

John Dowland (Continued)

Author(s): W. B. S.

Source: *The Musical Times and Singing Class Circular*, Vol. 38, No. 648 (Feb. 1, 1897), pp. 92-93

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/3368458>

Accessed: 20-06-2016 09:48 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at

<http://about.jstor.org/terms>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*

Among the most important and extended essays contained in the volume under notice may be enumerated—(1) That on the first performance at Weimar (March 20, 1852) of Berlioz's "Benvenuto Cellini," an opera for which Bülow seems to have had a special regard, seeing that he himself brought it forward repeatedly at Hanover, in 1878-9. (2) That on Wagner's "Faust" Overture, an explanatory communication addressed to the conductors, players, and hearers of this work. (3) A criticism of Taubert's opera "Macbeth," which bristles with musical quotations taken down from memory after the experience of but two performances—a truly wonderful feat. (4) An account of the first performance of Liszt's oratorio "St. Elizabeth," at the first Hungarian Musical Festival, held at Pesth in 1865. (5) A most impressive obituary notice of Carl Tausig, written shortly after the death (July 17, 1871) of this remarkable musician, of whom, beyond M. Lenz's genial and spirited portraiture of him in "Die grossen Pianofortevirtuosen unserer Zeit," little seems to be known in England, from the fact that he never appeared here in his public capacity as one of the most famous pianists of his time. (6) An entertaining and instructive account of the first performance of "Lohengrin" at Bologna, couched in the form of a conversation between two friends during their journey thither, and, between the acts, in the theatre there.

(To be continued.)

JOHN DOWLAND.

(Continued from page 794, December, 1896.)

"MR. SKIDMORE" was, as Dowland states, a son of Sir John Scudamore, of Kentchurch, in Herefordshire. Many notices of his activity among the Catholic fugitives abroad are to be found in the State Papers. He seems to have fled from Essex to Middelburg and Antwerp in the autumn of 1593, and at one time he was in Spain with Father Parsons. Nicholas Fitzherbert, his correspondent, was the son of a Catholic who died in prison after twenty-six years' incarceration. He was a graduate of the University of Douay, a member of the household of Cardinal Allen, of whom he wrote a biography, and in receipt of a pension of ten crowns from the Pope. Sir Henry Cobham was a brother of William, Lord Cobham, but it is not possible, with certainty, to identify Dowland's Lord Grey, the Priest Smith, and the Friar Bayly. Richard Verstigan was a man of some note. He was born in England of Netherlandish parents, and seems to have acted as agent for the King of Spain at Antwerp. He published, in 1587, a collection of engravings, in which the sufferings which the Catholics underwent are portrayed with terrible minuteness of detail, among them being the only contemporary representation of the execution of Mary Queen of Scots. Other works from his pen are a volume of sacred poetry, among which is the lullaby

"Upon my lap my Sovereign sits," which was set to music by Martin Peerson, and has been quite recently reprinted by Mr. Lionel Benson. His best-known book was the "Restitution of Decayed Intelligence" (1605), dedicated to James I., which contains a sonnet by the younger Francis Tregian, who was in all probability the writer of the great collection of Virginal Music preserved in the Fitzwilliam Museum, Cambridge. Of Pierce we are able to give no details, but Dracot seems to have been a member of an old Shropshire or Staffordshire family, whose name occurs in connection with Babington's conspiracy. The mention of "one Mr. Johnson's" death enables us to correct the account given in the "Dictionary of National Biography" of Robert Johnson, lutenist. In this article it is evident that two individuals have been rolled into one. The elder was John Johnson, who was one of Queen Elizabeth's musicians in 1581 (see Nagel's "Annalen der Englischen Hofmusik," pp. 30, 31, 33). He probably died about 1594, and was the father of the more celebrated Robert Johnson, as is proved by a deed of apprenticeship of the latter to Sir George Carey, dated March 29, 38 Eliz. [1596]. In this document, which is preserved at Berkeley Castle, and was published in 1892 in Mr. Jeayes' Catalogue of Lord Fitzhardinge's Muniments, Robert Johnson is described as "Son of John Johnson, late of the Queen's Musicians." He was apprenticed as "allowes or covenant servaunt" for seven years, Sir George Carey undertaking to have him taught music, to board, lodge, and clothe him, and to give him "one penie" a year for salary. With regard to Dowland's "one Morgan, sometimes of Her Majesty's chapel," and "one Moris, a Welshman," by the light of other documents it is possible to prove that Sir Robert Cecil's petitioner made a curious mistake, writing the name of one where he should have written the other. Richard Morris, or Morrice, as it is spelt in the Cheque Book of the Chapel Royal, was sworn in as a member of the Chapel on April 1, 1579, when it is recorded that he came from Gloucester. In 1583 an entry is found chronicling that his place was filled by Anthony Harrison, from Windsor, Morris having "fled beyond the seas." The date of his flight is proved from the Diaries of the English College at Douay (then located at Rheims), in which it is stated on July 17, 1582, that "ex Anglia venerunt ad nos D. Christoferus Bagshawe, Edwardus Dodwell adolescens, Tho. Morrise, qui peritissimorum musicorum eorum, qui in sacello reginæ nostræ canere soliti sunt unus fuit." ("There came from England to us D. Christopher Bagshawe, Edward Dodwell, a youth, Thomas Morrise, who was one of the highly skilled musicians who are wont to sing in the chapel of our Queen.") In spite of the difference in the christian name, there can hardly be any doubt that these

