

Restoration Cathedral Music - Western Illinois University - Lincoln Room, University Union - March 19, 2013

Symposium Prospectus

Welcome and coffee : 8:30 – 9:00

SESSION I: 9:00 – 10:00

Jennifer McNabb (Western Illinois University): *Religion, Politics, and Culture during England's Tumultuous Seventeenth Century: the Stuart Context of the Aldrich/Turner MSS*

Nearly three decades ago, historian Christopher Hill identified seventeenth-century England as “the world turned upside down,” and that designation has proved an enduring one for both popular and scholarly audiences. The century of the Stuart monarchs witnessed the beheading of one king, the Restoration of one of his sons followed by the flight of the other, the first written English constitution, and the emergence of Parliament as a dominant force in policy-making, grounds enough for considering it a truly revolutionary period in English history. Animating many of these political changes were tensions concerning the faith of the English people and the nature of the English church, as England's Reformation continued into the second century of its evolution. Because early modern authors, artists, and musicians often produced their works for elite patrons engaged in these struggles, debates on political sovereignty and religious observance left a profound mark on English culture during the seventeenth century. This presentation will explore the causes and consequences of political and religious conflict during the Stuart century as a means of contextualizing the Aldrich/Turner MSS and understanding the impact of Restoration on the English state, church, and people.

SESSION II : 10:15 – 11:45

10:15 – 10:45

Anita Hardeman (Western Illinois University) : *The French Connection: French influences on English music in Restoration England*

With the Restoration of Charles II in 1660 came the re-establishment of the Chapel Royal, musicians charged with producing sacred music for the court, among other responsibilities. As this group had been dissolved during the Commonwealth, the new Chapel urgently needed to create repertoire worthy of the new king. One sure way to meet the king's expectations was to compose in the French style. During his exile Charles had spent much time at the French court and seemed determined to incorporate French ideas into his music, even going so far as to send favored musicians overseas to study with their Continental counterparts and hiring French musicians for his chapel and court. Charles' clear preference for French music then became a tool that could be used by different political factions. Families that supported his policies could also support French musicians, foreign kings could make use of musical taste to lure Charles into their sphere of influence, and those opposed to the king could differentiate their taste by promoting the works of non-Francophile composers.

My paper will highlight the French influence at court and its effects on English church music. I will also examine the development of this politicization of musical taste through two case studies: the Filmers, the family that may have supported both William Turner and Henry Aldrich; and the Duchess of Portsmouth, mistress of the king, to whom Louis XIV sent several musicians in support of the Duchess's efforts to retain Charles's affections. I will conclude with a brief overview of the musical establishment of Catherine of Braganza, Charles's Portuguese queen, who ultimately replaced the French musicians Charles hired for her chapel with Italians.

10:45 – 11:15

Nicholas Temperley (Emeritus, University of Illinois, Urbana Champaign): *Bridging the Interregnum: The Contributions of Edward Lowe and James Clifford*

When choral services were restored after the Interregnum, there was an urgent demand to recreate the traditions built up in the century following the Reformation. Much could be done locally by verbal instruction and musical

demonstration, but the need for uniformity generated two important sources: Edward Lowe's *A Short Direction for the Performance of Cathedral Service* (1661) and James Clifford's *The Divine Services and Anthems Usually Sung in the Cathedrals and Collegiate Choirs in the Church of England* (1663). Each went to a second, revised edition. These four books give many details about the practice of church music in both pre- and post- Commonwealth times. This paper explores some of the less familiar information they contain and the implications they raise.
Anita Hardeman (Western Illinois University)

11:15 – 11:45

Robert Shay (University of Missouri at Columbia): *English Cathedral Music and the Persistence of the Manuscript Tradition*

The circumstances surrounding the interruption and subsequent revival of the high musical traditions of the Church of England in the middle of the seventeenth century are well known. For more than a decade, Commonwealth policies brought to a halt high-church performance practices and the training of younger church musicians, while also stifling the expansion of the sacred repertory. Evidence from the first decade of the Restoration suggests a patchwork approach to reestablishing the earlier traditions, with emphasis necessarily placed on utilizing the available rather than the desirable, notably *The First Book of Selected Church Musick*, a problematic printed source dating from 1641. The picture gets considerably brighter by the 1670s, with extant documents attesting to the well-regulated practice—in London, at least—of creating manuscript performing materials for the Chapel Royal and Westminster Abbey.

This presentation re-explores the roles of copyists, composers, and others involved in the production of music manuscripts for London's major sacred establishments in the 1670s and after, in an effort to understand more fully their intentions and methods, and their renewed commitment—at a time of expanding print options—to a manuscript culture, which by the time of the reopening of St. Paul's Cathedral in the late 1690s seems to have been as vital as ever.

11:45 – 12:45 LUNCH

12:45 – 1:45 PERFORMANCE – At Wesley United Methodist Church, 1212 W. Calhoun St.

