

A BIOGRAPHICAL
DICTIONARY OF ENGLISH
COURT MUSICIANS,
1485–1714, VOLUME I

ANDREW ASHBEE, DAVID LASOCKI,
PETER HOLMAN, FIONA KISBY

A
BIOGRAPHICAL
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OF
ENGLISH COURT
MUSICIANS
1485-1714

Volume I

IN MEMORIAM
ROBERT SPENCER



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A portrait of the Tudor writer and musician John Heywood, taken from his *The Spider and the Flie* (1556). By courtesy of the British Library.

A
BIOGRAPHICAL DICTIONARY
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1485-1714

Compiled by

ANDREW ASHBEE and DAVID LASOCKI
assisted by
PETER HOLMAN and FIONA KISBY

Volume I

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Publisher's Note

The publisher has gone to great lengths to ensure the quality of this book but points out that some imperfections from the original may be apparent.

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INTRODUCTION

The purpose of this book is to provide biographies of all the musicians and instrument makers who were employed by the English Court from the beginning of the reign of Henry VII in 1485 to the end of the reign of Queen Anne in 1714. Before 1485 surviving material is sketchy, while after 1714 music ceased to play an important role in Court life, although some research has been carried out in both areas. The true value of a project such as this lies in its coverage not of the best-known musicians (who individually already command shelves of material), but of the rank-and-file men with whom they rubbed shoulders and who first performed their music. A large number of the Court musicians will here be receiving an individual entry for the first time. Knowledge of their life and work fleshes out the music-making of the Court in a manner impossible to grasp from the major figures alone. Some of the latter (e.g. Byrd, Dowland, Gibbons, Lawes, Jenkins, and Purcell) have of course already been accorded extended biographies. In such cases we have been content here to confine ourselves to the main facts, referring readers (via the bibliographies) to the full accounts elsewhere.

A work of this kind can never be complete. It takes as its starting point research that has gone before, augments it with newly presented material, and becomes in turn a stepping-stone for future exploration and discoveries. This is how our investigations stood at the beginning of 1998. *Records of English Court Music (RECM)* now provides a vast amount of raw information. For this book we have also taken account of entries in the *Dictionary of National Biography*, *The New Grove Dictionary of Music and Musicians* and *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London 1660-1800*, here coded as *DNB*, *NG* and *BDA* respectively, and the facts presented there have been checked to the best of our ability. Between them these splendid compilations present a core of material covering most of the major figures included in our work; only *BDA* attempts coverage of the minor ones who were working after 1660. Current revisions of *The New Grove* and of *The Dictionary of National Biography* may well add to our findings here.

We have endeavoured to keep speculation to a minimum and have been wary of assuming facts where evidence is lacking. For instance it is likely that the Chapel Royal members who attended the funeral of James I also attended the coronation of Charles I, but no official list is known for the latter event. There are several instances of this kind where extant records give numbers but not names of musicians and it would be unwise to assume involvement without precise identification of individuals. On the other hand we have

presented many seemingly tedious and trivial matters: letters of attorney concerning debts, notice of witnesses, attendance at meetings, and so on. Experience has often shown that it is snippets of information gleaned from these ephemera which can lead to further discoveries and which may explain aspects of a musician's life or career.¹ To put flesh on musicians from notices of them in official records is a difficult matter and some remain no more than a fleeting glimpse in a financial account or roll-call. Others, perhaps through misdemeanours or through worthy endeavour in their respective parishes, are more easily traced, with information swelled from registers, probate material and other documentation.

Notes on the Entries

The entries have been written by Andrew Ashbee and David Lasocki. They are very grateful to Peter Holman and Fiona Kisby for supplying research materials on the string players and early Tudor Chapel members respectively and for help freely given during the compilation of the dictionary. Many others have contributed information to a greater or lesser extent, indicated by 'i/' (= 'information provided by') in the final bibliographic lists. (See also Acknowledgements.)

Headings. Names (see below); years of birth and death where known; Court place as instrumentalist/singer; known span of appointment, with '-' before or after indicating a probable extension; '[composer]' added as appropriate. Appointments outside the Court are not shown in the heading, but are of course noted in the entry. Duties at Court (such as Jeronimo Bassano's viol-playing) which are not indicated by the official appointment are also noted in the entry rather than the heading.

Names. Ideally all variant spellings should be recorded, but this is not practicable and would add very many pages to what is already a substantial project. David Lasocki illustrates the problem with one of many foreign musicians working at the English Court, Gomar van Oosterwijk. That spelling, normal in Holland, is never found in the English sources, which rendered the name as John Gomer, John Gommer, Gomer Mosterwicke, Gomer Oisterwyke, Gommario van Ooesterwicke, Gomer van Oostrewick, Gomar van Oosterwick, Gomer van Osterwick, Gomer van Osterwicke, Gomer van Ostrewicke, Gomer van Ousterwyck, Gomer van Ousterwycke,

¹ For example, according to a subsidy record Augustine Bassano had a 'servant' named Erasmus Añes. That Añes was a member of a prominent family of Portuguese Jews in England is one of the pieces of evidence that Roger Prior used in making out a case for the Jewish antecedents of the Bassano family itself. See *Bassanos*, chapter 6.

Oustrewick, Gomar van Oustrewike, Gomer van Owsterwicke, and Gomer van Oysterweck. Andrew Ashbee has noted 21 different spellings for the straightforward name of John Jenkins. Rather than clutter the text with cross-references we have gathered together a finding-list of variants, drawing particularly on those found in the Court records (and other documents cited in *RECM*). Some names are difficult to place with confidence: Centon/Kenton/Senton. In coming to a decision about the form of the name in the entry we have taken notice of usage in works such as the *New Grove* and volumes of the British Record Society as well as signatures.

Where possible place-names have been modernized in accordance with those listed in *The Phillimore Atlas and Index of Parish Registers*, ed. C. Humphery-Smith (Chichester: Phillimore, 1984), but many names are of smaller areas or manors which are difficult to track down.

Appointments. We have believed it helpful to give some record of the numerous warrants of appointment for musicians, especially where they occupied more than one post. Except when the entry consists of only a few lines, this is done in summary form at the head of an entry; for full details see *RECM*. Since it is useful to know when musicians were employed away from Whitehall, all known journeys are listed.

Main entries. These present material chronologically as far as practicable, but sometimes it has been more sensible to group activities (such as work in the theatre, or meetings of the Chapel Royal) within a paragraph or table. The aim has been to give full but concise coverage, giving relatively more space to 'minor' figures and those new to a dictionary entry.

Certain material is set out under a series of sub-headings at the end:

Probate. We have attempted to locate wills, administrations and other probate material and to present this in comprehensive but summary form. Where full transcriptions have been traced elsewhere these are noted. Generally register copies of wills have been used: so far as the Prerogative Court of Canterbury is concerned, there is no index of original wills and one can only order and search likely boxes for individual documents. A few of the latter are noted where these have been seen by researchers and published or communicated to the editors. A few wills of wives and other relatives have been included which add important information. With very few exceptions (which are identified) all persons noted in the wills are recorded, including the witnesses.

Family. If the names of the musician's parents are known, these are usually incorporated within the entry. Information from parish and probate records, visitations, pedigrees, etc., is usually presented in table form. Names of a musician's wives and children are noted, together with any spouses of the

latter, but no notice is included of subsequent generations.

Heraldry. Where arms are recorded these are described, although one cannot always be certain that the musician was entitled to them.

Signatures and holograph documents. We have tried to note where signatures and other autographs are to be found.

Subscriptions to books. The issue of the first of five projected CD-ROMs making up the *Biographical Database 1680-1830* (coded *BDB 1*) includes names extracted from 1,470 subscription lists; these have been searched. No doubt more information will appear from later discs, but the first has allowed us to glean something about book acquisitions by several eighteenth-century Court musicians. The aim here has been to give the short title, author, date and place of publication, and the printed details of the purchaser (within ‘...’). Again caution has been exercised: there are many entries where information is too limited to identify the person with confidence and these are generally excluded from our lists. In some cases, such as *Il Cortegiano* (1727), the presence of several names of persons known to be members of the Chapel Royal makes identification reasonably certain.

Music. Discussion of music and lists of compositions are both outside the scope of this work, but references to such lists are given where appropriate. An exception is made for a few musicians who have left only a few compositions and whose work may not previously have been recorded adequately.

Bibliography. Code references to those works listed in the main bibliography are given in alphabetical order, together with other works specific to the entry. It is intended that these between them cover all previously published factual material in the main entry. No record of published parish records is included, but these have been searched for family information alongside the originals and other transcripts (many now available on microfilm).

Initials of the main contributor (or contributors in some composite entries) are shown at the end.



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ABBREVIATIONS

(References to libraries and manuscripts follow the *RISM* code)

b. = born; *bap.* = baptized; *bur.* = buried
B-Bc = Brussels, Conservatoire Royal de Musique
CIS = Clerk of the Signet
CKS = Centre for Kentish Studies (Maidstone)
Coff. = Cofferer of the household
dau. = daughter
E = Exchequer
EIRE-Dtc = Trinity College, Dublin
F-Arch. Nat., Min. centr. = Paris, national archives, minutier centrale
F-Pa = Paris, Bibliothèque de l'Arsenal
F-Pc = Paris Conservatoire Library
GB-CA = Canterbury Cathedral Library
GB-Cap = Cardiff Public Library
GB-Cfm = Cambridge, Fitzwilliam Library
GB-Ckc = Cambridge, King's College
GB-Cu = Cambridge University Library
GB-DRc = Durham Cathedral Library
GB-En = Edinburgh, National Library of Scotland
GB-Ge = Glasgow, Euing Music Library
GB-H = Hereford Cathedral Library
GB-Lcm = Royal College of Music Library, London
GB-Lsp = St Paul's Cathedral Library
GB-Mp = Henry Watson Music Library, Manchester Public Library
GB-NO = Nottingham, University Library
GB-Omc = Oxford, Magdalen College
GB-RE = Reading, Berkshire Record Office
GB-T = Tenbury MSS (now at the Bodleian Library, Oxford)
GB-Y = York Minster Library
GLRO = Greater London Record Office
GU = Gentlemen Ushers
GtS = letters patent under the Great Seal
GW = Great Wardrobe
HertsRO = Hertfordshire Record Office
I-Vas = Venice, Archivio di Stato
LC = Lord Chamberlain
Lbl = London, British Library
Lg = London, Guildhall Library
Lpro = London, Public Record Office
marr. = married
Ob = Bodleian Library, Oxford; Och = Christ Church Library, Oxford
p.a. = yearly; *p.d.* = daily; *p.m.* = monthly
PCC = Prerogative Court of Canterbury
PL-GD = Gdańsk, Biblioteka Polskiej Akademii Nauk

RO = Record/Archive Office
Sig. wt. = Signet warrant
S-Uu = Uppsala, Universitetsbiblioteket
TC = Treasurer of the Chamber
US-AUS = Austin, University of Texas
US-CA = Harvard University Music Libraries, Cambridge
US-Cn = Chicago, Newberry Library
US-NH = Library of Music, Yale University, New Haven, Connecticut
US-NYp = New York Public Library, Lincoln Centre
US-R = Sibley Music Library, Eastman School of Music, Rochester
US-SM = San Marino, California, Huntington Library
US-Wc = Washington, DC, Library of Congress, Music Division
WAM = Westminster Abbey Muniment
WCA = Westminster City Archives Room
WRch = St George's Chapel, Windsor
Wrec = Eton College

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NAMES: A FINDING LIST FOR VARIANT SPELLINGS

Abes: Abbes	Baltazar: Robert	Bolinger: Bollenger
A bys: Abbes	Banke: Black, J.	Bollanger: Bollenger
Ackroyde: Akeroyde	Bannister: Banister	Bollany: Boulanger
Acroyd: Akeroyde	Banntanns: Bonntaine	Bollinger: Bollenger
Addie: Addy	Baptiste: Draghi	Bolonger: Bollenger
Adney: Edney	Baptist(e): Roy	Bonetanps: Bonitamps
Adryan: Adrian	Bapptiste: Roy	Bonetanus: Bonitamps
Ailworth: Ayleworth	Barbor: Barber	Bone Tempe:
Alberthi, A.M.:	Barbram: Brewer, B.	Bonntaine
Maria, A.	Barfoot: Barfield	Bonnetans: Bonitamps
Alberti, A. M.:	Barnard, B. Brewer, B.	Bonnetanus: Bonitamps
Maria, A.	Barnard, J: Bernard	Bonntain: Bonntaine
Albrei(s): Albrici	Barons: Barnes	Bonntane: Bonntaine
Albrigi: Albrici	Barrowe: Borre	Bonntanus: Bonntaine
Alderton: Alderson	Barwyck: Kenricke	Bonntayns: Bonitamps
Aldworth: Ayleworth	Basan: Bassano	Bontamps: Bonitamps
Alee: Lee, T.	Basano: Bassano	Bonytamps: Bonitamps
Aleworth: Ayleworth	Bassani: Bassano	Bonytanps: Bonitamps
Allabe: Allaby	Bassanye: Bassano	Boonetanps: Bonitamps
Allen: Lee, T.	Bataglia: Battaglia	Boorne: Bourne
Alrede: Aldred	Batche: Bach(e)	Borges: Borgions
Alworth: Ayleworth	Bath: Bach(e)	Borne: Bourne
Alye: Lee, T.	Battle: Battell	Borow(e): Burgh
Ambruge: Hamburg	Baylie: Bailey	Borra: Borre
Amer: Amner	Baynton: Beighton	Borrow: Burgh & Borre
Andrea: Andrew, N.	Bayton: Beighton	Borton: Burton, S.
Andrew ('fiddler'):	Beache: Beech	Bosgrove: Bosgrave
Newman, A.	Beauman: Bowman	Boucle: Bouckley
Aner: Amner	Beaumont: Bowman	Boude: Bowde
Annes: Amner	Beaumont: Bowman	Boulanger: Bolinger
Anows: Denows	Beausem: Bochan	Bountainne: Bonitamps
Anthony, M. (Sackbut):	Beer: Barr	Bountane: Bonntaine
Petala	Behr: Barr	Bountannce: Bonitamps
Anthony, M. (Violin):	Belle: Bell	Bountanns: Bonntaine
Galliardello	Benbow: Bendbow	Boutanus: Bonntaine
Archbold: Archibold	Bernard, J. de: Barnard	Bountaunce: Bonitamps
Arden: Harden	Bery: Bury	Bountie: Bonitamps
Ashbie: Ashby	Bewman: Bowman	Bountnncce: Bonntaine
Aspinnall: Aspinwall	Bird: Byrd	Bourchier: Boucher
Aspinwell: Aspinwall	Birkhead: Picart	Bourgeois: Bourgions
Audryon: Adrian	Blacden: Blackden	Bourges: Bourgions
Avery: Burnett	Blackgrove: Blagrove	Bourgh: Burgh
Ayleworth, Richard:	Blakden: Blackden	Bourgies: Bourgions
Aylesworth	Blanc: White, E.	Bourgios: Bourgions
Aylworth: Ayleworth	Blank: Black, J.	Bourman, R.: Bowman
	Blockgrove: Blagrove	Boutas: Bonitamps
Bable: Babell	Blore: Blow	Boutell: Boutet
Baiton: Beighton	Bockan: Bochan	Bovall: Puvall
Ballard: Bullard	Bolanger: Bollenger	Bowger: Bouchier
Balles: Balls	Bolenger: Bollenger	Bowmaster: Baumeister

