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THE PURCELL COMPANION

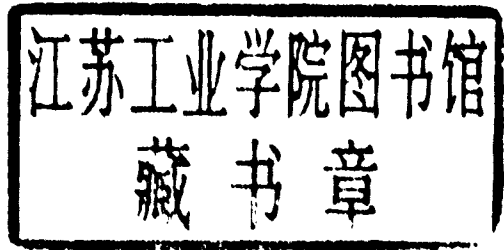
edited by
Michael Burden



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I

INTRODUCTION





I

The Purcell Phenomenon

ANDREW PINNOCK

Three hundred years on, we look back to Purcell through a long tunnel. It's easy to forget that the 'early music' composer viewed from this end was a very modern one in his own day, and is famous now because he managed unwittingly to supply generation after generation of performers and listeners, critics and scholars with material adaptable to a range of purposes, all 'modern' in their turn. How he acquired his reputation in the first place, and why his musical heirs took such trouble to preserve it, are the questions briefly considered in this essay.¹

He was born at a lucky time, only a year before Charles II's 'Happy Restoration' to the English throne; the son of a London musician much in demand when the royal establishment reopened for business. Purcell senior was quick to recognize Henry's potential, and to steer him towards a musical career – into the Choir of the Chapel Royal, where he obtained a thorough, practically based musical education at the King's expense. The choristers learned to sing of course, to play, to copy parts, maintain instruments, and to compose. Purcell probably joined at the age of 7 or 8 and stayed on the court payroll for the rest of his life. There he was at the centre of things, aware of every new musical development, taking part in every important performance, learning from the older men, growing up among friends who were to become his professional colleagues in adult life. Better training for a natural talent could hardly have been arranged, nor a better way to control the jealous instincts of possible rivals. It was clear to everyone that Purcell did well because he deserved to.

It would be wrong to think that the Restoration in 1660 blew

away a cultural dam, freeing people to carry on just where the Civil War had forced them to stop eighteen years earlier. Musical development continued during the Commonwealth period. Though Charles II smiled on the 'growth . . . of Arts'² (good news for artists in that 'Happy Age'), Cromwell had winked at least. And abroad, where the English courtiers went into temporary exile, they acquired spicy tastes – a liking for French and Italian musical fare which Cooke back home did his best to cater for. (Henry Cooke, that is: Master of the Children at the Chapel Royal from 1660 to 1672.) Charles II set up a private string band modelled on his cousin Louis XIV's Vingt-Quatre Violons du Roi; brought Louis Grabu to London to train them in French-style playing; paid for the English violinist John Banister and young Pelham Humfrey to study in France. Foreign influence on English musical style is a subject too involved to deal with here, but there can be no doubt about either the provenance or the importance of imported musical hardware. In the 1670s and 1680s newly developed French woodwind instruments arrived, oboes, bassoons and three-piece recorders, with French specialists to play them; the Italian violin virtuoso Nicola Matteis settled in London (his teaching brought about 'no small reformation' in English violin-playing³); and English trumpeters mastered the clarino technique.

Here were the ingredients of a new thing: the Baroque orchestra, unavailable to any of Purcell's predecessors, and the skill with which he came to grips with it is hugely impressive. From 1690, the year of *Dioclesian*, *The Yorkshire Feast Song* and 'Arise, my Muse', to his death in 1695, Purcell was unchallenged as England's leading orchestral composer; a point worth stressing, for the man put in charge of a brand new and very expensive music machine is bound to attract attention. Henry Playford may have praised his 'peculiar Genius to express the Energy of English Words, whereby he mov'd the Passions of all his Auditors', in the preface to *Orpheus Britannicus*, 'A Collection of all the Choicest Songs . . . Compos'd by Mr. Henry Purcell', first published in 1698. But contemporaries may have admired Purcell's orchestral writing quite as much. For some time his were the only all-stops-out orchestral numbers regularly played to