University Singers will present a program of Restoration Cathedral Music with works by Purcell, Blow, Aldrich, Turner, and Clarke, including excerpts from the manuscript, directed by Dr. James Stegall.

SESSION III 2:00 – 3:15

(Concurrent L.I.F.E class : “*The Song and The Word*” at Wesley UMC)

Panel Discussion (Mediator: Rod Sharpe): *Implications of the Aldrich/Turner Manuscript*

The panel will discuss several problematic issues surrounding the manuscript, including its provenance, authorship, and significance.

SESSION IV: 3:30 – 4:30

3:30 – 4:00

Bryan White (University of Leeds, UK): ‘*What the End of Musick is’: the Profane and the Sacred on St Cecilia’s Day*

From 1683-1700 St Cecilia’s Day was observed on 22 November with a secular celebration graced by the performance of a newly composed musical ode and a feast at Stationers’ Hall in London. The origins of the celebration seem to lie in collaboration between amateur musical enthusiasts – the Musical Society – and court musicians led by Purcell, Blow and Turner. From 1693 a church service, usually held at St Bride’s, preceded the feast. It included a sermon in defence of music, and the performance of elaborate sacred music scored for strings and

trumpets. Six of these sermons survive in print, and several of them provide advice on the qualities that should guide the composition of sacred music. These sermons help to inform the way in which Henry Purcell approached his settings of Te Deum and Jubilate for the service of 1694, and can aid in better understanding the divide in critical opinion on these works found between writers of the eighteenth century and those of the twentieth. Purcell's settings were the model for those by Blow and Turner in the two succeeding years, and the ways in which the latter two composers reacted to Purcell's settings indicate a growing confidence in music's role in sacred church services. Turner's contributions to the Cecilian church services were significant: in addition to his Te Deum and Jubilate, he wrote a large-scale symphony anthem, 'The King shall rejoice' for 1697. His works for these services have been largely neglected; they will be examined here both the light of Purcell's models and for the way in which they contributed to the development of a new approach to writing large-scale ceremonial sacred music.

4:00 – 4:30

Stacey Jocoy (Texas Tech University): *William Turner and Restoration Catch Culture*

William Turner's secular music has been understood to stand apart from the rest of his mainly sacred output. So much so, that it has even been postulated that there were two William Turners--possibly even three--who were composers and theorists, with different styles and preferences. The fact that most of Turner's secular music was published in later texts (both printed and manuscript sources), 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 most of the secular works. While the majority of the questionable secular pieces are stage music and 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. Most notably, Henry Purcell composed a great number that were stylistically reminiscent of an earlier generation of composers. Though this retrospective stylistic quality is clearly insufficient criteria upon which to unravel the knotty attributions of Turner's secular output, the technical qualities of the catches themselves do suggest a plausible grouping and attribution of works. This presentation considers both the musical style, melodic and harmonic, and the texts of these catches, arguing that they are the product of one composer, most likely Dr. Turner himself.

Presenter Biographies

Dr. Jennifer McNabb is an Associate Professor of History and the Associate Director of the Centennial Honors College at Western Illinois University. Her teaching specialties are early modern European history and the history of England, with recent course offerings on Tudor/Stuart England, witchcraft, plague, and the Middle Ages. Dr. McNabb received the College of Arts and Sciences Outstanding Faculty Award in Teaching (2009) and in Service (2012) and the Provost's Award of Excellence in Teaching (2009) and University/Community Service (2012). In September 2012 she served as the Tenth Annual John Hallwas Liberal Arts Lecturer, and she has offered public research and teaching presentations through WIU's Learning Is Forever (L.I.F.E.) program, the Friends of the Macomb Public Library, and the Department of History's Annual History Conference. Her research focuses on the social impact of the Reformation in England and studies the consequences of religious and political change on marriage, family, and community. She has published in *The Sixteenth Century Journal* and *Quidditas*, and she is a member of the executive board of the Rocky Mountain Medieval and Renaissance Association (RMMRA), serves as associate editor of the RMMRA journal, and is the Program Committee Chair of the Midwest Conference on British Studies.

Dr. Nicholas Temperley was born and educated in England, receiving a Ph.D in music from Cambridge University and teaching there as an assistant lecturer and fellow of Clare College (1961–66). From 1967 to 1996 he was a professor of music at the University of Illinois, and served two terms as chair of the Musicology Division (1972–75 and 1992–96). He is a specialist in the music of the 18th and 19th centuries and in English music of all periods. Although a pianist and harpsichordist, he devotes most of his energies to lecturing and writing, editing music, and organizing performances and conferences.

