Anthology Repertory

Repetory 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
  o Printer of two dozen volumes, many pedagogically oriented or acceptable to Puritan and Anglican consumers
    o *A Briefe Introduction to the Skill of Musick* (1654) – basic musical skills
    o *Musicks Recreation on the lyra viol* (1652) – mastery of the an individual instrument
    o *Mr. Williams Childs set of Psalmes for 3 Voyces* (1657)
    o *The English Dancing Master* (1651) - source for dances tunes and theatrical songs
    o Hilton’s *Catch that Catch Can* (1652) - lightweight rounds on a variety of topics (amorous, bawdy, sacred, humorous)
• Broadside ballads
  o 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
  o Source for news, political or social commentary, humor, etc.
  o 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
  o Establishment of a consort of 24 violins in imitation of French
• Henry Purcell – most important composer of English restoration
  o Appointed organist of Westminster Abbey in 1670; Chapel Royal in 1682; composed coronation anthems of James II (1685)
  o Composed in a variety of instrumental and vocal genres
  o 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
  o Includes spoken dialogue and music, with the music associated with the magic characters
• Purcell’s *Dido and Aeneas*
  o His only conventional (entirely sung) opera
  o Performed and perhaps premiered at a girls school in Chelsea, though some scholars believe it was performed at court
  o Based on Book IV of Virgil’s *Aeneid*, a story that would be adapted for many operas
  o Famous concluding lament based on a descending chromatic ground bass