Bowntance: Bonitamps
 Bownten: Bonitamps
 Bowre: Bower
 Brassefeild: Brasfield
 Brazong: Bressan
 Breame: Bresmes
 Breban: Brabant
 Bresong: Bressan
 Brignells: Brignal
 Brockrogge:
 Brachrogge
 Brome: Broome
 Brouard: Brewer, B.
 Broun: Browne
 Broyne: Browne
 Bruar: Brewer
 Bruges: Bourgions
 Brume: Browne
 Bullangee: Boulanger
 Bullar: Bullard
 Bulley: Bull, W.
 Bullongee: Boulanger
 Buntance: Bonitamps
 Buntanes: Bonitamps
 Buntannce: Bonitamps
 Buntanus: Bonntaine
 Burfield: Barfield
 Burgens: Bourgions
 Burgies: Bourgions
 Burgins: Bourgions
 Burie: Bury
 Burro(o): Borre
 Burrowe: Borre
 Burten: Burton, D.
 Bury: Burro
 Byton: Beton

 Cace: Case
 Cacott: Calcott
 Callinder: Cahill
 Calthorpe: Sculthorpe
 Calthrop: Sculthorpe
 Canstell: Caustell
 Carmelet: Brescia
 Carot: Calcott
 Carrington: Cherrington
 Casler: Cancellor
 Caster: Cancellor
 Causten, T. Causton
 Causter: Cancellor

Causton, J: Cancellor
 Chancellor: Cancellor
 Chanttie: Conti
 Chanterd: Chantarde
 Chaperon: Caperon
 Chapron: Caperon
 Charlton: Carleton
 Chauntred: Chantarde
 Cheeseman: Chesham
 Chemisse: Chesham
 Chontis: Conti
 Christian: Christmas
 Christopher (trumpet):
 Pope
 Cicilia: Cecil
 Clerk(e): Clark(e)
 Cockman: Coteman
 Cockshall: Coggeshall
 Coemes: Come
 Coke: Cooke
 Cokeren: Cockeren
 Coleman: Coteman
 Colemar, Henry:
 Colmark, John
 Colman: Coleman
 Colmarsh: Colmark(e)
 Comba: Come
 Comi: Come
 Coming: Come, I.
 Commy: Come
 Confais: Confesse
 Conne(y): Come
 Conntey: Conti
 Conye: Come
 Conyi: Come
 Coole: Cole
 Copshall: Coggeshall
 Cordier: Bochan
 Cornysh: Cornish
 Corson: Curson
 Cossin: Maria, A.
 Cotman: Coteman
 Cotteman: Coteman
 Cottman: Coteman
 Countes: Conti
 Countie: Conti
 Countye: Conti
 Cox(h)all: Coggeshall
 Cranwell: Granwall
 Cravila: Crevila

Cravisa: Crevila
 Crevela: Crevila
 Creuse: Crosse
 Crewes: Crosse
 Crewes, F.: Cruys
 Crewse: Crosse
 Crispin: Crespion
 Crocker: Croker
 Crose: Crosse
 Crouy: Croix
 Crowder: Crowther
 Crowse: Crosse
 Cruse: Crosse
 Crux: Crewes, J.
 Crux: Crosse
 Cuckow: Cuckaw
 Culthorpe: Sculthorpe
 Currson: Curson
 Cuson: Maria, A.

 Daie: Day
 Damando: Daman
 Damano: Daman
 Damon: Daman
 Danby: Denby
 Dandre: Andrew, N.
 Danyel: Daniel
 Darney: Dornay
 Dasecote\ Doorescourt
 Davant: Davent
 Davient: Davent
 Davin: Davent
 Davis: Davies
 Davyes: Davies
 Davys: Davies
 Dawbeney: Daubeney
 de Ammanno: Daman
 de Forcheville:
 Forceville
 De Noe: Nau
 de Vant: Davent
 de vayte: Duvait
 de Vaite: Duvait
 de Vate: Duvait
 de Vinte: Duvait
 Dearing: Dering
 Deavell: Duvait
 Decessid: Cecil
 Deering: Dering
 Deinvat: Duvait

delatour: Tour, A de la
 d'Lature: Tour, A de la
 Deliners: Lewys
 De Man: Daman
 Demawnde: Daman
 Denous: Denows
 Denoys: Denows
 Denvaite: Duvait
 Denvate: Duvait
 Denvatt: Duvait
 Depado: Padua, de
 Dermock: Macdermott
 Dermonde: Macdermott
 Descoate: Doorescourt
 Devant: Davent
 Devatt: Duvait
 Devell: Duvait
 Deventt: Duvait
 Device: Devis
 Devyce: Devis
 Devys(e): Devis
 Dewayt: Duvait
 Dewes: Duwes
 Dewitt: Dewell
 Dienrant: Duvait
 Dienvat(e): du Vait
 Dikke: Dick
 Dobeney: Daubeney
 Dominic: Justinian
 Domonys: Justinian
 Dormac: Macdermott
 Dormounde:
 Macdermott
 Dormount: Macdermott
 Dorossell: Rossell
 D'Ovestot: Doorescourt
 Dovet(t): Duvait
 Dowet: Duvait
 Drue: Drew
 du Vaïet: Duvait
 du Vait(e): Duvait
 due vett: Duvait
 Dues: Duwes
 Duett: Dewell
 Dufaite: Duvait
 Dufayt: Duvait
 Dufyate: Duvait
 Duvaut: Duvait
 Duvayte: Dufait
 Duvet(e): Duvait

Duvett: Duvait
 Duwaite: Duvait
 Duwayt: Duvait
 Duwell: Dewell
 Dyamond: Daman
 Dyenvatt: Duvait
 Dynows: Denows

 Eagle(s): Eccles
 Edmundes: Edmondes
 Ednye: Edney
 Ellesworth: Aylesworth
 Elworth: Ayleworth
 Elys: Ellis
 Emerie: Amery
 Ennbroke: Nezumbryke
 Ennys: Hunnis
 Erle: Earle
 Eyleworthe: Aylesworth
 Eynes: Hunnis

 Farness: Furnes
 Farrand: Farrant
 Fashen: Fashion
 Fashion(e): Fashion
 Fashones: Fashion
 Fayrefax: Fairfax
 Feleberi: Philiberi
 Ferdyn: Farthing
 Fernes: Furnes
 Fevre, le: Le Fevre
 Filiberi: Philiberi
 Finall: Finell
 Fitchert: Fisher
 Fitts: Fitz
 Florye: Floure
 Floyd: Fludd
 Floyd: Lloyd
 Foeinhaert: Foeinyart
 Foinyart: Foeinyart
 Foniarde: Foeinyart
 Fonyard(e): Foeinyart
 Forcelle: Forceville
 Forcelville: Forceville
 Forcevell: Forceville
 Forcevil(e): Forceville
 Forcevill: Forceville
 Forceville: Forceville
 Forcivall: Forceville
 Forsevill: Forceville

Fortywall: Forceville
 Fournays: Furnes
 Francisco: Lodie
 Francklyn: Knyf
 Frank: Bocard
 Freare: Friar
 Frebroke: Fribourg
 Freer: Friar
 Freman: Freeman
 Frend(e): Friend
 Frere: Friar
 Fribroke: Fribourg
 Friar: Friar
 Frind: Friend
 Fryar: Friar
 Frybrough: Fribourg
 Frybroke: Fribourg
 Fryde: Friar
 Fryer: Friar
 Frynde: Friend
 Fumeart(e): Foeinyart
 Funeart(e): Foeinyart
 Funeartt: Foeinyart
 Funyard(e): Foeinyart
 Funyart(e): Foeinyart
 Funyer: Foeinyart
 Furneys: Furnes
 Fysher: Fisher

 Garrard: Gerrard
 Garsh: Garshe
 Gaye: Guy
 Gershe: Garshe
 Godball: Godbald
 Gom(m)er: Oostrewijck
 Goulde: Golde
 Gow: Gece
 Gowldyn: Golder
 Grand(y): Grange
 Graunge: Grange
 Gray: Grey
 Greane: Greene
 Greaves: Graves
 Greenwall: Granwall
 Grene: Greene
 Grenwhall: Granwall
 Greves: Greaves
 Guarshe: Garshe
 Guerth: Garshe
 Guie: Guy

Guye: Guy	Howchins: Hutchins	Kirkley: Kirkby
Gy: Guy	Howlet: Howlett	Knowles: Knollys
Gyles: Giles	Hun: Honey	Kyte: Kite
	Hun(n)es: Hunnis	
Hakenet: Lewis, J.	Hunne: Honey	Lacrig: Croix
Hale: Hall	Hun(n)esse: Hunnis	La Crouy: Croix
Hannys: Hunnis	Hunnies: Hunnis	Laignier: Lanier
Hansnest: Hossenet	Hun(n)eyes: Hunnis	Laneer(e): Lanier
Hansney: Hossenet	Hunnius: Hunnis	Laniere: Lanier
Hanskyn: Hossenet	Hunus: Hunnis	Lanyer: Lanier
Harding: Harden	Hunys: Hunnis	Lapier: Pierre, S. la
Harnest: Hossenet	Hychyns: Hutchins	La Rich: La Riche
Harop: Ambroke	Hynne: Hunnis	Lesley: Lesley
Haul: Hall	Hynniss: Hunnis	Latour: La Tour
Hawkyn(d)s: Hawkins		Laurence: Lawrence
Haydon: Hayden	Ianoa: Lanoa	Lefever: Le Fevre
Haydon: Heydon	Innes: Hunnis	Le Fevere: Le Fevre
Headon: Hayden	Ive: Ivy, N.	Lennier: Lanier
Hechins: Hutchins	Ivett: Jewett	Lenormand: Normand
Hechons: Hutchins		LeRiche: La Riche
Henes: Hunnis	Jaket (minstrel):	Le Rich(e): La Riche
Henus: Hunnis	Roches	Lesly: Lesley
Hennessee: Hunnis	Jakett (trumpet):	Letoure: Tour, A. de la
Hennys: Hunnis	Lanoa	Lewes: Lewis
Heron: Hearne	Jenkins, Humphrey:	Lewys: Lewis
Hert: Hart	Jenkinson	Leyke: Lake
Herten: Arten	Jeronimo, de: Bassano	Lilly: Lillie
Heseltine: Hesletine	Jewk(e)s: Jukes	Linacre: Linaker
Hewes: Hughes	Joe: Ivy	Lisle: Lesley
Heydon: Hayden	Johannes: Peler, de	Lisley: Lesley
Hickson: Hixon	Johannes son: Peler,	Lister: Lesley
Hinne: Honey	E. de	Litchfield: Lichfield
Hinnes: Hunnis	John(e)s: Jones	Loiscen: Loyscoean
Hinnewes: Hunnis	Juxe: Jukes	Lopier: Pierre, S. la
Hin(n)is: Hunnis		Lombarde: Lambert
Hinnys: Hunnis	Kalendar: Cahill	Loycean: Loyscoean
Hochins: Hutchins	Kallans: Kellens	Lye: Lee
Hochyns: Hutchins	Kaye: Keye	Lyndsey: Lindsey
Hockland: Okeland	Keelin: Keiling	Lytchfylde: Lichfield
Hodgekynn: Hutchins	Kellas: Kellens	
Hodgeskyn: Hutchins	Kellyn(s): Kellens	Mackdermack(e):
Holdforth: Holdsworth	Kenacke: Kenricke	Macdermott
Holland: Okeland	Kendersley: Kindersley	Mackdermote:
Hon(n)es: Hunnis	Kenrycke: Kenricke	Macdermott
Honnies: Hunnis	Kenton: Centon	Mackdermuck(e):
Honn(e)ys: Hunnis	Kerby: Kirkby	Macdermott
Hosmust: Hossenet	Kerkebye: Kirkby	Maddoxe: Maddocks
Hottost: Hottoft	Kertin: Keiling	Maer: Maire
Houlder: Holder	Key(e): Kaye	Maie: Maye
Hounis: Hunnis	Kinnersley: Kindersley	Maiew: Mayhew, T.

Majj: Maye
 Manson: Manseno
 Maply: Mapperley
 Marg: Maria, P.
 Marie, A.: Maria, A.
 Mariano: Mariens
 Mario: Mariens
 Markassyn: Marcasyn
 Markus: Loriden
 Marques: Loriden
 Marquesyn: Marcasyn
 Marr: Mare, P. de la
 Marten: Martin
 Mary: Maria
 Mary, A.: Maria, A.
 Marye, A.: Maria, A.
 Marye: Marie, M.
 Masone: Mason, A.
 Massu: Manseno
 Maugard: Maugars
 Mawcocke: Morecock
 Mawgridge: Maugriddle
 Mawcocke: Morecock
 Mawgard: Maugars
 Mawgridge: Maugriddle
 Mawpley: Mapperley
 May: Maye
 Maydocke: Maddocks
 Mayhou: Simon, P.
 Mayho(w): Mayhew, T.
 Mayo(u), Mayhew, T.
 Mayou: Simon, P.
 Mcdermot: Macdermott
 Mears: Meurs
 Meire: Maire
 Melawe: Mellowe
 Mercator: Marcator
 Merell: Meryell
 Meriens: Mariens
 Mersh: Marsh
 Merson: Marson, S.
 Merton: Martin, T.
 Metcalf(e): Medcalfe
 Meupley: Mapperley
 Mey(e): Maye
 Meyer: Myer
 da Milan: Lupo
 Mire: Myer
 Mogrid(e): Maugriddle
 Monrowe: Monroe

Monsett: Moussett
 Monson, C.: Allanson
 More: Moore
 Morrag(e): Maugriddle
 Morgridge: Maugriddle
 Morrice: Meurs
 Morris: Meurs
 Mosset: Moussett
 Mosterwicke:
 Oostrewijck
 Moulder: Molder
 Mountague: Montagu
 Mowlder: Molder
 Muldre: Molder
 Muscet: Moussett
 Mynars: Miners
 Myners: Miners
 Mynores: Miners

 Naghele: Nagel
 Nagle: Nagel
 Naglel: Nagel
 Naglen: Nagel
 Naille: Nagel
 Naishe: Marsh, A.
 Nant: Nau
 Nashe: Marsh, A.
 Naw: Nau
 Nawe(s): Nau
 Nawse: Nau
 Newdenhaeser:
 Neydenhanger
 Newerk: Newark
 Newte: Newth
 Noa: Nau
 Noak: Noke
 Noake(s): Noke
 Noe: Lanoa
 Noe: Nau
 Noë: Nau
 Nokes: Noke
 Norrice: Norris

 Ober: Aubert
 Oclande: Okeland
 Oklan: Okeland
 Olfeld: Elfeld
 Okeryode: Akeroyde
 Oliver: Rampons
 Oisterwick:

 Oostrewijck
 Oisterwyke:
 Oostrewijck
 Ooesterwicke:
 Oostrewijck
 Oosterwick:
 Oostrewijck
 Oostierwyck:
 Oostrewijck
 Oostrewick:
 Oostrewijck
 Osterwick(e):
 Oostrewijck
 Osterwke: Oostrewijck
 Ostrewyke: Oostrewijck
 Ostrewicke:
 Oostrewijck
 Ousterwick(e):
 Oostrewijck
 Ousterwycke:
 Oostrewijck
 Oustrewick:
 Oostrewijck
 Oustrewike:
 Oostrewijck
 Oustrewycke:
 Oostrewijck
 Oven: Ørn
 Owsterwicke:
 Oostrewijck
 Oysterweck:
 Oostrewijck

 Packard: Picart
 Packington: Paginton
 Pado, de: Padua, de
 Padue, de: Padua, de
 Pagaington: Paginton
 Paginton: Paginton
 Pago, de: Padua, de
 Paggington: Paginton
 Pagynton: Paginton
 Paisable: Paisible
 Pallard: Pollard
 Papa: Pope, C.
 Paradise: Paradiso
 Parcy, Perry, R.
 Parker, Perkins, S.
 Parkin(s): Perkins
 Parradice: Paradiso