paying customers in the commercial theatre. Odes, welcome songs and anthems by other composers featured the full orchestra, to be sure – Blow's were notably successful – but these were occasional pieces performed once or twice only, which only a few hundred people would ever be able to hear. Purcell, the 'pride and darling of the stage',⁴ had cornered the operatic market with four widely admired dramatic opera scores written between 1690 and 1695 (*Dioclesian*, *King Arthur*, *The Fairy-Queen*, *The Indian Queen*), and provided incidental music for another forty play productions 'operatized' to a greater or lesser extent. Not only were the shows revived, meaning that Purcell was performed more often: success in the theatre ensured a brisk sale for his songs and instrumental music in printed form, which spread his name further afield. The accessibility of music he had written already fuelled demand for more. Higher and higher, the commercial snowball lifted him up: perhaps Purcell is the first example in English musical history of a phenomenon very familiar now, though difficult to object to in his case, considering the quality of the product.

Purcell had become a public figure, and his death was mourned as a public loss. No one waited for the mysterious 'test of time' to pass judgment: it was clear to his contemporaries that 'a greater musical genius England never had'.⁵ They were right about Dryden too – the best English poet of the late seventeenth century – and about Wren, and about Newton. Leaving time to do what ought to be the critics' job is a twentieth-century evasion, it seems to me: a sign of cultural insecurity from which the seventeenth century did not suffer. A sound basis for Purcell's lasting fame had been established during his lifetime, his varied output providing music for the church, the theatre and domestic markets (product diversity, we might say), and his reputation riding high (brand awareness). Grove's *Dictionary* described a 'more or less continuous stream of editions of [Purcell's] works' from 1695 onwards, which seemed to be an 'exception to the usual course of composers' reputations'.⁶ But Purcell's music had monetary as well as artistic value: soon the stream of editions turned into a busy commercial waterway.

The commercial analogy will stretch to tedious lengths before

it breaks. Changing fashion serves commercial interests in music as in everything else (clothes, curtains, car upholstery or whatever); and musical fashion was reformed 'al'Italliana' within ten years of Purcell's death.⁷ Italian opera stars – proto-Pavarottis with whom the English singing actors could not compete – may have been more of an attraction than Italian opera itself, in the early stages of the invasion; but really the two went together. Alongside the latest Italian arias Purcell's English songs sounded very old-fashioned; but there was still a use for them. Purcell had defined a musical sterling standard against which all the foreign notes in circulation could be compared. Thus Dr Burney in 1789, writing on the songs in *Orpheus Britannicus* after eighty years of Italian domination:

[A Purcell melody] will at first seem to many uncouth and antiquated; but by a little allowance and examination, any one possessed of a great love for Music, and a knowledge of our language, will feel, at certain places of almost every song, his superior felicity and passion for expressing the poet's sentiments which he had to translate into melody . . . there is a latent power and force in his expression of English words, whatever be the subject, that will make an unprejudiced native of this island feel more than all the elegance, grace, and refinement of modern Music less happily applied can do. And this pleasure is communicated to us, not by the symmetry or rhythm of modern melody, but by his having fortified, lengthened, and tuned, the true accents of our mother tongue; those notes of passion, which an inhabitant of this island would breathe, in such situations as the words he has to set, describe . . . These remarks are addressed to none but Englishmen: for the expression of words can be felt only by the natives of any country, who seldom extend their admiration of foreign vocal Music, farther than to the general effect of its melody and harmony on the ear . . .⁸

Burney was bound to object to the 'uncouth and antiquated' traits he had detected in Purcell's music, so upsetting to refined ears, to the 'crudities' which he hoped 'the organists of our cathedrals [would] scruple not to change for better harmony'; and probably to underrate Purcell's orchestral writing when he compared it with the latest Haydn and Mozart: '... the colouring and effects of an orchestra were then but little known'.⁹ But

pangs of conscience, as one by one he exposed 'defects' in the work of 'our musical Shakespeare' – note the comparison: he upon whom the nation's musical pride depended – set the influential Burney looking for a proof of Purcell's genius which time and changing taste would never erase. The proof he settled on was this: an 'exquisite expression of [English] words' for which 'Purcell is still admirable, and will continue so among Englishmen, as long as the present language . . . still remain[s] intelligible'.¹⁰ As 'exquisite expression of words' is the Purcellian characteristic most widely praised from Burney's day to the present, it is worth going a little further into.

