who ceaseless toil and plenteously perspire
Each aiding each, till all the wind be prest
In the close confines of th' incumbent chest,
On which four hundred pipes in order rise
To bellow forth the blast that chest supplies."

(13) American History and Encyclopedia.

The influences of invention of the organ upon the services were many. First, as has been mentioned, the instrument supported the monks in sustaining the Mass; second, accurate pitch was insured by the organ to the singers. Although up to this time they may have started out with accurate pitch their voices were very apt to fall in pitch before they had the organ. This happened more often with hymn singing than in the Gregorian tones that were restricted in range. Third, the organ meant a progress of the art of music and great development in theory. Lastly, it opened up a vast field of contrapuntal science. The music was supplemented to conform to the needs of the times and the influence of the organ was greatly felt by all the people and contributed a great deal to the national music style and manner.

The founding of many new churches and the increasing demand for more singers called for the establishment of music schools and the priests who were in the habit of visiting Rome for their musical education now entered their schools at home.

The new religious music was welcomed by all as an aid to the worship of Almighty God. The composers imbibed all its high qualities and applied them to their works and even the rugged Saxons allowed their hearts to be softened by the Gregorian tones. All of these results were especially beneficial when the heathen Germans brought much that was bad into Britain. Their songs were so indecent that suppression became imperative and the monks worked harder than ever using their sacred music as an antidote with the most successful results. The priests filled their leisure hours with music and the musical art was recommended to all as a remedy for idle

hours. All the churches were filled with music and priests and congregation alike happily enjoyed its benefits. The cloister walls of the convents and monasteries resounded with music. Sacred music was kept in possession of the clergy who closed their ears to the outside world. As the chants, dialogue in form, developed, the music took on a more dramatic character because words and music were born together and were inseparable. The audience never attempted to pull them apart. In the chaos of the diversity of languages people needed dramatic action to explain the service to them.

The Liturgical Drama as It Affected Music

At first, melodies were sung to short cadences or closing formulas called Tropes. "Quem Quaeritis", belonging to the Introit of the Mass at Easter of the Ninth Century is, no doubt, the first example of this form. The lines were sung in the manner of dialogue between the Angels and the three Marys at the sepulchre. Later, the "Quem Quaeritis" was transferred from the Mass to the third Nootourne at the Matins service on Easter morning. At this time, the lines of the angels were sung by two choir boys⁽¹⁴⁾ standing at the altar and the lines of the Marys were sung by three chaplains who advanced to the altar. The two boys dressed in white sang, "Quem Quaeritis", and the three Marys answered, "Jesus Nazarenum". The boys then replied, "Non est Hic", at which the three turned to the choir and chanted, "Alleluia, surrexit Dominus". The anthem then followed, after which "Te Deum Laudamus" and the bells chimed out together. The play "Quem Quaeritis" was

(14) Boys sang the women's parts as the women were not allowed to appear on the stage at this time.

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always a part of the liturgy out of which it rose in spite of all the stages through which it passed, and it was always performed by priests, nuns, and choir boys. These were all trained singers. The play was always chanted and never spoken. Narrative anthems are often found in the play, especially in the later versions, and these were sung usually by the choir but often by principal actors. The Sepulchrum plays presented at Easter show the presence of new tropes and in the manuscript they are accompanied by musical notation, an advance in the drama. The Heu! (misera cry of the three Marys) was very dramatic in its effect. The words were accompanied by a melodious wail. Nearly all the plays ended with "Te Deum Laudamus" sung either by the choir or one of the leaders. All the singers had to sing according to a fixed melody and ornaments were strictly forbidden.

The twelve days of the Christmas season were likewise as important as Easter in the evolution of the liturgical drama and the music advanced with the dramatic development. Instead of "Quem Quaeritis" in sepulchro o Christicolae, it begins "Quem Quaeritis"⁽¹⁵⁾ in praesepe pastores, dicite? The play "Pastores" which probably came into existence not later than the Eleventh Century existed in England but no original text, as far as we know, has been preserved although there were allusions to it in the Twelfth Century. In this play, the shepherds sang and at the close of Mass ruled the choir. The Magi and Herodes as well as the Prophetic plays were the other most important Christmas plays. In the Magi, the three kings,

(15) J. Q. Adams, Chief Pre-Shakespearean Dramas, p. 25.

singing, entered by the great door of the choir. They offered their gifts, after which a boy, representing an angel, announced to them the birth of Christ and they retired singing. In the Mass which immediately followed, the three kings ruled the choir. The Herodes play is important because of the fusion of the Magi and Pastores and the development of Herod. The rejoicings of the shepherds and Magi in song stood out in contrast to the raging of Herod. The Prophetæ was probably the most important, due to the fact that there were more actors in this play than there were in the other plays of the Christmas season. The Prophetæ contained much antiphonal singing. The verses were sung by the prophets and the refrain was sung by the choir.

Beside the liturgical plays dealing with the life of Christ, there were a number of Latin⁽¹⁶⁾ plays which were more or less liturgical, that is to say, they were acted, no doubt, in churches and during intervals in the services. These were very similar to the Easter and Christmas plays in style. In England, no early Latin texts have been preserved but later versions occur in such plays as "The Conversion of St. Paul" and "St. Mary Magdalen". Each verse has a refrain probably sung chorally.

Records show that England had plays dealing with the stories of saints and their miraculous deeds, written by Hilarius. The verses were all sung or chanted, and an anthem is found at the end. The anthem was purely of English birth and the choral anthem was sung by the choir at the culminating

(16) E. K. Chambers, Medieval Drama, Vol. II.

point in the ritual music.

The evolution of the liturgical drama was completed by the Thirteenth Century. The next hundred years was a transition period. When independent writers, like Hilarius, started writing, the plays passed from the hands of the clergy and ceased to be ecclesiastical but, instead, became popular. One great reason for the drama leaving the church was the fact that the plays had become so elaborated and lengthy that they could no longer be included in the church service conveniently. Secular music had already crept into the liturgical drama to portray the highly dramatic qualities of the actors and these secular melodies, with vernacular words, were not in keeping with the plain song and Latin words. As a result, we find the transition from Latin to vernacular and also that from the sung drama of the liturgies to the spoken English drama of the great cycles, this taking place outside of the church.

The Effect of Musical Notation

The evolution of the art of music notation from the Eleventh to the Fourteenth Centuries and the influence of the Norman Conquest were manifesting themselves. Not only did the Norman Conquest assist the progress of music by increasing communication with the Continent but also it brought in many foreign ecclesiastics who spread the knowledge of harmony and notation.

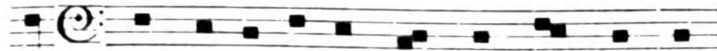
The primitive neume⁽¹⁷⁾ notation had been used by the monks who copied and duplicated the service books without revising them in any way. This neume system had proved an

(17) Frederick Crowest, op. cit., p. 142.

NEUME NOTATIONS AND DECIPHERINGS

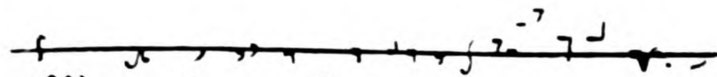
Cēlī cēlōy laudatē dēum

Neumata.



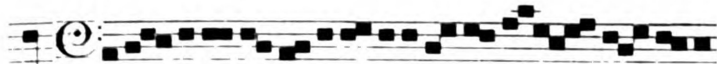
Ce - li Celorus laudate deum.

Translation.



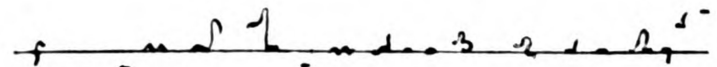
of Per fice gres sus me of msc must tu is

Neumata.



Persi ce gres sus meos in se mi tis tu is

Translation.



Desiderium a nime e ius tribus ti e i et

Neumata.



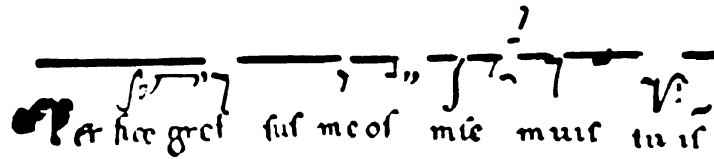
De si de ri um a nime e ius tribus ti e i et

Translation.

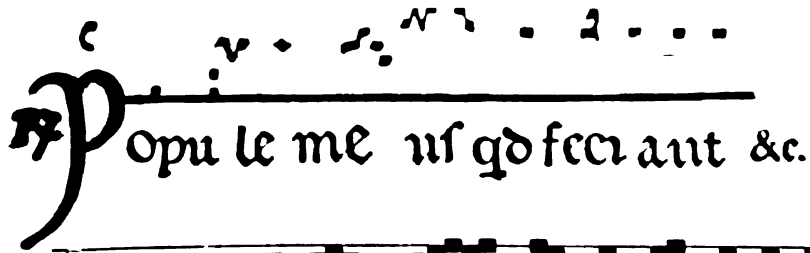
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advantage over the alphabetical system of the Greeks and Romans as it indicated more perfectly the inflections and modulations required in chanting. The characters used notified the value and pitch of the tones. There was no such thing as time as all the notes were of equal duration except the final amen which was usually slower. The accented words lent color or character to the flow of the music according as they occurred two or three syllables apart. There were no fixed measures and it would certainly be out of keeping with the ideas of the church song to try to arrange the music by dividing it into bars. The music demanded free declamation, as the text was so exalted in diction that certain tones especially consecrated to it were necessary and these could not be bound down by fixed rules. A modern writer has affirmed that "the text was the master, the notes the slaves, in the very old cantus". There is no proof of the existence of notation before the Seventh Century. The chanters, priests, deacons, and monks composed by memory and the music was transmitted in the same way until the neume notation began. The preserved manuscripts show the lines to be red and some of the notes are of the same color but the majority of them are black. The colored lines were used to indicate the tonic or key note, the red line being first used about 900 A. D. The notes written upon the line were F's while those above the line were higher and those below lower. Some writers have suggested that the red notes were so colored to indicate that they were to be accentuated. The words were written and above them the neumes or musical notes. Crowest in his "Story of British Music" states that the first note of every antiphon or psalm was richly illuminated and occasionally one whole line or

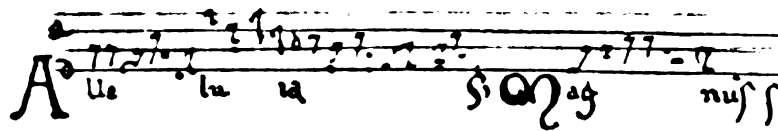
NEUME NOTATIONS AND DECIPHERINGS



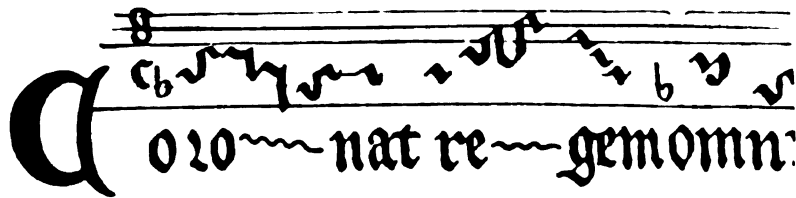
(a) Neume Notation of the Tenth Century.



(b) Neume Notation of the Eleventh Century, deciphered by Martini.



(c) Neume Notation of Guido of Arezzo.



(d) Deciphered Neume Notation of the Latest Period.

Copied from "The Story of British Music". p. 140.
"Frederick Crowest."

even two were colored. Sometimes six letters would be painted red, six blue, the next green, and so on. The patient monks always beautified the letter at the beginning of the piece and frequently gold and precious stones were used. The initial "T" was a much favored letter and it often looked like a tree across the top of a page guarding all that was written beneath it. The elaborate coloring of the music was mostly produced with pigments of gums, cinnabar, pyrites, juices of herbs, varnish, indigo, and ochre. Soot or ivory black mixed with water were used for black notes and lettering.

Guido⁽¹⁸⁾ (995-1050), a young monk of Arezzo, Italy, had become dissatisfied with this uncertain and slow progress of notation and set about to invent a system by which the notes would always have a certain pitch. "Who ever has once trimmed a vine or tree will be able to do it again as well or even better", he said. "In the church service, it often sounds as if we were quarreling rather than praising God." With these thoughts, Guido conceived the idea of singing by syllable on a musical staff and suggested a method of notation used up to the present day. Measured music followed but not until the Fourteenth Century were characters used to express time in music. This new system freed music from its bondage. The monks, of course, were the first to know of this invention but soon the singers of secular tunes adopted these new ideas. It must be remembered that the monks were the only ones that made use of any form of notation up to this time. The English monks used a staff of four spaces, a factor that influenced the ready

(18) August Wilhelm Ambros, Geschichte der Musik Zweiter Band, p. 163.



ESURRO. VI & adhuc tecum sum al
telua Posuisti su per me in mun tu a
al telua onabilis facta est scientia tu a
alleluia al telua Ps D omne pbastime
& cognouisti me tu cognouisti sessionē meā
& resurrectionē meam Gloria e u o v a t



s qui hodierna die per unigenitū Collē
mum eternitatis nobis aditum deuicta
morte reuerasti. uota nra que p̄ueniendo
aspiras etiam adiuuando p̄sequere. p. e.

as. Expurgate uetus fermentū. Ad corinthios.
ut sitis noua conspersio. sicut estis azimi. Et enim
pascha nrm̄. immolatus est xpc. Itaq. epulem. Non
in fermento ueteri. neq. in fermento malitię & nequitie.
sed in azimis sinceritatis.

& ueritatis; G R. H
ce di es quam fecit do
genice mus & lecte nrm̄ in e a
v Confitemini do p̄no quo

From
General
Union

adoption of Guido's system. The early chants were all written on four lines, while the later staves had four, five, or six lines as late as the Fifteenth Century. With this perfected notation, music gradually became more florid. Polyphonic or many voiced music was fast taking the place of monophonic music and the former was not so well suited for dramatic verse. The music of the church had been upset by the changes that had taken place in composing. The freer style that is polyphonic was favored by the people and the Gregorian chant was declining before the ecclesiastics realized it. The choristers were allowed to improve their parts and when sung they sounded much different from what the composer intended. The organists were introducing ornamental phrases. All these things were very unsatisfactory to the church and all kinds of sarcastic remarks about the music followed until 1322 when Pope John XXII⁽¹⁹⁾ issued an edict, in which he forbade the stuffing in of the upper voices with secular melodies.

Dickinson says in his "History of the Western Church" that Pope John said that those attending to the new notes and measures would rather have their ears tickled with frivolous inventions than to hear the ancient ecclesiastical chant. He was forced to tolerate harmonic treatment of some parts of church song though in a simple manner.

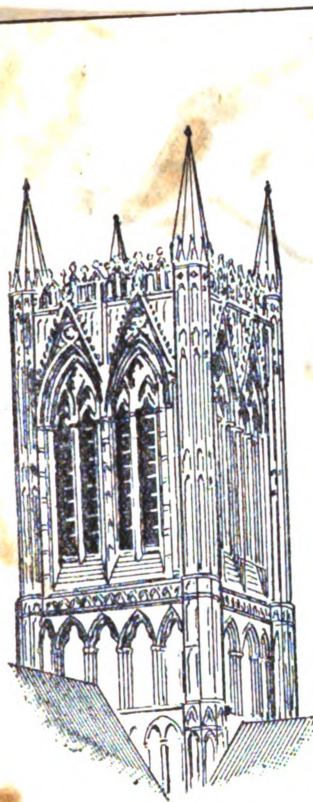
Polyphonic music was an unconscious impulse prophesying a richer musical expression which could not at once be realized - a blind revolt of the European mind against bondage to an antique and restrictive form of expression. However, as Spengler

(19) Louis Ritter, Music in England, p. 90.

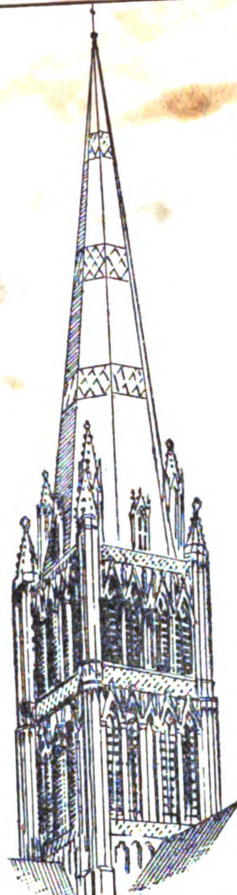
states, it was simply the Gothic soul expressing the Prime Symbol (Infinite Space) without reference to the earlier music of the world, conscious or unconscious. With the great development of the other arts, a change might be expected as the Gregorian chant was impossible of further development. The music of the Gothic became architectural and vocal for the cathedrals while that of the Baroque was pictorial and instrumental later becoming rococo in style with thrills and elaborate cadences and runs to suit the galleries and halls of the time. With the introduction of the Baroque the leadership of music passed into Italy where the Gothic symbolism was later expressed in the sonata, symphony, and concerto of the Seventeenth Century. The Mass still remained the vehicle of the noblest religious feeling and emotions of the Catholic people. All the other forms were made subservient to the great religious ideal. Adoration, faith, hope, joy, happiness, submission, prayers for strength and help in the hours of adversity and sorrow, and the symbolic expression of the sacrifice of Christ were all exemplified in the Mass. Although the text of the Mass was simple, comprising only a few Latin words, it was rich in religious emotion and feeling.

The Invasion of the Normans and the Rise of Secular Music.

With the influx of the Normans, the music of Norman France diffused among the English people. Although the newcomers did not completely change the style of the English secular music, they did introduce a more florid form into the Brito Saxon art. After the great struggle with the Normans had ceased, all the people of the Island longed for music and the light sweet music



1. CENTRAL TOWER
LINCOLN CATHEDRAL.



2. SPIRE, SALISBURY CATHEDRAL

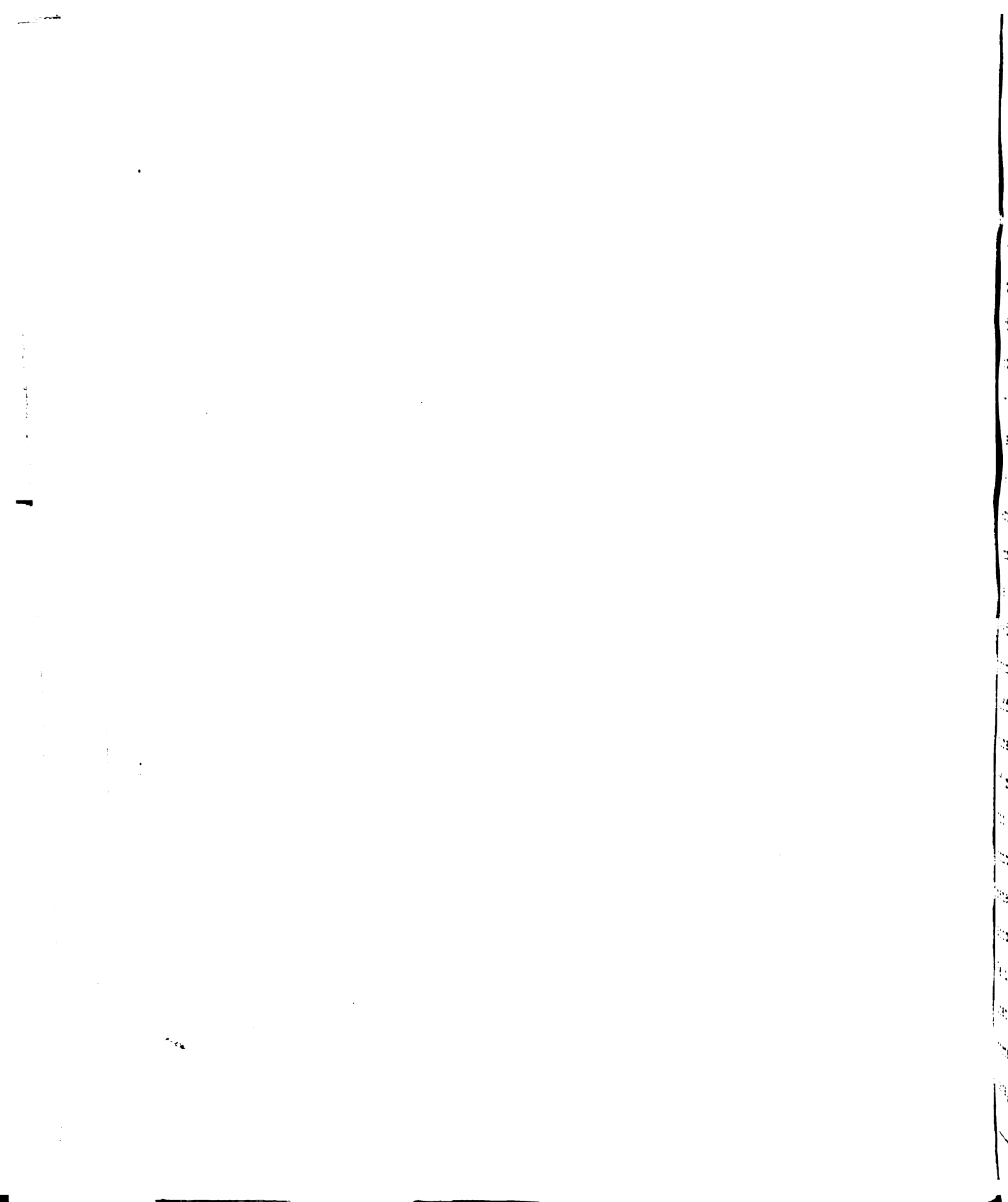


3. WALPOLE ST PETER'S CHURCH, NORFOLK.



4
ST ANDREWS
HECKINGTON.
Lincs
SECTIONAL VIEW
OF STEEPLE

DECORATED ARCHITECTURE. The 14th century architecture is "Decorated" owing to the general use of rich ornament. Structurally there is little change in buildings, but all work is remarkable for the wealth of geometric tracery, the natural types of foliage and the grace and elegance of ornamental details.



of the minstrels was especially welcomed. Minstrelsy appealed to noble and serf alike more than ever at this period. As the nobility were the only ones to understand French, they were the first to encourage the minstrels who tried their best to please the knights and nobles. The rural districts continued to hold their fairs and entertainments in the old English spirit with their jigs and dance tunes long after the arrival of the conquerors. Poetry and song were not introduced into England by the Normans as some have believed them to be but impromptu music became extremely popular as a result of these intruders. The Britons and Saxons had previously had musicians who performed similar duties of the minstrels but they were commonly called "Bards". The word minstrel came directly from the Norman French. These musicians were called "Scalds" in their native home but changed their name to that of minstrel upon their arrival in England. There seem to have been different orders of minstrels according to their respective pursuits. The *trouveur*, *trouverre*, or *rymour* was the composer of romans, contes and fabliaux, chansons and lais, while those who wrote contes and fabliaux alone were called contours, conteours, or fabliers. The minstrel⁽²⁰⁾ called *menestrier* or *menestrel* was distinguished as a wandering musician who accompanied his song by a musical instrument of a soft tone. He invented his melodies according to the mechanism of his instrument. The people of this day seemed to enjoy being transported from one mood to another and the harpers, by changing keys, had the ability of suddenly bringing about the desired

(20) Edmondstowne Duncan, Story of Minstrelsy.