Parradiso: Paradiso
 Paredyce: Paradiso
 Parydyce: Paradiso
 Pawmester: Baumeister
 Payne: Paine
 Peacable: Paisible
 Peaceable: Paisible
 Peacocke: Peacock, J.
 Peacock: Peacock, J.
 Pearce: Pierce
 Peare: Perll
 Pearl: Perll
 Pearson: Pierson
 Peaseable: Paisible
 Peaseble: Paisible
 Peassable: Paisible
 Peches: Peaches
 Pecoek(e): Peacock, J.
 Pecoke: Peacock, J.
 Peterson: Pedersøn
 Pedook: Pedock
 Pedyok: Pedock
 Peerce: Pierce
 Peers: Pierce
 Peerson: Pierson
 Pegion: Pigeon
 Pegynton: Pagington
 Peion: Pigeon
 Peirce: Pierce
 Peirs: Pierce
 Peirson: Pierson
 Pend: Penne
 Pendre: Pendry
 Pennial: Peniall
 Penny: Pennax
 Penyall: Peniall
 Pereson: Pierson
 Perle: Perll
 Pero: Guy
 Pesable: Paisible
 Pesible: Paisible
 Petalay(e): Petala
 Petaleie: Petala
 Petaler: Petala
 Petaley(e): Petala
 Petalieie: Petala
 Petall: Petala
 Petalla: Petala
 Petaller: Petala
 Petalley: Petala

Peteley: Petala
 Petella: Petala
 Petill: Petala
 Petley: Petala
 Petraye: Pretre
 Pretrey: Pretre
 Pety John: Cockeren
 Pety John: Severnac
 Peval(l): Puvall
 Pevell: Puvall
 Peveyll: Puvall
 Pevell: Puvall
 Peycok: Peacock, J.
 Phelps: Phelps
 Phelypes: Phillips
 Philibere: Philiberi
 Pickard: Picart
 Pickett: Pigott
 Piero: Guy
 Pierre: La Pierre
 Piers: Pierce
 Piggot: Pigott
 Piggot, R.: Pygott
 Pinx: Pennax
 Pirkens: Perkins
 Pitcher: Peaches
 Pitches: Peaches
 Poope: Pope, W.
 Poullain: Paulain
 Prate: Pratte
 Prentisshe: Prentice
 Prentyce: Prentice
 Prete: Peet, J.
 Pretrey: Pretre
 Puet: Duvait
 Puavell: Puvall
 Pullyard: Pulliard
 Pury(e): Perry
 Pyers: Pierce
 Pygyn: Pigeon
 Pyke: Pike
 Pyrot: Pirot
 Pyrrey: Perry
 Py(t)ches: Peaches

 Ragway: Ragois
 Rampone: Rampons
 Rampos: Rampons
 Rampyon: Rampons
 Ramsey: Ramsay

Rede, Reeve, H.
 Restan: Reston
 Retherling: Rydeling
 Reve: Reeve
 Richardes: Rochardes
 Richardson, Ferdinando:
 Heybourne
 Riche: La Riche
 Robinson: Robson, A.
 Robenson: Robson, A.
 Robsonn(e): Robson
 Rochart: Rochardes
 Rogers: Rochardes
 Rogers: Rochardes
 Roodes: Rhodes
 Rougers: Rochardes
 Rougiers: Rochardes
 Rowgers: Rochardes
 Ryesemoute: Richmond

 Sale: Salle
 Salvator: Salvador
 Sanders: Saunders
 Sanderson: Saunderson
 Sandie: Sandy
 Sarell: Searle
 Savenac: Severnac
 Savernac: Severnac
 Savernacke: Severnac
 Saverneac: Severnac
 Saxton: Sexton, T.
 Sculthrop: Sculthorpe
 Seacoe: Seck
 Seignier: Senior
 Seignior: Senior
 Senner: Senior
 Senton: Centon
 Sevenak(e): Severnac
 Severmacke: Severnac
 Severmak(e) (de):
 Severnac
 Shanstare: Chantarde
 Shaperone: Caperon
 Schrider: Shrider
 Sherborne: Sherburn
 Shevernac, de: Severnac
 Shoar: Shore
 Shower: Shore
 Simme: Syme
 Simmens: Simmonds

Simonds: Simon
 Skarlet: Scarlet
 Sketts: Schetts
 Slaughter: Slater
 Smethman: Smetherman
 Smithman: Smetherman
 Smyth: Smith
 Snosman: Snowsman
 Snowesman: Snowsman
 Snowisman: Snowsman
 Snowseman: Snowsman
 Spenc: Spence, T.
 Spencer: Spence, T.
 Steffkin(s): Stoeffken
 Stookey: Stuckey
 Strache: Strachie
 Strachon: Strachie
 Strachy: Strachie
 Stransone: Stransome
 Stronge: Strong
 Strette: Strutt
 Sturgis: Turgis
 Sturte: Strutt
 Symon (de): Simon
 Symond(e): Simon
 Symonds: Simmonds
 Syma: Simon
 Symme: Syme
 Syvergnake: Severnac
 Syvernacke: Severnac

 Tail(l)our: Taylor
 Tedway: Tudway
 Tewson: Tuson
 Tholosa: Toulouse
 Tholous: Toulouse
 Tholoys: Toulouse
 Tholous(e): Toulouse
 Thomlinson: Tomlinson
 Thorndell: Thorndale
 Throsshes: Troches,
 G. de
 Tour, La: La Tour
 Transome: Stransome
 Trashes: Troches,
 G. de
 Troces: Troches: H.
 Troche: Troches, G. de
 Trochie(s): Troches,
 G. de ·

Trochins: Troches, H.
 Trochons: Troches,
 G. de
 Trochy: Troches, G. de
 Trocyns: Troches,
 G. de
 Troffes: Troches, G. de
 Torges: Troches, H.
 Troshens: Troches,
 G. de
 Troshes: Troches, G. de
 Trosshed: Troches,
 G. de
 Trosshes(e): Troches
 Trosshis: Troches, H.
 Troyses: Troches, G. de
 Trey: Try
 Trie: Try
 Tuke: Tucke
 Turfild: Tuckfield
 Turkfield: Tuckfield
 Turrin: Turren
 Twiss: Twist
 Tyll: Till
 Tynchare: Tinker, P.
 Tyrryn: Turren

 Undrell: Underhill
 Undrill: Underhill

 Vanbarten: Batom
 Vandebarro: Burro
 Vorcifal(l): Forceville
 Vorcyvall: Forceville

 Waad: Wade
 Wadoll: Woodall
 Warnar: Warner
 Wassher: Vacher
 Wealey: Weely
 Weedal(l): Woodall
 Weeley: Weely
 Weir: Ware
 Weldre: Wilder
 Westcott: Westcote
 Wetward: Wetwode
 Wewer: Wever
 Whyt: Waite
 Wheel(e)y: Weely
 Whetwood: Wetwode

Whitmell: Whitmeale
 Whitmill: Whitmeale
 Whyt: Waite, T.
 Wiboraye: Wiborough
 Wiborowe: Wiborough
 Willbrough: Wiborough
 Willeme: Wilmoth
 Woddson: Woodson
 Wooddall: Woodall
 Woodeson: Woodson
 Woodison: Woodson
 Woodrington:
 Woodington
 Wormeall: Wormall
 Wormwell: Wormall
 Wraa: Wray
 Wree: Wray
 Wreth: Wray
 Wrey: Wray
 Wrath(e): Wrothe
 Wyborrowe: Wiborough
 Wybrough: Wiborough
 Wyles: Wiles
 Wylie: Wiles
 Wynke(s): Winckes

 Yakney: Yockney
 Yeakney: Yockney
 Yeockn(e)y: Yockney
 Ynnys: Hunnis
 Yokeney: Yockney
 Yorkeney: Yockney
 Yorkney: Yockney
 Youckney: Yockney
 Youcknye: Yockney
 Youkney: Yockney
 Youkny: Yockney
 Younkney: Yockney
 Yowckney: Yockney
 Yowekney: Yockney
 Yowk(e)ney: Yockney
 Yunge: Young
 Yunys: Hunnis

 Zale: Salle
 Zinti: Zenti
 Zoole: Salle
 Zulley: Sully

ABELL, JOHN (1653-after 1716). Counter-tenor singer, 1679 - 1688;
[composer]

(a) sworn as Gentleman of the Chapel Royal extraordinary, 1 May 1679; admitted in ordinary in place of Burgess Howes, 10 Jan 1679/80; discontinued in 1685.

(b) 31 May 1679: sworn into Private Musick in place of Anthony Roberts; £40 *p.a.* (E) from 31 May 1679; Sig docq., June 1679; patent (GtS), 16 Oct 1679; paid from Midsummer 1679; discontinued in 1685.

(c) 20 Dec 1681: sworn into Private Musick in place of Alphonso Marsh; £40 *p.a.* (E); Sig. docq., Feb 1681/2; patent (GtS), 11 July 1682; paid from Michaelmas 1681; discontinued in 1685.

(d) 20 Dec 1681: sworn into Private Musick in place of Richard Dorney; Sig. docq., Feb 1681-2; patent (GtS), 11 July 1682; £20 *p.a.* (E); paid from Michaelmas 1681; discontinued in 1685.

(e) (a) - (d) discontinued on accession of James II. Sworn as counter-tenor 31 Aug 1685; Sig. wt. 21 Oct 1685; £40 *p.a.* (TC) from 25 Mar 1685.

(f) 5 July 1687. Singer in Catholic Chapel of James II (presumably from 25 Dec 1686); £60 *p.a.* (Coff.), increased to £100 *p.a.* by order of 20 Mar 1687/8.

John Abell arrives on the scene in 1679, finding employment at court in May both as an extraordinary gentleman of the Chapel Royal and as a member of the Private Musick. His father, Robert, may have been the man of that name already serving in the household of Queen Catherine of Braganza. On 4 November John was granted a pass to visit France, receiving a gift of £100 from the king on 15 December. Presumably this was to help defray his expenses, and was the first of many favours of 'royal bounty', totalling some £740 during his service at court. The death of Burgess Howes allowed him to take up a full place in the Chapel on 10 Jan 1679/80. In the summer of 1681 he attended the king at Windsor, but then seems to have journeyed to Italy. He was back in England by 20 Dec 1681 when he accumulated two more places (and £60 for their fees). A month later John Evelyn heard him at the home of Sir Stephen Fox:

27 Jan 1681/2. After supper came in the famous Trebble, Mr Abel, newly return'd from *Italy*, & indeed I never heard a more excellent voice, one would have sworne it had been a Womans it was so high, & so well & skillfully manag'd.

In March more royal bounty funded 'the charge of his journey to Scotland', but between 22 April and 21 October he attended the king at Windsor and Newmarket. An order to Sir Christopher Wren to 'cause the passage in the Theatre at Whitehall coming up from ye Cellare doore to be opened for Mr. Abell to represent his Musick' (27 Nov 1683) implies the singer was involved in a dramatic presentation. He graduated MusB at Cambridge in 1684. A further £200 'as bounty to defray the charge of his Journey into

Italy' was noted on 29 Oct 1684, with a further £150 added the following year. Hawkins remarks that Charles II

admired his singing, and had formed a resolution to send him, together with one of his chapel, Mr. Gostling, to the Carnival at Venice, in order to show the Italians what good voices were produced in England; but the latter signifying an unwillingness to go, the king desisted from his purpose.

Prudent house-keeping by James II abolished the lucrative plurality of posts and fees previously enjoyed by Abell and some other musicians: at a stroke the singer's £100 from his three Private Musick places was reduced to £40, but presumably he kept also his Chapel Royal allowance. He was also groom of the privy chamber to Queen Mary (of Modena). Nevertheless he remained in high favour with the king: on 15 Oct 1686 he received £10 'for a guitar bought by him for his Majesty's service in his bedchamber' together with £35 5s expenses for attending the king for 141 days during that summer. The implication is that Abell was required to sing and play for James in the royal bedchamber. He also sang in Purcell's ode for the king's birthday, *Sound the trumpet, beat the drum*, on 11 Oct 1687. On Christmas Day 1686 the new Catholic Chapel was opened at Whitehall, with Abell among the singers. In November 1687 he petitioned the king for a patent 'for the sole printing and publishing of Vocal and Instrumental Musick', referred to the Lord Chancellor on the 22nd, but there is no evidence that it was granted.

In the meantime, on 29 Dec 1685, he had married Lady Frances Knollys, sister of the Earl of Banbury; the latter was outraged.

Mr Abel, the celebrated Musician, and one of the Royal Band, entertained the publick, and demonstrated his loyalty on the evening of 18th June, 1688, by the performance of an aquatic concert. The barge prepared for this purpose was richly decorated, and illuminated by numerous torches ... and the performers, vocal and instrumental, amounted to one hundred and thirty, selected as the greatest proficients in the science ... The musick being ended, all the nobility and company that were upon the water gavé three shouts to express their joy and satisfaction; and all the gentlemen of the musick went to Mr. Abell's house, which was nobly illuminated and honoured with the presence of a great company of the nobility. The entertainment lasted till three of the clock the next morning, the music playing and the trumpets sounding all the while.

In December 1688 Abell was granted a pass to journey to France, where he resumed as groom of the privy chamber and as page of the bedchamber to the queen at the exiled court at Saint-Germain-en-Laye. His salary was an impressive £257 a quarter: in view of evidence that he was paid regularly, his later financial difficulties could only be due to extreme extravagance. His residence at Saint-Germain was interrupted in 1695 by a series of journeys: Saint-Omer (April), Hanover (July), Berlin (August), Brunswick

and Het Loo (September), and Hanover again in October, for the Carnival. These adventures too are noted by Hawkins: Abel

distinguished himself by singing in public in Holland, at Hamburg, and other places, where acquiring considerable sums of money, he lived profusely, and affected the expense of a man of quality, moving about in an equipage of his own, though at intervals he was so reduced as to be obliged to travel, with his lute slung at his back, through whole provinces. In rambling he got as far as Poland; and upon his arrival at Warsaw, the king having notice of it, sent for him to his court. Abell made some slight excuse to evade going, but upon being told that he had everything to fear from the king's resentment, he made an apology, and received a command to attend the king the next day. Upon his arrival at the palace, he was seated in a chair in the middle of a spacious hall, and immediately drawn up to a great height; presently the king with his attendants appeared in a gallery opposite to him, and at the same instant a number of wild bears were turned in; the king bade him then choose whether he would sing or be let down among the bears: Abell chose the former, and declared afterwards that he never sang so well in his life.

Further details are provided by a letter written at Zell by Mr. Cresset, English Agent in Hanover (in the British Library copy of *A Collection of Songs in Several Languages*: K.2.g.15(1)):

1695, July 12. Abel the musician who is very poor and comes to sing and beg in these courts is gone to Hanover to offer his services.

July 15. Abel diverts the Princesses at Hanover.

Sep. 3. Abel has been at Berlin, but is come back as far as Brunswick and will be here in a few days, so soon as he comes, I will be sure to tell him how favourable you are to him, and if I obtain by your kindness the permission of coming to Loo myself, I believe he will be glad to have a Cart so far on his way with me, though he is tempted to stay the carnival at Hanover, and is offered a considerable sum.

Sep. 6. Abel is now with me, and his Catholicity does not hinder him from singing Victoria for us ... Abel with Cresset to Loo in Holland on the rejoicing for the taking of Namur

Oct. 9. The Harmonious Vagabond Abel is now here. He tells me he will hasten to England, but I think his crochets make it uncertain. He maintains the character of the Vertuous Canaglia.