English is said to be an unmusical language, and that may be true if all we mean by 'music' is a big tune, one to hum at idle moments, one to set the foot tapping, or a sort of aural mud-bath to wallow in. Words fitted to a 'big tune' are like citizens in an authoritarian state, all conforming meekly to the grand plan which government imposes on them. In Purcell's music, though, power is devolved to the words instead, and the composer is free to meet every expressive demand at a local level. Dennis Arundell explains:

Living at the time he did, when the dramatic in music was being shaped, Purcell . . . could mould his heightened naturalism of speech into a musical shape that was also tuneful. One generation later still had formalized both tune and shape, and music in the larger forms such as opera and oratorio moved in jerks with well-defined barriers between the conventionalized speech of the recitative and the *da capo* format of the melodic aria . . .¹¹

If we imagine a graph showing increasing melodiousness from about 1670 to 1770, flat at the beginning, with airs 'as unformed and misshapen, as if they had been made of notes scattered about by chance, instead of being cast in an elegant mold',¹² climbing to Purcell, whose compositions 'seemed to speak a new language',¹³ rising further through Handel to level off at Arne, Purcell's very fortunate placing in the lower-to-middle, tuneful but not tune-bound reaches will become clear. For what are the characteristics of spoken English, characteristics which English song should properly reflect, not try to hide?

Assuredly not the 'elegance, grace and refinement' which Burney so admired. According to Otto Jespersen, the Danish philologist to whom we turn for an impartial view:

The English language is a methodical, energetic, business-like and sober language, that does not much care for finery and elegance, but does care for logical consistency and is opposed to any attempt to narrow-in life by police regulations and strict rules either of grammar or of the lexicon.¹⁴

Purcell's musical technique and English itself – 'so noble, so rich, so pliant, so expressive'¹⁵ – are so exactly matched, that the same thumbnail characterization might serve for either.

Christopher Smart, 'arguably the greatest English poet between Pope and Wordsworth',¹⁶ anticipated Jespersen on the 'manliness' of the language by nearly two centuries:

But hark! the temple's hollow'd roof resounds,
And Purcell lives among the solemn sounds. –
Mellifluous, yet manly too,
He pours his strains along,
As from the lion Samson slew,
Comes sweetness from the strong.
Not like the soft Italian swains,
He trills the weak enervate strains,
Where sense and music are at strife;
His vigorous notes with meaning teem,
With fire, and force explain the theme,
And sing the subject into life.

When Smart's poem was set to music by William Russell 'about 1800',¹⁷ Purcell performances were still fairly frequent¹⁸ – of the church music especially. And by then Purcell had been canonized by the arbiters of musical taste, fixed as if a set of bells to Shakespeare's harness. Wherever Shakespeare went, pulling the whole English cultural bandwagon behind him, Purcell was bound to follow. In the nineteenth century we can point to a Purcell Club and, later, to the Purcell Society, like the Shakespeare Society and New Shakspeare Society; to their respective centennial jamborees; to increasing interest in the biographies and work-chronologies of their respective subjects; even to the start of an 'authentic' performance movement affecting both.¹⁹

But, although the Purcell and Shakespeare industries were organized along similar lines, one very regrettable difference stands out. Whereas Shakespeare-worship seems to have stimulated interest in other poets and playwrights who had been active around the same time, whose works were reprinted to 'illustrate' Shakespeare, as possible Shakespeare sources and so on, Purcell's contemporaries were pointedly ignored.

