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# UNIVERSITY OF CINCINNATI

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*I hereby recommend that the thesis prepared under my supervision by* Robert Shewan

*entitled* ODES TO ST. CECILIA'S DAY: AN ENGLISH TRADITION

*be accepted as fulfilling this part of the requirements for the degree of* Doctor of Musical Arts

*Approved by:*

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# ODES TO ST. CECILIA'S DAY: AN ENGLISH TRADITION

by

Robert Shewan

A thesis submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in The College-Conservatory of Music of The University of Cincinnati

August 1976

Thesis advisor: Dr. Elmer Thomas

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# PREFACE

The ode as a musico-poetic form played an important role in the musical and literary history of seventeenth-century England. Musical presentations of odes were a favorite pastime of the English court, especially during the Restoration period. One of the most exceptional traditions, however, was born outside of the court, the tradition of composing odes for St. Cecilia, the patron saint of music.

The legend of Cecilia's martyrdom dates back to the early Christian church. She was canonized as a saint c. 1500, her saint's day established on November twenty-second. Soon after her canonization she became known as the patron saint of music and in the second year of the sixteenth century a music society was founded in her name. The most famous St. Cecilia society, which has been invaluable in its contributions to sacred music, was founded in Rome by Palestrina.

The celebration of St. Cecilia's Day in England began in the late seventeenth century. On November 22, 1683 the first English celebration in honor of the patron saint of music was presented and English poets and musicians have collaborated to produce works in honor of St. Cecilia from



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that time into the present century.

The English St. Cecilia festivals were an outgrowth of several factors. In 1660 Charles II, restored to the British throne, brought from the French court a love for the violin and the court music of Lully. The late seventeenth century became a time of musical ferment in England with the widespread influence of Italian musicians, the development of the cantata-like verse anthem and a tremendous interest in public music by the English population. The court ode, the verse anthems and the violin influenced the form of the earliest St. Cecilia odes, but it was the public demand for musical performences that gave the impetus for the first Cecilian celebrations.

Many of the Cecilian musical and/or literary efforts are mediocre, but there are a few masterpieces which resulted from the works that were commissioned for the festivals. Among the poets who composed excellent odes are Dryden, Samuel Wesley, Pope, Congrave, Auden Peter Porter, George Barker and John Heath-Stubbs. Not all of these odes have received musical treatment and some of the better compositions had to settle for second-rate poetry. Musicians involved in composing original music for the festivals include Purcell, Handel, Britten and, composers of lesser stature, such as, Daniel Purcell, Maurice Greene, William Boyce, Hubert Parry and Gerald Finzi. These



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compositions provide excellent studies in English musico-poetic interrelationships from the seventeenth century through the twentieth century.

Study of the Saint and her odes has led the author into several contexual areas. It became necessary to examine the cultural and political climate of seventeenth-century England in order to understand the origins of the Cecilian festivals. For an insight into the imagery and content of the poetry the concept of the 'music of the spheres' had to be researched. The affective language and musical techniques of the Baroque period needed clarification prior to analysis of the musical works. A musico-poetic analysis-procedure resulted from a synthesis of these studies and is illustrated through the examination of several outstanding works in the Cecilian genre.

The author wishes to acknowledge his gratitude to Dr. Harold Hurley, whose advice on the poetic analysis used within is invaluable, and to T. James Stuart for theoretical assistence in the musical analysis of the odes and to Dr. Elmer Thomas, whose suggestions and encouragement haved helped bring this project to its completion.



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## CHAPTER I

## FISHBURN AND PURCELL

Welcome to all the pleasures that delight
Of ev'ry sense the grateful appetite!
Hail, great assembly of Apollo's race!
Hail to this happy place,
This musical assembly, that seems to be
The ark of universal harmony!

Here the deities approve
(The God of music and of love,)
All the talents they have lent you,
All the blessings they have sent you;
Pleas'd to see what they bestow
Live and thrive so well below;
While joys celestial their bright souls invade,
To find what great improvement you have made.
Then lift up your voices, those organs of nature,
Those charms to the troubled and amorous creature:
The power shall divert us in a pleasanter way;
For sorrow and grief
Find from music relief,
And love its soft charms must obey.

Beauty, thou source of love,
And virtue, thou innocent fire,
Made by the powers above
To temper the heats of desire;
Music, that fancy employs
In raptures of innocent flame,
We offer with lute and with voice
To Cecilia, Cecilia's bright name:
In a concert of voices, while instruments play,
With music we'll celebrate this holiday;
In a concert of voices we'll sing, Iô Cecilia!

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## ST. CECILIA

St. Cecilia lived in the second century A.D.. Cecilia, or Cecily as she was known in earlier literature, was a beautiful and wealthy Roman virgin who, being converted to Christianity, vowed eternal chastity. She carried her gospel with her everywhere and was attended by an angel "who had two garlands in his hands made of lillies and odoriferous roses."[1] Against her pleading she was betrothed by her father to Valerian, a young, pagan aristocrat. On their wedding night Cecilia related her chastity vows to her husband and told him about her angel. Greatly disturbed, the enraged Valerian demanded to see the angel, but Cecilia told him that only through acceptance of Christ as his Savior was this possible. Valerian visited Pope Urban in the catacombs who converted him to the faith. Seeing the angel, Valerian requested that his brother, Tiburtius, also be brought to Christ. Tiburtius converted, joined Valerian in doing good works and burying Christian martyrs. Eventually they were arrested by Almachius the governor of the city, and beheaded.

Cecilia gave all of her husband's fortune away to the poor which infuriated Almachius who had plans to keep the wealth for himself. He arrested Cecilia and demanded that she renounce her faith. She refused. Almachius

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ordered her locked in a bath at her home under which a great fire was lit. Cecilia withstood the intense heat from the bath and refused to recant. When Almachius heard that his plan failed he ordered the executioner to cut off Cecilia's head. The executioner struck three blows but was unable to remove her head completely. She lived three more days, her head hanging by her skin. Many Christians were said to visit her during this time. According to tradition, she died after the third day, on November 22. Her martyrdom completed, her sainthood began. Originally her festival was celebrated on April 14, but eighth century martyrologies list the November date for the Roman church.[2]

How St. Cecilia became the patroness of music is an unsolved perplexity. Conjecture establishes that her position in music evolved more from error of understanding than from her musical connections. According to the Cecelian Acts she sang in her heart only to God; tradition says that the angel who visited her was attracted to her praises to the Lord which she sang aloud. Other similar incongruities complicate the mystery of how music's favorite patron saint eventualized.

Cecilia was an important martyr figure in Christiandom by the fifth century. Her acts were composed in the middle of the century and the _Sacrementarium Leonionum_ contained five masses in her honor.[3] Her transition to the patron saint of music however, appears to have evolved more slowly, over a period of several hundred

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years.

St. Cecilia did not in fact become a recognized patroness of music until around 1500. In 1514, an important painting by Raphael for the alterpiece of the church of San Giovanni in Monte Bologna depicted her as the central figure with musical instruments at her feet and an organ dangling from her hand.[4] The instruments are broken and the organ is upside down. The painting symbolizes Cecilia's rejection of worldly music--viol, kettledrums, cymbal, tambourine, and even the sacred organ--for the heavenly music of the angelic choir which sings from above the clouds. After Raphael, the connection with music both earthly and heavenly became a recurring theme in Cecilian iconography.

Iconography of St. Cecilia often portrays her seated at a portative organ. In 1480 the Cathedral at Albi was dedicated to the Holy Saint. Luckett writes:

> In the iconography of the Cathedral Cecily is firmly associated with music; she is portrayed twice with a portative in her hands....In the superb azure roof we find scenes from the Acts... and a series of paintings honouring music, in which she features also.[5]

Meyer-Baer offers the possibility of a mistranslation of a sentence in the Acts that was used in the first antiphon of the Cecilian Laudes and the first antiphon of the Vespers:[6] _Cantantibus organis, Caecilia virgo in corde suo soli Domino decantabat dicens "Fiat cor meum immaculatum ut non confundar."_ (While the organs played at the wedding

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banquet, the virgin Cecilia sang in her heart for God alone, saying: Keep my heart immaculate so that I may not be condemned). Meyer-Baer points out that the words corde suo are left out of the Vesper's Antiphon. The resultant syntax could be interpreted as "Cecilia was singing to (the accompaniment of) the organ saying. . . . ."[7] Whether this happened or not, the reference to organis (instruments) was herein made. Further, it is documented by Luckett that the term organis had been wrongly translated in various Middle English descriptions of the saint as organ(s).[8]

Early Christiandom banned the organ as a pagan instrument. Not until Charlemagne, during the Carolingian period, did the church encourage the organ to sing its praises to God in the manner it did for the earthly rulers. By the ninth century organ building and performance "rested squarely in the hands of monks"[9] and symbolism of the organ as an instrument of exalted position in the church became more and more commonplace. By the eleventh century Guido d'Arezzo was able to call the organ (along with bells), "the means by which the whole church sang praises to God."[10]

Cecilia 'who sang in her heart' and the organ through which 'the whole church sang' combined to become befitting symbols for music guilds, schools of music and sacred festivals. One of the first documented references to Ce-

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cilia's musical connections was the guild of Louvain in 1496.[11] She became patroness of music guilds in Mens (1549), Ypres (1585) and Breda (1615).

The first known Cecilian musical festival occurred at Evreux in 1571. This Puy de Musique, celebrated on November 22, contained a solemn mass followed by a banquet and musical competition, the most notable competitor being Orlando di Lasso.

Palestrina founded the Society of St. Cecilia to promote church music in Rome in 1580.[12] The society remains active today as does the Conservatory of Music at Rome, also under the saint's patronage.

By the sixteenth century Cecilia became the outstanding symbolic patron of music from a list that included St. John the Baptist, St. Wilgefortis and St. Job.[13] The sacred connotation of St. Cecilia to music is unmistakable in her relationship to the guilds and societies described above. The Cecilian societies founded in Rome, Germany and America that still exist today are distinctively absorbed in elevating sacred music.

St. Cecilia was treated quite differently in England than in Europe where she held a saintly, sacred status. To begin with, the English tradition did not start until 1683, much later than on the continent. Her first London celebration, far removed from her courageous saintly martyrdom, was a lively boisterous affair. She became in England the patroness of a festival that was largely secular

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and entertaining in character.

Where did this non-religious oddity originate? What social, political and cultural forces obliged the English people to establish a secular musical tradition under the Holy Saint's patronage--a tradition which, in a revived and similar ritual, continues on the 22 of November in England up to the present time?

## BACKGROUND

### The Commonwealth

In 1683, twenty-three years after the end of the Puritan Commonwealth, an affluent mercantile class had emerged and foreign musicians were busy entertaining both English royalty and the London public. Vast cultural changes had taken place since Cromwell's *Ordinance for further demolishing of Monuments of Idolatry and Superstition*, dated May 9, 1644, which decreed that "all organs and frames and cases wherein they stand in all churches and or Chappels aforesaid, shall be taken away, and utterly defaced, and none hereafter set up in their places."[14]

This radical edict drove ecclesiastical music out of churches, but it did not accomplish the distruction of England's wealth of organs. Many of the major instruments such as the ones at St. Paul, York and Lincoln Cathedrals and Christ's Church, Cambridge remained intact within their respective edifices.[15] Most of the organs were dismantled and rebuilt by innkeepers and tavernkeepers in their own

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establishments for public entertainment. The music lovers of England, which included the Puritans, found new places to hear their beloved music. Domestic consorts became a favorite pastime for the English during the Puritan rule. Cromwell's expulsion of the instruments and musicians from the church accomplished, ironically, a rise of secularism in English musical life.

Alan Warwick notes that..."Oliver Cromwell himself bought one of the discarded church organs and had it installed at Hinchingbrooks. He engaged a music master to teach his children. Cromwell on one occasion invited the Members of Parliament to 'some rare music at Whitehall."[16] Cromwell was not a ruler who wanted to dispose of music.

John Playford's publications of catches, country dances and songs as well as Playford's first edition of his famous Introduction to the Skill of Musick (1655) attest to the fact that music was alive and well in the Commonwealth.[17] It was, in fact, the Puritans hatred toward Roman Catholicism that gave birth to the drastic edict, not their distaste for musical art.

Secular music forged ahead. The music in the inns and taverns was of good quality as the best musicians performed for the "cultivated ear of a sophisticated audience."[18] Although the theatres had been ordered closed, the government was lenient in its enforcement. Scholes writes: "It was the introduction of abundant music into the Theatre that enabled it to reopen its doors. Admit-

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tedly the Puritans put down spoken plays in Theatres. But equally admitted must be the fact that they allowed the introduction of opera into the country."[19] England's first opera, The Siege of Rhodes (1656) by William Davenant with music by Henry Lawes, Captain Cooke and Matthew Locke was performed during the Puritan reign.[20]

Music and the Puritans were able to live harmoniously together. Music clubs were organized in England well before the Restoration. Keyboard instrumental music flourished and John Jenkins, who lived to know Purcell, was busy composing his fantazias which were performed by the domestic consorts in the middle class Puritan home.

The new role of music outside of royal patronage, especially in the hands of private clubs and public inns, prepared the way for what were later to be the first public concerts anywhere in Europe, a phenomenon which eventually would involve St. Cecilia and her musico-poetic celebration.

## The Restoration

It is well known that Charles II esteemed music very highly among his other loves.[21] His training during the exile of the monarchy at the court of Louis XIV rewarded England with a great renewal of cultural ambition and more importantly with a noble patron (even though his payments to his musicians were uneven at best).[22]

Charles had lived in exile in the French court where music served as an important force for political propaganda for the court of Louis XIV. The French Platonist

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philosophers of the seventeenth century had convinced Louis that music was able to affect and penetrate the human psyche more potently than anything else. Louis XIV, in turn, employed artists to manipulate the affections of his court and the French people into the belief that the *roi soleil* was all he wanted them to believe he was.[23] The musician, with the devotion of servitude to his King and his ironic dependence on the King's pleasure for survival, sucessfully propagandized Louis' world.

Is it any wonder that Charles II, upon his return to England, set about recruiting musicians for his own propaganda campaign? The English musician never had greater potential for royal patronage, but musical talent in England had not developed during the Commonwealth-- at least not the type of talent Charles desired. Charles, therefore had to look to foreigners for both his music and his musicians.

The first he recruited were mainly French led by Robert Cambert and, a few years hence, by Louis Grabu,[24] but he did not ignore his own. He immediately established the Chapel Royal under the tutelage of Captain Cooke and sent the youthful John Bannister to France to study violin along with Pelham Humphrey who studied composition with Lully.

Charles does not receive credit for introducing the violin to the English. In the 1650's, Thomas Baltzar, a Swedish violinist, endeared himself and the violin to the

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English audience. John Evelyn recorded that he heard him play in 1656 and was astounded.[25]

Nevertheless, it was not until Charles introduced his band of twenty-four violins upon the London scene that the popular position of the viol family was threatened. The more piercing quality of the violin was better suited for Charles' purpose than the quiet viol, which was perfect for private home music-making.

Charles heard Louis XIV's outstanding Vingt-quatre violons du Roi and recognized their usefulness to the French King. He extablished his own band in 1661, capable of filling larger halls and even suitable for outdoor pageantry. By the 1683 Cecilian festival, the superiority of the violin over the less resonant viol was generally accepted in English musical life. Roger North, recording a contemporary view of Charles II's musical tastes and the violin 'takeover' wrote:

> He (Charles) had lived some considerable time abroad, where the French Musick was in request, which consisted of an Entry (perhaps) and then Brawles, as they were called, that is motive aires, and dances. And it was, and is yet a mode among the Monseurs, always to act. The musick, which habit the King had got, and never in his life could endure any that he could not act by keeping the time; which made the common andante or else the step-tripla the onely musicall styles at court in his time. And after the manner of France, he set up a band of 24 violins to play at his dinners, which disbanded all the old English musick at once.[26]

Charles' taste for foreign music quickly made its impact felt on the London theatre. North discusses a

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theatrical affair that Charles sponsored at Whitehall in which "there came Germanes, Spaniards, Italians and French; The English brought up the 'rere.'"[27] So it went with Charles and English music. The English viol consort had lost its status, the violins were in and the compositions of the French and Italians served as models for all of Charles' musical offerings.

The older musical traditions and organizations, the music for viols, music for lutes, viols and voice and wind music, were not overturned in England without some consternation and resistance.

The polemics over French and English music became very heated. Pepys wrote on August 8, 1661: "Here I met with Mr. Mage, and discoursing of musique Mons. Eschar spoke so much against the English and in praise of the French that made him mad, and so he went away."[28] John Evelyn, greatly disturbed when the violins were introduced in the church service in 1662 complained of "a Consort of 24 Violins between every pause, after the _French_ fantastical light way, better suiting a Tavern or Playhouse than a Church."[29]

Charles was not content to utilize only secular music for the court's political purposes. The foreign influence was strongly felt in the new music of the church which, to the distain of Evelyn and other conservatives, included popular operatic techniques such as symphonies, instrumental ritornelli and solos and recitatives--all of the

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affective styles of the secular opera.

According to Franklin Zimmerman, "The Restoration anthem frequently represented the royal (i.e. Tory) position in musical dress...hence the Restoration anthem... should be regarded as one of the most important musical expressions of Restoration society..."[30]

Charles, an astute politician, used every musical resource he had available to gain victory over his political enemies. One of the chief means at his disposal was the catch, a musical form which had replaced the madrigal "as the popular 'social' form for amateur performance."[31] The following 'catch' set by Purcell became popular among the English during Charles' reign. The 'enemy' is the Pope and reference is to the 'Popish' plot.

Now England's great council's assembled
To make laws for English-born fremare.
Since 'tis dang'rous to prate of matters of state
Let's handle our wine and women.

Let's drink to the senate's best thoughts
For the good of the King and the nation.
May they dig in the spot as deep for the plot
As the Jesuits have laid the foundation.

A plague of all zealots and fools
And each silly Protestant hater;
Better turn eat in pan and live like a man
Than be hanged and die like a traitor.[32]

Charles, with his musical loves and political ploys, played an important role in the development of the cultural climate that pervaded in 1683, but the public concert, alluded to earlier, was at least equal in importance to the denouement of the Cecilian festivals.

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## The Public Concert

Prior to the Commonwealth, the theatre served as the place where patrons could enjoy musical performances. Music preceded and was intertwined with the stage performances. It has been suggested that many of the patrons went to the theatre as much for the music as for the play itself, much to the chagrin of the playwrights. With the initial closing of the theatres in 1649, Londoners had to find new places for musical entertainment. The music house was born and the tavern "made a special feature of music."[33]

The closing of the theatres and the removal of organs from the churches undoubtedly put many musicians out of work. Men who were accustomed to earning their living in the church found themselves running weekly music meetings in London clubs. Public concerts had their true beginnings in the taverns during the Commonwealth. Music was not limited in Cromwell's reign as much as some had once believed except in church music. There were no restrictions placed on private music and the Puritans only passed a law prohibiting music in the taverns in 1656-1657 when the festivities, caused by the popularity of the musical performances, got out of hand--so far as the Puritans were concerned.

Music in the taverns revived with gusto after the Restoration and the music houses and clubs flourished. Hugh Scott in his article on "London's Earliest Concerts" includes a description of the music house in Mitre at

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Wapping by a contemporary.[34] Organists, fiddlers and hautboys joined with singers to present music to the Restoration personage in a music room that was quite elaborate, containing a pipe organ probably confiscated from one of the churches

The impetus for public music started before the Restoration, but it was not until 1672 that public concerts, as we understand them, came into existence. Apparently public concerts existed much earlier in England than on the continent where the court continued to fully support musical performances. The first public concert in London with paid admission took place ten years prior to the first St. Cecilia's Day concert. John Bannister, having lost his position as the King's leader of the twenty-four violins, arranged a concert with an admission charge in his home at Whitefriars in 1672. Bannister, apparently a clever businessman, perceived the public's clamor for musical entertainment and capitalized on it. He employed some of the best foreign and domestic musicians to perform in an atmosphere similar to that of the music club or inn. The events provided affluent Londoners with another (probably more sophisticated) recreational pleasantry of smoking and drinking ale while listening to music. Bannister's concerts were initially held at 4:00 p.m. but "by January 25, 1675, at the latest, the concerts had been moved to evening hours and according to the London Gazette were moved to 'Shandois' Street, Court Garden."[35] Before two years

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expired, he was able to sell tickets and command "admission by ticket only."[36]

The concerts lasted until 1678, one year before Bannister's death. They were financially successful. Robert King, another former member of The Chapel Royal, obtained a license to continue the concerts after 1678.

The early public concerts included a variety of vocal and instrumental presentations. (Solo recitals were as yet unknown to the English public concert goer.) Roger North, critical of the "potpourri" concerts held at the York buildings, complained: "Hence all consorts, fuges, solos, lutes, Hautboys, trumpets, kettledrums, and what Not but all disjoynted and incoherent for while ye masters were shuffling out and in of places to take their parts there was a total cessation and none knew what would come next...."[37] North protested the 'want of unity' and the length, which often exceeded three hours.

Concurrent with public concerts were charming musical evenings held in private homes. Pepys, Evelyn and Anthony Wood all speak of pleasurable evenings in the homes of friends in which dinner and music combined for the edification of guests. Evelyn wrote in his diary: "January 27, 1682: After supper, came in the famous treble, Mr. Abel, newly returned from Italy...January 10, 1684: I visited Sir Robert Reading, where after supper we had music"... and, "July 25, 1684: I dined at Lord Falklands, Treasurer of the Navy, where after dinner we had rare music."[38]

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Among the performers at these private evenings was Thomas Baltzar of whom Anthony Wood wrote: "Being much admired by all lovers of musick, his company was therefore desired; and company, especially musicall company, delighting in drinking, made him drink more than ordinary, which brought him to his grave."[39] It would seem that the private musical entertainment had much in common with the public concert, tavern and private music clubs.

Pepys' diary contains many interesting allusions to musical events during the early Restoration period. He relates that it was on the third Sunday after Charles' return to England that the King reinstated the ecclesiastical service in the churches. He also recorded musical evenings in homes of his friends. During one such evening he heard Draghi perform; "By and by with Lord Bruncker by coach to his house, there to hear some Italian musique."[40] The "musique" Pepys heard was composed and sung by Signor Baptisti Draghi who he writes: "is the poet as well as the musician; which is very much, and did sing the whole from the words without and musique prickt, and played all along upon a horpicone most admirably, and the composition was most excellent."[41]

Public concerts, often boisterous, were not always conducive to the best musical circumstances. Overcrowding became a problem as the demand for musical entertainment grew throughout the period. Thomas Britton, the small-coal man from Clerkenwell, solved the dilemma for himself and

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his sophisticated circle of friends. Britton organized concerts in 1678 in a room above his coal shop. Westrup writes: "He [Britton] soon attracted a large and influential circle of music lovers."[42] The concerts were by invitation only. Later he was persuaded to charge a small admission fee, but most of the participants felt honored to associate with this man of low demeanor, high intellectual learning and outstanding cultural taste. The concerts lasted until 1714 and included both Purcell and Handel among Britton's guests. Jack Westrup writes: "His concerts, in spite of the modest surroundings in which they were held, did much to disseminate a knowledge of the latest masterpieces of the continent."[43]

The first Cecilian festival was another manifestation of the Englishman's craving for public musical entertainment. The format opened with a morning service in a metropolitan church with sacred music provided by solo voices, chorus and orchestra. A sermon on the efficacy of music in the church was preached, usually emphasizing the harmony of the spheres and the unity between God, nature and music. This was followed by the main concert of the feast. The gentlemen of the Chapel Royal, the singing-men of Westminster Abbey and the choristers of St. Paul's Cathedral were all present for the services. Pulver writes: "After the sacred observance of the day dedicated to the saint, a secular celebration took place...Here were

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performed those odes that were written especially for the occasion, and a number of England's greatest composers set music to words which were frequently of the highest literary worth."[44]

## FISHBURN'S POETRY AND PURCELL'S MUSIC

Unfortunately, Christopher Fishburn's poetry for the 1683 Ode to St. Cecilia does not merit Pulver's praise as a work of 'the highest literary worth.' Nevertheless the poetry and Purcell's much superior musical setting combine to reflect many of the philosophic and artistic views current during the latter part of the seventeenth century.

The atmosphere of the public concert with its convivial liveliness is displayed in the very first line of the ode, 'Welcome to all the pleasures that delight/ Of ev'ry sense the grateful appetite!/... Hail to this happy place.' Fishburn has created, in these lines, a mood compatible for an evening of smoking, drinking ale and musical enjoyment.

The next two lines, 'This musical Assembly, that seems to be/ The ark of universal harmony', has philosophic significance. It shows a definite change in the musical speculation from the preceding century. Music in England, even in the early seventeenth century, was viewed as an imitation of the music of the spheres (universal harmony). Fishburn intimates that universal harmony

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inhabits and belongs to the domain of the public concert hall, the performers replacing the celestial bodies in their importance. This important trend shows the position secularism and science held in the period under discussion.

