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The madrigal.

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CONTENTS

THE FOREIGN MADRIGAL

CHAPTER I

THE FOREIGN MADRIGAL

The madrigal is the oldest of concerted secular forms. It had its origin in northern Italy, perhaps as early as the twelfth century. The early compositions had none of the elaborate devices which characterize the madrigals of the sixteenth century. Francesco di Landino, (1325-1390), an Italian, and the leading musician of the Florentine school of his time, wrote a madrigal, Tu che l'opera d'altrui, an extract of which appears in Fellowes' English Madrigal Composers.(1) Landino's life is interesting. He was blind from youth, but was organist for many years in the church of San Lorenzo in Florence. His madrigal was different from those of the sixteenth century in that it was written for two voices only, and single syllables of words were often used over several bars of music in the same manner as the church music of that early period. Each voice, in his composition, followed the other with frequent points of imitation, a characteristic which remained essential in the development of the madrigal.

(1) Fellows, E. H. - English Madrigal Composers, page 51.

After Landino's time the madrigal ceased to develop along musical lines for over a century. During this period the term madrigal was used to denote a certain type of short lyric of a pastoral character and thereby the name was kept alive. About 1533 Flemish composers revived interest in the secular contrapuntal songs. They elaborated upon the methods of Landino and other early musicians and instead of limiting themselves to two, wrote for four, five, and six voices; thus creating Polyphonic Songs, which were skillfully constructed and always written in strict conformity with the laws of the old Church Modes. To be more explicit a polyphonic song is a composition in voice parts which are simultaneous and harmonizing but melodically independent. To these Polyphonic Songs the old name of madrigal was quickly restored.

Polyphonic music made rapid progress in the Netherlands, and the most original of their composers, Josquin des Pres, had indirectly a very wide influence on the music of Europe, since his pupil Janequin, a Belgian, was one of the introducers of part-music into France, while another pupil, Adrian Willaert, a Dutchman, introduced it into Italy. Willaert was organist of St. Mark's, Venice, in 1527, and he was one of the first to describe his compositions as <u>madrigali</u> on the title pages, thus setting the fashion followed by all great composers in the

next century. Jacques Archadelt, though a true Fleming by birth and education, spent much of his time in Italy; and in Venice in 1538 he published his First Book of Madrigals, with such success, that, within eighty years it ran through no less than sixteen editions. Five other books followed, containing, besides his own works, a number by other important composers. One of Archadelt's most beautiful madrigals is Il bianco e dolce cigno.

Another disciple of the Flemish School but a less prolific writer than Archadelt, was Waelrant, whose Symphonia Angelica, printed at Antwerp, in 1594, contains some of the best compositions of his contemporaries as well as his own. His most famous madrigal is Vorrei morire, known in English as Hard By a Fountain. The madrigal like all forms of literature suffers from translation. The Flemish School reached its height in Roland de Lettre, Orlandus Lassus, or Orlando di Lasso, who is considered the greatest composer of his age after Palestrina. Lasso's fame rests chiefly upon his Ecclesiastical Music, but he has left us many books of splendid madrigals. He was the last of the School of the Netherlands but before his death in 1594, the madrigal had been transplanted to other countries and in Italy especially, it was thriving.

It does not take a thorough musician to detect the finer differences between the madrigals of the Flemish School and those of the Italian School. Perhaps the climate and national characteristics of a people affect their music. But whether this be true or not there is a noticeable difference between the products of these two schools. In the Flemish compositions can be detected qualities of vigour and strong originality while the compositions of the Italians are marked by a greater sweetness and a more pronounced and attractive melody.

Costanzo Festa was the first really great Italian madrigal writer, and he belonged to what is known as the First Roman Period, so called because there still remained traces of the Flemish School in his compositions. His lovely Quando Pitrovo la mia Pastorella, known in the English as Down in a Flowery Vale, enjoyed more popularity than any other Italian madrigal translated into English.

In the Second Roman Period all traces of the Flemish School were eliminated. The publication of Palestrina's Primo libro di Madrigali a quatro voci, in 1555, followed by a Libro secondo, in 1586, and two books of Madrigali spirituali, in 1581, and 1594, inaugurated what may be called the real Roman style. Palestrina's

madrigals are of exquisite grace and he had command of all types but the glory of his sacred music has somewhat overshadowed his capabilities in other fields. Critics are almost unanimous in naming Luca Marenzio (1560-1599), as the most characteristic madrigal writer of the foremost period of Italian music, which was incidentally the Third Roman Period. An account of Marenzio's life and works is given in Henry Peacham's magnum opus, the Compleat Gentleman; a book which reveals to what extent the musical education of an English gentleman went in 1622. The account is as follows:

"For delicious Aire and sweete Invention in Madrigals, Luca Marenzio excelleth all other whosoever, having published more Sets than any Authour else whosoever; and to say truth, hath not an ill Song (Madrigal), though sometimes and Oversight (which might be the Printer's fault) of two eights or fifts escape him; as between the Tenor and Base in the last close of, 'I must depart all haplesse:' ending according to the nature of the Dittie most artificially with a Minin rest. Of stature and complexion, hee was a little and blacke man; he was organist in the Popes Chappell at Rome a good while, afterward hee went into Poland, being in displeasure with the Pope for over-much familiaritie with a kins-

woman of his (whom the Queene of Poland sent for by Luca Marenzio afterward, she being one of the rarest women in Europe, for her voyce and the lute); but returning, he found the affection of the Pope so estranged from him, that hereupon hee tooke a conceipt and died."

Marenzio produced nine books of Madrigals for five voices, between the years 1580 and 1589, six, for six voices, within the next few years, and after that many more. His work was valued so highly that he was given, during his lifetime, the title of Il piu dolce Cigno d'Italia.

The madrigal was cultivated in Venice with more success than it was in Rome. Adrian Willaert, though a Fleming by birth and early training, made his home in Venice and exerted so much influence in developing the madrigal that he is universally considered the founder of the great Venetian School. Other composers such as Cipriano di Rore, Giovanni Croce, and Gastoldi, all of whom were disciples of Willaert, did much toward perfecting the form in Venice. Gastoldi, according to Morley, was the inventor of the "Fa la" used so much in Elizabethan music, but in reality Willaert employed this idea before Gastoldi.(1) As in Rome, the Venetian

(1) Grove, George - A Dictionary of Music and Musicians, Edition I, Vol. II - page 190.

madrigal was much influenced by the Flemish School, for Willaert belonged to that school.

In Florence, too, this form of music and poetry won favor. Here its development was unique. At the end of the fifteenth and the beginning of the sixteenth century there existed a form of indigenous music called the Frottola. It was a sort of simplification of the predominant Franco-Netherlandish art-form, the Ballade. Its lack of contrapuntal artifices kept it from being a true madrigal. These Frottole were short songs with refrain which often employed both the folk song and the street ballad. There is very little known of Italian folk music from the time of Dante down to the eighteenth century, and the fact that the refrain of the Frottole used folk songs is significant. The German part song has much traditional inheritance of folk song, but not so the Italian. The melodies of the Frottole were usually unpretentious although the rhythms were often charming. The cultivated classes, such as the literary clique around the cardinal and poet Pietro Bembo, were undoubtedly the first to become dissatisfied with the Frottole. They began to write new verses of a more polished style and they engaged musicians for their setting. In the letters of Michel-

angelo, (1475-1564), the great Florentine artist of the Renaissance, there is documentary evidence of this fact. To his friend Luigi del Riccio in Rome he sent two madrigals, "Den, dimmi, Amor" and "Io dico che fra voi", to be given to Archadelt for composition.(1) Both of these pieces still exist. The new fad of writing lyrics to be set to music, proved popular and at once a flood of madrigal poems, that is a poesia per musica, over spread Florence. Musical production in the madrigal fashion assumed incredible scope much like the song production of the nineteenth and twentieth centuries; but the madrigal far surpassed our song writing in regard to taste and uniformity of artistic merit. Willaert, in his book of madrigals entitled Musica nuova (1559), was the first to give a prominent place to the works of Petrarch. Not many of this poet's verses had been set to music but from this date until about 1580, there was not a single one of his canzone or sestine, of his sonnets or madrigals, that escaped being set to music, and some not only once, but a score of times. For all of its aristocratic leanings, the madrigal was truly a live art

(1) Einstein, Alfred - The Madrigal - Translated by Theo. Baker in Musical Quarterly - October, 1924, page 477.

for intensely live people; but in Florence it met an untimely death. Due to a growing passion for instrumental accompaniment the old love for pure vocal music was entirely destroyed.

The passing of the madrigal in Florence was earlier than in other cities of Italy and the Netherlands. Here it was along about 1600 that the artistic revolution caused the edifice of the foreign madrigal to totter. A popular form took its place known as the Villanella, which was a sort of parody on the madrigal. In text and music it caricatured its sentimentality. For several years it remained a satire on the madrigal, but gradually it merged further and further into the art form of the canzonet, which resembles the Air more than it does the madrigal. That is to say, the canzonet has a tendency to permit one voice to carry the melody throughout and the other voices supply the harmonies, somewhat after the fashion of our modern part song. And so the disintegration of the foreign madrigal resulted in the canzonet which in turn gave way to the fast approaching monodic type of music.

THE ENGLISH MADRIGAL

CHAPTER II.

THE ENGLISH MADRIGAL.

The condition of the madrigal before the invention of the printing press is very uncertain; but it is believed that its earlier phases were much like those of the motet, which is a term applied to what today is known as the anthem. There are very few manuscript records of the early type due principally to the fact that the Troubadours and Minnesingers and other predecessors of the later madrigal singers, relied on their memories instead of writing down their songs.(1) After the Minstrels had gone out of existence the development of the madrigal came into the hands of the Ecclesiastical Musicians, who treated it, technically, as they did their church compositions. But of course there was a difference between the Sacred and Profane poetry set to the music. Thomas Morley writing in 1597, illustrates this point by saying,

"As for the Musicke, it is next to the Motet, the most artificial and to men of Vnderstanding the

(1) Grove, George - Dictionary of Music and Musicians, Edition I, Vol. II, page 187.

most delightfull. If therefore you will compose in this Kind you must possesse your selfe with an amorus humor (for in no cõposition shall you proũe admirable except you put on, and possesse your selfe wholy with that vaine wherein you compose) so that you must in your Musicke be waũering like the wind, sometime wanton, sometime drooping, sometime graũe and staide, otherwhile effiminat, you may maintaine points and reũert them, vse triplaes, and shew the uttermost of your varietie, and the more varietie you show the better shall you please."

There are those who believe that polyphonic music originated in England. Proof of this is found in the old Canon "Sumer is icumen in," which is the oldest specimen of secular polyphonic music now known to exist. This round, or "rota", dates from 1260,(1) but of course is not a madrigal. However it is good evidence that skill of ensemble was even then a characteristic of the English race. Johnnes Tinctoris, a Flemish theorist, believed that to England belonged the honor of being the fons et origo of Musical Art. If it is true that that Reading Monk who wrote Sumer is icumen in, was the first composer of polyphonic music, then England was the actual cradle

(1) Maitland, J.A.F. A Waning Glory of England: The Madrigall, Nineteenth Century - Feb., 1905, page 255.

of modern music,[1] and from her the Flemish composers must have gotten the idea of the madrigal and passed it on to the Italian School who in turn sent it back to England. Thus the wheel made a complete circle.

The Italian madrigal school dates from about the second quarter of the sixteenth century but the English School did not begin to flourish until fifty years later. The Reformation was the chief cause of this delay. English musicians were occupied during the middle of the century, producing Church music for both the Latin and English service.

