

William Boyce

William Boyce:
A Tercentenary Sourcebook and Compendium

By

Ian Bartlett
with Robert J. Bruce

CAMBRIDGE
SCHOLARS

P U B L I S H I N G

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Portrait of William Boyce by Thomas Hudson (c1749), © Bodleian Library

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PREFACE

The almost total neglect of such a capable composer can only be a matter of astonishment.

—William S. Newman

The avant-garde, experimental American composer, John Cage, was once approached by a member of the audience after a performance of his 'silent' piece, '4' 33''': "That was all very interesting" he said, "but couldn't anybody have written it?" "Yes", was Cage's reply, "but nobody has!" Were I to be asked a similar question about this book, my first response would be the same as Cage's, but I would add that if there were ever to be a book about Boyce, the ideal time to produce it would be now, in 2011, when the tercentenary of the composer's birth is being celebrated.

My particular interest in the composer arose in the first place from pure serendipity. In the early 1970s I had been looking for some music to edit and study for the purposes of an academic dissertation. While perusing the British Library Catalogue an entry caught my eye; it was for 'Solomon' by William Boyce, a musician I knew little about, though I remembered having once conducted an attractive anthem by him. It soon became apparent that one of the most popular and significant compositions by an Englishman in the whole of the eighteenth century still lay unexplored, and for the most part, neglected.

Boyce played a leading role in English musical life throughout most of his career. Having trained as a chorister at St. Paul's and served an apprenticeship under Dr. Maurice Greene, Organist at the Cathedral, he became a Composer at the Chapel Royal in 1736 and an Organist there in 1758, having already been appointed Master of the King's Music in 1755. He also held a number of posts as Organist at parish churches in London from 1734 to 1768. Boyce was also a highly respected and influential teacher, at first giving instruction in harpsichord playing and later in composition and theory. As a composer he produced a substantial output of nearly 70 anthems, besides many secular, sacred, and court odes, symphonies/overtures, trio sonatas, secular vocal music, organ voluntaries and theatre music. For many years he conducted at the Three Choirs Festival held annually at the Cathedrals of Worcester, Hereford and

Gloucester, and at the annual Festival for the benefit of the Sons of the Clergy at St. Paul's.

The first climactic point in Boyce's career came in July 1749 when he composed an ode for the Installation of the Duke of Newcastle as Chancellor of the University at Cambridge, was awarded his doctorate in music, and directed a mini-festival in which a number of his own large-scale choral works were performed. The second was in September 1761 when he wrote eight anthems for the Coronation of George III and directed the Coronation Service itself in Westminster Abbey. Finally, and perhaps most significant of all in relation to future developments in English musical culture, he edited and published his monumental and ground-breaking three-volume historical anthology of English church music, *Cathedral Music* (1760-73).

If Boyce had a rival for the leadership of English music during his lifetime it was Thomas Arne, his almost exact contemporary. Both men spent the whole of their careers labouring under the shadow of the great German composer Handel, who had settled in London about the time of their births. Arne, as a Catholic, inevitably worked entirely outside the established Anglican Church that was central to the development of Boyce's creative life. He wrote prolifically for the theatre, and made notable contributions to solo song, the secular ode and cantata, oratorio, orchestral music, the concerto and solo keyboard music. His significance in the history of English music has been duly recognized, for at least half-a-dozen books have been devoted to him in the last century. These include a pioneering study, *Dr. Arne and 'Rule Britannia'* (1912), by W.H. Cummings, a biography, *Dr Arne* (1938), by Hubert Langley, and four subsequent monographs on various aspects of his output. One of the purposes of the present volume has been to redress the balance somewhat in this regard, while at the same time addressing an evident lacuna in the literature on English music, specifically, a study of Boyce.

