

William Turner and Restoration Catch Culture
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Restoration Cathedral Music: A Symposium,
Western Illinois University, 19 March 2013

We have heard a great deal of material today pertaining to William Turner's and his contemporaries' sacred music. Beyond mere sacred music, which might include hymns or even chants--the repertoire of the latter of which Turner contributed to--we have, through the agency of our specific manuscript text (the subject of this symposium), focused on the larger and more grandiose aspects of Restoration sacred music. Thinking for a moment about small books, however, I should like to turn the topic of our discourse to another side of contemporary music-making--the 'flip side', if you will, over to the humble and often bawdy catch. Late 18th-century and 19th-century historians were positively flummoxed by the idea that ancient composers they had come to admire through the study and performance of their anthems or other religious works, had also indulged in composing catches. These little texts, valued by an earlier age as, "humorous and convivial effusions," as John Hawkins had called them, were soon considered to be, "ever- shameful monument[s] of the licentiousness of the age which gave them birth;" something to be waded through and heavily bowdlerized for any kind of decent public consumption. With this grim view of catches, it was only to be expected that most discussions of Restoration composers' music would focus on the grand works, the ceremonial and coronation pieces, and sweep the humble--and even embarrassing--catches under the proverbial rug.

Such would appear to be the case with the music of the composer William Turner. For composers like Henry Purcell, Henry Aldrich, and even John Blow, the catches cannot be entirely ignored; in Purcell's case, there are just too many of them[!], not to mention their consistent high quality. With a composer like Turner, however, whose main compositional output due to his years of chorister's duties was primarily sacred and ceremonial, it has been

easier to negate or remove such works from his output, as can be noted in a perusal of his works list in the *New Grove Dictionary of Music and Musicians* (NG). Secular music, especially for the stage, is still to a degree, allowable. Some scholars would even go so far as to suppose that there may have been multiple William Turners--two possibly three--composers, living and working in London contemporaneously (see articles in NG), to help account for the bulk of secular music that seems to be attached to the name; see table 1.

Table 1: William Turner, Secular Songs

#	DM#	Title	Source (in DM edition numbers) ¹
1	43	Ah cruel youth why hast thou took	140/p23
2	71	Ah Phyllis had you never loved	78 (134) /p29 [<i>Female Poems</i> 1679]
3	73	Ah Phyllis would the gods decree	48/p5
4	86	Ah what can mean that eager joy	59 (134)/p25 [Behn: <i>The Compleat Courtier</i> 1683 (anon)]
5	124	All other blessings are but toys	59 (134)/p35 [Lee: <i>The Princess of Cleve</i> 1689]
6	223	As in those nations where they yet adore	94 (134)/p2-3 [Sedley: <i>The New Academy of Complements</i> 1671 (anon)]
7	262	Astrea quits her bleating flock	98 pt.1/p14
8	359	Beneath a shady willow near	64/p4 [D'Urfey: <i>Madame Fickle</i> , 1677]
9	419	Bright Gloriana is the saint	98 pt.1/p18
10	424	Bright was the morning cool was the air	78 (134)/pp28-9
11	462	Call me no untrue to justify your hate	98 pt.1/p15
12	537	Cheer up my friends the winter's ending	55/p34-6
13	547	Chloe 'tis mutual love alone	181/p3
14	563	Chloris when you disperse your influence	46/p6-7 [Shadwell 1676]
15	617	Come Celia let's agree at last	90/p39 [Buckinghamshire/ <i>Miscellany Poems</i> V 1704 (anon)]
16	792	Damon turn thine eyes on me	59 (134)/p51
17		The Derbyshire Lady*	PMC (1740), no.19
18	845	Diana's a nymph so chaste and so fair	48/p48-9
19	1055	Forbear silly heart you insult but in vain	48/p28 [<i>Wit at a Venture</i> 1674]
20	1349	Here lieth Simon cold as clay*	73/no.31, 85(93) pt.1/no.45
21	1359	Here's a health to our fleet*	118/p13
22	1431	How large an extent has love's empire	42/p78
23	1460	How strangely severe & unjust we are grown	35/p25 [<i>New Court-Songs</i> 1672]
24	1502	I cannot change as others do	48/p8-9 [Rochester: <i>Poems on Several Occasions</i> 1680]
25	1517	I find my Eugenia I've struggled in vain	48/p27
26	1531	I have languished too long for one who I find	48/p50 [<i>The Last and Best Edition of New</i>

¹ DM= *English Song-Books, 1651-1702: A Bibliography, with a First-Line Index of Songs* by Cyrus Lawrence Day; Eleanore Boswell Murrie (London: Printed for the Bibliographical society at the University press, Oxford, 1940), *passim*. Catches are marked with an asterisk (*).