The actual introduction of the Italian madrigal into England was by a London merchant named Nicholas Yonge, who obtained a rich store of madrigals from his Italian correspondents. Yonge was a singer at St. Paul's Cathedral and in 1588 he published his Musica Transalpina, in the preface of which he tells how the madrigal custom began:

"Since I first began to keep house in this citie, a great number of Gentlemen and Merchants of good accompt (as well of this realme as of forreine nations) have taken in good part such entertainment of pleasure, as my poore abilitie was able to afford them, both by the exercise of

(1) Fellowes, E.H. The English Madrigal - page 33.

Musicke daily used in my house, and by furnishing them with Bookes of that kind yeerely sent me out of Italy and other places."

Thus we see that Yonge was actually the organizer of what may be called the first English madrigal society. The same preface contains what is believed to be the first mention of the word Madrigal in England. More than fifty pieces, selected from the best Flemish and Italian composers, were published in the Musica Transalpina. There are compositions from Noe Faigneant, Rinaldo del Mel, Giaches de Wert, Cornelius Verdonck, Palestrina, Luca Marenzio, one from Orlando di Lasso, and many others. The compositions are all adapted to English verse. The diction is bad in some places but the meaning and rhythm of the original Italian is carefully imitated.(1)

It is primarily to Yonge that we are indebted for the first introduction of the Italian madrigal into England, although such an occurrence had to happen sooner or later for towards the close of the sixteenth century the relationship between England and Italy was very close. Italian customs, dress, architecture, and literature, were prominent in England. A young English gentleman,

(1) Grove, George - Dictionary of Music and Musicians, Edition I, Vol. II, page 191

to be well bred, had to have a tour through Italy. Even the lists of characters of Elizabethan plays reveal Italian influence.

William Byrd and his master, Thomas Tallis, by a monopoly granted in 1575, had the sole right to sell music paper and English and foreign music. Consequently Byrd would be informed of any publications that were made and no doubt profited from studying them for his later works are much more flowing than his first ones. To Yonge's Musica Transalpina Byrd had contributed a five part madrigal in two sections. In the same year that this book was published, Byrd brought out his book called Psalmes, Sonets, and Songs of Sadnes and Pietie. In the following year, 1589, Byrd produced his second book, Songs of Sundrie Natures. These two were the only books of English Madrigals at that time. In 1590, Thomas Watson published what he called "The first sett of Italian Madrigals Englished, not to the sense of the originall dittie, but after the affection of the Noate." To this collection Byrd contributed two examples "composed after the Italian vaine, at the request of the sayd Thomas Watson."

Byrd's famous pupil, Thomas Morley, made his first publication in 1593, called Canzonets, or Little

Short Songs to three voyces, and within the next four years he published three more books of Canzonets for various combinations of voices, one book of Madrigals and one of Ballets. Thus we see that the number of publications was rapidly increasing. At least the "flood gates were opened through which that splendid torrent of the finest English music so rapidly flowed." Now that the madrigal had fairly become a national institution, English composers applied themselves diligently in order to perfect it. The experienced writers never tired of producing new works while novices were eager and happy to try their hand at this new fad.

In 1597, Yonge produced his second set of Musica Transalpina, which contains the famous Italian madrigal, Cinthia, thy Song, by Giovanni Croce. In the same year, Thomas Weelkes and George Kirbye both published an original set; John Dowland produced his First Book of Songes or Ayres of foure parts, which is said to have delighted all Europe; Thomas Morley published his famous treatise called A Plaine and Easie Introduction to Practicall Musicke, which has the reputation of being extremely helpful to those who would understand the rules of early counterpoint. About this same time Morley obtained the monopoly

that Byrd had held. In 1598, he brought out a collection of Italian five-part madrigals but after this date it is believed that he composed, or at least published no more of his own music. Willbye's first book appeared in 1598 and Benet's in 1599.

Morley's most famous compilation was that of The Triumphs of Oriana, in which the composers of the time combined to celebrate Queen Elizabeth in a series of madrigals. The whole scheme was patterned after a set printed in Antwerp in 1601 under the title of Il Trionfo di Dori,(1) each madrigal of which ended with the words "Viva la belle Dori," a line which equals in rhythm the English refrain, "Long live fair Oriana." It is hard to determine the exact date of the Oriana collection. The title page is dated 1601, the same as the title page of the collection on which it was modelled. If we interpret some of the madrigals of the Oriana as referring to the death of Queen Elizabeth, which happened in 1603, then of necessity we must ignore the publication date of 1601. But whatever the year of publication, the book is a splendid example of the rare excellence attained by the English School of that time as compared with the school of any

(1) Davey, Henry - History of English Music - page 215.

other nation. These composers seem to have been able to unite the vigor of the Northerners with the sweetness of the Italians. They display rare skill too, in the handling of the parts. Each writer, it seems, tried to outdo the other in his elaborate treatment of the refrain. A good example of this point is Thomas Weelkes' madrigal which is often considered the most beautiful and therefore the best known of the set:

"As Vesta was from Latmos hill descending,
She spied a maiden Queen the same ascending,
Attended on by all the shepherds' swain,
To whom Dianaes darlings, running down a main,
First two by two, then three by three together,
Alone their goddess leaving, hasted hither;
And mingling with the shepherds of her train,
With mirthful tunes her presence did entertain.
Then sang the shepherds and the nymphs of Diana:
Long live fair Oriana."(1)

The music of this madrigal is thoroughly delightful. Such passages as "first two by two, then three by three," and "alone" are made realistic by just the specified number of voices singing. In the

(1) Morley, Thomas - The Triumphs of Oriana - page 175.

elaborate treatment of the refrain, the bass sings sustained notes that are held for three or four measures, thus giving a very charming effect as well as a substantial foundation for the other five voices.

The Triumphs of Oriana collection is for five or six voices and is probably the best known of all the Sets in the English Madrigal School. Besides those of Morley and Weelkes, there were madrigals by Michael East (Este), George Kirbye, John Bennet, John Hilton, John Wilbye, and sixteen other composers. In fact most of the leading English musicians contributed to it, "but the name of Byrd is conspicuous by its absence."(1) It certainly seems strange that Morley's own beloved teacher should be omitted from this Set. Neither Fellowes nor any one else has brought out a plausible reason why nothing by Byrd was included in it. The contribution of Michael East (Este) arrived too late to be printed and numbered with the rest of the madrigals, but rather than omit it, Morley inserted it unnumbered on the back of the title page with the following note: "This song being sent too late, and all my

(1) Fellowes - English Madrigal School - Preface to Vol. 32.

other printed, I plast it before the rest, rather than leave it out."[1] This accounts for the variance of page numbers in the several editions of the Triumphs of Oriana. It is worth noting that John Milton, the father of the poet and a master musician of the time, contributed a madrigal to this collection called "Fair Oriana in the morn." Several other of his compositions are to be found in Wilbye's set of Airs.[2]

Michael East (Este) published a volume of madrigals in 1604, another in 1606 and a third in 1610. Dowland produced his second volume in 1600, his third in 1603, and his Pilgrim's Solace, in 1612. Thomas Ford printed two books of Musicke of sundrie Kinds, in 1607, and Wilbye his second volume in 1609. Orlando Gibbons, who produced his book of Madrigals and Motets in 1612, assimilated in his later compositions much of the new style of music that was coming on. A great deal of his work however, is purely in the old manner. His best known madrigal is the Silver Swan, a composition of such simple beauty that it is somewhat popular to the

(1) Fellowes - English Madrigal Verse - Notes - page 269.

(2) Hanford, J.H. - A Milton Handbook - page 10.

present time:

"The silver swan, who living had no note,
When death approached unlocked her silent throat;
Leaning her breast against the reedy shore,
Thus sung her first and last, and sung no more:
Farewell, all joys; O death, come close mine eyes;
More geese than swans now live, more fools than wise."

The pattern of the Oriana madrigals was still in use as late as 1613 when Henry Lichfield produced a set in which occurs the Oriana like example, "Whilst that my lovely Daphne," with the refrain, "Long live my lovely Daphne." Even as late as 1630, a book of Mottects (really madrigals with instrumental accompaniment ad libitum) was published by Martin Pierson. The last entry in Rimbault's Bibliotheca Madrigaliana, a catalogue of madrigal publications, is dated 1632, but the compositions call for accompaniment throughout, so strictly speaking they are not madrigals. After 1630 there were practically no genuine madrigals written: the art had disintegrated; but it stands to reason that a custom, so well established as was that of singing madrigals, undoubtedly would go on as a part of the social life of the land even for many years after the strict rules of their struct-

ure were given up by the English composers.

The artistic revolution, which put an end to the English madrigal about 1630, had already made its presence felt in Italy about 1600, by displacing the old polyphonic music with a monodic type. A new kind of chamber music with instrumental accompaniment came into vogue. In Flanders too, the madrigal was forgotten before the seventeenth century began. In England the madrigal merged gradually into what is known as the glee, a type of composition common to England alone and far superior in art to its German counterpart: the Part Song. This change was brought about more by Thomas Ford than any other one composer. Even today he is known for his lovely Canzonets, "Since first I saw your face," and "There is a lady sweet and kind," both of which are in the spirit of a madrigal but at the same time introduce the characteristics of the glee, that is, each acts as a mean between the madrigal and the glee. Others besides Ford had little regard for the strict laws of counterpoint and gradually the substitution of modern tonalities for the Ecclesiastical Modes followed. This completely accomplished the change from the madrigal to the glee.

THE ETYMOLOGY AND STRUCTURE

CHAPTER III.

THE ETYMOLOGY AND STRUCTURE.

The true derivation of the name, Madrigal, is doubtful. Four theories have been brought forth in regard to its origin:[1] namely, (1) that the word comes from the Italian, madre, (mother), and signifies a Poem, dedicated to Our Lady, which was customary in the first days of the madrigals; (2) that it comes from the Latin and Italian word, mandra, (a sheep-fold), meaning therefore a pastoral song; (3) that it is a corruption of the Spanish word, Madrugada, (the dawn), and is used in Italian in place of Mattinata, (a Morning Song); (4) and lastly that it gets its origin from the name of a town in Old Castile. In only one case does the word madrigal have a possible musical ancestor and that is in the madrugada of the third theory. In English the word not only implies a wealth of musical beauty but the name itself is so pleasant to the ear that it has been appropriated to all types of compositions which in no way could measure up to the requisites of a madrigal. Solos and duets have been entitled

(1) Grove, George - Dictionary of Music and Musicians, Edition I - Vol. II - page 187.

'madrigals' by composers who undoubtedly chose the title solely because of its musical beauty for oftentimes there is not the slightest characteristic of a madrigal about them.

Even among music lovers there is much uncertainty concerning the exact meaning of the word. However, there is not as much dispute over the definition of the form as there is over the derivation of the name. Mr. J. A. Fuller Maitland, in his work on the madrigal describes it as "a piece of polyphonic vocal music, to be sung by one or more voices to each of its parts, which must include passages or points of imitation, and of which one of the parts must conform to the laws of the ecclesiastical modes, in its compass, in the disposition of its semitones, and in the form of its cadence."(1) At the time madrigals were in vogue there were twelve ecclesiastical modes. To be able to perform a madrigal it was necessary to recognize the particular mode in which the modal part was written and to know the characteristics of that mode. The modal part was the most important

(1) Maitland, J.A. Fuller - A waning Glory of England: The Madrigal - Nineteenth Century, Feb. 1905, page 253

feature of the madrigal for it governed the tonality of the other parts. Singers were so familiar with the intervals of the various modes and they knew so well what modulations to expect that accidentals were rarely used in the part-books. This of course necessitated much memory work as well as musical education. Hence we see why the madrigals were primarily the music of the intelligentsia.

The modal part of the part that must conform to the usage of the ecclesiastical mode was usually the tenor, this therefore had the lead instead of the treble as is customary in modern music. The other parts were the bass which was merely the base of the structure; the treble which ranked third in order of importance; the mean, the old name for the alto, which indicated something in between the tenor and treble, and the quadrible and quinible, two old terms which have long since disappeared, but were once used for the fourth and fifth parts. In a madrigal the melody is not in just one part but at intervals it may be found in all the parts, and each singer takes his full share in the upbuilding of the whole.

