

Wendy Heller, *Music in the Baroque*
Chapter 8: Music in Seventeenth-Century England
Study Guide

Anthology Repertory

14. Henry Purcell, *King Arthur*, Act 3: *What ho!* and *What power art thou*

Repertory Discussed:

Ex. 8.1 William Lawes, excerpts from Consort No. 8 in G major (before 1645)

Ex. 8.2 Orlando Gibbons, "If ye be risen again with Christ" (before 1625)

Fig. 8.4 Come, come away to the Taverne," a catch for three voices from *Catch that Catch Can* (1652)

Ex. 8.3 Henry Purcell, Fantasia upon One Note, Z. 745 (1680)

Ex. 8.4 Henry Purcell, "When I am laid in earth" from *Dido and Aeneas* (ca. 1689)

General

- Death of Prince Henry in 1612
 - Music of mourning in his memory (such as John Ward's "Weep forth your tears")
 - Impact of his death on the history of 17th-century England

Music in the Jacobean and Caroline Ages

- King's Musick or Royal Musick as secular branch
 - Presence of European musicians at the English court
 - Relative portability of court and its music
- Separate musical households run by members of the king's family
 - Anne of Denmark (wife of James I) and Henrietta Maria (Catholic wife of Charles I) – see Chapter 3 for more on English masques
 - Musical knowledge and training of Stuart children, Henry, Elizabeth, and Charles
 - Publication of copper-engraved *Parthenia* (1612) for Princess Elizabeth's wedding
- Musical household under Charles I
 - Repertory of the Private Musick as locus of musical invention
 - John Coprario, John Jenkins, Henry Lawes and William Lawes
- Consorts ("whole" family of instruments; "broken" different families)

Music for the Church of England

- Impact of Henry's VIII's 1534 break with Catholic Church
 - Necessity of developing new mechanisms for maintaining liturgy and producing musicians for the church
- Continuation of Catholicism in relative secrecy
 - William Byrd (ca. 1540-1623) – *Ave verum corpus*
- Anglican liturgy- Amalgam of English and Latin texts
 - English chant
 - Full anthems (for full choir), verse anthems (alternation of choir with soloist(s), symphony anthems (including orchestral ritornelli).

Interregnum

- Impact of Puritans on music making in Britain
 - Dislike of music that was too similar to Catholic practices
 - Heightened suspicion of music's power to compromise morality, particularly for women
 - Fewer opportunities for professional musicians in both secular and sacred venues
 - Theaters closed—though private performances continued
- Charles I flees London for Oxford in 1642 with his musical household
 - Oxford becomes haven for exiled musician and site of public performances and experimentation

- Oxford University –first university to include study of performance in curriculum
- John Playford, royalist-leaning printer with keen sense of market, shifts to music publication
 - Printer of two dozen volumes, many pedagogically oriented or acceptable to Puritan and Anglican consumers
 - *A Breefe Introduction to the Skill of Musick* (1654) – basic musical skills
 - *Musicks Recreation on the lyra viol* (1652) – mastery of the an individual instrument
 - *Mr. Williams Childs set of Psalms for 3 Voyces* (1657)
 - *The English Dancing Master* (1651)- source for dances tunes and theatrical songs
 - Hilton's *Catch that Catch Can* (1652)- lightweight rounds on a variety of topics (amorous, bawdy, sacred, humorous)
- Broadside ballads
 - Single sheet of paper including an illustration, poem, and the title of the tune to which the poem was to be sung, inexpensive, sold on the streets
 - Source for news, political or social commentary, humor, etc.
 - Though providing insight into lower classes, ballads were purchased by members of all social classes (see Chapter 14 for Hogarth engravings featuring ballads)

Music During the Restoration

- Reconstitution of many musical institutions after restoration of Charles II to the throne in April 1661
- Influence of French music as a result of Charles II's exile in France
 - Establishment of a consort of 24 violins in imitation of French
- Henry Purcell – most important composer of English restoration
 - Appointed organist of Westminster Abbey in 1670; Chapel Royal in 1682; composed coronation anthems of James II (1685)
 - Composed in a variety of instrumental and vocal genres
 - After death of Charles II, less interest in sacred music by subsequent rules James II and William and Mary (1689), focused more music for the London stage.
- Purcell's *King Arthur* as example of Dramatick Opera, often called (incorrectly) semi-opera
 - Includes spoken dialogue and music, with the music associated with the magic characters
- Purcell's *Dido and Aeneas*
 - His only conventional (entirely sung) opera
 - Performed and perhaps premiered at a girls school in Chelsea, though some scholars believe it was performed at court
 - Based on Book IV of Virgil's *Aeneid*, a story that would be adapted for many operas
 - Famous concluding lament based on a descending chromatic ground bass