			<i>Songs 1677]</i>
27	1547	I liked but never loved before	46/p12-3 [<i>The Choicest Songs</i> 1676]
28	1568	I must confess not many years ago	42/p75 [<i>Westminster Drollery II</i> 1672]
29	1688	If languishing eyes without language	48/p40
30	1801	In vain poor Corydon did try	46/p10-1; 48/18-9
31	2074	Long was the day ere Alexis my lover	48/p38
32	2261	My life and my death are both in your power	78 (134)/p32
33	2262	My life and my death were once in your power	80/p12-3
34	2301	Near the courts of great princes we scorn	48/p36
35	2330	No more Clemenia glance no more	105/p2
36	2411	Now that the cold winter's expelled by the sun	48/p37 [<i>All the Songs now in mode</i> 1675]
37	2614	Once I did see a maid with a basket*	73/No.12; CambFW ms. 118
38	2666	Peace babbling muse I dare not sing	174/114-16 [Waller: <i>Poems</i> 1645]
39		A Pox on repining*	<i>PMC</i> (1740), no.17; CambFW ms. 120
40	2786	Reason at last has got the day	174/p23 [<i>Lycidus</i> 1688]
41		Say what you please*	<i>PMC</i> (1740), no.15
42	2872	See how the flowers adorn the spring	55/p21
43	3298	Thou joy of all hearts and delight of all eyes	46/p8-9 [Shadwell: <i>Libertine</i> , 1676]
44	3332	Though you may boast you're fairer	78 (134)/p25
45	3354	Thus mortals must submit to fate	55/p40-1
46		To Chichester Choir*	CambFW ms. 120
47	3427	To love how all the world's inclined	40A (43)/p47-9 [N.Noel, <i>The Circle</i>]
48	3510	Under the branches of a spreading tree	48/p30-1 [D'Urfey: <i>A Fond Husband</i> 1677]
49	3596	Welcome glorious maid to meet those joys	98 pt.1/p17
50		When I heard Clarissa Sing*	CambFW ms. 118
51		A Whig Toast*	CambFW ms. 120; ? <i>Ctcc</i> (1685), no.22
52	3925	Why does the foolish world mistake	48/p50-1 [Settle: <i>Pastor Fido</i> 1677]
53	4022	Would my Aminta once be kind	90/p40
54		You may talk of brisk claret*	<i>PMC</i> (1702), no.70
55		Young Anthony*	<i>PMC</i> (1740), no.13

The fact that several of Turner's secular pieces were published in later texts seems to lend credence to this idea. Another point in support of this explanation is the fact that after the award of Turner's doctorate in 1696, he was commonly referred to as "Doctor Turner," rather than "Mr. Turner;" the latter title appears on a number of the secular works. These observations are easily explained, however, and would not hold much weight if applied to the more heavily-researched composers; that is, making the same kinds of arguments for Purcell or Blow would be laughable because the degree of related scholarship has allowed us to reconcile their various activities into a larger picture of their development and their diverse repertoire.

While there may be some questionable secular pieces that are stage music or a sampling of airs, the catches seem to present a special case for scholarly consideration. Catches were from an older aesthetic that had thrived in the Interregnum and again in the Restoration period. Purcell composed a great number that were stylistically indebted to an earlier generation of composers. They were enjoyed as much for their texts as for their contexts, which were primarily social and convivial, and held a special place for contemporary audiences as a form of sociopolitical branding or fashioning, that modern scholars have only started to unravel. While earlier scholarship wanted to label them as 'pothouse' musings, effectively writing them out of history, this presentation considers both the musical style and the texts of these catches, arguing that they are the product of one composer, most likely Dr. Turner himself.

Catches, though they are often simply conflated with rounds or even canons, actually went through three distinct periods of development across the 17th and 18th centuries. The early period was exemplified in the hundred catches, rounds and canons of Ravenscroft's *Pammelia*, 1609. The texts of these works often celebrate the simpler joys of life, with limited discussion of the negatives. There is also an approach to religion in these works that fits well with James I's Book of Sports--happily unsophisticated. The Restoration period was the second age of catch-singing. In contrast to the simplicity of the earlier catches, the Restoration period witnessed a change in tone, toward satire & sophistication. John Hilton's *Catch that Catch Can*, 1652/1658, although it has been grouped with Restoration catches is more transitional. Playford's *Musical Companion* volumes of 1667 and 1673 begin to show the changing tone, but it was not until the texts of the 1680s--the *Musical Companion* and the *Pleasant Musical Companion*--that the majority of Restoration catches appeared; primarily the work of Henry Purcell. The third period of catch development was the eighteenth century, in which Restoration catches continued

to enjoy vogue into the later 1720s. The character changed dramatically, however, with the founding of the Noblemen and Gentlemen's Catch Club in 1761, and then the institution two years later of its annual contest for the best catches, glees, and canons. Thomas Warren, the club's secretary kept collections of these award-winning pieces between 1763 and 1794, which aptly represent this period. Compared with the Restoration catch, their later counterparts are simultaneously more formal, but less restrained in their appetites. The cavalier ethos that marked the earlier style is missing here, although there are still a great number of political works. There is a formality about the eighteenth-century catch; the care-free wit and humor have given way to something less spontaneous and more artificial.