The Elizabethan composers were so intent on expressing themselves and the thoughts of the poets whose words they set to music that they did not so much as bother to classify their songs under the true heading. There was quite a number of terms without any great distinction and without any exact definition which were used interchangeably with that of madrigal. For instance the Canzonet, Pastoral, Ballet, Motet, Song, and Air, are all of somewhat the same style and yet there are differences in each; but the madrigal composers made little if any distinctions. The term Air, or Ayre, as it was spelt in Elizabethan times was commonly used. It grew out of a demand for a simpler form than the madrigal, and one with less complex rhythms. In the madrigal form it was difficult to treat more than one stanza of a lyric in a single composition, even though there were several stanzas belonging to it. The Air came into being to satisfy this need. Its chief characteristic is that one voice has the melody throughout and the other voices supply the harmonies somewhat like our modern part song. Because of this, lyrics with more than one stanza could be set to music, each stanza repeating

the same music. Sometimes the accompaniment was supplied by a lute and bass-viol instead of the voices.

Byrd used the terms Pastoral and Song for all of his madrigalian works. Orlando Gibbons used Motet for the compositions in his volume and they are undoubtedly madrigals. A Ballet is probably the most distinctive of all the forms for it has a fa-la refrain which is absolutely necessary. But just the same Tompkins classified the works in his set as Songs although there are both madrigals and ballets included in it. We can overlook the vagueness of the indiscriminate Elizabethans in naming their secular songs, but it is not so easy to ignore present day carelessness in handling these terms. Oftentimes the glee and part song are spoken of as synonymous with madrigal. To an educated musician this sounds not less strange than it would be to speak of the sonnet as a form of poetry on the level with the jingle. In fact the sonnet affords a very close parallel to the madrigal, not only because the finest examples of each have had their origin in Italy and England, but because no

other art-form besides these two, has a form as elaborate and as strictly regulated, or affords so good a medium for certain kinds of expression.

The madrigal is essentially a vocal and musical address, either in way of a serenade or otherwise. The subjects dealt with are of every variety; but being Elizabethan the greatest number deal with love. They express hopes, griefs, desires, disappointments, praises, and so on; sometimes women are the subject and sometimes favorite abodes or pastimes. Many madrigals are pastoral in style, some are of a very serious nature, even dealing with religious subjects but not exactly suited to church use. The real skill and art was not so much in writing the verse, which is commonly terse, but in matching the words with the appropriate musical setting. In this the Elizabethans were remarkably thoughtful and accurate. Because of the fitting harmonies employed they were able to accentuate and make more realistic the mood of the poem. The music abounds in fugue, and frequently ingenious specimens of counterpoint, syncopation, and inversion.

THE LYRICS

CHAPTER IV.

THE LYRICS.

The first English madrigal writers, such as Nicholas Yonge in his Musica Transalpina, were merely translators: they borrowed the Italian madrigal, translated the words into English and retained the Italian music. This procedure was short lived, for in translating, it was found difficult to keep the words applicable to the music. An easier method was to adapt English lyrics to the Italian settings. But this system also changed in a short time, for English musicians became interested in composing sets for the English lyrics.

Before going into the lyric used by the English madrigalists let us see the characteristics of that used in the Italian madrigals. The lyric of the Italian madrigal may be described as a short poem of an amorous nature treating only one subject. Going more into detail we find that they consisted of two or three tercets, followed by one or two couplets or sometimes a quatrain. The measure was usually

hendecasyllabic, that is, eleven syllables to a line. The number of lines was not less than eight nor more than eleven. In the rime scheme the customary arrangement of the tercets was such that the second and third lines rimed, and frequently the first and fourth although that was not necessary. (E.g., abb, acc, or abb, cdd, or abbabb; plus a couplet, ee, or couplets, ee, ff.)(1) A typical example of the early Italian madrigal, but one that is a little irregular in its metre, is the well known poem of Monsignor Guidiccioni set to music by Jacques Arcadelt, a Fleming by birth but an Italian by adoption:

"Il bianco e dolce cigno
Cantando more, ed io
Piangendo giungo al fin del viver mio.
Strana e diversa sorte,
Ch' ei more sconsolato,
Et io more sconsolato
Et io moro beato.
Morte, che nel morire,
M'empie di gioia tutto e di desire;
Se nel morir altro dolor non sento,

(1) Schelling, Felix E. - Introduction to Elizabethan Lyrics - page liv.

Di mille mort' il di sarei contento." (1)

The lyric used by the English madrigalists was much more flexible than that of the Italians. Here it ranged from six lines to fifteen and occasionally to even greater length. The metre varied with lines of differing length; but there seems to have been a preference for lines of five accents and of three. There was no regular rime scheme. It seems that each poet arranged that to his own liking.

The following is an example from Morley's "Canzonets, or little short Songs to three voices, newly published," dated 1593.

"Say, gentle nymphs, that tread these mountains,
Whilst sweetly you sit playing,
Saw you my Daphne straying

Along your crystal fountains?
If that you chance to meet her,
Kiss her and kindly greet her;

Then these sweet garlands take her,
And say from me, I never will forsake her." (2)

(1) Squire, W. B. - Ausgewahlte Madrigale, - No. 22.

(2) Fellowes - Eng. Mad. Verse - page 129.

This madrigal observes the Italian form abb, acc, ee., and is after the Italian in every respect except in metre. Comparing it with the following madrigal, written by Thomas Campion and set to music by Richard Alison in 1606, we see how far the latter form has gotten away from the strict Italian structure:

"There is a garden in her face,
Where roses and white lilies grow;
A heavenly paradise is that place,
Wherein all pleasant fruits do flow.
There cherries grow that none may buy,
Till 'cherry ripe' themselves do cry."

This is the first of three stanzas and the only one set to music by Alison. This lyric is an example of one of the freer forms which superseded those more closely imitating the Italian, until verses, although termed madrigals, became indistinguishable from other short poems.

The madrigal composers were extremely fortunate in being contemporaries of Shakespeare and those other dramatists and poets who made

Elizabethan literature the greatest in English history. This gave them an unlimited supply of splendid poetry to set to music, a fact which was most important in elevating the madrigal to its high state of perfection in England. Unfortunately the names of those who wrote the words of the madrigals are not recorded in the part-books as are the names of the composers; but some of the lyrics are to be found elsewhere than in the part-books and the authorship of these has been identified.

Among the poets whose lyrics are known to have been used as madrigals were Edmund Spenser, Philip Sidney, Walter Raleigh, Ben Jonson, Robert Greene, Christopher Marlowe, Michael Drayton, Thomas Campian, Joshua Sylvester, John Donne, Greville Lord Brooke, Nicholas Breton, Samuel Daniel, and others. We have no proof that Shakespeare ever wrote for madrigals. In the Merry Wives of Windsor,(1) the bard makes mention of madrigals by having Sir Hugh Evans quote this part of a popular song of the time:

"To shallow rivers, to whose falls
Melodious birds sing madrigals.

(1) Merry Wives of Windsor - Act. III - Sc. 1.

There we will make our beds of roses
And a thousand vagrant posies."[1]

This reference has nothing to do with Shakespeare writing words for madrigals but it does prove that madrigals must have been rather widespread at the time that Shakespeare wrote Merry Wives of Windsor which was about 1601.

When we consider the size of Fellowes' English Madrigal Verse and its many different styles of writing, it does not seem too much to suppose that Shakespeare along with other poets not mentioned, surely must have written some of this type of verse.

The style of poetry selected by the madrigalists varied according to their own tastes. For example, Byrd chose the finest type of poetry and that was as it should have been for his compositions were of much depth and were often constructed upon a very elaborate plan. Weelkes, Cobbold, and Wilbye, as well as Kirbye and Bateson were like Byrd in that they chose the best verse they could get. Morley, Hilton, and Michael East (Este) pre-

(1) Marlow's Passionate Pilgrim.

ferred poetry of a lighter vein and they produced some of the most pleasing Fa-las that are known to exist. John Dowland chose poems that were done in a masterly fashion and yet expressing much simplicity and tenderness. His "Awake, sweet Love, thou art returned," and "Now, O now I needs must part," are two of his gems of art. Orlando Gibbons was one of the outstanding madrigalists of the English School. He picked the words for his compositions from several writers. His First Set of Madrigals and Mottets of 5. Parts: apt for Viols and Voyces contains twenty madrigals, four of the lyrics of which were written by Joshua Sylvester, two by Spenser in his Faerie Queene, one by John Donne, and one by Sir Walter Raleigh; the authorship of the other twelve has never been identified.

The madrigals often dealt with whatever was the fad of the day. For instance the ancient custom of going "a-maying" was made much of in Elizabethan England, yes, and earlier than this for in his Courts of Love Chaucer wrote:

"Forth goeth all the Court, both most and least,
to fetch the flowers fresh."

Spenser, too, wrote on this custom; in his Shepherd's

Calendar he gives a lengthy description of the May-day. During the sixteenth and seventeenth centuries it was the custom for the whole town to go out early in the morning and gather flowers; after much dancing and gaiety the final ceremony of bringing home the may was ended with the crowning of the fairest lass of the village as Queen of the May.

Many madrigals deal with May-day subjects. A typical one is that found in Thomas Weelkes's six-part set, beginning with:

"Why are you ladies staying
And, your lords gone a-maying?
Run, run apace and meet them
And with your garlands greet them;
'Twere pity they should miss you
For they will sweetly kiss you." (1)

Another example is Thomas Morley's famous composition,

"Now is the month of maying,
When merry lads are playing
Each with his bonny lass
Upon the greeny grass." (2)

(1) Fellowes, E.H. - English Madrigal Verse - page 220.

(2) Fellowes, E.H. - English Madrigal Verse - page 133.

There are two other stanzas to this ballet.

Sports were often made the subject of madrigals, hawking especially. Byrd composed the music for the following lines but the poet is unknown.

"The greedy hawk with sudden sight of lure
Doth stoop in hope to have her wished prey.
So many men do stoop to sights unsure
And courteous speech doth keep them at the bay.
Let them beware lest friendly looks be like
The lure whereat the soaring hawk did strike." (1)

Byrd also set to music Thomas Churchyard's lines which have hawking terms in them. There is much truth in them too.

"Compel the hawk to sit that is unmanned,
Or make the hound, untaught, to draw the deer,
Or bring the free against his will in band,
Or move the sad a pleasant tale to hear;
Your time is lost, and you are ne'er the near.
So love ne learns by force the knot to knit,
He serves but those that feel sweet Fancy's fit." (2)

The hunt was celebrated in madrigals. Thomas Bateson used the following words to his very

(1) Fellowes - Eng. Mad. Verse - page 53.

(2) Ibid, page 56.

realistic setting:

"Come, follow me, fair nymphs; hie, run apace;
Diana hunting honoureth this chace;
Softly, for fear her game we rouse,
Lodged in this grove of briars and boughs.
Hark how the huntsmen winds their horns,
See how the deer mounts o'er the thorns.
The White, the Black, Oho, he pinched thee there, (1)
Gowen ran well, but I love killed the deer."

This is one of the most spirited of all the hunting scenes described in madrigal literature.

Legal terms were often employed in madrigals. Sir Philip Sidney's "O you that hear this voice," is a splendid example, but being nine stanzas long, it cannot be quoted here. Byrd wrote the music for this madrigal. There is legal phraseology in "Where Fancy fond for Pleasure pleads," another of Byrd's which is allegorical. It is a struggle between Fancy and Reason the outcome of which is revealed in the last stanza:

"I must therefor with silence build
The labyrinth of my delight,
Till Love have tried in open field
Which of the twain shall win the fight.

(1) Fellowes, E.H. - English Madrigal Verse - page 12.

