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New Light on Early Tudor Composers. IV. William Crane

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One result of this branch of study is seen in a set of six short choral preludes published in 1913, dedicated to Sir Walter. Five of the six might have come from Bach's pen, and No. 6 bears the stamp of Brahms in every line. No. 3, on 'Schwing dich auf zu deinem Gott' is a gem, full of the Bach spirit as well as the letter. But why did the composer make such liberal use of the tenor clef, and thus prevent them from being so well-known as they deserve to be? We can imagine her deciding that every organist worthy of the name should be at home in other than the commonly used clefs, and refusing to compromise. But very few players, their student days over, are ever called upon to read from alto and tenor clefs, and so they cannot be blamed for getting rusty.

Her leaning towards the organ was no doubt helped on by a meeting with Ouseley, with whom she spent a week end at Bramshill, near Frimley :

Strange to say, a new musical experience awaited me at Bramshill—Sir Frederick, who had studied music at Leipzig under Mendelssohn himself, being one of the very last of the old race of improvisers. He would ask you to give him a theme for a fugue. You invented, of course, as crackjaw a one as possible, and off he started. A good deal of it was learned padding, but immensely musical and effective, and I, who had heard nothing like it at Leipzig or elsewhere, was much impressed.

Apropos fugues, we have an amusing account of Clara Schumann and a fugal essay of Miss Smyth :

I had written a little 'Prelude and Fugue for Thin People,' thus styled because the hands crossed rapidly and continually, deeply invading each other's territory. This piece she [Clara Schumann] determined to study, and when I gently demurred, from modesty of course, she flared up in her own peculiar fashion with : 'Aber so stark bin ich doch nicht !' ('I'm not so fat as all that !') . . . Her daughters reported her as completely engrossed in this athletic problem, muttering to herself amidst her struggles : 'Gehen *must* es aber !' ('It *must* be managed !'), and in the end it was dedicated to her, title and all, by special request.

Miss Smyth saw a good deal of those two most industrious of biographers, Spitta and Chrysander. In view of the present important work being done in reviving the output of our old polyphonic writers, it is interesting to read that Chrysander told Miss Smyth (in 1879) that 'there were masses of yet undeciphered Early English music in the British Museum compared to which the work of Palestrina & Co. was the groping of little children,' or words to that effect. She might have retorted that the Germans had to have Bach re-discovered for them after a generation of neglect.

Perhaps Miss Smyth's vivid orchestration is almost entirely owing to a remark of Tchaikovsky, who held (and Miss Smyth felt bound to agree with him) that the Brahms School was neglectful of colour :

'Not one of them can instrumentate,' he said, and he earnestly begged me to turn my attention at once to the orchestra, and not to be prudish about using the medium for all it is worth. 'What happens,' he asked, 'in ordinary conversation? If you have to do with really alive people, listen to the inflections in the voices . . . there's instrumentation for you !' And I followed his advice on the spot, went to concerts with the sole object of studying orchestral effects, filled notebook on notebook with impressions, and ever since have been at least as much interested in sounds as in sense, considering the two things indivisible.

This question of orchestration was one of those that sent Miss Smyth back to Germany time after time. At the end of one spell in England (largely given up to cricket, 'a very jolly mania while it lasted'), it became more and more clear

that unless my musician's soul was to be lost I must go back to Germany ; back to a country, to mention one point only, where friendly conductors give one a free run-through of one's first orchestral attempts—a thing impossible, of course, in mercenary England.

If Miss Smyth had been at the Royal College of Music on November 13 she would have rejoiced to see that, thanks to the Patron's Fund, our orchestral composers are now blessed with the opportunity denied her. This is only one respect in which the reader of her book will be conscious of great progress in England, though there is still much leeway to make up

Hereabouts I begin to see that many of the notes I had made on the musical matters in 'Impressions that Remained' must be scrapped for want of space. But I must find room to remove some inevitably false impressions. First, this review being written for a musical journal, must concern itself only with that side of the book which has to do with our art. It has needed some self-denial so to restrict myself, because the main interest of the work is by no means musical, and I am anxious that the reader should not suppose that it is merely a set of musical reminiscences. It covers very wide ground, and its interests are literary, social, sporting, and, above all, intensely human. The non-musical portions contain an abundance of good stories, shrewd bits of observation, and happy character sketches. Nor is it by any means a book of amusing gossip. There are many touching pages, and the account of the author's friendship and breach with Elizabeth von Herzogenberg is full of poignancy. On this, as on the rest of the more intimately personal revelations, the reviewer is disinclined to dwell. Such things are to be read, but not discussed. I have only to say that they make up an arresting picture of a vivid and extraordinary personality.