The following year it is supposed he returned to Saint-Germain, for he was still paid his salary. Abell may indeed have remained there although, on 15 Apr 1698, following negotiations between Sir Thomas Smith and John Ellis (Under Secretary of State), a pass was granted to him to return to England. In fact Abell's debts were severe and he hoped to arrange a contract to perform in one of the theatres. This was not forthcoming, in spite of continued support from Smith and the Duke of Ormonde; the singer's demand for £400 a year may have seemed excessive in England. Abell set out his hopes and terms in a letter from Aix-la-Chapelle to Ellis, dated 15 July 1698, noting in passing that he was 'profered the Next Carnevall at

Venice'. A second pass of Jan 1699 coincided with Abell's return to London, where he quickly embarked on arranging his own music meetings to promote his name and clear his debts. Initial exorbitant ticket prices (a guinea a piece) were soon reduced to a more prudent level of 5s, and the venture succeeded. By all accounts Abell was a temperamental man, as Congreve noted on 10 Dec 1700:

Abell is here: has a cold at present, and is always whimsicall, so that when he will sing or not upon the stage are things very disputable, but he certainly sings beyond all creatures upon earth, and I have heard him very often both abroad and since he came over.

A month later (15 Jan) he wrote to John Drummond:

Mr Abel tho' he has receivd £300 of the money belonging to the new Play-house has not yet sung and is full of nothing but lies and shifting tricks. His character I suppose is not new to you.

Newspapers advertise numerous concerts by Abell (see *RMARC* 1) in 1701 and 1702. He had set up house in Bond Street, Piccadilly, and announced that he would teach singing. He took the part of 'Paris' in Daniel Purcell's *The Judgement of Paris* at the Theatre Royal, Drury Lane, on 29 Dec 1702. Two publications containing songs exclusively by Abell: *A Collection of Songs in English*, and *A Collection of Songs in Several Languages*, the second in two editions, both appeared in 1701. *A song on Queen Anne's coronation* and *The Duke of Ormond's March* were published in 1702, followed the next year by *A choice collection of Italian ayres ...*, which proclaims the contents had been 'sung to the Nobility and Gentry in the North of England; and at both Theatres in London.' *Hark, Britain, hark*, an ode for Queen Anne's birthday also dates from 1703. On 8 August he performed at Lt. Gen. Ramsey's country house.

1705 finds Abell in Scotland, advertising in the *Edinburgh Courant* of 26 October that 'Whereas [he] hath had the Honour to pay his Humble Duty to the Nobility and Gentry, in several Parts of this Kingdom of Scotland, in four several voyages from Forreign Parts; [he] Does intend ... to be at Aberdeen on Saturday the Third of November 1705'. And on 26 May 1715 *The Daily Courant* records

Mr Abell, being return'd to this his Native Country, after having had the Honour of Singing in most Parts of Europe to the greatest Princes and Nobility, humbly gives Notice, That he intends shortly to perform in a Consort of Vocal and Instrumental Musick in English and Italian; having brought over many Select New Pieces, so as to be able to Sing in Fourteen Languages, if desired. ... Note, He is to be heard of every Day at Mr William's Coffee-house by St James's.

The concert took place at Stationer's Hall on 30 June, accompanied by 'the

best English masters', with 'Sicilian Illuminations'; the newspaper advertizement of that day lists the fourteen languages. No more is heard of him and the date and place of his death are not confirmed.

Music: printed songs listed in *D&M*; other publications in *BUCEM*

Autographs: Holograph letter: GB-Lbl, Add. MS 28883, ff. 59-60

[*BDA*; *Corp*; *DNB*; *LS*; *NG*; *RECM I, II, V, VIII*; Linda Merians: 'John Abell's Return to England', *ML* 66 (1985), 241-4; i/Edward Corp] [A.A]

ABRAHALL, GILBERT. Page of the Back Stairs; Private Musick, 1700 - 1718

A licence for the marriage of Gilbert Abrahall, of St Botolph, Aldgate, gent., bachelor, about 25, and Rebecca Blackwell of Deptford, Kent, spinster, with the consent of her mother, Rebecca, widow, at St Swithin, London, was issued on 30 May 1666, but it is not certain that this is our man. Abrahall was a witness to the will of Henry Frost* of St James's, Westminster, made on 12 Mar 1695/6. The Lord Chamberlain's papers record that he was sworn into the Private Musick on 21 May 1700, following the death of William Hall. But, as Abrahall explains in a letter of 8 Jan 1702/3, the circumstances were unusual. Elizabeth Powell, widow of Charles*, another of the musicians, did

Procure that her son George Powell should be admitted into the Place ... of one of the twenty four Musicians ... in the Roome of William Hall then deceased ... and whereas the said George Powell was then an infant of tender years and thereby not capeable by Law to take the Oaths ... at the humble request of the said Elizabeth Powell and George her Son, his Grace the Duke of Shrewsbury then Lord Chamberlain ... by vertue of his Warrt bearing date the 25th day of Aprill one thousand seven hundred was pleased to Order [that] Gilbert Abrahall of the Parish of St Margaret's Westminster, ... Gent., should be sworn and admitted ... in the room of William Hall deceased ... in trust and for the sole benefitt and advantage of the said Elizabeth & George Powell

In the letter Abrahall authorized Elizabeth Powell to collect the fee and livery deriving from his service, and her signature appears annually confirming receipt of the livery. (There are no comparable records for payments of the fee). Presumably Abrahall was content to help a friend in this way; his magnanimity ensured that dependents of one of the Court's servants could receive a regular income without calling upon its stretched reserves. As one of the six pages of the backstairs Abrahall was in a trusted and favoured position. He is listed in the establishment of Queen Anne (but not that of William III) so seems to have taken up the post in 1702. He received £2 13s 4d wages and £77 6s 8d board-wages annually. His wife

Elizabeth was mistress starcher to the queen at £100 a year, replaced after her death on 3 Mar 1710/11 by Mary Felton. There is no record of Abrahall as a page after George I's accession in 1714, although he continued to occupy the musician's place (and Elizabeth Powell continued to sign for the livery up to 1717—indeed Abrahall renewed her power of attorney on 27 Apr 1715). An establishment book (Lpro, LC3/7) records that he was replaced by Ferdinando Horton on 17 Jan 1718/9. There is no signature acknowledging receipt of the 1718 livery, so Abrahall may have died about this time. It would seem that he was elderly. George Powell eventually gained the place of Alexander de la Tour* on 16 Jan 1722/3.

Memorial: Westminster Abbey, east cloister: A monument to Elizabeth Abrahall in the east cloister of Westminster Abbey states that she was wife of Gilbert Abrahall, Esq., Page of the Back Stairs to Queen Anne, was herself Mistress Starcher to her Majesty, and she died on 9 Mar 1710/11 in her seventy-third year.

Signatures: Lpro, LC9/203

[RECM II, V, VIII; WAReg]

[A.A.]

ABBES, JOHN. Still minstrel, -1509 - 1551-

John Abbes was among the still minstrels receiving liveries at the funeral of Henry VII and coronation of Henry VIII in 1509. He is named again on 23 Jan 1519/20 as one of the king's minstrels granted permission to continue and augment the guild which had been founded by former members in 1469. With others in his group he received payments of 10 marks a year from the Exchequer for his fee; the last entry to name him was for the half-year ending on Lady Day 1551.

Signature: Lpro, E405/93

[RECM VII]

[A.A.]

ADAMS, EDWARD. Gentleman of the Chapel Royal, 1553 - 1559-

A docquet from the signet office recording the appointment of Adams is dated 25 July 1553 and later that year he sang at the funeral of Edward VI and coronation of Queen Mary. The only other official note of him is at the coronation of Queen Elizabeth on 15 Jan 1558/9. A man of this name was a minor canon of Rochester Cathedral by 1578; he died in 1596.

[RECM VI, VII, VIII]

[A.A.]

ADDY, JOHN (*d.*1578). Priest of the Chapel Royal, 1567 - 1578

By 1559 Addy was a vicar choral at Lichfield in the prebend of Longdon. He was installed as rector of Grindon, Staffordshire, on 12 Jan 1560/1 and was chancellor at Lichfield between 1561 and 1564. 'Jo. Addie priest of Lichfield', a bass, was sworn into the Chapel Royal in the place of John Denman on 27 June 'Anno 10^o' [1568] (but the Bodleian register has 'July' and '1567', which year also appears in the margin of the *Cheque-Book*). His will shows that he remained rector of Grindon to his death and he asked to be buried there, giving 6s 8d for a sermon to be preached at his funeral. A marriage licence for a John Addye and Elizabeth Walker, widow, of the city of Westminster was issued there on 10 Jan 1574/5—perhaps this man in view of his 1577 bequest to a Mr Walker of Longditch for nursing him, but if so his wife presumably had died in the meantime. He himself died on 9 Feb 1577/8 and was replaced by John Savill. 'Mr John Addey, clerk' was buried at St Margaret's, Westminster, on 11 Feb 1577/8.

Probate: Will: PCC: Lpro, PROB 11/60, q.24, 18 Dec 1577; proved 3 June 1578. Rector of 'Grinton' [Grindon], Staffordshire, and gentleman of the Chapel Royal; sick. Many small bequests to parishioners of Grindon and other local parishes; bequests to half-brother William Wood; Mr. Walker of Longditch, London (for nursing him); executor Sir [=Rev.] Richard Malkyn; witness: William Rodenhurst*. Codicil on 9 Feb 1577/8: bequests of 3 yards of black cloth and £3 each to Phillip[a], wife of Martin Stockwell and John Adey, her brother; £4 to Robert, their father. Witnesses: James Johnson, curate of St Margaret's, Westminster; John Ryall, sexton.

[*CBCR*: *RECM VIII*; W. N. Landor, *Collections for a History of Staffordshire* (London, 1916)] [A.A.]

——, **ADRIAN** [surname unknown]. Trumpeter, -1503 - 1509-

No references to 'Adrian' the trumpeter have been found which give his surname. On 23 Feb 1502/3 he received mourning livery at the funeral of Queen Elizabeth. On 17 June the trumpeters were granted a red livery, and shortly afterwards Adrian was one of five trumpeters delegated to attend the king's daughter Margaret into Scotland (she having married James IV). He attended the funeral of Henry VII and coronation of Henry VIII in 1509, but then disappears from view.

[*RECM VII*]

[A.A.]

ADSON, JOHN (c.1586-1640). Wind instruments (cornett, flute, recorder), 1633 - 1640; [composer]

Wind instruments; replaced Henry Lanier; patent (GtS) 26 Jan 1633/4; 20d *p.d.* and £16 2s 6d *p.a.* livery from Michaelmas 1633 (E); replaced at death (29 June 1640) by William Lanier.

A ‘Johannes Adson’, perhaps this man, was baptized at Watford, Northants., on 24 Jan 1586/7, a date which matches the age stated in his marriage allegation. A 20s bequest to Adson occurs in the will of John Heydon* (20 Mar 1632/3, but revoked by codicil of 4 Aug 1638), who had at least one relation in Northamptonshire. By 1604, well before the usual time to finish an apprenticeship (which was arranged to end around the age of 24), he was employed as a cornettist at the Court of Duke Charles III of Lorraine, having been recruited in England by another cornettist, Jean Presse. The duke died in 1608 (a contemporaneous engraving of his funeral shows five cornetts, two sackbuts and two bass shawms playing alongside a group of singers) and by 1613 Adson had returned to England. On 23 May 1614 he was appointed to the London waits and paid from the previous Christmas. He kept this place until his death.

At the time of his marriage in early 1614 Adson was living in the parish of St Sepulchre. He soon moved to St Giles Cripplegate, where he remained for the rest of his life. A deposition of 1623 gives his address as Redcross Street, one of the principal north-south streets of the parish, which ran east of and parallel to the present Whitecross Street.

In 1621 Adson published *Courtly Masking Ayres for Violins, Consorts and Cornetts*, which contains 21 pieces in five parts and 10 in six parts, largely taken from the court masque repertory. It was dedicated to George Villiers, Duke of Buckingham (the unpopular favourite of James I and Charles I), who may have sponsored the publication.

On 4 Nov 1633 Adson was sworn into a court place as musician ‘for the flute and cornet’ and paid from the previous Michaelmas. He appears in the waiting order of December 1633 in one of the two groups of six musicians to wait in alternate weeks. By this time the three consorts of wind instruments—recorders, flutes/cornetts and shawms/sackbuts—had given way to a single group. Adson was among the ‘twelve of the kings servants for the loud musique’ who played in the second music chariot’ in the procession before the second performance of the Inns of Court masque *The Triumph of Peace* on 13 Feb 1633/4. A warrant dated 13 Jan 1635/6, ‘to pay £4 15s to John Adson for a treble cornett and a treble recorder by him provided and bought for his Ma^{ty} service’, shows that he was required to

play more instruments than his nominal place warranted. In the waiting order of 1637 he appears in the same group as before, now expanded to seven musicians who were to wait in alternate months. Adson received an unspecified New Year's Gift on 31 Dec 1633; two other musicians appointed around the same time, Nicholas Duval* and Lewis Evans*, received money.

It was presumably on behalf of his eldest son, Islay or Islip, that Adson petitioned the City of London's Court of Aldermen on 15 Sep 1634 'in regard of his charge in breeding up a son to perfection in voice, song and music for the City's service' and was granted the proceeds of making someone a freeman of the city by redemption (£2 6s 8d). Another son, Roger, was apprenticed to Ambrose Beeland*.

Soon after he joined the Court, Adson ran into a conflict of loyalties. As noted above many of the royal, as well as some independent musicians took part in James Shirley's masque *The Triumph of Peace* (music by Henry Lawes* and Simon Ives), which was presented jointly by the Inns of Court on 3 Feb 1633/4 at Whitehall and on 13 February at Merchant Taylor's Hall. For the second performance the man in overall charge of the music, Bulstrode Whitelocke, chose the 'loud' music' from the Blackfriars and Cockpit theatres to fill two chariots for a procession beforehand and afterwards. The musicians from the Blackfriars consisted of six of the London waits, including Adson. The Court wind players had apparently not been chosen for this task at Adson's suggestion; Nicholas Lanier II* intervened successfully on their behalf in a letter to Whitelocke dated 12 February, calling Adson 'an unworthy fellow'. In the event, he was one of the twelve Court wind musicians who played in the procession and received £1 13s 4d apiece.

Adson's association with the King's Company, who played both at the Blackfriars and Globe Theatres, is confirmed by two references to him in plays performed by that company. He took the minor role of an invisible spirit in Thomas Heywood and Richard Brome's *The Late Lancashire Witches*, II, i (1634); and his music is referred to, in a playfully derogatory manner, in William Cavendish's *The Country Captain*, IV, i (1639-40).

The charter of incorporation of the court musicians under the title Corporation of Musick in Westminster, dated 15 July 1635, includes Adson among the charter members. The corporation was given the power to control musicians in the entire country except for Chester.

On 14 Mar 1639/40 Adson was among the 15 wind musicians who were paid 5s per day for their extraordinary charges in attending the king during

the St George's Feast at Windsor for seven days in each of the last two years. Adson died on 29 June 1640 and was buried the following day at St Giles Cripplegate. On 7 July 1640 his wife Mary appointed Richard Rothdale of London, gent., as her attorney for a debt of £6 15s to be paid from Adson's wages for half a year ended Michaelmas last; on 9 Nov 1640 she appointed Allen Johnson, citizen and fletcher of London, as her attorney to receive £5 18s owed to Adson from part of the arrears of his wages from the Treasury Chamber.