I fear me Reason must give place,
If Fancy fond win Beauty's grace."[1]

It is not known who wrote the words just quoted.

For a long time it was generally considered that gaiety was one of the essential factors of the true madrigal. This came about because of the fact that the madrigals which were revived from time to time were almost entirely of a bright character.[2] Madrigal Societies invariably chose the gay numbers, such as Morley's "I follow to the footing," Wilbye's "Flora gave me fairest flowers," "Sweet honey-sucking bees," and Bateson's "Sister, Awake." There were a few favorites which had a slightly serious turn, such as Gibbons's "The silver swan, who living had no note," and Bennet's "Weep, O mine eyes," but the really serious madrigals were entirely forgotten. Only recently has it come to light, principally through the research of Dr. Fellowes, that some of the finest madrigals in existence are those with serious subjects. Where is there one to surpass this lovely elegy of Gibbons, the author of which is unknown:

(1) Fellowes - Eng. Mad. Verse - p. 58.

(2) Fellowes - The English Madrigal - page 76.

"Nay let me weep though other's tears be spent;
Though all eyes dried be, let mine be wet.
Unto thy grave I'll pay this yearly rent,
Thy lifeless corse demands of me this debt.
I owe more tears than ever corse did crave;
I'll pay more tears than e'er was paid to grave.

Ne'er let the sun with his deceiving light
Seek to make glad these watery eyes of mine.
My sorrow suits with melancholy night;
I joy in dole, in languishment I pine.
My dearest friend is set, he was my sun
With whom my mirth, my joy, and all, is done.
Yet if that Age had frosted o'er his head,
Or if his face had furrowed been with years,
I would not so bemoan that he is dead;
I might have been more niggard of my tears.
But O, the sun, new rose, is gone to bed
And lilies in their spring-time hang their head." (1)

Gibbons, like Byrd, preferred the more serious subjects. Others of his are "Dainty, fine bird," and "Ah, dear heart, why do you rise?" Byrd wrote many serious madrigals and some of his are semi-religious.

(1) Fellowes, E.H. - English Madrigal Verse - page 100.

Wilbye's subjects were often of a serious character. He is at his best in this one, the author of which is unknown:

"Happy, O happy he, who not affecting
The endless toils attending worldly cares,
With mind reposed, all discontents rejecting,
In silent peace his way to heaven prepares,
Deeming his life a scene, the world a stage
Whereon man acts his weary pilgrimage." (1)

These lines remind one of Shakespeare's "All the world's a stage," and at the same time they call up a companion piece written by Sir Walter Raleigh and set to music by Orlando Gibbons:

"What is our life? a play of passion.
Our mirth the music of division.
Our mothers' wombs the tiring-houses be,
Where we are dressed for this short comedy.
Heaven the judicious sharp spectator is,
That sits and marks still who doth act amiss.
Our graves that hide us from the searching sun
Are like drawn curtains when the play is done.
Thus march we, playing, to our latest rest,
Only we die in earnest, that's no jest." (2)

(1) Fellowes - English Madrigal Verse - page 241.

(2) Fellowes - English Madrigal Verse - page 99.

The music that Gibbons wrote for the above madrigal is charming, and is certainly worthy of such a splendid poem. It abounds in a wealth of imaginative beauty.

John Wilbye has a gem in the following:

"There is a jewel which no Indian mines
Can buy, no chimic art can counterfeit.
It makes men rich in greatest poverty,
Makes water wine, turns wooden cups to gold,
The homely whistle to sweet music's strain.
Seldom it comes; to few from Heaven sent -
That much in little, all in nought, Content." (1)

These words like many other delightful poems have no known author.

From the above samples we see how truly excellent is some of the serious madrigal verse. To the writer's mind the more serious far surpasses that of a lighter vein. The music of the graver type has opportunity for much depth and feeling, characteristics which abound quite commonly. What immeasurable loss there would have been had we remained under the deluded idea that only the gay madrigals were legitimate.

(1) Fellowes - Eng. Mad. Verse - page 240.

COMPOSERS

CHAPTER V.

COMPOSERS.

William Byrd was the most famous of Elizabethan musicians as well as the finest organist of the time. As a madrigal composer of the serious type Byrd stood alone; in the lighter vein he was among the finest. Therefore it is befitting and proper that he should head the list.

Byrd was born about 1543 and at an early age he became chorister in St. Paul's Cathedral. According to Anthony Wood, he was "bred up to musick under Thomas Tallis," his godfather.(1) It is believed that when only sixteen he wrote a splendid five part madrigal, "Crowned with flowers and lilies," which was an elegy on Queen Mary's death. In 1563 when scarcely twenty years old he became organist at Lincoln Cathedral. In 1569 he was appointed a gentleman of the Chapel Royal where he shared with his teacher, Thomas Tallis, the honorary post of organist. In 1575, these two musicians applied for and received from Queen Elizabeth, an exclusive patent for printing and selling music and music paper, both English

(1) Grove, George - A Dictionary of Music and Musicians - Edition III - Vol. I - page 509.

and foreign. On the death of Tallis, ten years later, this patent passed entirely into Byrd's hands. During the next few years he wrote much music.

In 1588, he published "Psalmes, Sonets, and Songs of Sadnes and Pietie, made into Musicke of fiue parts: whereof some of them going abroade among diuers, vntrue coppies, are heere truely corrected, and th' other being Songs very rare and newly composed, are heere published, for the recreation of all such as delight in Musicke."(1)

This volume was dedicated to Sir Christopher Hatton and prefixed to it are these quaint "Reasons briefely set downe by th' auctor to perswade euery one to learne to singe:"

"First, it is a knowledge easely taught, and quickly learned, where there is a good Master, and an apt Scoller.

Second, the exercise of singing is delightfull to Nature, and good to preserue the health of Man.

Third, It doth strengthen all parts of the brest, and doth open the pipes.

(1) Fellowes - English Madrigal School - Vol. xiv. contains a reprint of this whole work.

Four, It is a singuler good remedie for a stuttung and stammering in the speech.

Five, it is the best meanes to procure a perfect pronunciation and to make a good Orator.

Six, It is the only way to know where Nature hath bestowed the benefit of a good voyce; which guift is so rare, as there is not one among a thousand, that hath it; and in many that excellent guift is lost, because they want Art to expresse Nature.

Seven, There is not any Musicke of Instruments whatsoeuer, comparable to that which is made of the voyces of Men, where the voyces are good, and the same well sorted and ordered.

Eight, the better the voyce is, the meeter it is to honour and serue God there-with: and the voyce of man is chiefly to be imployed to that ende.

Since singing is so good a thing,
I wish all men would learne to singe."(1)

In 1588 Byrd contributed two madrigals to Nicholas Yonge's first book of **Musica** Transalpina, and in the following year produced a volume of "Songs of sundrie natures, some of grauitie, and

(1) Grove, George - A Dictionary of Music and Musicians - Edition III - Vol. 1 - page 510.

others of myrth, fit for all companies and Voyces. Lately made and composed into Musicke of 3. 4. 5. and 6. parts, and published for the delight of all such as take pleasure in the exercise of that art."(1) This volume was dedicated to Sir Henry Cary. Byrd's last set was published in 1611 and was called "Psalmes, Songs, and Sonnets: some solemne, others joyfull, framed to the life of the words: Fit for Voyces or Viols of 3. 4. 5. and 6. Parts."(2) This set was dedicated to the Earl of Cumberland. The three publications contain a total of one hundred and fourteen compositions.

Since Byrd chose to express himself usually in a serious tone, many of his madrigals have until recently been neglected and overlooked. For a long time after the passing of madrigal composers, singers and critics considered madrigals of a bright character as the only desirable type. This eliminated most of Byrd's compositions although he does have a few such as "I thought that Love had been a boy," "Come, jolly swains," and others which are in a very light vein. Two of this composer's finest serious madrigals are "Why do I use my paper, ink, and pen?" and "Retire, my soul." A little different but still in the same

(1) Fellowes - English Madrigal School - Vol. XV.

(2) Fellowes - English Madrigal School - Vol. XVI.

class is the beautiful elegy, "Come to me, grief, forever."

To Thomas Watson's "First Sett of Italian Madrigalls Englished," Byrd contributed two settings of "This sweet and merry month of May." The six-part setting is as brilliant as anything in The Triumphs of Oriana and would have fitted nicely in that collection for it does honor to "Oriana," or Queen Elizabeth. Byrd married and had four children. He died on July 4, 1623, and was buried in Stondon Churchyard.

Thomas Morley.

After William Byrd the foremost composer of the English Madrigal School was his pupil, Thomas Morley. Little is known of his early life; but he was born in 1557 and took his degree of Bachelor of Music at Oxford in 1588. He is supposed to have been organist of St. Giles, Cripplegate, from 1588 to 1589, after which he took the position of organist of St. Paul's Cathedral. In 1592, he resigned in order to become a gentleman of the Chapel Royal.

His first publication was in 1593 and was called, "Canzonets, or Little Short Songs to three

voyces."[1] There are twenty-four numbers in this set, all of which are of a bright nature. Characteristic pieces are "Good Morrow, sweet ladies of the May," "Arise, get up, my dear," and "Though Philomela lost her love." This set was dedicated to Mary, Countess of Pembroke, Sidney's sister. In 1594 there followed "Madrigalls to Four Voyces,"[2] which was the earliest English set to bear the title of Madrigals. This edition contained twenty compositions, two of them being "Ho, who comes here?," and "April is in my mistress' face," both of which are popular and pleasing. The earliest set of English ballets was Morley's "First Booke of Balletts to Five Voyces,"[3] which was published in 1595 and was dedicated to Lord Salisbury. It contains the favorite and the most used piece of the entire English Madrigal School: "Now is the month of Maying." In 1595 also appeared the "First Book of Canzonets to Two Voyces,"[4] containing seven fantasies for

(1) Fellowes - English Madrigal School - Vol. I.

(2) Fellowes - English Madrigal School - Vol. II.

(3) Fellowes - Eng. Mad. Sch. - Vol. III.

(4) Fellowes - Eng. Mad. Sch. - Vol. I.

instruments. In these charming canzonets, Morley's genius is at its best. In 1597 he issued "Canzonets or Little short Aers to five and sixe Voices,"(1) which was dedicated to Lord Hunsdon. There are twenty-one compositions in this set, which contains such numbers as "I follow, lo, the footing, and Hark," and "O grief, even on the bud." In 1600 Morley published "The First Booke of Aires or Little Short Songes to sing and play to the Lute with the Base-Viol." This work contains the Pages' song in As You Like It, "It was a lover and his lass." This is one of the few pieces of original Shakespearean music which has come down to us. Morley is said to have known Shakespeare and to have written the music for this song.

Morley edited two sets of Italian madrigals adapted to English words but they contained little if any of his original work. He brought out in 1601 the famous set of "Madrigales, The Triumphs of Oriana to 5. and 6. voices composed by divers severall aucthors."(2) This set was dedicated to Lord Howard of Effingham; it was composed of twenty-five madrigals by twenty-three composers, including the editor.

(1) Fellowes - Eng. Mad. Sch. - Vol. IV.

(2) Fellowes - Eng. Mad. Sch. - Vol. XXXII.

Each madrigal with a few exceptions, ends with the couplet in praise of Queen Elizabeth,

"Then sang the Nymphs and Shepherds of Diana
Long live fair Oriana."

Morley's compositions were more melodious than his predecessors, and many of his madrigals and canzonets have enjoyed lasting fame. He has also a considerable amount of church music to his credit.

Thomas Weelkes.

Third in order of importance comes Thomas Weelkes who was born about 1575; the facts of his early life are unknown. The first that we learn of him is that he was organist of Winchester College in 1597. He served here until 1602 when he went to Chichester Cathedral where he served the rest of his life which was more than twenty years. He took the degree of Bachelor of Music at Oxford from New College in 1602.