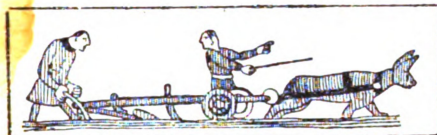
atmosphere. The spontaneous outbursts of unrestrained musical passions were so effective that the King and noble often jumped to their feet in wild rapture. Costly dwellings were erected with galleries from where the minstrels chanted songs and romances to the accompaniment of their instruments, at a time when books were rare. These musicians were to be found at every feast wherever there were rejoicings. They were expected to lull care to sleep and bring merriment to replace it. At their arrival at the castle gate, their heads full of war stories, sweet tales, or lively songs, they announced themselves by some music outside the house. Soon came the order to bring them in and after being arranged at one end of the hall every one listened to their songs. Many privileges were allowed these musicians and wherever they went in England at this time they were protected. They were paid large sums of money for their services and were given elegant clothing and tokens. However, no one minstrel was to possess more than the value of ten shillings either in horses or cattle or too expensive clothing lest he would have to forfeit it to the King, because it was feared that his riches might detract from his music. An itinerant minstrel was not to go to the house of a gentleman nor a chief musician to the house of a plebeian. The former, rebuking, mocking, deriding, and retreating by means of reproach, all under the pretence of singing, receiving a penny acknowledged himself to belong as a meer weed to the bards. The chief minstrel was to receive the marriage fines of the daughters of minstrels and also was entitled to the "presents" of young women when they married. When the King wished to hear a song, the chief minstrel was supposed to sing two songs, one addressed



1. FIELD LABOURERS.



2. NORMAN WHEELED PLOUGH.



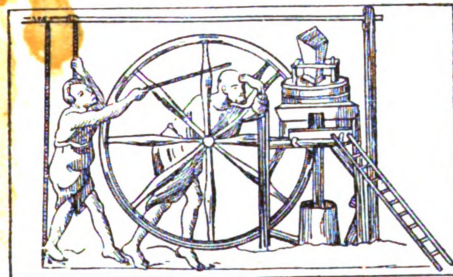
3. HERDING.



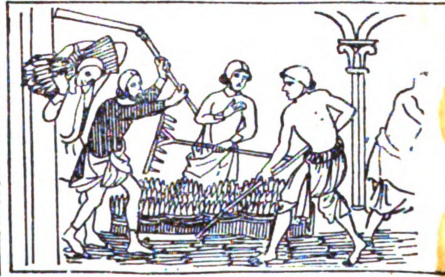
4. REAPING AND GLEANING



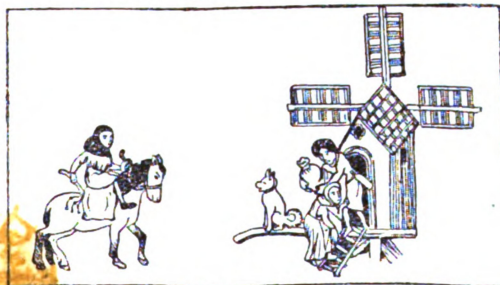
5. MEN BOUND AND IN STOCKS



6. CORN HAND MILL



7. THRESHING



8. THE LORD OF THE MANOR'S MILL



9. TREE FELLING
(BAYEUX TAPESTRY)

MANORIAL SERVICES. The land-owning peasant or villain depended upon a feudal master who demanded his services and might take all he owned. By law he was bound to the soil; he was bought and sold with the manor and if he ran away he might be dragged back into slavery.

to God and the other for the King. If the Queen desired to hear a song in her apartment, the domestic bard was to sing three songs with a moderate voice so as not to disturb the others. The chief minstrel had to be acquainted with all the laws of poetry and music, be able to sing in harmony and concord and also in cross consonancy (query counterpoint and alliterations); be fond of entertaining subjects and fertile in wit; also be able to retain long the praise of the nobles. Minstrels were to be friendly, peaceable, obliging, humble, and fond of doing good and all who were true subjects of the King and his magistrates should patronize the minstrels. The requirements of the pupils were many. The graduated probationary pupil must know ten concords, one fundamental, five concords of accompaniment, and eight tunes. The disciplined pupil must know double the above and the master pupil three times as much. The chief musician must know four times as much and be acquainted with all the canons set forth in the book of science. Besides having a code, these musicians had an appropriate dress of velvet, satin, silk, and fur of ermine. When travelling, they wore a loose cloak or surtout which they threw over their harps in inclement weather. When attending a wedding their harp was to be wrapped in white satin. Piked boots or shoes were also worn and these were tied to the knees with chains of silver on special occasions. There were eight orders of minstrels, four graduate and four frivolous. The first four were minstrels who wore the band of their order; two harpers, three performers on the Crwth, four vocalists. The four kinds of frivolous ones were the pipers, the jugglers, the drummer, the fiddler or player on the Crwth with three strings. The singer ought to know how to tune a harp, a Crwth. He should

also be acquainted with the metres of poetry and be able to correct any old piece of poetry which he may have received incorrect from another. He should know how to serve a person of dignity and power and carve a fowl at any time. At a royal wedding, he was expected to serve at the table of the bride. Four hundred minstrels are said to have been present at the wedding of Margaret, daughter of Eleanor, Queen of Henry II in 1290 A. D.

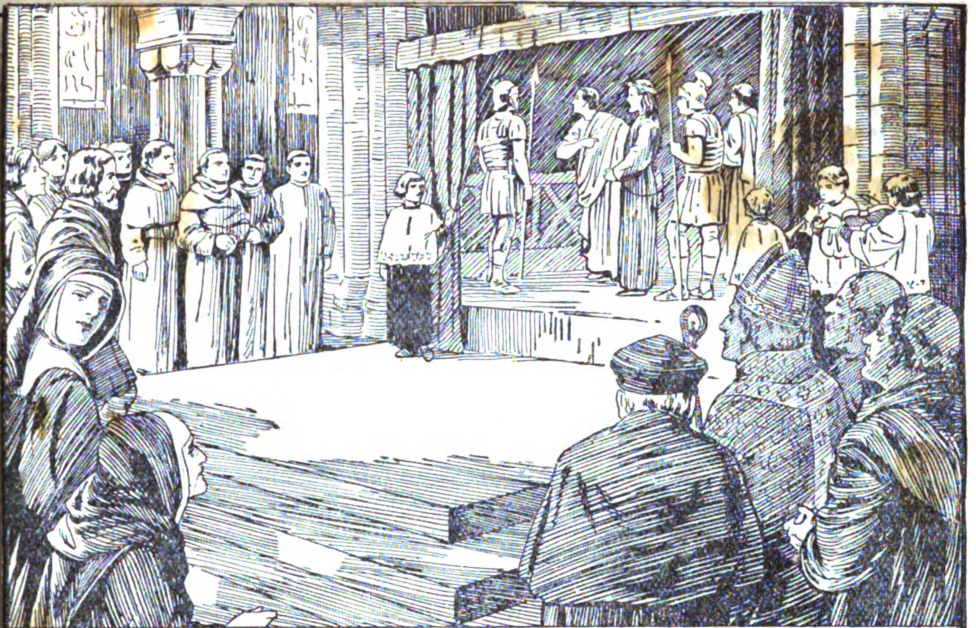
In early days, it was not an uncommon thing for a woman to become a minstrel. When Edward II, solemnizing the feast of Pentecost, was seated in the Great Hall of Westminster, a certain woman dressed as a minstrel and riding a horse entered the hall. Acting the part of her profession as minstrel and going around to the several tables, she finally ascended the steps to the royal table where she deposited a letter censuring the King's conduct. Naturally, His Royal Majesty was greatly offended and he straightway threatened the doorkeepers for admitting a woman. They immediately replied that it never was the custom of the King's palace to deny admission to minstrels, especially on high solemnities or feast days.

The introduction of minstrelsy greatly increased secular music and brought the romantic into play, weaving it into the national lyrical art which became a part of the social life. However, the introduction of a new form of secular music was not the only thing the Norman French contributed. The church was the first institution to be affected. There was a revival of religious and sacred music as well as secular. Monasteries were built on every side and William, the Norman Conqueror, richly endowed them. It has been reported that he bore his

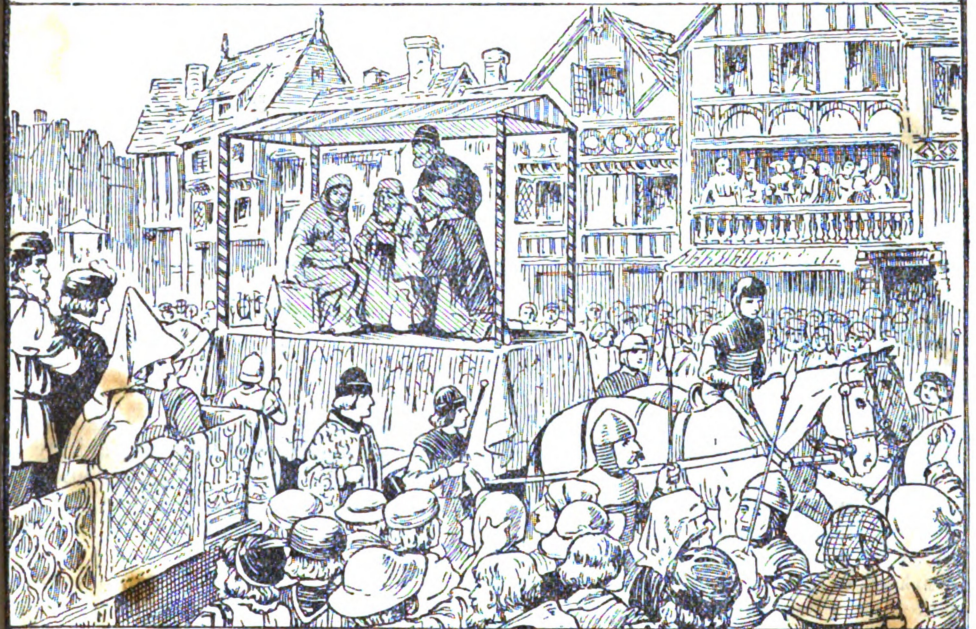
King's helmet thrice every year into the church, at Winchester at Easter, at Westminster Abbey at Pentecost, and at Gloucester in midwinter, accompanied at all times by rich men. Mass was chanted and hymns sung to the Gregorian tunes. The rites of the church, however, were brought to a low ebb and were only upheld by some benefactors who were powerful Norman churchmen deeply interested in church building and in making the church not less powerful than the State. Church affairs did not run smoothly and there were constant controversies in the choir when new musical elements were introduced. A new chant devised by William of Fescampe was suggested to displace the Gregorian chant, and words concerning it resulted in blows, many monks being slain and wounded. The church music retained the strict contrapuntal form, that is, note against note sung by the priest with his loudest voice, and the musical drama went out into the world, carrying with it the freer polyphonic style. The plays were thus banished first to the church yard and then to the market place. Although the King, Queen, chivalrous noble, and faithful ones attended Matins, Mass, and Evensong, the church could not longer be called the center of social life. The Cycle Plays, especially adapted to the poorer people, were attracting large audiences.

The Craft Cycle Plays as They Stimulated Music

From now on, the stage was movable, a double decked platform on wheels. The upper floor was used for the performance while the lower answered as a dressing room. The altered conditions could not help but have their influence on the plays and, in like manner, on the music. Although we have evidence



1 MIRACLE PLAY



2 GILD PAGEANT

MEDIAEVAL DRAMA. Tableaux and dramatic scenes based upon Biblical incidents were extensively developed by the Church as an important method of teaching an illiterate people. Later, the presentation of Miracle and Mystery Plays was undertaken by semi-religious bodies, notably the Craft Gilds, those of important cities rivalling each other in their elaboration.

of the vernacular and Latin appearing together in the liturgical drama, making it somewhat secular, we have more of a transition in the drama of the Cycle Plays. The singing of Latin words in the church was traditional and so closely connected with the religion that the introduction of the vernacular seemed out of place, but now that the drama was out of the church it was more or less independent.

The plain chant was no longer used alone as a medium for the Craft Cycles but nevertheless its influence was felt because the music of the Cycle Plays did not take on such an elaborate form as we might expect with the great development of music but, rather, we find in the plays a simple three voiced music called "supra libum".⁽²¹⁾ The tenor, the contratenor, and the supranus formed the three main parts. The tenor sounded the first note of the plain song, the contratenor replied with the tone a fifth above, and the supranus with the octave. The tenor led the plain song and beat the time, while the contratenor accompanied him, note against note, almost always in contrary motion, keeping within his range either a fourth above or a fifth below his initial note. The supranus was supposed to watch the plain song but was not required to accompany it note for note. The song taken from the Magi, Herod Play of the Chester Cycle, illustrates this common English method of singing. My copy of this song(PLATE XIII) is from the Chester Miracle Plays by I. and O. Bolton King. The composers were allowed freedom in the choice of notes, observing only a few simple rules. The people wanted the simplest kind of music, as the folk song,

(21) American History and Encyclopedia on Music, "Volume on Theory".

Section from *Chester Miracle*
The Shepherds' First Song. Plays - Ith O. Bolton.
 King.

As I out rode this end-eres night, Of thre io-li shep-perds I

As I out rode this end-eres night,

As I out rode this end-eres night,

saw a sight,

Of thre io-

Of thre io-li shep-perds I saw a sight,

And all aboute

li shepperds I saw a sight, I saw a sight-e

+ This shows the tenor sounding the first note of Plain Song, the contratenor replying with note a fifth above, and the supranus with the octave (unison here).

the hymns, antiphons, and carols. As everyone in England liked music, the Cycle Plays were full of songs. Fletcher Collins, Jr., in his article on the "Music of the Craft Cycles" in the P. M. L. A. for September, 1932, has made a table indicating the number of songs in the different cycles.

"Chester cycle! 23 songs in 14 different plays - more than half the plays of the cycle contain singing.

"Hegge plays! 19 songs in 10 plays - one fourth of the plays of the cycle contain singing.

"Towneley cycle! 18 songs in 8 plays - one fourth of the plays of the cycle contain singing.

"York cycle! 27 songs in 12 plays - one fourth of the plays of the cycle contain singing.

"Coventry plays! 8 songs in 4 scenes or plays - two fifths of the scenes or plays of this fragment of a cycle contain singing."

A number of the songs were antiphons from the liturgy as "Alleluia", "Sanctus", "Ave Maria", "Gloria in Excelsis", "Te Deum Laudamus", and so forth. In the "Fall of Lucifer" after God goes out, the angels in the heaven sing, "Sanctus! Sanctus!" meaning "Holy! Holy! Holy! Lord God of Sabbaoth". At the end of the "Creation of Eve", there is a record of three part music. The "Salutation and Conception" ends with the angels singing "Ave Maria". In the second Shepherds' Play, an angel sings "Gloria in Excelsis", and at the end the shepherds go out singing.

To illustrate how some of the songs came directly from the hearts of the people, we have the lyrics from the Coventry Plays. The "Lullaby", sung by the mothers to their infants before Herod, has still been preserved. The writer has a copy of this song (PLATE XIV) to show the type of music of these plays. In the second Shepherds' Play, we find a lullaby sung

PLATE XIV
I and O Bolton King. The Women's Song. Chester Miracle Plays.

1. Lul-ly, lul-lay, ye lit-tell tyme child, By-ty, lul-ly, lul-lay, ye lit-tell tyme child, By-ty, lul-ly, lul-lay.

lay, ye lit-tell tyme child, by-ty, lul-ly lul-lay.

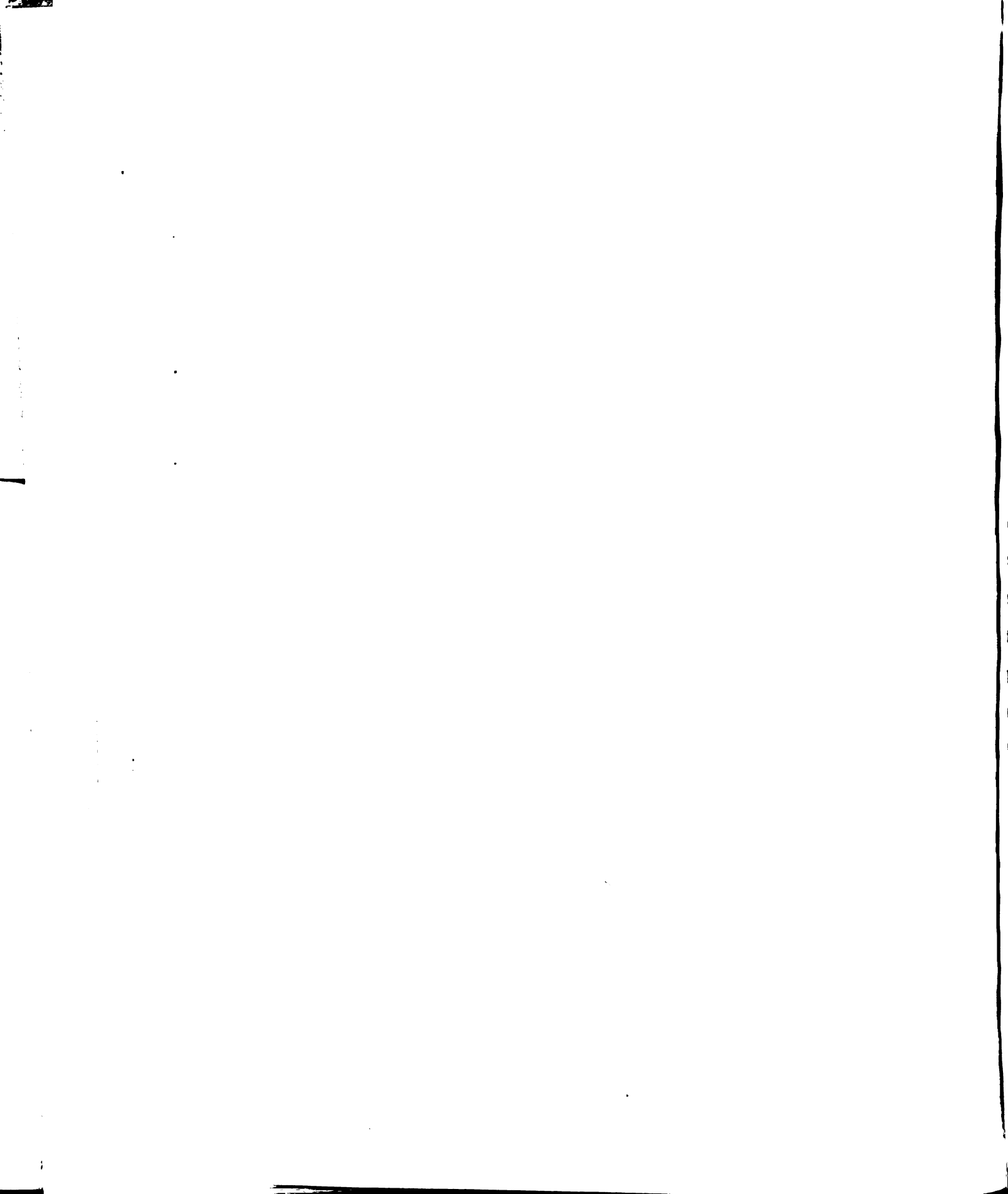
2. O s's-ters too, how may we do for to pre

serve this day, this poor yonglinge for whom we do sing by

by, lul-ly, lul-lay?

The music of this time was not measured with bars. In this particular piece, the natural note is not indicated by a sharp.

+ It shows the contratenor a fifth above and the supranus taking the octave.



by Mak as well as the folk song sung by the Shepherd (PLATE XIII). The "Deluge" of the Chester Cycle also contains a very good example of folk song when the good Gossips enter with a pottle of malmsey and sing:

"Here is a pottell of malmsey good and stronge,
It will rejoyce both hart and tong
Though Noy thinke as never so long
Yet we will drinke alyke."

(This surely shows the happy condition of Merrie England.)

As has been formerly stated, the churches gave plays portraying the events connected with the birth of Christ and his early years and it is from this custom that many of our carols sung today in the churches and around the Christmas tree celebrations originated. The Christmas carols⁽²²⁾ date back to the year 1223 when the faithful people who came to worship at the manger prepared in the church by St. Francis (to install in the minds of the people the meaning of the incarnation) poured out from their hearts songs of joy and praise. However, earlier usage can be traced to Miracle Plays performed at Christmastide during the reign of Henry II (1170). Although these carols developed directly out of the Latin festival hymns, the melodies used very often appear to be older than the Bethlehem story, showing the diffusion of some of the old folk tunes of pagan England that were carried from breast to breast. The verse is often modelled upon the form of the hymns in lines of four and three beats alternately⁽²³⁾. They were probably written by clerics in an attempt to bring the meaning of Christmas nearer to the people (St. Francis' idea). Most

(22) W. J. Phillips, Carols, Chapter on origin of Carols and Mystery Plays.

(23) Edith Richert, Ancient English Christmas Carols, Introduction.

carol manuscripts belong to the Fifteenth or Sixteenth Century. At first, carols were sung between the scenes of the Mysteries but the carol interludes became so popular with the audience that there was often great rivalry between the actors and the carol singers, and it is said that at Chester the audience once wrecked the stage and beat the players because they did not give enough of carol singing. During the Fourteenth and Fifteenth Centuries, the music became a part of the play. From this time, the musicians led the players. These carols were accompanied by a portable organ. "Blowing the bellows with his left hand and playing the keys with his right, the musician led the procession to and fro across the stage followed by the singers." The audience was so delighted that the people joined the procession of singers as they marched with the players into the street.

The word "carol"⁽²⁴⁾ originally implied dancing as well as singing but today we think of it as merely singing. In early England the anniversary of the birth of Christ was celebrated by a special church festival called Christes messe meaning "Christ's mass", the origin of the present word Christmas. At first, owing to the lack of historical records, the several countries held their festivals at different times, some celebrating in December and others in January, April, and May. However, during the Fifth and Sixth Centuries, the twenty-fifth of December came to be the universal date established in the Christian world as the date of the celebration of Christ's birth. The fact that the great winter solstice festival of the

(24) Jeffrey Pulver, Dictionary of Old English Music, p. 32.

pagan Gauls, Germans, and Britons was held at about the date no doubt had its influence on the established date of Christmas, as many of the Christian customs and symbols were adopted from the old pagan celebrations.

Beside the lighter songs, we also find some of more serious religious nature. In the "Deluge", when Noah closes the windows of the Ark, they sing the Psalm, "Save me, O God".

England had its full share in the earlier development of the drama but original manuscripts are scarce because of the destruction of books and papers during the Reformation. In several fragments of plays, the stage directions add "Et Cantent" (and let them sing) but the music has disappeared.

"In 1378 choristers of St. Paul's Cathedral presented a petition to Richard II to protect their Christmas Plays upon which much money had been spent and which were being interfered with by ignorant and unexperienced persons."

As usual, the inevitable question of money was present in the early times as today, and we find some grumbling because the rich people did not have a trade and therefore escaped paying. The songs belonged to the Guild although, as the clergy were the music masters of this day, they probably kept some of the books. Most of the expenses were paid by the trading companies. Edmondstowne Duncan in his book on minstrelsy states that the plays were still in the hands of the clergy who employed minstrels for the musical part of the entertainment.

The characteristic type of play was the long cycle under the superintendence of the corporations of the important city. These cycles were divided into different scenes each of which was presented by one or more of local crafts. At York and Beverley, they paid the minstrels because they, in turn, were paid by the people for having the plays performed at their

doors. The Coventry plays paid for everything. Certain performances were given at the expense of the trading companies in the Chester plays. The customary charge paid to the minstrel was usually 8d.⁽²⁵⁾ There also occur "items for making the songe and for prikyng the songs as well as for the singyngmen". Choir boys called clarkys were often asked to sing. These were likewise paid but probably not so much as the minstrels. The fluctuating prices paid to the singers show that some of them had more important parts to perform. Some of them played instruments and danced or gave extra assistance but we do not find them taking part in the drama itself. They served merely to add a more artistic quality to the production. They heightened the interest of the spectators by their occasional music but did not play while the drama was being given. They played between acts and en route and are found accompanying proclaimers of the vanns or preliminary announcers. All the expenses of the minstrels were paid by the Guilds. In 1451, there is an entry in the book of expenditures of the amount spent on "mynstrells dinner" and their "super" on Corpus Christi day. Even their wine was furnished as is indicated in the item for the players' drynke. Their musical instruments were also kept in repair.

In regard to the instrumental music of these plays, it was not of a very high order. Each minstrel tried to show off his ability to the best advantage and he knew well how to "prick down" his likely dance tunes and songs.⁽²⁶⁾

(25) Hardin Craig, Coventry Corpus Christi Plays, p. 97, 27-31.
(26) Louis Ritter, Music in England, p. 160.