Fishburn's opening lines clearly reflect both the frolicsome atmosphere of the public concert and the stateliness of the court ode. They heap praise, not on the monarch, but on the new affluent middle-class London society.

In the second stanza, Fishburn's deities discover that human music has improved greatly and although the 'Gods' are recognized as the original source of music, the poetry praises the powers of earthly music rather than its heavenly source. Music has power to 'divert us in a pleasanter way' and to affect both 'sorrow and grief'. Even 'love its soft chains must obey.'

Not until the final lines of the final stanza does Cecilia enter the festivities. Stripped of the charm of her martyrdom, she is hailed merely as a 'bright name' without the Christian ideal of her original fame. The ode never mentions her sainthood; Cecilia is relegated to the position of an excuse for another musical festivity.

Henry Purcell (1659-1695), the great English composer of the seventeenth century, wrote the music to Fishburn's ode. The setting began the tradition in which English poets and musicians collaborated to create musico-poetic works (of varying quality) for a yearly celebration

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of the Holy Saint of music and her birthday.

Purcell wrote music in an Italianized style which showed influences of operatic and concertato techniques. The early Cecilian musical products, similar to churchly verse anthems and the court odes which honored Charles II, contain vocal solos, duets, trios, declamatory passages, orchestral accompaniment, symphonies and ritornelli. Maccubbin wrote: "The...cantata-like ode, especially those in honor of St. Cecilia...evolved from the verse anthem through the court ode."[46]

Purcell composed two other Cecilian odes in 1683, both by anonymous poets, one in English and one in Latin. There is no record that either was performed during the first St. Cecilia's Day activities. Cecilia is not even mentioned in the English verse and the poetic tone is of pagan revelry. Similar to Fishburn's emphasis, the earthly music surpasses the music heard above. The final stanza reads:

> Come raise up your voices and let us dispute
> For melodious notes with the viall and lute.
> Apollo's delighted with what we have done
> And clapping his hands cries "Iô, go on."
> With a smile he does all our endeavors approve
> And vows he ne'er heard such a consort above.

Purcell's delightful setting of Fishburn's text highlights the mood of Cecilia's festal event. Whereas Fishburn's poetry often descends to the level of triviality, Purcell demonstrates an ablility to uplift the superficial text to an enduring stature through his music. He begins

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with an Italian symphony scored for four-part orchestra similar to that found in the court odes and verse anthems. Although Charles II imported the twenty-four violins from the French court, Purcell learned his orchestral scoring technique from the Italians. The first part of the symphony utilizes dotted rhythms affecting a noble character. After sixteen measures, a lively fugato section is introduced in triple time which leads to the opening lines of the text.

The cantata-like first movement begins with a solo trio resembling many of Purcell's verse anthems. Each solo voice sings, in turn, the word 'welcome' before joining together on the line 'Welcome to all the pleasures that delight/ Of every sense the grateful appetite/ Hail great Assembly, Hail.' The chorus enters, repeating the last line sung by the trio, and continues through the end of the first stanza. The movement concludes with a sixteen measure ritornello.

Purcell's vocal works prior to 1682 were mainly syllabic, closely following the prosody of the text. Both phrasing and structure faithfully adhere to the punctuation and form of the poetry.[47] In his early vocal compositions, Purcell cleaved to the older humanistic apogee that music should be subservient to the words. His early text realizations were doubtless influenced by Nicholas Lanier and William and Henry Lawes who propagated the concept that each syllable should have one note and that

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poetic stress should govern the rhythm. Purcell's earlier works met these standards but, unlike much of the music of his predecessors, his rhythmic configurations were never mundane. His prosodic methods were quantitative as well as qualitative and he treated the text with imagination and skill. See Figure 1.

Figure 1

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The word 'welcome' contains a stressed syllable and an unstressed one; it also has a short syllable followed by a long one. The quality (stress) does not coincide with the quantity (length). Purcell solves the disagreement through syncopation. The performer can stress the downbeat and elongate the syncopated note.

The word 'pleasure' is similarly managed. The stress is on plea but sure requires the longer note. Purcell insures both textual understanding and meaning by assigning the shorter stressed syllable a higher pitch. Purcell's scansion of the text is outstanding, but it does not limit his creativity. The rhythmic figure on 'delight' is nothing less than delightful in its effect. The alla breve on the words 'of Apollo's Race' brilliantly sets a 'happy' tempo for the remainder of the movement. Purcell's careful attention to prosody places him above his English contemporaries and makes his vocal compositions English models for all times to come.

The second movement, still in the original key of E minor, interweaves a clearly worked out melodic passage over a ground bass. The ground which interchanges the raised and lowered six and seventh scale degrees, emits a feeling of chromaticism. The alto melody cleaves to its poetic scansion with the longest notes assigned to music and love. See Figure 2.

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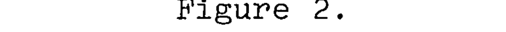

Figure 2.



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A four-part orchestral ritornello repeats the ground and the melodic material of the air. The ground repeats nineteen times but never obstrusively. The movement displays Purcell's exceptional ability to create melodic and rhythmic interest, diverting the listener from the monotony of the bass figure. Purcell was pleased enough with the movement to re-issue it in 1689 as a harpsichord solo.[48]

The third movement, 'While joys celestial,' is a verse trio in the key of C major. The dotted rhythms dominate the movement, representing the 'joys celestial.' This movement ends with a ritornello filled with the joyful dotted figurations. The repetition of phrase fragments in the movement anticipates the thematic and formal expansion of Purcell's later works. The movement (as well as the final movements) illustrates many of the trochaic techniques typical of Purcell. The dotted rhythms have already been mentioned. In movements four and five the half-quarter figure in triple time is used extensively, almost isometrically at times. The choriambic figure in the continuo part in Figure 3 became a rhythmic fingerprint of the period. See Figure 3.

The next movement includes lines 9-14 of the second stanza. Purcell composes the traditional ascending line for the lifting up of voices. His treatment of the word 'amorous' however is unique. See Figure 4.

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Figure 3

Figure 4

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The 'amorous' figure is an example of what Zimmerman calls a "Purcellian madrigalism".[49] Other examples of madrigalisms are located on the word 'happy' in the first movement and, in Figure 3, on the word 'joys.' Madrigalisms became a Purcellian fingerprint in his later works and are readily percieved in the 1692 Ode to St. Cecilia discussed in Chapter III.

The final section begins in E minor, with a tenor solo. 'Beauty thou scene of love,' preceding an instrumental ritornello which modulates to the key of E major (unusual for this period). A feature of this animated movement is the assignment of the violins to lines independent of the voice parts, anticipating the concerted technique of Purcell's later style. The strings merely doubled the voices in the other vocal movements. The final measures of the composition exhibit once again Purcell's creative ingenuity in textual manipulation. See Figure 5.

Figure 5

sing, I - ô Ce - ci - lia, Ce - ci - lia.
- ci - lia, I - ô Ce - ci - lia, Ce - ci - lia.
sing, I - ô Ce - ci - lia, Ce - ci - lia.
- ci - lia, I - ô Ce - ci - lia, Ce - ci - lia.

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Each instrument and voice part end independently of the other until the basses are alone on the final three notes--accompanied, of course by the basso continuo.

The ode and the festival were successful. The fact that Purcell's ode was published the following year authenticates the public approval it was awarded.[50] The Purcell-Fishburn ode provided for a public seeking for music diversion and social merriment a specimen which served as an initial model for all the celebrations that followed.

John Oldham and John Blow provided the entertainment for the 1684 Cecilian Festival. The subject is similar to that of the previous year. Although the poetry does not achieve particular distinction, Blow's setting is a good one, and according to Percy Young, an excellent example of his style.[51]

Other early collaborations include poet Nahum Tate and composer William Turner in 1685 (music not extant), Thomas Flatman and Isaac Blackman in 1686 (music not extant) and John Dryden and Giovanni Baptisti Draghi in 1687 (later set to music by George Frideric Handel in 1739). Dryden's ode, because of its philosophic implications and the high position that its author holds in literary circles, is the central subject of the next chapter.

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FOOTNOTES FOR CHAPTER I

[1]Richard Luckett, "St. Cecilia and Music," PRMA, XCIX(1972-1973), p. 15.

[2]Kathi Meyer-Baer, "Saints of Music," MD, IX (1955), p. 20.

[3]Ibid.

[4]Ibid., p. 24.

[5]Luckett, p. 20.

[6]Meyer-Baer, p. 21.

[7]Ibid.

[8]Luckett, p. 21.

[9]Edmund Bowles, "The Symbolism of the Organ in the Middle Ages" Aspects of Medieval and Renaissance Music (New York: W. W. Norton and Co., Inc., 1966), p. 34.

[10]Ibid. p. 5.

[11]Meyer-Baer, p. 31. Luckett sets the date for the establishment of the guild as 1502, p. 20.

[12]Jeffrey Pulver, "The English St. Cecilia Celebrations of the Seventeenth Century," The Sackbut, July (1927), p. 345.

[13]See Meyer-Baer, "Saints of Music,' for a discussion of the musical connections of Saints John, Wilgefortis and Job.

[14]E. D. Mackerness, A Social History of English Music (London: Routledge and Kegan Paul, 1964), p. 79.

[15]Percy Scholes, The Puritans and Music in England and New England (London: 1934), p. 237.

[16]Alan Warwick, A Noise of Music (London: Queen Anne Press, 1968), p. 86.

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[17]Scholes, Ibid. On pp. 130-131 Scholes lists the Playford publications from 1651 to 1659.

[18]Alan Warwick, p. 87.

[19]Scholes, p. 195.

[20]Manfred Bukofzer, Music in the Baroque Era (New York: W. W. Norton and Co., Inc., 1947), p. 184.

[21]Robert Maccubbin, "A Critical Study of Odes for St. Cecilia's Day, 1683-1697" (Unpublished Ph.D. dissertation, University of Illinois, 1969), p. 1.

[22]Bessie A. Glading, "Music as a Social Force During the English Commonwealth and Restoration," MQ, XV (1929), pp. 510-511, and Maccubbin, loc. cit. p. 3.

[23]Robert Isherwood, Music in the Service of the King (Ithaca,N.Y.: Cornell University Press, 1973), p. 352.

[24]Gladding, p. 510, believes that Grabu, who was considered inept by all his contemporaries but Charles, was in part the reason French opera never strongly influenced English musicians.

[25]Jack Westrup, Purcell (London: J. M. Dent and Sons, Ltd., rev. ed., 1968) p. 29. Westrup mentions also Paul Wheeler who was a violinist during the Commonwealth and Davis Mell who had been a royal violinist as early as 1625.

[26]Roger North on Music: Being a Selection from his Essays written during the years c. 1695-1728, ed. John Wilson (London: Novello and Co., Ltd., 1959), pp. 299-300. All citations by North are this edition.

[27]Ibid., p. 300

[28]Diary of Samuel Pepys, ed. Henry B. Wheatle II, (London: G. Bell and Sons, Ltd., 1949), pp. 72-73.

[29]Jack Westrup quoting John Evelyn, Purcell (London: J. M. Dent and Sons, Ltd, Ltd. rev. ed., 1968), p. 27.

[30]Franklin Zimmerman, Henry Purcell, 1659-1695: His Life and Times (New York: St. Martins Press., 1967), p. 62.

[31]Ibid., p. 59.

[32]Ibid.

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[33] Hugh Arthur Scott, "London's Earliest Public Concerts," MQ, XXII (1936), p. 447.

[34] Ibid., p. 449.

[35] Maccubbin, p. 7.

[36] Ibid.

[37] Michael Tilmouth quotes Roger North from his Autobiography, "Some Early Concerts and Music Clubs," 1670-1720, PRMA, LXXXIV (1957-1958), p. 17.

[38] Bessie Gladding quoting John Evelyn, p. 516.

[39] Robert Elkin quoting Anthony Wood, The Old Concert Rooms of London (London: Edward Arnold Pub., Ltd., 1955), p. 13.

[40] Pepys, Ibid., Vol. VI, p. 161.

[41] Ibid., p. 162.

[42] Westrup, Ibid., p. 101.

[43] Ibid.

[44] Pulver, pp. 345-346.

[45] Adam Carse, The History of Orchestration (New York: Dover Publications, Inc., 1964), p. 90.

[46] Maccubbin, p. 5.

[47] Franklin Zimmerman, "Sound and Sense in Purcell's Single Songs," Words to Music: Papers on English Seventeenth Century Song, by Vincent Duckles and Franklin Zimmerman (Los Angeles: William Andrew Clark Memorial Library, University of California, 1967), p. 54.

[48] Westrup, p. 190.

[49] Zimmerman, "Sound and Sense in Purcell's Single Songs," p. 55.

[50] Walter Bergman, "Preface", Ode for St. Cecilia's Day, 1683 (London: Ernst Eulenberg, 1964), p. i.

[51] Percy Young, The Choral Tradition (New York: W. W. Norton, 1962), p. 84.

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# CHAPTER II

## DRYDEN AND DRAGHI

From harmony, from heav'nly harmony
This universal frame began:
When Nature underneath a heap
Of jarring atoms lay,
And could not heave her head,
The tuneful voice was heard from high:
"Arise, ye more than dead."
Then cold, and hot, and moist, and dry,
In order to their stations leap,
And music's pow'r obey.
From harmony, from heav'nly harmony
This universal frame began:
Fram harmony to harmony
Thro' all the compass of the notes it ran,
The diapason closing full in man.

What passion cannot music raise and quell!
When Jubal struck the corded shell,
His list'ning brethern stood around,
And, wond'ring, on their faces fell
To worship that celestial sound.
Less than a god they thought there could not dwell
Within the hollow of that shell
That spoke so sweetly and so well.
What passion cannot music raise and quell!

The trumpet's loud clangor
Excites us to arms,
With shrill notes of anger,
And mortal alarms.
The double double double beat
Of the thund'ring drum
Cries: "Hark! the foes come'
Charge, Charge, 'tis too late to retreat."

The soft complaining flute
In dying notes discovers
The woes of hopeless lovers,
Whose dirge is whisper'd by the warbling lute.

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Sharp violins proclaim
Their jealous pangs, and desperation,
Fury, frantic indignation,
Depth of pains, and height of passion,
For the fair, disdainful dame.

But O! what art can teach,
What human voice can reach,
The sacred organ's praise?
Notes inspiring holy love,
Notes that wing their heav'nly ways
To mend the choirs above.

Orpheus could lead the savage race;
And trees unrooted left their place,
Sequacious of the lyre;
But bright Cecilia rais'd the wonder high'r:
When to her organ vocal breath was giv'n,
An angel heard, and straight appear'd,
Mistaking earth for heav'n.

As from the pow'r of sacred lays
The spheres bagan to move,
And sung the great Creator's praise
to all the blest above;
So, when the last and dreadful hour
This crumbling pageant shall devour,
The trumpet shall be heard on high,
The dead shall live, the living die,
And music shall untune the sky.

Text: John Dryden

Music: Giovanni Baptista Draghi

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## INTRODUCTION

Four major elements converged to influence the late seventeenth century musico-poetic canvas. Three of the elements can be traced to the Ancient Greeks, the fourth to the scientific observations and discoveries of the seventeenth century itself.

The first three elements include: (1) the Ancient concept of the unperceived music of the spheres, (2) the magical powers of Pythagorean mythology seen especially in the Orpheus myth, and (3) Plato's concept of musico-poetic equality. The fourth force can be best expressed in the Cartesian concepts of truth and nature, the belief that all natural phenomena, including human nature, could be classified. Descartes believed that music manipulates man's soul without interference of his reasoning faculties and that both the musical cause and the emotional result could be classified, therefore anticipated.[1]

Chapter I discussed the political and social influences that preceded and accompanied the Cecilian Festival of 1683. This and the following two chapters delineate philosophic forces that influenced the music and poetry of the early Cecilian feasts and concludes by drawing them together in what became known in the seventeenth and eigh-

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teenth century as the doctrine of affections.

## DRYDEN AND THE MUSIC OF THE SPHERES

Dryden's 1687 Ode represents a late seventeenth-century conception of universal harmony-- the music of the spheres. In addition to universal harmony, Dryden includes in his ode both Pythagorean magical powers and music's ability to affect man's passions, the doctrines of affections.

To understand how the notion of universal harmony reached the Augustan age of Dryden and what it meant to his age, one has to go back to the time of the Ancients when the concept originated. It was in writings of Plato and other Ancients that the sixteenth- and early seventeenth-century philosophers sought for a key to the power that Ancient music had to affect man's passions. The music of the spheres had a large role in Ancient musical concepts, and throughout the Middle Ages, the Renaissance and the early Baroque periods exerted influence in musical speculation.

Celestial harmony or the music of the spheres is an Ancient theory that there exists in the cosmos perfect harmonic proportions which are imitated in the music created by man. Plato's conception of universal harmony contained the Pythagorean supposition that the ratios of msuical intervals are proportionate to the ratios of the orbits of the celestial bodies as they circled a stationary earth. Each planet spun on a sphere guided by a siren

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which sang a note of the musical scale. The result was the unperceived harmony of the universe.[2]

Marjorie Nicolson explains the Ancient concept of the spheres in terms of circles. The universe is a great series of circles, and the head of man "a little copy of the Great Circle in its roundness."[3] Man, the microcosm, mirrored everything that the universe, the macrocosm, contained.

Boethius (c. 480-524), a Roman statesman, philosopher and mathematician, "was the chief author who through his writings transmitted the knowledge of Ancient Greek music to the Middle Ages."[4] He concurred with Plato that human music was an imitation of celestial harmony. The three parts of music on which Boethius based his musical speculations became important aspects of all musical theories and aesthetics well into the seventeenth century. These include _musica mundana_, the harmony of the universe, reinterpreted in each musical age to agree with current musical practice; _musica humana_, human music which unites the incorporeal activity of the reason with the body and tempers the various parts of the human soul, thoughts, feelings and the relationship of the soul, to the body; and, _musica instrumentalis_, the instruments of music and how their sounds were produced or what is called real music.

Boethius, Cassiodorus and Isidore of Seville (d. 636) were writers of the early Middle Ages who maintained,

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in the Middle Ages, a connection with the musical esthetics of the Ancients, Boethius especially influenced the musical philosophers who followed him. This is evidenced by the fact that his complete writings, including the De Institutione Musica, were published as late as 1491-1492.[5]

It is important to realize that the musico-poetic relationships in the seventeenth century resulted from early musical philosophies and esthetics as much as from musical practice. Boethius, and others who followed him, accepted the tenets of astrology and in many ways looked to the cosmos for the direction of man's destiny. The cosmological elements, the astral bodies and the study of the seasons held the secrets to man's moods as well as his fate. The harmonic interaction of the spheres explained the interactions of man's soul and temperament to his body.

Cosmological concepts and the theurgic mythology of pre-Platonic Greeks found expression in several of the odes to St. Cecilia's Day, most notable those of Dryden.

The theories explained below clarify the proportional relationships between the musical scale and planets as they emerged in early speculative musical treatises. The first, later adopted by Boethius, lists the names of the spheres according to (1) ruling deities, (2) names of planets and (3) Greek terms for pitches. The moon is assigned the highest pitch, Kronos the lowest. The scale is diatonic. See Figure 1.[6]

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Figure 1

| | | | |
|---|---|---|---|
| Phaion | Kronos | Hypate | E |
| Phaeton | Zeus | Parhypate | f |
| Pyroeis | Ares | Hypermese | g |
| Stilbon | Mercury | Mese | a |
| Phosophoros | Venus | Paramese | b |
| Helios | Sun | Paranete | c |
| Selene | Moon | Nete | d |

Alexander of Phesus, as early as the second century A.D., used a chromatic scale in his pitch designations. See Figure 2.[7]

Figure 2

| | |
|---|---|
| Fixed stars | d |
| Saturn | d-flat |
| Jupiter | c |
| Mars | b-flat |
| Sun | a |
| Venus | g-flat |
| Mercury | f |
| Moon | e |
| Earth | d |

This chart reverses the pitch order placing the lowest pitches on the earth and moon. There are nine pitches coinciding with the Ancient concept of nine muses, one muse for each of the eight known planets and the ninth muse which was the concord resulting from the other eight.

The proportional system referred to most often by writers of the Middle Ages uses a complete scale of uneven intervals, which goes back to Plato's Timaeus.[8] See Figure 3.[9]

Meyer-Baer explains: "The system is composed of the intervals of fourths and whole tones, with the ratios of 4/3 and 9/8, and the nearest or lowest sphere corresponds to the lowest tone."[10] The double-octave encompassed all

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the tones of Greek music. Each planet was assigned a muse which sang its given note. This singing was the music of the spheres, not a chord of nine tones sung simultaneously, but melodic intervals in the sense of monodic realization rather than polyphonic or chordal composition.

Figure 3

| | | | |
|---|---|---|---|
| Fixed Stars | 36 | b' | 9/8 |
| Saturn | 32 | a' | 4/3 |
| Jupiter | 24 | e' | |
| Mars | 21 | d' | 4/3 |
| Sun | 18 | b | 9/8 |
| Venus | 16 | a | 4/3 |
| Mercury | 12 | e | 4/3 |
| Moon | 9 | b | 9/8 |
| Earth | 8 | a | |

Following is a brief historical overview of the theories of universal harmony from Plato to the seventeenth century. The writers are selected from many possibilities in an attempt to show how the music of the spheres weaved a path from the Ancients to the age of Dryden and Purcell.

Plato was probably not the inventor of the concept of an unperceived universal harmony, but he was the most widely read of the Ancients and is probably the best representative of Ancient writers on the subject. In the Republic, Plato imagined a siren sitting on each of the spheres of the universe singing a note of the musical scale. The sirens ruled both harmonic and cosmic motion. The sirens.. "..turned the spheres and sang for each its appropriate note."[11]

Boethuis in De Institutione Musica, assigned each

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of the planets a specific pitch, the scheme of which defines a seven note scale (See Figure 1). Cassiodorus (c. 485-c. 562) wrote in his Institutiones:

> It is said that the heavens themselves, as we recalled above, are made to revolve by sweet harmony. And to embrace all in a few words, nothing in things celestial or terrestial which is fittingly conducted according to the Creator's own plan is found to be exempt from this discipline.[12]

The above passage indicates the extent to which Greek and Christian presuppositions interacted in the philosophy of the Middle Ages. Cassiodorus' universal harmony rotates the planets just as in Plato's time but now within the Judeo-Christian conception of creation.

Isidore of Seville (c. 570-636) in his Etymologiarum polemized: Thus without music no discipline can be perfect, for there is nothing without it. For the very universe, it is said, is held together by a certain harmony of sounds, and the heavens themselves are made to revolve by the modulation of harmony."[13] After briefly discussing the ratio of 6:12 and its harmonic mean 8, Isidore continuus his proposition: "Just as this ratio appears in the universe from the revolution of the spheres, so in the microcosm it is so inexpressively potent that the man without its perfection and deprived of harmony does not exist!"[14]

In the ninth century, John Dun Scotus (c. 810- c. 877) agreed with other writers of his age that there were eight spheres and seven intervals between them with heaven the governing sphere of the universal harmony.[15] Saint Thomas

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(c. 1255) denied the existence of autonomous souls or intelligences that moved the spheres. He wrote:

> This does not conform with our faith, which teaches that God alone is the creator. Nevertheless, we can grant to the angels which move the heavens an immediate existence and call them movers; for by them only the spheres are moved, though the spheres are not created by the angels.[16]

For the Christian writer in the thirteenth century, the movement of the cosmos was controlled by God's angels, in place of sirens or muses.

The number of writers from the thirteenth century onwards who relate to the music of the spheres is far too numerous to list. The following examples illucidate prevailing attitudes.