As a madrigal writer Weelkes belongs to the first rank; indeed some regard him as the greatest of all madrigalists not only of the English School but of all nationalities. Weelkes displayed

much genius especially in his original and daring use of chromatic chords and other novel harmonies of the day. Nothing in the whole realm of polyphonic music can be compared to his wonderful madrigal, "O Care, thou wilt despatch me," and his charming "Cease, sorrows, now," both of which are good examples of his amazing harmonic treatment, as well as his poetic imagination. Weelkes wrote too, according to the simple and conventional harmony of the time. Madrigals such as "Like two proud armies," and "Mars in a fury," are in simple harmonies and yet they display his ability to build up broad and massive effects. In another style, full of tenderness and delicacy is "Take here my heart," while "The Nightingale," and "Three virgin nymphs," contain fine humor. As a writer of ballets Weelkes ranks with Morley, and that is giving him the highest praise possible. "On the plains fairy trains," "Hark, all ye lovely saints," and "Sing we at pleasure," are his choicest ballets.

To Morley's Triumphs of Oriana, Weelkes contributed a six part madrigal, "As Vesta was from Latmos hill descending," one of the finest in the collection. In 1597 he produced his "Madrigals to 3. 4. 5. and 6.

voyces,"[1] which contains twenty-four numbers and was dedicated to George Phillpot. In the following year a volume of "Ballets and Madrigals to five voyces, with one to 6. voyces,"[2] was published. This set consists of twenty-four compositions, and was dedicated to Edward Darcye. In 1600 a volume called "Madrigals of 5. and 6. parts apt for the Viols and voices,"[3] was published. It was divided into two sections, one for the five part works, the other for the six part works. Each section contains ten madrigals. The last of Weelkes' sets was entitled "Ayeres or Phantasticke Spirites for three voices." It contains twenty-six pieces, most of which show the composer in an entirely new light: that of a witty satirist. This last collection reveals the fact that Weelkes and Morley were very intimate friends for on the death of the editor Weelkes composed a setting of a verse beginning "Death hath deprived me of my dearest friend," which was published as "A remembrance of his friend, Thomas Morley," in the "Ayeres or Phantasticke Spirites."

Weelkes was a great church composer; as many

(1) This volume as well as three others by Weelkes, mentioned hereafter, is to be found in Fellowes - Eng. Mad. Sch. - Vol. IX.

(2) Ibid - Vol. X. - XI.

(3) Ibid - Vol. XII - XIII.

as ten of his Services have survived in fragments, but not one complete one has been found. He has also about forty anthems to his credit. While visiting a friend in London, Weelkes died and was buried December 1st, 1623, in St. Bride's Churchyard.

John Wilbye.

Wilbye was born in 1574, the son of Matthew Wilbye, who was a tanner by trade and also somewhat of a musician. While still very young Wilbye's talent attracted the attention of the Cornwallis family. Elizabeth, daughter of Sir Thomas Cornwallis, married Sir Thomas Kytson who lived at Hengrave Hall. Here Wilbye came in the year 1595 as resident musician. The Kytsons were wealthy and Wilbye had the advantage of living in surroundings where music was greatly encouraged. Sir Thomas Kytsons died in 1602, but his widow kept up the establishment in great state; therefore Wilbye remained as household musician until her death in 1626. It is most interesting to know that Hengrave Hall has undergone very little alteration during the three centuries since Wilbye lived there. For instance the Kytson family portraits still hang on the walls, and letters and documents of rare interest have remained in the house. There are letters of many

notable people, including Sir Philip Sidney; and of great interest is a letter in Wilbye's own handwriting,[1] dating from Hengrave, September, 1628, and addressed to his friend Mistress Camocke at the house of Lady Rivers at Colchester. Now it was here that Wilbye went in 1626 after the death of Lady Kytson. He had known Lady Rivers in childhood as Mary Kytson and she was his life-long friend. Here Wilbye died in 1638. He was buried in Holy Trinity Church Yard, just opposite the home of Lady Rivers which is standing today.

Wilbye wrote little church music; at least there is little surviving to his credit. It is as a madrigalist that he won enduring fame, and some qualified critics consider him the greatest of all madrigal composers whether English or continental. Considered as madrigalists alone Fellowes gives Wilbye and Weelkes "joint supremacy." Wilbye was not as daring as Weelkes in his originality and use of chromatic harmonies but he certainly could not be called conventional. To The Triumphs of Oriana, Wilbye contributed a splendid example of the brighter

(1) This letter is reproduced in facsimile in Fellowes Eng. Mad. Sch. - Vol. VI.

type of madrigal called "The Lady Oriana." It was in 1598 that this composer published his "First Set of English Madrigals to 3. 4. 5. and 6. voices."(1) It was dedicated to Sir Charles Cavendish, a cousin of Michael Cavendish, the madrigalist. Sir Charles married Elizabeth, the elder daughter of Sir Thomas Kytson; this accounts for his friendship for Wilbye. The first set contains thirty madrigals, the best of which are "What needeth all this travail," "Flora gave me fairest flowers," "Adieu, sweet Amaryllis," and the six part version of "Lady when I behold." "The Second Set of Madrigales to 3. 4. 5. and 6. parts apt for Voyals and Voyces,"(2) came out in 1609, and was dedicated to Lady Arabella Stuart, a niece of Sir Charles, the patron of the first set. Wilbye's style in this volume is more highly developed and every madrigal in it is good. Among the most superb are "Stay, Corydon, thou swain," "Softly, O softly drop, my eyes, lest you be dry," "Draw on, sweet Night, best friend unto those cares," and "Oft have I vowed how dearly I did love thee." Almost equally as good and perhaps more popular are "Happy, O happy he," and "Sweet honey-sucking bees."

(1) Fellowes - Eng. Mad. Sch. - Vol. VI.

(2) Fellowes - English Mad. Sch. - Vol. VII.

Thomas Bateson.

Next in order comes Thomas Bateson, a famous composer of madrigals, born about 1570. He became organist of Chester Cathedral in 1599, where he remained for nine years, after which he became organist of Christ Church Cathedral, Dublin. In 1612 he took the degree of Bachelor of Music and in 1622 the degree of M. A. Bateson was married and had three children.

This composer's fame rests entirely on his madrigals. His "First Set of English Madrigals to 3. 4. 5. and 6. voices"(1) was published in 1604. It contains twenty-nine madrigals and was dedicated to Sir William Norres. His "Second Set of Madrigales to 3. 4. 5. and 6. Parts: Apt for Viols and Voyces"(2) was published in 1618. It contains thirty compositions, all madrigals, and was dedicated to Lord Chichester. "When Oriana walkt to take the Ayre," has the distinction of being the best poetry in the first set. This was Bateson's contribution to the Triumphs of

(1) Fellowes - English Madrigal School. - Vol. XXI.

(2) Fellowes - English Madrigal School. - Vol. XXII.

Oriana but it arrived too late to be included in the collection, so he published it in his own first volume. The first set also contains a madrigal called "Oriana's farewell," evidently written after the death of Queen Elizabeth.

Bateson, in the past, has been considered as one of the best of madrigal composers. But taking his work as a whole it doesn't seem that he quite ranks along with the great leaders of the English Madrigal School. Nevertheless he wrote many splendid madrigals and the outstanding quality of his work is his admirable choice of lyrics. This indeed counted much in madrigal composition. His best madrigals are "Sister Awake," "Cupid in a bed of roses," "Hark, hear you not?" and "Come follow me, fair nymphs."

Orlando Gibbons.

Gibbons was born in 1583, at Cambridge. His eldest brother, Ellis Gibbons, was master of the choristers at King's College, Cambridge, and Orlando when only twelve became a chorister under him. When only twenty-one, he was appointed organist of the Chapel Royal, and remained so until his death. In 1606, he took the degree of Bachelor of

Music at Cambridge. Orlando was married and had seven children. He won royal favor and twice he received handsome grants from the King and Queen. He was one of his majesty's "musicians for the virginalles to attend in his highness privie chamber."

When thrity-nine years of age Gibbons was appointed organist of Westminster Abbey. He conducted the music for the funeral of King James I on April 5, 1625. In that same year Gibbons and the other members of the Chapel Royal, in accordance with an ancient custom, attended King Charles I when he awaited the arrival of his Queen, Henrietta Maria, from France. The royal marriage had already taken place in Paris, where Charles was represented by proxy. Before the Queen arrived Gibbons passed away. He was buried in Canterbury Cathedral.

This composer's reputation has been founded on his church music, but he wrote some splendid madrigals. He has few if any light veined madrigals to his credit. His style closely resembles that of Byrd. "What is life?" is his finest madrigal. "The Silver Swan," comes second. His "Set of Mad-

rigals and Motets of Five Parts: apt for Viols and Voyces,"[1] was published in 1612. This collection was dedicated to Sir Christopher Hatton and the dedicatory address contains this famous line: "It is proportion that beautifies everything."

Michael East.

East or Easte, Est, and Este, as his name was sometimes spelt, was born about 1580, and is believed to have been the son of Thomas East, the printer, who published so many sets of madrigals of the time. Michael East was only about twenty-one when asked to contribute to the Triumphs Of Oriana. His madrigal, "Hence stars, too dim of light," was sent too late to be included in its proper place so it was printed on the back of the title page of the volume and left unnumbered.

East got his degree of Bachelor of Music at Cambridge in 1606 and for many years had the organ at Lichfield Cathedral. He was an industrious composer, publishing in all seven sets of books, the first two of which were the only ones dealing exclusively in madrigals. The first set, published in 1604, was dedi-

(1) Fellowes - English Madrigal School - Vol. V.

cated to Sir John Crofts and was called "Madrigales to 3. 4. and 5. parts: apt for Viols and voices." It contains twenty-four madrigals. In 1606 came the "Second Set of Madrigales to 3. 4. and 5. parts; apt for Viols and voices." It was dedicated to Sir Thomas Gerard; and it contains twenty-two madrigals. The "Third Set of Books," contains all kinds of songs but just seven madrigals. The "Fourth Set of Books," has variety like the third but it contains sixteen madrigals. East's last three sets of books contain no madrigals.

This composer has much church music to his credit and he is better known by it, for his madrigals are not characterised by any marked individuality. Among his best, however, are "How merrily we live," "In the merry month of May," and "Fly away, care."

RECENT TENDENCIES

CHAPTER VI.

RECENT TENDENCIES.

In 1741, John Immyns, a member of the academy of Ancient Music, and lutist to the Chapel Royal, founded what is known as the Madrigal Society, the oldest musical association in Europe today, and one that has been most influential in promoting interest in the madrigal. Sir John Hawkins belonged to this society and he says, of the members in his day, "most of them were mechanics, some weavers, others of various trades and occupations, who were well versed in the practice of psalmody, and who with a little pains and help of the ordinary solmisation, which many of them were very expert in, became soon able to sing almost at sight a part in the English or even an Italian madrigal."(1) Membership at first was confined to persons who belonged to cathedral choirs, or those "vouched for by two or more members of the society as being capable of singing their part in concert

(1) Maitland, J.A.F. - The Waning Glory of England: The Madrigal. - The Nineteenth Century - Feb. 1905 - page 274.

both in time and in tune."[1] When a new president took his office he had to present a madrigal of his own composition ready for performance or else "forfeit a penny extraordinary to the plate" every night until he did so. Today both the requirements of the president and those for membership have been considerably modified. Under the present rules the society consists of forty members. Among the more recent presidents have been such well known music lovers and professional musicians as Sir Arthur Sullivan, Sir George Martin, Sir John Stainer, and Sir J. F. Bridge. Since 1924 Stanley Roper has presided.