The musical instruments in use at this time were the horn, flute, trumpet, sackbut, hautboy or wayte, gittern, cithern, citole, rote, organ, regall, bagpipe, drums, lyre, harp, organstrum or hurdy gurdy, and so forth. The horn sometimes served a double purpose, first for holding the wine that was passed around and then for piping.

The notes in the Mystery Plays were quite different from those of the Liturgical Drama, the former being adorned with long jubili or runs. The Latin word "mea"⁽²⁷⁾ in the York Mysteries is sung on a run of twenty-one notes. As long as it was in Latin, the meaning was not important as the congregation did not understand the Latin language anyway. However, when the Latin words were changed to the vernacular, the runs disappeared because the melodies had to be suited to the words. The meaning of the song could not be disturbed by the use of runs or grace notes. From Morley's "Plaine and Easie Introduction to Practicall Musicke", we can get an idea of the importance of notes. He writes that if you have a grave matter, apply grave musicke. He tells how to "signifie hardness by whole notes and a lamentable passion by half notes - a harmonical consent betwixt matter and musick".

The monks and minstrels were the first teachers, the latter probably influencing the people more because they sang of the common things dear to the hearts of those who listened. The minstrels' melodies are said to have even found their way into the church. An archbishop of Canterbury, being very fond of music, adopted certain minstrels' melodies that greatly pleased

(27) L. Toulmin Smith, York Mystery Plays.

him for the use of the church. Thus we see the cathedral and castle music or that exemplified by the minstrels being performed side by side (a traditional factor common to all countries), each partaking somewhat of the best qualities of the other and destined to develop into some of the greatest musical forms.

The methods of singing seem to have varied according to different locations. Coussemaker published a treatise with an allusion to the ditone and semi ditone or major and minor thirds as being reckoned as dissonances but were being used as the best of consonances by the organists in that part of England called West Country. The Pythagorean tuning was evidently not used in the western part of England where the use of the consonances pleasant to the ear formed a harmonic basis. The inhabitants of northern England sang in two parts and even the children of that section used the same method of singing. No doubt, this style was adopted from the Dacians or Norwegians who settled that part of England, since the English people elsewhere in the Island did not sing in harmony.

The Effect of Isolation upon Music

After the Norman Conquest, England received no further great migration and, being geographically cut off from the rest of Europe, she pursued a rather independent way. The Twelfth Century saw harmony used in church music with syncopation and the hocket (rest) and accompaniments played on some variety of musical instrument. Clumsy organs were used in churches and the modern violin was evolving out of the ungainly crwth or rote of Celtic origin.

One very important manuscript has been preserved from the

mer is iamen m. Hude sing cucu. Swet sed and blo
 Perſpice xpicola que dignacio celicus agrico
 med and ſpringſ ſe uide nu. Sing cucu tve bletet aſar
 la pro uitalis uicio. fili o — non partens expoſu
 lomb. Houy after calue cu. Bulluc ſterteſ. bucke uerteſ
 it. mortis exicio — Qui captiuos ſemiunios
 aurie ſing cucu. Cucu cucu Wel ſingel pu cucu
 a ſupplicio — Vite donat et ſecum coronat. m. o.
 pu nauer nu.
 u ſo u o.
 Hanc notam cantare poſſunt quatuor ſorſe a quatuor
 ribus autem qm a tribus ut ſaltem duobus
 dici preter eos qui dicunt pedem. Cantat
 talis acris in mchoar cu huiſ d tenet
 ad pnam notam poſt cruce. mchoar cuſ
 ſingli ſi reſpauit ad pnam
 ſi alibi: qdoo unius ſingli
 hoc repetit unius quociens
 ſing cucu nu. Sing cucu. faciens pauſacionem in
 hoc dicat ali paſſim in
 ing cucu. Sing cucu nu. ſine. S. immedata

"Summer is icumen in"

Copied from manuscripts prepared for
members of the "Plain-song" and Medieval Music Society"
by H. E. Wooldridge.



Thirteenth Century that indicates the progression of music in England. This isolated composition is the rota or round known as "Sumer is icumen in"⁽²⁸⁾ written at Reading Abbey by a monk, John of Fornsete. John Hawkins, the historian, refers to this round as a product of the Fifteenth Century but all other authorities of medieval manuscripts declare it to be of the earlier part of the Thirteenth Century as is indicated by the language. The rota is not in any of the eight ecclesiastical modes but in the modern key of F major with a B^b marked on each staff and the letter C written as a clef. The staves are six lined and the composition is a double canon for six voices. It is interesting to note that there had never been a composition for more than four voices and for two centuries after no country could boast of a canon. The rota was a secular piece although the manuscript in which it was found contained much ecclesiastical music for use in the monastery. The words are very expressive showing the genuine English love of nature effervescing in Maytime, the happiness of animals, and the song of the cuckoo.

The English musicians of the Thirteenth Century felt, as did the French, that music could be made a structural art but for some reason (probably due partly to their isolated condition) they were unable to discover the right method of procedure and, as a result, the French contrapuntalists became more absorbed in developing the art of counterpoint during the Fourteenth Century. However, according to a treatise published

(28) Henry Davey, History of Music, pp. 25-29.

(Harley M. S. 978.)

Paleographical Sociological Publication.

William Chappell, Old English Popular Music, p. 26.

in Coussemaker's "Scriptorum de Musica" (Nova Series III), the English contrapuntalists had two styles, namely, Fauxbourdon, sung by three voices, tenor, contratenor, and soprano, and the style Gymel, sung by two voices, soprano and tenor. Although Fauxbourdon is commonly considered of Flemish origin, this particular treatise claims it to be of English invention. If this is true, the English musicians were ahead of their time, at least in musical thought. The Italians were groping their way through the dark toward the expressive side of music but they were not able to make a decided step forward because the new structural laws were unknown to them.

Another evidence that music was not at a standstill in England during this period is the organization of Musical Societies called Le Pui and later the Chapel Royal.⁽²⁹⁾ The first account of the Chapel Royal is King Edward's household expense book "Liber Niger Domus Regis". Twenty-four chaplains and clerks, food and regulations for thirteen minstrels, the Wayte who was to sound three times nightly during summer and four during winter and for eight choir boys with their "Master of the Song" were recorded. The officials such as Master of the Children, the organist, and almoner were expected to write Interludes for the amusement of their patrons and to provide entertainment of all kinds introducing any kind of music that was pleasing to their audience. The English drama resulted from the organization of the Chapel Royal.

Also the music of the Waits⁽³⁰⁾ was of importance at this

(29) Henry Davey, History of Music, p. 80.
(Black Book is in Harleian MSS. 293 and 610.)

(30) Ibid., pp. 35-41.

epoch of English history. Profiting by the recent combat with the Normans, every town was walled and carefully patrolled by men called Waits, a corruption of the Norman French word "guet". These waits needed some instrument for signaling and the shrill oboe⁽³¹⁾ seems to have been the one chosen for that purpose. King Edward I ordered that each gate should be shut at night by the servants and that "each servant should have a Wayte at his own expense". These watchmen of the gates formed the municipal band of London and played at all civic functions.

Musical activities, however, were moving northward and for several centuries the Netherlands were the important teachers, performers, composers, and founders of a material school spreading their art to all civilized nations.

The Influence of the Renaissance

The Middle Ages were nearing the close and the Renaissance of classical learning and art was being felt. In spite of the fact that this movement had been diffusing through the several countries, music was not affected until about the middle of the Fifteenth Century. The invention of printing brought to England by William Caxton greatly spread the knowledge of music. The Gutenberg Bible was changing music and literature. Individuals were out seeking new countries and the discovery of America and the circumnavigation of Africa were commencing to stir society. The nobility of England was passing through a period of social unrest. The Wars of the Roses, although they did not greatly affect the common people, left their prints in

(31) The name passed from the men to their instruments.

the upper strata of society even after the union of the Roses thirty years later. It was at this time that England began to wane in her musical art. Davey in his history states that England's renown was quite eclipsed on the Continent although she herself could not believe it to be so. Evidently, the intellectual powers of the English people were occupied in other lines than the development of the higher forms of musical art.

The influences of the Renaissance were of diverse natures. The new culture did emancipate the soul of man and in this respect encouraged individualism but at the same time it also ushered in new trends of thought that caused selfishness to arise, old traditions to be left in oblivion, and some of the old virtues of the Middle Ages to be lost. In short, this new movement transformed society.

Considering the secular side of music, minstrelsy commenced to decline due to three causes; first, the invention of printing, second, the cultivation of poetry and music by men of genius, and third, the competition of ballad singers who produced and sold songs for a penny.

Sacred music passed through many changes at this period. The church service had become stilted. The Pope and Cardinals had become rather narrow-minded in their beliefs and were⁽³²⁾ "invoking Christ and the saints under the names of pagan deities and demigods". The time had come when the people were no longer going to stand such pedantry and were waiting for some leader to reform the church service.

(32) Louis Ritter, Music in England.

The Result of the Reformation

Martin Luther, the great German monk, caught the vision of a new form of worship and the revolution of religion started when he posted the ninety-five theses on the castle door in Wittenberg October 31, 1517. Luther's theses defied the Pope and attacked the system of indulgences. His song well depicts the monk's attitude.⁽³³⁾ Since Luther did not intend to completely upset the church service but merely to reform it, he retained many of the old features of worship. The Protestant church only accepted the Kyrie and Gloria of the Mass. He, however, strongly believed that the individual should communicate directly with God and therefore asserted that most of the liturgy should be translated in the vernacular. As formerly stated, the priests had been the only ones who had understood the words of the service. The congregation had been moved only by the intonation of the priests' chanting. Luther declared that the congregation should participate in the service and so he renewed the custom that prevailed in the very early churches, the practice of singing hymns. Calling upon some leading musicians to assist him, he combined old German religious and secular folk songs with some Gregorian melodies and adapted them to Protestant church use, giving the name "Chorale"⁽³⁴⁾ to this new form of music. These chorales were at first sung in unison, unaccompanied by the congregation, but later extra parts were added, these being sung by the choir, the congregation singing the cantus in the tenor. These added parts in the Seventeenth

(33) Charles Burney, General History of Music, "Luther's Prayer Against the Church and Pope", Vol. III, p. 53.

(34) Jeffrey Pulver, Dictionary of Old English Music.

Century took the form of chords and to simplify the harmonization the melody was placed in the soprano. Meanwhile, the organ had been evolving from its crude structure and was improved to such a degree that its tones were used to replace the choir in the rendering of the chords and in playing interludes between the verses.

Protestantism diffused from Germany into England and its influence was strongly felt when there occurred a breaking with the Roman Catholic church in the latter country about 1534. At this time a series of accidents stimulated the English King to declare himself independent of the Pope and King Henry was officially declared the head of the Church. This caused a great commotion. The smaller monasteries were first dissolved and the larger ones soon followed. Had this great political, social, and religious change been carried on with discretion, much English music would have been preserved but little care was used in preserving anything. Buildings were torn down by the nobles and the materials sold. Manuscripts were used as waste paper and parchments were sent by "ship full" to bookbinders. Several hundred monasteries and nunneries were completely destroyed. Some of the enthusiasts who were on the reforming side even began to dislike ecclesiastical music and the Lower House of Convocation listed ecclesiastical music and organ playing among the "Eighty-four Fautes and Abuses" of religion, declaring that "synging and saying of mass, matins or evensong is but roryng, howling, whystlyng, mummyng, conjuryng, and jugelyng, and the playing at the organs a foolish vanitie". Henry VIII, being a musician, favored the introduction of the Luther Chorale in the churches of England. The syllables were

quantitative, not accentuated, and the voice parts were in independent polyphony.

When Henry VIII died and the rule passed to his little son, Edward VI, the nobility still wished to enjoy the profits of the monasteries and therefore took the side of the Reformers, thus encouraging Protestantism in England. Luther and Zwingli, the Swiss reformer, were not well liked by the English but Calvin with his followers came into England and became very influential. The latter brought in a style similar to that of Luther's but he placed great stress upon the singing of metrical psalms. The reformers wished to subordinate the music to the words and therefore introduced the psalters for congregational singing. They were opposed to the florid complications of ecclesiastical music, a factor that greatly perfected polyphonic music and made it more suitable for devotion, although they were not aware of the fact. Harmony was forbidden in the Swiss worship until the Nineteenth Century and it is said that Calvin took his ideas of congregational unison singing from the Hussite practice. The Genevan tunes became models for the English psalm tunes that first appeared unharmonized. The English prayer books also aided the musicians in perfecting polyphony as the desire for distinctness of words simplified the music; in fact, the desire for simplicity was exaggerated to such an extent that in some instances there was a swinging back to the plain song. The organ in St. Paul's Cathedral was silenced and much of the liturgy was destroyed although some liturgical forms were looked upon favorably in spite of the opposition of the Genevan Reformers. With the introduction of the Anglican prayer book, all service books except Henry VIII's

Primer were ordered destroyed.

The ornaments of the cathedrals were torn down and the church bells melted by greedy nobles. However, the intemperance of these zealots brought about the usual reaction and when Mary, the Catholic Queen whom Henry VIII disliked, began her reign she easily restored the old form of worship. The Queen's triumphant entry into London was accompanied by shouting multitudes. The mighty organ of St. Paul's again rolled out its voluminous tones and the choir sang "Te Deum". Mary, who had been very musical since two years of age, restored the custom of Sunday evening singing from the spire of St. Paul's Cathedral.

Still, the harmonious tones did not fall upon a peaceful society. Mary was as strong a believer in the persecution of Protestants as her father had been in the persecution of the Catholics. Is it any wonder that the people, suffering from all the religious turmoils, most heartily welcomed Queen Elizabeth to the throne and poured out their inmost feelings in the music of her day? The social life of England at this period has been so beautifully depicted that the writer of this paper wishes to devote the next chapter to the music during the reign of "Good Queen Bess".

CHAPTER IV

THE ELIZABETHAN PERIOD AND ITS MUSIC

When Queen Elizabeth began her rule, persecution stopped but there was not an immediate change of religion. Being of a conservative type, the new Queen objected to the immediate remodeling of the church after the Genevan pattern as proposed by the returned Protestant exiles, but preserved the crucifix and lights in her chapel. She also upheld the belief that priests should not marry. However, when Paul IV, who then ruled the Vatican, excommunicated Elizabeth for favoring Protestantism, the Anglican church became an established institution. The Genevan school, now acquiring the name of Puritans, continued to urge the abolition of all ceremonies and on February 13, 1562, a motion was made for putting down curious singing and organs, but it was lost by one vote. About five years later, many organs were taken down and the pipes used for making pewter dishes. In a religious treatise on "Place of Prayer", singing and organs were classed as image worship. Queen Elizabeth protected with her royal power the choral service, but the Puritans continued to object to anything resembling the "Popisch" service. The Queen sanctioned the return of Edward VI's second prayer book. In her 49th injunction, she declared to uphold church music in the following statement:

"She⁽¹⁾ also willeth and commandeth that there may be a modest and distinct song, so used in all parts of common prayers of the church, that the same may be plainly understood, as if it were without singing, and yet, nevertheless, for the comforting of such as delight in music, it may be permitted that in the beginning or end of common prayer, either morning or evening,

(1) Louis Ritter, Music in England, p. 118.

there may be sung an hymn, or such like song, to the praise of Almighty God, in the best melody and musick that may conveniently be devised, having respect that the sentence of the hymn be perceived or understood."

These words were meant for both congregational and choral singing in all Anglican cathedral music and well describe the spirit of the times. Had the Queen been of an easy going nature, she would, no doubt, have been influenced by the great number of Puritans in their determination to keep choral music (Cathedral Service) out of divine worship, but her strong decisive character saved the English choral service that might have been buried in the remains of the past. As a result, the anthem purely of English birth was ordained in the ritual of the Anglican church "in choirs and places where they sing". It was ornamental to the service and the only form in which the congregation did not take part.

Up to 1549, the parish churches were still using the plain chant as well as the cathedrals; however, several of the parishioners were complaining because the prayers were read with the same tone of voice that had formerly been used in chanting the Latin service. "The⁽²⁾ plain song was retained for some time in most Parish churches for the daily Psalms and in the Queen's chapel and in the quire of all cathedrals and some colleges the hymns were sung after a melodious manner."

In 1551, the Forty Ones, articles of religion do not mention a word concerning cathedral chanting and in 1560 the Church of England provided "that⁽³⁾ musick be retained in all such churches where there was provision for its maintenance or where the people could be trained up at least to the plain song". In the "Confessions of the Puritans", 1571, there is the

(2) Charles Burney, General History of Music, Vol. III, p. 18.

(3) Ibid. p. 18.

following article:

"Concerning⁽⁴⁾ singing of Psalms, we allow of the people's joining with one voice in a plain tune, but not of tossing the Psalms from one side to the other, with intermingling of organs."

The parish churches were having their troubles and it has been said that probably a parson could have been tortured by the discords of the instruments had it not been for the discords among the instrumentalists. The parson was not allowed in any way to interfere with the orchestra for intemperate behavior and leaving bottles of ale and spirits or empty bottles in the gallery after practice. One poor rector remarked:

"I⁽⁵⁾ can never be brought to believe that there will be music in heaven for, if there be music there, there must be choirs and orchestras, and if there be choirs and orchestras there can be no harmony."

Worldly joys were calling the people in the Elizabethan period and music was showing a rapid change. George Abbot, a Puritanic leader, had become Archbishop of Canterbury and, opposing liturgical ceremonies, he had ordered all organs and choirs removed from the Chapel of Lambeth Palace. With the suppression of ecclesiastical music, secular forms developed.

To evaluate the music of such an epoch, a knowledge of the people themselves and the conditions under which they lived must be sought. Although it is somewhat true that biologically the individual does not vary to a great degree from one generation to another, society on the other hand does show change, which greatly influences art, especially music. *
In the first place, society has its advantages over the

(4) Daniel Neal, Confessions of the Puritans, p. 290.

(5) Baring G. Gould, An Old English Home, p. 123.

individual, due to the fact that it is cumulative and has a high degree of permanency and continuity. The varied personalities that make up society are constantly interacting to carry on the rôle of civilization and are engulfed in the stream of progress. Therefore, it would be unfair to criticize the music of an age apart from the social conditions influencing its production. Our modern conception of the aesthetic beauty can not be used as a criterion for measuring the value of music of a previous period. The forms of music must be judged with a full understanding and appreciation of the social life of the period in which they are produced.

Peaceful Conditions as They Affected Music.

At the time of Queen Elizabeth, all of the more or less suppressed emotions of the English people were blossoming in the springtime of "Merrie England". The people of this country were finding out that they were helping in the progress of the world. For a time, at least, they were away from the tragedy of war, and political conditions were settled in a somewhat peaceful manner. Society as a whole felt greatly relaxed after the stress and strain of the previous years. Music seems to have been one of the most important vehicles through which they could express themselves. The paragraph found in Chappell's "Old English Popular Music"⁽⁶⁾ well describes the universality of the art of music at this time.

"Not only was it a necessary qualification for ladies and gentlemen, but even the city of London advertised the musical abilities of boys educated in Bridewell and Christ's Hospital

(6) William Chappell, Old English Popular Music, p. 59.

as a mode of recommending them as servants, apprentices, or husbandmen. Tinkers sang catches, milkmaids sang ballads, carters whistled; each trade, and even beggars, had their special songs; the bass viols, hung in the drawing room for the amusement of the waiting customers, were the necessary furniture of the barber shop. They had music at dinner; music at supper; music at weddings; music at funerals; music at dawn; music at night. He who felt not in some degree its soothing influences was viewed as a morose, unsocial being, whose converse ought to be shunned and regarded with suspicion and distrust."

It was the age of Maypole revels, of games⁽⁷⁾, dancing, hunting, and joyous living but it was also the age of noted musicians, composers, and a period when all the people more definitely declared their love for music. Musical tones resounded from the rich man's mansion and the poor man's tavern. The great dramatists introduced songs in their dialogues but one did not need to go to any special place to hear music because the streets also were filled with music. In short, music was everywhere.

As previously stated, the Italian Renaissance had spread into England bringing with it enthusiasm for art and spurring the intellect of the people. England was having time to reflect and was absorbing with rapidity the new and varied ideas that were being introduced. Possibilities were opening up for the English people in all directions. Literature was pouring out in the form of poetry and novels, planting in the hearts of the people more unity and patriotism. England was beginning to realize a strength she had never before experienced. Trade was increasing rapidly. Domestic conditions were being changed by the importations and many new improvements were under way. However, as in any new learning, the results were not entirely

(7) Orlando A. Mansfield, Music and Chess, M. Q., July, 1928.

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favorable ones. The passion of lust was augmented and the influx of new drinks was none the less conducive to carefree living.

The music of the days of Queen Bess was not of a serious type and yet it was so full of human feeling that it has been enjoyed by all people as a memoir of the age, not so much because of its form alone but because it portrays the true genuine spirit of the time. During the first few years of Elizabeth's reign, sacred music led in importance, but later secular music became more significant. The people were not so much interested in religious worship as they were in social life. The church was becoming the center of social activities and stood symbolizing that equality in the eyes of God that is so apt to be lacking in human relationships. It was the one institution that was not afraid to stand up against kings and nobles and bring all people together. The parish church became the meeting place for transacting the village business and even served as a bank where the parishioners deposited their money in the church chest. A festival was often held in the church and named the "Church Ale" in memory of the patron saint of the church for the purpose of raising money to take care of the decoration and repairs of the building. Music, naturally, accompanied these festivals, but it was not of a formal nature; in fact, it was intended to be of such a kind that, under its spell and the influence of the ale, the people would give more freely. An order⁽⁸⁾ of Easter, 1607, declared that church ales, parish ales, sextons' ales, and all revels were to be suppressed.

(8) Quarterly Sessions, Elizabeth to Anne.

Yet, so late as 1622 protests against them were still being made.

Urban Life Reflected in Music

It was the custom to sing ballads⁽⁹⁾ in the streets. The ballads that were sold for a penny were not of as good a repute as some of the old ballads that have come down to us but were of a mediocre quality, relating to public and private interests. These old ballads were of simply rhythm with not too much music to interfere with the enunciation of the words. One note for each syllable was the usual form based on the tonic and dominant.