In the fourteenth century, Jacobus Leodiensis associated each of the seven planets and the sphere of fixed stars with the notes of the lower octave scale of the Greater Perfect Septim, beginning with the moon at the proslambanomenos, the lowest sounding pitch, and ending with the caelum ultimum mese, an octave above.[17]

Giorgio Anselmi (1386-c. 1441) wrote a three-part treatise on music. The entire first part deals with cosmic music and serves as "a monument to the revival of Platonism in the first half of the fifteenth century..."[18]

Johannes Tinctoris (d. 1511) denied the existence of heavenly music and proportional relationships. Tinctoris wrote:

> But when as Boethius relates, some declare that

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> Saturn moves with the deepest sound and that, as we pass by stages through the remaining planets, the moon moves with the highest, while others, conversely ascribe the deepest sound to the moon and the highest to the sphere of the fixed stars. I put faith in neither opinion. Rather I unshakeably credit Aristotle and his commentator Thomas Aquinas , along with our more recent philosophers who most manifestly prove that in the heavens their is neither actual nor potential sound.[19]

Glarean (1488-1563) echoes Tinctoris' sentiment: "The intervals of planets do not fit musical intervals at all, nor will one find present any definite relationship of sound either in the subject or in the effecting agent, as physicists state it."[20]

It would appear from the statements of Tinctoris and Glarean that theories of universal harmony were losing ground in the middle of the sixteenth century. Glarean, however, finishes his discourse on celestial music by stating: "Those conceptions which antiquity has made immortal with so great authority must certainly not be esteemed lightly, none the less, guided by truth, we must proceed with the matter at hand as it exists."[21]

Ercole Bottrigari, writing in 1594, does not fully accept the ancient idea of a universal harmony. He recommends that proportional theories should result from experiment. Nevertheless, he recorded that Ancient authors such as Pythagorus and Plato "believed that there was a continuous harmony of the spheres, proceeding from their infallibly ordered movement, and that all the terrestral harmonies are similar to this and with the same proportions,

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since no other satisfactory reason except experience can be given for the cause of the consonances and dissonances."[22]

According to Robert Isherwood, the principal channel to the seventeenth century for the musical philosophy of the Ancients and the Middle Ages was the writings of Marsilio Ficino.[23] Ficino, a late fifteenth-century philosopher and musician, was the leading philosopher of Lorenzo de Medici's Platonic Academy. He was strongly influenced by Plutonis (205-270 A.D.) "Who," according to Gustav Reese, "like Plato and Aristotle, ascribed considerable importance to music as a moral force but differed from them regarding its efficacy more from the religious standpoint and less from the political."[24] Plutonis believed the powers of music had a magical source which could be used for good and evil. True beauty, in Plutonis' concept, had theurgic power which eventually leads to good. Ficino, expanding Plutonis' concept of beauty defined it as "the splendor of divine goodness."[25]

Fishburn, in his 1683 Ode to St. Cecilia's Day echoes Ficino's ideal of beauty with its divine power over the desires of the body.

> Beauty, thou source of love,
> And virtue, thou innocent fire,
> Made by the powers above
> To temper the heats of desire;

The divine goodness in Ficino's philosophy emanates from the energy of the perfectly tuned celestial spheres to the beauty which already pre-exists in the soul. Man,

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through contemplation of the celestial energies, could comprehend part of "the divine splendour that radiates through the stars and planets."[26] Ficino's Eastern mysticism was imbued with the idea of separating the soul from the body through ecstatic contemplation on incorporeal beauty rather than the material and physical life.

Music was a route through which Ficino believed he could touch God as he was expressed in the universal harmony of the spheres. He agreed with Plato and Pythagoras that: "The celestial spheres, attuned to each other according to the rules of consonance, produce a divine music imperceptible to us; and human music, through its admirable effect induces the Soul to elevate itself into the realm of celestial harmony."[27]

Ficino's conclusions were drawn from a knowledge of classical music-philosophy and contemporary musical practice. He, in John Hollanders judgement, was the first to bring together the "cosmological harmonic theories, Greek doctrines of _ethos_, later Neoplatonist psychology and metaphysics.[28] He was also the first in a line of musical encyclopedists, which includes Zarlino (16th century) and Mersenne (17th century), who systematized accounts of musical affects. D. P. Walker's article _Ficino's "Spiritus and Music"_ discusses how Ficino unified the theories of emotional and moral effects with cosmological order and how he related Boethius' _musica humana_ and _musica mundana_

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with harmony of the human soul and with the body.[29] Ficino believed strongly in musical connections with celestial bodies and saw "air" as a medium of power. Thus, music, transmitted through air and of the same substance, has the same kind of spiritus. Therefore it "has a stronger effect than anything transmitted through the other senses."[30] Ficino's philosophic ideas, widely disseminated throughout the sixteenth century, were especially championed by the academies that sought a restoration of Classical ideals in the arts. Both the followers of Baïf and the members of the Florentine Camarata looked to Ficino for information in their quest to restore Ancient musical powers.[31] Marin Mersenne, who wrote the monumental Harmonie Universelle, often referred to Ficino as the chief interpreter of Ancient writers.[32] Mersenne's main interests lay in the area of musical affects rather than cosmological order but the influence of Ficino upon his writings was strong. He dropped the astrological elements of Ficino's philosophy to avoid trouble with the church and stated his affective concepts in scientific terms after his friend René Descartes.

The seventeenth century had outstanding proponents of the theory of the music of the spheres. The best known and perhaps most significant one is Johannes Kepler (1571-1630). Kepler believed completely that there was a definite correlation between the planets in the universe and the proportion of musical intervals. It was while he was

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attempting to prove this theory that he discovered that the orbits of the planets were elliptical rather than circular and that he determined his famous third law: "The squares of the periods of revolution of any two planets are as the cubes of their mean distances from the sun."[33] For most scientists Kepler's discovery of elliptical orbits destroyed ties with past cosmological philosophies that were largely dependent on the concept that the circle represented the perfect proportion.[34] Kepler, however, hung to his idea of the harmonic cosmos and in so doing developed a new theory of cosmological harmony:

> We and the entire choir of planets revolve around the sun, subservient to him, as it were, as his own family and possession...As for the heavenly tone, they are to be reproduced in the usual manner of notation. The lowest note (in each case) is always the aphebon (The point of a planets orbit most distant from the sun), the highest the prerihelion...Indeed, the tones of the individual (bodies) are thus distinct, of course, with respect to the pitches, varying in height of the musical scales.[35]

Kepler's cosmological theories are mathematically complex and outside the realm of this treatise. What is pertinent is that Kepler was a seventeenth-century scholar struggling with astronomy and ancient musical speculation who discovered, through years of tedious observation, laws of nature which opened the door to the great scientific discovery by Newton--the law of gravity.

The other man of the seventeenth century who will be mentioned only briefly is Robert Fludd (1574-1637), a Scottish nobleman, who was a member of the Rosicrucian

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sect which looked at the universe more from the aspect of astrology than science. It was Fludd and others of like-kind who explained the mysteries of the universe in terms of the music of the spheres within a mystical and astrological emphasis.[36]

By the end of the seventeenth century scientific acceptance of the music of the spheres had virtually disappeared. Still, poetic allusions to the Ancient myths were common in poetry and opera produced in England well into the eighteenth century. The concept of universal harmony was widely used hyperbolically but, as Hollander states, "empty of any belief."[37]

Dryden's first stanza of the 1687 Song for St. Cecilia contains one of the most striking allusions to musica mundana found in the seventeenth century. The stanza, remarkable in its cosmological statement, is best explained in the light of the older theories of universal harmony. The stanza is an outstanding example of mimetic representation in which the form follows the content.

While line one and two allude to musica mundana, the remainder of the verse serves as an analogue to the creation story as set forth in the bible, that is the creation of musica humana in six days. In Dryden's beginning, heavenly music creates the universe: 'From harmony, from heav'nly harmony/ This universal frame began. Nature 'could not heave her head' until 'the tuneful voice was heard from high.' It was this 'tuneful voice' that

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set the cosmological elements, 'cold, and hot, and moist and dry' into their proper 'stations.' Finally the heavenly harmony (the music of the spheres), 'thro' all the compass of the notes it ran/ the diapason closing full in man.'

Wasserman's analysis explains Dryden's mimetic analogue of the creation of earthly music to scriptural creation. The meter, rhyme scheme and Wasserman's formal analysis are outlined in Figure 4. See Figure 4.[39]

Figure 4

| Meter | Rhyme Scheme |
|---|---|
| 5 | A |
| 4 | B |
| 4 | C |
| 3 | D |
| 3 | E |
| 4 | F |
| 3 | E |
| 4 | F |
| 4 | C |
| 3 | D |
| 5 | A |
| 4 | B |
| - - - - | - - - - |
| 4 | A |
| 5 | B |
| 5 | B |

"After six unrhymed lines the rhymes begin in perfectly systematic order, picking first the fifth and sixth lines, then the third and fourth, and finally the first and second. Each of the second six lines moreover, has the same metrical form as its fellow rhyme-line among the first six."[40]

The formal structure of six unrhymed couplets, clearly a hexaemoron, relates in Wasserman's opinion to the six days of creation. The rhymes begin after 'the tuneful voice heard on high' commands the elements to 'arise.' Only then does Dryden begin a systematic rhyme scheme, interweaving rhyme and rhythm into the contextual fabric. The fact that there are no rhymes in the first six lines,

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very unusual for Dryden who was fond of couplet rhymes, indicates that the poet had more than rhyme and meter on his mind as he structured his mimetic edifice.

All three of Boethius' musical categories are characterized in the _Ode_. Dryden represents _musica mundana_ in lines 3-10 by bringing cosmological order out of the chaos 'of jarring atoms.' He represents _musica humana_ in lines 13-15, in which, 'the diapason closing full in man' unites man's spirit with his body. The diapason probably refers to a perfect octave but, metaphorically, Dryden places the perfect proportions of the macrocosmos in the microcosmos, that is the perfectly tuned heavenly harmony in tune with the soul of man. _Musica instrumentalis_ is demonstrated in stanzas II-VI by the trumpet, the thundering drum, the soft complaining flute, the human voice and the 'sacred' pipe organ.

The _Song_ has three distinct sections. The first stanza narrates the creation of the universe ending with the macro-microcosmic relationship of the heavens to man. Part two begins with the rhetorical statement, 'What passion cannot music raise and quell!' and defines the passions elicited by various musical instruments. The third section compares Orpheus to Cecilia, the sacred Cecilia receiving the better of the comparison. The final chorus is a perfect recapitulation of idealogy as the 'jarring atoms,' arranged in the first stanza, become 'this crumbling pageant.' 'At the sound of the trumpet'

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addresses the apocalypse in which 'The dead shall live, the living die,/ And music shall untune the sky.'

## DRAGHI'S SETTING OF DRYDEN'S 1687 ODE

Dryden's excellent St. Cecilia's Day Ode presented Draghi the opportunity to achieve a musico-poetic union unsurpassed by any similar creation in Augustan England up to that time. Unfortunately the composer was neither equal to Dryden's genius nor able to affect the libretto on the level that Purcell could have, or Handel did in 1739.

Nevertheless, Draghi, was a competent composer, and he wrote in a style which was indicative of the Baroque style as the English understood it in 1687.[41] Several examples below illustrate Draghi's style, his attention to prosody and his attempts to affect the text through musical devices.

After a typical introduction and fugue for five-part orchestra (not unlike the symphonies of Lully) Draghi set the opening words for a counter tenor with the first high C sung on the word 'heavenly.' The typical device of using high pitches for words like heaven and low pitches for hell were common and expected cliches. See Figure 5.

Draghi's key is C minor. Written with only two flats, the seventeenth century composer probably saw this as a transposed dorian mode suitable to the seriousness of the occasion, a very different opening from Purcell's

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1683 Ode (See Figure 1, in Chapter I).

Figure 5

Purcell's E minor is the same key that Handel usually used for elegiac setting. It appears that Purcell was not concerned with key relationships to musical ethos until he reached the words 'While joys celestial their bright souls invade;' for which, he modulated to the traditionally cheerful C major.

Draghi sets 'this universal frame,' line two, in a five part choral fugue, the fugue representing the best musical device at his disposal to portray the actual frame. See Figure 6.

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Figure 6

This type of fugal chorus became part and parcel of Baroque compositional practice, that is, monothematicism as a single affective statement.

One of Draghi's most striking examples of affective writing is seen in the musical devices he used for lines 3-5 of the first stanza. The brilliant solo was probably performed by John Gosling. See Figure 7.

Mr. Gosling was the favorite bass singer among the musicains of his day and expecially of Purcell who wrote some of his finest arias for this exceptional singer. The range and technical demands in Figure 7 indicate why

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Figure 7

he was so greatly admired. The cliches are obvious: The low note for 'underneath,' the jagged florid passage followed by the snapping configuration for 'jarring atoms,' and the rising line on 'could not heave her head' underlined by a relatively vague harmonic procession. The

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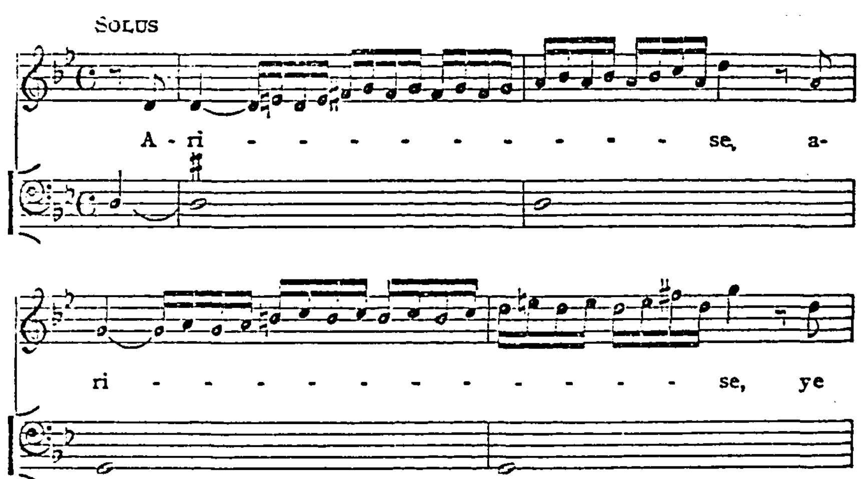
orchestra becomes tuneful for 'the tuneful voice;' the highest note of the piece is sung on the final word, 'high,' after the 'tuneful voice' is sung in middle and low ranges. The type of figure on the word 'jarring' is similar to the configurations described in Chapter I by Zimmerman as Purcellian madrigalisms. The early attempts by the English (in this case Anglicized) composer to affect poetry seem closer to Renaissance tone painting traditions than the Baroque doctrine of affections. The doctrine of affections fully blossomed in England under Handel after tonality completely replaced modality in musical practice. In other words, the technique used by Draghi is one of imitating a word(s) rather than affecting the emotion behind the text.[43]

Another example of Draghi's descriptive imitation, found throughout the composition, is his setting of line seven, 'Arise, ye more than dead.' See Figure 8.

Figure 8

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Draghi's use of trumpets to introduce the opening lines of stanza III was somewhat innovative in England at that time. Lully had used trumpets in his scores, but trumpets as part of the English orchestra were still a novelty. Purcell is normally recognized as the first composer in England to include trumpets in his vocal works. Brennecke claims that Purcell's first use of trumpets was in a welcome ode in 1687, the year of Draghi's Cecilian ode. He wrote: "It appears that he Purcell and Draghi were about abreast in their use of an expanded accompanying orchestra."[44] In one of Draghi's ritonelli, the trumpets and violins play antiphonally. See Figure 9.

Figure 9

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Draghi correctly shifts to the affective key of C major for the ritornello and the duet that follows, in which: "The voices rush vigorously up and down the scale with the words, 'With shrills full of anger and mortal alarm.'"[45]

One final example illustrates some typical musical devices which prevailed in late seventeenth-century England. Figure 10 demonstrates that the doctrine of affections in 1687 was in its early stages of development, far behind Italy, and still influenced more by the tone painting of the previous age. See Figure 10.

Figure 10

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Draghi seems to paint each word or new idea regardless of the affective nature of the overall psychological meaning of the text. Whether Draghi adapted his compositional technique to London musical taste is difficult to say, but his use of an affective language does not appear to be equitable to his Italian training. Draghi's music fails to grasp both the cosmological concepts that Dryden so brilliantly set forth in stanza one and the affective nature of the middle stanzas.

Draghi's compositional weaknesses show up in his inability to develop thematic material into longer movements. Because of this, he significantly divides the opening and closing stanzas, bringing havoc upon Dryden's rhyme scheme. He divides lines 1-10 of the first stanza into five separate movements destroying the cosmological unity and the unique rhyme scheme Dryden created. Dryden, who believed poetry should dominate music, was probably distressed by the way Draghi splintered his cosmological order of the elements.

The Cecilian celebrations were suspended for the following two years because of the revolution that enthroned the protestant rulers, William and Mary, and sent the Catholic James II into exile.[46] In 1690 Thomas Shadwell, a Protestant, replaced Dryden, a Catholic, to collaborate with Robert King (music not extant). Samuel Wesley's fine ode was possibly set to music by William

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Norris around 1690.[47] In 1691, the patrons of Stationer's Hall heard another ode by Blow, this time in collaboration with Thomas D'Urfey. It was not until 1692, however, that the celebrations brought forth a work of distinction. The setting by Purcell of Brady's ode, thanks to the greatness of Purcell, is one of the foremost monuments of the English Cecilian tradition.

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## FOOTNOTES FOR CHAPTER II

[1]René Descartes, Compendium of Music, trans. by Walter Robert (Rome: American Institute of Musicology, 1961). Descartes wrote the Compendium in 1618 but it was not published until 1653, three years after his death. Descartes changed many of the opinions expressed in this early work, but the influence remained powerful in the Baroque period for those who attempted to classify musical affects and man's passions.

[2]Kathi Meyer-Baer, Music of the Spheres and the Dance of Death (Princeton: Princeton University Press, 1970), p. 16.

[3]Marjorie Nicolson, The Breaking of the Circle (Evanston, Ill.: Northwestern Press, 1950), p. 10.

[4]Boethius, "From the De Institione Musica," Source Readings in Music History, ed. Oliver Strunk, I (New York: W. W. Norton and Co., Inc., 1965), p. 79.

[5]Ibid.

[6]Meyer-Baer, p. 72.

[7]Ibid., p. 73.

[8]Ibid.

[9]Ibid., p. 74.

[10]Ibid.

[11]Ibid. p. 242.

[12]Flavius Cassiodorus, "From the Institutiones," Source Readings in Music History, ed. Oliver Strunk, I (New York: W. W. Norton and Co., Inc., 1965), p. 94.

[13]Isidore of Seville, "From the Etymologiarum," Source Readings in Music History, ed. Oliver Strunk, I (New York: W. W. Norton and Co., Inc., 1965), p. 94.

[14]Ibid., pp. 99-100.

[15]Meyer-Baer, p. 78.

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[16]Meyer-Baer quoting St. Thomas, Commentaria in libros Sententiarum, ed. Migne, in Summa, Vol. I, Ibid., p. 120.

[17]Unpublished mimeographed materials, University of Minnesota. See also Jacobi Leondienses, Speculum Musicae, ed. Roger Bragard, III (Rome: AIM, 1955).

[18]Handschin, Jacques, "Anselmi's Treatise on Music Annotated by Gafori,' MD, II (1948), p. 130.

[19]Joannis Tinctoris, "Proportionale Musica," Source Readings in Music History, ed. Oliver Strunk, II (New York: W. W. Norton and Co., Inc., 1965), p. 8.

[20]Clement Miller, "The Dodecachordon of Heinrich Glarean," Ph.D. dissertation, University of Michigan, (1950) p. 231.

[21]Ibid.

[22]Ercole Bottrigari, Il Desiderio, trans. by Carol MacClintock (Rome: American Institute of Musicology, MSD, 1962), p. 74.

[23]Robert Isherwood, Music in the Service of the King (Ithaca, N.Y.: Cornell University Press, 1973), pp. 22-23.

[24]Gustave Reese, Music in the Middle Ages (New York: W. W. Norton and Co., 1940), p. 58.

[25]Isherwood, p. 16.

[26]Ibid.

[27]Isherwood, p. 3, quoting Marsilio Ficino from, Paul Kristeller, The Philosophy of Marsilio Ficino, trans. by Virginia Conant (New York: Columbia University Press, 1943), p. 308.

[28]John Hollander, The Untuning of the Skies; Ideas in English Poetry, 1500-1700 (Princeton, N. J.: Princeton University Press, 1961), p. 12.

[29]D. P. Walker, "Ficino's Spiritus and Music," Annales Musicologiques, I (1953), pp. 141-143.

[30]Ibid. p. 135

[31]Isherwood discusses Ficino's influence of Baïf, Ibid., p. 29.

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[32]*Ibid*. p. 33.

[33]Eric Werner, "The Last Pythagorean Musician: Johannes Kepler," *Aspects of Medieval and Renaissance Music*, ed. Jan La Rue (New York: W. W. Norton and Co., Inc., 1966), p. 876.

[34]See Nicolson, pp. 108-109.

[35]Werner, p. 869.

[36]See Meyer-Baer, *Music of the Spheres*, pp. 193-202.

[37]Hollander, p. 238.

[38]Earl Wasserman, "Pope's 'Ode for Musick,'" *Journal of English Literary History* (1961), p. 167.

[39]*Ibid*.

[40]*Ibid*.

[41]Ernst Brennecke, "Dryden's Odes and Draghi's Music": *PMLA*, XLIX (1934), p. 2.

[42]All musical examples of Draghi's setting of Dryden's 1687 *Ode* are taken from Brennecke.

[43]Chapter IV includes a discussion of the doctrine of affections in relation to Handel's settings of Dryden's odes to St. Cecilia.

[44]Brennecke, p. 11.

[45]*Ibid*. p. 22.

[46]Maccubbin, p. 97.

[47]Maccubbin, on page 159 lists William Norris as the composer for Wesley's ode. On page 183 he claims there was no music written for the ode. On page 156 he notes that Wesley's grandson, also surnamed Samuel, made a setting of the ode.

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# CHAPTER III

## BRADY AND PURCELL

Hail! bright Cecilia, Hail! fill ev'ry heart
With love of thee and thy celestial art;
That thine and music's sacred love
May make the British forest prove
As famous as Dodona's vocal grove:
Hark! hark! each tree its silence breaks,
The box and fir to talk begin!
This in the sprightly violin,
That in the flute distinctly speaks!
'Twas sympathy their list'ning brethren drew,
When to the Thracian lyre with leafy wings they flew.

'Tis nature's voice; by all the moving wood
Of creatures understood:
The universal tongue to none
Of all her num'rous race unknown!
From her it learn'd the mighty art
To court the ear and strike the heart:
At once the passions to express and move;
We hear, and straight we grieve or hate, rejoice or love:
In unseen chains it does the fancy bind;
At once it charms the sense and captivates the mind.

Soul of the world! inspir'd by thee,
The jarring seeds of matter did agree,
Thou didst the scatter'd atoms bind,
Which, by the laws of true proportion join'd,
Made up of various parts one perfect harmony.
Thou tun'dst this world below, the spheres above,
Which in the heav'nly round to their own music move.

With that sublime celestial lay
Dare any earthly sounds compare?
If and earthly music dare,
The noble organ may.
From heav'n its wondrous notes were giv'n,
(Cecilia oft convers'd with heav'n,)
Some angel of the sacred chorus
Did with his breath the pipes inspire;
And of their notes above the just resemblance gave,
Brisk without lightness, without dulness grave.

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Wond'rous machine!
To thee the warbling lute,
Though us'd to conquest, must be forc'd to yield:
With thee unable to dispute,
The airy violin,
The lofty viol quit the field;
In vain they tune their speaking strings
To court the cruel fair, or praise victorious kings.
Whilst all thy consecrated lays
Are to more noble uses bent;
And ev'ry grateful note to heav'n repays
The melody it lent.

In vain the am'rous flute and soft guitar,
Jointly labour to inspire
Wanton heat and loose desire;
Whilst thy chaste airs to gently move
Seraphic flames and heavenly love.
The fife and all the harmony of war,
In vain attempt the passions to alarm,
Which thy commanding sounds compose and charm.
Let these among themselves contest,
Which can discharge its single duty best.
Thou summ'st their diff'ring graces up in one,
And art a consort of them all within thy self alone.

Hail! bright Cecilia, hail to thee!
Great patroness of us and harmony!
Who, whilst among the choir above
Thou dost thy former skill improve,
With rapture of delight dost see
Thy favourite art,
Make up a part
Of infinite felicity.
Hail! bright Cecilia, hail to thee!
Great patroness of us and harmony!

Text: Nicholas Brady

Music: Henry Purcell

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## MUSICO-POETIC RELATIONSHIPS IN THE SEVENTEENTH CENTURY

The late sixteenth-and early seventeenth- century scholars sought a way to restore the power of Ancient musical effects. Plato, their chief source of information, professed a belief in the perfect union of the sister arts which, to him meant: "the rhythm and harmony, follow the words and not the words these."[1] Plato taught that an equal union of melody and rhythm with poetry was the key to unlocking high moral standards within man. Although the axiom, to Plato's regret, was unpracticed by his contemporary Attics, the principle was highly praised in the sixteenth and seventeenth centuries by those who were persuaded that Ancient music had greater power to provoke man's passions than their own modern polyphony.

The academicians of the late sixteenth century who made an effort to restore the ancient powers of music were convinced that Plato's musico-poetic principle was fundamental to the ethos of musical affects. Plato's ideals were channeled to the academies of the sixteenth century through the early church fathers, the Medieval musical philosophers such as Boethius, Cassiodorus and Isidore of Seville, and Renaissance philosophers such as the fifteenth-century musical philosopher Marsillio

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Ficino (1433-1499). Ficino, a performing musician and musical theorist, wrote commentaries on Plato's musico-poetic theses[2] and more than any other musical philosopher, served as a link between Boethius et al., and those sixteenth century academies which were organized to revive Ancient musical effects. Ficino was convinced that affective musico-poetic compositions established music as the handmaiden of poetry rather than equal to poetry as Plato propagated. When such a relationship was adhered to, the results effected man's soul and led him to experience God through beauty ("divine splendor").