In 1840 the Musical Antiquarian Society was formed and for several years made an earnest study of the madrigal. Sets by Byrd, Morley, Weelkes, Bateson, Bennet, Wilbye, and Orlando Gibbons were published and edited with care and learning. However great the amount of studying, there have been very few madrigal composers in the nineteenth and twentieth centuries that are worthy of note. But

(1) Grove - A Dictionary of Music and Musicians - Edition III - page 283.

among those are William Beale (1784-1854), whose Awake Sweet Muse, is very much like an old madrigal; R. L. de Pearsall (1795-1856), whose extraordinary ease and skill of counterpoint in his Great God of Love, Lay a Garland on my Hearse, and Light of my Soul, make him worthy of being named with Elizabethan madrigalists; and T. A. Walmisley (1814-1856), whose Sweete Floweres, is often mistaken for an old madrigal. But the work that conforms most closely to the laws of the finest Elizabethan madrigals is that of W. S. Rockstro, (1823-1895), O Too Cruel Fair.

The Magpie Madrigal Society under the leadership of Mr. Lionel Benson was formed in 1886 and did much to awaken interest in the madrigal and to make the musicians of the age acquainted with the opportunities and limitations of the form. According to its minutes, the society was formed to give concerts for charitable purposes. Many of the finest madrigals have been included in their concerts. Probably due to this influence we have Sir Arthur Sullivan's four-part madrigal in the Midado, "Brightly dawns our Wedding Day,"

which duly regards most of the old rules. In Professor Stanford's Eden, the splendid Madrigale Spirituale, "Flames of pure love are we," is likewise done in masterly fashion. Before Queen Victoria's death, the composers of the time got the idea of celebrating her fame in the same way that Queen Elizabeth was honored in the Triumphs of Oriana. The result was a volume of thirteen compositions called Choral Songs. There is a none too strict observance of the laws of the madrigal, but several compositions, such as Professor Stanford's "Out of the windy west," and Sir John Stainer's "Flora's Queen," can truthfully be called madrigals.

Each generation seems to have something in it to awaken interest in the madrigal. Just recently the love for this type of music has been greatly stimulated by the excellent performances of the English Singers. The outstanding characteristic of their performance is their spontaneity. They sing together with the ease and freedom of a single voice. They are six in number and they seat themselves around a table as if they had drawn up for a feast, which by the by, seems to have been

the traditional Elizabethan way of singing madrigals. Thomas Morley, writing in 1597, says in regard to this, that it was after supper that "the mistress of the house, according to custom, was wont to serve out the part-books and call upon her guests to join with the family in singing madrigals."(1) It is logical to suppose that the guests remained in their places around the supper table, a practice which would add to the atmosphere of homeliness and informality of this type of music.

Although there has been from time to time a revival of interest in the madrigal there has never been much of an attempt among composers to bring back this once so cherished form of music. After looking into the madrigal perhaps musicians agree with Dr. Fellowes: "It is just as much an artistic error for a modern composer to attempt to write a madrigal in the Elizabethan manner as it would be for a modern poet to attempt to express himself in the language of Chaucer."(2)

(1) Musical Observer - June, 1927, page 24.

(2) Fellowes - The English Madrigal - page 36.

CONCLUSIONS

CONCLUSIONS.

In dealing with the historical background we have shown that the madrigal originated in northern Italy. Landino of the fourteenth century was its first composer. After his time this form of composition ceased to develop for over a century until Flemish composers became interested in it, early in the sixteenth century. In their hands the foreign madrigal developed rapidly and was the favorite form of music until about 1600, when the artistic revolution caused its decline; not however, until it had given birth to a worthy offspring, the canzonet. In turn this form gave way to the fast approaching monodic type of music which is characteristic of the present age.

The Italian Madrigal did not get to England until 1588. Then it was that Nicholas Yonge published his Musica Transalpina. In the following year Byrd made his first publication which contained many madrigals. Steadily thereafter, sets were published by many writers until about 1630, when the presence of the artistic revolution was felt in England. The English madrigal gradually

merged into the glee.

In regard to the etymology of madrigal, we have given four possible derivations. We have dealt with the musical structure and its conformity to the old ecclesiastical modes; the poetic structure and its freedom compared with the strict form of the Italian Madrigal; the poets whose lyrics were used by the madrigal composers; and finally the composers themselves.

Thus we see something of the madrigal, the product of the Elizabethan period, the culminating period of both English music and English literature. It is the result of the genius of that age and today it stands as a magnificent monument of that genius. Hundreds of madrigals, unchanged by time, unaffected by fashion, undisturbed by non-appreciation, have remained immortal in their loveliness. The most charming of the Elizabethan madrigals are, like Shakespeare's sonnets, precious gems, imperishable, peerless works of art. To know something of their poetry, something of their music, should be part of all English-speaking people's education. Let us hope that time will deal kindly with the madrigal

and that one day these lovely poems and stirring sounds will fill the air and vibrate and reverberate through out the land.

EXAMPLE OF A MADRIGAL

"Arise, awake, awake,
You silly shepherds sleeping;
Devise some honour for her sake
By mirth to banish weeping.

See where she comes, lo where,
In gaudy green arraying,
A prince of beauty rich and rare
Pretends to go a-maying.

You stately nymphs draw near
And strew your paths with roses
For her delighting, and with flowers.
In you her trust reposes.

Then sang the shepherds and nymphs of Diana:
Long live fair Oriana."[1]

(1) Morley, Thomas - The Triumphs of Oriana, page 136.

ARISE AWAKE.

Thomas Morley, 1601.

Soprano. Brightly, in quick time.

A - rise a - wake, awake, a wake, you

Alto.

A - rise a - wake, a wake, you

Tenor.

Tenor,

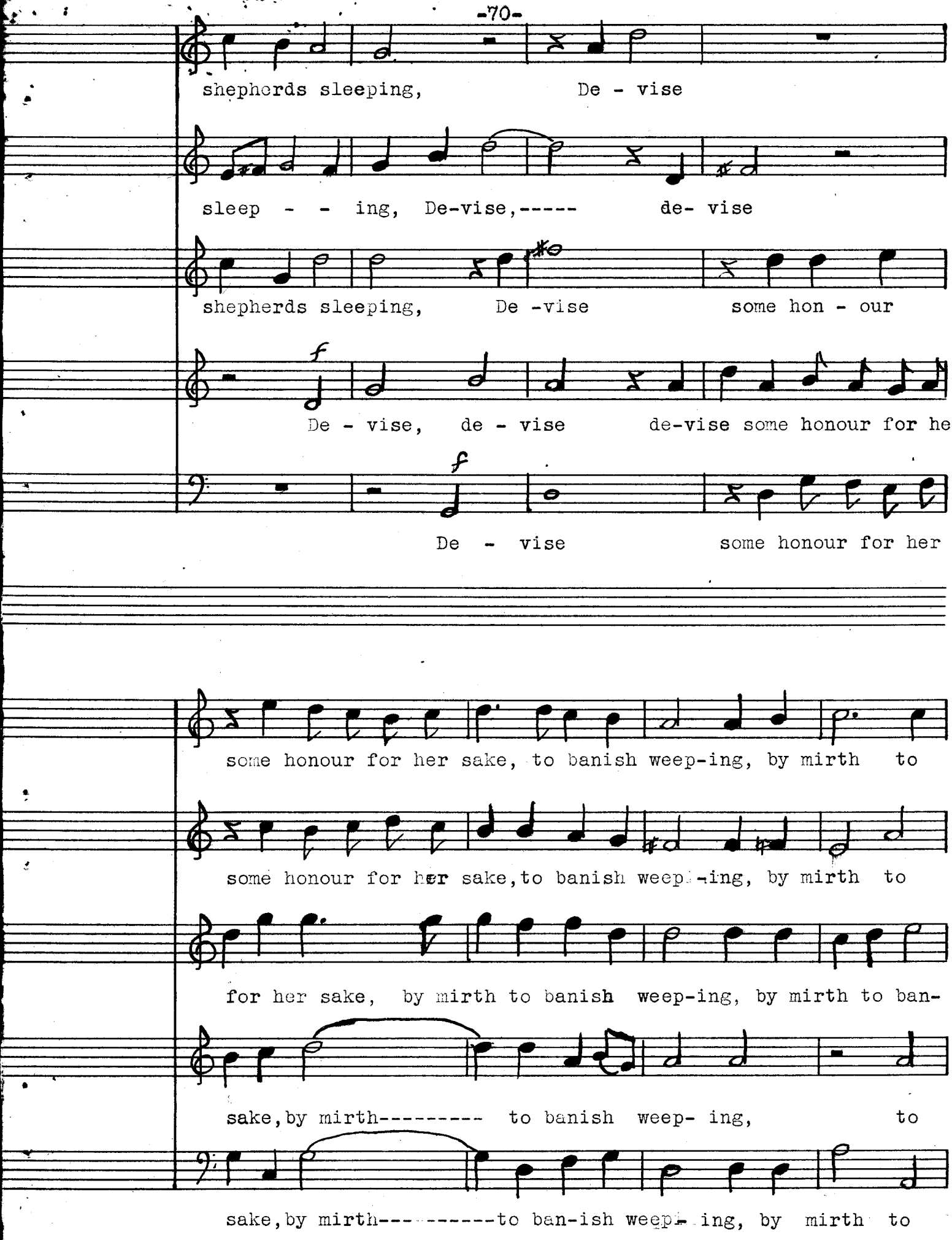
Bass.

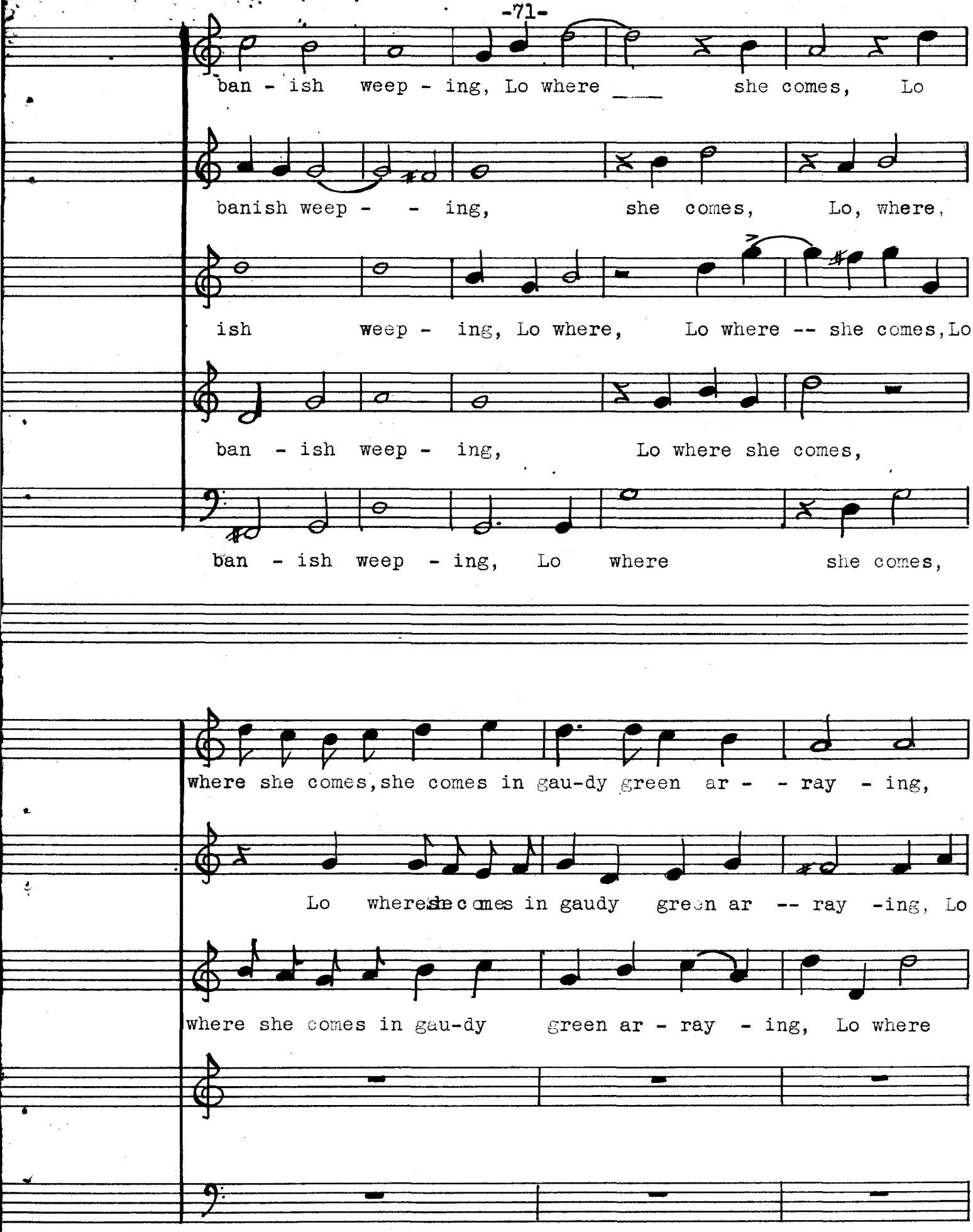
sil - ly shepherds sleeping a-wake, awake, you silly