Probate: Administration: noted in Lpro, E406/48, f.109 [original not extant].

Family: Married (1) Jane Lanerie, dau. of Abraham Lanerie of Holy Trinity, Ely, Cambridgeshire, c.Feb 1613/4 at St Sepulchre; (2) 'Anne' (parish records) or 'Mary' (administration and court records) between 1629 and 1638.

Registers of St Giles, Cripplegate:

son Islay/Aslip	<i>bap.</i> 30 May 1615; musician, apprenticed to father by 15 Sep 1634
son John	<i>bap.</i> 5 Oct 1617
son William	<i>bap.</i> 29 Aug 1619; <i>bur.</i> 3 Mar 1623/4
son Roger	<i>bap.</i> 24 June 1621; apprenticed to Ambrose Beeland of the Drapers Company 4 May 1631 for 15 years; not freed
son Richard	<i>bap.</i> 11 Aug 1622
son Thomas	<i>bap.</i> 20 May 1625
dau. Elizabeth	<i>bap.</i> 22 July 1627
son Robert	<i>bap.</i> 27 Oct 1629; <i>bur.</i> 4 Aug 1633
son Edward	<i>bap.</i> 7 Mar 1638/9
dau. Anne	<i>bap.</i> 20 Dec 1640

Music: *Courtly Masquing Ayres* (London, 1621; ed. P. Walls, London, 1975-6); 6-pt air in GB-Cfm, Mu. MS 734; two 2-pt corants in US-NH, Filmer MS 3; bass of corant in GB-Ob, MS Mus. Sch. D. 220; [lost] book with 'Edsons' pieces in it (see Hulse)

[*BUCEM: Holman 24; Lefkowitz; MA; NG; PRPE; RECM III, V, VIII; Sabol; Walls M; L. Hulse, 'Apollo's Whirligig: William Cavendish, Duke of Newcastle and his Music Collection', The Seventeenth Century, ix (1994), 213-46*] [D.L.]

AGGAS, ROBERT. Drummer, 1662 - 1679-

On 7 Apr 1662 Aggas was allocated a 'rich livery' on his appointment to attend the Duke of Ormond in Ireland; establishment lists confirm this post on 10 April. Nothing more is heard of him until 22 Jan 1678/9 when a warrant was issued to swear and admit him as drummer in ordinary to the king without fee, to come in ordinary with fee on the first vacancy. There is no evidence that he took up a salaried post.

[*BDA; RECM I*]

[A.A.]

AKERROYDE, SAMUEL. Violin in the Private Musick, 1687 - 1689-; [composer]

A letter from John Blow extolling Akeroyde's virtues (quoted below) rates him a 'good scholar', so he may have been the Samuel Akeroid admitted as pensioner at Emmanuel College, Cambridge, on 9 June 1669. This man, like other Akeroydes who attended that university, was 'of York'. He became a prolific song-writer, many of which were performed in London theatrical productions from 1685 onwards (see *LS*) as summarized below. Akeroyde was sworn into the Private Musick of James II in place of the violinist John Twist on 25 Apr 1687, and again on 20 July 1689 following the accession of William III. The Signet warrant to pay him £40 a year from the Treasury Chamber is dated 14 June 1687. He had attended William's coronation on 11 April. He was also among those paid for service at Windsor during the summers of 1687 (19 May to 16 Aug; 13 Sep to 11 Oct), 1688 (24 July to 20 Sep) and at Newmarket from 30 September to 4 Oct 1689. One list includes him among those who went with William III to Holland from 1 Jan 1690/1 to 13 April following, but he is omitted from others which record payments for the trip. Nor does his name appear in the livery acquittance books which begin in 1689. Although Chamberlayne includes him in the 1692 edition of *Angliae Notitiae*, this may have been based on an out-of-date list; it seems likely that he had resigned from court service by this time. He was a wait of the City of London in 1695. In Feb 1696/7 John Blow wrote to Sir Joseph Williamson:

I understand your Excellency intends to take some gentlemen along with you, of two capacities; I mean as gentlemen at large and performers in music. Give me leave, if you are not provided, to offer one Mr. Ackroyde, who I take to be a fit person on several accounts, for his understanding French and Italian, and a good scholar. Besides he is willing to attend your Excellency, having the honour to be the steward of the Clergymen's Sons Feast the succeeding year to your Excellency.

In due course Akeroyde returned the compliment by contributing a commendatory poem 'To my true Friend, Dr Blow, On His Amphion Anglicus' (1700).

Music: 104 songs listed in *D&M*; instrumental pieces in GB-Lbl, Add. 35043 (5); GB-Ob, Mus. Sch. C.95; see also *BUCEM*. *LS* notes songs by him in the following plays (published source given within []):

9 May 1685	Drury Lane	<i>Three New Songs in Sir Courtly Nice</i> (John Crowne), (1685)
Aug 1685	Drury Lane	<i>A Commonwealth of Women</i> (T. D'Urfey) [<i>The Theater of Musick</i> , III, 1686]
Jan 1685/6	Drury Lane	<i>The Banditti</i> (T. D'Urfey) [<i>The Theater of Musick</i> , III, 1686]

1 Dec 1686	Whitehall	<i>The Beggar's Bush</i> (J. Fletcher) [<i>Vinculum Societatis</i> , 1687]
Feb 1692/3	Drury Lane	<i>The Maid's Last Prayer</i> (T. Southerne) [<i>Thesaurus Musicus</i> , I, 1693]
May 1693	Dorset Gardens	<i>The Prophetess</i> (T. Betterton) [<i>Gentleman's Journal</i> , June 1693]
Nov 1695	Dorset Gardens	<i>The Comical History of Don Quixote, 3rd part</i> (T. D'Urfey) [1696 edn.]
June 1696	Lincoln's Inn Fields	<i>Love's a Jest</i> (P. Motteaux) [<i>Deliciae Musicae</i> , 2/2, 1696]
Mar 1699	Lincoln's Inn Fields	<i>Love's a Lottery, & a Woman the Prize</i> (J. Harris) [<i>Mercurius Musicus</i> , 1699]
May 1699	Drury Lane	<i>The Famous History of the Rise and Fall of Massaniello</i> (T. D'Urfey)

[BDA: LS; NG; RECM II, V, VIII]

[A.A.]

ALBRICI, BARTOLOMEO (c. 1640-1687-). Italian musician to Charles II; Gentleman in the Catholic Chapel of James II, 1665 - 1688; [composer]

Son of Domenico and brother of Vincenzo and Leonora*, Bartolomeo was probably born in Rome, where, as a choirboy, he sang at the Cappella Giulia of St. Peter's. With other musical members of his family he subsequently travelled to Lombardy, Germany, Flanders and Sweden. He is known to have served among the Italian musicians of Queen Christina at Uppsala between Nov 1652 and 1 Mar 1653, directed by Vincenzo. By 1655 they had moved on to Dresden, where Bartolomeo served as court organist until 1663. It seems likely that the Albricis then headed for London. A document among the State Papers states that they entered the service of Charles II on 1 Oct 1665, being granted wages of £200 each. Like others in their position, they were later forced to petition for payments (which seem to have been made via the Privy Purse). Rewards of gold were presented to them on 5 May and 27 June 1668. Pepys heard the group on 12 Feb 1666/7 at Lord Brouncker's house and again at Whitehall 'when the Italians came in a barge under the leads before the Queen's drawing-room' on 28 Sep 1668. On 18 Nov 1679 Bartolomeo was among musicians whose wages were four years in arrears and their petition notes that they were forced out of court because they were Roman Catholics. He is probably the 'Signor Bartholomeo' whom John Evelyn heard two days later:

I dined at the Master of the Mints with my Wife, invited to heare Musique which was most exquisitely performed by 4 of the most renown Masters, Du Prue a Frenchman on the Lute: Signor Bartholomeo Ital: on the Harpsichard: & Nicolao [?Matteis] on the Violin; but above all for the sweetnesse & novelty the Viol d'Amore of 5 wyre-strings, plaied on with a bow, being but an ordinary Violin, play'd on Lyra way by a German, than which I never heard a sweeter Instrument or more surprizing:

There was also a Flute douce now in much request for accomanying the Voice: Mr Slingsby Master of the house (whose Sonn & Daughter played skillfully) being exceedingly delighted with this diversion, had these meetings frequently in his house.

It seems probable that Bartolomeo was the 'Seignr Albricci' among the 'Gregorians' of James II's Catholic Chapel also required 'to supply at the Organ'. His initial fee of £40 from Lady Day 1687 was increased to £50 six months later, but he may have served from December 1686 when the Chapel was opened. 'Seignr Albrei' was in attendance at Windsor in between 19 May and 16 August and 17 September to 11 Oct 1687 and again from 24 July to 20 Sep 1688. He was well established in London as a teacher and performer on the harpsichord and among his pupils was Mary, the daughter of John Evelyn', who wrote on 14 Mar 1685 'that of all the Schollars of those Two famous Masters, Signior *Pietro* [Reggio] and *Bartolomeo* [Albricci]: she was esteem'd the best'. On 24 June 1693 a payment of £5 'to Mr Alberici by order of Mr Warden' appears in the accounts of New College, Oxford (*Shaw*, 390). The organ post was vacant at that time and Albrici may have filled the position temporarily, perhaps even hoping for full time preferment.

Music. See NG

[*BDA; Evelyn; LS; NG; RECM I, II, V, VIII; Shaw*]

[A.A.]

ALBRICI, LEONORA. Italian musician to Charles II, 1665 - 1670-

Documents among the State Papers concern the formation of a troupe of Italian musicians to serve at Charles II's Court. Although not mentioned by name, references to 'The Woman' are thought to denote Leonora Albrici, sister of Bartolomeo*. The Italians entered the service of Charles II on 1 Oct 1665, being granted wages of £200 each. Like others in their position, they were later forced to petition for payments (which seem to have been made via the Privy Purse). On 24 Jan 1666/7 John Evelyn recorded that 'this evening I heard rare Italian voices, two Eunuches and one woman, in his Majesty's greene chamber next his cabinet'. Pepys heard the group on 12 Feb 1666/7 at Lord Brouncker's house, including 'one woman, very well dressed and handsome enough but would not be kissed, as Mr. Killigrew, who brought the company in, did acquaint us'. On 5 May 1668 Bartolomeo, Leonora and Vincenzo Albrici each received a gold chain and medal valued at £30 'as a gift from his Majesty', but only two of them (unnamed, but probably Bartolomeo and Leonora) were presented with a second one on 27 June. This may have been an attempt to alleviate hardship resulting from the Court's insolvency. Around 1670 Leonora petitioned both Arlington (Lord

Chamberlain) and the king, for arrears of salary due to herself and her brother, both of whom she pointed out were an extra quarter in arrears. It appears that Arlington had been instrumental in ensuring the Italians were restored to the king's service (while the French had been dismissed). A warrant of 25 May 1671 authorized yearly salaries of £200 to Bartolomeo and Leonora as 'an additional establishment to his Majesty's Italian musicians'. Nothing more is heard of her—except that in 1676 a warrant was issued to deliver three dozen Roman gloves to 'Signora Eleonora Battalia'. Maybe by then she had married Matthew Battaglia*, who also served as an Italian musician to the king.

[*Evelyn; Pepys; RECM I, VIII*; M. Mabbett: 'Italian Musicians in Restoration England (1660-1690)', *ML* (July, 1986), 237-247] [A.A.]

ALBRICI, VINCENZO (1631-1696). Italian musician to Charles II, 1665 - 1668; [composer]

Born in Rome on 26 June 1631, the son of Domenico, Vincenzo sang as a choirboy in the German College there from 12 May 1641. He was a pupil of Carissimi, the *maestro di cappella*, for five years, becoming organist in 1646. It is possible that the following year, aged sixteen, he became *maestro di cappella* at the Chiesa Nuova, although a later appointment cannot be discounted. Domenico and his sons travelled to Lombardy, Germany, Flanders and Sweden. Vincenzo was director of the Italian musicians employed by Queen Christina at the Swedish Court from 30 Nov 1652 to 1 Mar 1653. Following her abdication in 1654, he served as a Kapellmeister in the Dresden Court chapel. He may have attended Queen Christina in Rome in 1658 and certainly she took him to Stralsund in 1660 and to Neuburg in 1662.

A brief return to the Court chapel at Dresden in 1662-3 was followed by service as Italian musician to Charles II in London. An official document states that this began on 1 Oct 1665. Pepys was at the house of Lord Brouncker on 12 Feb 1666/7 when Draghi* told him 'that Giacomo Charissimi is still alive at Rome, who was maister to Vincentio, who is one of the Italians the King hath here, and the chief composer of them.' On 5 May 1668 Bartolomeo, Leonora and Vincenzo Albrici each received a gold chain and medal valued at £30 'as a gift from his Majesty', but only two of them (unnamed) were presented with a second one on 27 June. Probably Vincenzo had already left for Dresden, after which he moved to France. On his return to Dresden in 1676 he was made director of the Italian musicians there, but reorganization resulted in their dismissal in 1680. Vincenzo

became organist of the Thomaskirche, Leipzig, in 1681, converting briefly to Protestantism, but then moved to become musical director at St Augustin, Prague, where he remained until his death on 8 Aug 1696.

Music. Summary list in *NG*

[*BDA; NG; RECM I, VIII*]

[A.A.]

ALDERSON, WILLIAM. Child of the Chapel Royal, -1509-

Alderson is among the children allocated liveries at the funeral of Henry VII and coronation of Henry VIII in 1509. Between Easter 1510 and Christmas 1513 Robert Fairfax was paid 2s a week for the maintenance of Alderson and Arthur Lovekyn*, together with an allowance of four marks [£2 13s 4d] for their 'learning' as scholars.

[*Kisby T; RECM VII*]

[F.K.]

ALDRED, HENRY (*d.*1572). Gentleman of the Chapel, -1558 - 1572

Perhaps the Henry 'Alfred' who was a conduct at St. Laurence Jewry in 1547 was this man. He is noted as of St Botolph's, Aldgate on 16 June 1558, when together with George Mason and Robert Stone he was discharged from paying £18 2s 3d for the first fruits of the parsonage of St. Mary Abchurch. This is the first known reference to him as 'of the Chapel'. Within the year he had attended the funeral of Queen Mary and coronation of Queen Elizabeth. By his will of 16 Sep 1567 Richard Aylesworth* bequeathed to his 'fellow Harry Alrede my best velvett nightcape and an ov'rcape of clothe, and a book of Skelton's woorkes'. On 28 Apr 1569 he was granted 21-year leases on marshlands in Suffolk and the towns of Frythe Lloyde and Penmaghno in Carnarvon, Wales, with rents totalling £15 2s 4d. His name occurs in three subsidy lists before the Chapel Royal register records his death on 30 Mar 1572 ['1571' in margin]. His successor was Richard Granwall. Another Henry Aldred, perhaps a son, was groom, then yeoman of the vestry between 1593 and 1611.

[*RECM VI, VII, VIII; Baillie*]

[A.A.]