By the second half of the 19th century Boyce was generally known in this country only as the editor of *Cathedral Music*, and as a composer of anthems and the popular patriotic air, 'Heart(s) of oak', which later entered the canon as a 'national song'. However, by the turn of the century a number of arrangements based on movements from Boyce's trio sonatas and symphonies had begun to appear, and shortly afterwards articles about the composer by F.G. Edwards and later by H.C. Colles were published in the *Musical Times*. The first really significant breakthrough, however, occurred in 1928 when Constant Lambert, perceiving the qualities of Boyce's music, issued a complete edition of the *Eight Symphonys*. In 1938

Max Goberman recorded these works in New York, and eventually published a scholarly edition of them in 1964.

Perhaps the most telling aspect of the observation about Boyce quoted in the epigraph above is that it was made by an American pianist and musicologist of considerable international standing. His evaluation would not have been in any way partial, least of all could it have been tinged with chauvinism. Newman had come across Boyce's trio sonatas in the course of research for his seminal and magisterial book, *The Sonata in the Baroque Era* (1959). Yet, following in the footsteps of Lambert, a similar conclusion about Boyce had already been reached by the English composer, Gerald Finzi, who conducted a range of his works in the 1940s, and went on to edit a selection of his overtures for publication in *Musica Britannica* 13 (1957). Indeed, from the early 1950s a steady flow of critical editions of individual trio sonatas by Boyce had begun to appear, and in 1960 both Arne and Boyce received unprecedented attention through performances and articles when the (assumed) 250th anniversary of their respective births was being celebrated.

Two of Boyce's previously unpublished anthems with orchestral accompaniment were printed in 1970, and about the same time his masque, *Peleus and Thetis*, was staged in London. But the next major steps towards Boyce's restitution were taken in 1979, the bicentenary of his death. A number of substantial articles on various aspects of the composer's life and work were published in periodicals. He was the subject of an extended talk on BBC Radio 3, who broadcast the serenata 'Solomon' for the first time, as well as the first performance in modern times of his short oratorio, 'David's Lamentation'. In 1982 the BBC also relayed the first modern revival of a substantial Ode to St. Cecilia, 'See famed Apollo and the nine'.

The most notable developments over recent decades have included the appearance of further university dissertations devoted to various aspects of Boyce's output, the publication of facsimile editions of his six-volume collection of vocal works, *Lyra Britannica*, the pastoral afterpiece, *The Shepherd's Lottery*, *Three Odes for Prince George*, the complete Trio Sonatas, and an edition of the serenata 'Solomon' in *Musica Britannica* 68 (1996). There has also been a considerable expansion in the range of Boyce's works available on CD, particularly with regard to the anthems, organ voluntaries, major choral works and theatre music.

This book has been strongly influenced by, but by no means closely modelled on, the documentary biographies devoted to Schubert, Handel and Mozart produced by O.E. Deutsch between 1913 and 1965. Such enterprises were characteristic of the positivistic musicology that prevailed

in musical scholarship until the later decades of the 20th century, but is now, for a variety of reasons, much less in favour. Nevertheless, publications such as Deutsch's have proved to be of immense value to music historians as well as to scholars working in other humanities. They have also been of considerable interest to music lovers generally. So much so that the Handel volume (1955), is currently being revised and updated under the direction of Donald Burrows for publication in due course under the title *G.F. Handel: the Collected Documents*.

The fundamental aspiration of the present volume has been to record in detail, on the basis of contemporary evidence, the life of an English musician of the highest integrity, both as an artist and as a man. To this end the book brings together all sources relevant to Boyce's biography, his career, and the reception history of his music, supported whenever necessary by critical commentaries. The range of documents embraces letters to, from, and about the composer; materials relating to his Royal appointments and wider musical commitments; prefaces, title-pages and other details pertaining to his publications; advertisements for performances of his major works; assessments of his character, professional life and creative output in memoirs and histories; concert reports; poems and dedications in his honour; references to his activities in diaries and other literary sources; anecdotes revealing his personality as it manifested itself in his private life, and the subscriptions he made to musical and literary publications. I have also sought to explore Boyce's relations with the dramatists, poets, churchmen, and others with whom he collaborated. It is hoped that a clear and detailed picture of the contribution he made to the social and cultural life of Britain during his life-time will be discernible.