While it is a well-known fact that Turner spent the majority of his life engaged in sacred music-making contexts, let us consider his life in terms of the repertory. We know that he was able to participate in several choirs, simultaneously, and held those positions until the end of his life, but this does not preclude his involvement with other areas of music. Clearly he participated in some of the social events that connected church and court: St. Cecilia's Day celebrations forming a bridge of sorts, between the quasi-religious and social musical worlds. Turner's main biographer, Don Franklin admits that Turner was involved with stage music for several plays including Shadwell's *Libertine* (1675), D'Urfey's *Madame Fickle* (1676), *Pastor fido* (1676), and *A Fond Husband* (1677). Although it is very rudimentary, the table presented above may show other connections to stage or at least literature (see table 1). We also know that he was one of Captain Cooke's star choristers, along with Pelham Humphrey and John Blow, and with them he composed the so-called "Club Anthem": "I will always give thanks" (c1664) "as a memorial of their eternal esteem and friendship." This kind of fraternity is just a short step away from the kinds of clubs that enjoyed, like Samuel Pepys on many occasions, catches and other music for

private entertainments. It is true that we do not have solid proof of Turner's engagement in such groups, but we do not have proof against it either.

Circumstantial evidence includes the large number of secular pieces attributed to William Turner, including a handful of catches. The question of his title as "doctor" after 1696, can easily be dealt with in light of contemporary printing practices. Several of his later works actually do appear with "Dr. Turner" as his title; see example 1.

Example 1: "Here's a Health," *The Catch Club, or, Merry Companions* (1740)

The image shows a musical score for a piece titled "Here's a Health" by D. Turner. The score is written on five staves of music. Above the first staff, the text "A. 3. Voc." is written. Above the second staff, the text "A. Catch" is written. Above the third staff, the text "D. Turner" is written. The lyrics are written below the staves and read: "Here's a Health to our Fleet to our great King and Queen, whilst the Cannon do - . . . roar, and the Steeples do Ring, with Fire's Triumphant the City shall shine. as Tourville's burnt Squadrons enlight. en the main, may the Tyrant of France, thus be humbled each day, may his arms fall by Land, as his Na - vy at Sea, whilst William and Mary with Trophies are Crown'd, may this be our wish as the Bumpers go round." The music is in 3/4 time and features a mix of vocal and instrumental parts.

Other works, however, list "Mr. Turner." Several of the latter actually pre-date his doctoral title, appearing in the 1685 volume of *Catch that Catch can* [see example 2] or the 1686 *Pleasant Musical Companion*.

Example 2: "Once I did see," *Catch that Catch Can* (1685)

A. 3 Voc. [*The Maid with a Basket.*] Mr. William Turner.

Once I did see a Maid with a Bas—ket hanging dangling on her
 Arm; she lay down as soon as I ask'd it, and rose a—gain without
 hurt or pain: And trip'd it mer—ri—ly, and trip'd it mer—ri—ly, mer—ri—ly,
 mer—ri—ly o're the Plain.

These collections continued to be reissued after 1696, often slightly reconfigured, but the name is not amended because the printer likely did not see the need (he was, after all, "Mr. Turner" when he wrote the piece). Clearly reissued pieces would often reflect the older title, but what of later prints? Some, such as this work, "Chloe, 'tis mutual love alone," published first in 1699 reflect his doctoral status [see example 3], but others, such as "A pox on repining," are printed in 1740 (*The Pleasant Musical Companion*, 10th ed.) as "Mr. Turner." Typo? Different composer? Or does it simply reflect an older work (pre-1696) that was only just coming to the press? I am inclined to the last answer, when one considers that four new works came to light shortly *after* Turner's death--likely, some of his papers were either given to the publishers or found their way through auction or such event. This then, also explains the few later pieces (late in his life), which have also led some to conjecture a different William Turner for these works.