Miss Smyth has a gift of literary expression rare among musicians. In purely technical matter, such as punctuation and other details (*e.g.*, her frequent misplacement of the word 'only') she is rather careless, but in what matters far more, the power of making us see what she wants us to see, her skill is remarkable. I spoke of her knack of hitting off a character, shown specially in the chapters devoted to her parents. It is worth noting that this power is revealed not only in dealing with human beings. There is perhaps nothing more delightful than the passages in which her dog 'Marco' figures. Dog-lovers will feel that they know 'Marco' as well as they do their own particular four-footed chum, and will mentally pat him. 'Impressions that Remained' will take its place among the best books of memoirs in our language. Its readers, noting that it breaks off at the year 1891, will hope that the author will before long take up her parable again, and give us her impressions of the two subsequent decades.

#### NEW LIGHT ON EARLY TUDOR COMPOSERS.

BY W. H. GRATTAN FLOOD.

#### IV.—WILLIAM CRANE.

Although it is unfortunate that Crane's compositions have been lost, or at least have so far eluded discovery, yet his importance as a contributor to the development of Tudor music-drama and his reconstruction of the Chapel Royal music cannot be overlooked. As deputy to Cornish (whose biography has previously been given\*) he took part in several music-plays, and early attracted the notice of King Henry VIII. Cornish, Kite, and Crane were then prime favourites

\* See William Cornish : No. III. of present series, p. 607, November issue.

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with the English monarch, and it is remarkable that Kite, who was Sub-Dean of the Chapel Royal, and was also a Prebendary of Lichfield and Chichester, was promoted to the primatial see of Armagh on October 24, 1513, retiring therefrom in 1521 for the bishopric of Carlisle.

The earliest official appearance of William Crane in Court records is on June 3, 1509, when as Gentleman of the Chapel Royal, he was appointed by the young King as Water-bailiff of Dartmouth. He took part in the Court Revels of November 14, 1510, and again on February 12 and 13, 1511, in which the King was a performer. On August 18, 1511, he was granted certain tenements in London, and on October 6, 1512, he was licensed to export six hundred sacks of wool. In 1512, and again in 1513, he received a loan of £1,000 (a large sum in those days); and in July, 1513, he paid £94 7s. 1d. for cables, for the King.

On January 6, 1514, Crane took part in Cornish's Mask of 'The Triumph of Love and Beauty,' and he set music for Henry Medwall's Morality, 'The Finding of Truth,' which followed the Mask. Prof. Wallace, from imperfect knowledge, refers to the author of 'Nature' as 'the impossible Medwell [*sic*],' but it is now agreed that Henry Medwall (not Medwell) was no unworthy precursor of Shakespeare. I may add that the only known copy of his play 'Fulgens and Lucrese,' printed by John Rastall, in 1519, was sold by Sotheby in March, 1919, for £3,400.

On February 21, 1514, Crane was appointed Comptroller of the Petty Customs in the Port of London. At a Court Play on January 6, 1515, he and Master Harry Stevenson of the Chapel were resplendent in 'plunket satin.' He was also present at the 'Field of the Cloth of Gold' in June, 1520; and in January, 1523, was in the train of Lord Berners, Deputy of Calais.

At length, on March 25, 1523, on the resignation of William Cornish, the coveted position of Master of the Children of the Chapel Royal was given to Crane. This position was materially improved by the Eltham ordinances in January, 1526, when the number of boys in the Chapel was increased from ten to twelve, and the salary of the Master augmented from 40 marks to £40. It was also ordered that the Master, with six of the Children and six Gentlemen of the Chapel, 'shall give their continual attendance in the King's Court, and daily to hear a Mass of Our Lady before noon, and on Sundays and Holy Days Mass of the day besides Our Lady Mass, and an *Antempe* in the afternoon.' This early recognition of the anthem as part of the evening service is noteworthy, as it has been frequently stated that anthems were introduced under Elizabeth. And it must not be forgotten that as early as 1502 Dr. Fairfax got 20s. from Princess Elizabeth 'for setting of an Anthem.' Anyhow, it is distinctly to the credit of Crane that he increased the number of choirboys in the Chapel Royal, and improved the musical services—with the cordial co-operation of the Dean of the Chapel, Dr. Sampson, who held office from 1523 to 1540, and who was a composer of no mean order.

The following is the official list of the Chapel Royal establishment in 1526, under Crane :

Dean, Richard Sampson, LL.D.....	£33	6	8
Master, William Crane.....	26	13	4

Ministers of the Chapel Royal at 7½d. a day :

Ric. Ward, Thos. Hall, Ric. Elys, Ant. Dogget, Thos. Wescot, Emery Tuckfield, Andrew Tracey, Nic. Archbold, William Walker— <i>Priests</i> .
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Robert Pende, John Fisher, Henry Stephenson, Thos. Bury, Wm. Colman, Robert Jones, Robert Phillips, Avery Burton, Hugh Rhodes, Thos. Byrd, Richard Bowyer, Richard Piggot, Edm. Peckham, Robert Perry, Wm. Barber, John Fuller, Robert Richmond, John Aleyne, Richard Stephen—*Gentlemen*.