ALLABY, WILLIAM (*d.*1673?). Lute/Lutemaker. -1641-; 1660-

A lay subsidy list of November 1635 records in the parish of St. Andrew, Holborn: 'William Allabe of French parents and 2 brotheres all musissions Borne in Cambridge, & Jane his wife borne at paris in France. & have

continued here 12 yeares, & hath a servant a duchman caled debrodes who hath beene with him but a weeke or therabouts.’ He is presumably the ‘Mr Alabey’ assessed at £8 rent on 21 May 1638. In the establishment list of 1641 Allaby is noted as ‘A Musition extr[ordinary] & stringer of ye Lutes’. Four surviving receipts between 7 Dec 1646 and 14 Nov 1650 show that the Commonwealth authorities reckoned him to be among Charles I’s servants, so paid him arrears. At the Restoration of Charles II he was sworn as a musician in ordinary on 13 August 1660 and appears in a later list of *c.*1663-4. But the previous lute places were now out of fashion and Allaby was passed over for a playing place. GB-Lpro, LC3/73, an establishment book for 1660-1668, notes him as a lutemaker: ‘a new place’. No remuneration for this post has come to light, but presumably it would have been paid by the Privy Purse. A William Allaby, perhaps the musician, paid rates on a property in ‘Strutton Ground’, Westminster, and was buried at St. Margaret’s on 25 April 1673. (A ‘Mrs Susan: Allaby’ was buried in the New Churchyard on 27 Apr 1682.)

Signatures: Lpro, E407/80; SP17/H, Nos. 21 & 22

[*BDA; Dale; RECM I, III, VIII*]

[A.A.]

ALLANSON, CHARLES. Child of the Chapel Royal, -1685 - 1691

Charles Allanson is listed as a ‘junior’ chorister at the coronation of James II on 23 Apr 1685. The customary warrants for clothing and money at his dismissal from the Chapel are dated 8 Dec 1691.

[*BDA; RECM II*]

[A.A.]

ALLEN, DAVID (*d.*1637). Trumpeter, 1636 - 1637

Replaced Thomas Lloyd/Floyd; sworn 2 Mar 1636/7; Sig. wt. 14 Apr 1637; 8d *p.d.* (TC); replaced at death by Robert Ramsey [II]

Following the murder of William Smith* in Germany, David Allen and Thomas Floyd received half-pay each for the place. A livery warrant for Allen was ordered on 13 Mar 1636/7. But within weeks he too was dead (the plague was rife that year) and Robert Ramsey received his pay from 25 June 1637. He may have been the nephew of the trumpeter William Allen*, bequeathed £10 in the latter’s will of 5 Mar 1633/4.

[*RECM III*]

[A.A.]

ALLEN, JOHN. Gentleman of the Chapel Royal, -1541 - 1551-

‘Aleyn of the chapell’, presumably this John, shared ‘a forfeite of clothes, calfskynnes and sack amounting to £15 3s 4d’ with ‘Pery of the garde’ on 27 Oct 1541. He attended the funeral of Henry VIII and coronation of Edward VI and appears in seven subsidy lists, the last dated 1 May 1551. He is probably the ‘John Alen’ who witnessed the will of John Donne*, sub-dean of the Chapel, on 20 Aug 1548. He may be the man named as gospeller of Westminster Abbey at the funeral of Edward VI on 8 Aug 1553; if so, he seems to have resigned from the Chapel to take this post, which he held at least into Queen Mary’s reign. Indeed a John Allen served as a minor canon at Westminster between 1560 and 1571.

[*Kisby T; Pine; RECM VII; WAM (MC)*]

[F.K.]

ALLEN, WILLIAM. Drummer/Drum-major, 1627 - 1645-

Allen was appointed as drummer by patent dated 30 Mar 1628 and was promoted to drum-major following the death of Robert Tedder in December 1629. A warrant was issued on 2 Nov 1634 to commit him to the Marshalsea, upon complaint of Robin Read, secretary to Sir Francis Windesbanke, Secretary of State, but the reason is unknown. His loyalty to the Royalist cause is confirmed by his presence at Oxford when the Court was established there; Allen signed receipts on behalf of the drummers for the meagre fees which came their way in 1644-5 on each occasion when the king bestowed noble honours. Presumably he died before the Restoration.

Signatures: Lpro, SP16/373/80; Ob, MS Rawlinson B 121

[*RECM III, VIII*]

[A.A.]

ALLEN, WILLIAM (*d* 1634). Trumpeter, 1616 - 1634

Following the death of Nicholas Warde, William Allen was appointed trumpeter on full pay of £24 6s 8d *p.a.* by signet warrant dated 17 Feb 1616/7. All notices of his service are routine, but he was allocated mourning livery for the funerals of Queen Anne of Denmark and James I. He died on 16 Mar 1633/4 and was buried at St Anne Blackfriars the same day. At Court he was replaced jointly by John Smith and Christopher Hopkins.

Probate: Will: Commissary Court of London: Lg, 9171/26A, f.475 (original will also extant), 5 Mar 1633/4; proved 18 Mar 1632/3 (also in Act Book: 9168/18, f.192v). Of the precinct called Blackfriars; trumpeter; sick; 40s to poor of the French Church; 40s to poor

of Weston-on-the-Green, Oxon.; 40s to poor of St Anne, Blackfriars; £50 and an annuity of £4 *p.a.* to nephew Dunstan Allen of Blackfriars; £10 to nephew David Allen; £10 each to 2 nieces Elizabeth and Ursula, daus. of brother John Allen; £10 to Ursula, wife of cousin Dunstan Allen; £10 each to John Allen and his brother Thomas; £10 to cousin Matthew Johnson of Blackfriars 'for the use of my mother Gaskard of Blackfriars, widow, now dwelling in the house of Mr Edward Ashe'; £5 each to unmarried children of brother Walter; £5 each to cousin Matthew Johnson, his wife and his son Matthew; £3 each to his daughters Mary and Jane; to his good friend Samuel Sandebrooke, barber-surgeon an emerald ring of 40s 'which is in my litle Caskett'; 40s to Susan servant-maid of Matthew Johnson 'where I now lie'; residue to brother John Allen of Weston-on-the-Green, Oxon., and William Allen his son, they to be executors; overseers: Matthew Johnson and nephew Dunstan Allen. Witnesses: Samuel Sandebrooke, William Holford, Geo. Browne, scrivener.

Signature: LC9/376/i

[*RECM III, IV*]

[A.A.]

ALLINSON, RALPH. Child of the Chapel Royal, -1685 - 1693

Ralph Allinson (perhaps a relation of Charles Allanson?*) was a chorister at the coronation of James II on 23 Apr 1685. Warrants for clothing and money allowed at his dismissal from the choir are dated 4 Dec 1693. A Thomas Allinson was organist at Lincoln cathedral from 1693 until his death in February 1704/5 (*Shaw*, 161), but it is not known whether this was a relative of Ralph.

[*RECM II, VIII; Sandford; Shaw*]

[A.A.]

ALLISON, ROBERT (*d.*1612?). Gentleman of the Chapel Royal, 1589-1610

On 12 Dec 1589 Robert Allison was sworn into the Chapel Royal in the place of Thomas Palfreyman. His name appears regularly among the gentlemen as a witness to various items entered in the *Cheque-Book*:

23 Oct 1592	admission of Peter Wright (Greenwich)
2 Dec 1592	decrees concerning admissions and confidentiality (Hampton Court)
14 Apr 1593	admission of John Marchant (Greenwich)
20 Jan 1595/6	suit for increase of wages
19 Apr 1598	decree concerning fines (Whitehall)
23 Nov 1601	admission of George Greene (Blackfriars)
16 June 1602	admission of Anthony Kirkby (Greenwich)
28 Apr 1603	funeral of Queen Elizabeth (Westminster Abbey)
19 May 1603	decree concerning absence (Greenwich)
25 July 1603	coronation of James I (Westminster Abbey)

Allison is named in subsidy lists between 1590 and 1610. He was appointed executor and overseer of the will of his colleague Richard Granwall on 28 Feb 1606/7. On 8 Feb 1609/10 he sold his place to Humfrey Bache, who was sworn into it that same day. He is probably the Robert Allison of Hastingleigh, Kent, whose estate was granted to his widow Elizabeth in March 1611/2. No relationship with Richard Allison the composer has yet been confirmed.

Probate: Administration: PCC: Lpro, PROB 6/8, f.52v. March 1611/2: Robert Allison of Hastingleigh, Kent, to widow, Elizabeth. Inventory: £8 0s 0d.

Signatures: CBCR

[CBCR; RECM IV, VI, VIII; v/Robert Spencer]

[A.A.]

AMERY, JOHN (*d.* 1623). Gentleman of the Chapel Royal, 1595 - 1623

At King's College, Cambridge, a 'Johēs Amerie' was paid 13s 4d for a full quarter ended at Michaelmas 1554 with a further 3s 4d 'pro termino precedente', implying that he joined the lay clerks there a little before Midsummer. His name disappears after Easter 1555. He was perhaps the John Amerye admitted on probation to the vicar's stall of Combe V at Wells Cathedral on 21 Jan 1573/4. Unfortunately he was soon in trouble, for on 5 November that year he was fined 3s 4d for misdemeanours, and on 20 Jan 1574/5 (when his probationary year ended) he was asked by the Chapter to show reason why he should not be expelled for having struck one of his fellows with a dagger in the Cathedral churchyard. He replied that he was not a vicar choral there, was not subject to the Chapter's jurisdiction, and therefore could not be punished by them. He was dismissed and left immediately.

A bass of this name is recorded as a singing-man at St. Dunstan-in-the-West, paid 35s for '3 quarters and a half' in 1575-6, with 10s more as a reward. Another singing-man there called Ivy helped organize an extra payment for Amery in 1576. He also appears briefly at Westminster Abbey in 1575-6, but apparently moved to Norwich Cathedral where he was paid for the last quarter of that same accounting year. Later accounts (1577-8, 1578-9) show him receiving the full £10 salary, with extra payments in 1578-9 and 1580-1. In the 1580s he was in dispute with Thomas Morley, the recently appointed organist and master of the choristers (*Shaw*). He was paid for copying music: 20s shared with John Cragg in 1586/7 and another 20s to him alone in 1590/1. He also owned an inn in the city at this time. It was 'from Norwiche' that he was sworn into the Chapel Royal on 4 Dec 1595 'in

Mr. Madoxe place'. His name appears as witness to many entries in the *Cheque-Book* between 1598 and 1621:

19 Apr 1598	decree concerning fines (Whitehall)
23 Nov 1601	admission of George Greene (Blackfriars)
28 Apr 1603	funeral of Queen Elizabeth (Westminster Abbey)
19 May 1603	decree concerning absence (Greenwich)
25 July 1603	coronation of James I (Westminster Abbey)
22 Dec 1603	admission of Edmund Shergold
20 Aug 1604	admission of William West
24 Oct 1604	admission of Michael Vasco
6 Jan 1606/7	admission of Vestry officers
28 Mar 1615	admission of John Miners
27 June 1619	decree concerning subscriptions for the Chapel Feast
29 June 1619	admission of Roger Nightingale
29 June 1620	admission of Thomas Pierce
26 Apr 1621	admission of John Frost

From 1597-8 he was not listed as a regular lay clerk at Norwich, but still received occasional payments: a quarter in 1600-1, three quarters in 1601-2, a quarter in 1604-5 and a final full £10 in 1605-6. 'John Amerie' is noted at Westminster Abbey again in 1607. He participated at the coronation of James I and the funerals of Elizabeth (noted above), Henry Prince of Wales (7 Dec 1612), and Queen Anne of Denmark (13 May 1619). He died on 18 July 1623 and was replaced in the Chapel Royal by Ralph Amner.

Signatures: CBCR

[*CBCR; Payne; RECM IV, VI, VIII; RMARC IV; Shaw; WAM (LV); Wells VCA; Wells VCD; A. Cornell, 'The Practice of Music at Norwich Cathedral, c.1558-1649' (unpublished M.Mus diss., Univ. of East Anglia, 1976); i/Ian Payne*] [A.A.]

AMNER, JOHN. Priest of the Chapel Royal, -1499 - 1509-

Amner is listed among the ministers of the Chapel Royal at three funerals: Prince Edmund (1500), Queen Elizabeth (23 Feb 1502/3), Henry VII (11 May 1509) and the coronation of Henry VIII (24 June 1509). On 4 May 1504 a request was made for him for an ecclesiastical pension at the Abbey of Pershore.

[*Kisby T; RECM VII*]

[F.K.]

AMNER, RALPH (*d.* 1664). Priest of the Chapel Royal, 1623 - 1642; 1660 - 1664; [composer]

Ralph may have been the brother of John Amner, organist and master of the

choristers at Ely, 1610-1641. He himself was a lay-clerk there, first mentioned at Christmas 1605 and continuing until Easter 1609, when he was succeeded by Michael Este. Michael Amner, uncle of John, had been a lay-clerk at Ely from 1576 to 1588. Sometime between his departure from Ely and 1614 Ralph must have taken holy orders, but no record of this has been discovered. He is noted among the lay vicars at Westminster Abbey in 1609.

On 5 Sep 1614 the Chapter minutes at St George's Chapel, Windsor, record 'Mr Amner [was] chosen Curate of the Castle for one year upon trial' and he was sworn and admitted on 9 December following, being appointed dean's curate at the same date. It is likely he is the copyist of the earliest surviving register of St. George's Chapel, 1614-1632, which would have been part of his duties in the latter post. In 1621 he temporarily filled a gap in the Chapel Royal personnel caused by the death of Anthony Harrison and was paid 20s for service between 20 Feb and 14 April. In 1623 the Chapel *Cheque-Book* notes: 'John Amery died the 18th daye of July, and Ralphe Amner, Clark, a basse from Winsore, was sworne in his place the 16th of December following: the wages in the mean tyme was disposed of by our Lord Deane, &c'. The appointment seems to have been made without the consent of the Windsor dean and chapter and on 10 Jan 1623/4 he was promptly deprived of his minor canonry by them. He appealed to the Bishop of Lincoln, Keeper of the Great Seal, who on 3 May upheld the ruling of the chapter. The matter was taken further and, 'it having pleased the Prince [Charles] his highness to mediate for Mr. Amner', they relented and restored him to his place.

Amner appears in many routine lists of the time, sang at the funeral of James I on 5 May 1625, and also was among the basses of the Chapel who journeyed to Scotland with Charles I in 1633. In 1635 he became a member of the Corporation of Musick in Westminster, granted a charter by Charles I on 15 July. As an elderly man he is unlikely to have been seen by Cromwell as a threat to the new regime; there are two extant receipts (dated 30 July 1646 and 7 Apr 1647) each for £6 13s 4d from monies allocated by Parliament to alleviate the lot of Crown servants during the Civil War. Amner regained his priest's place in the Chapel Royal at the Restoration and attended the coronation of Charles II on 23 Apr 1661. 'Mr. Ralph Amner, Clarke, one of the Gentlemen of his Maties Chappell Royall, dyed at Windsor the third day of March 1663[/4]; into whose place was sworne Mr. Blaze White, a base, Master of Art, the 14th day of March 1663[/4]. The register at St. George's Chapel records 'Mr Ralfe Amner on of the petticanons of this Church was buried the 5. daye of March 1663[/4]'. William Child, the organist at Windsor, wrote a 'Catch in stead of an Epitaph upon

Mr Ralph Amner of Windsor, commonly called the Bull Speaker, who died 1664'; it is published in Hilton's *Catch that Catch Can*, 1667.

Signatures: Lpro, E407/80; SP17/H/21; Windsor register (as noted above)

[*BDA*; *CBCR*; *DNB*; *RECM III, IV, V, VIII*; *WAM (LV)*; *Windsor CA*; i/Ian Payne] [A.A.]

AMYON, JOHN. Extraordinary gentleman of the Chapel Royal, 1615-

A man of this name [actually Amyas] was a fellow-commoner at Corpus Christi, Cambridge from Michaelmas 1578. John Amyon, 'of Westchester', was sworn as an extraordinary gentleman of the Chapel Royal by the sub-dean on 13 Apr 1615, but makes no further appearance in the records.