Ficino's musico-poetic ideals were expressed in practices in the sixteenth centuries by the Pleiade and Ronsard, Baïf's Academie de Poesie et de Musique and Bardi's Florentine Camarata. The latter two famous academies were created almost simultaneously. Music and poetry, for the most part, had been inseparable in Renaissance practice. When Renaissance scholars reflected upon the effect that Orpheus' music had upon nature, the power Timotheus held in his lyre to incite Alexander, and David's ability to soothe Saul, they knew something was missing in their contemporary manipulation of the sister arts. Phillips writes: "Speculation by the academicians inevitably led...to the conclusion that only in the exact union of words and music could the moral 'effects' described by classical and biblical authorities be achieved."[3]

The results of the French and Italian academies

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are well known through the music of Jacque Mauduit and Claude Le Jeune of the Baïf circle and the early attempts to revive Greek drama in Florence. Similar musico-poetic ideals were pronounced in England by Sir Philip Sidney in the sixteenth century. Thomas Campion, in the early seventeenth, whose "signal achievement," according to Zimmerman, "was that he wrote lyric poetry both quantitatively and qualitatively,"[4] set his poetry to monodies with lute accompaniments comparable in many aspects to the _musique mesuree_ of Claude Le Jeune and Baïf. Campion's ideals were expressed in the mid-seventeenth century by Nicolas Lanier and William and Henry Lawes. The Lawes brothers collaborated with the poet John Milton, but fell far short of his mastery in their attempts to effect emotional response through their speech-rhythm music. Manfred Bukofzer writes: "What the English composers Lawes, _et al_. shared with the Italians was merely the declamatory principle, not its affective application."[5] Milton would have disagreed with this criticism. He highly praised Lawes for his musical realizations of poetry in his poem, _Sonnet: For My Friend Mr. Henry Lawes_, dated February 9, 1645.

> Harry, whose tuneful and well-measured song
> First taught our English music how to span
> Words with just note and accent, not to scan
> With Midas' ears, committing short and long;
> Thy worth and skill exempts thee from the throng,
> With praise enough for envy to look wan;
> To after age thou shalt be writ the man
> That with smooth air couldst humor best our tongue.
> Thou honour'st Verse, and Verse must lend her wing

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> To honour thee, the priest of Phoebus' quire,
> That tun'st their happiest lines in hymn or story.
> Dante shall give Fame leave to set thee higher
> Than his Casella, whom he wooed to sing,
> Met in the milder shades of Purgatory.[6]

Nor do all modern critics agree with Bukofzer's critique of the music of Lawes and his contemporaries. Sigmund Spaeth claims: "...A modern estimate of Henry Lawes' music would be forced to admit its excellence."[7] Lawes fulfilled the philosophic precept of his time that music should follow the poetry 'with just note and accents.' If Bukofzer's complaint has any validity, it would be due to the inherent lack of inflection in the English language as compared to the affective inflection of the Italians. The imitation of Italian speech in declamatory style offered much greater emotional flexibility than could be expected of Milton's English speech which was relatively unemotional.

In 1673, Isaac Vossius, a belated spokesman for Platonic views of music's relationship to poetry in the late seventeenth century, wrote a treatise on the subject called De Poematum cantic et virebus rhythmi. According to Dean Tolle Mace, Vossius had a direct and lasting influence on contemporary poets and especially Dryden in regard to his St. Cecilia odes.[8]

Vossius predicated that Ancient music followed the exact rhythmus (foot) of poetry, and that this practice gave Ancient music its unique power over animate life. Rhythmus, defined by Vossius as the ordering of motion

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into comprehensible units of time, consisted of temporal forms and figures derived from classical feet. These forms and figures were conceived as actual images of the motions which the passions produced in the mind.[9] His basically Cartesian concept of the passions belonged to the seventeenth century, but the concept of establishing rhythm above harmony was behind the musical trends of his day. His desire to return to Classical feet in poetry was not even considered by Dryden who accepted rhythmic freedom for his own prosody but resented rhythmic freedom for the composer who set his poetry to music.

Dryden was the most prominent spokesman for literary polemics during the Augustan age. In his Preface to Albion and Albanus (1685) he showed opposition to the "senseless harmony" displayed in current musical productions.[10] With other critics of the day, he flayed the opera for its lack of attention to textual considerations, opposing the addition of symphonies and orchestral ritornelli to the productions. Dryden called music without words "no language at all" and, according to Mace, "saw the harmonious sweetness of music flowing into verse, dissolving sense into sound, and literally forcing poets to mind their rhymes instead of their thoughts."[11] Plato's criticism of the music of the Athenian culture was now proffered by Dryden ala Vossius. Dryden, in practice, went far beyond Vossius' ideals. Whereas Vossius argued for a direct dependency of aural sounds on rhythm, Dryden

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and his contemporaries believed that sound should, as Pope wrote, "seem an echo of the sense."[12]

Vossius, Dryden and others in the Augustan age who held to Ancient musico-poetic equality faced the same dilemma Milton did in his last years of life. Gretchen Finney writes:

> When Milton wrote Samson Agonistes (1671), neither the theory and practice of music nor speculation about music remained the same as when he was born. Modes had been replaced by "keys"; music and poetry existed as independent arts; rationalists had anatomized music and found it to be nothing but air, its purpose not to move but to entertain. The aims of the Camerata were all but forgotten. Milton himself disclaimed any need for music. But even here he revealed his feeling of kinship with the Italian humanists who, in their own way, had also depreciated old values of musical sound.[13]

By 1692, the year Purcell set Brady's Ode to St. Cecilia, music was no longer poetry's handmaiden. Purcell had developed techniques which according to Zimmerman, "show that, like Monteverdi, he was willing for his music to be poetry's servant but not its slave."[14]

The remainder of the chapter contains an analysis of the poetry of Brady's Ode and Purcell's musical setting in the light of the above discussion of musico-poetic relationships. The analysis procedure is outlined below.

Musico-Poetic Analysis Procedure

1. The rhyme scheme was determined.
2. The poem was scanned to determine stress or foot, meter and quantity.
3. The poetic rhythm and tempos were analyzed.

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4. A study was made of the poet's imagery.

Scansion[15]

Poetic content was analyzed. Stress is the most prominent acoustical element in the English language and most poetic analysis begin at that point. Traditional terminology and markings are used in the body of this study. Primary stresses are marked (-) and weak stresses with a dot (·). The foot within each line is: (iambic ·-) stress followed by a non stress, (anapestic ··-), (trochaic -·), (dactyl -··), (spondaic --), (pyrrhic ··) or (choriambic -··-).

The number of feet in a line indicates meter. Monometer has one foot, dimeter two, trimeter three, tetrameter four, pentameter five, hexameter six and septenary seven. A line of poetry, for example, might be iambic pentameter, that is five measures of iambic foot ·-/·-/·-/·-/·-.

The quantity or length of a syllable usually coincides with the stress of a syllable. A composer, faced with a syllable in which the length and stress conflict has a peculiar musical problem. The opening line of Purcell's 1683 <u>Ode</u> serves as an example of the problem and the composer's solution to it. See Chapter I, Figure 1. An example in Brady's ode in which stress and length fail to coincide is found in line seven of stanza II:

· - · - · - · - · -
At once the passions to express and move.

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The syllables sions and ex are longer than the stressed syllables which precede them; sions because of emotive interpretation, ex because of the combination of the vowel and consonant. See Figure 1 below for Purcell's solutions.

Figure 1

It seems appropriate in a musico-poetic analysis to note phrases in which composers deal with (or ignore) qualitative and quantitative tensions.

Rhyme Scheme

Rhymes are found at the beginning of lines (initial rhymes), within lines (internal rhymes) and at the end of lines (terminal rhymes). They are either pure, (for example, drew and flew) or slant, (such as, move and love). Alliteration and assonance are common rhyming techniques. Rhyme schemes are helpful in the analysis of the poetic structure and the musical superstructure. Euphonious rhymes are more melodic than slant rhymes. Finally, rhymes have heuristic qualities for both the poet and the composer of music.

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Poetic Rhythm

Poetic rhythm is the overall flow of a poetic line or stanza. Poets utilize several methods to govern tempos of poetic readings. A tempo is slower if it contains (1) an image or idea of slowness or rest, (2) difficult articulation (for example, the word express, See Figure 1), (3) successive stresses, (4) a predominance of long syllables, (5) caesuras, (6) a line in which one-syllable words predominate, and (7) an hiatus. Tempos are faster when they show none of the above characteristics and when a line contains (1) alliteration, (2) internal rhyme, (3) trisyllabic feet (dactyls and anapests), (4) a preponderance of words with more than one syllable and (5) lines containing words with feminine rhythms. The analysis of the 1692 Ode for St. Cecilia takes cognizance of the above poetic techniques and shows ways in which the composer responds to them.

Imagery

"Image", writes Babette Deutsch, is "representation of a particular thing with faithful and evocative detail...."[16] Imagery may be metaphorical and it may or may not be visual. It is the method by which a poet uses words to evoke ideas and emotions. The undergirding emotive and pictorial imagery of a poem results from a poet's inspiration which is then passed along to the composer. A composer's response to poetic imagery is im-

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portant to an understanding of the musico-poetic endeavors in this and the following chapters.

Content

Augustan poets consciously tried to make the 'sound seem an echo of the sense.' The content of a poem then should be analyzed in relation to inherent structural qualities. Composers of vocal compositions are, of course, integrally involved with the organization of sounds and their effect upon the textual meaning and emotive quality. The author's analysis of Brady's text and Purcell's music concentrates upon textual and musical interrelations.

Discussing musical analysis of Baroque works, Paul Henry Lang writes: "The counting of measures and the enumeration of modulations are as meaningless in this era as in the music of Schoenberg."[17] Productive musical analysis should, in the author's opinion, deal primarily with the aesthetic goals of a composer and the technique used to realize his objectives. In musico-poetic projects the role of the music must be studied side by side with the text. If any English-compositional tradition succeeds over all others, it includes the interdependence of English music and English poetry.

## BRADY'S ODE FOR ST. CECILIA'S DAY

Nicholas Brady (1659-1725), a divine and poet, wrote a Cecilian ode in 1692 which was to become immor-

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talized by Purcell's musical setting. The year was a busy one for Brady who, beside his duties as a pastor, wrote a tragedy entitled The Rape, or The innocent Imposters. Also in November of 1692 he preached at the funeral service for Thomas Shadwell, the poet of the Cecilian ode of 1690.[18] Brady also preached a sermon on St. Cecilia's Day, 1697, entitled "Church Music Vindicated", the same day Dryden's Alexander Feast was first presented. The composer was Jeremiah Clark (music not extant).[19] Brady's sermon emphasized the old doctrine of musica mundana which found in harmony an image of all that is good in the universe.

Robert Manson Myers proposes several criteria for evaluating musico-poetic odes which he gleaned from the writings of critics and poets of the late seventeenth and early eighteenth centuries. His list includes the following evaluative criteria.[20]

1. Odes should follow an historical or narrative form rather than a mythological one.
2. Odes should have metrical precision, exactness of numbers, rhymes and measures.
3. Odes which emphasize sentiment are superior to those which merely include imagery of pictorial representation.
4. Odes must appear in the lyrical style in which the sound seems an echo of the sense.
5. Odes should be impassioned and animated displaying the full force of the passions.

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6. Odes, to provide a good libretto, need diversity of mood and variety of measure.

7. Odes should feature simplicity in contrast to false refinements.

8. Odes should be easily adapted to a musical setting.

9. Odes must be readily adaptable to musical repetition, vocal polyphony, antiphony and sequence.

How then does Brady's Ode rate according to evaluation procedures of Augustan literary critics? Brady's Ode fails the first test. The Ode is neither historical nor narrative even though it follows Dryden's example in representing the creation of a world that is perfect. Dryden's creation compels the reader to 'listen' as the creation unfolds, Brady merely describes, without narrative impulse.

Scansion of the poetry was necessary to evaluate Brady's metrical precision, exactness of numbers, rhymes and measures. The following charts resulted from the author's scansion-analysis and include evaluation of the prosodic techniques used by Brady in his Ode.

Foot Chart

| Foot | Stanza I | II | III | IV | V | VI | Grand Chorus |
|---|---|---|---|---|---|---|---|
| iamb | 7 | 10 | 3 | 8 | 11 | 10 | 8 |
| anapest | | | | | | | |
| trochee | | | | | | | |
| choriamb and iamb | 4 | | 4 | 2 | 1 | 2 | 2 |
| Totals | 11 | 10 | 7 | 10 | 12 | 12 | 10 |

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Iambic foot dominates the poem and gives the reading a lilting quality lacking in variety. Purcell's handling of this weakness is discussed later in the musical analysis.

Meter Chart

| Meter | Stanza I | II | III | IV | V | VI | Grand Chorus | Totals |
|---|---|---|---|---|---|---|---|---|
| monometer | | | | | | | | |
| dimeter | | | | | | | 2 | 2 |
| trimeter | 3 | 1 | 2 | 2 | 3 | 1 | 2 | 14 |
| tetrameter | 5 | 3 | 1 | 7 | 5 | 5 | 4 | 30 |
| pentameter | 3 | 4 | 4 | | 2 | 5 | 2 | 20 |
| hexameter | | 1 | | 1 | 1 | | | 3 |
| septenery | | 1 | | | 1 | 1 | | 2 |
| Totals | 11 | 10 | 7 | 10 | 12 | 12 | 10 | 72 |

The meter shows more diversity than the foot chart. In music the composer usually constructs phrase structures that are less diverse than one finds here. Stanza two is particularly awkward with the short trimeter in the second line and the overlong hexameter and septenery in lines eight and ten. The same awkwardness appears in stanza five.

Rhyme Scheme Chart

| | I | II | III | IV | V | VI | Grand |
|---|---|---|---|---|---|---|---|
| 1 | a | f | i | j | d(s) | r(s) | i |
| 2 | a | f | i | k | p | n | i |
| 3 | b | q | h | k | q | n | b |
| 4 | b(s)* | g(s) | h(s) | j | p | b | b(s) |
| 5 | b(s) | a | i | l(s) | d | b(s) | i |
| 6 | c | a | b | w | q | u | a |
| 7 | d | b | b(s) | u | r | v | a |
| 8 | d | b | | d | r | v | i |
| 9 | c | h | | o | s | w | i |
| 10 | e | h | | | t | w | i |
| 11 | e | | | | s | x | |
| 12 | | | | | t | x(e) | |

*s= slant rhyme
e= eye rhyme

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The basic rhyme scheme is the couplet but with enough variation to maintain interest. The most interesting aspect of the scheme is the use of love, move and grove in stanza I, lines 3, 4, and 5 as slant rhymes (possibly merely eye rhymes). These and similar words are found also as rhyme endings in stanzas II, IV, VI and in the chorus--move and love in II, above and move in III, move and love again in VI and above and improve in the chorus. The extensive use of these and other slant rhymes noted on the above chart creates an awkwardness of melodic effect not found in either of Dryden's odes.

Brady's Ode begins with images of a forest in song. He speaks in the second stanza of passions to express and move, similar to Dryden's line, 'what passion cannot music raise and quell!' But while Dryden illucidates his statement in the four stanzas that follows, Brady merely lists several passions and continues a metaphoric description of creation. Lines 6 and 7 of stanza III make reference to the music of the spheres, 'which in the heav'nly round to their own music move.' Brady then asks, What earthly music can compare to the cosmological harmony? and answers, 'Wondrous machine'-the sacred organ. Brady knew Dryden's Song well and owes his use of the organ imagery to Dryden. The secular instruments are pitted against the sacred organ in the sixth stanza only to be overwhelmed by the instrument which 'art a consort of them

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them all within thyself along.' The Grand Chorus serves as a recapitulation, 'Hail! Bright Cecilia, hail to thee!/ Great patroness of us and harmony!' The poem, although filled with imagery and pictorial representation, fails to create the kinds of sentiment Meyers claimed were important.

Dryden was the master of the sound and sense principle of the Augustan age. One sees this in obvious verses from his 1687 Song such as 'The trumpets loud clangor', and 'the double double beat of the thund'ring drum.' One of Dryden's most famous examples of sound and sense is line 1 of his Ode on the Death of Mr. Purcell (1696): 'Mark how the Lark and linnet sing'[23] The two darker ah's connected to the (rks) and the word how with its aspirant (h) and dark vowel sing the larks song; the smaller linnet sings with the high placed (I) vowels tied to the (n) and (ng). A beautiful example wherein the sound echoes the sense. The lark's song is open, dark and gutteral; the linnet sings forward, closed, bright and nasal.

Brady, though aware of the sound and sense principle, was unable to sustain the ideal for more than a couple of words or a line at best. He achieves a majestic quality in his first line, keeping the tempo slowed by not allowing the poetry to fall into a pattern. The two lines, 'May make the British forest prove/ As famous as Dodona's vocal grove,' are particularly well written. Especially musical is 'Dodana's vocal grove' in which every consonant is voiced and every vowel dark and open. Similar word com-

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binations include; 'subline celestial lay,' 'noble organ may,' 'warbling lute,' and 'with leafy wings they flew.' These isolated phrases, compared to full stanzas from Dryden's earlier ode, clearly show why Brady's work is considered less than great. Dryden, in his 1687 Song, represents emotions (passions) of anger in stanza III by the 'shrill notes' of the trumpet, and the 'double beat of the thundering drum.' Grating consonants and shifting rhythm seem to echo the anger inherent in the verse. The fourth stanza enhances its 'soft sadness,' with images of a 'soft complaining flute,' of 'dying notes,' of 'woe of hopeless' and of a 'warbling lute.' The sentiment is echoed in the excessive sibilant sounds, the alliterated w and wh and is emphasized by the feminine endings of the two inner lines.

In Dryden's fourth stanza, the juxtaposition of iambic and trochaic meters heightens the 'jealous pangs' of the shrill violins. There is probably no better example in Augustan poetry than these stanzas to illustrate Pope's sound and sense dictum.

It has already been noted that Brady's poem lacks sentiment. Nor does it contain impassioned narrative. Brady, though he occasionally exemplified Dryden's 1687 Song, comes closer in character to Fishburn's style than to Dryden's highly affective manner. Maccubbin writes: "Dryden's sensibility is entirely lacking, except in Brady's use of the organ as a symbol of concordia discors

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subsuming the strife of the warlike flute."[24]

Dryden wrote his first ode to Cecilia in 1687, five years before Brady's attempt. No doubt Dryden influenced all of the poets who composed odes after him. His 1687 work set a high level of artistry for the celebrations. Unfortunately Brady's effort falls short of any proximity to Dryden's Song, and this is especially unfortunate in view of the musical setting that Purcell gave his text.

## A MUSICO-POETIC ANALYSIS OF ODE FOR ST. CECILIA"S DAY, 1692

Purcell wrote the opening symphony for two trumpets, two oboes, kettle drum, strings and continuo. The form is the same as Purcell's trio sonatas. The structure begins with an antiphonal scoring of the strings and the winds which according to Carse..."is quite on a level with his longer-lived Italian contemporary [Scarlatti]."[25] The ten measure introduction ending on the dominant in typical Baroque sonata form introduces a canzona. Purcell designates canzona for the fugal sections in six of his 1683 Sonatas in Three Parts, and in six of the 1697 Sonatas in Four Parts. The canzona for Purcell's Ode, with the subject and countersubject beginning together, is not unlike the technique he used in sonatas number four and nine (1683), and sonatas five and eight (1697). The St. Cecilia canzona was used the following year in Purcell's Birthday Ode for Queen Mary. The remaining movements of the symphony include an adagio for antiphonal strings and

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oboes, a fanfare allegro in three-eight time, a short expressive grave and a reprise of the tripla.

The seventeenth-century admixture of functional harmony with earlier practice is everywhere in Purcell's introduction. The following example, from the adagio movement, shows how Purcell's rich harmonic texture and sharp dissonances often resulted from this mixture of old and new practices. See Figure 2.

Figure 2

Measure seven contains a C-sharp and a C-natural in the same chord, the melodic movement controlling the harmonic result. A Neapolitan-sixth chord in measure 7, second beat, is an example of the process in which melodic lines eventually produced harmonic formulas in late seventeenth-century practice. Purcell's five-sectional sonata plan is integrally linked to the mood of the movements which follow.

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Stanza I

Brady uses heavy accents and frequent punctuation to add to the majesty of the opening invocation to Cecilia. The line has three poetic feet, a choriamb, an iamb and a choriamb. The choriamb, according to Zimmerman, is "the English foot par excellence." He writes: "This pattern [musical notation] is very frequently found in Purcell's music, and in one common form [musical notation]. becomes a florid mannerism."[26] The next four lines are iambic, but the sixth line, 'Hark! Hark! each tree its silence breaks,' contains a choriamb followed by two iambs. The next choriamb is found in the first foot of line eight, 'this is the sprightly violin.' Purcell divides the stanza into two movements beginning the second movement with the sixth line, the second line which begins with a choriambic foot.

Soli and Chorus: "Hail! Bright Cecilia"

The movement contains passages for strings, continuo and bass solo, strings, continuo and semi-chorus, strings, continuo and full chorus and short passages for two solos and continuo. Purcell was obviously composing a work based on concertato principles.

The movement is episodic in its formal structure. In the A section Purcell, responding to Brady's majestic choriamb 'Hail! bright Cecilia Hail,' dramatizes the word 'Hail' by placing it on the weak beat after an effective blank beat, a momentary silence which Holland calls, "a

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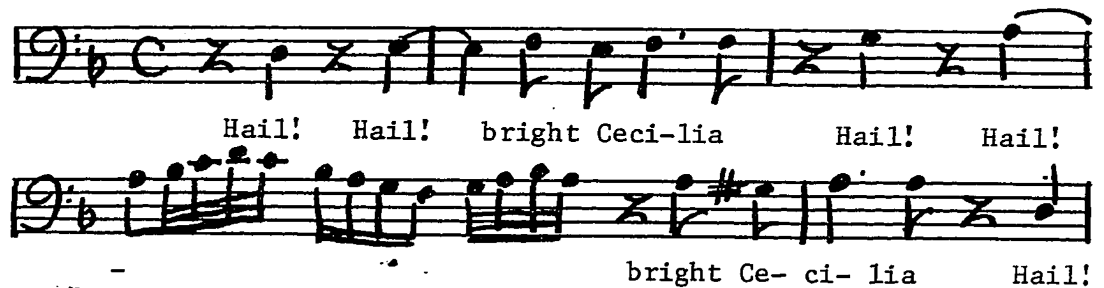
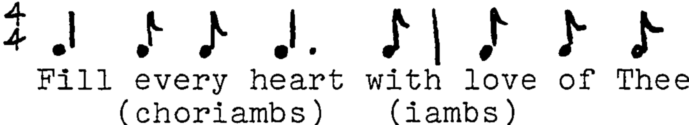
master-stroke of dramatic effect."[27] See Figure 3.

Figure 3




The bass soloist ornaments the word 'Hail' in measure four in typical Purcellian fashion. Zimmerman observes that Purcell generally follows a pattern of this kind in his melodic and rhythmic treatment of a line of poetry. He writes: "Rhythmically, he adhered strictly to prosodic meter for the beginning of each phrase, fashioning isometric motives whose recurrences impart real unity to the setting."[28] Purcell would then choose a word toward the ends of lines which "provided Purcell with the opportunity to combine illustrative with cadential functions as he composed fioriture for key words occurring at or near the ends of important musical phrases."[29] This principle is common throughout Purcell's musical setting of the Ode. The chorus reiterates the text sung by the bass minus the coloratura ornament.

The B section begins in the middle of line one. Purcell treats the choriamb and the iambic feet as follows.

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Concertato effects are achieved in the fugato section by giving the thematic material first to a semi-chorus and semi-orchestra (doubling the voices), secondly to a full chorus and full orchestra (doubling), thirdly, to the orchestra alone and finally to the full chorus and full orchestra (again doubling the voices).

The C section, in a contrasting mood to the previous section, begins with an alto and tenor duet singing, 'that thine and music's sacred love,' with a long contrapuntal fioritura on the syllable mu. The chorus sings the words 'may make the forest prove' and 'as famous as Dodona's vocal grove.' Soprano and Bass soloists repeat the text sung earlier by the alto and tenor. The full orchestra and chorus then enter in a repeat of the next poetic line before the orchestra alone brings the movement to an end. The final ritornello repeats the music sung by the chorus, forcing the listener to repeat the text in his mind, a technique particularly stunning in this ritornello.

Purcell displays a predilection for both modern and old fashioned musical practices in the movements. He employs the old motet technique of beginning each line of poetry with a new point of imitation. Because the melodic direction often outranks the functional harmonic progression, his music is filled with cross relations. Chords of the seventh, ninth and even eleventh result from the inner parts seeking individual melodic contours. On the other hand functional harmonies appear frequently, almost always

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at cadences, and concertato techniques are visible everywhere.

Purcell's response to Brady's text is correct from the standpoint of scansion and is affective in its expression of the sense of the text. His "madrigalisms" are effectively placed and affectively handled--not at all in the rather cliche way found in works by some of his contemporaries. For example, his treatment of 'music's sacred love' is beautiful in its dissonances and melodic figuration. See Figure 4.