In the Patent Rolls, under date of May 12, 1526, the grant to William Crane is duly enrolled, and we read that the Master was to be paid '£40 a year for the instruction, vestures, and beds of twelve boys.' Some months later (January 28, 1527) he was licensed to import five hundred tuns of Toulouse woad or Gascon wine. A year afterwards (May 6, 1528) he was appointed to fit out three ships and three galleys for the King. On November 26, 1531, a grant, in fee, was made out in favour of Wm. Crane, *Armiger*, by which he became owner of Beaumonts Inns, parish of St. Michael, Cripplegate, and two other messuages, 'void by the forfeiture of Francis Lovell, late Lord Lovell.'

No previous investigator of the career of Crane has noted that he was commissioned to impress choirboys for the Chapel Royal—a form of conscription that was used as far back as 1420, a fact which I made known for the first time in 1912. The commission to Crane is missing, but I find payment made to him for his expenses in going to the country to procure suitable choristers, in a document dated June 15, 1531—the amount of the expenses being given as £3 6s. 8d.

Crane, like his predecessor Cornish, was a married man, and had a daughter, a fact which we learn from an interesting letter written by the Archbishop of York to Christopher Draper on January 29, 1535, wherein the Archbishop regrets that he cannot give Draper a prebend 'unless he were in orders, at least tonsured,' but that as Draper 'was insured [engaged] to Mr. Crane's daughter of the Chapel' he could not get the promotion.

Further marks of royal favour continued to be poured on Crane, who, on July 2, 1535 (Prof. Wallace gives the date as June 28) was made Water-bailiff of Lynn, in Norfolk, *vice* George Lovekin deceased. His friend Richard Sampson, Dean of the Chapel Royal, was given the post of Coadjutor Dean of St. Paul's Cathedral, on February 20, 1536, inasmuch as Dean Pace had become mentally afflicted, and on June 11, he was appointed by Henry VIII. as Bishop of Chichester (retaining his Deanery of the Chapel Royal), being dispensed by Archbishop Cranmer (July 20) to hold the Deanery of St. Paul's *in commendam*, on the death of Richard Pace.

On January 7, 1538, Master Cromwell paid Mr. Crane 100 marks for Havering Park. Two years later, on March 3, 1540, Crane and his wife Margaret were granted ten tenements and certain rooms at St. Helen's, Bishopsgate. About this time Bishop Sampson did not show sufficient zeal in the cause of the 'new-fangled doctrines,' and in July he was imprisoned, and deprived of his Deanery of the Chapel Royal, which was then given to Thomas Thirlby, newly created Bishop of Westminster, with Richard Wade as Sub-Dean.

On March 6, 1542, Crane was licensed to export four hundred tuns of double beer; and on May 2, 1543, he got custody of certain lands. This is the last entry we meet with concerning this many-sided and wealthy Master of the Children of the Chapel Royal, save that he presented the customary Court play in the Carnival period of 1544.

A noteworthy event of Crane's last year was the Introduction of the Litany, 'set for five voices, according to the notes used in the King's Chapel,' and published

by Grafton, in October, 1544. Crane received his last payment as Master on April 21, 1545. He fell seriously ill in June, and on June 30, Richard Bowyer was appointed his successor. He made his will on July 6, and died soon afterwards, being interred in the Church of St. Helen's, Bishopsgate. Although his will was not proved till April 6, 1546, it is tolerably certain that Crane died in September or October, 1545, as his successor's appointment was confirmed by Patent dated November 6, 1545.

## Church and Organ Music.

### THE NEW ORGANIST OF THE CHAPEL ROYAL.

The post of organist at the Chapel Royal, St. James's Palace, rendered vacant by the death of Dr. Harford Lloyd, has been filled by the appointment of Mr. Stanley Roper, B.A., Mus. Bac. (Cantab.), F.R.C.O. Mr. Roper was a Westminster Abbey boy from 1888 to 1893. Later he became a pupil of Sir Frederick Bridge, playing occasionally at the Abbey until in 1889, when he gained an organ scholarship at Corpus Christi College, Cambridge. While at the University he



Photo by Lionel Kough.

studied with Sir Charles Stanford, Dr. Charles Wood, Dr. E. W. Naylor, and Dr. E. T. Sweeting. He took his B.A. degree in 1902, Mus. Bac. in 1903, and the F.R.C.O. in 1906. He became organist and choirmaster of Hammersmith Parish Church in 1903, remaining there ten years.