While most of the material included is inevitably 18th-century in origin, I have not hesitated to refer to post-1800 evidence when it is provided by witnesses whose lives overlapped with Boyce's, or when processes relevant to the dissemination of his music that began before 1800 continued into the next century. As far as possible I have also tried to avoid separating from their original sources literary references that help to establish the role played by Boyce's music in English social life. My concern has been on the one hand to place such quotations in their broader context, and on the other to reveal, for the pleasure of the reader, the distinctive and often engaging character of each writer's style.

It is hoped that the appearance of this volume will help to encourage in due course the writing of a conventional biography of Boyce, incorporating perhaps a critical evaluation of his music from a modern standpoint.

In conclusion, Robert Bruce's 'Catalogue of Works' constitutes the first comprehensive list of Boyce's musical output to have been published.

This book is dedicated with immense gratitude to my wife, Anne, who has borne my preoccupation with Boyce with remarkable stoicism over many years, and also to Robert Bruce's wife, Ann, who has suffered from the same syndrome.

—Ian Bartlett
Farningham, January 2011

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I must also thank the publishers, Cambridge Scholars Publishing, who have been consistently positive and encouraging. In taking on this project they were prepared to enter territory where others had feared to tread. I would particularly like to express my appreciation to Amanda Millar, my editor, who has steered the book through the processes of submission and publication with the utmost skill and sensitivity.

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EDITORIAL NOTE

In the Documentary Biography full entries consist of a heading (in bold) followed by the reproduction of an original document (or an extract from one), an editorial commentary, and finally any foot-notes that may have been necessary. Where some entries are concerned the heading may be self-sufficient; in other cases only one or two of the subsequent sections may be required. If the precise source of a document is not explicit in the heading, it is fully identified at the start of the commentary. When the original document is known to have already been reproduced in later books or articles, the first known location of this reproduction is then acknowledged and placed in round brackets.

References in the commentaries or foot-notes to publications cited in the 'General Bibliography' are indicated as follows: for example, a reference to Winton Dean's *Handel's Dramatic Oratorios and Masques* (1959) will be abbreviated to 'Dean(1959)'. Similarly, references to works listed in the 'Boyce Bibliography', such as Roger Fiske's article on 'Boyce's Operas' published in the *Musical Times* 111 (1970), will be identified as 'Fiske b(1970)'. Whenever a work by Boyce cited in the Biography is not identified by its title, the relevant Bruce 'Catalogue of Works' number will be used; for example, the anthem, 'If we believe', will be called 'BC 33'.

All original documents included in the Documentary Biography, whether complete or in part, are reproduced in a diplomatic transcription. Editorial interventions have been kept to a minimum, but when they are deemed to be desirable they are placed in square brackets. 18th-century usage with regard to capitalization is retained in the transcription of printed materials, but owing to the ambiguity inherent in many manuscript sources, modern practice in this area has been adopted.

With regard to monetary values in the 18th century, the pound was then worth 20 shillings, or 240 pence. One pound was represented as '1l', a shilling as '1s', and a penny as '1d'. The penny could be further divided into two halfpennies, or 4 farthings. A guinea was worth 21 shillings. Taking inflation into account, monetary values in the mid-18th century may be multiplied by c150 to arrive at the approximate modern equivalent.

Finally, it was in Boyce's lifetime, specifically in September 1752, that the Julian calendar of dates, 'old style', used in Britain previously, was replaced by the Gregorian system, 'new style', that remains in force today.

Up to that time the New Year had begun on 25 March, and dates between 1 January and 24 March were assigned to the previous year. Thus, the 20th of March, for example, would have been designated 'March 20, 1742-3'. In this book all such dates have been modernized, and that day would therefore be identified as '20 March 1743'.