Figure 4

The hammerstrokes on the words 'as famous,' repeated three times in three entries and again in the final ritornello, are nothing less than brilliant in their affective character.

<u>Duet (Soprano and Bass)</u>: "Hark! each Tree"

The duet is one of the two major movements for solo singers built on a ground bass. The six-measure ground

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repeats seven times in the first section (eleven including the repeat). Purcell's ground techniques advanced significantly compared to those he wrote in his 1683 Ode. In the second section of the movement, he modulates from the original A minor to C major, reiterates the ground in the new key three times for 'the sprightly violin,' modulates again to E minor for two variations and to G major and back to E minor for the next two repeats. The next section of the movement, beginning with 'Twas sympathy their list'-ning brethern drew,' uses an inverted version of the ground in E major-minor repeated three times before a fourth false-entrance serves as an harmonic means to return to the original ground in A minor.

The final two variations include one of Purcell's most imaginative displays of sounds echoing the sense of the poetry. Brady wrote an excellent example of sound and sense in his line, 'to the Thracian lyre with leafy wings they flew.' He established a fast tempo by a sequence of one and two syllable words. The successive 'breathy' consonants, t th th l w l f w th fl, create a whishing sound that complements the fast flying rhythms.

Purcell responds with a brilliant coloratura on the word 'flew,' surrounding it with vibrant dotted rhythms. The ground stops when the voices sing their final line. The violins and flutes fly through six measures of sixteenth notes played antiphonally. See Figures 5a and 5b.

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Figure 5a

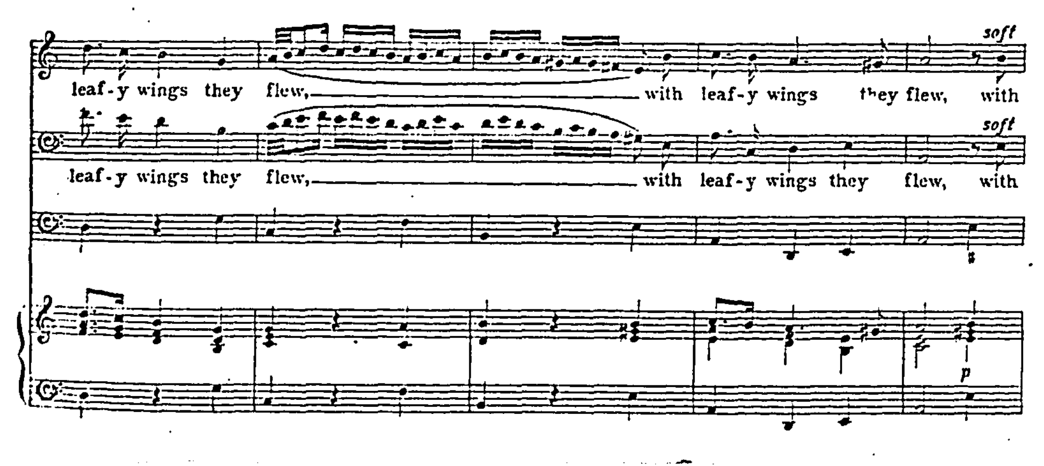


Figure 5b

Many aspects of Purcell's compositional techniques are obvious in the above duet. Purcell's ability to bring a text, even a mediocre one to life is especially notable. Zimmerman writes: "Purcell's word sense-- his feeling for

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aural poetry-- was so well developed as to catch not only the rhythms, stresses, and accentuations of the original poem in apt musical terms, but also their connotations."[30]

In the same duet, he enhances textual meanings through key awareness and harmonic dissonance. The silences before the word 'hark' enhance the normal usage of the expression. See Figure 6.

Figure 6

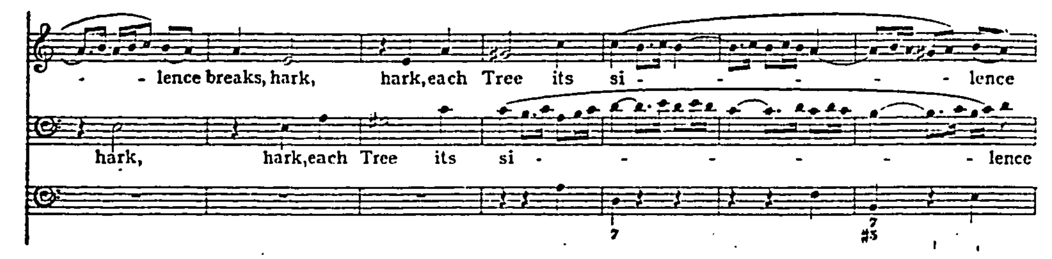
3/4

Hark! Hark each Tree

The similarity of Purcell's treatment of the choriambic foot in Figure 6 to the opening invocation of the stanza gives musical unity to Brady's structural intention.

Purcell uses a poignant harmonic treatment and affective madrigalism on the words 'silence breaking.' See Figure 7

Figure 7




For the text, 'the box and fir to talk,' a soprano and bass seem to converse repeating the words 'to talk' three times in conversational antiphony. The melody for

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the 'sprightly violin' is descriptive. The bass sings a 'madrigalism' while the violins play a 'sprightly' tune. See Figure 8.

Figure 8

The choriambic foot, 'this is the sprightly,' is treated conventionally, but the descriptive madrigalism creates an

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ingenious relief.

Stanza II

Brady provides imagery in the 'moving wood,' a reference to the playing of musical instruments which learned 'the mighty art' from 'natures' voice.' The stanza professes that music can 'court the ear and strike the heart' and control the passions that 'grieve or hate, rejoice or love.' Dryden, in his musica instrumentalis stanzas, was able to bring the individual passions into poetic relief; Brady relates that it is possible for the instruments to move man's passions but fails to exhibit any sound and sense emotive power. Whereas Dryden deals with sentiment as well as imagery, Brady deals only with imagery. The stanza contains five couplets of iambic feet of varying meter. The meter and rhyme scheme are: 5f, 3f; 4g, 4g(slant); 4a, 5a; 5b, 6b(slant); and 5h, 7h (Alexandrine).

Alto Solo: "Tis Nature's Voice"

Purcell is adept at setting iambic feet in either duple or triple meter. In this movement, which contains all of stanza II, he chooses duple meter. The movement is important to those interested in seventeenth-century musical practice for two reasons: (1) The ornaments were apparently written by Purcell himself--the movement according to Moteaux's November 1692 Gentleman's Journal, "was sung with incredible graces by Mr. Purcell himself;"[31]

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(2) The continuo part was in Purcell's own hand. A few examples will illustrate the intricate variety of ornaments Purcell expected his singers to improvise and execute. See Figures 9a and 9b.

Figure 9a

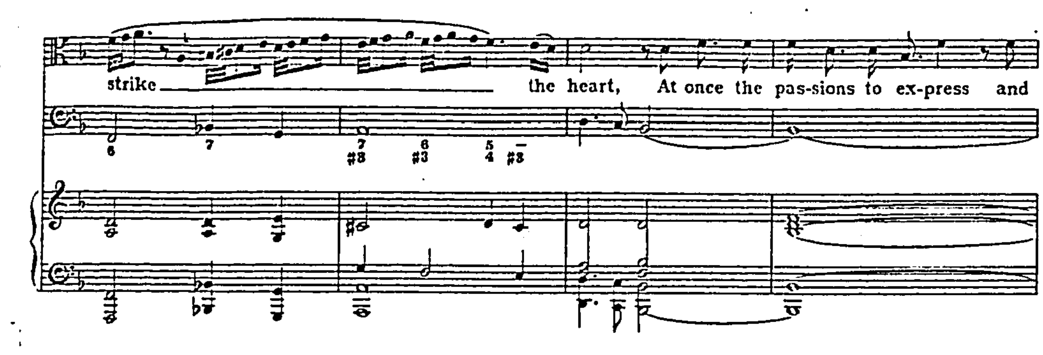
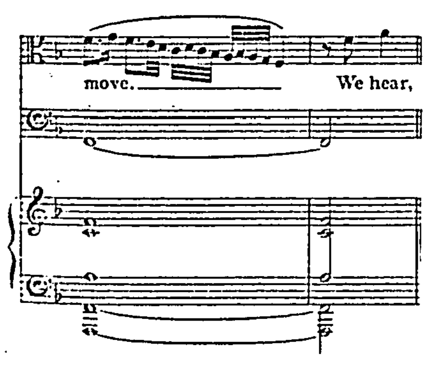



Figure 9b




Purcell's treatment of the final lines, 'at once it charms the sense and captivates the mind,' illustrates the interplay between voice and continuo. The use of rests on the word 'charms' creates an unusual affection, while the final fioritura provides for vocal display. See Figure 10.

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Figure 10

One final example shows the extent to which Purcell was willing to utilize dissonance to affect the meaning of a word. See Figure 11.

Figure 11

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Purcell has taken a mundane verse of poetry and through an imaginative setting has created a superb expression of man's passionate relationship to musical art.

Stanza III

Stanza III is an analogue to the creation, the 'jarring seeds of matter,' its 'scattered atoms' and 'true proportion joined in one perfect harmony,' further exhibit Brady's dependence upon Dryden for poetic ideas. The stanza alludes to the Ancient's concept of the music of the spheres 'which in their heav'nly round to their own music move.'

Notable in the scansion of the stanza is the choriambic feet in the beginning of lines one, three, five and seven. Purcell divides the stanza into two movements--lines one through five, performed by chorus, strings and continuo, and lines six and seven for soprano solo and chorus. The division logically follows Brady's punctuation.

Chorus: "Soul of the World"

Westrup writes:

> The ode contains one of Purcell's most majestic, most ingenious and most inspired choral movements: the chorus 'soul of the world.' These noble pages set the welkin singing. After a tremendous introduction in which the aspirations of humanity are heard above a prolonged pedal point [on B-flat] and the discord of nature's atoms is represented by an abrupt diminished seventh and tremolandos for the strings, the voices break into a brilliant fugal movement in which Purcell is the undisputed peer, as he is the obvious predecessor, of Handel.[32]

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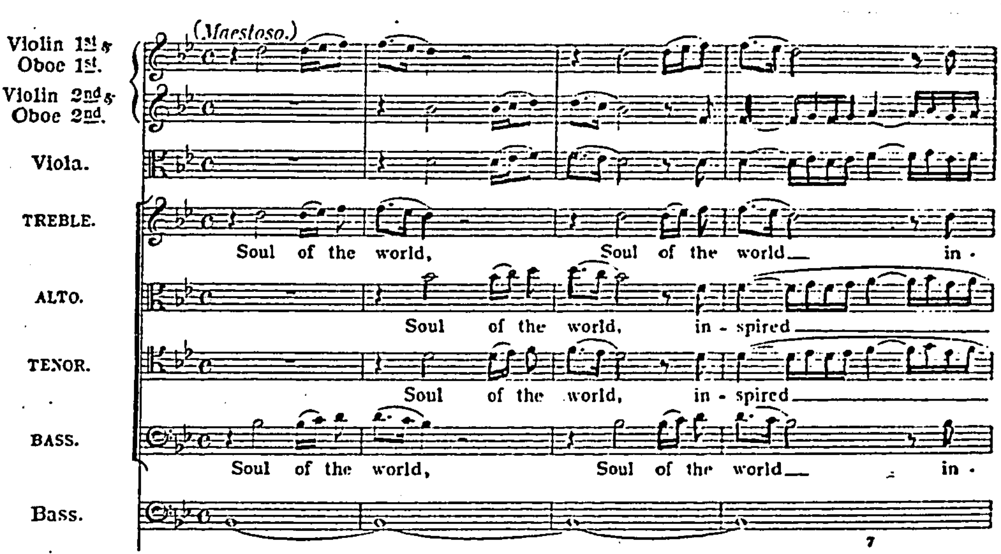
The short forty-seven measure choral setting never lacks in imagination. A silent beat again precedes the first word of the text, providing rhythmic drama for the opening choriambic phrase. See Figure 12

Figure 12




The jarring atoms are affected by repeating the trochaic words 'jarring, jarring seeds,' two times. A diminished chord accompanies the words during the first entrance and a major-minor seventh the second time the words occur. The strings and continuo highlight the 'jarring' effect by bowing a tremelo sic. throughout the passage. See Figure 13.

Purcell composed a fugato on the words, 'Thou didst the scatter'd atoms bind,' with coloratura on the first syllable of scatter'd. A homophonic chorus competes antiphonally with the orchestra for three measures before they join in an homogenous cadence on the words, 'of true

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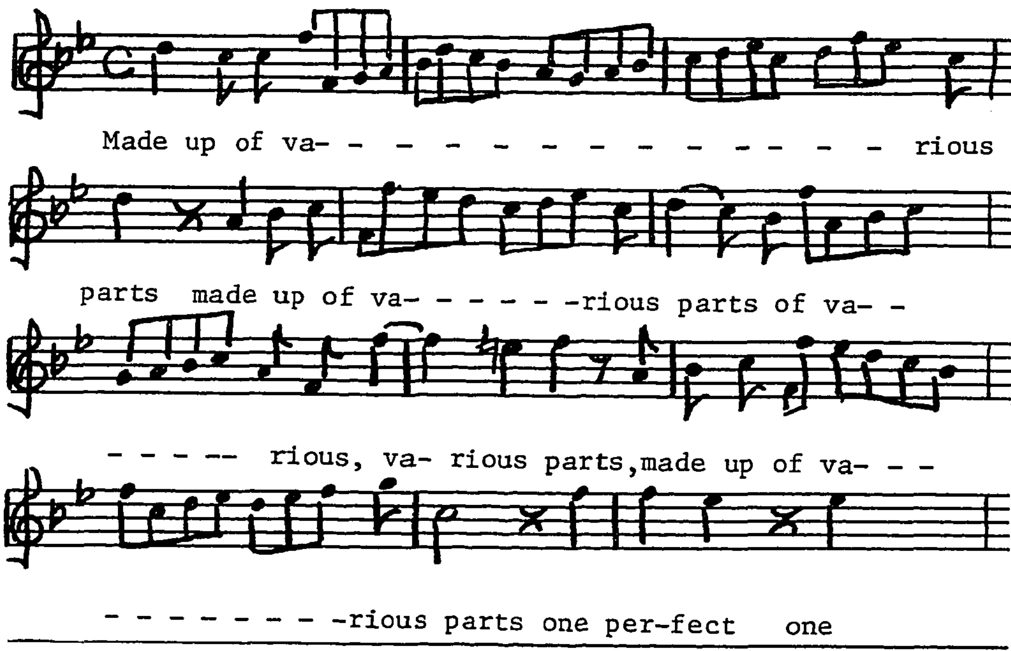
proportion join'd.'

Figure 13

A second fugato section begins with the words, 'made up of various parts.' Purcell's treatment of the word 'various' is an example of eye music. See Figure 14.

Figure 14

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Stimulated by the text, each four-note division differs from the other. Purcell concludes the movement with a three-measure dominant pedal point. The final word 'harmony' is sung on a tonic chord in root, fifth, third, root position, symbolizing 'one perfect harmony.'

Soprano Solo and Chorus: "Thou Tuns't the World."

The movement has three sections based on the same melodic and harmonic scheme. The first section is scored for two oboes and continuo, the second for soprano solo and continuo and the third for chorus, strings and continuo. Melodic movement receives precedence over harmonic progression creating strong dissonances, especially in the chorus movement. See Figure 15.

Figure 15

A 'long turning musical figure" represents the movement of the spheres.[33] See Figure 16.

Figure 16

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Stanza IV

Dryden's influence on Brady's poetic content is obvious in the stanza. Whereas Dryden wrote: 'But bright Cecilia rais'd the wonder high'r/ When to her vocal breath was giv'n,' Brady has an angel 'with his breath the pipes inspire.' The poem contains ten lines. Lines one through seven and line nine are iambic. Line eight contains a choriamb and two iambs. Line ten is mixed.

Brisk without lightness, without dulness grave.

Purcell deftly handles the poetic line. See Figure 17.

Figure 17

Brisk without lightness, without dulness grave.

Trio (Two Altos and Bass): "With that Subline Celestial Lay"

The fourth stanza is contained in this single movement for solo trio and continuo. Purcell's setting, in true Baroque fashion, strives for the greatest possible contrast between vocal and orchestral forces. Purcell never utilizes the same forces for any two movements in the whole work.

The trio divides into two sections. A slower ornamented first section emphasizes the noble characterization of the organ, the bass leaps down an octave on the 'wondrous notes from heaven' and Cecilia converses with heaven

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on an imitative phrase of iambs. The tempo changes for a brisk homophonic second section. Purcell affects the words 'with dulness grave' by writing strong dissonances and longer notes each time the phrase appears.

Stanza V

The organ, 'Wondrous machine,' outplays the lute, the violin and the viol, instruments which merely 'court the cruel fair' or 'praise victorious kings.' Nevertheless, the emphasis in this stanza is on the earthly instruments. The lute is warbling, as did Dryden's, the violin is airy, the lofty viol can't compete--only the organ is worthy of the 'melody' heaven lent.

Purcell divides the stanza into two movements--the second movement begins on line 5. Content-wise, the division used by Purcell is correct. The fact that the violin was meant to rhyme with machine, at best a slant rhyme, does little damage to the poet's original intention. The first line of the stanza is a choriamb, the following eleven lines are iambic.

<u>Bass Solo</u>: "Wondrous Machine"

The movement is scored for two oboes, continuo and bass solo. Built on a two-bar ground the movement is a rare example of Purcell's use of a da capo aria. Similar to the ground of the third movement it modulates freely, expanding the thematic and harmonic structural possibilities.

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Purcell responds to the opening choriamb in a most excellent way expanding the phrase by repeating the word 'wondrous.' See Figure 18.

Figure 18

Zimmerman writes: "Whereas Purcell seldom repeated parts of verses in his early songs, and then only in a rather wooden manner, in late settings such repetitions are the rule."[34] Another example of Purcell's use of this expansive technique is found on the repetition of the words 'must be forc'd,' which he repeats six times in a single phrase. See Figure 19.

Figure 19

Purcell's madrigalism on the word 'warbling' is conventional. See Figure 20.

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Figure 20

His phrase structure for the movement, however, is unique and imaginative. The two-bar ground has an implicit cadence on the first beat of each third measure. The composer simultaneously ends a phrase, played by the instruments, and begins a phrase in the solo voice. Beat one of measure five in Figure 18, for example, serves as both the end of one phrase and the baginning of another. In Figure 20 the harmonic cadence in beat one of the third measure coincides with the middle of the melodic phrase. The vocal phrase ends one beat before the cadence as a hocket.

In the B section, Purcell changes the ground from its strict form to modulate to G major and B minor, vefore returning to the original E minor and the repeat of the A section.

Alto Solo: "The Airy Violin"

"The Airy Violin," a motto aria scored for two violins, continuo and alto solo, contains the remainder of the fifth stanza. The aria, a Baroque binary form in

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C major, contains cross relations which give an affective sting to the phrase 'to court the cruel fair,' See Figure 21.

Figure 21

Stanza VI

Stanza VI continues the sentiments of the previous verse. The flute and the guitar are without honor and even 'the fife and all the harmony of war' fall beneath the sacred organ, 'the consort of them all.' Brady's imagery is outstanding when compared to the other stanzas. He uses images such as 'am'rous flute and soft quitar,' 'wanton heat,' 'loose desire,' 'chaste airs do gently move' (a nice product of sound and sense), 'seraphic flames' and 'diff'ring graces.'

Purcell divides the stanza into three movements, carefully considering the rhyme scheme and the content of each section. The first movement has more variety of poetic meter than any other one section of the ode. Line one is iambic, two and three are trochaic, line four contains a choriamb followed by two iambs. The other lines of the verse are iambic except for line 10 which contains a cho-

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riamb and three iambs.

Duet (Alto and Tenor): "In Vain the Am'rous Flute"

The soloists are accompanied by two flutes and continuo. It is generally accepted that the oboes and flutes were played by the same musicians during this period in England. At any rate they are not paired in any movement of Purcell's Ode. Purcell's ground from Dido's lament, composed c. 1689, appears in the first six measures of the introduction in the key of A minor instead of the original G minor.

Purcell manages the text in a routine manner, beginning each line with adherence to the prosody. He expands the line by composing a descriptive fioritura on the most important word of the phrase or by repeating the prominent word. Examples below show Brady's scansion and Purcell's rhythmic realizations of two of the phrases. See Figures 22a and 22b.

Figure 22a

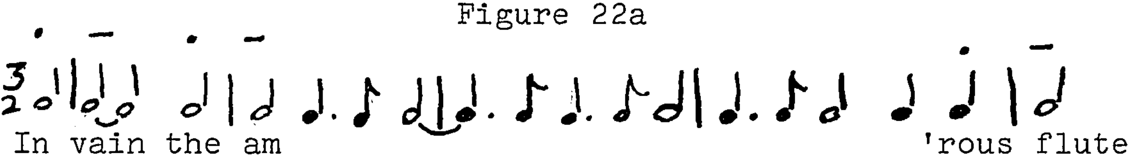


Figure 22b

Notice the choriambic foot, 'whilst thy chaste airs,' followed by four iambic feet. Purcell as he often does, greatly expands the original poetic line, in this case

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from a trimeter to a pentameter. The form is a Baroque binary with an instrumental ritornello before and after the two vocal sections.

<u>Alto Solo</u>: "The Fife and All the Harmony of War"

Purcell employs the trumpets, kettledrums and continuo for the opening fanfare of seven measures of tonic harmony. The movement is in the trumpet key of D major. The form is binary but without a complete repetition of the A and B sections. Harmonically interesting are two phrygian cadences in the B section. See Figures 23 a and b.

Figure 23a

Figure 23b

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Duet (two Basses): "Let These Among Themselves Contest."

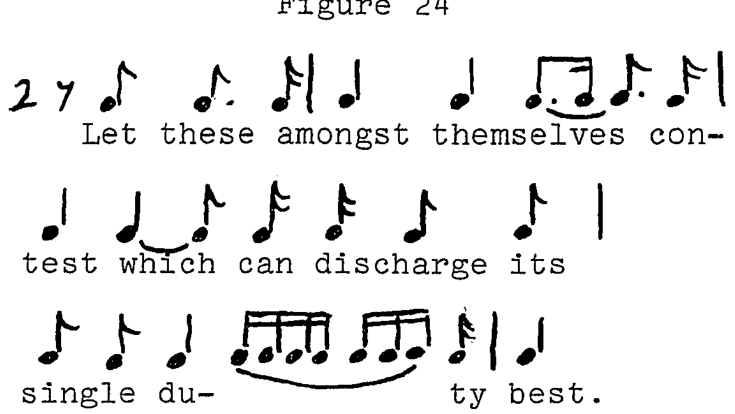
The final four lines of the sixth stanza are written for two bass soloists and continuo. Purcell has chosen a binary form for this setting. The first two lines illustrate Purcell's creative application of poetic scansion and melodic extension through madrigalisms. The first line is iambic tetrameter; the second a choriambic foot followed by three iambs.

Let These amongst themselves contest

which can discharge its single duty best.

See Purcell's rhythmic realization in Figure 24.

Figure 24




In his interpretation of the prosody Purcell avoids heavy downbeats, literally destroying a feeling of regular pulses. This is not an unusual technique in the works of Purcell. Zimmerman writes: "The subtle technique involving tied-over weak accents occurs throughout Purcell's later songs..."[35] He achieves the same effect when he places a rest on what would ordinarily be the strong beat of the measure. See the opening phrase of the Ode (the beginning of the chorus Soul of the World) and the first

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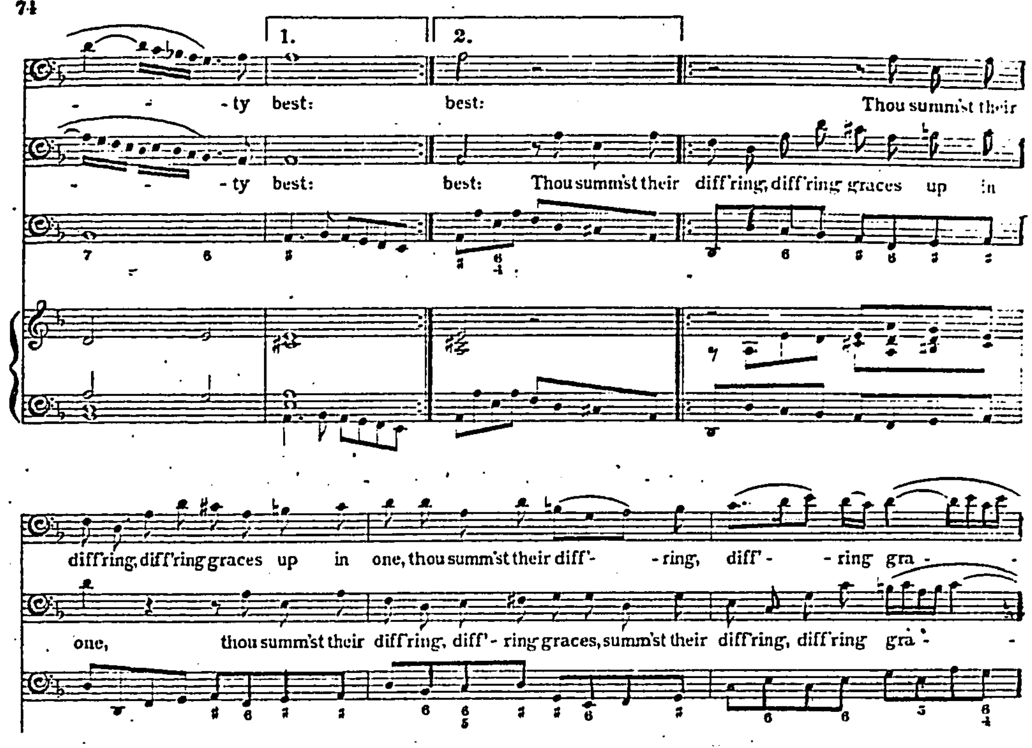
section of the final chorus for just two examples.