[*CBCR*]

[A.A.]

ANATEAN, Mr. Gentleman of the Catholic Chapel of James II, 1686 - 1688

Mr. Anatean received a salary of £60 a year from Lady Day 1687 as a singer in the Catholic Chapel of James II, but may have served there from its opening in December 1686. 'The music' shared an interim payment for the early weeks accounted in the secret service payments. He was in attendance at Windsor from 19 May to 16 August and 17 September to 11 Nov 1687 and again the next year between 24 July and 20 September.

[*BDA*; *RECM II, V*]

[A.A.]

ANDERSON, ANTHONY (*d.*1593). Gentleman, later Sub-dean, of the Chapel Royal, 1591 - 1593

Anderson took holy orders in the first year of Queen Elizabeth's reign and became rector of Medbourne, Leicestershire, in 1573, a post he held until his death. He was collated to the vicarage of Stepney on 25 Feb 1586/7, having previously held for one month the living of Dengie, Essex. At Stepney the vestry agreed on 9 Apr 1587 that he should receive the 'pascall pennes' on payment of £4 to the Churchwardens; he was also present when sidesmen were chosen on 14 June 1590 and 30 Mar 1591. He was sworn as gospeller in the Chapel Royal on 12 Oct 1591 in place of William Mundy, being promoted to sub-dean on 26 July the next year, following the death of Robert Green. He seems to have acted as 'substitute' in the post even before Green's death, in Norfolk, on 10 July, signing a decree in this capacity at

Greenwich on 18 June. Indeed the *Cheque-Book* testifies to his administrative abilities with a whole range of documents which were conscientiously entered during his short period in the post. He died on 10 Oct 1593, 'of the Plauge' according to the Bodleian register, and was buried at St Dunstan, Stepney, the next day. Anderson was replaced as sub-dean by Leonard Davies, while William Lawrence filled the vacancy.

Between 1573/4 and 1591 Anderson published a number of his own sermons and prayers, some for specific events:

- (a) An exposition of the Benedictus, dedicated to the Bishop of Lincoln from Medbourne, 15 Jan 1573/4.
- (b) Sermon preached on New Year's Day 1575/6 'before Sir William Fitzwilliam, Knt., late Deputie of Irelande, at Burghley, Herts.'
- (c) Sermon preached at the funeral of 'Master Robert Kelwey, Esq., at Exton in Rutland' on 18 Mar 1580/1.
- (d) Sermon preached at Paul's Cross on Sunday 23 Apr 1581.
- (e) 'The Shield of Our Safetie ...', dedicated to the Bishop of London, 1581.
- (f) 'Godlye Prayers made by Anthonie Anderson', licensed 3 Aug 1591.

Probate: Administration: Consistory Court of London: GLRO, DL/C/388, p.2, f.150, 17 Oct 1593, to relict Margaret.

Family: dau. Rebecca marr. 'Richard Eastwood of Ratcliff' at St Dunstan, Stepney, on 26 Feb 1592/3

Signatures: CBCR

[CBCR; DNB; *HenNRE*; *RECM VIII*; J. Nichols, *The History and Antiquities of the County of Leicester* (1798), vol. ii, part ii, pp.721, 723, 895] [A.A.]

ANDOLF. Lute, 1501-2

On 3 Nov 1501 40s was paid as wages to 'andolf the Luter', with similar amounts on 4 December, 31 January and 4 February following. *Pearsall* suggests that identical payments to an unnamed luter the previous September and October were also to Andolf and that he may have been employed temporarily to participate in the festivities surrounding the marriage of Prince Arthur to Katherine of Aragon on 14 Nov 1501.

[*Pearsall*]

[A.A.]

ANDREW, HENRY. Choirboy in the Chapel Royal, -1509-

Henry Andrew is listed as a choirboy at the funeral of Henry VII and coronation of Henry VIII in 1509.

ANDREW, NICHOLAS (*d.*1564). Sackbut, -1538 - 1564

Sackbut; arrived by 28 Feb 1537/8; 8d *p.d.*, raised to 16d *p.d.* 'duringe the kinges pleasure' on 31 Aug 1540, plus livery and 4d *p.d.* board wages; replaced at death (around Michaelmas 1564) by Mark Anthony Bassano.

Nicholas Andrew arrived at Court between the wage lists of 31 Apr 1531 and 28 Feb 1537/8. Perhaps he and Anthony Simon jointly received the place of John van Arden around 1537-8. This is suggested by the fact that on 18 Sep 1540 he and Simon were both granted a wage increase of 8d a day, created by splitting the wages of the late Nicholas Forcheville from the previous 31 August. Andrew was among the 11 or 12 minstrels collectively granted a £40 reward on 31 Aug/18 Oct 1542. He would also have received a share of the New Year's Gift of £4 to 'the newe sagbuttes' in 1540 and 1544. The lay subsidy rolls of 1543/4, 3 Apr 1546 and 1 Apr 1547 rated him at £24, of which he paid 48s. In the rolls of 29 Apr 1549, 20 May 1550 and 4 Apr 1552, however, he paid only 20s; in each case he is listed under 'Strangers', (i.e. foreigners). He received liveries at the funeral of Henry VIII and coronation of Edward VI in 1547. According to the Tellers' roll of 1551-2 he picked up his colleague Mark Anthony Petala's wages that year. A New Year's Gift of 1552 was given to 'Nicholas Andrewe and his company Sagbuttes', so perhaps he was by then considered the leader of the group. At the beginning of Queen Elizabeth's reign he was among the sackbuts and violins who on 28 June 1558 had not been paid since the previous Christmas because of the death of the Treasurer of the Chamber, and were therefore to receive their wages from the Exchequer 'during the Queen's pleasure'. He received a livery for Elizabeth's coronation on 15 Jan 1558/9. Andrew died around Michaelmas 1564.

[MA; Pearsall; RECM VI, VII, VIII]

[D.L.]

ANGEL, JOHN (*d.*1568). Priest and Sub-dean of the Chapel Royal, -1553 - 1568

John Angel is named as one of the clerks of the Fraternity of St Nicholas in 1515. He sang at the funeral of Sir Thomas Lovell in 1524, at Halywell/Holywell nunnery, Shoreditch (GB-Lbl, Add. MS 12462). Presumably he is the 'John Aungel' listed as tenth minor canon at St Paul's Cathedral in 1535. By 1547 he was a conduct at St. Peter, Wood Street. In 1549 he bought 'One olde paire of Organs for xxs' from the churchwardens

of St. Augustine's, Watling Street adding in the following year 'one olde Ambry for xijd', 'another Ambry without a bottom for iiijd', 'dyvers parcelles of latyn weying lvj^{lb} at iiijd the lb. for xviijs viijd' and also 'dyvers parcelles of pewter weying xij^{lb} at vjd the lb for vjs'. Following the dissolution of religious houses he received annuities of 5 marks a year (£3 6s 8d) both from St. Augustine's and from the Bridgittine Monastery of Syon. He had become a priest in the Chapel Royal before the death of Edward VI and was present at the king's funeral (8 Aug 1553) and the coronation of Queen Mary (1 Oct 1553). On 24 Sep 1557 he was presented to the hospital of St. Katherine in Bedminster, Somerset. He is listed again at the funeral of Queen Mary (18 Dec 1558) and coronation of Elizabeth (15 Jan 1558/9). By 1561 he had been made sub-dean of the Chapel Royal and remained so until his death on 17 Aug 1568. 'John Angell clark one of the brothers of the Savoy' was buried at St Mary le Strand on the 19th. His place in the Chapel Royal was taken by John Hottoft, while John Norris became sub-dean.

Probate: Will: PCC: Lpro, PROB 11/50, q.20, 8 Aug 1568; proved, [-] Aug 1568, by Roger Parker. Sub-dean of the Chapel Royal; weak; 40s to poor at the time of his burial; £20 at age 21 to Thomas Harward, youngest son of Francis Harward [deceased], formerly one of the procurators of the Court of Arches; £20 to Elizabeth Parker, dau. of Roger Parker, Clerk of the Admiralty; [or to survivor, or if they die to the three children of Roger: Francis, Lewis and William]; 30s for the provision of sheets 'for the poore within the howse of the Savoy where I nowe lye sicke', with two beds and bedding, including the coverlet on his own bed; also the lease 'of my chamber within the same Savoye wherin nowe I am' and a salt with cover of silver and gilt; 10s each to the three poor Almsmen of St Katherine's Hospital beside Bristol 'wherof at this present I stand and remain'; the bed, £3 and all things in the chamber to John and his wife (nursing him in the Savoy); to Edward Harward, scholar at New College, Winchester, 'all suche my bookes of St Awstyn and Chrisostomes workes as at this tyme I have, to be delivered to him by his father-in-law Roger Parker; 20s for a sermon to be preached by Mr. Goodman, Dean of Westminster, at his burial; to 'every one of my brethren in the Savoy a satten night Cappe'.

Signatures. Two in E405/182(i)

Published work. *The Agreement of the Holy Fathers*, 1555

[*Baillie; CBCR; DNB; RECM VI, VII, VIII*]

[A.A.]

ANTHONY, -. Minstrel

An ambiguous reference to a New Year's gift of a silver and gilt cruse presented by the king on 1 Jan 1532/3 to 'Anthony, one of his minstrels', is likely to refer to John de Antonia*, or Mark Anthony [Petal]*, sackbut players.

[*RECM VII*]

[A.A.]

ANTHONY, PETER. Trumpeter, -1663 - 1673-

Payments to Anthony as trumpeter to the Dowager Queen Henrietta Maria are recorded between February 1663 and June 1665, but he may have served her much longer than this. She died in France on 21 Aug 1669 and on 22 Feb 1672/3 a warrant was issued to grant Anthony a life pension of 16d a day. Later that year he spent 145 days at sea in the service of Prince Rupert.

[RECM I, V]

[A.A.]

ANTONIA, JOHN DE. Sackbut, -1525 - 1542

Sackbut; arrived by 29 Sep 1525; 40s *p.m.*, plus livery (TC); last paid Apr 1531.

John de Antonia arrived at Court between the wage lists of 30 Apr 1521 and 29 Sep 1525. In 1529 he was among 'the kinges 5 newe sagbuts' who jointly received a New Year's Gift of £4; in 1530 and 1531, now augmented to six they received the same sum. He appears among the sackbuts in wage and livery lists until 31 Apr 1531. Curiously, he is not found in wage payments after that, although he did not die until 26-28 Apr 1542, when his executors, described as his colleagues, were all members of the court violin/viol consort, so presumably he was still playing there. His will tells us his place of origin, Castello; the probate, the Jewish version of his name, Anthony Moyses. Roger Prior argues that de Antonia was originally a Portuguese Jew who came to England via Northern Italy, that he seems to have been one of the 'certain Portuguese' who were imprisoned in December 1541 for a few months for being Jewish, and that he probably died in prison.

Probate. Will: Commissary Court of London: Lg, 9171/11, f.73v (Admin. Act: Lg, 9168/9, f.223v), 26 Apr 1542. Johes Anthonius de Castello; probate as Anthony Moyses. To be buried at All Hallows, Barking; 40s to the poor; residue of estate to be equally divided among his executors: Albert [Kellim]* of Venice, Alexander [Lupo]* of Milan, John Maria [Come]* of Cremona, and Ambrose [Lupo]* of Milan, 'meos colligeri'; when proved on 28 Apr 1542: 'Ambrosius deolmaliyex sole executor. Witnesses: Thomas Richinaldo; Johanne Virysdall; Ricardo Rychilnaldo and others.

[MA; Pearsall; Prior1; RECM VII]

[D.L.]

ARCHIBOLD, NICHOLAS. Priest of the Chapel Royal, -1538 - 1553-

The earliest notice of Nicholas Archibold as a priest of the Chapel Royal is in a list (Lpro, SP1/37) which internal evidence suggests was compiled c.1535-8. On 13 Oct 1538 he was presented to the rectory of Harleston, Lincoln diocese, on 17 Aug 1540 to the rectory of Cheriton, Kent, and on 6

November of the same year to St Botolph near Billingsgate, London. This last post he vacated in 1546. In 1547 he attended the funeral of Henry VIII and coronation of Edward VI, and in 1553 the funeral of Edward VI and the coronation of Queen Mary. His name then disappears from the court records and presumably he died before the accession of Queen Elizabeth.

[*Kisby T; RECM VII*]

[F.K.]

ARNAU, JAMES. [Wind?], 1678 - 1684

On 9 Feb 1687/8 there was a warrant to the Treasury Chamber to issue to James Arnau, Lewis Brunot, Francis Mariens and James Paisible, 'four of his late Majesty's [i.e. Charles II's] private musick', the sum of £1133 6s 8d 'from the imposition on tobacco and sugar'. The next day an Exchequer payment was made to these four musicians for 6½ years from Midsummer 1678 to Christmas 1684 at £100 a year [each], 'payable from the loan on French linen and tobacco'; this would amount to £2600, which is more than twice the sum previously mentioned. Since Mariens and Paisible were wind players, perhaps Arnau and Brunot were too. (Paisible was also a string player and composer.)

[*RECM II*]

[D.L.]

ARNOLD. Minstrel, recorder, -1497 - 1498-

'Arnold my Lord Prince mynystrell' was paid 20s on 24 May 1497. The prince in question would have been Arthur, Henry VIII's older brother, who died in 1502. Presumably our minstrel is the same as the 'Arnold, pleyer at recorders' who was paid 20s on 9-12 April the same year. Perhaps he is also to be equated with the 'Arnold Jeffrey*', organ player' paid 10s for a quarter's wages on 22-24 July 1498 to the previous Midsummer.

[*Pearsall; RECM VII*]

[D.L.]

ARNOLD, WILLIAM (*d.* 1625). Trumpeter, 1610 - 1625

Following the creation of James I's eldest son, Henry, as Prince of Wales on 4 June 1610, he was provided with a full household. William Arnold was one of three trumpeters appointed at this time, with wages of £13 6s 8d and livery allowance of £13 2s 10d per year. He received mourning livery at the Prince's funeral on 7 Dec 1612, and again at the funeral of Queen Anne on 13 May 1619. All the prince's trumpeters and drummers had been

transferred to the queen's establishment by warrant dated 12 Dec 1613, but now with a stipend of £20 a year. A further transfer was to the household of Charles, Prince of Wales. A warrant of 3 July 1619 awards them an annual fee of £13 6s 8d a year (from Lady Day 1619) 'in augmentation of their former stipend', which is curious. Following Charles I's accession, Arnold became one of the main court trumpeters, replacing Peter Jones at a fee of 16d a day from Lady Day 1625, by warrant dated 4 July. Unfortunately he died shortly afterwards, around 7 October, and was probably the William Arnold buried at St Margaret's, Westminster, on the 8th—one of eleven burials there that day in a virulent time of plague, although the clerk did not attribute that as the cause of his death. He was succeeded by William Marr.

[*RECM III, IV, V, VIII*]

[A.A.]

ARNOULD, [JACQUES]. Gentleman of the Catholic Chapel of James II, 1686 - 1688

Mr Arnould is listed among the 'Gregorians' who sang in the Catholic Chapel of James II. He was granted a salary of £50 a year from Lady Day 1687, but may have served from December 1686 when the Chapel opened. He was in attendance at Windsor twice in 1687 (19 May to 16 August and 17 September to 11 October) and again the next year (24 July to 20 September). He left England following the fall of James II, for he signed an acquittance on 1 Apr 1701 at James's court-in-exile of St-Germain-en-Laye as 'ordinaire de la musique du Roi d'Angleterre'. He may have been related to other musicians of the same name who worked at Versailles.