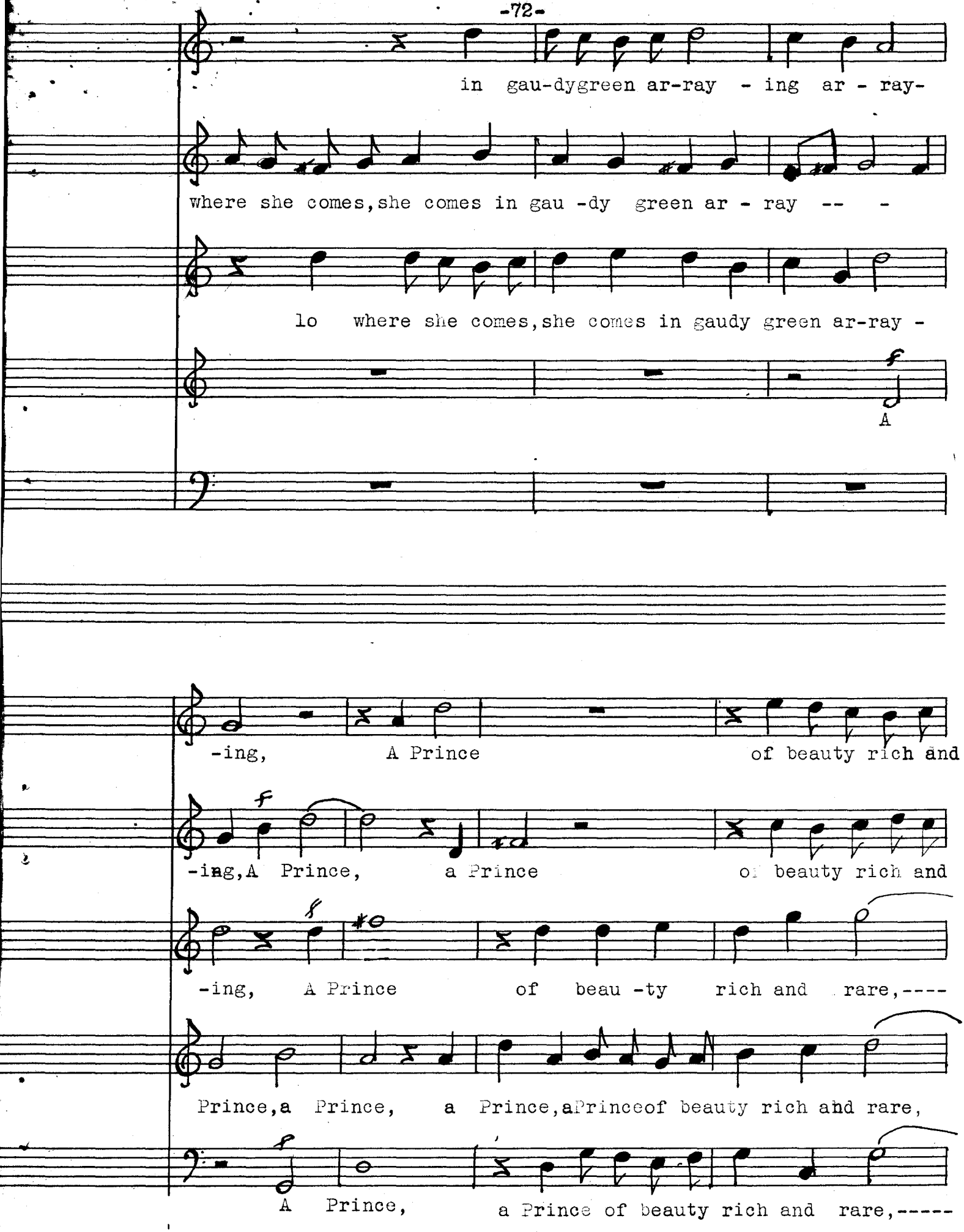
sil-ly shep-herds sleeping, awake, awake, awake, you silly shep-herds

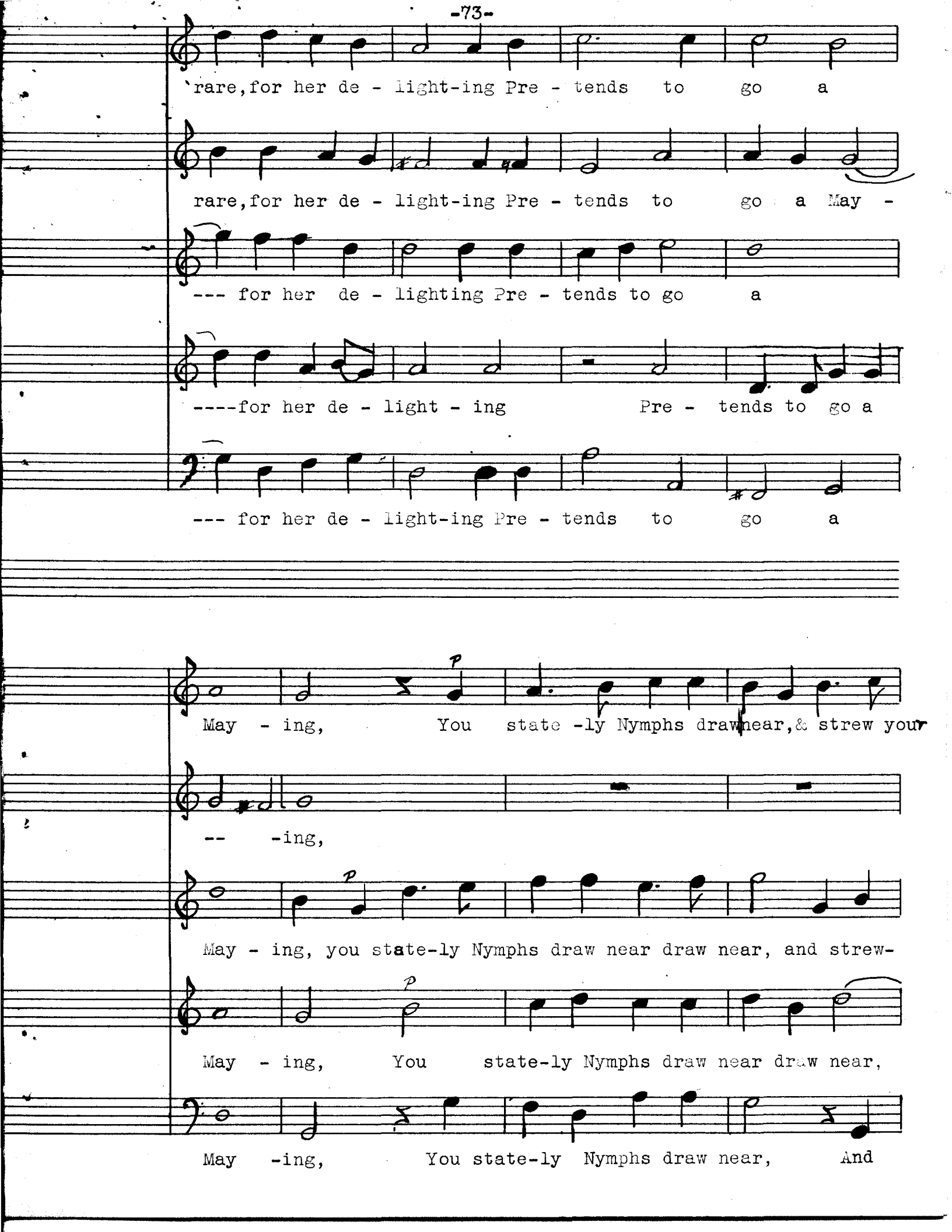
f

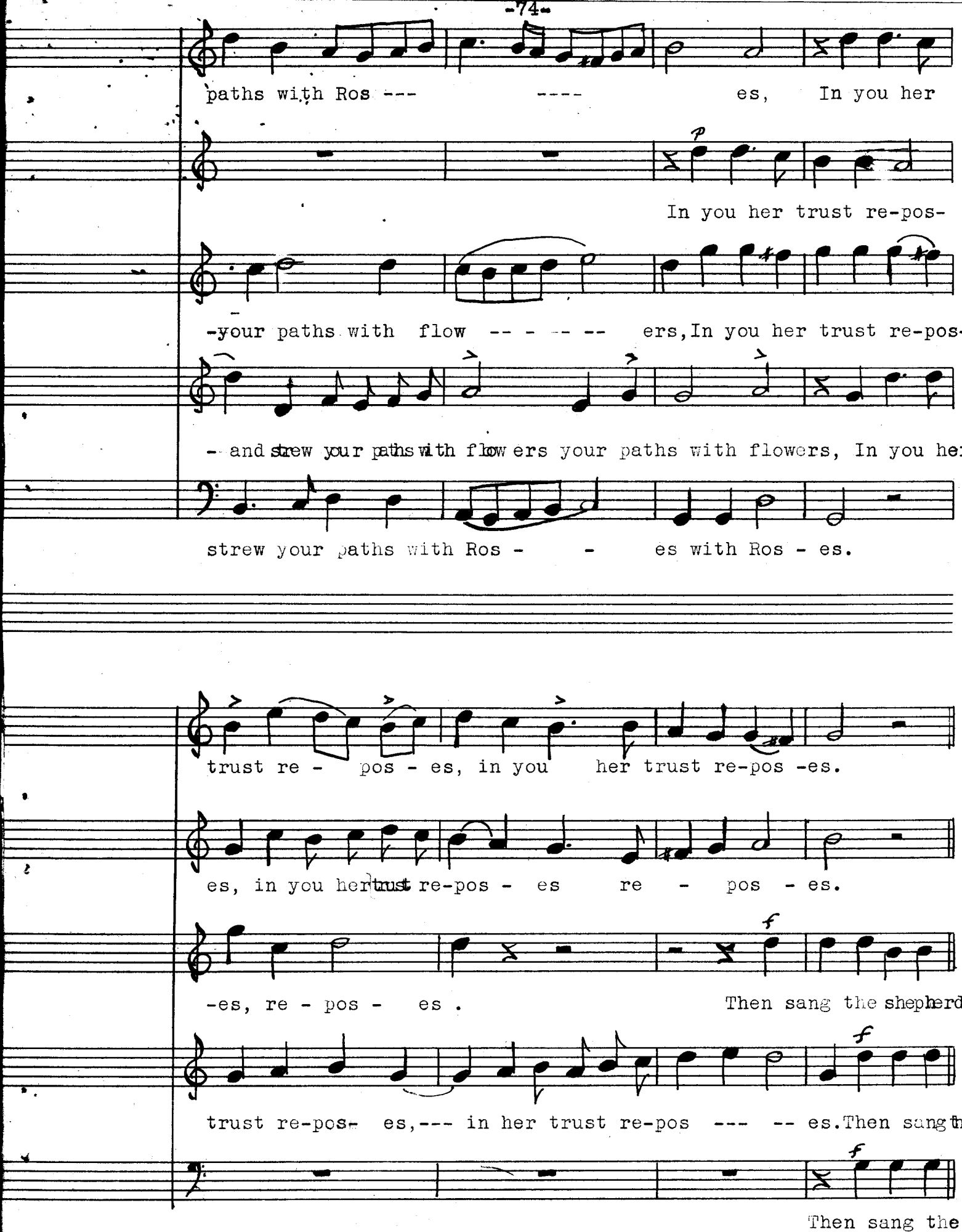
A-rise a - wake, awake, awake, you sil-ly

