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takes place except what their editor expects them to notice, *i.e.*, first performances of operas and other musical plays, and Sunday symphony concerts. The fault does not lie with them: for, were they conscientiously to write up recitals and concerts of new music, they would only be providing fodder for the editorial waste-paper basket. Indeed, were one to take up the files of any one of the big Paris dailies say from 1900 to 1914, it would be impossible to extract from them materials for the merest *aperçu* of the musical life of Paris during those years. Since the war, matters have improved somewhat, but there is room for further improvement; and those responsible for the destinies of the French Press might well take a leaf from the book of their British colleagues.

A comparison between the higher forms of criticism here and there would be fruitful only if carried down to the utmost details, and from the point of view of pure philosophy. On the whole, the man who loves a subject, and devotes long labour and loving care to its treatment, is very much the same in all countries. Books such as Grove's *Beethoven*, Ernest Newman's *Hugo Wolf*, Romain Rolland's *Musiciens d'Aujourd'hui*, Laloy's *Claude Debussy*, La Laurencie's *Rameau*, Carraud's *Albéric Magnard*, the *Mozart* by E. J. Dent or the *Mozart* by de Wyzewa and de Sainte-Foix, Hadow's *Studies in Modern Music* (to name but these few) appear now in one country, now in another. We can but wish that there were more of them, and that such as exist should everywhere receive the attention which they deserve.

In that respect, this country has so far done better than France. I know many translations into English of good French books on music, but no single French translation of an English book into French. Articles appearing in French musical periodicals receive more attention here than articles published in England do in France—a fact of which I was most forcibly and pleasantly made aware some ten or eleven years ago, when an essay which had cost me some pains appeared in a French periodical to remain unnoticed there (save, I think, by one critic, the late Gaston Carraud), whereas it was extensively discussed in the London journals—the *Musical Times* among others.

Insularity in criticism is probably all the more dangerous for being so difficult to detect. Admitting, for instance, that a good deal of the adverse criticism to which the works of a composer are submitted abroad is exactly similar to the adverse criticism available on the spot, there may be, besides, a certain number of points not yet considered and worthy of being tested. Quite recently I found mentioned, in articles by British writers on Debussy, points which may be right or wrong, but which seem to have occurred neither to Debussy's French admirers nor to his detractors. Among the younger composers of to-day at least one, Arthur Honegger, is taken very much in earnest by French critics of tested ability, while very casually dismissed by British critics of no

lesser standing. I am not adducing the case as one of insularity at either end, but simply suggesting the *audi alteram partem*, even if it be more difficult for purely practical reasons.

On single points such as the above, or on more general matters, greater interpenetration is bound to do some good. That, I believe, is the sole moral of the various things I have been considering.

NEW LIGHT ON EARLY TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

XXIV.—THOMAS APPLEBY

Considering that there are Masses, Magnificats, and Motets by Thomas Appleby—all of a good quality—it is surprising that his biography has hitherto proved so elusive. Even the new edition of Henry Davey's *History of English Music* (1921) dismisses his career in one sentence: 'Thomas Appleby also appears in the latter set of part-books; he was organist of Magdalen College, Oxford, in 1539.' It is almost needless to add that neither Burney nor Hawkins throws any light on this remarkable organist and composer. Fortunately, the publication of the valuable *Lincoln Chapter Records*, admirably edited by Canon Cole, affords us much desired information as to Appleby, who was for two periods organist and Master of the Choristers of Lincoln Cathedral. I take this opportunity, also, for expressing my sincere thanks to Canon Cole for his kindness in forwarding me the transcripts of all the Chapter Acts bearing on musical appointments from 1520 to 1560.

The name of this Tudor musician appears variously as Appleby, Appelby, and Appulby, but it will be more convenient to adhere to the spelling 'Appleby.' He was probably a native of Lincoln, born *circa* 1499, and educated as a chorister in the Cathedral, afterwards proceeding to Oxford. Be this as it may, he must have displayed unusual musical ability, and at the age of thirty-six he appears as acting-organist of Lincoln Cathedral in 1536, owing to the ill-health of Robert Dove, Vicar-Choral.* According to the Chapter Records, the said Dove received but 40s. for playing the organ at the Mass of the Blessed Virgin, and 20s. 8d. for playing at the Jesus Mass. His death took place in April, 1537, whereupon Thomas Appleby was provisionally appointed his successor.

By a Chapter Act of April 23, 1538, Appleby was confirmed in the joint-offices of organist and Master of the Choristers of Lincoln. However, he held the position only for a little over a year, as in July, 1539, he was induced to take the post of organist of Magdalen College, Oxford, being replaced at Lincoln by James Crowe in the joint-offices of organist and 'Master of the Song,' with the salary and fees attaching to both offices, and with a gratuity of 13s. 4d. annually on condition that during his life he, or his deputy, 'shall duly and diligently instruct and teach the choristers both in the science of singing, namely, plainsong, pricked song, faburden, discant, and counterpoint, as well as playing the organ,' also teaching certain apt choir-boys 'to play

* A namesake, Thomas Appleby, was Vicar of Braintree in 1535.

on the instruments called Clavichords, said boys to provide Clavichords at their own proper cost and expense.' These Letters Patent of James Craue are dated October 4, 1539.