By about 1890 modern editions of the complete works of practically every important seventeenth-century English playwright were easily available; and the cheap Mermaid series put representative plays by some quite obscure authors into public circulation. But a publishing effort in any way comparable had yet to be made for seventeenth-century music. William Barclay Squire complained in 1921 that:

... in cases like these ... the need for an English publication along the lines of the German 'Denkmäler' is so much felt. Locke's 'Psyche', the Shadwell 'Tempest' music, Eccles' 'Macbeth' and 'Semele', the operas of Daniel Purcell and Godfrey Finger, the 'Macbeth' music before it was tinkered with by Boyce - these ought all to be available to students of the history of English music. But a country which owns Purcell and yet has not succeeded in completing the edition of his works begun forty-five years ago cannot be expected to take any interest in the music of its minor composers.²⁰

And Ralph Vaughan Williams, thirty years later still:

The Purcell Society has, I believe, at last almost completed its labours, carried on by the devotion of a few experts who gave their scanty leisure to the work and were entirely neglected by the State or the public. Meantime, Austria, Germany, Italy and France have all produced at the public expense complete and critical editions, not only of their great masters, but also of their lesser lights. In this country we have too long allowed one of the greatest geniuses of music to languish unwept, unhonoured and almost unsung.²¹

Matters have improved somewhat: the 'old' Purcell Society edition was completed in 1965, and *Psyche* finally appeared with all the surviving *Tempest* music in Michael Tilmouth's

1986 Musica Britannica edition. But there are still some alarming gaps to be filled.

Put another way: although Purcell's genius was recognized in his own lifetime, by fellow musicians (the public, even) who knew and valued the work of his abler competitors, today it is founded upon eighteenth-century judgments – Burney's above all; and is maintained *uncritically*, in ignorance of much of the best music by composers he himself admired. Burney may be to blame for this too, damning poor Blow – 'Master to the famous Mr. Henry Purcell', 'his name venerable among the musicians of our country' before Burney set to work – as 'barbarous'; a man who 'threw notes about at random . . . [and] insulted the ear with lawless discords', of whose '*faults* in counterpoint . . . it may, in general, be said . . . that there are *unaccounted millions* of them in his works'.²² So much for the composer who had once been considered very nearly Purcell's equal. What point could there be in looking at the rest of the field?

Burney's *General History* served as the standard textbook on English music history until Ernest Walker's *History of Music in England* appeared in 1907; and Walker did little to set the record straight. Not surprisingly, Purcell remained in his sainted isolation throughout the nineteenth century.

In 1828 Vincent Novello 'began the publication of the master's sacred music, and carried it on with such energy that in 1832 he had given the world what was then thought to be a complete collection' (five volumes).²³ Then in 1836 the Purcell Club was founded 'for the cultivation of Purcell's works'. Its forty members met twice a year, in February for a formal dinner, and in July to perform his music: they were allowed to 'assist' at morning service in Westminster Abbey (Purcell anthems and settings were chosen for the occasion), and in the evening tackled a secular programme with the help of boy choristers from the Abbey, the Chapel Royal and St Paul's Cathedral.²⁴ The 'words of the several Pieces intended for performance at each Anniversary' were printed for members to keep.²⁵

Edward Taylor – Professor of Music in Gresham College and, significantly, an editor for the Musical Antiquarian Society founded in 1840 – became club president in 1842. Four of the

Musical Antiquarian Society's nineteen published volumes were of music by Purcell: his Ode for St Cecilia's Day, 1692 ('Hail! Bright Cecilia!'), *Bonduca* and *King Arthur* (both fine patriotic pieces: 'Britons strike home!' in *Bonduca*, 'St George, the patron of our isle' in *King Arthur*), and *Dido and Aeneas* – the first printed edition. Professor Taylor and Purcell Club members were much in evidence during celebrations to mark the 'bicentenary' of Purcell's birth, held in London – rather too early – on 30 January 1858; but the club disbanded shortly afterwards.