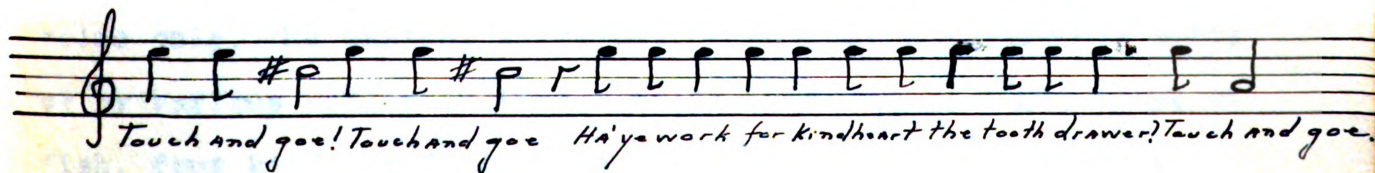
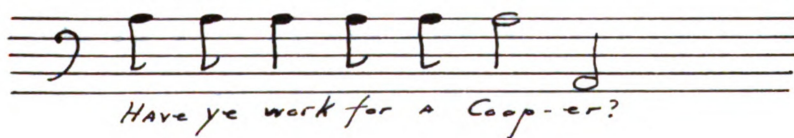
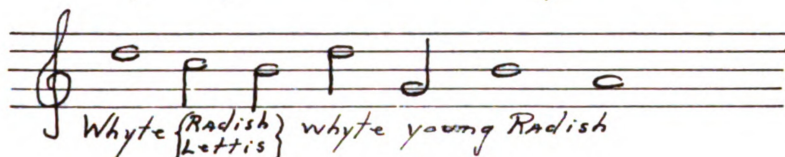
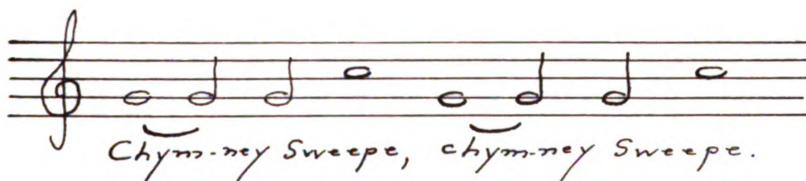
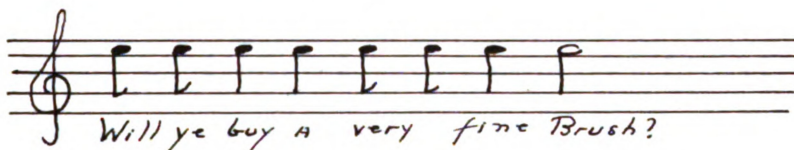
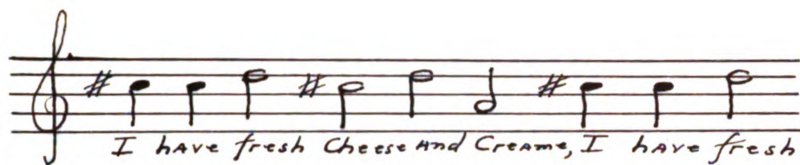
Traders and peddlers were wont to call out their wares on the streets of London. The poets and artists of this period were especially interested in these Cryes and fortunately have given us quite a detailed account of them. The musical composers, in particular, used to set down all the Cryes in a "Catch", "Fancy", "Round", or "Glee". This does not mean that they wrote the music of the Cryes but that they arranged the words and music, as they heard them, into a definite musical form. The Catches were indeed very humorous - merely a simple round for three or four voices, so planned that the singers could catch up one another's words. Later, the Catches became indecent and the form sank into obscurity. Some of the composers such as Gibbons, Weelkes, and Deering often combined the words and music of the Cryes into a Fancy which was a new type of musical composition. The Fancy⁽¹⁰⁾ was a popular form

(9) H. T. Stephenson, The Elizabethan People, p. 180.

(10) Sir Frederick Bridge, The Old Cryes of London, p. 25.

London Cryes

Sir Frederick Bridge.



of concert music arranged for string instruments and was of the most elaborate contrapuntal style with plenty of imitation. At first, the Fancy had no vocal parts but later the Old London Cryes were added to the four or five parts for strings. The songs that were introduced in the Fancies were longer than the original Cryes but they still retained the words and music so characteristic of the street peddlars. In three of the Fancies, there were several different kinds of wares to be sold as thirteen kinds of fish, eighteen kinds of fruit, six kinds of liquors and herbs, eleven vegetables, fourteen foods, fourteen different household stuffs, thirteen different kinds of clothing, nine tradesmen's cryes, nineteen tradesmen's songs, four begging songs for the prisoners and the poor naked Bedlam, one town crier, and five watchmen's songs. The great variety of articles for sale show how rapidly new ideas were pouring into England. Fruits and vegetables were coming from all parts of the world as well as new drinks. Sir Frederick Bridge has written a book on the "London Cryes" in which he outlines some of the Fancies that he has so carefully studied. He states that in the "Weelkes Fancy"⁽¹¹⁾ the accompaniment is for viols and is shorter and less elaborate, the Cryes being for one voice only, the cantus, which can be sung by the sopranos alone or by various voices in turn. After introducing eight kinds of fish, four kinds of "hott aple pye" and eight kinds of fruit, the Cryes are dropped and a charming dance tune added in imitation of an old ballet. This is followed by the Cryes again. A character named Conscience sings, "Have you any boots

(11) Sir Frederick Bridge, op. cit., p. 27.

mayds?" Then there is the Cry of the chimney sweep, and a very melodic anthemlike strain concludes the composition. The instrumental part, played by the viols, is quite independent of the Cryes but nevertheless binds the parts together.

The work of Orlando Gibbons is longer and is written for five viols and four voices. In his musical form called "In Nomine" which was a sort of Fancy, there is a plain song melody, allotted to the viol while the other instruments execute elaborate contrapuntal figures. Gibbons found that the same bit of ecclesiastical music was used by all the composers of the "In Nomine", one of the popular forms of music at this time. It is the Canto of the first antiphon at Lauds and Vespers on Trinity Sunday, viz., "Gloria Tibi Trinitas aequales", and is taken from Sarum Missal. The Cryes of Gibbons in "In Nomine"⁽¹²⁾ include a variety of all the different articles mentioned. At first, through quiet forms of imitation, the viols portray the silent London streets in the early morning. Then the watchman is heard singing, "God give you good morning, my masters. Past three o'clock and a faire morning." Suddenly there is a change from minor to major and the fish women begin their Cryes. The watchman of the morning concludes the composition by giving a vivid picture of the end of the day in Old London crying, "Twelve o'clock. Lock well to your locke, your fier and your light and so Goodnight." The custom of hanging out the lantern at night was for the benefit of the late pedestrians. The Mayor ordered lanterns to be hung out as early as 1416 betwixt Allhallows and Candlemass, but this

(12) Sir Frederick Bridge, op. cit., p. 44.

Hot Cross Buns. Sir Frederick Bridge.

One a penny Buns

One a penny Buns Two a penny, Hot Cross Buns One a penny

One a penny, Buns Two a penny Hot Cross

Two a penny, Hot Cross Buns One a penny Two a penny Hot Cross

Buns One a penny, Buns Two a penny Hot Cross

One a penny Buns Two a penny, Hot Cross Buns, One a penny Buns.

Buns One a penny, Two a penny, Hot Cross Buns One a penny Buns.

Buns Hot Cross Buns Hot Cross Buns One a penny Buns

custom had subsided probably because of poverty or merely disuse. The cry of the Watchman, "Hang out your lantern", was a reminder to the negligent who, as Bridge says, was probably answered by louder snores. In Queen Mary's reign, the night watchman was given a bell with which he accompanied the music of voice, which custom prevailed until the Commonwealth. At the time of Queen Elizabeth, the Statutes of the Streets prescribed that no man should blow a horn in the night or whistle after nine o'clock under pain of punishment. A man was also forbidden to make any sudden outcry in the night as making any affray or beating his wife, and yet a privileged man was to go about knocking at doors and ringing his alarm, "an intolerable nuisance if he did what he was supposed to do". The Fancy⁽¹³⁾ written by Deering, although not an "In Nomine", also portrays a day in London. In spite of the fact that many of the Cryes have fallen into oblivion, some are still retained in England, especially the one with which every one is more or less familiar, namely, "One a Penny, Two a Penny, Hot Cross Buns", cried on Good Friday morning.

Rural Life Reflected in Music

The Fancies were not confined to the Cryes of London only, as Deering has also pictured the country in the composition "The Harvest Home".⁽¹⁴⁾ The viols are used to introduce the country life and a single voice enters saluting the master of the house very early in the morning. The work of the day begins with the men attending the horses and the command to "fling the collar on her head". The master calls to his boy and Jack

(13) Sir Frederick Bridge, op. cit., p. 44.

replies. Then other voices enter with familiar cries to the pigs, cattle, and chickens, "Tig, tig, tig", "Coop, coop, coop", "Biddy, biddy, biddy". The horn is heard calling the hounds who are named one by one and soon the Fancy becomes peaceful with a "Heigh-ho" or a "Gee, gee" now and then for the horses. A dialogue takes place between the horseman and a neighbor whom he meets and who replies in Somerset dialect. Passing on, the rider encourages his dogs with "Hey soy dogs, soy dogs", calling out "A mark, a mark", and the listener finds himself in the midst of hawking. Suddenly, the scene changes again and a soprano voice sings "O Lord, Lord, O good Master" (Quaeso, quaeso, quaeso praeceptor). Suddenly, the town crier appears announcing a play in the following manner:

"O Yes! All that can sing and say
Come to the town hall
And there shall be a play
Made by the scholars of the Free School
Where shall be both a devil and a fool
At six o'clock it shall begin
An you bring not money
You come not in."

This is followed by a horn and then another common country scene appears, namely, the swarming of the bees. "Buzz, buzz, buzz", sing the bees and a voice above the voice sings "Ho Mother Crab, your bees are flown!" Here the rhythm of the composition changes. The bass continues to sing "buzz" for twenty measures on one continuous note and the player on the bass viol drums with the back of his bow. Meanwhile, the chorus sings in fugal imitation as follows:

"Ring out your kettle of purest metal
To settle, to settle the swarm of bees."

The time changes and the "Harvest Home" tune and the "Pastoral" song conclude the composition. The tune "Harvest Home" is made

up of village music imitating the chimes of the church bell. The tune is still sung at many Harvest Festivals, especially at Cornwall.

Festival Days Influencing Music

Festival days were many in England and nearly all celebrations called for some type of music. At the time of Queen Elizabeth, the Roman calendar had not completely gone out of fashion and many days that were celebrated in the Roman Catholic church were still celebrated in Protestant England. The yuletide festivities began long before Christmas and lasted to Twelfth Day. On Christmas Eve, the household carpenter provided the Christmas block which was a massive root of a tree capable of burning for several days, and, midst great rejoicing, each member of the household would seat himself or herself on it and sing a yule-song and drink to a merry Christmas and a happy New Year. The block was then rolled to the fireplace and, when properly lighted, the whole household including family, friends, and domestics feasted upon yule cakes with much music and singing. The old custom that prevailed in the Roman Catholic times of begging was still in vogue at this period. It is said that the poor people used to collect money rather easily with the promise that part of the money would be applied to the purchase of Masses for the forgiveness of sins during the Christmas revels. This was carried over to the days of Queen Bess in the form of carols sung early Christmas morning and also carols or songs (more secular in nature) sung all during yuletide, with a collection to follow. For Christmas dinner, much "minstralsye" accompanied the large

boar's head served at the first course.⁽¹⁵⁾ At supper, two servants were to attend and to bear two fair torches of wax "next before the musicians and trumpeters and stand above the fire with the music, till the first course be served in through the hall". Which performed, they with the music were to return to the buttry. After supper, there were revels and dancing lasting the twelve days of Christmas. The master of the Revels was supposed to sing a carol or song and command other gentlemen present to sing with him and the company after dinner and supper. Dancing the "Sellinger's Round" or "The beginning of the world", as it was called, was also one of the common Christmas sports. This holiday was the one season of the year when there was no class distinction. All people met together to sing, dance, and play games.

Eastertide or the week following Easter was celebrated with much merrymaking. The Morris dance⁽¹⁶⁾ was one of the common Easter sports. This dance was more elaborate than the simple country dances and was supposed to have originated with the Moors of southern Spain. It was a lively dance in which the dancers wore costumes covered with little bells and carried swords in their hands, clashing them in the air. There were always present one or two musicians who played melodies of different kinds. The dance was probably first introduced into England by Edward III, when John of Gaunt returned from Spain, but it was not popular before the reigns of Henry VIII and Queen Elizabeth. Although the Morris dance was held at Christmas time also, it was most welcome in the springtime when

(15) H. T. Stephenson, The Elizabethan People, p. 169.

(16) Ibid., p. 152.

they danced outside on the green. May Day was the great time of open air activities and was the one day of the year when the people of every parish, town, or village assembled themselves, men, women, and children, and went to the woods, hills, and mountains where they passed the night in pleasant pastimes. In the morning they returned bedecked with boughs and branches bringing their chiefest jewel, the "maie-pole". About the Sixteenth Century the celebration of the rites of May Day took on a more elaborate form. Several characters were added such as Robin Hood and the Hobby Horse, probably for the encouragement of archery. At the end of this century, the Morris dance included many dramatic personnels all dancing around the painted Maypole that was so abhorred by the Puritans. The simple pipe, the pipe and tabor, or the bagpipe were the instruments used in the Morris dance, the last being preferred. The dancers wore garments ornated with bells that were supposed to be played while dancing. These bells of various sizes and tones were differentiated by such names as the fore bell, the second bell, the treble, the tenor or great bell, and the double bells. It required much skill to be able to perform the pastoral dances accompanying them with the proper ringing of the bells in four four measure.

Recreation as It Influenced Music

Dancing seems to have been one of the favorite amusements in the days of Good Queen Bess and a necessary accomplishment for the well-bred. The Royal Majesty herself was very fond of dancing. Many of the writers of this time have noted several kinds of dances that were in vogue, among which may be mentioned the "Antic", a grotesque dance made so by boisterous behavior

or monstrous masquerade, the "Brawl", a rather wild dance imitating a battle, and the "Measure", a stately, formal dance, and the "Dump", a slow, mournful dance. The "Pavan" was also very popular.

There is a little controversy as to the origin of the "Pavan" dance,⁽¹⁷⁾ but most historians believe it to be of Spanish birth although its name may have been derived from Padovana, Padua. Other writers think that the name "Pavan" might have come from the Latin word "pavo", meaning peacock, and was applied to this particular dance because the elegant figures dressed in their rich, gorgeous gowns and their many colored caps, moved so majestically, similar to a peacock. At any rate, the "Pavan" became the court dance in England as well as in many other countries. The music was written in duple or even time and was played in a slow manner.

Among the quick and lively dances, the "Canary" in six-eight time, the "Lavolta", the "Hay", the "Allemand", the Galliard" and the "Jig"⁽¹⁸⁾ may be listed. The "Hay" dance seems to have been a snake-like dance something like a quadrille with the men dancing around the women who were standing in a row. The "Galliard" was particularly adapted to young people, but all ages seemed to enjoy it and historians say that Queen Elizabeth danced it even when she was approaching the age of seventy years. It is said that the Queen was attracted to one of her courtiers by his graceful dancing of the "Galliard". Being written in lively triple

(17) Jeffrey Pulver, Dictionary of Old English Music.

(18) Charles R. Baskervill, The Elizabethan Jig.

time, it stood out in contrast to the "Pavan" which it usually followed. The "Elizabethan Jig" was in two-eight, six-eight, or six-four time, and was a tripping, light dance that came spontaneously from the people. Pulver, in his dictionary of English music, states that the "Jig" was probably of true British origin while Grove believes that it came from Italy. The word has many spellings as: "Gigue", "Giqua", "Giga", "Ghique", "Gig", "Gigge", "Jiggi", "Jig", etc., and may have received its name from the German "Geige" or fiddle. In all probability, the form found in England was of British birth so long as the dance was an outburst of the human emotions. Certainly, two nations would not have had the same emotional reactions even though the dances were similar in character. Baskervill has written a large volume on the Elizabethan Jig for anyone who is especially interested in the dance music of this period. The Jig was extremely popular on the stage, later becoming an afterpiece to conclude a theatrical performance. In the towns and country the Jig was a favorite among the people who were delighted with the Fairs and the Plays given by the organized trade guilds.

A pamphlet published in 1609 reveals the fact that the fact that certain localities were noted for certain types of dancing. The article states:

"The Court (19) of Kings for stately measure; the city for its light heels and nimble footing, western men for gambols; Middlesex for tricks above ground; Essex men for the Hay; Lancashire for the Hornpipes; Worcester shore for Bagpipes; but Hereforshore for a Morris dance puts down not only all Kent but very near three fourths of Christendom, if one had line enough to measure it."

(19) J.F.Keel, English Music, 1604-1904, p. 51.

The Carol (20) was danced and sung by all. The word originally implied dancing, coming from the Old French Carole, a dance later called carolle, a sort of dance wherein many danced together. Historians differ as to how old this dance really is but it is known that there was carolling in the Mystery and Miracle Plays and the term "to carol" was familiar to all ancient writers. The dance was admitted on special occasions in the early Christian Church. The carol tunes became so popular that they were used for drinking songs and even though they later became more reverent again, they never ceased belonging to the masses, while the dance always was more worldly. It was a common thing to see the congregation tripping home carolling all the way after singing the Christmas hymns at church.

Economic conditions had caused the people to go back to the country. England's wool had declined both in price and quality and wheat was rising in the reign of Elizabeth. Sheep raising, requiring little labor, had forced the people into the towns where they were struggling to make a livelihood. With the advancement in the price of wheat, the cry was now back to the farm. Country cottages were built and rural life was again looked upon with favor. Due to the very slow method of transportation, the stage-coach just beginning to come into use, the villagers did not stray at any great distance from their homes and the neighborhood Fairs helped to keep them contented. As they all loved dancing and music as well as

(20) Jeffrey Pulver, Op. Cit.

dramatic action, these arts were especially emphasized. Times were hard, plagues frequent because of the unsanitary conditions existing everywhere, the streets in the cities and the roads in the country harbored many a poor soul, and life was uncertain, yet the social situation was happier than it had ever been before. The different kinds of music, although some of it amateur in character, have come down to us as indicative of this carefree spirit. Folk songs were numerous. The very well known folk tune sung to Ben Johnson's poem, "Drink to Me Only with Thine Eyes", is one of the many products of this age. It is still a matter of controversy whether the tune was written to the poem or the poem to the tune. Due to the complicated English metres in which the poets of this age delighted, this is the only example of a really beautiful folk tune and a well favoured poem being combined in a most graceful manner. The uneven lengths of lines, that so commonly appeared in the poems of this somewhat later period, were not suited to the simple folk tunes.

The Glee, ⁽²¹⁾ a most significant form of music evolved from the habits of the people in regard to part singing. In the northern part of England on the border of Yorkshire, the inhabitants were accustomed to sing a sort of symphonious harmony in parts, the under voice humming while others sang in two parts, the upper voices in a manner equally agreeable. This custom without doubt was introduced by the Danes and Norwegians and the part singing absorbed by the northern

(21) Wm. A. Barrett, English Gleees and Part Songs.

people of England certainly opened their minds to the styles of both sacred and secular music. The lower and middle classes especially encouraged the singing of Psalms in which they found much comfort and the geniuses made use of all the peculiarities of musical construction that came to their ears. The long hours of labor in the fields were shortened and made less irksome by psalm singing. Although modern interpretation and notation have changed these heart throbbing songs and traditional melodies, pure fragments have been preserved that are most valuable to us. The Glee was a sort of musical sonnet in which the poetical idea introduced in the beginning was elaborated in a most unique fashion until the climax, when "the beauty of the imagery culminated in some exquisite application of the motto of the whole". Some of the farsighted music lovers recognizing the changes that were taking place in the music world, made an effort to mould into a new form some of the acquired materials and because of these concerted efforts, glee singing arose. The Glee is one of the forms of music of which the English may boast without any fear of rivalry from the other nations. The interwoven melodies, so beautifully fitted together, and yet related so individually to the whole, exemplified society itself.

The Gleemen ⁽²²⁾ were of two orders, the harpers or singers, and the merry-makers who were called Glillamen from their tricks, sports and thrilling feats. During the reign of Queen Elizabeth, their reputation had diminished to such a

(22) Wm. A. Barrett, Op. Cit., p.70

degree in public esteem that it was necessary to issue a proclamation in 1571 as follows:

"All Fencers, Bearewards, Comon Players in Enterludes and Minstrels not belonging to any Baron of this Realme, or towards any other honorable Personage of greater degree; all Jugglers, Pedlers, Tynkers, and Petye Chapmen; wiche said Fencers, Bearewards, Comon Players in Enterludes, Minstrels, Jugglers, Pedlers, Tynkers, and Petye Chapmen shall wander abroad; and have not Lycense of two justices of the Peace at the Feaste, hereof one to be of the Quorum, wher and in what Shier they shall happen to wander, shall be taken adjudged and deemed Roges, Vacaboundes and Sturdy Beggars."

If minstrels were attached to some household or licensed, they of course, were not subject to the proclamation. The Gleemen were taken from all classes of society and women were also members of the ranks, being bound together under special codes for protection. It is an interesting fact that the word Gleeman was unknown in the singular, probably due to the fact that the musicians and poets always went in groups. The bright days of minstrelsy and gleemen were rapidly ending and the Glee which may be sad or joyous has come down to us merely as a result of their existence.

The Family and the Madrigal

The highest form of vocal music at this period was the "Madrigal"⁽²³⁾ which was originally a short pastoral poem unaccompanied, the parts varying from three to eight voices. Up to this time much secular music had been produced but not on a formal scientific basis, with one or two exceptions. All that had been produced had been in connection with the Church and had been in the hands of the clergy. The English madrigal,

(23) E.H.Fellowes, The English Madrigal.



1. A RECEPTION.



2. A MINSTREL.



3. HAWKING



4. NURSING.



5. A BANQUET.



6. SPINNING



7. RETURN FROM A FORAY.



8. A GAME OF CHESS



9. A CORNER OF A BED CHAMBER

CASTLE LIFE. In all periods, Castle Life was very ceremonious. Dinner and supper were formal meals. Hospitality was widely practised. The day was devoted to hunting and war-like exercises and sports and the evening to games, entertainments and minstrelsy.

a product of the English home, came as a result of the people's desire for a better quality of secular music, in contrast to the simple folk song. Concerts of high quality were almost unknown. There were no public theatres and consequently, music was produced for performance in the home. The beautiful homes that were being built in the reign of Queen Elizabeth were most conducive to the madrigal. With the great increase of wealth, there was a desire for display which always accompanies a social condition of this kind. However, underlying all the extravagant living, there was a refinement that was so characteristic of the Elizabethan people, and because of their fine taste for the things of high quality, the madrigal was produced. The famous composers of the madrigals occupied important positions in the elaborate dwellings, enjoying the family circle to a certain extent. E.H. Fellowes has pictured so beautifully the home life of the wealthy class of England in his book, "The English Madrigal", and has listed the musical instruments found in the inventory of Hengrave Hall, a private establishment. The fine collection was for the "Master of the Musick" and the private band of musicians, some of whom held other domestic positions in the mansion. Beside housing the instruments, certain rooms were also provided for the performers of the madrigal. Following the supper hour which was at five-thirty, the mistress of the household was accustomed to pass the Partbooks around the table and call upon her guests to join the family in singing madrigals, or to enjoy some games while listening to the musicians play in the gallery overlooking the hall.

(24)

Weddings called for instrumental music. Musicians accompanied the bridal procession with braying of lutes, flutes and viols. Chamber concerts were admitting viols which were of various sizes with six strings and fretted like a guitar. The more elaborate weddings, no doubt had madrigal music while the guests were eating.

The Madrigal, as a product of the Renaissance, came to England directly from Italy but did not flourish until fifty years later, due to the religious turmoil. Indirectly, it was of Flemish origin, the Flemish composers admitting that they owed their school of composition in turn to Dunstable, the leader of the English music school. The madrigal, to the Elizabethans, was just another form of self-expression marked with definite chords and modal tonality that were so rapidly changing at this period. A madrigal written today would be entirely different from that produced in the great English Madrigalian epoch when the old modes were in the last stages of becoming the major and minor scales. Is it any wonder that the concert halls today are crowded when English singers present an evening of Madrigals? People like to be carried back to the days when people were not merely passive listeners but participaters as well in the higher forms of music. The madrigals so full of innovations and experimentations never lacked spontaneity and being the only vocal music favored by the masters and their patrons, the songs were wrapped in refinement.

(24) W.S.Davis, Life in Elizabethan Days, p. 104.

(25)
Burney states that fugues, canons, and full choruses of which the madrigals chiefly consisted were founded upon democratic principles which admitted of no sovereignty and that whatever good they contained was equally distributed to all ranks in the musical state. "The possessor of the most exquisite voice had no more frequent opportunities allowed of displaying it than the most disagreeable." Not only were the democratic principles exemplified in the varied, numerous relationships and mutual interest of the members in the groups while singing the madrigals, but there followed a fuller and freer interaction and interrelation of group life. As a result the favorite points and passages in the madrigal of the Fifteenth Century were in the Seventeenth Century received as orthodox in the Church, a democratic principle involved at a later date when the opera songs and cantatas of the Seventeenth Century were used by the gravest and most pious ecclesiastical composers of the Eighteenth Century.