The Chapel Royal is familiar ground to him, as he acted as assistant-organist there from 1904 to 1916, being also Sir Frederick Bridge's assistant at the Abbey during practically the same period. Mr. Roper has been organist and choirmaster at St. Stephen's Walbrook since 1913. At this beautiful City church, famous for its fine organ, he has done excellent work as a recitalist. For over four years he gave a regular weekly recital for War Funds. As musical director at the Bishopsgate Institute he has made a great feature of Luncheon Hour Concerts. He is a Professor at Trinity College, and among other posts he fills is that of conductor of the Lothbury and Stock Exchange Male Voice Choirs.

We have received a copy of the music to be sung at a Festival service at St. Martin's, Birmingham, in connection with the 1920 Midland Competition Festival. This marks a useful departure, and is an attempt to raise the standard of the congregational side of Church music. The choice in this case has fallen on admirable hymn-tunes by Percy Buck and Basil Harwood, the Old Hundredth, with Fauxbourdon by Charles Wood, and a delightful English Traditional Melody. The canticles are to be sung unaccompanied to the setting of William Russell in A, and the anthems are Tye's 'Sing to the Lord,' Tchaikovsky's 'Hymn to the Trinity,' and Handel's 'Let their celestial concerts all unite.'

Programmes of modern British organ music have been recently played by Mr. Alban Hamer, at All Souls' Church, Leeds, and by Mr. Reginald Waddy at St. Catherine's, Plymouth. The composers drawn upon have included C. Harford Lloyd, E. Bristow Farrar, W. G. Ross, John E. West, Thomas F. Dunhill, Stanford, A. Hollins, Frank Bridge, John Ireland, E. C. Bairstow, and W. Wolstenholme. Our native organ school is forging ahead, and is much helped by such propaganda.

We are glad to hear that the long-deferred rebuilding of Gloucester Cathedral organ is to be commenced in the near future, thanks to the munificence of Sir James and Lady Horlick. The gift is as a memorial to their son, Major G. N. Horlick, who died on active service in July, 1918. The present position of the organ will be retained, and the original case preserved. It is hoped that the work will be completed in the summer of 1920.

The late Alfred James Eyre's name is so widely known, and his circle of friends so large, that it is felt that many might be willing to take their share in raising a fund to perpetuate his memory in connection with St. John's Church, Upper Norwood, where he served so devotedly for thirty-eight years. Contributions should be sent to the hon. treasurer, Mr. R. J. Bush, 48, Auckland Road, Upper Norwood, S.E. 19.

Mr. D. E. Roberts, of St. Peter's Church, Peterhead, has been appointed organist and choirmaster of Inverness Cathedral. Mr. Roberts finished three and a half years' military service in January last, with the rank of acting-captain of the Royal Welsh Fusiliers. While in the Army he did excellent work in organizing male-voice and other choirs.

Mr. J. A. Meale has recently added historical interest to his mid-day recitals at the Wesleyan Central Hall, by the inclusion of some of the excellent 'Old English organ music,' edited by Mr. John E. West.

Brahms's 'Requiem' will be sung at Southwark Cathedral, with full orchestra, on Saturday, December 20, at 3.0 p.m. The annual Carol Service takes place on December 27, also at 3.0 p.m.

The Thursday mid-day (1.10) recitals at St. John's, Red Lion Square, Holborn, have recommenced, and some well-known players are announced.

#### ORGAN RECITALS.

Mr. Harold M. Dawber, St. George's, Stockport—Allegro (Symphony No. 2), *Vierne*; Capriccio, *John Ireland*; *Epinikion*, *Rootham*.

Dr. R. Walker Robson, Christ Church, Crouch End (four recitals)—Funeral March and Hymn of Seraphs, *Guilmant*; In *Paradisium*, *Dubois*; 'In Memoriam' Overture, *Sullivan*; Fantasia and Fugue (Sonata No. 9), *Rheinberger*; Meditation, *Bonnet*; Rhapsody, *Harvey Grace*; Toccata in E, *Renzi*; Prelude 'St. Cross,' *Parry*; Chant de Mai, *Jongen*.

Mr. Hugh Fowler, St. Peter's, Budleigh Salterton—Pastoral Sonata, *Rheinberger*; Funeral March, *Tchaikovsky*; Prelude and Fugue in C, *Bach*; Triumph Song, *Pearce*.

Mr. Herbert Hodge, St. Nicholas, Cole Abbey (four recitals)—Processional March, *German*; Idyll, 'The Sea,' *H. Arnold Smith*; Prelude to 'Colomba,' *Mackenzie*; Marche Nuptiale, *Guilmant*; Fantasy-Prelude, *Charles Macpherson*; Romanza and Allegretto, *Wolstenholme*.

Mr. Hugh Bramwell, Central Hall, Westminster—Sonata in D flat (first movement), *Rheinberger*; Scherzo in F minor, *Sanatford Turner*; Finale in B flat, *Wolstenholme*.