Its successor, the Purcell Society, still going strong, was founded in February 1876 'for the purpose of doing justice to the memory of Henry Purcell; firstly, by the publication of his works, most of which exist only in manuscript; and secondly, by meeting for the study and performance of his various compositions'.²⁶ Founder-members aimed to extend the publishing activities of the Musical Antiquarian Society, at least as far as Purcell was concerned, and to promote performances of the new editions; but the performing part of the scheme 'was soon given up'.²⁷ The list of prominent English musicians who served their turn as Purcell Society committee members or editors or both is impressive – to name a few: Sir Frederick Gore Ousley, Sir George MacFarren, Sir J. F. Bridge, Dr William H. Cummings, Ebenezer Prout, Sir John Stainer, Sir Hubert Parry, Sir Charles Stanford, Ralph Vaughan Williams, Sir Michael Tippett. And it is far from a coincidence that Purcellian committee work should have united so many key musical figures in the 'English Musical Renaissance'.²⁸ Purcell was the only earlier English composer for whose works the entire musical community had assumed a proud, collective responsibility; the only one honoured with a complete edition in progress, until Fellowes set to work on Byrd in the 1930s.

As the Purcell Society edition slowly progressed and a pattern of dots began to emerge, so the biographers set to work joining them up and colouring bits in. William H. Cummings first and foremost: a Purcell Society stalwart, editor of the Society's *Dido and Aeneas* volume, and owner of a large private collection of prints and manuscripts on which he was able to draw for musical background information and biographical raw material. His

Purcell appeared in 1881, in Sampson, Lowe, Marston, & Co.'s 'Great Musicians' series. J. F. Runciman's *Purcell* followed in 1909, a well-researched French *Purcell* (by Henri Dupré) and Dennis Arundell's *Henry Purcell* both in 1927, A. K. Holland's *Henry Purcell* in 1932, and J. A. Westrup's *Purcell* in 1937 – this last the most authoritative of the pioneer studies, in print until recently. But the facts available to Purcell biographers are very few: 'A life of Henry Purcell is of necessity a slender record', Westrup had to admit in his opening sentence.²⁹ Biographies from Cummings's on have been filled out with musical value judgments and, alongside the Purcell life story, pages of disapproving comment on the times in which he lived. Much of his output could be written off because it offended the Victorian sense of propriety:

Purcell's secular music undoubtedly frequently suffered from the worthless trash he had to accept as poetry; too often it was not only devoid of literary merit, but still worse, indecent; that was, however, the fault of the age, and pervaded most of the dramatic literature then in vogue.³⁰

Would-be performers were not encouraged to stray beyond *Dido and Aeneas* (a chaste little piece for schoolgirls, it used to be thought), *The Fairy Queen* (attractive as a 'Shakespeare/Purcell collaboration'), *King Arthur* (for its solid patriotic sentiments), the grandly titled 'Golden Sonata' and a few well-worn songs. Some notable performances stand out: bicentenary celebrations in 1895 (including *Dido and Aeneas* given by students from the Royal College of Music – Stanford himself conducting), Fuller-Maitland's *King Arthur* at the Birmingham Festival in 1897, Holst's concert performance of *The Fairy Queen* in 1911, *The Fairy Queen* and *King Arthur* staged in Cambridge (1920, 1927, 1928, 1931: Edward J. Dent and Dennis Arundell the driving forces here), the dance-inspired *Fairy Queen* which opened Covent Garden's first season of opera in English after the Second World War (1946),³¹ eight concerts of Henry Purcell's music presented by the Arts Council of Great Britain and the Purcell Society in the 1951 Festival of Britain, *Dido* and *The Fairy Queen* staged by the English Opera

Group that year, the tercentenary of Purcell's birth marked in 1959 with an exhibition in the British Museum, concerts, lectures and radio broadcasts, and a *Tempest* production staged at the Old Vic. Purcell was clear favourite for a national celebration, especially one to mark the end of war with one or other of our culturally dominant neighbours. 'A national festival without some celebration of Purcell would be a monument of national ineptitude.'³² On anniversaries connected with the 'Orpheus Britannicus' the great and the good in English music threw a party in his honour; while in churches up and down the country Purcell went about his daily service noticed only by a few devout who gathered together behind the choir-screens. For the rest he remained a 'famous' composer more written and read about than listened to. On through the 1960s, 1970s and 1980s... *Dido*, *The Fairy Queen* and *King Arthur* staged again at intervals, concerts here and there, broadcasts and recordings increasingly frequent as the new technology caught on. No need to name names, when record catalogues and record reviews tell the story; especially the reviews in *Early Music* - 1973 onwards - which are fully indexed.