Among the great composers of the madrigals, William Byrd,
(26)
Orlando Gibbons, Thomas Weelkes, John Wilbye, Thomas Bateson and others may be mentioned. All were writers of church music as well as secular and acquainted with all the fine points of musical composition, they were most capable of giving the world a form of music that has been able to stand all criticism since its production. These great masters were anxious for everyone to sing as is seen by the introduction in a collection of songs edited by William Byrd in which he states the reason

(25) Charles Burney, General History of Music, Vol.III, p. 144.

(26) E.H.Fellowes, The English Madrigal Composers.

why people should sing.

(27) 1. "First it is a knowledge easily taught and quickly learned; where there is a good master and an apt scholar.

2. The exercise of singing is delightful to Nature, and good to preserve the health of man.

3. It doth strengthen all parts of the breast, and doth open the pipes.

4. It is a singular good remedy for a stuttering and stammering in the speech.

5. It is the best means to procure a perfect pronunciation, and to make a good orator.

6. It is the only way to know where Nature hath bestowed the benefit of a good voice; which gift is so rare, as there is not one among a thousand that hath it; and in many, that excellent gift is lost, because they want Art to express Nature.

7. There is not any music of instruments whatsoever comparable to that which is made of the voices of men; where the voices are good, and the same well sorted or ordered.

8. The better the voice is, the meeter it is to honour and serve God therewith: and the voice of man is chiefly to be employed to that end."

The Ballet⁽²⁸⁾ was similar to the Madrigal, the distinguishing feature being the fa-la refrain. The term was originally applied to a dance later becoming a musical form in which both singing and dancing played a part. Finally, the dancing was omitted and the ballet fell into the hands of the English

(27) H. T. Stephenson, op. cit., p. 220.

(28) E. H. Fellowes, The English Madrigal, p. 40.

madrigal writers who arranged it in a composition for combined voices, still remaining distinctive in style.

The Ayre ⁽²⁹⁾ was another form of music that originated in a rather interesting manner. It seems that some of the musicians were quite concerned over the fact that the complicated rhythms were destroying not only the meaning of the words but also spoiling the sense of the poetry by too much repetition. the madrigal form was only making use of part of a lyric in a single composition when perhaps, there were several stanzas. As a result, a simpler form was therefore devised by which the poem might be sung, repeating the same music for each stanza. The simple melody or air was harmonized by other voices like a modern part-song or accompanied with instruments such as the lute or bass-viol.

Social Status Affecting Music

It was commonly understood that every gentleman should be able to take part in the singing. The following quotation from Thomas Morley reveals the social custom and the necessity of having a musical education. ⁽³⁰⁾ "But supper being ended, and Musick bookes (according to custom) being brought to the tables, the mistresse of the house presented me with a part, earnestly requesting me to sing. But when, after many excuses I protested unfainedly that I could not: everyone began to wonder. Yea some whispered to others, demanding how I was brought up." Because of shame of ignorance, music instruction became most important. Music masters were wont to take walks with their

(29) Ibid, p. 41

(30) J.F.Keel, Op. Cit., p. 10.

pupils and they sang while walking in the fields. Peacham in "The Compleat Gentleman" states that singing was not the only qualification of a gentleman but he should be able to play the same on his Viol or the exercise on his Lute. To show how everyone in order to maintain a position or to have a social status had to have a musical education, the following incident in Deloney's History of the Gentle Crafts, ⁽³¹⁾ 1598, and repeated in Chappell's Old English Music might be sighted. It seems that an individual tried to pass for a shoemaker but was detected as an imposter because he could neither sing, sound the trumpet, play upon the flute nor reckon up his tools in rhyme. Part singing from written notes and also extempore singing of a second part, called descant to a written plain-song, was a diversion of young gentlemen at the University and was indulged in as a recreation when hours of study were over. Music was also a part of every clergyman's education and every young gentlewoman's education was to read and write and play upon the virginals, lute and cittern, although this was later regarded as a vulgar instrument. With social criteria such as these is it any wonder that the musical art showed great development during this period? Nearly every child received musical instruction at a very early age.

Although instrumental music had progressed rather slowly in England up to this time, the Elizabethan period marks the culminating point of many instrumental forms. ⁽³²⁾ The violin had scarcely been known to the English people either in shape

(31) Wm. Chappell, Old English Popular Music, p. 159

(32) Macaulay Fitzgibbon, Instruments and their Music in Elizabethan Drama, M.Q., July, 1931

or name and according to Burney, ⁽³³⁾ "that superior power of expressing almost all that a human voice can produce except the articulation of words, seemed at this time so utterly impossible that it was not thought a gentleman's instrument or one that should be admitted into good company." Elizabeth herself was a performer on the violin so it evidently was coming into vogue but the instrument did not develop in this country.

The lute was ⁽³⁴⁾ a favorite instrument for chamber music among all nations and was commonly used to accompany singing. As the instrument required retuning with every change of key, strings were easily broken and a set of lute strings in Shakespeare's time was considered a very fine gift. As has been formerly stated, every barber shop kept lutes and zitterns for the amusement of their waiting guests, and as the barbers were also dental surgeons, it became their custom to tie the extracted teeth upon a lute string and hang them in the window for advertising purposes. Broken strings certainly did not lessen the popularity of the instrument in this case. The lute originally had eight thin gut strings arranged in pairs, each pair being tuned in unison but the instrument suffered many changes, finally evolving into the mandolin at a later date.

It is said that Queen Elizabeth used to be regaled during dinner with twelve trumpets, two kettle-drums which together with fifes, cornets and side drums made the hall ring for half an hour together. "Neal" in the "History of the Puritans" says that the service of her chapel was not only sung with organs but

(33) Burney, Op.Cit., Vol.III, p.143.

(34) G.H.Cowling, Music on the Shakespearean Stage, p.59, p.102.

other instruments such as cornets, sackbuts, etc. on festivals. The Queen was very musical, having been taught music from the time she was a small child, and she greatly encouraged musical performances of all kinds. It was the common custom of the Queen, nobles and many private gentlemen to have a band of musicians called consorts as a regular part of their households. Eighteen trumpets, seven violins, six flutes, six sackbuts and ten singers made up the band usually housed by Queen Elizabeth. The cost of her music establishment was L 1, 576 ⁽³⁵⁾ annually. In 1606 King James' musicians numbered twenty-six. The term "consort" was applied to a group of musicians performing upon similar instruments but sometimes different instruments were introduced. Owing to the fact that some of the minstrels wandered about and were not held in high repute, the word consort came to mean vagabond.

The tall harps of the professional minstrels were still in use during the Elizabethan period but for facility in playing, they were often laid on their sides over a sounding board. If the strings of these horizontal harps were struck with hammers, held in the hand of the musician, a dulcimer was formed but if one merely plucked the strings, the instrument became a psaltery. Neither striking nor plucking the strings but playing them through an elaborate keyboard which worked on wooden jacks, that in turn caused a great series of quills to pluck at the strings, brought forth an instrument called the virginal. The new invention arose from the discovery of the defects of the clavichord,

(35) Henry Davey, Op. Cit., p.166.

and so the new plan of striking the strings with small pieces of quill attached to minute springs, fastened in the upper part of small flat pieces of wood called jacks, was devised. These jacks ⁽³⁶⁾ were directed perpendicular upon the key and when the spring had made its escape, after the string had been struck, the jack stopped the vibration. Two new instruments were created from this invention, namely the virginal, with a rectangular chest like the pianofortes, and the spinet, shaped like a harp in a horizontal position. The early virginals had twenty-nine keys but later more keys were added both above and below. Queen Elizabeth's virginal had fifty keys, thirty of ebony tipped with gold, and the remaining twenty, i.e., the semitones, inlaid with silver and ivory. The Queen was a great lover of virginal music and was a most proficient performer upon her instrument.

The virginal ⁽³⁷⁾ was commonly supposed to have derived its name from the Virgin Queen but it was probably of older birth and was known by the same name in the Fifteenth Century. Some say that the instrument was so-called because maids and virgins most commonly played it. Conditions were not so different from what they are now. The young ladies after marriage were quite apt to neglect their artistic accomplishments. Burton in his "Anatomy of Melancholy" makes the following statement: "Our young women and wives, they that being maids took so much pains to sing, play and dance, with such cost and charge to their parents to get these graceful

(36) Byrd, Bull, Gibbons, Parthenia translated and edited by Ed. F. Rembault, Ltd., F.S.A.

(37) Margaret Glyn, About Elizabethan Virginal Music and Its Composers, p.7.

qualities, now being married will scarce touch an instrument, they care not for it." However, the virginals seemed to be well liked by all. Pepys says that at the time of the London fire when the people escaped by water, there was scarcely a boat without a pair of virginals. These instruments were spoken of in pairs probably because of the double keyboard.

Composers wrote virginal music based upon canti fermi, weaving in contrapuntal parts, in rhythmic style, using a national melody for the theme. There was no strict form used in the English instrumental counterpoint as the English composers were more modern in their belief that instrumental music should suit the instrument and therefore they developed a technique that did not follow vocal counterpoint and produced a new form which was the earliest European instrumental style. The religious nature of the modal song was continued and the plain song of the Church was used as a cantus firmus. As the virginal stood between the organ and the pianoforte, the plain song pieces were taken from the organ differing only in accompanying counterpoint, the chords becoming somewhat broken. Hexachord fantasies were also produced, the first six notes of the major scale being used instead of the "plain song." These pieces were more secular and less expressive but showed the scholastic ability of the composers. Some fugues were also written. The different writers vied with one another to see who could write the best composition, a factor that greatly influenced the art of instrumental music. The competition that existed among the musical leaders induced originality and creativeness. Byrd, realizing the need for melodic development took the tunes of the streets, the

dance music from the Courts, combining them with his knowledge of virginal requirements and produced a new art that transformed virginal music. This great composer became the father of the variation type (38) of virginal music and was the cause of much variation writing that became so popular that composers would write elaborate compositions upon a very insignificant melody. The folk tunes, the national expression untainted by foreign influences, stimulated tonality, encouraged the major effects and introduced folk rhythm into cultured music, an unknown condition up to this time outside of the early church. The lutenists being more secular and nearer to the people had used the simple melodies and had harmonized them but the composers of virginal music who were church organists were still influenced by the "plain song." Byrd combined secular and sacred, that is melody and counterpoint, both distinct forms in a most pleasing and satisfactory manner. The virginal form of music, therefore, was unique, and a little analysis of its construction may prove helpful. There was always a tonic but not a distinct major or minor which is the differentiating feature of virginal music. Byrd was fond of repetition of two keys a tone apart. Major and minor thirds, sixth and seventh were mixed in a peculiar manner, the scales becoming major in their rise and minor in their fall which became a national Elizabethan habit that later died out.

The Elizabethan people never felt bound by definite rules in music and enjoyed the use of both discords and consonances. Traditional rules did not stand foremost in their minds nor were they governed by false theory but were creative in their

(38) Margaret Glynn, Op. Cit., p.17.

musical productions and empirical in their style of writing.

The Drama and Music

The drama called for music of different types such as songs, music to accompany the dancers between the acts and to produce the desired emotional effect of verse. The wish of the people to combine poetry and music on a higher plane lead to another form of music, namely the Masque,⁽³⁹⁾ receiving its name from the masks worn by the performers to represent allegorical characters. The band of musicians established by Queen Elizabeth increased the desire for more music of this instrumental type, and the music of the court entertainments prompted the private theatres and also public ones. The first theatres did not have a special room for the musicians but later, when music became such an asset to the theatrical production, a box called the music room was built at the side of the balcony. This does not mean that the musicians merely occupied the room allotted to them but they were accustomed to following the performers onto the stage when the occasion required. Drummers and trumpeters preceded an army of soldiers or a duel in many of Shakespeare's plays and peaceful processions were accompanied by musicians playing a quiet music. Funeral rites called for still another kind of music. Dead marches for drums only often concluded the tragedies. Lady musicians were not uncommon on the stage. In "Much Ado" act 1, se. 2, a masque of ladies dressed as Amazons playing lutes, enters and dances with Timon's guests. Musicians sometimes appeared on the platform

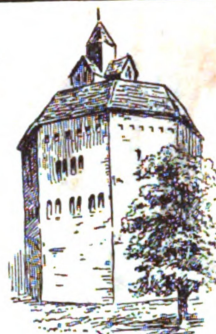
(39) G.H.Cowling, Op. Cit., p. 35.



1 SHAKESPEARE'S FIRST THEATRE



2 THE FORTUNE THEATRE BARBICAN



3 GLOBE THEATRE, BANKSIDE



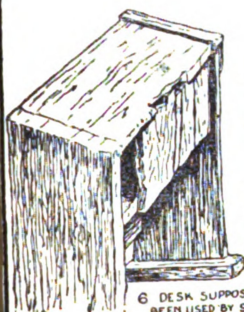
4 WILLIAM SHAKESPEARE



7 PERFORMANCE AT THE GLOBE THEATRE

Wm Shakespeare

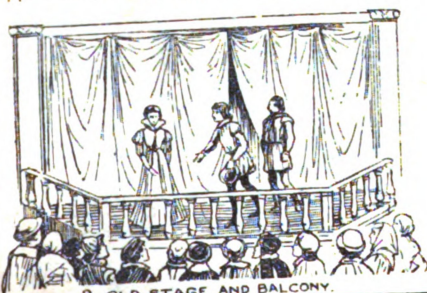
5 SHAKESPEARE'S AUTOGRAPH



6 DESK SUPPOSED TO HAVE BEEN USED BY SHAKESPEARE



8 WILLIAM BYRD



9 OLD STAGE AND BALCONY



10 DRAMATIC MYSTERY AT COVENTRY

THE ELIZABETHAN DRAMA. The spirit of the Elizabethan Age is reflected in the increasing influence of the Arts. Music and the Drama attained to inspiration, notably in the works of William Shakespeare (1564-1616), and William Byrd (1542-1623), one of the greatest of English musical composers.

accompanying the serenades with music. The many stage directions indicate the different locations of the musicians and the type of music desired, as "music within", "music without", "Drums afar", etc. In historical plays, the balcony served as city walls and trumpeters as heralds.

The theatrical musicians as a class were not of the highest quality, many of them merely casting off the wandering minstrels' cloak for a license of a professional. The best musicians were employed as church organists, lutenists or virginal players, or as gentlemen in the Chapel Royal and spent their time composing music for the song-books, and the music for the small orchestras and consorts, as well as the songs for the dramas. The aristocrats never took part in any part of the theatrical performances. From the number of instruments used and the small number of musicians employed, it may be assumed that some musicians played several instruments, or that additional musicians were sometimes engaged. Accompanied songs were introduced into the drama and Shakespeare pleased his audience by inserting many of them in his plays. Song in drama was traditional and more than ever both poets and musicians worked together to create the best material for stage production. Shakespeare's audience demanded and expected music and "if a ⁽⁴⁰⁾ play was displeasing to the gilded youth of the age, they not only mewed at the 'passionate speeches' but they found fault with the music and whistled at the songs." The people of the Elizabethan period were highly emotional and the neo-classic music did not satisfy their emotional desires. Instead, they wanted to live in a

(40) G.H.Cowling, Op. Cit., p.93.

romantic atmosphere, that was supplied by the music of the stage. However, the dramatic side of music proved to be the weak part of English Music.

CHAPTER V

SOCIAL CONDITIONS AND MUSIC FROM THE ELIZABETHAN PERIOD TO THE TWENTIETH CENTURY

The foregoing chapters have revealed the fact that social situations that were constantly arising in England did affect the course of musical progress. Sacred and secular music in the cathedral and castle, the one beginning with theory, the other impromptu in character, have been discussed in regard to their birth, their growth, and their rise and fall. The two classes of music pursued rather independent paths up to the Elizabethan period. Folk songs had found their way into the church but the sacred and secular were not blended satisfactorily until the time of the madrigal composers and surely there was (1) "a distinction between the waking consciousness and living existence, between the spiritual and the knightly singer".

The many new forms of music originating during this so-called "Golden Age" would lead one to think that the social changes had been favorable to musical production, as indeed they were. English music seemed full of possibilities and looked most fruitful. The Elizabethan period was truly the flowering time of music but, because of certain social changes not conducive to progress, the fruit did not mature. Although progress is the result of social change, not all social change is progress.

At this epoch of world history, all countries were cultivating secular music rather than sacred, although for

(1) Oswald Spengler, Decline of the West, p. 229.

different reasons. In England, the Puritanic attitude among some of the people was unfavorable to the development of any church music, and the creative spirit, inspired by visits to other countries, expressed itself in poetry and music suitable for the stage. Declamatory Ayres, Dialogues, and Fancies were in demand. Shakespeare himself was both a dramatist and a musician, as were many of the geniuses of this period and, although later the poets devoted themselves to writing only, they were very closely connected with the leading composers of music. As the literary men were Court poets, they naturally wrote mostly for a cultured society that became more enthusiastic than ever when a new style of music was called forth, namely the "Arioso Parlante" in which a succession of notes of relative lengths were selected to emphasize those syllables requiring accentuation according to the sense of the words and the prosody of the metre. Triple rhythm seems to have been most tuneful for these settings. The musical dialogues were very popular, especially among the courtly lovers. The two voices usually joined near the end of the last verse, the union being called a Chorus. As a result of these new forms of singing, solo work took the lead and vocal polyphonic music was not developed. The monodic form of music introduced by the Florentine Monodic School became most significant for dramatic expression. No more madrigals were known and, in fact, very little music of any kind was published until a later date. Fancies for viols were still cultivated and perhaps more stress was placed on their polyphonic structure because of the monodic style adopted in vocal music. Performers or composers on the virginals and organs did not

advance. On the other hand, keyboard music declined and it was not long before Italy and Germany were leading musically, caused by the Puritanic atmosphere that was spreading over all England. Masques were still being used and lighter compositions based on some of the dance tunes were being written by some of the composers of the more elaborate forms.

For over a half a century, England had been enjoying life, living in luxury, erecting palatial stone buildings of stately beauty, rich in ornament and decoration, and all classes of people seemed to be comfortable, profiting by the increased prosperity. There were no political controversies, no threatening dangers from other countries, and the English nation appeared to be made up of peaceful individuals.

Government and Music

With the arrival of the Stuarts, parliamentary and religious troubles started again resulting in a civil war, causing a decline of the peaceful arts, so characteristic of a contented society. Ecclesiastical music was suppressed for about twenty years, the whole nation inclining toward Puritanism. Unfortunately, the clergy of this period were not socially respected and not only the nobility but the farmers also were offended whenever church men were offered high positions. One Puritan expressed the attitude of the people when he called bishops lowborn upstarts who presumed to thrust themselves among the nobility and even into the King's Council. William Laud, Archbishop of Canterbury, and adviser of Charles I, without respect to anyone, dealt severely with the offenders of the church, restored elaborate services and erected organs, an action that more than

ever aggravated society and caused the storm of anger to burst forth. The House of Lords appointed a committee to report on church matters and to prepare some resolutions for reforming the same, which were as follows; (2) "That the music used in the Cathedral and Collegiate churches be framed with less curiosity: and that no hymns or anthems be used where ditties are framed by private men, but such as are contained in the Holy Scriptures or in the liturgy of prayers, or have public allowance". Latin was reported found in the service at Oxford and Cambridge and singing "Te Deum" in prose in parish churches.

The House of Commons was composed of advocates of the Genevan theology and this governmental group at once attacked the cathedrals. The defense prescribed that the music be made simpler and a return to the harmonic style but a prominent individual spoke on the offensive, pointing out the drunken habits of the choirmen and denouncing church music as "useless and hurtful". The Puritans persisted in their beliefs, everyone becoming more embittered with the two parties in Parliament, and war was soon declared to determine who should rule, King or Parliament, in the struggle for civil and religious liberty. The Puritanic hatred of bishops, cathedrals, and church music was gradually increasing. The organ was destroyed at Canterbury Cathedral and the service books mangled and strewn through the streets. Cromwell wrote to Dean of Ely asking him to stop choir service as it was so "unedifying and offensive" and upon the

(2) Henry Davey, History of English Music, p. 256.

Dean's refusal, the military official visited him in person, stopping the service before it was finished. Organ pipes were carried off and battered at alehouses and hugh bonfires quickly put an end to the choir books at Winchester and Norwich. The library at Lichfield was burned and also the organ and library at the Peterborough Cathedral but Cromwell forbade the destruction of the edifice. "At Chichester, (3) the organ was hewn down with poleaxes, and the choir books thrown about in derision; and at Exeter, some of the soldiers marched along the streets blowing the pipes of the organ they had pulled down". In the year 1643, a bill was passed abolishing the Episcopacy, and in the following year organs were included with superstitious monuments and a command was made for their complete removal from all the churches and colleges. The order was carried out most effectively with only a few organs remaining untouched. This religious commotion brought a marked change over English music. Many organists were out seeking positions instead of concentrating their efforts on developing new forms and technique. The training of the boys in the Chapel Royal was also discontinued. Very little music was published until the Commonwealth, the only notable works being the third edition of "Parthenia" and Michael East's collection.

The question is, no doubt, in the reader's mind as to why there was such a dearth in musical literature, but, as yet, the cause is not entirely clear. In all probability,

(3) Henry Davey op.cit., p.258.

the composers were so discouraged with the popular biased attitude toward music that they did not have any desire to create or publish. The question may also arise in one's mind as to why the Puritanic feeling existed toward music. The influence of the Reformation and especially Calvinism in England had so stirred the people, emotionally, that they could not help but foster a dislike to anything pertaining to the cathedral service. The personal prejudice to Laud and the bishops likewise stirred up the smouldering fire of indignation, and the indulgence of the organists in florid accompaniments, prompted by the elaborate church service, was just too much for the simple minded folk to endure. A reaction was bound to come and, as a result, not only the church people alone but legal professions as well were involved.

Puritanism

It has been the common belief that the Puritans favored the suppression of all kinds of music, but such was not the case. They did oppose all ecclesiastical music and theatrical performances, but in their attacks on the theatres they really encouraged music, calling it a "chearefull recreation to the minde that hath been blunted with serious meditations." The puritans, like Queen Elizabeth, had a dislike to the roving country fiddlers and treated them as "rogues and vagabounds." The English literature of this period substantiates the theory that music was not a stolen pleasure as some of the historians have indicated. Bunyan in his *Pilgrim's Progress* makes mention of several instruments, together with dancing and singing; Colonel Hutchinson is

recorded as building a ballroom and teaching music and dancing to his children; Milton also included music in education although he did believe that all recreations and pastimes should be regulated, restricting music to the grave and Doric types. Being the son of a musical composer, he perhaps would not have had this attitude toward music if it had not been that he was incensed over the regulation of printing and thought that music should likewise suffer. He granted that music was so universal that it would be impossible to meddle with it. Pepys diary was not started until a later date and Evelyn being absent from England for a few years did not record much concerning the music of this time. Davey, in his historical research, said that he could find only one case of a Puritan being opposed to all music. Many of the worshippers questioned the singing of psalms in congregations where the sinful might join them, and the Baptists finally did give up the custom of singing during public worship, but most of the Puritans practised psalm singing. They were greatly opposed to profane singing on the Sabbath. The statement has been made by historians that all choir books were ordered destroyed but this is erroneous as many anthems are in existence at the present day.

Oliver Cromwell encouraged music and, in fact, scandalized the public or at least the stricter of his followers when he allowed "mixed dancing" at the wedding of his daughter. As Lord Protector, this able leader, together with the nobility, was instrumental in establishing concerts given by noted musicians, and in 1657, a group of men feeling the loss of choirs asked that a corporation or college be

formed to practice music with the power to censor all obscene singing and to reform instrumental music, but no action seems to have been recorded. Some writers have said that Cromwell was contemplating a war with Spain and was encouraging an Opera for the purpose of depicting Spanish crimes, but death put an end to his plans. Cromwell, being a lover of music, no doubt did allow masques and some plays containing music to be given. He ordered the organ that was taken down at Magdalen College, Oxford, to be carried to Hampton Court and placed in the gallery there until after the Restoration, when it was removed to its original place. It has been said that Cromwell owned an organ of value, employed a musician, and gave frequent State Concerts.