Temperley has published 12 books on music for Oxford, Cambridge, Indiana, Illinois, and other academic presses, and has contributed 36 chapters to other books, 59 journal articles, 447 encyclopedia articles and 112 book reviews. From 1978 to 1980 he served as editor-in-chief of the *Journal of the American Musicological Society*. His book, *The Music of the English Parish Church*, was awarded the Society's Otto Kinkeldey Award for the best book

on music published in 1979. He has served on the editorial boards of *Victorian Studies*, *American Music*, and the *New Berlioz Edition*, and as president of the Midwest Victorian Studies Association and the North American British Music Studies Association. He created and still directs the Hymn Tune Index, published in four volumes in 1998 and now accessible online at hymntune.library.uiuc.edu. He has also published a 20-volume series of English piano music, and editions of music by Haydn, Berlioz, Giordani and others; completed an unfinished opera by Mozart, staged in 1991; and organized and/or directed semi-staged performances of works by Purcell, Handel, Pergolesi, and Loder, and of *The Beggar's Opera*. His most recent publications are *Studies in English Church Music* (Aldershot: Ashgate, 2009), *Christmas is Coming: A Collection of Carols* (London: Peters Edition, 2009), and, with Stephen Banfield, *Music and the Wesleys* (Urbana: University of Illinois Press, 2010). He is currently preparing, along with Beth Quitslund of Ohio University, a critical edition of the Elizabethan metrical psalm book, Sternhold and Hopkins's *The Whole Book of Psalms*.

Dr. Anita Hardeman is Assistant Professor of Music History at Western Illinois University, where she teaches courses in music before 1750. Her research area is opera at and around the court of Louis XIV, and she completed her dissertation on André Campra's 1700 opera *Hésione* at the University of Western Ontario. Her recent publications include a chapter on performances of *Hésione* outside of Paris, which will appear as part of a collection on eighteenth-century music published by Steglein Press.

Dr. Robert Shay has been Professor and Director of the School of Music at the University of Missouri since 2008. He previously served as Vice President and Dean of the Longy School of Music (Cambridge, Massachusetts) and on the faculty of Lyon College (Batesville, Arkansas).

Dr. Shay's publications include *Purcell Manuscripts* (Cambridge University Press, co-authored with Robert Thompson), a recipient of the Music Library Association's Vincent H. Duckles Award, given annually to "the best book-length bibliography or other research tool in music," and an edition of Henry Aldrich's anthems and motet recompositions (Recent Researches in the Music of the Baroque Era, A-R Editions). His articles and reviews have appeared in *Choral Journal*, *Early Music*, *Journal of Seventeenth-Century Music*, *Music & Letters*, and *Notes: The Quarterly Journal of the Music Library Association*, and in the books *Purcell Studies* (Cambridge University Press) and *King Arthur in Music* (D. S. Brewer).

Dr. Shay holds degrees from the University of North Carolina at Chapel Hill, New England Conservatory, and Wheaton College (Illinois). He participated in Harvard University's Institute for Educational Management in 2006.

Dr. Bryan White is a senior lecturer in Music at the University of Leeds where he is a member of LUCEM (Leeds University Centre for English Music). He is also a member of the Purcell Society for whom he has edited Louis Grabu's opera *Albion and Albanus* (Purcell Companion Series, vol. 1, Stainer and Bell, 2007) and G. B. Draghi's *From Harmony, from Heav'nly Harmony* (Purcell Companion Series, vol. 3, Stainer and Bell, 2010). He has published articles on English Restoration music in *Music & Letters*, *The Musical Times*, *Early Music*, and *Early Music Performer*, and book chapters for Ashgate and Boydell & Brewer. He is currently working on a book exploring music for St Cecilia's Day in Britain from Purcell to Handel. He is a member of the Society for Seventeenth-Century Music at whose annual meetings he has offered papers as well as at the AMS annual meeting and the Biennial International Conference on Baroque Music. Bryan is also a choral conductor; at Leeds he directs the Clothworkers Consort of Leeds (<http://www.ccl.leeds.ac.uk/>) whose repertoire has included Turner's A major and E major evening services. The choir will perform the F major service at Chichester Cathedral in April.

Dr. Stacey Jocoy is Associate Professor of Musicology, Texas Tech University. Her research focuses on intersections between politics, popular devotional forms, and vernacular song in polyphony of the sixteenth through eighteenth centuries. A past recipient of fellowships from the Huntington Library, William Clark Memorial Library, and the Folger Shakespeare Library, her recent and forthcoming publications appear in *Lords of Wine and Oil: community and conviviality in the poetry of Robert Herrick* (OUP), *Visions and Realities: Perspectives of the Eighteenth Century in the Arts, Literature, and Politics* (Cambridge ScholarsP), *the Journal of Seventeenth-Century Music*, *Eighteenth Century Theory and Interpretation*, and *Musik in Geschichte und Gegenwart*. She has published and delivered papers on the cultural politics of music in the English Civil War, *The Beggar's Opera*, music in Shakespeare's tragedies, and is currently working on the publications of John Playford.