ABBREVIATIONS

General Abbreviations

A.	Alto
addn(s)	additions
adv.	advertised
B.	Bass
<i>BC</i>	Bruce Catalogue
BMus	Bachelor of Music
cat.	catalogue
CG	Covent Garden Theatre
col.	column.
comp.	compiled
diss.	dissertation
DL	Drury Lane Theatre
DMA	Doctor of Musical Arts
doc(s).	document(s)
DPhil	Doctor of Philosophy
edn(s)	edition(s)
ibid.	ibidem (in the same place)
<i>inc.</i>	incomplete
intro.	introduction
loc. cit.	loco citato [in the place cited]
MA	Master of Arts
MMus	Master of Music
MPhil	Master of Philosophy
n.d.	no date of publication
n.p.	no place of publication
n(s).	footnote/endnote(s)
OKB	Ode for King's Birthday
ONY	Ode for New Year
op. cit.	opere citato [in the work cited]
PhD	Doctor of Philosophy
posth.	posthumous(ly)
pseud.	pseudonym
pubd	published
repr.	reprinted
rev(s).	revision(s); revised (by/for)
S.	Soprano
<i>sic</i>	thus

Sig.	Signor
s.n.	sine nomine [not named]
s.sh.f.	single sheet folio
T.	Tenor
<i>trans.</i>	transactions (of the)
<i>t.s.</i>	time-signature
unpubd	unpublished
WB	William Boyce

Book, Periodical and Newspaper Abbreviations

(Full citations of book titles will be found in the General Bibliography)

AR	<i>The Annual Register, or a View of the History, Politicks and Literature of the Year</i>
ABG	<i>Aris's Birmingham Gazette</i>
BDA	<i>A Biographical Dictionary of Actors, Actresses, Musicians, Dancers and Other Stage Personnel in London, 1660-1800</i>
BH(4)	The Blackwell History of Music, vol. 4, <i>The Eighteenth Century</i>
BM	<i>The British Magazine</i>
BurneyH	Burney: <i>A General History of Music</i> , 4 vols. (1776-89)
BWJ	<i>Berrow's Worcester Journal</i>
Deutsch	Deutsch: <i>Handel: A Documentary Biography</i>
DG	<i>The Daily Gazetteer</i>
DJ	<i>Dublin Journal</i>
EECM	Early English Church Music
EMP	<i>Early Music Performer</i>
FAM	<i>Fontes Artis Musicae</i>
GA	<i>General Advertiser</i>
GEP	<i>General Evening-Post</i>
GM	<i>Gentlemen's Magazine</i>
GDA	<i>Gazetteer and Daily Advertiser</i>
GNDA	<i>Gazetteer and New Daily Advertiser</i>
Grove	<i>A Dictionary of Music and Musicians</i> , 5 edns (1879-1954)
GSJ	<i>Galpin Society Journal</i>
HMM	<i>Harrop's Manchester Mercury</i>
HawkinsH	J. Hawkins: <i>A General History of the Science and Practice of Music</i> , 5 vols. (1776)
HWV	<i>Händel Werke Verzeichnis</i>
JOJ	<i>Jackson's Oxford Journal</i>
LB	<i>Lyra Britannica</i>
LDA	<i>London Daily Advertiser</i>
LDP	<i>London Daily Post</i>
LEP	<i>London Evening-Post</i>
LM	<i>The Lady's Magazine</i>