And now, predictably, our tercenturions are on the move again: authors lone and companionable, editors, performers, record companies, TV and film producers all heading for the festival campsite, marching along to the boom-boom of 'early music' drums³³ - promising a bigger crowd than ever before. What's new is not the idea that early music exists ('early' music as opposed to new/new-ish: the adjectival 'early/ancient' has a long pedigree), but the thought that 'earliness' confers a special value on music old enough to qualify. *Antique* value. Old music, like old paintings, old furniture, old teaspoons, is worth more on account of its age. The listener has turned collector: snapping up each new release to build his complete set of this or that, putting the silver discs on show at home. Only 'authentic' performances interest him, as if other approaches to music were somehow 'fake'.

It would be foolish to mistake this publishing revolution for a genuine 'Purcell revival'. Records, tapes and CDs supply a mass market which was beyond reach till recently; and the music-

canneries are working overtime to meet demand. Purcell Society editions a hundred years old and dangerously frail (hence the Society's decision to replace them) are solemnly recorded on period instruments; when *obbligato* parts are recorded on quite the wrong instrument no one seems to notice; and no one minds either when whole odes and anthems are recorded at the wrong pitch. Modern scholarship feeds into the recording process haphazardly and often too late – only when the discs arrive for review are the scholar/critics' opinions sought, leaving them to huff and puff about what *might* have been.

Record companies have backed the 'period' approach for sound business reasons: because 'authenticity' commands a premium price (like the stoneground flour in expensive bread), because collectors converted to the healthy-listening lifestyle will pay to replace stodgy old recordings as fast as they can afford to, and because the authentic sales-pitch has created new demands for some very improbable repertoire. Musical interest was always there (experiments go back a hundred years at least); but players have an added professional incentive to master period instruments, now that studio work provides the bulk of their living. I don't mean for a moment to underrate the achievements of period-instrument specialists. Indeed, without harpsichord and lute players able to realize the continuo lines imaginatively, nimble 'early music' voices trilling out his incredible graces and more or less historical strings, woodwind and brass pleasantly balanced both in tone and volume, I doubt whether much of the Purcell we listen to with such pleasure on record would sound like music at all. The critics in earlier generations were not so fortunate, having a comparatively narrow (and sometimes actively misleading) experience of Purcell in performance on which to base their opinions. In fairness we should remember this: '... hands apt, drugs fit, and time agreeing' – it took all three to bring about the 'early music' revolution.

Purcell studies, like most others, grow increasingly specialized from year to year, and to the general reader less and less appealing. Where Westrup covered Purcell's life and times and all his music in one volume, now there are books devoted to his theatre

music, his trio sonatas, his cadences (a thin one, to be fair), to single works raked over minutely; even a book about Purcell books which spares me the need to comment further – Professor Zimmerman's *Henry Purcell: A Guide to Research*, published in 1989.³⁴ (Zimmerman is the 'Z' behind Purcell numbering: author of the *Analytical Catalogue* which everyone refers to, and of the only 'modern' Purcell biography.³⁵) For the future – who can tell? Armchair travel is easier than ever, now there are maps to guide us (the Purcell Society volumes), records and CDs to feed the imagination like colour photos in a holiday brochure. But no one can claim to know Purcell country who hasn't been to live there for a while. Well run, the tercentenary celebrations will offer plenty of opportunity to hear Purcell *live* in appropriate settings: his operas in the opera house, his anthems in church, his chamber music where it belongs, in domestic surroundings. Some who pass through in the tercentenary tour parties will like what they hear, will pluck up courage to return on their own – and journey further with any luck, into the wider world of English Restoration music. 'The greatest Genius we ever had',³⁶ no doubt; but Purcell isn't quite the only one.