Aristocracy and Music

Although an opera a day was performed in London during the Puritanic reign, some of the diarists have indicated in their notes that the pride of the English people in their music was rapidly declining before the Italian art that had made such a remarkable advance. Evelyn, in 1659, while visiting his brother in London, states that he attended the Opera after the Italian way in recitative music and scenery but found it inferior to the Italian style and wondered why such a vanity should be kept up or permitted at such a troublesome time as the nation was experiencing. However, as Davey remarks in his history, plays were "stolen pleasures" and no doubt this factor alone increased their popularity. Nevertheless, so far as vocal music was concerned, it was declining and, when King Charles II came back from exile and ordered the reopening of the smaller theatres, the nascent opera was

doomed to give way to the ordinary play. The King in his absence had acquired a liking to dance tunes and church music of a lighter nature, in fact he could not bear any "Musick" to which he could not keep time. Pepys often speaks of King Charles in his diary referring to him as keeping time to the music in church, with his hands. In October, 1660, Pepys writes: "To White Hall Chapel, where Dr. Crofts made an indifferent sermon, and after it an anthem, ill sung which made the King Laugh". In October, 1685, Evelyn writes of having the honor of discussing music with the King, so there is sufficient proof that the King enjoyed music, although he could not play a musical instrument. The Puritanic ban was removed from music as is shown by the many references found in the diaries. Pepys notes on the third Sunday after King Charles II entered London "that the organs did begin to play at White Hall before the King" and for the first time in his life, he heard a service with organ and surpliced choir. Parish churches still remained without organs and not until the Nineteenth Century were organs a common thing in the village places of worship. In spite of the fact that King Charles II released the suppressed musical situation in England, historians are of the opinion that he was to blame for the downfall of the English vocal and instrumental school, finally killing the pride of the English people in their music. Not only did he form a band of twenty-four violins imitating the Vingt quatre Violons du Roy organized by Louis XIV to play for him at his meals, employing French masters for the band, but he also introduced French operas. He sent Pelham Humfreys

to France to study under Lully and John Banister was likewise sent there for studying the violin, but the King straightway dismissed him upon his return to England because he expressed his opinion that the English were superior to the French. Whereupon, Banister hired a large room in Whitefriars, close to the Temple Gate, and having furnished it with a raised box for the performers and seats at small tables for the audience, he advertised as follows: "These are to give notice that at Mr. Banisters house now called the Music-school over against the George Tavern in White Friars, this present Monday will be musick performed by excellent masters, beginning precisely at four of the clocke in the afternoon and every afternoon for the future, precisely at the same hour". The price was one shilling and the musicians were of a high caliber.

Evelyn records that the band was accustomed to play Symphonies and Ritornellos between the anthems, but this innovation probably occurred only when the King was present. The diarist was quite concerned over the change that was taking place as is indicated in the following statement:

"Instead of the ancient, grave and solemn wind musique accompanying the organ, was introduced a concert of twenty four violins between each pause, after the French fantastical light way better suiting a tavern or playhouse than a church, and no more heard the cornet which gave life to the organ; that instrument quite left off in which the English were so skillful".

Influence of Quakers

In the meantime, the Quakers, a new religious sect, had been founded in England and the Puritans were busy persecuting these pious people. Some of the religious minded had tried every kind of worship and, finally turning Quaker, publicly

burned all the musical instruments they could find. Parliament urged the persecution of the Puritans and insisted upon the uniformity of worship but some of the denominations still questioned psalm singing. Discontent finally caused some of the most devout individuals to establish a chapel where there was no more singing for forty years, organs, or instrumental music of any kind.

Civil War

The civil war completely destroying feudalism had caused the musical talent to move to London, and following the Restoration musicians were not kept in the households of the noblemen. There were charity schools for the apprentices and servant maids and Pepys seems to have been very particular that his maid be a musician. Mercer appears to have been one of Pepys' favorite maids and he often writes concerning her, giving valuable information of the customs of this period. (4) "Mercer dined with us at the table, this being her first dinner in my house. After dinner, my wife and Mercer, and Tom and I sat till eleven at night, singing and fiddling, and a great joy it is to see me master of so much pleasure in my house."

Pepys predicted the downfall of the English music when he noted that they had a great store of "musique" but he says: "I begin to weary of having a master with us for it spoils the ingenuity of our practice". He evidently employed a music master but realized that music was drifting into the professional class and was not any longer the property of the many.

(4) Fred Bridge, Samuel Pepys, p. 70.

Coffee Houses and Music

The whole moral and political tone of society was lowering. Coffee houses (5) were springing up everywhere and were rapidly becoming favorite resorts for people of fashion, artists, musicians, politicians, and men of letters. Old Dame Fashion had put her finger in the pie in regard to headdress and, now that periwigs were in vogue, the barber shop was no longer a musical center and a place to talk over the neighborhood gossip. As a result, the coffee houses were becoming most favorable for social gatherings, and music was commencing to show the influence of the heavy drinkers and narcotic inhalers. In these days, smoking was not considered a respectable habit but the comfort and relaxation displayed by the users of this plant enticed a large number of men. The women were quite opposed to the "smoke nuisance" as it injured the atmosphere and spoiled the looks of their white muslin curtains. Perhaps this was the reason that the men gathered at the coffee houses to smoke where they could be free from the tantalizing words of their wives. At any rate, the smoking and coffee habits showed their influence upon music and the text of the five-part madrigal written by Michael East is most interesting.

"O Metaphysical Tobacco

Fetch'd as far as from Morocco,

Thy searching fume exhales the rheum".

This madrigal is written in a simple da capo style standing out in contrast to the other madrigals in the composer's Second Set.

(5) Charles Van Den Borren, Tobacco and Coffee in Music, M.Q., July, 1932.

Hume's Ayre "Tobacco Tobacco Sing Sweetly" shows the effect of this exotic plant on the soul of the Englishman. There are fewer examples of compositions inspired by coffee perhaps because the ladies were the heavier drinkers of the beverage but the life in the coffee houses is curiously reflected in the light, fantastical music of the Fitzwilliam virginal book called the "New Sa-Hoo" by an anonymous English writer.

Charles II is said to have been a spendthrift, paying out large sums of money regardless of England's financial condition, and he even went so far as to tax tobacco and sugar for the purpose of paying the foreign musicians. His musical influence was strongly felt in England and, although he did diminish the faith and confidence of his own countrymen, the result was not entirely detrimental.

New material was acquired and the English people were reaping the benefits of foreign discoveries. The good old days of the Elizabethan period were not forgotten and some more contrapuntal Fancies were worked out as well as some "Suites"⁽⁶⁾ that were products of the old dance tunes. The ancient suite consisted of movements in dance form all of which were in the same key. Every complete suite contained four movements, the Allemande, Courant, Sarabande, and Gigue. The composers were at liberty to introduce other dance forms and in some suites the Gavotte, the Passepied, the Bourree and the Minuet are to be found. These suites were a form of musical composition originating from a custom of the town bands combining dance

(6) Am. History and Encyclopedia of Music.
(Dictionary)

tunes in a series with no relation to each other aside from being placed in the same key. The form was extended, until finally the separate movements took on various styles. The Sarabande was written sometimes in the major key and sometimes in the minor and in three-two, three-four, or two-four measure, and likewise the other dance forms were elaborated. The dance tunes were the real inspiration of these dance forms that were so widely used for orchestral compositions.

The introduction of the violins caused the ousting out of the viols so commonly used in the Fancies and it was not long before the new sonata form quickly destroyed both the Fancies and the Consort. Some nations were greatly stimulated by the sudden acquisition of knowledge regarding the violin but an entirely different social situation arose in England, probably because the instrument had formerly so staggered the people with its possibilities and because of the attitude of the present King toward foreign composers. While England had been concerned over religious matters and governmental affairs, the other nations had unquestionably made great strides in music which were quite noticeable to the King but his biased opinions did not help the situation any.

The vocal music in the English churches had been merely accompanied with instruments, but now ritronellos were in style and the king wished them to be of such a nature that he could beat time with them. After the King's death the violins were discontinued in the Chapel Royal but the ritronellos and the symphonies were still played on the organ and the latter are recorded as being played before the dramas.

The Theatre and Music

The English public did not seem to appreciate the singing of ordinary dialogue and recitative and, to make the performance more attractive, musical parts were given to supernatural or maniacal personages who sang songs. Novelty was the keynote of their desires. They reveled in rapid change of scenery, in different emotional sensations, and did not wish to be taxed mentally. This accounts for so many songs and incidental music in the dramas and so much singing and dancing before and after the performance. The Italian opera seemed to answer all the demands as the audiences did not care anything about the words or meaning of the story but one day their curiosity was aroused by one of the fiddlers who stated that nothing was capable of being set to music that was not nonsense, whereupon the English people immediately set themselves to work, translating the Italian operas and oftentimes changing the words to suit their liking. Addison writes: "The next step to our refinement was the introducing of the Italian actors into our opera; who sung their parts in their own language, at the same time that our countrymen performed theirs in our native tongue. At length, the audience grew tired of understanding half the opera; and therefore, to ease themselves entirely of the failure of thinking, have so ordered it at present that the whole opera is performed in an unknown tongue."

The strong personality of Handel stimulated the Italian opera and this great composer was able to add innovations that the people would not have accepted from anyone else. Among the many references made to music by Addison,

(7) he relates the following incident: "As I was walking in the streets about a fortnight ago, I saw an ordinary Fellow carrying a Cage full of little Birds upon his Shoulder; and as I was wondering with myself what Use he would put them to, he was met very luckily by an Acquaintance who had the same Curiosity. Upon his asking him what he had upon his Shoulder, he told him, that he had been buying Sparrows for the opera. Sparrows for the Opera, says my Friend, licking his lips; what, are they to be roasted? No, not, says the other, they are to enter towards the end of the first Act, and to fly about the stage. This strange Dialogue awakened my curiosity so far that I immediately bought the Opera, by which means I perceived that the sparrows were to act the part of Singing Birds in a delightful Grove".

Handel so dominated the English public that no work was a success unless it was in direct imitation of his style. The slavish copying destroyed the spark of genius especially in the younger generation, repressing the new ideas and closing all possibilities of auditions for anything outside the conventional pattern. Geniuses, working quietly in the small towns of Germany and Italy were flocking to London to exhibit their talents and individuality in the English cities was almost impossible. London was even more handicapped than Paris, as this city in France had a state supported Grand Opera and the English nation was deficient in its aesthetic appreciation

(7) Joseph Addison, The Spectator, p. 21.

of the drama. Although Purcell had preserved the national style of music, after his death music drifted aimlessly on its way so far as England was concerned due to the fact that no one seemed ready to continue his work. Therefore, the English people were satisfied to turn to foreign countries for their music. The way was all paved for Handel who was most cordially received and in spite of the fact that the Handelian opera was of short duration, his influence lasted for many years through his Oratorios and set a standard for all music which hindered musical progress in England in the Nineteenth Century. It has been said that Handel's "Messiah" is still a part of the average Englishman's religion. The uncontrolled enthusiasm of the English public caused a hopeless situation for the composers in England and threw the theatre manager, actors, and actresses out into the streets for want of business. Worse still is the thought that a cultured race would refuse to countenance any English music, especially oratorios, that were not modeled on the Handelian pattern but such was the case which was the cause of artistic death in England.

The opera, attended by only the comparatively few, who did not especially understand the music but wished to maintain a social position among their friends, was one of the products of this social feeling and to the present day performances to some people mean little artistically but much socially. Were they to become the recreation of the middle and lower classes, unquestionably they would cease to be enjoyed by the upper strata of society regardless of their artistic beauty and musical technique. In the Eighteenth

Century the public at large, although not able to attend the stage productions, was influenced by public opinion and stirred by Handel. All music not patterned after the Handel-ian standard was a failure. In fact, Handel was so powerful among the English people that no composer could have a chance. It so happens that a composer may not be received with favor and may appeal only to a few of his friends at first but gradually he may work his way into the hearts of many. However, with the complete blocking of artistic appreciation by the powerful influence of one man, such composers as Bach and others were alienated entirely. Is this not one of the reasons why the English nation has not produced more musical composers? It has taken much perseverance and heart-rending episodes on the part of musicians to convert a people, so blinded by the admiration of one individual, to the realization of the world of music.

Centralization and Its Influence Upon Music

Society did not demand that every man be a musician as formerly and centralization was beginning to manifest itself in the social life of the people. The city folk were sneering at the country gentlemen and women, and the so-called "elite" were looking down on the provinces. Oxford was the only city that could equal London in the social life and Cambridge was considered inferior, socially, politically and artistically.

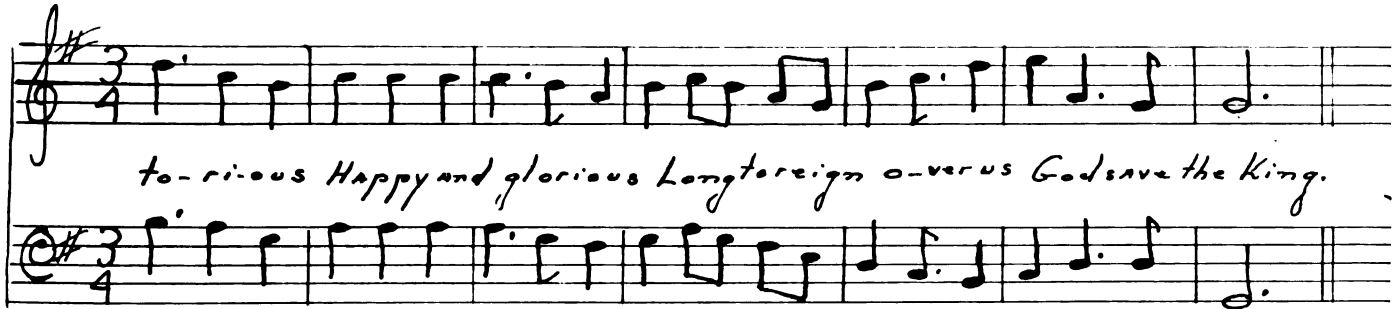
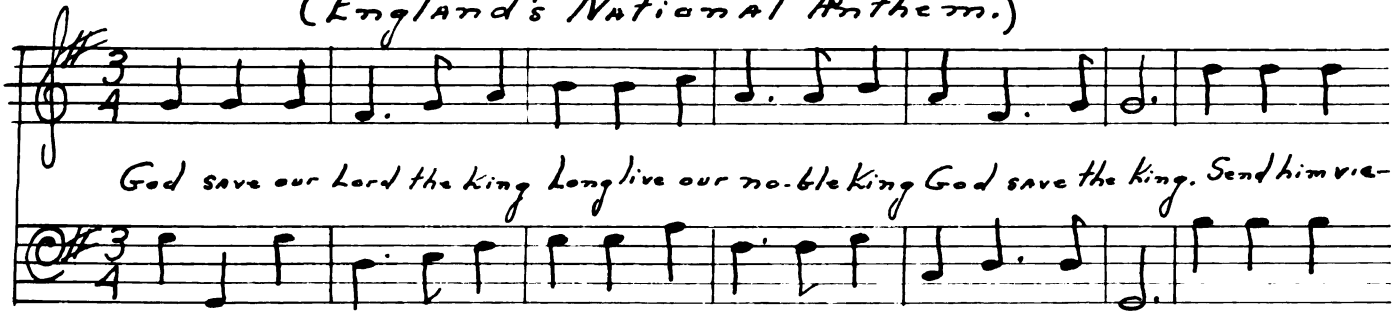
The changing population of London and the heterogeneity of the races may be said to have wrecked the city artistically, and yet this metropolis was the only one that offered any opportunity to the musician that did not care to become an

organist or a teacher. The best musicians avoided the smaller places. During the reign of James I, complaints were being made that the people were leaving their country estates and that castles were neglected and were showing the lack of care and, when the Civil War started, this condition was even more noticeable when the Royalists' castles were disused. However, the country town still remained the center of local social life during the Eighteenth Century and was the meeting place of society, especially during the winter. The slowness of communication was no doubt the direct cause of this social situation, because when later the people were able to get in touch more readily with urban life the social condition changed.

Another cause of lack of artistic ability in the English nation at this time may be attributed to the common attitude that prevailed among the performers. The advanced violinists that were pouring into England did not inspire the Englishman to create, but the complexity of the compositions that were being introduced merely caused routine practice without any desire to discover anything new. The enthusiasm of all the people in foreign composition also increased this most unfavorable attitude, creating in the composers and performers as well a timidity which is very apt to hinder progress.

A few musicians did get venturesome and produced tunes relating to national life and, in the year 1743, the first two stanzas of the national hymn appeared as a song for two voices in the Harmonia Anglicana. Meeting with success, the song was sung at Drury Lane Theatre, September 28, 1745, in honor of King George. Later, when it was published in the Gentleman's Magazine with three stanzas, it was sung by everyone and became so popular

God Save Our Lord The King.
(England's National Anthem.)



† "The authorship of the National Anthem is unknown. Before this version, the earliest known was that printed in the Gentleman's Magazine October, 1745. The tune consists of two strains of which the first has six measures in groups of two and the second has eight measures in groups of two. This form is peculiar to a variety of the Galliard, a lively dance in triple measure which in the Sixteenth Century always followed immediately upon the slow and stately Pavan. It is similar to a Galliard discovered in a M. S. collection of virginal music by Dr. John Bull transcribed about the year 1622."

† William Chappell, Old English Popular Music, Vol. II, p. 196-197.

that it was adopted as the national anthem, "God Save the King". Since that time the tune has been taken over by twenty nations including America, and it was also the incentive to the Austrian Hymn, "Glorious Things to Thee are Spoken, Zion City of our God", written by Haydn who wanted to give his country something as fine as the English had.

The Influence of Methodism

In the meantime, changes were taking place in the church music due to the fact that the church composers were getting out of the traditional grooves and were commencing to link the past with the present, a factor that had caused the German people to progress so rapidly musically. (8) Charles Wesley, 1707-1788, brother of John, the founder of Methodism, was most musical as were the other members of his family, and, being a religious social worker, he was in position to compose hymns that have held an honored place among all classes of society. His works which number about six thousand are not bound by tradition but show individuality that has appealed to many a burdened heart as the years have passed by.

Commercial prosperity had a demoralizing effect upon the people of this time. Their dress and modes of living were most extravagant and almost void of taste or morality. Music was receiving very little encouragement, in fact, Lord Chesterfield returning from a performance of Handel's oratorios before the Court offered the witty excuse that he was afraid of disturbing His Majesty's privacy. There was drunkenness everywhere and it has been stated that every sixth house in London was a gin shop.

(8) C.T. Winchester, Life of John Wesley.

In contrast to the people who indulged in the luxuries of the day, there was a great mass of humanity which was composed of individuals who were restless, ignorant, and half brutal.

Democracy and Music

The establishment of musical institutions encouraged and promoted the artistic welfare of the musicians not only among the special composers but also among the amateur musicians as well. Societies such as the Philharmonic and Royal Choral were organized to increase intercourse between all classes of talented musicians and the Workingmen's Society, formed by six musical enthusiasts, did much in the promotion of Wagnerian and other modern music. The Halle Concerts that had been private were given publicly after 1861 and attracted a large number of amateurs to the art of piano playing in London and Manchester, the novelty of individual recitals drawing many of the students of music as well as the educated public. The orchestral concerts and the exhibits were likewise an asset to musical culture as well as the Bach choir formed for the purpose of performing his Mass in B Minor but which later became a permanent organization. The English people were again awakening to the fact that interacting group life was necessary if music was to progress and as a result a large number of societies, guilds, concerts, and schools brought music home to all classes of people some of whom had been deprived of this opportunity for a long time. A lighter form of opera was being introduced but as this was intended for the pleasure seeking individuals, it usually had an element of dissipation in it for the audience who wished to read between the lines and therefore was most unsatisfactory to the more serious minded who would not attend

a performance in a theatre anyway. Consequently, a man and his wife who were connected with the stage and rather philanthropically minded became convinced that it was not necessary to have light music always accompanied with dissipation and therefore started something new called Miss Priscilla Horton's Illustrative Gatherings in St. Martin's Hall where everyone could attend with a clear conscience. This naturally drew large crowds from all classes and was most successful as it was free from anything that could offend the most discriminating tastes. The spirit of this woman is representative of the Nineteenth Century when just such startling democratic changes were taking place. Among the agricultural and laboring classes particularly there was so much drunkenness and highway robbery that it was not considered safe to be on the road. So far as the church having any influence upon the people is concerned, it seemed almost powerless as they would not come to worship.

It was in such a social situation that Wesley produced his many hymns. This composer was well aware of the higher forms of art and spent much time in practice and study as well as listening to oratorios and enjoying them to the fullest extent, but he visualized a way of touching the hardened soul by emotional sentiments set to simple melodies. Wesley believed that music was more powerful when it was simple and inartificial because then and then only did it have its natural power of stirring the human passions. He observed the Irish and Scotch in their singing of melodies and believed that the people loved their music because it was simple. Noting how the Greeks used to appeal to society by their melodies and realizing the lack of simple songs in the modern music of his day, he set

about to create a type of music that would appeal to all minds. Although some of the songs written by Wesley may not conform to the most artistic and aesthetic mind, it must be remembered that they were not composed to display musical technique but merely to touch humanity in an emotional way and in this respect they have fulfilled their office.

Aside from the national tune, these simple songs of Wesley and a few anthems for the Anglican Church, no other compositions of importance seem to have been produced in England except by foreigners during the Eighteenth Century.

The English people held provincial festivals and the Festival of Three Choirs came into prominence. The musicians organized under the name of the Royal Society of Musicians and unlearned mechanics after a hard day's work are said to have met at night to sing the songs of the past century especially the madrigals that they so dearly loved. The aesthetic taste of the English still persisted behind the scenes even though there was not much musical production. The English people were very fond of the Glee and they used this form of music almost to the exclusion of all other forms at this time. The Gentlemen's Catch Club became very active as well as many other organizations encouraging music but they were more for personal enjoyment than for real study. The Festivals every three years were too far apart to increase an appreciation of art.

Modern philosophical thought and scientific discoveries were improving the standards of living, assuring the working class more comforts and wealth, were revolutionizing labour and wages, and were changing political and social conditions. Exploration and discovery, improvements in communication, and

the increase in machinery were also showing their effects in England. With the advent of the steamboat, this nation was brought in closer contact with continental music and composers and concert performers were able to go back and forth across the water more quickly.

The work of the Salvation Army became most noteworthy during the Nineteenth Century for it was in 1865 that a young Methodist revivalist named William Booth stood on a curbstone of a dreary gin smelling street in London and midst jeers and stones sang a hymn to an arousing popular tune after which he prayed for the rough people gathered around him. The influence of this man and the good of his organized army of self-sacrificing men and women who still stand on the street corners singing hymns to the accompaniment of a brass band cannot be measured, but certainly many a needy soul has been attracted by the simple melodies played in a popular manner by these religious minded folk in uniform who unselfishly give their lives for the salvation of mankind. The marching songs have proved most valuable in uplifting the downcast soul to higher realms of thought and have inspired many a person to nobler living. These simple melodies such as "Brighten the Corner Where You Are" carry a certain rhythm that is most appealing to the man of the street, and in England more than any other country the importance of this organized group of social workers is appreciated.

Music again became more universal and the democratic principles found their way into the artistic life. Formerly, if a male child showed an inclination toward wanting to play the virginal which was reserved for the beautiful arms of the

fairer sex, it was considered a case needing medical treatment, but now the English parents could see no objection to musical instruction for all their offspring. The term "music" seems to have been confined to instrumental music and contrasted with singing and these were not formerly thought good for young people as they might lead them into undesirable company.