Two years later Thomas Appleby returned to Lincoln (being replaced at Magdalen College by John Sheppard), and on November 21, 1541, his Letters Patent were drawn up in somewhat the same form as those of James Craue. In the Chapter Act it is stated that the said Thomas Appleby was unanimously reappointed to the joint positions 'vacant by the dismissal of Master James Craue,' and that, as a mark of favour, he was to be given a suitable chamber 'situated over the outer gate of the Choristers' House.'

Evidently Appleby must have given satisfaction to the Chapter, for he held his post during the remaining years of Henry VIII., and also under Edward VI. and Queen Mary, although adhering to the ancient faith. The following extract from a Chapter Act of February 12, 1558, testifies to the esteem in which he was held :

On 12 Feb., 1558, the Sub-dean and Chapter, assembled chapterwise, for the good and faithful service rendered by Thomas Appleby, skilled in the art of music, unanimously granted to him the office of Seneschal or Procurator of the House of Choristers, and Collector of all farms, payments, and emoluments belonging to them, immediately after the death, dismissal, &c., of Thomas Paget, the present Seneschal, to be held during their good pleasure.

Six months later, on August 18, 1559, we learn from the Chapter Acts that Thomas Appleby 'was admitted to the office of Seneschal of the Choristers, vacant by the dismissal of Thomas Paget, according to a certain grant made to Thos. Appleby by the Chapter.'

'Dimission' evidently meant 'resignation,' for, on the same day, Thomas Paget, Seneschal, was appointed to the office of Sacrist, being also admitted Vicar-Choral.

Appleby was now an old man, and though he still played the organ the Precentor relieved him of the duty of teaching the choristers. This we learn from a Chapter Act of September 19, 1559, when Roger Dalison, Precentor, was appointed 'Master and Supervisor of the Choristers, poor clerks, and boys on the foundation of Bartholomew Burghersh.'

I have failed to meet with any record of Appleby after the year 1560, and evidently he died at the close of the year 1562, as in February, 1563, the illustrious William Byrd was appointed his successor. Through the courtesy of Canon Johnston, Chancellor of Lincoln Cathedral, I am enabled to give the exact date when Byrd was officially appointed in place of Appleby, a date unknown to previous investigators, although the usual authorities give us 'about the year 1563.' From the Chapter Acts the date of Byrd's appointment to Lincoln is given as February 27, 1563, when the composer was in his twenty-first year.

Appleby's compositions may be dated as between the years 1535-50, and though doubtless many of them have been lost, sufficient remain to appraise his merits. The Peterhouse MSS. contain a Mass and a Magnificat by him, while the British Museum, Add. MS. 17,802-5, includes a fine Mass. It does not appear that he composed anything for the English Service, and in fact his creative period was long before the reign of Elizabeth. His twenty-one years' connection with Lincoln continued the good tradition established by Thomas Ashwell, which was developed by his successor, Byrd.

THE CURSE OF THE CONCERT PROGRAMME

BY ROBERT LORENZ

I don't mean, of course, the programme to a symphonic poem, which has been proved over and over again to be a most fallacious document. The programme I refer to is the menu or bill of fare of any ordinary concert in any ordinary place. Here are two texts which bring out respectively the serious and comic sides of the question :

(1) 'Before the concert began I was in a fever. I kept on saying to myself, "I am going to hear the fifth and seventh Symphonies." I regarded myself with the most ridiculous self-adulation ; I smoothed and purred over myself—a great contented tabby-cat—and all because I was so splendidly fortunate as to be about to hear Beethoven's fifth and seventh Symphonies.'—*Barbellion's Diary*.

(2) 'The Société Indépendante, in order to protest against the (alleged) prejudiced attitude of concert-goers and critics—or, to put it more charitably, in order to prove that opinions on new works were often influenced by the composer's name—gave a concert, the programme of which remained silent as to the authorship of the works produced, with the result that most of the critics refrained from mentioning the affair at all.'—M.-D. CALVO-CORESSI, *Musical Times*, April, 1921.

The first text echoes emotions that are often buzzing about in the soul of the average musical enthusiast in this country. Those who are temporarily under their sway regard them as their dearest possessions—as qualities which distinguish them, the idealists, from the ordinary run of humanity. I was a victim to this sort of thing once, so I can sympathise with the Barbellions' probable annoyance at my showing them up as a nuisance and a hindrance to musical progress.

Now what does such an one do when he knows he is going to hear the fifth and seventh Symphonies ? It depends, of course, largely on the extent of his musical knowledge, but the one who usually gets afflicted in this way is an out-and-out amateur who has heard these works a good many times, loves them dearly, and picks up a few more snatches after each performance. Well, all day long he tum-tum-tum-tums or tum-tum-tum-tum-tums to the mingled amazement and annoyance of fellow-workers and tubers. Yes, but that's not the worst of the business by any means : these tum-tums are always those of some particular conductor—and woe to to-morrow's if he doesn't tum-tum in just that particular way. Being a new man he probably won't, and then the logical result of this 'enthusiasm' is seen in its full glory. After two bars our friend is thoroughly outraged, and though he may fool himself that he is listening to the music, he is actually carrying on with frenzied concentration a heated mental comparison between the particular conductor on the podium and his one and only. Now the splitting of hairs over the only very slightly different readings of different conductors (particularly where the classics are concerned) is one of the most vicious phases of present-day musical life, and though the modern virtuoso conductor is certainly to be blamed for having encouraged it in the first instance, his admirers are only a little less culpable. Perhaps the worst result of this working oneself up