NOTES

- 1 For more on the 'fate of Henry Purcell's works and reputation in the eighteenth century' see Richard Lockett's splendid essay 'Or rather our musical Shakespeare: Charles Burney's Purcell', in Christopher Hogwood and Richard Lockett, eds., *Music in Eighteenth-century England: Essays in Memory of Charles Cudworth* (Cambridge, 1983). And a lot of what Gary Taylor has to say in *Reinventing Shakespeare: A Cultural History from the Restoration to the Present* (London, 1990) applies equally to Purcell and the Purcellians busily 'reinventing' him.
- 2 John Dryden, in *Astrea Redux. A Poem on the Happy Restoration & Return of His Sacred Majesty Charles the Second*. See John Sargeaunt, ed., *The Poems of John Dryden* (Oxford, 1910), 10.
- 3 Roger North, in John Wilson, ed., *Roger North on Music* (London, 1959), 309.
- 4 Anon., *A Poem Occasioned on the Death of Mr. Henry Purcell . . . By a Lover of Music* (London, 1695); quoted in Zimmerman II, 297.
- 5 *Roger North on Music*, op. cit., 307.

- 6 Quoted in Frank Howes, *The English Musical Renaissance* (London, 1966), 90.
- 7 Roger North on Music, op. cit., 307.
- 8 Charles Burney, *A General History of Music From the Earliest Ages to the Present Period* (1789), Frank Mercer, ed., II (London, 1935), 392, 404-5.
- 9 Ibid., 385, 383.
- 10 Ibid., 393, 387.
- 11 Dennis Arundell, 'Purcell and Natural Speech', *The Musical Times*, c (1959), 323.
- 12 *A General History of Music* . . . op. cit., II, 390.
- 13 Ibid., 382.
- 14 Otto Jespersen, *Growth and Structure of the English Language* (Oxford, 1956), 16.
- 15 Ibid., 234.
- 16 Richard Luckett, op. cit., 77.
- 17 See W. H. Husk, *An Account of the Musical Celebrations on St. Cecilia's Day in the Sixteenth, Seventeenth and Eighteenth Centuries* (London, 1857), 227-33.
- 18 For eighteenth-century Purcell performances see Richard Luckett, op. cit., and Parts 2-5 of *The London Stage 1660-1800* (Carbondale, Ill., 1960-68).
- 19 See for instance Robert Speaight, *William Poel and the Elizabethan Revival* (London, 1954); Margaret Campbell, *Dolmetsch: the Man and his Work* (London, 1975); and Harry Haskell, *The Early Music Revival: a History* (London, 1988).
- 20 W. Barclay Squire, 'The Music of Shadwell's "Tempest"', *The Musical Quarterly*, vii (1921), 572.
- 21 Foreword to *Eight Concerts of Henry Purcell's Music: [a] Commemorative Book of Programmes, Notes and Texts . . . Published by the Arts Council of Great Britain* (London, 1951), 7.
- 22 *A General History of Music* . . . , op. cit., II, 382, 351-2.
- 23 *Works I*, i, 2.
- 24 See W. H. Cummings, 'Purcell Club', reprinted from the first *Grove* (London, 1879-89) in Eric Blom, ed., *Grove's Dictionary of Music and Musicians* (London, 5/1954).
- 25 A book collecting together 'The Words of Henry Purcell's Vocal Music', compiled by Edward Taylor and including Taylor's 'Historical Introduction . . . to the Principal Operas', was privately printed and presented to members in January 1863 - just before the club disbanded. Its valuable library was deposited at Westminster Abbey.
- 26 *Works I*, i, 1.
- 27 Footnote to H. C. Colles, 'Purcell Society', *Grove's Dictionary* . . . , op. cit., (London, 5/1954).
- 28 See Frank Howes, op. cit.
- 29 J. A. Westrup, *Purcell* (London, 1937), 1.
- 30 W. H. Cummings, *Purcell* (London, 1881), 90.
- 31 See *Purcell's The Fairy Queen as presented by The Sadler's Wells Ballet*