In the latter half of the Nineteenth Century, there was even a more marked change in the people's attitude and the County Council provided music for the parks, more room for concerts, and the discussion of the opera often took place in politics. Social improvement put a new light on music, raising the general tone in regard to the profession, inviting more men and women into its ranks, encouraging more study and practice, and increasing both the knowledge of the old instruments and old compositions that were so little understood. The whole atmosphere in regard to music changed in England at this time and in this Twentieth Century she has proved more than ever that she has always been a music loving nation although her participation in the western musical culture always was thwarted at every point.

Protestant denominations in England killed the great development of religious music. Elizabethan dramatists satisfied the serious stage sense; hence there was no serious opera in England but only the masque and lighter forms. The way was too remote from Italy and Germany for England to lay firm hold of the sonata and symphony development. Only in the Netherland School period were the English forms of music equal to those of the Continent. The madrigals may be said to be an

exception but this was an episodic matter.

CHAPTER VI

MUSIC OF THE TWENTIETH CENTURY.

With the dawn of the Twentieth Century, social relationships have been altered to a marked degree. The isolated communities no longer exist, home life is not so significant as in days of yore, the cities have become crowded and society in general is being prodded on by the spurs of this complex age. The attitudes of the public and the musicians are constantly changing and the aesthetic conditions cannot help reflect the unsettled atmosphere. The bubbling brook, the golden hues of twilight and the green carpeted hills are gradually fading away as media of inspiration and are seen through the eyes of industry in spacial relationships. Religious and political views have become changed which are natural consequences and must be accepted as such. To interpret everything objectively is beyond the power of present day writers because they live too near to social situations, but the effects of social conditions upon art may be noted at least in an objective way.

Effect of Gramophone

Although the gramophone was an invention of the late Nineteenth Century, its influence was not felt universally until the following epoch when the instrument brought music into a large number of homes and acquainted the common people with the great artists. This greatly increased the interest of the people in music and created a desire to see the musicians and to hear more musical programs, but this was not all. A demand arose for more artists to record and competition immediately followed among the

musicians themselves each one trying to surpass the other in perfection. The gramophone has always been used for educative purposes and, in spite of more recent inventions, it will always hold an honored place among the musical instruments, affecting the forms of music by preserving them for study and appreciative criticism. With the development of sound pictures, recorded music has become most useful but in the synchronizing process, the structure of musical art has been somewhat disturbed.

Cinema and Music

The cinema (1) has greatly influenced music and the fact that of 300,000 London movie picture enthusiasts, 13% said that they had been attracted to the movie by the orchestra, testifies that some individuals at least consider music an important accompaniment of the film. When the movie first came into existence, the organist or pianist was usually seated where he could see the picture and arrange his music accordingly. It was quite essential that the performer be a composer as he often had to insert a few measures to join one composition to another or produce an original selection to bring about some desired atmosphere. Soon scores were thought necessary to accompany the separate films as they were becoming more complex and needed more interpretation, and with the scores, it became possible to add other instruments until in the larger urban centers the full orchestra was the thing par excellence. In England, the small orchestra was in favor, and a chamber

(1) Harry Alan Potomkin, Music and the Movies, M.Q., p.281

quartet was suggested for the cities while the organ was thought expedient for the rural districts, but sound pictures came into vogue and again the forms of music had to be changed to meet the demands of the cinema. The music of the movie has always been the subject of much criticism especially because it has always been incidental to the picture and has had to be composed with this thought in mind. Many have been of the opinion that all the music accompanying the film should be strictly interpretive and therefore the musical tones have been twisted about in almost every conceivable manner to meet the demand. An English organist, conductor and composer realizing the dilemma that was befalling music, made the statement that under existing conditions further progress and improvement were impossible and advocated the simultaneous preparation of the movie and music through synchronization and that is just what has happened. However, the problem of movie music is not settled yet and the forms of music are suffering and are bound to do so until either a special form of cinema music is produced according to the rhythmic mean of the picture or musical art is given a more important rôle in movieland. The possibilities of the latter have been visualized and it will probably not be long before the conflict between music and movie will gradually fade away, when there will be a realization that the film must aid the music as well as the music the film. As it stands now, movie music is apt to lack continuity, and the songs that are introduced have the tendency to slow down the progress of the story. The growing interest of the public in the determination to purify the movie will no doubt have its influence upon the music and may be instrumental in creating a happier outlook for the

musical composer. Statistics show that more people are frequenting places where music is expected to be heard than ever before.

Automobile and Music

The automobile has made distances so short that people have acquired the habit of driving into the city whenever they wish to hear or see a special attraction. Instead of spending the leisure hours in the parlor around the piano, much time is spent on the road seeking some kind of entertainment. The self-contained home unit is passé. This condition has lessened the need for the rural festivals that were so instrumental in uniting the musically inclined individuals of the neighborhood and, although they do exist in some parts of England, they are not spontaneous as formerly and show every earmark of the concerted effort put forth to revive some of the previous customs. The invention of the automobile has unquestionably broken up the family circle in a good many homes but the radio has done a great deal to knit the domestic fractures and to keep the home fires burning. In England especially, the social conditions that have regulated the broadcasting system, thus affecting the forms of music, are most noteworthy.

How the Radio has Influenced Music

From the year 1922 to 1926 broadcasting was in the hands of the British Broadcasting Company, a limited liability company licensed by the Postmaster General to provide service according to his own satisfaction. He objected to advertising from the first and also to state financing for broadcasting purposes, and after several conferences were held, the manufacturers

agreed to make contributions by having each radio set carry a royalty surcharge to be paid into the fund. This was not agreeable to the General and likewise he began to issue radio receiving licenses charging \$2.50 for each license⁽²⁾, one-half of which he would keep to cover collection costs, and other half going into the broadcasting company incorporated by the trade. The first public wireless broadcasting license issued in England became as follows:

"The company shall not without the consent in writing of the Postmaster General receive money or other valuable consideration from any person in request of the transmission of messages by means of the licensed apparatus or send messages or music constituting broadcast material provided or paid for by any person."

This company was licensed to operate until December, 1926, at the end of which time, as it did not function according to the wishes of the government and the public, a British Broadcasting Corporation was formed under the supervision of the Postmaster General by the Royal Charter of 1927 with public service to all as its motive. The sources of income are from license fees collected from all owners of receiving sets and from periodicals and books which the Corporation publishes. Commercial advertising is prohibited and only the advertising of publications and the kind of gramophone used in recording are allowed. More radios are said to be used proportionally in England than any other nation, every eighth person paying a license fee. Every eighth person⁽³⁾ in the United States is said to own a receiving

(2) The half more than paid for the collection and administration and today a larger amount of the annual \$2.50 goes into the Corporation for better programs.

(3) C. G. Graves, Annals of American Academy of Political and Social Science, "Broadcasting in Great Britain", Jan '35.

set but, as several persons in England own several sets and are only asked to pay the one annual fee and are recorded that way, the percentage of sets sold according to the population no doubt exceeds the number of buyers in the States. The blind are issued free licenses by the B. B. C.

The programs are divided into two main divisions, the regional and the national, the one to satisfy the public who care for lighter things of life and the latter for the more serious minded. Both are broadcast at the same time and it simply becomes a matter of dialing to suit the individual taste. All programs are intelligently organized, which is the secret of their success. The radio is used for educational purposes, not to take the place of the teacher in the schoolroom but as a supplement to teaching. In England, permanent central councils and regional ones composed of government officials, specialists, and teachers prepare the educational programs which are unhampered by any advertising schemes. The adult educational programs are planned by group leaders and area councils who meet with the Corporation officials and discuss their various problems and, in the summer, schools are organized to prepare leaders for this work.

Seventy per cent of broadcasting time is allotted to music and musical appreciation. The best of musical art, both light and classical, played by highly trained musicians under competent leadership, is brought into the many homes. The Corporation owns a first class orchestra of over a hundred pieces and many smaller musical units that contribute to the very fine programs that are broadcast. The whole setup of the B. B. C. system is so well organized and stabilized, so free from any

financial involvements, advertising material and political propaganda, that it is able to be experimental and flexible in its musical programs without fear of losing its security. A nation that has the opportunity of hearing the many forms of music unrestricted in their portrayal is bound to become more musical, more appreciative of the better things of life, and more discriminating in its aesthetic tastes. Criticism is often made that the radio distracts from public performances but experience has been in England that operatic audiences have increased in numbers since the advent of the radio, this being explained by the fact that broadcast music stimulates a desire to hear and see the actors. Whether television (which has advanced in England to about the same degree as in America) will satisfy this longing is a question but, as people are social beings and love to mingle in a social way, the public performances will no doubt be well attended, especially when economic conditions change for the better. Fortunately, the musicians have been given more opportunity of broadcasting their compositions in England, due to the well managed radio system there, and the outlook for the development of music seems most favorable. It is true that some people are poor listeners and indulge in talking while music is being broadcast but in a constructive program such as exists in the B. B. C. individuals are more apt to be more attentive. So far as the radio making a race of mere listeners is concerned, statistics show that more people are studying music today and more musical instruments are being taught.

Population Problems and Music

In spite of the fine music setup in England, this country

has experienced a musical crisis ⁽⁴⁾ as have all the nations of the world which has been caused by a flood in the music market. The present day with its many inventions has offered so many more opportunities for the composer and the performer and these two professions have increased in geometrical progression thus causing the law of struggle for existence to operate. When the musicians were confined to the upper strata of society, they were not so numerous because comparatively few ever received recognition but now that music has become the property of the masses through the radio, cinema, etc. the number of individuals seeking a musical career has increased by leaps and bounds. The following table ⁽⁵⁾ will present the main cause of the musical crisis of today.

Average Number of Composers by 50 year Periods

Average no. composers	50 year periods	Average no. composers	50 year periods
45	1200-1250	570	1600-1650
60	1250-1300	620	1650-1700
75	1300-1350	710	1700-1750
100	1350-1400	940	1750-1800
150	1400-1450	1560	1800-1850
180	1450-1500	4700	1850-1900
240	1500-1550	16540	1900-1930
300	1550-1600		

As a result of this social situation, the forms of music have suffered. In the first place, no artist can put his whole heart and soul into his work if he is continually worried over the

(4) Leonid Sabaneev, Music and Letters, "Some Social Causes of Present Musical Crisis", Ja. '32, p. 75-79.

(5) Leonid Sabaneev, Music and Letters, Ja. '32, op.cit.

problem of earning a living for himself and his family. With such a large number of musicians, competition becomes so severe that the artist resorts to almost anything in order to gain an audition. Secondly, when the musical circle was small, the public could and did show more appreciation to the artist and by so doing kept him up to the artistic standard, but today the masses with their diverse opinions, some of which are not very lofty, are allowing some musicians to pass unnoticed while others less worthy are exalted to the skies. In short, it is much harder for a composer in this age than it was when a small, select musical circle was his world. Amid all this confusion and conflict, there is a lack of inspiration that is so needed in the production of tonal effects. Due to the cultural lag that is always present with the introduction of any art product out of the ordinary, the so-called modern music, impressionistic in character, is meeting with much criticism. Time only will bring a mutual recognition of the significance of this art form.)

Effect of the World War upon Music

The world war revealed the fact that music was not merely a fine art but a useful one as well. Amidst the horrors and din of battle, the soldiers needed more than ever a means of expressing their emotions and therefore songs were always bursting forth from the throats of the marching men, the officers restraining them only when necessary. The psychological effect of music was so noticeable at this time that singing was allowed and encouraged in the factories, on the march, in the hospitals, and in all the camps and, as a result, sociologists and musicians began to appreciate the fact that music was more

closely connected with social sciences than had ever been anticipated. Some studies have been made along this line but as yet only the surface of its importance has been noted.

In England, where choral singing has always played such a part among the people, the war influenced the musical groups to a marked degree. There were naturally not so many choral performances and the triennial festivals were discontinued; many artists were thrown out of work and the equilibrium of the choruses themselves was disturbed. Group singing in the factories and industrial life increased. Sorrow on the one hand reduced social activities and caused group life to become less significant, while excitement on the other hand caused some individuals to seek something more thrilling than singing. The pictures thrown on the screen attracted large audiences thereby diminishing the financial support of choral singing. In the western part of England, men were as scarce as in the east but many nurses used to assemble for group singing which acted as a sedative to their tired and distracted nerves. All the Halls were used for military purposes so it was difficult to find meeting places but in spite of everything, concerts were held. To the native composer, the war was valuable because of the deportation of inferior German works. Every social upheaval affects the arts and the forms that are most closely connected with the people as a whole but fortunately the world war did not destroy the choral idiom. Church choirs have been improved profiting by the experiences in camps, hospitals, strange towns, etc. where the best and worst of choirs were seen. There has been an increase in musical study as many men have been unable to do hard work following the war; the Englishman is

appreciating more than ever his native talent demanding composers of the Sixteenth and Seventeenth Centuries, because of the simplicity of the compositions; the standards of taste are improving and all the choral music of this country is on a much higher plane.

Scientific Discoveries

The Twentieth Century has not only brought many inventions (6) that have changed the ways of living and the attitudes of society in general but it has greatly increased the development of scientific knowledge that has been reflected in the rise and fall of musical forms. Through a period of long scientific research, it has been discovered that there are other things equally important in the medical profession as the prescribing of medicine and that is that the patients, all differing in their emotional and intellectual set-ups, respond accordingly to the environment in which they are placed for recuperation. The therapeutic value of music is only beginning to be realized from a scientific standpoint but the fact has already been revealed that certain forms of music are beneficial in medical treatment while others are a hindrance to recovery. With more scientific knowledge concerning the mechanism of the human body, a new field may be opened to the composer of music.

A slowing down in the creation of the simple melody has been quite evident during the recent years especially since the mothers are such busy creatures with their many social affairs

(6) Literary Digest, March 12, 1932, "Indigestible Music"

and are very prone to accept the medical advice that babies are not supposed to be rocked. The Lullaby that was so frequently heard as the nursing child was lulled to sleep is almost extinct. Just what this may mean to the next generation cannot be foreseen at the present time for little is known as yet about that mysterious something that passes from the mother to the child and vice versa, through the songs that mother used to sing. Could it be possible that juvenile delinquency is increasing partly because of the lack of the intimate contact between mother and child and the absence of those little lullabies so full of love, satisfaction and contentment?

Religion and Music

From the response of the people listening to the radio concerts, it seems that religious music is becoming very popular, showing that the English people are interested in the music that deals with the loftier phases of life. A short non-denominational religious service is broadcast every day at 10:15 A.M. and it is being very heartily received by the listeners. In order that every religious sect be given an equal opportunity to occupy the pulpit of the air, an advisory council is appointed to arrange the programs. Another evidence of the religious atmosphere is the manifestation of three documents (7) of significance concerning the music of the Divine Worship. If these reports had come from

(7) The documents are as follows:

"Motu Proprio", Pius X, 1903, by the Roman Catholic Church.

"Music in Worship" by the English portion of the Anglican Communion. Report of Archbishop's Committee on Music, S.P.C.K., 1922

"Report of the Joint Committee on Church Music" appointed by General Convention of 1919, Issued in 1922.

churches of one denomination they might not seem so important, but the fact that they represent three churches with entirely different problems, causes one to stop and ponder as to the reason for this unanimity of opinion. A survey of the condition of music during the Nineteenth Century may throw some light on the present situation. In the early part of the century, religious music sank to its lowest ebb and the new secular forms were dominating the world, exemplified in the instrumental and vocal virtuosity forms that were ruling the concert stage. The music of the Roman Catholic Church was the traditional liturgical music, the plainsong, but it was being sung in mutilated forms that had descended from the Medicaean Graduale. The Masses were mostly written by the great composers and many imitators who employed the same devices that were used in the symphony, the sonata, the concerto and the Italian Opera. The Aria form was often used in the Incarnatus and the beginning of the Agnus Dei. The creed was many times written in the form of an elaborate fugue with many "Amens" the convincing element in recommending its worth. Much of the music was beautiful but it was not fitting to the divine liturgy. Very little organ music was being composed as the composers were too absorbed in producing orchestral forms, concert and chamber music.

With this state of affairs in the musical art of the church, these reports of the English movement came as a world awakening to the fundamental laws of religious music, through the influences of the historians, musicians, religious leaders and societies. All three documents stated (8) "that any music which

(8) Rev. Walter Williams, The Living Church, May 12, 1934, "Revival of Liturgical Music in England."

accompanies the liturgy must accord in its aims, effects and aspirations with the liturgy to which it must be subordinate; that music is used in divine worship to assist in prayer, and lend prayer mystical wings; that music is for edification, not amusement or entertainment; that music must assist in turning the hearts and minds of men to the altar, not to the choir loft." Hymn-tune preludes and plainsong preludes have been written for the organ during the Twentieth Century, showing that this instrument is coming back again into the liturgical churches. Today it is a common thing to find the whole Mass set to music, whereas in the Nineteenth Century, only parts of the Mass were sung. Many of the Latin hymns have been abandoned, the only ones to be found in the publishers' catalogues being "Te Deum", "Benedictus" and the traditional liturgical canticles of the Morning and Evening Offices. Many Communion anthems have been added, a form of music that was formerly missing. "No longer is the text merely an excuse for composition, crammed into a rhythm: now the text determines the curve and character of the melody, and the rhythm accomodates itself to the demand of the text." This applies to the plainsong as well. Thus, through the result of the Oxford movement, there has been a revival of the liturgical music in England.

As different ideas are ushered in with each culture, so the musical forms vary according to the time spirit in which they live. The music of this century may be similar or entirely different from the music of old but it can never be identical. Just as all individuals differ from one another, so all musical forms have certain proclivities that are determined by the social pattern after which they are moulded.

In social life, there are always some personalities who have more creative minds that are able to visualize and grasp the meaning of life and interpret it through their experiences. It is from this group that the leaders in any field of work evolve. In the musical world, there are some musicians who exercise a greater influence on group life and through their understanding are better able to express in an artistic manner the needs, purposes, achievements and activities of society. To show how musical composers are influenced by the social conditions in which they live and how they symbolize the culture spirit, through their musical forms, the next two chapters will deal with two of England's great musicians and composers, not that they necessarily represent the best that the country has produced, but because they typify two entirely different periods of musical history.

CHAPTER VII

LEADERSHIP OF HENRY DUPRE PURCELL 1658-1695

The period in which Henry Purcell lived has been called the golden age of English music and rightly so, judging from the musical productions left as memoirs of this time. However, if one were to pick out the compositions of any individual and try to depict a personality from them alone, it would be a hopeless task, as vital as they are in their portrayal of certain characteristics of a composer. To try to separate an individual from his environment would indeed be unfair both to him and to society. It would also be an injustice to consider merely the life period of a person without reviewing some of the past circumstances that built up the background for such a musical career as a composer like Purcell experienced. To neglect the social situations through which his ancestors passed, to forget the parental influence, to leave in oblivion the musical atmosphere that helped to produce such a gifted human being, would be to picture an actor without a stage setting. Therefore, before attempting to portray the personality of this great English composer, the writer wishes to summarize briefly some of the past social conditions that prepared the soil for the seed of this genius to grow.

The King and Queen in the Sixteenth Century were great admirers of music and greatly encouraged the development of the art. Henry VIII was not only an able performer on the musical instruments of the day but a composer, as well. Queen Elizabeth dearly loved music, was an ardent student and a very proficient player of the virginals. Music during her reign greatly advanced as she encouraged the performance of masques

and dances and the singing of madrigals and glees. The great writers of the time showed their attitudes in regard to music by their frequent references to the art. The new cathedral music flourished with Tallis as its composer, the madrigal writers were at their height, all manifesting the musical enthusiasm of the period extending from the reign of Henry VII to the Revolution of 1640. There were social conditions such as the Renaissance of Learning, the Protestant Reformation, the Puritanic Revolt, the Restoration, all having a direct influence on music, causing a constant struggle between the monodic and polyphonic forms. By the Seventeenth Century sacred music was becoming secular in character, choral singing that had always been a cappella in style (that is without accompaniment) now had wind or stringed instruments to accompany the melody. In spite of all the changes that the social conditions had produced in regard to music, the art was still cherished in England, and the whole period teemed with artistic vitality. Charles II (1630) even introduced music in the official ceremonies. Music played an important part in all court festivities, playhouses were erected and a condition most fruitful for musical productions resulted.

Knowledge of the genealogy of the Purcell family seems to be hidden in the veil of the past. Some authorities state that the ancestors of Henry Purcell were of French lineage while others claim that they were of Irish descent. However, there is a tradition that the first Norman to win land from the Conqueror was a Purcell, a glass blower by profession, whose descendants, because of economic conditions in England, were forced to leave the trade. Being musically inclined, they

seem to have taken up the study of music and proved to be gifted musicians. The only authentic fact that can be connected with Henry Purcell's family is concerning his brother Edward who was born in 1635. Although several mentions of Purcells are found in early manuscripts, there are no definite clues as to the ancestral tree. The inscriptions on Henry Purcell's tomb indicate that he was born between November, 1658, and November, 1659, the exact date of his birth being unknown. His father, whose name was also Henry, was one of the Gentlemen of the Chapel Royal and very active as Master of the Abbey Choristers, and music copyist whose duty it was to restore the libraries ravaged by the Puritans. He was also a member of the Royal Band, and a skilled performer on the lute and other instruments. Henry Purcell, the elder, died August, 1664, leaving three sons, Edward, Henry and Daniel and one daughter, Katherine. All the children were musically inclined but no one believed that the little boy named Henry, playing in Old Pye Street, Westminster, where tradition says he was born, would rise to become England's greatest composer. The diaries and journals of this day give only inklings as to the lad's musical ability. No mention is made of the mother but the father gave the children their first ideas of music. When Henry was only six years of age, his father died leaving the little lad to the care of his Uncle Thomas who took a paternal interest in him. The uncle, like the father, was a Gentleman of the Chapel Royal and through his influence, his nephew, whom he often called his son, was admitted to the choir of Chapel Royal where the boy lived and secured his musical education. Because of the Puritanic revolt, boy singers were rather scarce and no doubt Henry Purcell, Senior,

had expressed his desire before his death to have his son in the Chapel Royal at an early age. Captain Cooke, Master of the Chapel Royal, took a special interest in the boy's artistic development and carefully supervised his early education. At the age of nine years, the lad had published his first work, a short three-part song "Sweet Tyranness, I Now Resign". There has been much controversy as to the date of authorship of the song but its simplicity leads one to believe that it was written by Henry Junior rather than by his father. When eleven years old, Master Henry began to manifest his superiority among his school-mates by writing the music for the Address of the Chapel Royal to the King and their Master, Captain Cooke, on His Majesty's birthday. From the success of this composition the boy's fame began to spread and everyone who was acquainted with the child looked at him with wonder and admiration. Anthems written by this prodigy poured out and theatre music for Shakespeare's tragedy of Macbeth is said to have been written by the ambitious and learned boy. These early efforts at musical compositions were greatly encouraged by his teachers and although the lad's works lacked the finished quality, due to his immaturity, yet they began to show a novelty in musical expression. Young Purcell had a deep insight into the sensibilities of his masters (1) and took advantage of their musical experiences and fine techniques to polish his own art. From one of his teachers, he learned the rich resources of the monodic style,

(1) With Lully in Paris

while from another, he became aware of all the difficulties of the polyphonic style. Through his keen learning ability, the young artist began to outshine even his masters and in fact one of them, John Blow by name, realizing the superiority of the boy over himself resigned his position as organist in Purcell's favor. The young composer's voice had broken by now and his days of singing in the choir had ended. However, he did not submit to his physical difficulty but compensated by continuing his musical life with extra zeal, obtaining a position as music copyist at the Abbey in Westminster.

As has been stated, social conditions were such that the composers of the Restoration had to write to amuse the people, who did not care for a church composer alone, unless he could also write to please the world. Purcell, through his intuitive power, saw the problem that lay before him and as busy as he was restoring the church song books, he seized the opportunity of writing secular music for the "licentious dramatists", a factor that later influenced the eighteen year old boy to give up his position as copyist. The anthems produced at this time show the dominance of the secular influence. The most striking example of the composer's works during this period of his life was the anthem "They that go down to the Sea in Ships" the writer being inspired by the exciting storm on the sea when King Charles and the Duke of York were forced to manage their new yacht like common seamen. The composer's susceptibility as to the conditions around him promoted him socially. For instance, discovering that one of the minor canons of Canterbury Cathedral had the deepest bass voice on record, Purcell proceeded to write the anthem just mentioned, taking the solo part

down to low F, E, and D to please this individual.