<i>LM(2)</i>	<i>The London Magazine</i>
<i>LNJ</i>	<i>Leicester and Nottingham Journal</i>
<i>LS</i>	The London Stage 1660-1800
<i>MB</i>	Musica Britannica
<i>MC</i>	<i>Morning Chronicle and London Advertiser</i>
<i>ML</i>	<i>Music & Letters</i>
<i>MLE</i>	Music for London Entertainment 1660-1800
<i>MM</i>	<i>Music and Musicians</i>
<i>MMR</i>	<i>Monthly Musical Record</i>
<i>MO</i>	<i>Musical Opinion</i>
<i>MP</i>	<i>The Morning Post</i>
<i>MR</i>	<i>Music Review</i>
<i>MT</i>	<i>Musical Times</i>
<i>NCB</i>	New Cheque Book, Chapel Royal
<i>NG2</i>	<i>The New Grove Dictionary of Music and Musicians</i> , 2nd edition (2001)
<i>OCB</i>	Old Cheque Book, Chapel Royal
<i>ODNB</i>	Oxford Dictionary of National Biography
<i>PA</i>	<i>Public Advertiser</i>
<i>PRMA</i>	<i>Proceedings of the Royal Musical Association</i>
<i>Rem</i>	<i>The Remembrancer</i>
<i>RMARC</i>	<i>Royal Musical Association Research Chronicle</i>
<i>SJC</i>	<i>St. James's Chronicle</i>
<i>WEP</i>	<i>Whitehall Evening-Post</i>
<i>Z</i>	Zimmerman Purcell Catalogue

Library Sigla

(Libraries in Great Britain are cited without their international sigla)

<i>Abu</i>	Aberystwyth, University College of Wales
<i>Bu</i>	Birmingham, University Library
<i>Cfm</i>	Cambridge, Fitzwilliam Museum
<i>Ckc</i>	Cambridge, King's College, Rowe Music Library
<i>Cu</i>	Cambridge, University Library
<i>Ddhc</i>	Dorchester, Dorset History Centre
<i>Drc</i>	Durham, Cathedral Library
<i>GL</i>	Gloucester, Cathedral Library
<i>Glr</i>	Gloucester, Record Office
<i>Gu</i>	Glasgow, University Library
<i>H</i>	Hereford, Cathedral Library
<i>Lam</i>	London, Royal Academy of Music Library
<i>Lbl</i>	London, British Library
<i>Lcm</i>	London, Royal College of Music Library
<i>Lcr</i>	London, Chapel Royal Archives

<i>Lcs</i>	London, Cecil Sharp House Library
<i>Lec</i>	Leeds, Leeds Central Library
<i>Lfom</i>	London, Foundling Museum
<i>Lgc</i>	London, Guildhall Library
<i>Lhla</i>	London, Holborn Library Archives
<i>Lkc</i>	London, King's College
<i>Lkcl</i>	London, Kensington Central Library
<i>Llp</i>	London, Lambeth Palace Library
<i>Lma</i>	London Metropolitan Archive
<i>Lpro</i>	Public Record Office, Kew
<i>Lsg</i>	London, Society of Genealogists.
<i>Lwa</i>	City of Westminster Archives Centre
<i>Lyp</i>	Liverpool, Libraries and Information Services
<i>Mr</i>	Manchester, John Rylands Library, Deansgate
<i>Ob</i>	Oxford, Bodleian Library
<i>SA</i>	St. Andrews, University Library
<i>F: Pn</i>	Bibliothèque Nationale de France
<i>IRL: Dcc</i>	Dublin, Christ Church Cathedral, Library
<i>IRL: Dtc</i>	Trinity College Library, University of Dublin
<i>US: CA</i>	Cambridge (MA), Harvard University Library
<i>US: CAh</i>	Chicago, Harvard University, Houghton Library
<i>US: NH</i>	New Haven (CT), Yale University Library
<i>US: Nhub</i>	New Haven (CT), Yale University, Beinecke Library
<i>US: SM</i>	San Marino (CA), Huntington Library
<i>US: Wc</i>	Washington, Library of Congress, Music Division
<i>US: Ws</i>	Washington, Folger Shakespeare Library

DOCUMENTARY BIOGRAPHY

PART ONE

THE EARLY YEARS, 1711-1739

From the *Register of Christnings within the Parish of St James Garlick-Hythe* [1708-46]