Purcell also liked to interweave intricate rhythmic coloratura sections with syllabic sections in strict imitation. The coloratura in this movement is followed by a succession of flowing iambic eighth notes. See Figure 25.

Figure 25




Grand Chorus

Brady's grand chorus returns to the mood of the initial invocation of the Ode, resulting in a circular harmonious form, suitable to a theme based on musica mundana. In the final chorus, Brady reiterates Cecilia's prestigeous place in music, praising the uplifting capabilities of sacred music--ironically in a secular setting

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and celebration.

Grand Chorus: "Hail Bright Cecilia"

It is interesting that Brady began stanzas I, III, V and the grand chorus with the 'foot par excellence,' the choriamb. Purcell responds by creating his most dramatic settings for those movements. It seems the poetic content in each of these sections warrants greater majestic treatment than the other verses. The highpoints of the text are 'Hail! Bright Cecilia,' the Creation analogue, 'Soul of the world,' the obeisance to the 'Wondrous machine' and the grand chorus which praises Cecilia's accomplishments as patroness of music.

The grand chorus has three musical sections. Section A is written for chorus and full orchestra with a Handelian-like fanfare; B is a double fugue whose theme, reminiscent of the well-known chorale melody, "Ye Watcher's and Ye Holy Ones" (Lasst uns erfreuen), sounds in the bass in augmentation; and section C is written for a solo quartet and continuo for concertato relief. The da capo ends after the first section is repeated.

This movement, more advanced in its use of functional harmony than some of the other movements, lacks that wonderful mixture which results from the modal-tonal struggle found in much of the music of Purcell's other movements. Nevertheless it is a fitting finale for this outstanding musical setting by the great English master.

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Purcell's fine compositional techniques, his brilliant prosody, fugal writing unsurpassed by any contemporary, and his ability to echo the sense of the text through general figuration and symbolic elaboration are all encompassed in this great Cecilian musical portrayal.

## CECILIAN ODES AFTER 1692

Until 1697, no outstanding work resulted from the St. Cecilia Day commissions by the Society of Music. Dryden wrote the famous Alexander's Feast in 1697 with music by Jeremiah Clark (music not extant). This great Cecilian ode was set in a greatly revised form in 1711 by Thomas Clayton (music not extant). It wasn't until Handel's setting in 1736 that the ode received memorable attire. Handel's composition, along with his setting of Dryden's 1687 Ode, are the two notable Cecilian works of the eighteenth century. Below is a listing of the composers and poets who composed works for St. Cecilia's Day celebrations from 1692 until 1739.

| Year | Composer | Poet | Music Surviving |
|---|---|---|---|
| 1693 | Godfrey Finger | Theophilus Parsons | no |
| 1693 | Daniel Purcell | Thomas Yalden | no |
| 1694(?) | Francis Picket | Anonymous | duet |
| 1695 | John Blow | Peter Motteux | yes |
| 1696 | Nicola Matteis | Anonymous | no |
| 1697 | Jeremiah Clark | John Dryden | no |

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| | | | |
|---|---|---|---|
| 1698 | Daniel Purcell | Samuel Wesley (revised) | yes |
| 1699 | Daniel Purcell | Joseph Addison | no |
| Before 1700 | John Blow | Anonymous | yes |
| 1700 | John Blow | Thomas D'Urfey | yes |
| 1701(?) | Vaughan Richardson | Anonymous | yes |
| 1701 | John Eccles | William Congreve | yes |
| c. 1702-1715 | George Holmes | Anonymous | no |
| 1704 | Henry Hall | Anonymous | no |
| 1705 | Excell (John Eccles?) | Anonymous | yes |
| c. 1702-1714 | Anonymous | Anonymous | yes |
| c. 1702-1714 | Anonymous | Anonymous | yes |
| c. 1702-1714 | W. Davis | Anonymous | yes |
| 1708-1713 | no composer until 1759 | Alexander Pope | |
| 1711 | Thomas Clayton | Alexander's Feast revised by John Hughes | no |
| 1715 | George Holmes | Anonymous | yes |
| 1717 | William Babell | Anonymous | no |
| 1723 | John Pepusch | Anonymous | yes |
| ? | Thomas Roseingrave 1690-1766 | Anonymous | no |

Maccubbin writes: "After 1723 the meetings became less regular, perhaps because of the success of Handel and Bononcini with operas and because of a general trend towards the oratorio."[37] Those works he lists include:

| | | | |
|---|---|---|---|
| 1730 | Maurice Greene | Alexander Pope (1730) revision of earlier ode | ? |
| 1736 | George F. Handel | John Dryden (1697) | yes |
| 1738 | William Boyce | Rev. Vidal | ? |

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| | | | |
|---|---|---|---|
| 1739 | George F. Handel | John Dryden (1687) | yes |
| 1739 | William Boyce | John Lockman | ? |

Chapter IV discusses the Handelian setting of Dryden's Song for St. Cecilia's Day with an emphasis on the doctrine of affections as expressed in Dryden's poetry and displayed in Handel's music. Other musico-poetic factors are considered in a discussion of Handel's Alexander's Feast.

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FOOTNOTES FOR CHAPTER III

[1]Plato, "From the Republic," Source Readings in Music History, ed. by Oliver Strunk, II (New York, W. W. Norton and Co., Ltd., 1965), p. 7.

[2]Gustave Reese, Music in the Renaissance (New York: W. W. Norton and Co., Inc., 1954), p. 180.

[3]James Phillips, Music and Literature in the Seventeenth and Eighteenth Centuries (Los Angeles: William Andrew Clark Memorial Library, University of California, 1953), p. 4.

[4]Franklin Zimmerman, "Sound and Sense in Purcell's Single Songs", with Vincent Duckles, Words to Music: Papers on Seventeenth Century Song (Los Angeles: William Andrew Clark Memorial Library, Universiry of California, 1967), p. 48.

[5]Manfred Bukofzer, Music in the Baroque Era (New York: W. W. Norton and Co., Inc., 1947), p. 184.

[6]Sigmund Spaeth, Milton's Knowledge of Music (Ann Arbor: The University of Michigan Press, 1963), p. 124.

[7]Ibid. p. 127.

[8]Dean Tolle Mace, "Musical Humanism, the Doctrine of Rhythmus, and the Saint Cecilia Odes of Dryden," Journal of the Warburg and Courtauld Institute, XXVII (1964), p. 259.

[9]Ibid. p. 262.

[10]Ibid. p. 259.

[11]Ibid.

[12]Quoted in Zimmerman, "Sound and Sense," p. 63.

[13]Gretchen Finney, Musical Backgrounds for English Literature: 1580-1650 (New Brunswick, N. J. Rutgers University Press, 1962), p. 237.

[14]Zimmerman, p. 55.

[15]Scansion techniques used in this chapter are largely

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from Karl Shapiro and Robert Beum, A Prosody Handbook (New York: Harper and Row, Pub., 1965).

[16]Babette Deutsch, Poetry Handbook (New York: Grosset and Dunlap, 1957), p. 62.

[17]Paul Henry Lang, "Musical Thought of the Baroque: The Doctrine of Temperaments and Affections," Twentieth Century Views of Music History, ed. William Hays (New York: 1972), p. 202.

[18]The Dictionary of National Biography, ed. by Leslie Stephen, II (London: Oxford University Press, 1917), p. 1100.

[19]Nicholas Brady, "Church Music Vindicated," 1697, and Sampson Eastwich, "The Usefulness of Church Music," 1695, Two St. Cecilia's Day Sermons (1696-1697), with introduction by James E. Phillips, Jr., Augustan Reprint Society, XLIX (1955).

[20]Ibid. p. 413.

[21]Robert Maccubbin, "A Critical Study of Odes for St. Cecilia's Day, 1683-1697" (unpublished Ph.D. dissertation, University of Illinois, 1969), p. 90.

[22]Ibid. p. 99.

[23]Mark Van Doren, John Dryden, A Study of His Poetry, third ed. (New York: Henry Holt and Co., 1946), p. 200.

[24]Maccubbin, Ibid.

[25]Adam Carse, The History of Orchestration (New York: Dover Publications, Inc., 1964), p. 99.

[26]Zimmerman, p. 67.

[27]Keith Holland, Henry Purcell: The English Musical Tradition (London: G. Bell and Sons Ltd., 1932), p. 164.

[28]Zimmerman, p. 71.

[29]Ibid.

[30]Ibid., p. 63.

[31]William Henry Husk, An Account of the Musical Celebrations on St. Cecilia's Day in the Sixteenth, Seventeenth and Eighteenth Centuries (London: Bell and Daldy, 1857), p. 30.

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[32]Jack Westrup, Purcell, rev. ed. (London: J. M. Dent and Sons, Ltd., 1968), p. 191.

[33]Zimmerman, p. 62.

[34]Ibid., p. 55.

[35]Ibid., p. 65.

[36]The author is indebted primarily to Maccubbin for this list of poets and composers, p. 159-160. Husk includes a list in his book but Maccubbin's list is more comprehensive.

[37]Maccubbin, p. 155.

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# CHAPTER IV

# DRYDEN AND HANDEL

## INTRODUCTION- THE DOCTRINE OF AFFECTIONS

Affects or Affections, according to Zimmerman, are "musical counterparts of passion on active emotions."[1] Musicians, poets and painters developed affective devices in the seventeenth century which became conventionalized in the eighteenth century.

Poets composed rhythms "with the degree of agitation proper to each of the passions."[2] Heightened emotions required a faster pace linked with disjunct meters; gentleness required slower tempos and smoother rhythms. By 1680, painters led by Charles Le Brun and Poussin, produced a complete affective system for visual representations of emotions. As early as 1648, Le Brun had made the study of expression a major requirement at his French academy of painting.[3] Musicians, in turn, attempted to develop a musical language comparable to rhetoric and the visual arts by relating definite symbolic musical configurations to specific passions.

According to Maccubbin, Dryden's 1687 Song for St. Cecilia's Day was the first Cecilian ode in which passions were expressed or affected "into distinct, sharply con-

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trasted stanzas, or musical movements."[4] Hollander concludes that when Dryden asked the question 'what passion cannot music raise and quell?' he invoked "the old tradition of rhetorical, affective music which in the seventeenth century began to replace older established notions of music in general as a metaphor for cosmological order."[5]

The 'old tradition' to which Hollander refers can be traced back to the Ancients and Plato in particular. Plato taught that music had theurgic powers over man's passions, claiming it could erase discord from the soul, restore a state of peace and elevate man's moral beliefs. In the Republic, Plato advised against the use of certain musical modes because of their deleterious effects. He wrote:

> "What then, are the dirge-like harmonies? Tell me for you are a musician." "The Mixolydian" he said, "and the intense Lydian, and others similar to them." "These then," said I, "We must do away with." Further in the essay Plato asks; "What then are the soft and convivial harmonies?" "These are certain Ionian and Lydian ones that are called relaxed."[6]

The dirge-like and soft, convivial harmonies according to Plato have injurious moral results. Plato, therefore, only allowed the peace-making Dorian and the courageous Phrygian modes in his 'perfect city.' Reference to modal affections plays an important role in Dryden's Alexander's Feast, his second ode to St. Cecilia written in 1697.

Plato's affective concepts and the Pythagorean mythological powers of music were channeled to the Renaissance by a route similar to that of the music of the

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spheres outlined in Chapter II. Ercole Bottrigari is representative of writers from the late sixteenth century on musical effects. In his Il Desiderio 1594, he cites several effects of music on man. He discusses the medical effect on those bitten by tarantulas and the Ancient affective myths including "the sirens of Amphion, of Marsyas, of Arion, of Apollo, of the Muses and Orpheus, and still others who were able to move the minds of their listeners to various and divers actions according to the diversity of the style and mode, and particularly with enharmonic music which... is not known in the present century."[7]

Bottrigari lists other musical powers held by the Greeks. He wrote: "With music they induced tears, laughter, fury, and taking up arms not only against the enemy but in civil wars; and what is more, they made the people obey the magistrates and superiors when there was disorder and rebellion."[8]

Was it any wonder that the scholars of the late sixteenth and early seventeenth century sought for a renewal of Ancient musical principles? Music according to Bottrigari could "move souls to love, particularly in women; to whom for this reason it is usual to make serenades."[9] He ends this section of his discourse with a discussion of the "devotion and fervor that music arouses in the souls of men during the celebrations of divine office"[10] and includes specific effects: the trumpet and the drum for war, which even fills horses 'with fervor;' the 'wine-

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bibbing song' for overdrinking; and the 'crazy songs' to relieve tedium and lessen fatigue. He further claims that 'music has great effect not only on men but also on irrational animals."[11]

The philosophic writings of Descartes served as a catalyst for the doctrine of affections in the Baroque period. When Descartes stated that music operated directly on man's passions without cognizance of man's intellect, he brilliantly grasped the implications of cerebral hemispheric independence without the scientific facts known today about the musical part of the brain.

Descartes began his quest for knowledge by resolving to doubt all existing knowledge.[12] Through intuitive investigations into human nature he concluded that man's body, like everything in the 'harmonious universe,' is a mechanical construction similar to the workings of the insides of a watch. Consequently he determined that man could be affected emotionally without rational influence. His concept that man is a mechanism, created with predictable moving parts which God set in motion, led him to conclude that all outside stimuli and emotional responses could be systematically classified. Hence in his Compendium Musicae published in 1653 (but written much earlier), Descartes: (1) presented a systematic classification of musical affects; (2) calculated the degrees of the scale including semitones; and (3) suggested that correlations exist between man's emotions and each interval of the

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scale.[13]

After Descartes, supernatural and occult explanations of the world and the universe ceased to be adequate for most of the western intellectual world. The universe came to be regarded as a great machine and man a reflection of it. The macro-microcosmic relationship was retained but with a new mathematical understanding of that relationship. Man's passions were under mechanistic and mathematical scrutiny. Descartes' writings on The Passions of the Soul opened the door to modern psychology.[14]

The general acceptance and/or influence of Cartesian philosophy caused a shift in the Baroque period from music being integrally linked to poetry to a greater acceptance of textless music. Music without a text, according to the new psychological theses,could effect man's passions because it was not necessary to involve the intellect in the emotional response to a musical stimulus. The voice was merely another instrument and textless music was considered the highest form of rhetoric.[15] To the French rationalists, music operated directly upon human feelings while language appealed primarily to human reason.

Despite Descartes, Marin Mersenne and other French philosophers who sanctioned textless music, the combination of poetry and music remained the most important musical convention in the Baroque, especially in England, well into the eighteenth century. James Harris, writing in

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1744 on the doctrine of musical affections called the combination of music and poetry a double force.[16] In his Three Treatises of 1744 he wrote:

> It is first to be observed, that there are various Affections, which may be raised by the power of Music. There are Sounds to make us chearful, or sad: martial, or tender; and so of almost every other Affection, which we feel. It is also further observable, that there is a reciprocal Operation between our Affections, and our Ideas; so that, by a sort of natural Sympathy certain Ideas necessarily tend to raise in us certain Affections; and those Affections, by a sort of Counter- Operation, to raise the same Ideas...It will follow, that whatever happens to be the Affection or Disposition of mind, which ought naturally to result from the Genius of any Poem, the same probably it will be in the Power of some Species of Music to excite... The ideas therefore of Poetry must needs make the most sensible Impression, when the Affections, peculiar to them, are already excited by the Music. For here a double Force is made cooperate to one End.[17]

Harris' double force is found in stanza VII of Dryden's 1687 Ode in which he wrote, 'But bright Cecilia raised the wonder heigh'r:/ When to her organ vocal breath was giv'n.' Phillips observes that the 'vocal breath' refers not to the air that sounded the organ but to the combination of words with organ tones.[18] Dryden reiterates the same ideal in his 1697 Ode: 'At last, divine Cecilia came,/ Inventress of the vocal frame.' Music plus poetry expressed a higher art form than that of Timotheus whose powerful music was produced only on a lyre.

The Baroque musician's preoccupation with the doctrine of affections was expressed by Johann Mattheson as quoted by Bertrand Bronson: "It is the ultimate aim of

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music, by means of the naked tones and their rhythms, to excite all passions as successfully as the best orator."[19] The doctrine of affections was an attempt to get "the passions out where men can look at them."[20]

According to North (c. 1726), music during his lifetime had a twofold purpose. He wrote:

> In order to find a criterion of Good Musick wee must...look into Nature itself, and the truth of things. Musick hath 2 ends. First to please the sence, and that is done by the pure Dulcor of Harmony which is found chiefly in the elder musick... And secondly to move the affections, or excite passion; and that done by measures of time joyned with the former.[21]

The Cartesian theories, which served as an impetus for the doctrine of affections, proposed that passions could be appealed to directly without rational influence. In musical practice, the affections were treated symbolically and allegorically and bound to an intellectual bias.[22] Musico-poetic creations, understood in light of the meaning of the text (intellectual), were listened to "through the mind's ears" (symbolically).[23] The process was similar to the one expounded by Thomas Morley in 1597:

> If the subject be light you must cause your music to go in motions which carry with them a celerity or quickness of time...; if it be lamentable the notes must go in slow and heavy motions... Moreover, you must have a care that when your matter signifieth 'ascending,' 'high,' 'heaven,' and such like you make your music ascend; and... where your ditty speaketh of 'descending,' 'lowness,' 'depth,' 'hell,' and other such you must make your music descend; for as it will be thought a great absurdity to talk of heaven and point down-

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> wards to the earth, so it will be counted great incongruity if a musician upon the words 'He ascended into heaven' should cause his music descend...[24]

Morley's effects were descriptive or imitative of the words; Baroque composers attempted to represent, in musical symbols, the emotional meaning of the words. In other words, the Baroque emphasized in its musical affections what Bronson calls "states of being, emotional states, like sadness, as distinct from verbal notions or ideas."[25] Word descriptions in the works of Draghi and Purcell, analyzed in the three previous chapters, have already been discussed. Zimmerman's reason for describing florid techniques as madrigalisms becomes evident in light of Morley's statement. Handel's Cecilian works disclose the same dichotomy between theory and practice as will be seen later in the chapter.

The broad aim to follow nature and human nature in Baroque music involved the determination of specific musical stimuli which elicites particular passions. In North's essay, Of Composition in Generall, he discusses passions and the musical means to excite them. Below is a partial illustrative list from North's Essay.[26] North claimed that "Utterances of extream pain, torture or fright in any creature can never be represented for they are always the worst of discord."[27]

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| The Passion | The Affective Musical Character |
|---|---|
| joy, admiration or triumph | major key |
| sorrow, laments | minor key |
| war | major key, trumpets and kettledrums |
| grief | minor key or key with more flats |
| extreme joy and happiness | sharp keys imitating trumpets and merry songs |
| fear and suspicion | tremolo |
| walking about full of concern | Andante |

Recent musicological studies have resulted in comprehensive lists of affective devices utilized by composers in Baroque-compositional practice. These lists include the affects of each musical interval, affective use of ornaments, tessitura as a means of affective expression, the affective character of consonants and dissonances, harmonic interval, modes and keys, tempo, meter and rhythm and the affective character of each individual instrument.[28] Various affective characters are referred to in the study of the musical settings of the odes discussed in this chapter.

Two points must be kept in mind in the analysis of Baroque compositions from the standpoint of the doctrine of affections. First, musical composition, if it is to be unified, should contain only one affection for each section or movement, or, in the case of instrumental music, one affection for the entire composition. Secondly, Baroque composers seldom adhered strictly to a monothematic

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character in practice even though to do so was accepted theoretically.[29] Certainly Dryden was fully aware of this concept in the organization of his musical libretti for 1687 and 1697, but it wasn't until Handel's compositions that affective musical settings were created that could be deemed worthy of the texts.

By the time the Baroque reached its zenith with Handel as its leading composer in England, the difference between descriptive and affective (expressive) techniques in English music had been clearly delineated. Charles Avison in his Essay on Musical Expression (1753) differentiated between the two concepts as they were understood during Handel's English period. He wrote:

> The gradual rising or falling of the Notes in a long Succession, is often used to denote Ascent or Descent, broken Intervals, to denote an interrupted Motion, a number of quick Divisions, to describe Swiftness or Flying, Sounds resembling Laughter, to describe Laughter; with a number of other Contrivances of a parallel kind, which it is needless here to mention. Now all these I should chuse to call Imitation, rather than Expression; because it seems to me, that their Tendency is rather to fix the Hearers Attention on the Similitude between the Sounds and the things which they describe, and thereby to excite a reflex Act of the Understanding, than to affect the heart and raise the Passions of the Soul...[30]

Avison proposed that musical affections extend beyond verbal notions to emotional states that inhabit man's soul, a concept definitely Cartesian in origin. He attacks Handel and other composers of his day who were not above writing musical representations of individual words and whose melodic lines were often determined by musical description of the text rather than by its basic emotion.

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Avison wanted the emotional content expressed, not individual words described.

Purcellian madrigalisms and/or individual word-painting persisted in English music with greater frequency than in German compositional practice (considering Handel here as Anglicized rather than Germanic). One of the dividing characteristics between Bach and Handel is in this matter of Handel's extensive use of imitation, a technique that Bach resorted to less frequently and with greater subtlety. According to Lang, "The specific formal principle of the baroque is the statement of the 'basic affection' and its subsequent exploitation by continuous expansion."[31] Obviously this was not how the English viewed affections as their techniques were more often imitative than expressive.

The following analysis relates some of the affections used by Handel in his Ode to St. Cecilia's Day, 1739.

## HANDEL'S SETTING OF DRYDEN'S 1687 SONG FOR ST. CECILIA'S DAY

The work is typical of the period with its inclusion of a French overture, recitatives, operatic-type arias with instrumental obligatti, expansive choral movements and orchestral ritornelli within and between movements. The key relationships are chosen for affective reasons with a few exceptions in which Handel changed keys merely for variety and/or where he found it structurally unten-

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able to use an accepted affective tonality. D major dominates the composition. The key, in Handel's affective concept, connotes confidence, power and trust.[32] Below is an analysis of the music, emphasizing the affective character utilized by Handel in each movement of the composition.

<u>Overture</u>

| Movement | Key | Affective Character |
|---|---|---|
| Larghetto, e staccato | D major | confidence, power and trust |
| Allegro | D major, A major D major | |
| Minuet | D major | |

There is nothing extra-musical in this traditional overture. The <u>Larghetto</u> and <u>Allegro</u> are identical with the first two movements of Handel's <u>Fifth Concerto Grosso</u> which belongs to the same year.[33] Handel knew the Ancient cosmological tradition and probably saw the relationship between the Biblical creation and Dryden's 'harmonic ordering of the elements.' It seems possible that Handel's opening six-note theme, reiterated throughout the first movement of the overture, was in cognizance of Dryden's six days of creation. See Figure 1.

Figure 1

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The theme could have been a conscious affection, an unconscious reflex or merely a chance happening. Nevertheless, it is not out of the realm of the kinds of intellectual representation that Baroque composers 'expressed' symbolically. The overture is scored for two oboes, two violins, viola and basso continuo.

Recitative and Arioso: "From Harmony"

Stanza I, lines 1-10. D major

The recitative begins in D major, shifts to G minor for the arioso in which the tonality is purposely vague, mysterious and continually shifting. The expression of the words 'when nature, underneath a heap of jarring atoms lay' is represented by diminished seventh chords and 'wandering' harmonic and orchestral motives built on the tritone. See Figure 2.

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The line, 'and could not heave her head,' is pictorial in the effort the head makes to heave upwards, only to fall down again. See Figure 3.

Figure 3

The rhythmic figuration 𝄾 ♫♪ ♫ repeats incessantly until the word 'arise' is sung. A fanfare sounds, the line is completed, and the section cadences in the dominant key. See Figure 4.

The elements are ordered 'to their station' by the tenor without accompaniment. The orchestra responds with leaping sixteenth notes alternating between the high and low strings. The unaccompanied tenor solo sounds the command to the elements once more and again the strings leap into action. The leaping reluctantly subsides after

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the text, 'and music's pow'r obey' is sung. See Figure 5.