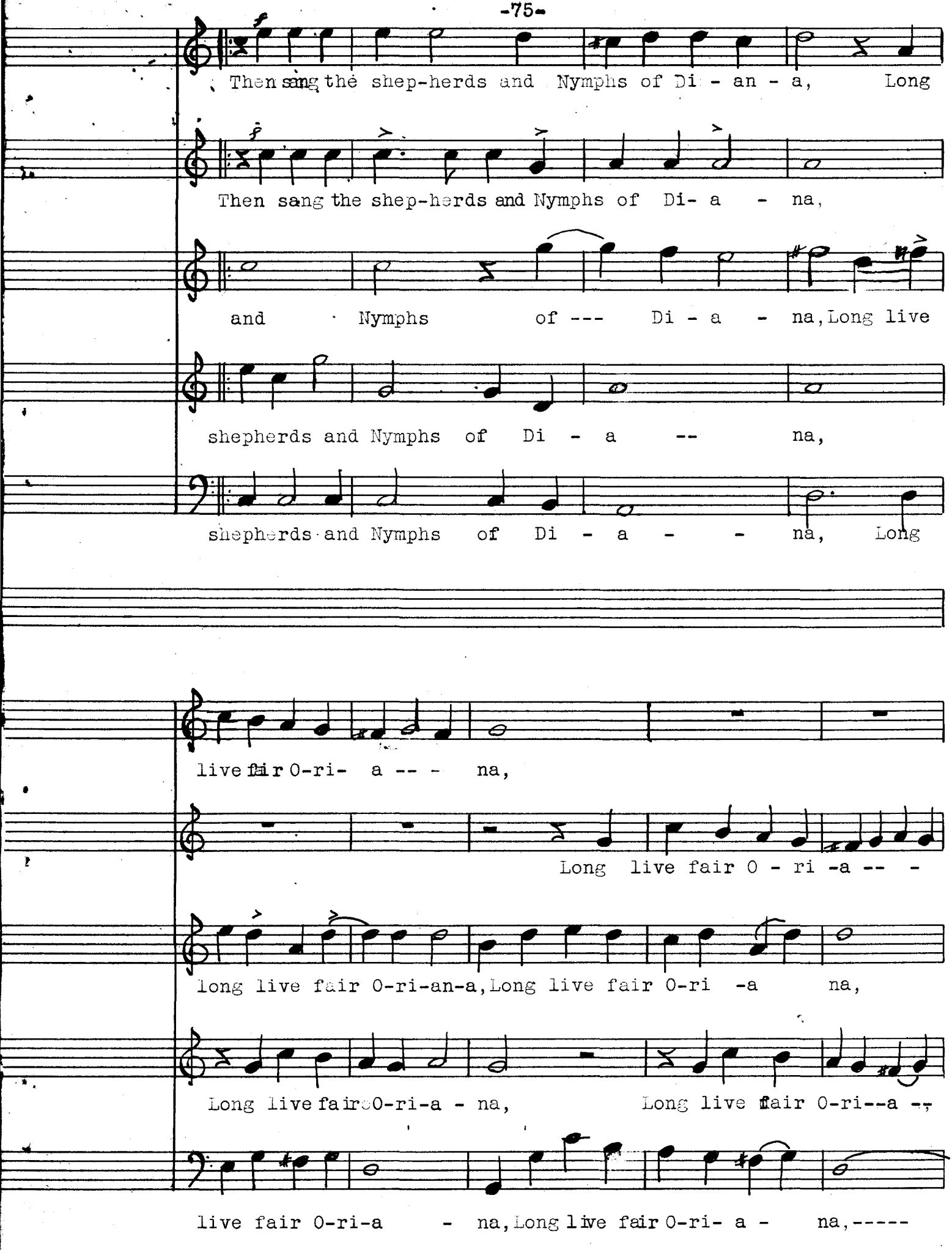

shepherds sleeping, De - vise
sleep - - ing, De-vise,----- de- vise
shepherds sleeping, De -vise some hon - our
f
De - vise, de - vise de-vise some honour for her
f
De - vise some honour for her
some honour for her sake, to banish weep-ing, by mirth to
some honour for her sake,to banish weep-ing, by mirth to
for her sake, by mirth to banish weep-ing, by mirth to ban-
sake,by mirth--------- to banish weep- ing, to
sake,by mirth----------to ban-ish weep- ing, by mirth to

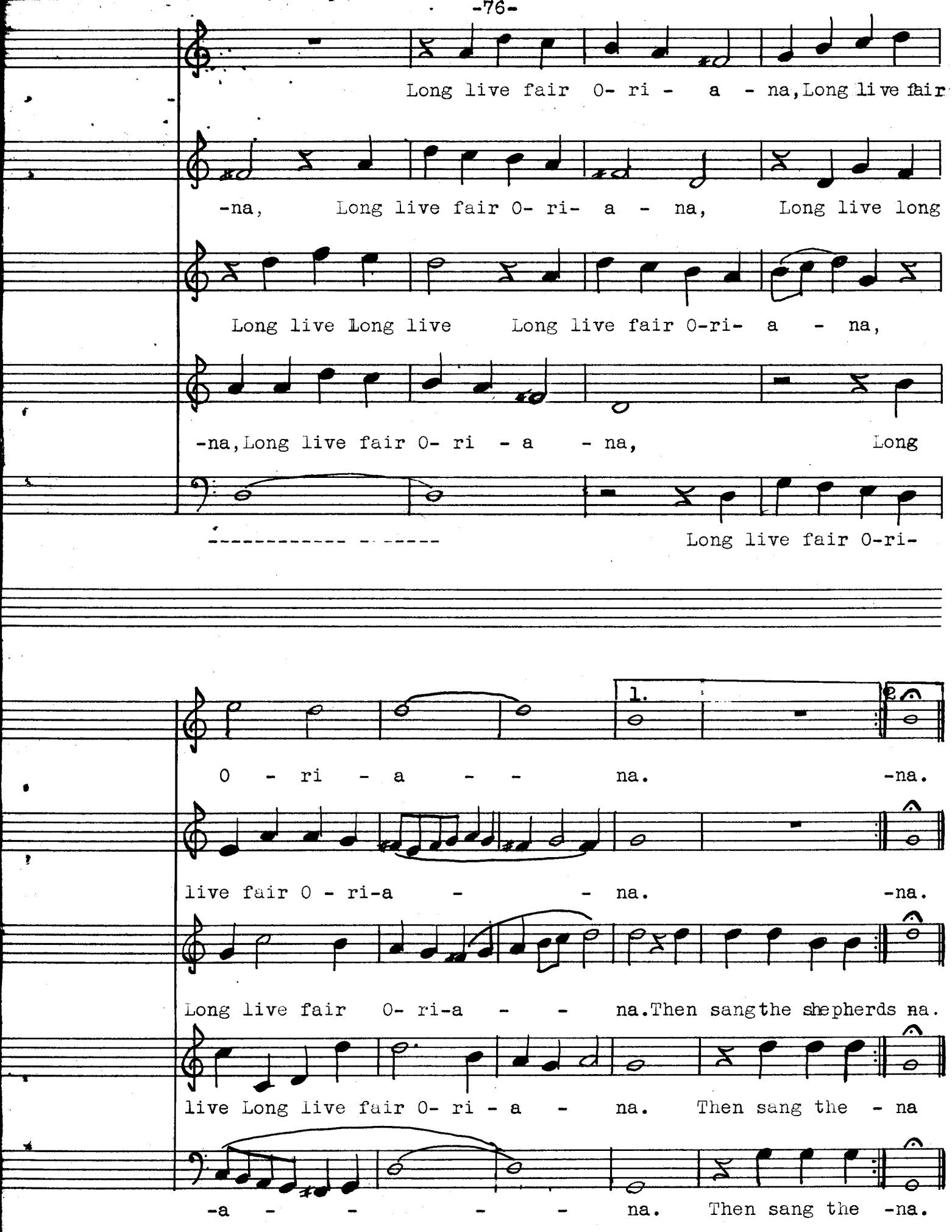

ban - ish weep - ing, Lo where ___ she comes, Lo
banish weep - - ing, she comes, Lo, where,
ish weep - ing, Lo where, Lo where -- she comes, Lo
ban - ish weep - ing, Lo where she comes,
ban - ish weep - ing, Lo where she comes,
where she comes, she comes in gau-dy green ar - - ray - ing,
Lo where she comes in gaudy green ar -- ray -ing, Lo
where she comes in gau-dy green ar - ray - ing, Lo where


in gau-dygreen ar-ray - ing ar - ray-
where she comes,she comes in gau -dy green ar - ray -- -
lo where she comes,she comes in gaudy green ar-ray -
A
-ing, A Prince of beauty rich and
-ing,A Prince, a Prince of beauty rich and
-ing, A Prince of beau -ty rich and rare,----
Prince,a Prince, a Prince,aPrinceof beauty rich and rare,
A Prince, a Prince of beauty rich and rare,-----


'rare, for her de - light-ing Pre - tends to go a
rare, for her de - light-ing Pre - tends to go a May -
--- for her de - lighting Pre - tends to go a
----for her de - light - ing Pre - tends to go a
--- for her de - light-ing Pre - tends to go a
May - ing, You state -ly Nymphs draw near, & strew your
-- -ing,
May - ing, you state-ly Nymphs draw near draw near, and strew-
May - ing, You state-ly Nymphs draw near draw near,
May -ing, You state-ly Nymphs draw near, And


paths with Ros --- ---- es, In you her
In you her trust re-pos-
-your paths with flow -- - -- -- ers, In you her trust re-pos-
- and strew your paths with flowers your paths with flowers, In you her
strew your paths with Ros - - es with Ros - es.
trust re - pos - es, in you her trust re-pos -es.
es, in you her trust re-pos - es re - pos - es.
-es, re - pos - es . Then sang the shepherds
trust re-pos- es,--- in her trust re-pos --- -- es. Then sang the
Then sang the


Then sang the shep-herds and Nymphs of Di - an - a, Long
Then sang the shep-herds and Nymphs of Di- a - na,
and Nymphs of --- Di - a - na, Long live
shepherds and Nymphs of Di - a -- na,
shepherds and Nymphs of Di - a - - na, Long
live fair O-ri- a -- - na,
Long live fair O - ri -a -- -
long live fair O-ri-an-a, Long live fair O-ri -a na,
Long live fair O-ri-a - na, Long live fair O-ri--a -,
live fair O-ri-a - na, Long live fair O-ri- a - na,-----


Long live fair O- ri - a - na, Long live fair
-na, Long live fair O- ri- a - na, Long live long
Long live Long live Long live fair O-ri- a - na,
-na, Long live fair O- ri - a - na, Long
Long live fair O-ri-
1.
2.
O - ri - a - - na. -na.
live fair O - ri-a - - na. -na.
Long live fair O- ri-a - - na. Then sang the shepherds na.
live Long live fair O- ri - a - na. Then sang the - na
-a - - - - na. Then sang the -na.

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