Lgc, MS9141. (Dawe *b*(1968), 803) Entry: "Boyes William Son of John & Elizabeth 11 Sept." [1711]. William Boyce was the fourth and last child of John and Elizabeth Boyce. His father was a cabinet-maker. At the time of his birth his parents resided in the Parish of St James Garlickhythe in the City of London. Their union in 1703 is recorded in the *Register of Marriages 1701-43* for the church of St Michael Paternoster Royall (*Lgc*, MS5145): "John Boys and Elizabeth Cordwell of the Parish of St Martins Vintry were married in the Parish Church of Michael Royall the 28th day of March by lycons". [license] The two parishes had been united in 1670. Boyce's parents had moved to Maiden Lane (now Skinners' Lane, EC4) not long before William's birth. Ever since the publication of the 'Memoirs of Dr. Boyce' (Hawkins *b*(1788)), all biographers of Boyce had followed Hawkins in accepting that the composer had been born in 1710. Though Hawkins knew WB very well, the presumption had arisen simply on the basis of a deduction of 69 (his age at death according to his tombstone) from 1779, the year of his death. It was not until 1968, when Donovan Dawe published his researches into the history of the Boyce family, that it was revealed that his baptism had not taken place until September 1711. It was only from this time that writers on WB began to refer to the more or less certain date of his birth.



Boyce is accepted into the Choir School at St. Paul's Cathedral c1719.

Details of Boyce's choristership are lacking since the relevant records of the Cathedral were destroyed in the Second World War. We do know, however, that his contemporary, John Alcock, arrived at St. Paul's in 1722 when he was about seven (Garrett(1974), 83). Boyce's father having soon observed his son's natural musicality, William probably entered St. Paul's c1719 when he was about eight. He remained there until 1727 when he became an articled pupil of Maurice Greene, then organist of the Cathedral. The Boyce family home at Joiners' Hall in Maiden Lane (now Skinners Lane) was conveniently situated near St. Paul's. WB was among the earliest generations of choristers to have worked in the inspiring surroundings of the then newly completed cathedral, designed by Christopher Wren to replace the original building devastated by the Great Fire of London in 1666. The new foundations were laid in 1675, but Wren's masterpiece as we know it today was not officially opened until 1711. During his seven-year apprenticeship, apart from pursuing his studies in composition and organ playing, WB undertook copying duties for Greene; indeed, he is known to have continued to assist in this role until at least 1736.



From Royal College of Music, MS1189, 4 June 1726

N.B. This was given to me by Mr. Boyce when we were school-fellows and bed-fellows, under tuition of Mr. Charles King M.B. &c. J. Alcock, who imagines he cou'd not be above 14 years of age, when these pieces of music were compos'd.

(*Lcm*, MS1189, f. 5^v) This manuscript presented to Alcock contains an anthem in Boyce's hand, 'Help me O Lord', which is the earliest of his finished works known to have survived. Boyce also copied into this source part of the anthem, 'Hosanna to the Son of David', by Orlando Gibbons. Alcock went on to become organist at Lichfield Cathedral in 1750 and was awarded a DMus (Oxon) in 1766. The anthems preserved here serve to illustrate on the one hand Boyce's early competence as a composer, and on the other, his youthful familiarity with some of the outstanding repertoire from the heritage of English church music. The seeds sown at this early stage in his life ultimately led to his ground-breaking editorial achievement, the anthology of earlier English anthems, *Cathedral Music* (1760-73).



Boyce's first published work is issued (c1730).

This was a solo song setting of an anonymous poem, 'The Herefordshire Winter: 'At Ross how altered is the scene'. It was first printed in a single sheet folio (*Lbl*, G.306(40)), and appeared later in the song collections, *The Agreeable Amusement* (1743-4), no. 83, and *The Vocal Enchantress* (1783), 138-9. In common with most songs of its period, it would have aimed to capture the large and growing domestic market for such pieces, and to achieve performances at the public pleasure gardens. Of the 79 individual solo songs Boyce is known to have composed, two are lost, 17 of the earliest survive only in manuscript, while the great majority were printed either in *Lyra Britannica* (1747-59), in anthologies, in s.sh.f, or as supplements in periodicals. The most popular among them were published on numerous occasions up to the end of the century. Two appeared in s.sh.f. only, namely 'O nightingale' (text: John Milton), publ. posth. (*Lbl*, G.310, (283)), and 'Why treat me still?' (John Lockman) in *Lbl*, G.313, (126).