Example 3: "Chloe, 'tis mutual Love alone," *Twelve New Songs* (1699)



Restoration catches have an aforementioned style that is distinct to the genre; one does not expect to see aspects of Purcell's anthem writing--counterpoint such as we heard in this afternoon's concert--in his catches, although some of the older, contrapuntal style catches, might bear some minor resemblance. The newer, mid-century/Restoration catches did not adhere to this, which has led some critics to malign the writing as an obvious decay of compositional style. It is perhaps best considered, as Ian Spink has called it, a transitional style, between a mostly harmonic form, like those found in Elizabethan times, and the primarily text-driven catches that dominated the genre in the 18th century. Restoration catches lean more heavily on text than their predecessors, and move toward a freedom of declamation, but are not entirely liberated in that way; many still employ a dancing triple meter, reminiscent of the earlier period. Nor do they often allow for the "catching" of alternate meanings that would typify the genre by Hawkins'

time. Their texts tend to be overt: bawdy, political, or humorous, but what one does not realize upon first glance is that they are quite difficult. They are not lyrically composed, but were often intended to be challenging. There is some anecdotal evidence that catch club rules in this earlier period (it would have been different once the noblemen become involved on a large scale) would have dictated that if someone was not able to keep their part, they would have to pay a fine or buy a round.

Turner's catches primarily model this transitional style. While texts drive the earthy Restoration humor of his works, the music maintains a lyrical, dancelike quality, largely a result of his use of dotted rhythms and repeated motivic gestures. This can be seen in catches such as "once I did see," a bawdry tune that unashamedly enjoys the pleasures of the flesh (example 2) and "say what you please" (1740). "Here lieth Symon," an early catch found in collections from the 1680s is a typical, comical epitaph-style catch. Many such pieces were written in the period just before and during the civil war. Several pieces by Turner's elder contemporaries celebrate the figure of Simon, believed to be the composer Simon Ives.² Another piece, "Young Anthony" (1740) is about a peeping Tom; considering its publication date alone, one might believe it to be a late piece in Turner's output. Notice, however, that while there is clearly a space left in the texture around the word "peeping" (musical example played) such that one would believe something purposefully humorous would come in during that break, nothing does. The texture, like many from the Restoration is still relatively thick, not deliberately thin in areas to highlight interpolated texts, as would be the case in later eighteenth-century catches.

Catches, including those by Turner, often featured political texts. One work, "A Whig Toast" is emphatic in its condemnation of the "crew of Rogues infect the Town, would

² Turner's piece must relate to another Simon, however, as Simon Ives died in 1662, but the lines at the end of this piece claim, "Yet he's no more dead than any Man living."

undermine the Crown." Published in the mid-1680s, this work reveals a royalist or Tory anxiety that was very much in keeping with the majority of contemporary musicians whose livelihoods depended on the patronage of a stable monarchy. Another catch, "Here's a health to our fleet" (example 1) would appear to actually be one of his later works. Printed in the 1690s, it lists the composer as "Dr. Turner." Additionally, the piece seems to relate, in the line about Tourville's burnt squadron, the Action or Battle at La Hogue (1692), where the British decisively ended the War of English Succession (see example 5). Although celebrating a military victory is clearly the main purpose of the piece, like many of his earlier works, this catch is also in triple meter with lilting dotted rhythms. This piece, although late in Turner's catch repertory, bears the same aesthetic features as his earlier works, showing a consistency of style. Additionally, these works reflect an earlier aesthetic, more readily associated in this period with an older established composer, rather than a young, unknown stage composer, as has been suggested.

Example 5: *The Battle of La Hogue*, by Adriaen van Diest



Conclusion

There *may* have been several William Turners that worked in the musical field. Possibly father and son or even a nephew, as seems to have been common in the period. To group pieces under one composer and imagine a second or even third composer for other genres (in the same period), however, denotes a lack of serious consideration of both the composer's output and the context in which he lived. Many Restoration composers wrote catches as part of their membership in catch clubs--certainly Dr. Aldrich--who has made several appearances at this symposium--composed a great number for his Christ Church-based catch club; it was part of the social and cultural expectations of such groups. Some clearly relished the catch as an appropriate place to give voice to frustration with social structures, often thinly disguised as 'Healths' to the monarchy (this had become characteristic of the genre during the civil war period). Others, like Purcell, used the catch as a more subtle means of conveying primarily conservative national identity. Turner, if I can reasonably ascribe the *Whig Toast* to him, appears to have had some of Purcell's fire (perhaps as a younger man), along with the wit and loyalty of Aldrich.

This study has shown that the stylistic qualities of the catches associated with Turner, in particular adhere more to what one would expect from catches of the early Restoration--even those that were not published until the very end of his life (or posthumously, as the case may be). They do not reflect--neither harmonically nor textually--the style of the later period (i.e. the 1720s-1750s), but rather fall into a structural (melodic/harmonic) and textual model that belongs squarely to the Restoration period. While they could have been written in the late 1730s by a younger composer in a somewhat retrospective style, the consistency with Dr. Turner's other catches would argue against this and possibly support an earlier composition date than has been previously acknowledged. Sadly, given the focus of this symposium, we do not have any of these

catches in autograph manuscript, but hopefully, at least based on stylistic consistency, as well as clear political leanings, I have convinced you that these might all be attributed to Dr. William Turner.