entries refer to the same person. In a letter written by Cardinal Allen to Father Agazzari, the Rector of the English College at Rome, and dated on, though evidently written prior to, the day of Morris's arrival, the Cardinal says: "Se ex capella Reginae proripuerunt duo magni (ut apud nos æstimantur) musici, sed viri uxorati, qui dicuntur profecturi Romani ut exerceant suam artem et vivant ex ea; et ex hoc Regina incredibiliter dicitur offensa. Sunt adhuc Rothomagi, sed cogitant huc venire." ("Two notable (as they are deemed by us) musicians, married men, have escaped from the Queen's chapel, who are said to be going to Rome to exercise their art and gain their living by it; and by this the Queen is said to be incredibly displeased. They are at present at Rouen, but intend to come here.") Two days later Allen again wrote to Agazzari: "Mentionem me fecisse puto unius in alteris literis qui reliquerat Reginae sacellum. Illi nomen est Moricius, notus Engeamo et simul cum ipso (ut dicit) educatus. Ille hic facile hujus ecclesiæ et loci omnes musicos (cum tamen hic habeamus Italos non infimi in ea facultate nomine et alios) longe superat, et tamen dicit alium esse Rothomagi in via ad nos, collegam in Reginae sacello suum, qui ipso sit multo superior." ("I think that I mentioned in another letter one who had left the Queen's chapel. His name is Morice, and he is known to Ingham, with whom he says he was educated. He easily excels by a long way all the musicians of this church and place, although we have here Italians and others not contemptible in that art, and he says that another is at Rouen on his way to us, a colleague in the Queen's chapel, who is far superior to him.") He goes on to recommend that they shall be employed either by the Pope or at the English College, since they cannot be received as students, and he advises that the Pope should consider the good position which they have given up in the Chapel Royal, where they were educated, and that they should receive five or six gold pieces salary monthly. Morris is a very modest man and a true Catholic. His companion the Cardinal has not seen, but Morris says that other excellent musicians of the Queen's are thinking of leaving. The last information concerning him is an entry in the Diary on August 9: "Romane missi sunt Jo. Dolman nobilis et Mr. Thomas Morrise musicus." ("John Dolman, of gentle birth, and Mr. Thomas Morrise, a musician, were sent to Rome.") Who Morris's companion was it is impossible to say. There is no record in the Cheque Book of the flight of any other member of the Chapel, and it would seem from Cardinal Allen's letters that the second fugitive never came to Rheims after all. It is by no means improbable that the unknown individual may have been William Byrd, who at this period of his career, and for some time afterwards, was known to be

a Catholic. If this is the case it must be concluded that he thought better of the plan of joining the English community abroad, and after getting as far as Rouen returned to England. But this is necessarily purely conjectural.

To return from this long digression to John Dowland. His letter to Cecil does not seem to have had any result, as was not to be wondered at. The information he gave as to the movements of the English party on the Continent was of no value to the minister, and without powerful interest and protection it was hardly likely that the composer—then only known as an excellent lutenist—would be able to return to his native country. Two years later he published his "First Booke of Songs," in the preface to which he printed a polite letter he had received from Marenzio, dated from Rome, July 13, 1695, when he was on his way to visit the great madrigal writer. Shortly after this we get some fresh information as to his movements. From A. Hammerich's "Musiken ved Christian den Fjerdte Hof" (Copenhagen, 1892), it seems that on November 11, 1598, he was installed as instrumentalist at the Danish Court, with a yearly salary of 500 dalers—a sum till then unheard of as the wages of a musician, and one that rivalled the salaries of the high officers of State. Besides this, various marks of favour are recorded which show that Christian IV. knew how to value the artist whose services he had secured. In 1600 he received an extra payment of 600 dalers, the autograph receipt for which is printed by Herr Hammerich, and in the following year he was decorated and presented with the King's portrait. From the Copenhagen Archives it seems that Dowland stayed in Denmark for eight years, though towards the end of the time it is evident that considerable friction arose about money matters. He received repeated advances, and an attempt to help him was made, by giving him the charge and education of one of the small choristers, to "teach and instruct upon the lute." Finally, on February 24, 1606, when Christian was absent at Brunswick, he received his dismissal, and at his departure there was a long account to be settled touching salary, advances, &c. Little is known concerning his later life. In 1609 he was living in Fetter Lane, London, and he seems to have survived so late as 1626, as is proved by a warrant to his son Robert, though the exact place and date of his death and burial are at present veiled in obscurity. Of his works this is not the place to speak: full lists of them will be found in most Dictionaries and Histories of Music.

W. B. S.

THE increasing love of church music may, indeed, be claimed as one of the most earnest and striking signs of our forward march as a musical nation. In the year so recently closed this most gratifying development was a marked feature of our musical