From the Vestry Minutes of St. Michael's, Cornhill, 20 June 1734

This Vestry was called for the choice of an organist in the room of M^r: Obadiah Shuttleworth deceased and upon the church wardens acquainting the Vestry that there were five candidates (viz:) M^r Froude M^r Kelway M^r Boyce M^r Young and M^r Worgan. It was agreed to that such election should be by balloting by reducing the number of candidates names (each elector to put no more than one candidates name in the glass at one time) and the three who have the least votes to be sett aside and the two others to be ballotted for again and one of the two who shall have the majority to be organist. And upon the first securing them the majority fell upon M^r: Boyce and M^r: Kelway who were ballotted for again and the majority fell upon Mr Joseph Kelway who was accordingly declared Organist of this parish for the remaining part of the year at the usual salary of 20^l:[£] p[er] annu[m].

Lgc, MS4072/2, 228. This was Boyce's first application for a post as a church organist. Froude was organist at St. Giles Cripplegate (1736-70). Young was either Anthony or Charles, who were brothers (see Dawe

(1983), 159-60). Charles was organist of All Hallows Barking by the Tower (1713-58); Anthony, was organist at St. Clement Danes from 1707 until at least 1743, and may have taught Thomas Arne from time to time c1730 (Nash(1977), 22). James Worgan was organist at St. Dunstan in the East (1738-53). Kelway, who later gained a reputation as a virtuoso keyboard player, resigned in June 1736, having successfully applied for a similar position at St. Martins-in-the-Fields. (Dawe, op. cit., 118). Kelway's departure offered WB a further opportunity to gain this post at St Michael's two years later. The salary was worth c£3,000 in modern currency.



Boyce is appointed organist at the Oxford Chapel, Vere Street.

This was Boyce's first appointment as an organist. Having been pipped at the post by James Kelway for the organistship of St. Michael's Cornhill in June 1734, he seems to have found temporary consolation at the Oxford Chapel. This church opened in 1724, and survives to this day just off Cavendish Square, N.W. of Oxford Circus. It was built for the then growing population of Marybone by Edward Harley, 2nd Earl of Oxford, who commissioned a leading architect of the day, James Gibbs, to design it¹ The fact that it was a proprietary rather than a parish church initially, probably explains why early records of its activities appear not to be extant.² However, we do know that the Harleys' daughter, Margaret, was married to William Bentinck on 11 June 1734,³ and we may conjecture that Boyce played the organ at the ceremony. We know of Boyce's appointment through his friend and biographer Hawkins: "At the expiration of his Apprenticeship, he became organist of the chapel in *Vere Street* near *Cavendish Square*, called *Oxford Chapel*".⁴ Only much later, in the mid-19th century, is any reference made to WB's resignation from this post. The well-informed music historian, Joseph Warren, then wrote: "In the year 1736, he quitted his employment at Oxford Chapel, the salary

¹ Gibbs's other buildings included St. Martin's-in-the-Fields and the University Senate House at Cambridge, where WB was later to receive his doctorate.

² With the exception of a register of marriages (July 1736 to March 1754) preserved at *Lma*, X097/067.

³ See Gower(1922), 2.

⁴ Hawkins *b*(1788), i. If he is right, 1734 is confirmed as the year of Boyce's appointment to the Chapel.

whereof was but small.”⁵ It may be presumed that WB resigned in, or shortly after, June of that year. In that month he became organist at St. Michael's Cornhill at the second attempt, and he was also appointed a Composer of the Chapel Royal, a post that also involved some organ playing duties.