Figure 4

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Figure 5

Handel's tonal scheme unifies the movement. His sectional treatment is, in this case, truly <u>concertato</u> with the alternation of unaccompanied solo, accompanied passages and instrumental passages. The expressive techniques are both descriptive and affective.

The harmonic elements and rhythmic configurations

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in the orchestra are affective, symbolic of the emotional content of the text. But imitations are not exceptional: for example, the descending melodic figure on the words 'atoms lay' (Figures 2 and 3); the attempt and failure for a melodic rise on 'heave her head' (Figure 3); and the ascending intervals on 'arise' (Figure 4). The movement is typical of Handel in that the voice declaims the text while the orchestra affects the emotional meaning of the words.

The orchestration includes two oboes, bassoon, two violins, viola, cello, tenor and continuo. The bassoon and cello are given separate parts from the continuo, to emphasize the darkness and mystery in the beginning lines. The instruments are dropped from the orchestration once 'the more than dead' are commanded to 'arise.'

Chorus: "From Harmony"
Stanza I, lines 11-15. D major

Handel's interpretation of Dryden's first stanza aligns perfectly with the poetic structure outlined in Chapter II by Wasserman.[34] Lines 3 through 9 are framed by the recitative in the beginning of the work, and by this chorus after the six days of creation are completed. Throughout the movement, Handel illustrates his affinity for combining affective and descriptive writing. The elements, now 'ordered,' begin a joyful dance in response to the perfection of universal harmony. The orchestra

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performs the dance while the chorus sings the words in homophony. See Figure 6.

Figure 6

The movement is a ritornello-ternary form, very rare for Handel. Handel imitates the text on the words 'through all the compass of the notes it ran.' The basses, sopranos and altos each sing an ascending octave in turn. The tenors follow with a descending octave while the violins, in unison, execute ascending and descending

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sixteenth-note scale passages throughout a wide compass. See Figure 7.

Figure 7

To complete the idea of the 'diapason closing full,' Handel harmonizes through the circle of fifths. In the closing choral sections he compresses the previous material into a brilliant climax. A final ritornello ends the movement.

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<u>Bass Aria</u>: "What Passion Cannot Music Raise and Quell"

Stanza II          G major          calm, sunshine meadows

The bass aria contains the whole of the second stanza. A long lyrical cello solo with continuo precedes the solo. Bronson writes: "The whole movement... is more of a hymn of praise and thanksgiving for 'celestial sound' than of awe for music's power... a long moment of repose in a work full of excitement."[35]

Dryden asks 'what passion cannot music raise and quell?' Handel answers with two contrasting ideas juxtaposed throughout the movement. See Figure 8.

Figure 8

Handel uses obvious cliches on 'raise and quell' and on 'faces fell.' See Figure 8 and Figure 9.

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Figure 9

The violins and viola enter after the cello solo is concluded as a ritornello before the bass solo, once again for four measures when the word 'sound' is sung, and for two other short passages before the final eight-measure ritornello. The only accompaniment figure the violins have is a very soft lullaby-like figure over the word 'sweet' which the bass soloist holds for four measures. Otherwise the bass soloist and the cello team for a duet with continuo instruments serving as a foundation

Tenor Aria and Chorus: "The Trumpets Loud Clangor"

Stanza III D major

Grating consonants and shifting rhythms, described in Chapter III, represent the strong anger expressed in Dryden's third stanza. The shifting rhythms of the poetry are interesting enough to include here.

. – . . – .
The trumpets loud clangor
. – . . –
Excites us to arms

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With shrill notes of anger
And mortal alarms
The double double double beat
Of the thund'ring drum
Cries: "Hark! the foes come;
Charge, charge, 'tis too late to retreat."

There are few better examples of Dryden's rhythmic affection of textual meaning. Certainly there is nothing in the Brady or Fishburn odes that approach the above stanza in poetic expression.

Handel has his problems handling the prosody especially in lines five and six where he places the accent on 'the' rather than 'thund'ring.' See Figure 10.

Figure 10

Two aspects of the movement are noteworthy: first the trumpet call which is not thematic in an obligatto sense; secondly, Handel's effective treatment of the words 'with shrill notes of anger and mortal alarms' in

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which he represents the anger and imitates the alarm. See Figure 11.

Figure 11

The solo reaches its climax on the words 'charge, charge!' affected by the rhythmic figure in the strings in unison. See Figure 12.

Figure 12

The climax is enhanced by the addition of a drum roll and

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trumpets to the full ensemble.

March

D major

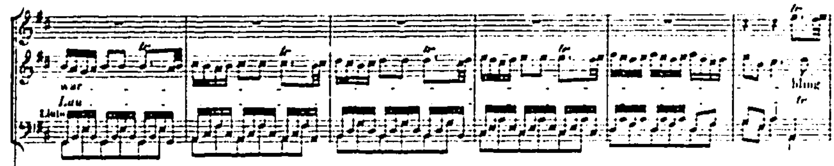
The march was probably included as a transition from the excitement of the previous movement to the melancholy stanza which follows. Bronson writes: "Handel finds it intolerable to obey Dryden's instructions and pass at once from all this martial excitement to the 'soft complaining flute'--an effect which Dryden aiming only at a striking contrast, did not wish to shun."[36]

Soprano Aria: "The Soft Complaining Flute"

Stanza IV B minor melancholy

Handel uses a pattern to express the complaining of the flute but he could not resist imitating the warbling lute by the voice and adding a lute to the orchestration. See Figure 13.

Figure 13



This beautifully poignant movement shows Handel's predilection for undergirding the primary expression of a text with tonal, rhythmic and other affective devices, but also his willingness to move away from that affection when he has opportunity to musically paint a particular

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word. Although Avison was critical of this method, Handel used it to great advantage and probably to the delight of his audience who might have missed the intellectual representations of passions.

The overall form is Baroque sectional in which a ritornello appears before, between and after the two solo sections. The alternation between tutti and soli indicate concertato techniques. The solo sections are based on the melodic material first heard in the ritornello.

Tenor or Soprano Aria: "Sharp Violins Complain"

| Stanza V | A major | usually sobbing, sorrowful. |
|---|---|---|

Handel chooses to ignore the generally accepted affective connotation of A major for Dryden's passionate outburst of jealousy. According to Leichtentritt, Handel usually depicted jealousy in the key of G minor.[37] Bronson explains Handel's key choice of A major as follows:

> It seems clear that the reasons are partly strategic. To follow the pathetic andante portraying love-melancholy with another equally poignant minor movement would be ill-advised. No doubt Handel could invigorate the music sufficiently to differentiate the love-madness from the love-sadness. But G minor following upon the heels of B minor obviously would not do in any case: The clash of tonal systems precluded it. E minor would be possible but its connotations were also elegiac. Now, there is no reason why jealous pangs and fury should not be brightly and boldly articulated, and a major key is therefore both permissible and indicated by the context. Because of its tuning, the violin's two most congenial and brightest keys are D major and A major, and of these A major is the more brilliant. This was the moment of all moments in the work for the violin to be displayed. It was not yet time to return to D

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> major, which Handel would need again for his big concluding chorus, and which in any case belonged especially to the trumpet.[38]

Handel's opportunism as a composer is well documented. Typically, he did not pass up an opportunity for a virtuoso display piece in this movement. The violins play in unison. The form is sectional. Three affective motives are presented in the opening ritornello. See Figure 14 a, b, and c.

Figure 14

The a motive is associated with the opening phrase, 'Sharp violins proclaim their jealous pangs and desperation;' the c motive accompanies the text, 'fury, frantic indignation;' and the b motice is juxtaposed between 'depths of pains,' and 'and height of passion.' The word 'height' is given the highest note in the solo line. The treatment

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remains similar throughout except for the coloratura on the third syllable of 'desperation' on its second entrance and a longer coloratura on its third appearance. (Handel seldom repeats a coloratura figure exactly the same). The movement stands as a good example of a Baroque binary aria.

Soprano Aria: "The Sacred Organ's Praise"

Stanza VI | F major | Handel's pastoral key

Handel marks the movement *Larghetto, e mezzo piano*. Traditionally the movement about Cecilia and her organ climaxes Cecilian odes. St. Cecilia was often pictured playing at a portative organ in her iconography. Handel freely improvised upon the organ when he performed the movement. The organ is given soloistic passages in the middle and at the end of each section. The refrain-type movement is scored for two violins, viola, bassoon, organ diapasons, soprano and basso continuo. The addition of the bassoon could have been motivated by its traditional, solemn affective character. The movement typifies Handel's pastoral treatment, better known by his *larghetto* from *Xerxes*. See Figure 15.

Bronson noted the similarity of the passage on the words 'notes inspiring holy love' to the well-known phrase from *Messiah*, 'He shall feed his flock.'[39] See Figure 16.

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Figure 15

Figure 16

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<u>Soprano Aria</u>: "Orpheus Could Lead"

| Stanza VII | D minor | gentle, pleasing |
|---|---|---|
| | F major | contented, pastoral |

This dance movement is marked <u>alla</u> hornpipe, an old English dance Handel learned from Purcell's theatre music and from the dance anthologies published during the eighteenth century. The two keys, D minor and F major, have such similar affective connotations that they are easily interchanged for affective reasons--not to mention their natural harmonic relationship. The dance rhythm probably was used more for variety than for any special affective nature. The movement is short with long roulades each time the word 'lyre' appears and an interesting long note treatment of the second syllable of 'sequacious' on its last entrance. A recitative follows, in A minor, which introduces Cecilia and her organ into the milieu. Handel then modulates back to the key of D major for the Grand chorus which ends the work.

<u>Soprano and Chorus</u>: "As From the Power"

Grand Chorus D major

The form is a prelude (alternating sections between solo and chorus) followed by a sectional choral fugato and scored for soprano solo, chorus, two trumpets, timpani, two oboes, strings and basso continuo. The prelude begins with a five-bar unaccompanied soprano solo which alternates with a homophonic choral line accompanied by a dancing figure in the violins and violas. This figure returns,

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except in one instance, each time with the chorus.

The prelude contains an example of pictorial representation by harmonic 'wandering.' See Figure 17.

Figure 17

'The trumpet shall sound on high' has an ascending arpeggio with the highest note on the word 'high' sustained for four measures, while the trumpet performs a rhythmic variation on the soloist's theme. See Figure 18.

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Figure 18

The dancing figure over the homophonic chorus brings the prelude to an end with a cadence in A major.

The sectional choral fugato that follows is based on three themes which are presented in different combinations--transposed, fragmented and extended. The movement is developmental with emphasis on modulation to various keys with variations of texture-density. See Figure 19 a and

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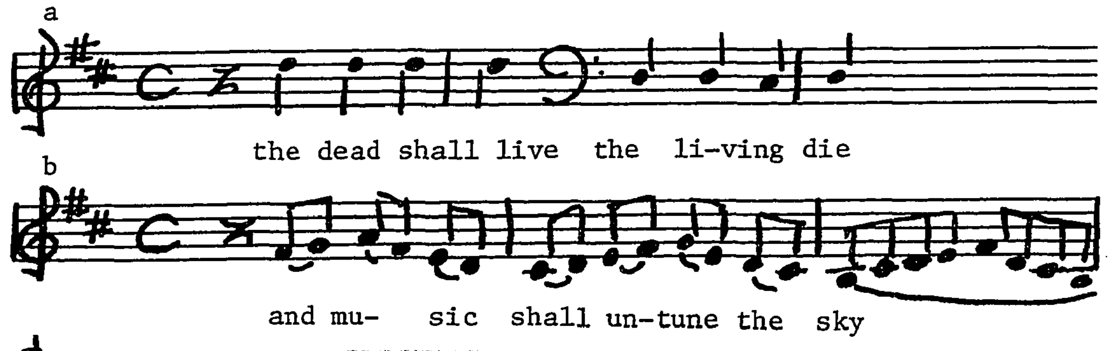
b for Handel's motivic material.

Figure 19




The first four notes of the a motive on the words 'the dead shall live' are sung by high sopranos, 'the living die' is sung by basses two octaves lower. The descriptive effect is obvious. Motive b, a turning figure for the 'untuning,' precedes a long coloratura on the word 'sky.' The two motives intertwine in this fine example of Handel's choral fugato writing.

Dryden's affective characters are symbolically represented throughout Handel's setting. The musical rhetoric enhances the poetic 'sound and sense' techniques Dryden expresses in his poetic form. The cosmological elements are kept intact in the opening recitative and arioso. Each poetic idea is treated with a single musical affection with descriptive techniques which elevate the overall effect of the expression.

The musica instrumentalis stanzas each have a basic affective key and melodic configuration(s). Handel uses rhythmic, melodic and harmonic techniques to symbolically represent the poetic sense of Dryden's text. In no way

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does Handel's symbolism detract from the musical aesthetic. One of Handel's most beautiful arias is the poignant 'Soft Complaining Flute.' The Larghetto is a lovely pastoral setting, not as well known as the Xerxes one, but equally satisfying. The final chorus contains as much drama as any of his great choral fugatos.

ALEXANDER'S FEAST OR,

THE POWER OF MUSIC

I

'Twas at the royal feast, for Persia won
By Philip's warlike son:
Aloft in awful state
The godlike hero sate
On his imperial throne;
His valiant peers were plac'd around;
Their brows with roses and with myrtles bound:
(So should desert in arms be crown'd.)
The lovely Thais, by his side,
Sate like a blooming Eastern bride
In flow'r of youth and beauty's pride.
Happy, happy, happy pair!

None but the brave,
None but the brave,
None but the brave deserves the fair.

CHORUS

Happy, happy happy pair!
None but the brave,
None but the brave,
None but the brave deserves the fair.

II

Timotheus, plac'd on high
Amid the tuneful choir,
With flying fingers touch'd the lyre:
The trembling notes ascend the sky,
And heav'nly joys inspire.
The song began from Jove,
Who left his blissful seats above,

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(Such is the pow'r of mighty love.)
A dragon's fiery form belied the god:
Sublime on radiant spires he rode,
When he to fair Olympia press'd;
And while he sought her snowy breast:
Then, round her slender waist he curl'd,
And stamp'd an image of himself, a sov'reign of the
world.
The list'ning crowd admire the lofty sound,
"A present deity," they shout around:
"A present deity," the vaulted roofs rebound.
With ravish'd ears
The monarch hears,
Assumes the god,
Affects to nod,
And seems to shake the spheres.

CHORUS

With ravish'd ears
The monarch hears,
Assumes the god,
Affects to nod,
And seems to shake the spheres.

III

The praise of Bacchus then the sweet musician sung,
Of Bacchus ever fair and ever young:
The jolly god in triumph comes;
Sound the trumpets; beat the drums;
Flush'd with a purple grace
He shews his honest face:
Now give the hautboys breath; he comes, he comes.
Bacchus, ever fair and young
Drinking joys did first ordain;
Bacchus' blessings are a treasure,
Drinking is the soldier's pleasure;
Rich the treasure,
Sweet the pleasure,
Sweet is pleasure after pain.

CHORUS

Bacchus' blessings are a treasure,
Drinking is the soldier's pleasure;
Rich the treasure,
Sweet the pleasure,
Sweet is pleasure after pain.

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IV

Sooth'd with the sound, the king grew vain;
Fought all his battles o'er again;
And thrice he routed all his foes; and thrice he slew
the slain.
The master saw the madness rise,
His glowing cheeks, his ardent eyes;
And, while he heav'n and earth defied,
Chang'd his hand, and check'd his pride.
He chose a mournful Muse,
Soft pity to infuse;
He sung Darius great and good,
By too severe a fate,
Fallen, fallen, fallen, fallen,
Fallen from his high estate,
And welt'ring in his blood;
Deserted, at his utmost need
By those his former bounty fed;
On the bare earth expos'd he lies,
With not a friend to close his eyes.
With downcast looks the joyless victor sate,
Revolving in his alter'd soul
The various turns of chance below;
And, now and then, a sigh he stole,
And tears began to flow.

CHORUS

Revolving in his alter'd soul
The various turns of chance below;
And, now and then, a sigh he stole,
And tears began to flow.

V

The mighty master smil'd to see
That love was in the next degree;
'Twas but a kindred sound to move,
For pity melts the mind to love.
Softly sweet, in Lydian measures,
Soon he sooth'd his soul to pleasures.
"War," he sung, "is toil and trouble;
Honor, but an empty bubble.
Never ending, still beginning,
Fighting still, and still destroying:
If the world be worth thy winning,
Think, O think it worth enjoying.
Lovely Thais sits beside thee,
Take the good the gods provide thee."
The many rend the skies with loud applause;

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So Love was crown'd, but Music won the cause.
The prince, unable to conceal his pain,
Gaz'd on the fair
Who caus'd his care,
And sigh'd and look'd, sigh'd and look'd,
Sigh'd and look'd, and sigh'd again:
At length, with love and wine at once oppress'd,
The vanquish'd victor sunk upon her breast.

CHORUS

The prince, unable to conceal his pain,
Gaz'd on the fair
Who caus'd his care,
And sigh'd and look'd, sigh'd and look'd,
Sigh'd and look'd, and sigh'd again:
At length, with love and wine at once oppress'd,
The vanquish'd victor sunk upon her breast.

VI

Now strike the golden lyre again:
A louder yet, and yet a louder strain.
Break his bands of sleep asunder,
And rouse him, like a rattling peal of thunder.
Hark, hark, the horrid sound
Has rais'd up his head:
As wak'd from the dead,
And amaz'd he stares around.
"Revenge, revenge!" Timotheus cries,
"See the Furies arise!
See the snakes that they rear,
How they hiss in their hair,
And the sparkles that flash from their eyes!
Behold a ghastly band,
Each a torch in his hand!
Those are Grecian ghosts, that in battle were slain,
And unburied remain
Inglorious on the plain:
Give the vengeance due
To the valiant crew.
Behold how they toss their torches on high,
How they point to the Persian abodes,
And glitt'ring temples of their hostile gods!"
The princes applaud, with a furious joy;
And the king seiz'd a flambeau with zeal to destroy;
Thais led the way,
To light him to his prey,
And, like another Helen, fir'd another Troy.

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CHORUS

And, the king seiz'd a flambeau with zeal to destroy;
Thais led the way,
To light him to his prey,
And, like another Helen, fir'd another Troy.

VII

Thus long ago,
Ere heaving bellows learn'd to blow,
While organs yet were mute;
Timotheus, to his breathing flute,
And sounding lyre,
Could swell the soul to rage, or kindle soft desire.
At last, divine Cecilia came,
Inventress of the vocal frame;
The sweet enthusiast, from her sacred store,
Enlarg'd the former narrow bounds,
And added length to solemn sounds,
With nature's mother wit, and arts unknown before.
Let old Timotheus yield the prize,
Or both divide the crown:
He rais'd a mortal to the skies;
She drew an angel down.

GRAND CHORUS

At last, divine Cecilia came,
Inventress of the vocal frame;
The sweet enthusiast, from her sacred store,
Enlarg'd the former narrow bounds,
And added length to solemn sounds,
With nature's mother wit, and arts unknown before.
Let old Timotheus yield the prize,
Or both divide the crown:
He rais'd a mortal to the skies;
She drew an angel down.

Dryden penned Alexander's Feast for the St. Cecilia's Day celebration of 1697. The composer for the festival was Jeremiah Clarke but the music has not survived. In 1730 John Hughes revised the Ode for a musical setting by Thomas Clayton (music not extant) and Handel set a revision of the "Feast" by Newburgh Hamilton in 1736. Fortunately, Hamilton's deep respect for Dryden restrained him from

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making any major changes in Dryden's original, beyond organizational ones and the addition of a final chorus which Handel dropped from his later performances.

Seventeenth-century England was familiar with the Timotheus and Alexander tale and placed it high on the list with other popular stories about music's affective powers. Maccubbin writes: "The Timotheus-Alexander tale assumed, beside those of Orpheus and David and Saul, the role of most important example of the ancient effects."[40] Maccubbin further notes that the Cecilian odes by Wesley (1695), Parsons (1693), and Motteux (1695), "though not using the Timotheus tale emphasize its morals--the transfiguration of war into peace or the cessation of jarring passions in general."[41] Music, in their view, had power to affect for both good and evil. St. Cecilia in all of the odes within the English tradition personifies what is good and elicites passions that are noble and, in some instances, Christian.

Alexander's Feast varies from the Ancient tales about Alexander and Timotheus in several respects. According to Dryden, Darius would have died before the burning of Persepolis; historically, Darius died after the Persepolis incident. Plutarch stressed Alexander's strengths; Dryden uses the king's weaknesses to illustrate the power of music in the hands of Timotheus, magnifying music's authority over the flesh of man in customary Baroque extravagance. The traditional aspects that Dryden

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included in his tale are: (1) the role Timotheus plays as a musician with affective powers; (2) the appearance of Thais, the courtesan, in Persepolis during Alexander's siege of the city; and (3) Alexander's inclination to imbibe wine and seduce women. St. Cecilia's entrance in the final stanza of Dryden's Ode symbolizes the old tradition of an harmonious universe and the position music has in it.

Alexander's Feast, unlike Dryden's 1687 Song to St. Cecilia, contains no hint of harmonia mundi. The 1697 Ode chooses to emphasize the Cartesian concepts pertaining to the power music has to move man's passions and control his action. The libretto is filled with irony--Timotheus the musician, low in station, manipulating the mighty king by the music he plays on his lyre. In many ways Dryden's Ode envelops all the speculation about musical affections, personifying what took place in the Western civilization from Ancient times until 1697.

The Ode fulfills all of the critical requirements for a musical libretto as outlined by Robert Manson Myers (see Chapter III): it is both historical and narrative; it contains strong sentiments as well as pictorial representations; each verse is filled with a 'lyrical' style in which the sound echoes the sense; the verses are impassioned and animated, displaying the full force of man's passions; the Ode contains both diversity of mood and variety of measure; and it supplies action lines for recitative and reflective lines for arias and choruses.

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Handel had written two compositions for St. Cecilia's Day prior to Alexander's Feast.[42] He composed an Italian cantata called Splenda L'alba in Oriente in 1713 and a solo cantata, Look Down Harmonious Saint (undated).

Cecilian festivals were religious and secular but they were also nationalistic. Handel's 1713 cantata completely missed the nationalistic aspects of the Cecilian festivals, failing to recognize the Cecilian celebration as an English national tradition. By 1736, Handel understood the esteem the Cecilian celebrations had in English tradition and also the prestige of Dryden's Alexander's Feast. Handel, looking for financial opportunity, composed his work on a text by one of England's foremost poets while continuing a compositional tradition which was begun by England's treasured composer, Henry Purcell.

## Alexander's Feast by Handel

The following statements, in order to avoid a redundancy of the analysis of the Song to St. Cecilia, include only highlights of Handel's setting of Dryden's 1697 Ode rather than an analysis of each separate movement.

Handel's 1736 treatment of Alexander's Feast reveals little about the composer not already discussed in his setting of the Song composed in 1739. The instrumental beginning is a typical French overture. The recitative, arias and choruses are common to Handel's affective and

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descriptive compositional technique, and in some respects, the musical creation fails to take full advantage of Dryden's rich imagery and rhythmic diversity. But there are also some high musical moments. The aria, Revenge Timotheus Cries, and the final chorus are examples which rank among his finest compositional movements.

A musico-poetic analysis of the Ode reveals many of Handel's strengths and weaknesses as a composer of musical affections. In the opening recitative, he fails to portray Timotheus as a dramatic character, dividing the narrative between soprano and tenor solos and the chorus. He maintains tradition in setting the first scene as a pastoral tableau and in the opening recitative he closely follows Dryden's loose-iambic patterns. His choice of keys in the first section are more pragmatic than affective except for the final lines of the recitative in which Handel uses A major which, according to Bronson, is Handel's key for amorous delight.[43]

Handel's treatment of the aria and chorus of the first stanza is descriptive in its use of coloratura on the syllable happy and affective in tempo, key (A major), melody and rhythm. For the chorus Handel writes a highly stylized dance-in-four.

In the second stanza Dryden's free flowing iambic stresses and images of 'flying fingers', 'trembling notes ascending' and 'joys inspire' all connote a fast tempo. The steady poetic beat and short poetic meters

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(trimeters and tetrameters) interact with the imagery to generate a scene full of motion and action.

The prosody is well realized by Handel and affected by appropriate harmonic changes. Handel's choral setting, "The Listening Crowd" ingeniously accentuates Dryden's rhyme scheme, placing long notes on the words 'sound,' 'around' and 'rebound' while the orchestra plays an incessantly repeated, Corelli-like figuration. Handel's prosodic failings are exposed in his treatment of 'Assumes the God/ Affects the nod' in which he incorrectly accents the initial syllable of each line. Notable in this stanza is Handel's descriptive coloratura on the word 'shake.'