At about twenty-two years of age, Purcell married a girl by the name of Frances Peters whose ancestors had been associated with the parish of St. Margaret's, Westminster, for over a hundred years. To add to the happiness of the couple, the composer was offered the position of organist at the Chapel Royal with good pay, a post that he held with increasing honor until his death.

Purcell had the ability of flattering people and never neglected the opportunity of doing so. Every time the King and Duke went out of town Purcell was always alert, composing a Welcome Song or Ode for their return. He worked his way into the hearts of the Courtiers by his fine artistic ability and the music that he wrote, although perhaps superficial in character, was held in high repute by all whom it concerned. If the music was better for one king than for another it was not due to the favouritism of the composer but rather caused by his ever growing insight and experience in writing. In gratitude for the King's kind consideration in appointing Purcell as organist, the composer "lay at His Majesty's sacred feet" his first volume, called his Sonatas in III parts, with the following preface:

"Faithfully endeavour'd a just imitation of the most fam'd Italian Masters; principally to bring the Seriousness and gravity of that sort of Musick into vogue and reputation among our Countrymen."

At the end of the preface the composer acknowledges that he is "not ashamed to own his unskillfulness in Italian language" as he later proved when he defined a Largo as "a very brisk, swift and fast movement." However, he was willing to flatter himself with a belief that his labours would seem neither "unpleasant nor unprofitable".

The author's aesthetic sensitiveness is shown by his remark in this same preface that he hoped his book would "fall into no other hands but theirs who carry Musical Souls about them".

Purcell must have been a highly emotional individual because he felt the spirit of all celebrations and always composed a piece of music most appropriate for the occasion. Through his music he wept with those who wept and rejoiced with those who rejoiced. In honor and praise of St. Cecilia the patron of music in whose memory a public festival was held, the composer wrote three odes, namely, "Welcome to all the Pleasures", "Raise, Raise the Voice", and "Laudate Ceciliam". During the English Revolution, Purcell grasped the military spirit and composed a Quickstep entirely unaware of what might be its outcome. Devoting his whole self to the rôle of a composer he did not formally become connected with any political party but through this little piece of music he, involuntarily, played a large part in bringing about a change in politics. It happened that a doggerel verse in which the Roman Catholics and the Irish Papists were ridiculed, had been written and Purcell's "Quickstep" most aptly fitted these words. Someone devised the idea of singing this verse to this music and the song spread like wild-fire. The whole army, the people in both city and country, were constantly singing the song. It has been said that the impression on the army is almost unbelievable. The effect was so great that thousands of people changed their religious views and this little song became one of the causes of the fall of James II. Although Purcell had never dreamed that his Quickstep with its swinging rhythm would be instrumental in placing William on the throne, he was apparently quite elated

over his success and felt that he would be entitled to share some of the profits from the King's coronation. The organ was located on the north side of the choir so that persons up in the organ loft could look down on the platform where the solemn event was to take place. Learning that the owner of a house next door to the Abbey had netted a large sum from his sale of seats so that people could view the outdoor procession, Purcell devised the plan of selling seats in the choir loft. His idea was a clever one and at first appeared to be profitable, as well, but when Purcell was about to pocket the cash, a resolution was passed that the money received for seats in the choir loft should be turned over to the treasurer, and in default thereof, the position held by the organist would be null and void. Evidently, Purcell paid the sum because he kept his place. He may have been disappointed in his financial scheme, but he maintained a cheerful disposition and did not sulk over the matter but immediately composed another Welcome Song and Ode.

During all the time the active minded composer had been busy writing music for the theatre and he is said to have placed his signature on ten dramatic works, among which were "The Force of Love", "The Virtuous Wife", "Shakespeare's King Richard II", a comedy named Sir Barnaby Whigg and a tragedy named The English Lawyer by Beaumont and Fletcher.

It was probably at this time that Purcell wrote his one opera "Dido and Aeneas" although the date of this production is a much disputed question. The French opera that had been brought into England did not seem to thrive on British soil and Dryden, one of the greatest critics of the day renounced all

French influence, allying himself with the great English composer. The friendship between the poet and musician became so close that Dryden is said to have sought refuge at Purcell's studio many a time to avoid his creditors who were about to put him in prison for debt. With all the many benefits derived from these intimate contacts, there were also some disadvantages. Purcell might have founded a school, far superior to any in Italy or France, if he had not been held back by his associates. The poets were not in the state of mind to submit their works to the glory and honor of any musical composer and as a result the works for the public theatre took the form of spoken plays with only incidental music. The one opera that Purcell did write is considered one of the finest examples of its epoch. The echo chorus and Dido's Death Song "When I am laid in Earth" with its solemn ground bass seven times repeated are both most effective in their interpretation, touching even the most calloused heart.

During these first nine years of Purcell's life after his marriage, sorrow came into his life as well as joy. His Uncle Thomas who had been a father to him died and only a short time had lapsed when the musician buried his first infant son. A few years later, 1686 and 1687, the Purcells were blessed with two more boys but these met with the same fate as the first son, being taken away when mere infants. The whole family seemed to have been subject to Tuberculosis. Of the six children born within nine years only one boy and girl are said to have survived. The father, himself, realized that he was of consumptive stock and so feverishly labored all his life to accomplish all he could before he closed his eyes for the final sleep.

Purcell's unselfish efforts to produce music for the dramatists account for some of his music falling into oblivion. The character of the dramas of this period reveal the fact that the composer often lavishly wasted his art on worthless plays. The music however shows the high musical qualities of its composer.

Although the theatre productions took up much of Purcell's attention, they did not monopolize all of his time. During his later years, especially, the composer's nobler thoughts were expressed in religious music such as Te Deum and Jubilate dedicated to the feast of St. Cecilia. For Queen Mary's funeral, the composer created one of the greatest of his works. The day was dark and gloomy with a few flakes of snow in the air and a little robin redbreast kept perching upon the hearse when Purcell's anthem, "Thou knowest Lord, the Secret of Our Hearts" accompanied with mournful trumpets filled the air. Since that day this same music has been sung at all choral funerals in Westminster Abbey.

Eight months later after creating this most inspiring anthem just mentioned, Purcell passed away on the twenty-first of November, 1695. Tradition says that his death was caused by a cold contracted while waiting to gain admittance to his house. He was in the habit of keeping late hours and his wife had given the servants orders not to admit him after midnight. On this particular night when he came home intoxicated from the tavern, the hands of the clocks had passed the hour of twelve and Purcell was locked out to spend the night in the cold outdoors. There is nothing to prove this fact and, no doubt, his death was caused from the Tuberculosis germ that had long been causing trouble.

As to the physical side of this great English composer we have little light. The great portrait painters have pictured him as a very striking individual possessing clear sighted, sympathetic eyes and long artistic fingers. He had a frail body little indicating his great strength and power. He is usually represented as quite a precise, neat person wearing fine lace ruffles, perfectly cut gowns after the latest fashion, and long curly hair falling very gracefully upon his shoulders.

He possessed a jovial disposition as his catches indicate but there is no record representing him as having loose morals outside of the social glass. He enjoyed joining his friends and spending a social time with them always showing good sportsmanship. His influence was felt near and far. It is said that Corelli, the gifted pioneer of violin playing, was on the way to England to see the wonderful Purcell as he lay dying.

His wide knowledge of affairs, his strong intuitive power and his excellent judgment enabled him to select the best from every musician of every country up to the Seventeenth Century. Yet he did not allow his own inborn potentialities to lie smoldering. He made use of all he possessed. The poor taste shown in placing dance-movements in the overtures to his church anthems was due to his patrons and his desire to please. Social and political conditions prevented Purcell from realizing a lasting school of English music. He was really born to lead his contemporaries rather than to follow his predecessors, which he did, but his short life prevented him from mending the conditions left from the Reformation and Commonwealth thus relinking England with the European culture. Had he lived a little longer musical art might have taken a much different course. On the day of his

death he made his will in which he thanked God that he was still in good and perfect mind and memory.

He was of a creative type of personality, neither conservative nor radical but maintaining all through his life his English individuality.

"His church music shows an original melodist and master of form, harmony and contrapuntal devises. His dramatic music is original in invention, dramatic instinct and power of characterization. His chamber music surpasses those of his predecessors and contemporaries. His stage music is dramatic and more melodious than his model Lully."

His style is characterized by a bold rhythm, the treatment of triple rhythm with strong accents often on the second beat of the bar and his delight in the treatment of a ground bass.

Purcell's burial tablet expresses the estimation of his works:

"Here lyes Henry Purcell, Esq. who left this life and is gone to that blessed place where only his harmony can be exceeded."

CHAPTER VIII

LEADERSHIP OF SIR EDWARD WILLIAM ELGAR 1857-1934

Of the recent English composers, Edward Elgar may be considered as one of the most distinguished, standing out among musicians as a unique individual, as one having ascended in the musical world not because of his formal musical education but because of his varied experiences in the social situations that he met.

This composer was born at Broadheath, Worcester, June 2, 1857, of a Roman Catholic family. Although his parents were not blessed with worldly goods and were unable to give their children some of the advantages that others enjoyed, they, nevertheless, created in their home a religious and intellectual atmosphere that was absorbed by all. The mother was a well-read woman, acquainted with the best of literature, while the father was interested in a music selling firm, organist at St. George's Church in Worcester and violinist in the orchestra of the Three Choir Festival. The younger Elgar, evidently, received his inspiration to follow music as his career from his father. As a small child, Edward attended religious worship, imbibing the music that formed so large a part of the Roman Catholic service. Like all small boys, he enjoyed being with his father and spent many an hour curiously investigating the instruments and music in his father's warehouse, where he gained his first knowledge of music. According to an incident told to his friend, the young composer really received his first musical instruction from a day laborer who was painting. It seems that the boy, at the age of five, was sitting on the ground at the foot of the painter's ladder and was busily engaged drawing

some lines trying to imitate the music he had seen. When the painter descended, he was attracted by the little figure and casually said "What are you doing my little lad," whereupon the child replied, "Writing music." "But", said the painter, "You have only four lines, music has five." From that time, the musical staff became a study to the little composer who became a self-educated man. Born with the drive for music, the boy, with pockets stuffed with cheese and bread, often stole away from his five brothers and sisters to find a quiet place under a tree where he might read and study the forms of music. He attended school until fifteen, at Littleton House, near Worcester, where, while still a small boy he received the title of Sir. One day the principal asked his name and he replied rather abruptly, Edward Elgar, whereupon the professor said, add the "sir", the common address to the schoolmaster. Quickly the lad replied, Sir Edward Elgar.

After leaving school he entered a solicitor's office but continued to develop his music along individual lines. Although he had a few private lessons on the violin, at London, he did not enroll in any British School of music. Hard work and perseverance were the secrets of his success.

When about twenty-five years of age, Elgar became bandmaster of the Amateur Instrumental Society at Worcester, playing in an orchestra at Birmingham and three years later succeeded his father as organist at St. George's. He married at thirty-two years, Caroline Alice, daughter of Major-General, Sir Harry Gee Roberts, K.C.B. after which the couple moved to London. His wife was talented and often helped her husband with his music, but urban life did not extend a welcome hand and Edward,

being unsuccessful in his hearings, withdrew from the city after two years and settled at Malverne Hills, where he taught and composed, spending the remainder of his life in the nearby vicinity, where he produced many notable works, taught and conducted orchestras.

Why is Elgar considered as the greatest of English composers? What are some of the personality characteristics that make this individual stand out as a prominent figure in his profession? These are some of the questions the writer wishes to discuss.

Social conditions were calling for a leader to free music from the shackles of conventional formalism of the Handel-Mendelssohn School that had become so imbedded in the minds of not only musical composers but listeners as well. No one but a superior artist could create such an individual formula in music as Elgar did. This great composer was always confronted with a public perfectly satisfied with the influx of foreign composers and an audience so steeped in musical tradition, blind even to the fine qualities of Purcell's music, that they lacked the ability of interpretation. Everything in the musical line had been left to foreigners who migrated into England for profit only. It probably would have been impossible for one individual to have created a new line of musical thought if he had not received some help. Richard Strauss and Hans Richter both aided the composer, by stirring up the stagnated English minds through their publicly endorsing some of the works of Elgar. The composition "Gerontius" produced at Birmingham in 1900 after many years of hard work was only another piece of music to the listeners until Strauss publicly praised the English composer, arousing the people to the

realization of their own genius when the work arose to great importance. Only another example of a prophet being without honor among his own people.

Truly, Elgar was English in character but did not limit his power to English style alone. On the other hand he had a sympathetic, cosmopolitan mind. His high intellectual ability afforded him the opportunity of broadening his understanding through his outside contacts. Although Elgar maintained the national English idiom all through his life, he was not blind to the advantage of internationalism.

Elgar had the courage to break through the cake of custom to reach out with an open mind for all information and was ever a keen observer and a patient listener. Although he had no textbook on musical form, he was well aware of the musical technique of writing and when a mere boy wrote a symphony following the style of Mozart in understanding manner. His analytical power must have been remarkable. Fearlessly, he studied the works of the great masters without any thought of losing his own individuality by imitating others. His works reveal a personal style that cannot be separated from English soil. The so-called "strangeness" of his music may be explained by the fact that foreign conductors, unfamiliar with this style try to translate it into the idiom of other composers. When Elgar's work was played in America with an Englishman conducting the orchestra, it was received as an amazing surprise showing that people do appreciate good music if it is only interpreted in the correct manner with an understanding of the physical and social conditions that inspired the composer.

Elgar did not devote his intellectual capacities to music alone. He enjoyed books to the fullest degree and although he used

reading mostly as a means of relaxation, he always had such a power of concentration that literature became a study to him as did his music. Science was one of his diversions and he was very much interested in scientific kite flying that became one of his hobbies.

Physically, Elgar was a tall, strong, active person, possessing a large frame and having broad shoulders slightly stooped with study. His nose was perhaps the most conspicuous part of his face. His clear features, penetrating eyes and determined countenance added to his unaffected dignity. At the age of seventy-three, a well-preserved man, in spite of his lumbago, conducted his orchestra from his chair.

He was a high-strung individual with a nervous, irritable temperament. The profession of teaching was to him an irksome task. He made the remark that "to teach the right pupil is a pleasure but teaching in general is like turning a grindstone with a dislocated shoulder."

His friends describe him as a conservative, modest person, with decided opinions. He did not seek publicity but composed because he had something to say in music. His works teem with originality.

Many attempts have been made to classify Elgar. Some have tried to connect his style with that of Wagner's because he used "leading motives" in the "Dream of Gerontius" while others believe he received his ideas from Brahms because he used the "absolute" form in writing his symphonies. Although the latter theory has gained ground, an analysis of the works of these two composers reveals them to be of opposite minds. Where Brahms used logical reasoning in his writings, Elgar was swayed more

or less by his emotions and reflections.

Elgar had a self-confidence and faith that are portrayed in all his works. No traces of personal morbidness or despair are to be found but ever looking upward, he dispelled all gloom. Elgar wrote from his inmost soul, unfolding his rich experiences as his pen glided along. His great trouble was his inability to sum them up in the end. His works are not formal in construction but purely original, full of spiritual ascendancy, in which respect, he resembled Bach and Beethoven. He dreamed and yet he was not one of those dreamy, mystical writers as some of the impressionists. He was really a late romanticist, capable of writing most delicately in spite of his inherent bold vitality.

Elgar's works are characterized by their leaps of melody, the nervous chromatic twists of harmony and restless motion of the bass. He was fond of using simple triads and seventh chords.

Like any great leader, Elgar's life was not a bed of roses. He had many obstacles to meet but he was able to overcome them all and rise above all social situations.

Elgar's works are many, the most notable being the *Froissart Overture*, the *Black Knight*, the *Light of Life*, *Caractacus*, the *Dream of Gerontius*, based on Cardinal Newman's poem, *Pomp and Circumstance* written for King Edward's coronation, the *Apostles*, the *Kingdom*, *Symphonies*, *Concertos* and an orchestra suite. The *Wand of Youth* said to have been written when the composer was twelve years of age but later reorchestrated and produced at a Queen's Hall Concert in London, has seven movements, an *Overture*, *Serenade*, *Minuet*, *Sun Dance*, *Fairy Pipers*, *Slumber*

Song, Fairies and Giants, and was originally composed for the enjoyment of the family, the brothers and sisters taking the various parts. His compositions made use of nearly every musical form displaying a most remarkable musical technique. Elgar received many honorary degrees and achieved almost every distinction to be conferred upon a British musician and many from foreign lands.

This great inspired English composer died at his home at Worcester on April 23, 1934.

CHAPTER IX

CONCLUSION

It would be impossible in a thesis of this length to consider all the social conditions relating to the forms of English music, but some of the relations of the social life to musical art in its rise and fall have been presented and show that music is not something ornamental and apart from society. It is rather the product of the interaction of the social groups.

The old idea that music is something intangible originated with the early primitive people who in their legendary life described music as a gift of the gods carried by superhuman agencies. They never attributed its source to man's ingenuity and emotional experience, and, as the years have rolled on, the human race has harbored the belief that music is more or less foreign to ordinary life. Few people have stopped to realize that music may be either "pure" (unmixed with any elements) or "earthly" (the product of the physical, emotional, and intellectual capacities of man) or a combination of both. It is almost impossible for music to exist as "pure". An art entrusted in the hand of man grows according to the cultural spirit that feeds it and every form of music is influenced by the world about it.

Man is a social being and for this reason he cannot live alone but must have the intercommunication and interaction that group life affords. He must interact with the environment in which he lives, if he possesses that inner harmony so much desired.

The foregoing chapters have shown how the most common things of everyday living have been the inspiration of musical

forms. The physical and climatic conditions have had a direct influence upon the people of England and likewise upon her music. The simple melodies bringing happiness to the woman tired with her domestic duties have also lightened the burden of many a man as he has plowed his field, watched his flock, mended his nets, and marched in battle. The folk songs of each country differ according to the conditions under which they are produced and according to the individuals producing them. Therefore, the music of two nations can never be identical but each acquires certain idiomatic characteristics by which it may be identified. From the tiller of the soil to the concert performer, music is the expression of emotional experience. The forms of music produced by the former may be crude, while the ones by the composer may be most complicated. However, the crudest experience is of intrinsic value in understanding music. To separate music from the soil that gave it birth is to take away its meaning. The arrangement of sounds may be pleasant to hear just as a flower may be pleasant to smell, but its beauty cannot be appreciated without a knowledge of the conditions under which it grew.

Social life is composed of the interacting groups of personalities interplaying with each other to carry on the functions of life. When these groups become organized for definite purposes, they are known as institutions. The early social groups that migrated into England became the source of as well as the product of institutional life that manifested itself in various ways.

In the early history of England, the institution of religion greatly influenced musical art. The liturgical drama

brought into this country by a Christian leader was purely musical and formed the basis of the Roman Catholic church service. The religious worship took on the form of the Gregorian chant that was intoned by the priest to an audience that was emotionally moved according to the inflection of the chanter's voice. The people did not understand Latin and therefore never tried to separate the words from the music. Not until the Norman Conquest when the minstrels flocked into England and later found their way into the church, did the ecclesiastics become alarmed. These newcomers were introducing secular melodies into the sacred music. The invention of musical notation was making possible a many voiced music which was not suited to dramatic purposes. Therefore, the drama was banished from the church to the "Craft Cycle Plays" of England. The Plain Song or Gregorian chant was retained for the singing of Mass in the church service. Many costly cathedrals were built with their heavenward pointed spires symbolizing the Gothic spirit, "Infinite Space", and likewise calling forth the great contrapuntal forms of music. At this period, Dunstan improved the organ which was most beneficial in the sustaining of the Mass. Later, the influences of the Reformation were felt in England at which time religious and governmental turmoils destroyed many organs and manuscripts. Various Protestant denominational services with new forms of music arose as a result of religious controversies.

Parallel to the sacred music, the secular music of England, flowering in the "Golden Age" of the Elizabethan period, developed. Castle life called for music of a lighter nature. The effects of the peaceful conditions, depicted in

the "London Cryes" and the rural festivals were reflected in the music of this time. The many games and dances brought forth various rhythms that were later used by some of the great composers in a new form of music, namely the "suite". The custom of singing together every evening developed the "madrigal", a musical form in which the principles of a democratic society were imbedded. A musical education was a necessity during this period, as everyone who wished to maintain a social position had to know music. The many dramatists of which England may boast were, of course, musicians and were interested in the music of the stage.

The theatre played a large part in respect to the music of this country. The Elizabethan dramatists so satisfied the serious stage sense that there was no serious operatic development. Only the masque and lighter forms of music matured. Even the great composer Purcell, called the father of English melody, was a thwarted genius, compelled to write masques, incidental music for the plays, and mongrel church music, a sort of debased operatic style. The influence of foreign composers and the complete adoption of the Handelian music stunted the creative geniuses of England. However, the English people became aware of the fact that their musical development was lagging and therefore formed schools and academies for the advancement of musical art.

Scientific inventions of the Twentieth Century have changed the forms of music. The automobile has broken up the singing hour of the early evening when so many families were wont to gather about the piano. The cinema at first needed music to portray the emotions of the actors, but now that the

characters speak, music has other functions to perform. The radio is bringing music into a large number of homes, thus making the people better acquainted with the forms of music. With the experimental educational programs that are presented over the radio in England, both the participator and the audience are lifted to higher realms of thought and feeling. It has been found that certain forms of music are conducive to the health of human beings while other forms distract the nervous system. The simple melody found in the lullaby is disappearing due to the fact that mothers do not rock their babies in this modern age. Juvenile delinquency has increased. Some of the religious minded people of England are awake to the fact that the young people especially are missing some of those religious stories and songs that used to be told and sung in the homes, and, as a result, through the Oxford movement, the liturgical drama is returning to the churches.

Through a study of this kind, one may readily see that social life and music are reciprocal. As social conditions affect the forms of music, so the forms of music have a direct influence upon the people. If these facts were only better realized, the art of music would no doubt prove a valuable instrument for noting and remedying some social conditions before they have advanced almost beyond repair.

Conditions today are quite different from what they were formerly, and due to the complexity of the social life many problems are constantly arising. There seems to be one solution if music is to be better understood and is to become an asset to society. Musical art must be more closely correlated with the activities of the people as they interact in social

groups. Today the people are experiencing as much in one day as their ancestors did in many days. As a result, the exhausted nerves of humanity are unable to respond to the artistic and delicate points of musical technique. They are looking for sharp, contrasting stimuli to prod them on. Consequently, the day of meditation is giving way to shallow thinking and social unrest. Modern music has absorbed the time spirit and naturally is responding to the popular demand, but in so doing many of the composers are falling into bad habits, caring little whether they are influencing the world for good or bad, their only concern being that they attain some particular sonorous result that may bring them fame. Music has lost its spiritual depth and the simple melodies and rhythms that used to interplay and unfold in the thematic development of the sonata or symphony have disappeared.

Modern music is constantly being criticized, and yet society is completely unaware that it is responsible for its production. Few sociologists have realized that social conditions are imprinted in musical forms which may in turn have a direct influence upon the people. On the other hand, few composers and musicians appreciate the fact that, as leaders in their art, they have a duty to fulfill in behalf of society. In short, there must be an orientation between music and the applied social sciences⁽¹⁾ such as is being tried in England and a closer coordination between the musician, the social group, the geographic conditions, social customs, traditions, and the philosophy of life, if a brighter future may be

(1) Herbert Antcliffe, Music and Letters, Vol. 13, 1932, "Music as a Social Science". p. 405-17.

expected.

- (2) "Yea, music is the prophet's art; among the gifts that God hath sent, one of the most magnificent."

CHAPTER X

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