**John Walsh publishes *The British Musical Miscellany*,
or the *Delightful Grove*, 2 vols. [1734].**

These “celebrated English, and Scottish Songs, by the best Masters” include the earliest solo songs of Boyce to appear in a collection. Vol. 1 contains ‘When Fanny blooming fair’ (text: attrib. Thomas Phillips, but no composer identified); ‘What tho’ you cannot move her’ (John Glanvill), 103, and ‘Can nothing, nothing move her’ (J. Glanvill), 122-3. Vol. 2 includes ‘Silvia, the fair’ (John Dryden), 89-90, ‘I love! I doat!’ (anon.), (BC 226), 109-10, and ‘Come all ye youths’ (Thomas Otway).

The attribution to Phillips of the poem set here by Boyce was reiterated in many subsequent editions of the song in the 1730s and 40s. However, from 1748 onwards the text gradually came to be widely acknowledged as the work of Lord Chesterfield. He had enjoyed a close relationship with Lady Frances ('Fanny') Shirley, a well-known society beauty universally recognised to be the inspiration for, and the subject of, this poem. It should be noted here in the context of the uncertain origin of the words that the autogr. MS of the song reveals that the original opening of the text received and set by Boyce read: 'When Cloe, blooming fair'.⁶ A critical appraisal of the history of the song, and the case in favour of Chesterfield's authorship, has recently been published.⁷ The music historian, Thomas Busby, later offered an assessment: “The elegant melody set to the song of Lord Chesterfield, 'When Fanny, blooming fair', was one of the first harbingers of Boyce's future eminence. It was remarkably distinct in its character, its features were beautiful, and perfectly its own” (Busby(1819), 2, 485). The poet Christopher Smart later paid tribute to the song by translating its text into Latin (Smart(1791), 86-9) and French (Williamson (1787), 4-6).

⁵ Warren *b*(1849), 4.

⁶ See *Lcm*, MS782, f.3^v.

⁷ See Bartlett *b*(2008).



Boyce studies with Dr. J.C. Pepusch.

Having completed his apprenticeship under Greene in 1734, Boyce undertook further training with Pepusch, a German musician who had settled in London *c*1700. The latter earned a high reputation as composer, harpsichordist, viol player, musical director, and for his contributions to the production of the *Beggar's Opera* (1728), the most widely performed theatrical work of the century. Pepusch's greatest achievements, and those that were most long-lasting in their effects, however, lay in the influence he exerted within the Academy of Ancient Music, the inspiration he gave to a whole generation of English musicians with regard to the appreciation and performance of 'ancient', i.e. pre-18th-century, music, and last but not least, in the study of musical theory. As a later commentator put it: "[Boyce] became a constant attendant at the scientific lectures of the learned Dr. Pepusch, studying with deep attention the philosophical principles of music" Ayrton(1823), vol. 1, 159).

In addition to Boyce, Pepusch's students included the composers Bennett, Cooke, Howard, Keeble, Nares and Travers, probably the music historian Hawkins, and many others. The foundations were laid by these musicians, aided by the abiding popularity of Handel's church music and oratorios, for a new culture in which great music of the past took a central role in, indeed often took precedence over, contemporary works in the repertoire performed; thus over time a canon of 'classical music' gradually came to be established.

John Wesley summed up Pepusch's outlook with regard to the musical culture of the day in his *Journal* (entry for 13 June 1748): "I spent an hour or two with Dr. Pepusch. He asserted that the art of music is lost; that the ancients only understood its perfection; that it was revived a little in the reign of King Henry VIII by Tallis and his contemporaries; as also in the reign of Queen Elizabeth, who was a judge and patroness of it; that, after her reign it sunk for sixty or seventy years, till Purcell made some attempts to restore it; but that ever since the true, ancient art, depending on nature and mathematical principles, had gained no ground, the present masters having no fixed principles at all" (quoted in Scholes(1948), 1, 44). Later, in a letter dated 10 Jan. 1799 to A.F. Kollman, J.W. Callcott wrote: "You must have heard frequently of the great reputation Dr. Pepusch enjoyed in this country. He came over here with a great stock of learning derived from the pure sources of the last century. . . . He established a school