Handel's orchestration includes flutes, oboes, trumpets, horns, violins, violas and continuo (cello, violone and bassoons). He adds and subtracts instruments whenever he wishes for affective results. In the chorus, "Behold Darius Great and Good," Handel reinforces the darkness of the textual mood with the addition of three bassoon parts to the orchestral color. The soprano aria, "Softly Sweet in Lydian Measures," contains a sweet, languishing obbligato in the key of D major, often associated in Baroque affections with willfulness.[44] The trumpet and timpani join the orchestra for the first time in the chorus, "Break His Bands of Sleep Asunder." In the famous "Revenge Aria," 'the ghastly band, each with a torch in his hand,' are accompanied by the somber tones of two bassoons

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doubled by violas and continuo instruments--bassoon III, cello, violone and organ, tasto solo throughout.

Handel creates a unique orchestral effect by omitting the continuo instruments on the text, 'Thus long ago/ 'Ere heaving bellows learn'd to blow/ While organs yet were mute;/ Timotheus, to his breathing Flute,/ And sounding lyre,/ Could swell the soul to rage,/ Or kindle soft desire.' The flutes play antiphonally with the soloist until Cecilia enters. The flutes cease playing and the continuo commences once again in a homophonic (organ-like) choral section. The third section ends with a fugue.

In the aria and chorus, "Bacchus Ever Fair and Young," Dryden calls for the 'hautboys' to announce the arrival of Bacchus to the scene. Handel ignores the poetic injunction and features the French horns instead. Each phrase of the music begins with a rest, creating a staggering effect which represents the revelry of the scene. Handel writes a true folkstyle drinking song in which the harmonies are simple except for the affective chromatics on the words 'after pain.'

Timotheus had elevated Alexander's conceit to the place where he sees himself as a god. His music then lowers him to a state of drunkenness until, finally, Alexander's bravado disintegrates into braggadocio. Alexander, under the power of musical affects, turns from an awesome King into a mere puppet manipulated by a musician's music. Dryden constructed an action verse filled with

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shifting rhythms and flowing sibilants; for example, 'Thrice he slew the slain.' In line seven he fashions a clever play on words by changing the meter on the word 'chang'd:'

> And while he heav'n and earth defied
>
> chang'd his hand, and check'd his pride.

Unfortunately, Handel does not take advantage of the opportunity Dryden set before him, treating the trochee (chang'd his) as an anapest.

The choral settings throughout the work exhibit many facets of Handel's compositional ingenuity. "The Listening Crowd" with its long notes on 'sound,' 'round' and 'bound' creates a sense of spaciousness. "The Many Rend the Skies" contains a five-bar ground bass which repeats fourteen times. In this chorus, Handel uses every concertato technique at his disposal within the choral-orchestral fabric to create a multitude of light and dark nuances (chiaroscuro).[45] The second section of the chorus breaks into a choral fugato in Italian style with its abundance of thirds and sixths in the orchestral passages and subjects that dissolve into homophony.

Handel's predilection for free voiced counterpoint, displayed in most of his choral writing, is in contradistinction to Bach's strict counterpoint. The chorus, "At Last Divine Cecilia Came" is an exception. After a homophonic beginning the chorus breaks into a kunstvollen fugue beginning on the words 'with nature's motherwit.'

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According to Konrad Almen the theme is borrowed from Carl Heinrich Graun's passion music.[46] The counterpoint is carefully worked out with two episodes and a stretto which leads to the final cadence.

The final chorus which brilliantly climaxes the whole chorale cantata (Bukofzer's classification), is a striking example of Handel's choral fugato writing. Each of its four themes, introduced by the four soloists, reflects the individual affective character of its text. The movement underlines Handel's Italian counterpoint in which the subjects sound in thirds and sixths with sequence used as a propelling force. Handel splits the themes, fragments them and utilizes them independently, not in linear counterpoint as in the previous chorus but as harmonized polyphony. Chain suspensions are prevalent throughout the movement which closes after a long C pedal in the Adagio section. St. Cecilia appropriately 'draws an angel down' on a descending melodic figuration to bring the work to an end.

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## FOOTNOTES FOR CHAPTER IV

[1]Franklin Zimmerman, "Glossary" to John Playford's, *An Introduction to the Skill of Musick in Three Books*, 11th ed., London, 1687 (New York: Da Capo Press, 1972), p. 262.

[2]Brewster Rogerson, "The Art of Painting the Passions," *Journal of the History of Ideas*, XIV (1953), p. 91.

[3]*Ibid*., p. 74.

[4]Robert Maccubbin, "A Critical Study of Odes for St. Cecilia's Day, 1683-1697" (unpublished Ph.D. dissertation, University of Illinois, 1969), p. 80.

[5]John Hollander, *The Untuning of the Sky; Ideas of Music in English Poetry 1500-1700* (Princeton, N.J.: Princeton University Press, 1961), p. 233.

[6]Plato, "From the *Republic*," *Source Readings in Music History*, ed. by Oliver Strunk, I (New York: W. W. Norton and Co., Inc., 1965), pp. 4-5.

[7]Ercole Bottrigari, *Il Desiderio*, trans. by Carol MacClintock (Rome: AIM, 1962), p. 74.

[8]*Ibid*., p. 75.

[9]*Ibid*.

[10]*Ibid*.

[11]*Ibid*., p. 76.

[12]Rene Descartes, "Discourse on the Method of Rightly Conducting the Reason and Seeking for Truth in the Sciences," *Descartes Selections*, ed. by Ralph Eaton (New York: Charles Scribner's Sons, 1927), p. 12.

[13]René Descartes, *Compendium of Music*, trans. by Walter Robert (Rome: AIM, 1961).

[14]René Descartes, "The Passions of the Soul" *Descartes Selections*, ed. by Ralph Eaton (New York: Charles Scribner's Sons, 1927).

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[15]Hollander, p. 179.

[16]Robert Mason Myers, "Neo Classical Criticism of the Ode for Music," PMLA, LXII (1947), p. 401n.

[17]Ibid.

[18]James Phillips, Music and Literature in the Seventeenth and Eighteenth Centuries, papers delivered by James E. Phillips and Bertrand H. Bronson (Los Angeles: William Andrews Clark Library; University of California, 1953), p. 20.

[19]Bertrand H. Bronson, Ibid., p. 107.

[20]Ibid., p. 108.

[21]Roger North, Roger North on Music: Being a Selection from His Essays Written during the Years c. 1695-1728, ed. by John Wilson (London: Novello and Co., Ltd., 1959), p. 29.

[22]See Manfred Bukofzer, "Allegory in Baroque Music," Journal of the Warburg and Courtauld Institute, III (1939-1940), pp. 1-21.

[23]Bronson, p. 105.

[24]Thomas Morley, A Plain and Easy Introduction to Practical Music, ed. by R. Alec Harmon (New York: W. W. Norton and Co., Inc., 1953), pp. 290-291.

[25]Bronson, p. 107.

[26]North, pp. 110-131.

[27]North, p. 122.

[28]For extensive lists of affections used in the eighteenth century see Frederick T. Wessel, The Affektenlehre in the Eighteenth Century (Ph.D. dissertation, Indiana University, 1955).

[29]William Hays, editor, Twentieth Century Views of Music History (New York: Charles Scribner's Sons, 1972), p. 191.

[30]Calvin Browne quoting Charles Avison, Music and Literature: A Comparison of the Arts (Athens, Georgia: University of Georgia Press, 1948), p. 54.

[31]Paul Henry Lang, "Musical Thought of the Baroque: The Doctrine of Temperaments and Affections," Twentieth

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Century Views of Music History (New York: Charles Scribner's Sons, 1972), p. 197.

[32]Bronson, p. 99.

[33]Ibid., p. 101.

[34]The recitatives, arias and choruses were structured by Hamilton Newburgh at Handel's request. None of the lines were altered.

[35]Bronson, p. 103.

[36]Ibid., pp. 103-.04.

[37]Ibid., p. 104.

[38]Ibid.

[39]Ibid., p. 106.

[40]Maccubbin, p. 135.

[41]Ibid., p. 136.

[42]Konrad Ameln, "Vorwort," Das Alexander-Fest (Leipzig: VEB Deutscher Verlag Für Musik, 1965), p. V.

[43]Bronson, Ibid., p. 104.

[44]All references to affective characters and connotations are to the lists in Wessel, Ibid., unless otherwise indicated.

[45]Julian Herbage, "The Secular Oratorios and Cantatas," Handel: A Symposium, ed. by Gerald Abraham (London: Oxford University Press, 1954), p. 138.

[46]Ameln, Ibid., p. VI.

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# CHAPTER V

## ODES FOR ST. CECILIA'S DAY FROM 1740 TO THE PRESENT

The Cecilian tradition greatly diminished after the Handelian and Boyce settings of 1739. Following is a list of composers who wrote compositions for St. Cecilia from 1740 to 1800.

| Year | Composer | Poet |
| --- | --- | --- |
| 1740 | Michael C. Festing | Addison (1692) |
| c. 1749 | T. A. Arne | Bonnell Thornton (Burlesque Ode) |
| 1750 | Anonymous (Fitz-william MS. 23-F-11) | Anonymous |
| 1755 | John Alcock | Addison (1692) |
| 1759 | William Walond | Alexander Pope (1730) |
| 1779 | Philip Hayes | John Oldham (1684) |
| c. 1790-1794 | Samuel Webbe | Anonymous |
| 1794 | Samuel Wesley | Samuel Wesley (c. 1690) |
| c. 1800 | William Russell | Christopher Smart (1746) |

The author does not know of the availability of any published editions of these musical setting.

### ODES IN THE NINETEENTH CENTURY

Nineteenth century England produced only two Cecilian settings by composers generally considered to be secondary

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artists. The first was written in 1866 by Julius Benedict on a poem by Henry F. Chorley. In 1889 Sir Hubert Parry composed music for Alexander Pope's Ode. Pope, the most distinguished poet of the Augustan age, thought the Ode was somewhat of a failure and many critics relegate it to the "class of the respectable Poor."[1] Earl Wasserman disagrees. He writes: "the poem is not wholly sound at center--falls short-- but not immeasurably short of Pope's best."[2]

In 1730 Pope had made an alteration of his original Ode. He shortened stanza three, added a new stanza between three and four, and omitted the final two stanzas. That same year, Maurice Greene set the revised poem for his doctoral degree. William Walond followed Greene's lead and set Pope's revised Ode for his doctoral degree in 1757 (music not extant).

Parry's setting of Pope's Ode is typical of the composer's compositional techniques. The music is homophonic, except for short passages of polyphony, the tonal qualities are reminiscent of the music of Felix Mendelssohn. Arnold Cooke composed music for Pope's Ode in 1965.

## ODES IN THE TWENTIETH CENTURY

According to Maccubbin, the greatest St. Cecilia's Day odes were created in the twentieth century. He includes among this number the works of W. H. Auden, Peter Porter, John Heath-Stubbs and George Barker.[3] Not all of these

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have been given musical settings. Below is a listing of musical settings in the twentieth century by English composers.

| Year | Composer | Poet |
|---|---|---|
| 1909 | Thomas Vaughan (Welsh) | Anonymous |
| 1942 | Benjamin Britten | W. H. Auden |
| 1947 | Gerald Finzi | Edmund Blunden |
| 1964 | Bryan Kelly | John Dryden |
| 1965 | Arnold Cooke | Alexander Pope |
| 1966 | Michael Hurd | John Dryden |
| 1967 | Raymond Warren | W. H. Auden |

## AUDEN AND BRITTEN

## HYMN TO ST. CECILIA

In a garden shady this holy lady
With reverent cadence and subtle psalm,
Like a black swan as death came on
Poured forth her song in perfect calm:
And by ocean's margin this innocent virgin
Constructed an organ to enlarge her prayer,
And notes tremendous from her great engine
Thundered out on the Roman air.

Blonde Aphrodite rose up excited,
Moved to delight by the melody,
White as an orchid she rode quite naked
In a oyster shell on top of the sea;
At sounds so entrancing the angels dancing
Came out of their trance into time again,
And around the wicked in Hell's abysses
The huge flame flickered and eased their pain.

Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

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II

I cannot grow;
I have no shadow
To run away from,
I only play.

I cannot err;
There is no creature
Whom I belong to,
Whom I could wrong.

I am defeat
When it knows it
Can now do nothing
By suffering.

All you lived through,
Dancing because you
No longer need it
For any deed.

I shall never be
Different. Love me.

Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

III

O ear whose creatures cannot wish to fall,
O calm of spaces unafraid of weight,
Where Sorrow is herself, forgetting all
The gaucheness of her adolescent state,
Where Hope within the altogether strange
From every outworn image is released,
And Dread born whole and normal like a beast
Into a world of truths that never change:
Restore our fallen day; O re-arrange.

O dear white children casual as birds,
Playing among the ruined languages,
So small beside their large confusing words,
So gay against the greater silences
Of dreadful things you did: O hang the head,

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Impetuous child with the tremendous brain,
O weep, child, weep, O weep away the stain,
Lost innocence who wished your lover dead,
Weep for the lives your wishes never led.

O cry created as the bow of sin
Is drawn across our trembling violin.

O weep, child, weep, O weep away the stain.

O law drummed out by hearts against the still
Long winter of our intellectual will.

That what has been may never be again.

O flute that throbs with the thanksgiving breath
Of convalescents on the shores of death.

O bless the freedom that you never chose.

O trumpets that unguarded children blow
About the fortress of their inner foe.

O wear your tribulation like a rose.

Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

W. H. AUDEN

The most significant of the twentieth-century collaborations is that between Auden and Britten. Finzi's effort suffers from an inferior text; the other composers except Warren set music to poetry of an earlier age.

Auden and Britten had collaborated on several musico-poetic works before the Hymn to St. Cecilia. In 1939 Britten followed Auden and Christopher Isherwood to America with the intention of becoming a naturalized citizen. Auden completed his American citizenship requirements but Britten returned to his homeland composing music to Auden's

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St. Cecilia Ode while enroute to England on a small Swedish cargo ship. Since Britten does not compose at the piano, the lack of a keyboard instrument on the ship was no problem for him.

Britten was born on St. Cecilia's Day, November 22, 1913. It is fitting, therefore, that he composed the music for this outstanding tribute to the Saint. He intended, through this composition, to re-establish the tradition started in 1683 by Purcell of celebrating St. Cecilia's Day with a musical festival. The work was performed for the first time by the B. B. C. Singers under the direction of Leslie Woodgate on St. Cecilia's Day, 1942.[4]

Auden, primarily a satirist, reflects the heritage of Dryden and Pope, leaning backwards to the Augustan age rather than to Yeats or Eliot.[5] Auden's respect for Dryden shows in the first verse of his Cecilian Ode which emphasizes Cecilia's traditional relationship to the pipe organ. According to Monroe Spears: "Auden follows the tradition of Dryden by telling once more the legend of St. Cecilia's invention of the pipe-organ, but he does so in a baroque and ironic diction that, with the anapestic four stress meter and internal rhyme, gives distance to the first part of the poem."[6]

Part of the irony, of which Spears is speaking, is reflected in Auden's use, in the opening verse, of the same meter as "The Groves of Blarney" from the Oxford Book of Light Verse.[7] Auden's 'great engine' is contem-

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porary (cf. to Brady's wondrous machine). His opening verse is a metamorphosis from the traditional pastoral scene to a modern city full of noise and pollution.

Auden's second stanza, alluding to Botticelli's Aphrodite 'in an oyster shell' floating 'on top of the sea,' represents the erotic aspect of music.[8] His description, 'white as an orchid she rode quite naked,' is peculiarly a twentieth-century comment. The verse demonstrates that the twentieth-century poet was well aware of the Ancient concept that music has power over the angels, 'at sounds so entrancing the angels dancing' and Hell, in much the same way as Orpheus of old.

Auden's following chorus, which is repeated after each verse, prays for Cecilia, referred to by name for the first time, to inspire musicians everywhere with her immortal fire. Music, through the Saint, contains redemptive power for 'composing musicians.'

In the second stanza, Auden expresses music's feelings about herself in the first person singular: 'I [music] cannot grow;/ I [music] have no shadow to run away from,/ I [music] only play.' Auden significantly uses the choriambic foot for the majority of the lines. Spears explains: "Music cannot grow because it has achieved pure form. For the same reason it has no shadow."[9] Auden's music asks merely to be accepted, to be loved--the twentieth-century human cry.

The regular iambic pentameter of the final stanza

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underlines the poignant prayer for music to 'Restore our fallen day; O re-arrange.' When Auden was writing the Ode in 1941, Europe and America were in the heat of the terrible Second World War, indeed a time of 'lost innocence' and of weeping. The poetry, full of anguish, is heightened by numerous "O and "aw" vowel sounds. The exclamation "O" is used fifteen times, thirteen of thirty lines begin with "O." Words like 'fall, calm, sorrow, gaucheness, forgetting, found in just the first three lines, complement the languishing quality of the textual content.

Auden's phrases, trembling violin,' 'law drummed out,' 'flute that throbs' and 'trumpets that unguarded children blow' underscore the influence of the old affective tradition, especially as it was expressed by Dryden. Even Auden's rhyme scheme has a close affinity to the Augustan couplet--compare verse II lines 19 through 30 (ee f gg f hh i jj i) to Dryden's 1687 Ode, verses III, IV and V (a b a b c dd c d ee d f ggg f). The similarity leads one to believe that Auden purposely attired his twentieth-century comment in seventeenth-century dress. He was, with Britten, attempting to re-establish the November twenty-second celebrations; the affinity of the work to Augustan poetic principles was certainly not coincidental. The Ode ends with the third repetition of Auden's charming chorus.

## Britten's Setting

Britten composed his Hymn to St. Cecilia for a five-

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part unaccompanied mixed chorus, breaking with the choral-orchestral practice of earlier ode settings. Britten writes: "The Hymn is intended for a small chorus. The soloists should be taken from the ranks of the chorus and placed in the middle of the other singers in order to give a suggestion of remoteness."[10] The work, only twelve minutes long, is a prime example of Britten's ability to gain maximum effect with a minimum of material.

It is well known that Britten has a high regard for Purcell's role in the English musical tradition. Like Purcell, Britten endeavors to develop musical phrases and recitative through the natural intonation and rhythm of English speech.[11] His ties with the past, and especially with Purcell, are clearly seen in the passacaglia-like first movement of the Hymn.

Verse I: "In a Garden Shady"

The movement begins with a three-measure, dotted half-note ground in the tenor. The ground melody, in six-four time, twice skips down a fourth, up a step and down a fourth. This intervallic progression forms the basis for most of the melodic material in the movement. The soprano melody is merely a rhythmic ornamentation of the same intervallic relationships. ( Because of copyright laws and the general accessibility of the score, musical examples are not included in this discussion).

Britten's dynamics in the movement are soft except

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for the forte affections of the 'great engine,' of 'wicked Hell's abysses,' and on the climax, 'eas'd their pain.' He affects the text in a Purcellian fashion, making the opening pastoral scene consonant and 'Hell's abysses' appropriately dissonant. The 'flicker'd flame' is given a descriptive figuration. The text, 'And eas'd their pain,' has three dissonant chords followed by an E major chord in root position bringing the movement to its end.

Chorus: "Blessed Cecilia"

The chorus is sung in unison, except for one high G-sharp that the high voices sing on the word 'translated.' The melody is basically that of the opening eleven measures with the addition of the G-sharp and of rhythmic changes necessary to accomodate the text. Britten writes a Baroque-like hemiola for the cadential measure on the words 'immortal fire.'

Verse II: "I Cannot Grow"

The rapid pattern, comparable to an orchestral scherzo, heightens the irony of the poetry. The movement, simple in its effect, is sophisticated in its canonic construction. Like Purcell, the harmonic effects are determined by the melodic movement often resulting in strong dissonances. The 'suffering' is affected by a section in which the triple meter changes to duple; the scherzo returns for the 'dancing' and continues to the end. 'Love me,' Music's last utterance sung ppp by the first sopranos,

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creates an air of loneliness and despair.

Chorus: "Blessed Cecilia"

The original melody of the chorus is sung by the first sopranos and tenors while the other voices sing a chordal accompaniment.

Verse III: "O Ear Whose Creatures Cannot Wish to Fall"

Britten follows Auden's division of the verse. The first section utilizes a ground bass on the text, 'O ear whose creatures cannot wish to fall.' The movement's markings, pp and Andante con moto (𝅗𝅥=42-46), correspond to the languishing quality of the poetry. The voices above the ground bass affect the solemnity of the text with a section of long-note polyphony which changes only when the final line, 'O re-arrange,' is sung.

The second section begins with a soprano solo accompanied by the chorus on the text, 'O dear white children casual as birds.' The tenors and basses sing a thirteen measure pedal point on A with harmonic tensions building against the pedal in much the same way as Britten's opening section of Rejoice in the Lamb. The melody differs from the material of the previous section but the rhythm of the soprano solo, which is the same as the rhythm of the ground bass of section one, unifies the two sections. The ground returns in the third section. Auden introduces the instruments toward the end of the Ode and Britten responds

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with descriptive affections in the spirit of his Baroque predecessors. Kendall writes:

> In the Purcellian ode the slightest mention of a musical instrument was the cue for the composer to bring in the instrument in question. The one solo might be accompanied by violins as solo instrument, and the next one by flutes. Britten pays more than a passing tribute to the convention in his Hymn to St. Cecilia when he writes a series of short cadenzas for each voice part in turn, imitating successively the violin, drum, flute and trumpet.[12]

Britten's descriptions are affected as follows: the violin, sung by the alto solo, sounds the tuning notes of the instrument-- Britten marks the solo passage (quasi violino); the drum is imitated by repeated notes sung staccato by the bass solo (quasi timpani); The flute is executed by the soprano solo singing 'quasi flauto' in the upper register; and finally, the trumpet call is sounded by the tenor who sings a melodic pattern (quasi tromba) which begins very much like a familiar bugle call.

Chorus: "Blessed Cecilia"

The chorus makes its final appearance, with its original melodic material undergirded by the ground bass from the first movement. The unity of the work is outstanding, constructed with great subtlety and sophistication, but the music never sounds overly repetitious.

Britten and Auden have composed a work which has direct ties with the past but, in poetic content, imagery and musical style, one which clearly belongs to the twentieth century.

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## THE PRESENT-DAY FESTIVALS

An annual St. Cecilia's Day celebration was established in 1905 under the auspices of the Livery Club of the Worshipful company of Musicians. According to T. D. Crewdson the "...celebration has continued from year to year except during the recent war."[13] The performances were primarily of older musical works, often performed from manuscript.

In 1946, the Daily Herald sponsored a Cecilian festival which featured Britten's Hymn to St. Cecilia, a new motet by Edmund Rubbra and orchestral works performed by the London Symphony orchestra and the London Philharmonic orchestra under Sir Adrian Boult.[14]

The Finzi-Blunden collaboration was performed during the 1947 festival. The festival included a choral commemoration service held at St. Sepulchre's, Holborn Viaduct in the morning and an orchestral concert in the evening at Albert Hall with the proceeds going to the Musician's Benevolent Fund.[15] Also included in the programming were Purcell's 1692 Ode arranged for additional brass by Alan Rawsthorne and Handel's Alexander's Feast.[16]

The concerts under Royal Patronage continue to the present day. The announcement of the 1974 festival in the

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Musical Times reads:

> St. Cecilia Festival, 1974: The festival service will be at the church of the Holy Sepulchre, Holborn Viaduct, EC1 on November 26; Anthems will be sung by choristers of the Chapel Royal, St. Paul's Cathedral and Westminster Abbey and a new anthem has been specially commissioned from Sir Arthur Bliss. The Royal Concert will be in the Albert Hall on the same day, given by the RPO (c Leppard) and including works by Holst, Liszt, Mozart, Arnold and Rimsky-Korsakov. The festival dinner will be at the Savoy Hotel on November, 27. All proceeds from the festival will be distributed to charitable organizations for musicians.[17]

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# FOOTNOTES FOR CHAPTER V

[1]Earl R. Wasserman, "Pope's 'Ode for Music,'" Journal of English Literary History (1961), p. 168.

[2]Ibid., p. 186.

[3]Robert Maccubbin, "A Critical Study of Odes for St. Cecilia's Day, 1683-1697" (unpublished Ph.D. dissertation, University of Illinois, 1969), p. 158.

[4]Eric Walter White, Benjamin Britten, New edition (London: Boosey and Hawkes, 1954), p. 40.

[5]Monroe K. Spears, The Poetry of W. H. Auden: The Disenchanted Island (New York: Oxford University Press, 1963), p. 51.

[6]Ibid., p. 121.

[7]Ibid., p. 162 fn.

[8]Ibid., p. 163.

[9]Ibid., p. 121.

[10]Benjamin Britten, "Note," Hymn to St. Cecilia (New York: Boosey and Hawkes, 1942), p. 1.

[11]Alan Kendall, Benjamin Britten (London: Macmillan, Ltd., 1973), p. 89.

[12]Ibid., p. 65.

[13]T. D. Crewdson, The Worshipful Company of Musicians (London: Charles Knight and Co., Ltd., 1971), p. 68.

[14]H. Rutland, "St. Cecilia Day," The Musical Times, LXXXVII (November 1946), p. 380

[15]H. Rutland, "St. Cecilia's Day," The Musical Times, LXXXVIII (December 1947), p. 395.

[16]The Musical Times, CXV (November, 1974), p. 965.

[17]Ibid.

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