[*BDA; RECM II, V; iEdward Corp*]

[A.A.]

ARTEN, HENRY VAN. Minstrel, sackbut, 1516 - 1521-

On 2 Oct 1515, Sir Thomas Spynelly, the English ambassador in Flanders, reported to Cardinal Wolsey from Mechelen that Hans Nagel* had shown him a letter from Sir Edward Guildford stating that the king desired him to come to England with other minstrels, his fellows; 'and how having a general pardon from his Highness and some money to leave unto the companions' wives he was content to go'. (For why Nagel needed a pardon, see his entry.) On 4 Feb 1515/6 Dr William Knight, ambassador to Charles V, wrote to Wolsey from Brussels that Alamire told him Nagel had received letters from Sir Henry Guildford, Master of the Horse, before Christmas, to come with his company to play before the King, which he declined to do until he had received the pardon. Knight had advised Nagel's colleagues to

come over with the new ambassador, Mons. Reux, ‘that they may pass and repass in safety’. Nagel never did come to England, but on 1 Apr 1516 a warrant was issued for Henry and John van Arten*, Nicholas de Forcheville* and Jan van Wincle*, minstrels, to receive 50 marks [= £33 6s 8d] *p.a.*, payable monthly in advance—more favourable terms than the other sackbuts were receiving. At first they were paid in 13 installments of 51s 3d every four weeks, but after two years this was adjusted to monthly payments of 55s 6d, still in advance. The four men were among the group of five sackbuts who jointly received New Year’s Gifts of 50s in 1518-1521. The last recorded payment to Henry van Arten was on 1 Apr 1521, but he is not present in the next extant list of sackbuts (Michaelmas 1525), so he had presumably died or returned home in the meantime.

[*Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII*, II (London, 1864). Pearsall; *RECM VII*] [D.L.]

ARTEN, JOHN VAN. Minstrel, sackbut, 1516 - 1537-

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he is not in the next extant wage list of 28 Feb 1537/8, so presumably he had died or had recently returned home. He witnessed the undated will of his colleague Alexander Manseno*. His place may have been taken jointly by Nicholas Andrew and Anthony Simon around 1537-8.

[*Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII*, II (London, 1864); *Pearsall; RECM VII*] [D.L.]

ASHBURY, JOHN. Fife, 1690 - 1694-

Fife; replaced Clement Newth, perhaps from his death; sworn 12 Apr 1690; £24 5s 0d *p.a.*, payment presumably via the Guards.

John Ashbury served as fife from 1689 or 1690 until at least 1694. On 23 Feb 1693/4 Avery Rond, tailor, petitioned against him for £8 12s 11d owed for clothing; he was ordered to appear the next day. On 5 September the same year Ashbury was ordered to pay his debt to Rond by the 29th or else the petitioner was free to take his course at law. (He is still listed as fife in Guy Miede, *New State of England*, 4th ed. (London, 1702).

Ashbury was also an instrument maker. James Talbot, in his manuscript about musical instruments compiled *c.*1692-95, remarks of the hautbois (oboe): ‘The Tenor I’ve seen is entire made by Ashbury’. His trade card (reproduced in *Langwill*) shows a pump punch bowl on which is engraved:

JOHN ASHBURY Sworn Servant in Ordinary to his most Sacred Maj^{tie} King WILLIAM & Major Hautboy to his Own Regim^l. of Foot Guards, Makes all sorts of Wind MUSICAL INSTRUMENTS viz^l. Flutes, Hautboys, Bassoons &c. Allso Punch Bowles. He being the first Inventor of the Fountain or Pump Punch Bowl. And allso turns all manner of Curious works in any sort of hard WOOD or IVORY and Setts in Artificiall Teeth at his House at y^e Corner of Peters Court in S^t. Martin’s Lane in the Fields.

(The words ‘MUSICAL INSTRUMENTS’ are made of tiny recorders, oboes, bassoons and pseudo-horns.) No instruments made by him seem to have survived. Halfpenny argues that the trade card was printed to advertise Ashbury’s opening in new premises around 1698, the date of his first appearance in the rate books. On 6 Mar 1699/1700 he became a freeman of the Turners Company of London by redemption (i.e. he paid for the privilege—by far the rarest method of doing so, the other methods being apprenticeship and patrimony). This is curious, because he was practising his trade outside the City and therefore had no apparent obligation to the Company. His name disappears from the rate books around 1704, but only the burial of a ‘Robert Ashbery’ is noted in the church registers (on 1 April) that year.

Family. Son Charles, apprenticed to Richard Bullock of the Turners Company, Nov 1698 at

age 14; not freed

[*Baines; BDA; RECM II, V, VIII*; GB-Lgl, Ms. 3303; L. G. Langwill, 'London Wind-Instrument Makers of the Seventeenth and Eighteenth Centuries', *MR* 7/2 (May 1946), 88-102; E. Halfpenny, 'Biographical Notices of the Early English Woodwind-making School, c.1650-1750', *GSJ* 12 (1959), 44-52; Langwill, *An Inventory of Musical Wind-Instrument Makers*, 6th edn. (Edinburgh: author, 1980); W. Waterhouse, *The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors* (London: Tony Bingham, 1993)] [D.L.]

ASHBY, JOHN. Musician to the Prince of Wales, 1610 - 1612, 1617 - 1620

John Ashby was appointed as musician to Henry, Prince of Wales by the prince's privy seal dated 1 June 1611. He received £30 a year (the majority of the group were paid £40) from Christmas 1610 to Michaelmas 1612. He attended the prince's funeral on 7 Dec 1612. After Henry's death his household was disbanded, but like others from the group, Ashby later found employment as musician to Henry's younger brother Charles, created Prince of Wales on 3 Nov 1616. Ashby's £30 salary was continued from Lady Day 1617 by warrant dated 5 November that year. He died around Christmas 1620, for his quarter's wages due then was paid to Elizabeth Deane, widow. It is not determined whether Ashby was a singer or instrumentalist, nor whether he was related to Bonadventure Ashbie, who was serving as musician to Thomas Sackville, Earl of Dorset, in 1608.

Signature: GB-Ob, MS Autogr. c.19, f.143

[*RECM IV*]

[A.A.]

ASPINWALL, EDWARD (c.1678-1732). Priest and Sub-Dean of the Chapel Royal, 1709 - 1732

Aspinwall served as an extra member of the Chapel Royal from 1 Jan 1708/9, receiving the full wages of £73 a year. He was appointed as gentleman in place of Stephen Crespion from 1 Jan 1711/2 and regularly attended with the Chapel during their summer tours of duty at Windsor, Hampton Court (HC) and later Kensington (K):

1709	126 days	1711	16 days (HC)	1711	25 days
1712	70 days	1713	96 days	1716	60 days
1717	64 days	1718	76 days	1719	162 days (K)
1720	131 days (K)	1721	41 days	1722	74 days (K)
1723	140 days (K)	1724	102 days (K)	1725	143 days (K)
1726	204 days (K)	1727	69 days (K)	1728	63 days (HC)
1728	59 days	1729	168 days (K)	1730	128 days
1731	143 days (HC)				

On 20 Mar 1717/8 he became sub-dean in place of John Dolben and later that year was created MA at Cambridge by royal command. In this same year he is noted as chaplain to the Earl of Radnor. He edited a collection of anthems which was published in 1724. It was a perquisite of the sub-dean to be granted the degree of DD and Aspinwall was prepared to receive his from George II at Cambridge on 25 April 1728. But by accident his name was omitted from the list and he records in the *Cheque-Book* that it was not until the November following 'by performing all my exercises, I was admitted ...' On 13 Nov 1729 Aspinwall was installed as a prebendary at Westminster. He died on 3 August 1732 and was buried in Westminster Abbey: 'The Revd Edward Aspinwall, D.D., Sub-dean of H.M.'s Chapel and Prebendary of Westminster: in the South Cross.' His place as sub-dean of the Chapel Royal was taken by George Carleton. Elizabeth Aspinwall was buried in her husband's grave on 8 Jan 1741/2, having died on 2 January.

Probate: Will: PCC: Lpro, PROB 11/653, q.200, 17 Aug 1731; proved 5 Aug 1732 by executrix. Of St James, Westminster; after his wife's death, his estate bequeathed in reversion to god-dau. Bridget [Finch], dau. of (deceased) brother Francis; wife Elizabeth-Margaret to be executrix and to have interest on £400 invested in South Sea Company, then to Bridget; bequest to serving maid Sarah Smith. Witnesses: John Barton, Anne Fingeryn [?].

Signatures: CBCR

Subscriptions to books:

Musica Sacra: or, select anthems in score, i, William Croft (London, 1724).

[‘Reverend Edward Aspinwall, Sub-dean of his Majesty’s Chapel Royal’]

The Ecclesiastical History, i, Claude Fleury (London, 1727). [‘Reverend Doctor Aspenwall, Sub-dean of his Majesty’s Chapel Royal’]

The Roman History: with notes ... done into English, i, Richard Bundy (London, 1728). [‘Reverend Doctor Aspinwall’]

A New Survey of the Globe ..., Thomas Templeman (London, 1729). [‘Reverend Edward Aspinwall, D.D., Sub-dean of his Majesty’s Chapel Royal’]

Regni Angliae sub imperio Reginae Elizabethae Religio et Gubernatio Ecclesiastica, William Wekett (London, 1729). [‘Edward Espinwall, D.D., Sub-dean of the Royal Chapel’]

[BDB 1; CBCR; HenNRE; WA Reg; RECM II, V]

[A.A.]

ASPLEND, WILLIAM. Extraordinary Gentleman of the Chapel Royal, - 1593-

Described as a ‘gentleman dwelling at hie Ester [Chelmsford] in the countie of Essex,’ Asplend was sworn by a special Chapter of the Chapel Royal on 26 Mar 1593, on condition that he received no wages except by

their consent. He paid the £5 fee required of him. Smith (*RMARC*, iv, 46-7) found no evidence that he sang at High Easter.

Signature: CBCR, f.17

[*CBCR; RMARC IV*]

[A.A.]

ATKINSON (ATKINS), JOHN (*d.*1671). Violin, 1660 - 1671; [composer]

Violin; new place; 20d *p.d.* and livery of £16 2s 6d *p.a.* (TC), from 24 June 1660; Sig. wt., Dec 1661; replaced at death by Thomas Finell.

US-Nyp, Drexel MS 4041 is an important source of pre-Commonwealth play songs. It includes 9 songs by Atkins/Atkinson (both forms are given), one of which, *This lady ripe & fayre* was possibly composed for the original production of Davenant's *The Just Italian* (1629). Ian Spink (*English Song*) has suggested that there is a close relationship between this source and Atkinson and if so it would seem that he was active in Charles I's reign as a theatre musician. More of his songs appear in John Gamble's commonplace book of 1659 (*US-Nyp*, Drexel 4275), and in *GB-Lbl*, Add. MS 29396 and *F-Pc*, Res 2489. The bass of a saraband is in *GB-Ob*, MS Mus. Sch. D220, whose title-page includes the date 1654.

A marriage licence allegation of the Bishop of London for John Atkinson and Sarah Underhill was made on 22 June 1639, which later probate evidence confirms as the musician. The wedding took place at St Bride's Fleet Street on the 25th. (One wonders whether she was related to the Nicholas Underhill who was the first apprentice of Ambrose Beeland*.)

Atkinson was appointed to a new place as violinist at the Restoration of Charles II, serving from Midsummer 1660. On 24 Jan 1660/1 he was one of 'the musicians of his Majesty's private consort' given money for their New Year's Gifts. He attended the coronation of Charles II on 23 Apr 1661. It appears that the 'private consort' of violins, to which Atkinson belonged, were out of favour with the main violin consort, for in December that year the lord chamberlain had to issue an order to the master of the music to admit them 'into your society in the Chamber appointed for the violins and to suffer them to exercise according to their oaths and Dutyes.' That this was a new group is confirmed by the special authorization of New Year's Gifts for them 'as has usually been allowed to any of his Majesty's musicians'. Between 29 May and 23 Aug 1662, Atkinson was with the violins at Hampton Court. Further expenses came to him following attendance at the St George's Feast at Windsor in April 1663.

Atkinson seems to have copied several surviving manuscripts, perhaps as

part of a larger effort to provide music for the Court at the Restoration. A copying date of 11 Oct 1661 by 'J.A.' is at the end of 'Mr Locks 3pt Fancies & Ayres': *US-R*, MS ML96 L814f, parts 1,2,4. The same hand wrote F-Pc, Res 770, a large score of consort music.

His name appears in a duty roster of the 24 violins appointed to wait, twelve each month, by order dated 29 Apr 1668. Between 16 May and 4 June 1670 Atkinson was one of the group accompanying the king to Dover at the signing of the 'secret treaty'. He was buried at St Andrew's, Holborn, on 12 Feb 1670/1: 'John Atkins a man from Underhill's house in Fett^r Lane at y^e white Cross'; it seems he lived with his in-laws. Thomas Finell, who replaced him, was to be paid from the Lady Day following, but at the time of his death Atkinson had only been paid to Lady Day 1664, so his widow, Sarah, continued to receive his arrears. On 28 Aug 1673 she petitioned against 'Tho: Finell, who came in her husband's place, to have halfe pay for arreares'. In fact some compromise seems to have been reached since both parties received full if belated payments for their service. Sarah continued to receive arrears until the end of Charles' reign (by which time just a year's debt was owing), but died before payments of remaining sums got under way between 1686 and 1692. 'Mrs Sara Atkins Daugh^r of [blank] Atkins from Blunts Yard Grayes Inne' was buried at St Andrew's, Holborn, on 10 Nov 1686.

Probate: Will of Sarah Atkinson: PCC: Lpro, PROB 11/385, q.142, 7 Feb 1683/4. Proved 12 Nov 1686 by Martha Butler. Widow, of St Andrew's, Holborn; weak; 1s to son Cave Underhill who had paid 10s a month to John Atkinson and then to Sarah Atkinson: this to cease; 1s each for rings to dau. Frances Wiseman, sister Clifton, loving friend Mrs Staggin; a piece of gold to each son-in-law for rings; to granddau. Sarah Underhill 'my interest in the household stuff made over to me by her father'; £200 to dau. Martha, wife of Robert Butler; £150 to dau. Elizabeth, wife of Daniel Pidgeon, with further £50 from first money from the King 'to mee for the wages of my late husband'; residue divided between daus. Frances, Elizabeth, Martha; clothing to Martha, she to be executrix. Witnesses: John Wright, Daniel Pigeon, Cave 'Blackwell' [?Underhill].

Family: registers of St Bride's, Fleet Street:

dau. Elizabeth	<i>bap.</i> May 1640
dau. Sara	<i>bap.</i> 13 June 1641
dau. Jane	<i>bap.</i> 10 Sep 1642
dau. Ann	<i>bap.</i> 19 July 1646
dau. Mary	<i>bap.</i> 13 Jan 1647/8
dau. Frances	<i>bap.</i> 11 Apr 1650 [= WISEMAN]
dau. Martha	<i>bap.</i> 25 July 1652 [= Robert BUTLER]
dau. Elizabeth	<i>bap.</i> 10 Feb 1655/6 [=Daniel PIDGEON]

registers of St Andrew's, Holborn:

son John	<i>bap.</i> 16 June 1662
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ATKINSON, RICHARD. Singer, -1543 - 1553-

A subsidy roll of 1543-4 includes a 'Richardus Atkinson' among the servants of Prince Edward, perhaps this singer. By a bill made on 18 Dec 1546, an agreement was made for William Crofton, page of the King's Chamber, to receive part of Atkinson's wages due at Lady Day 1547; the document was witnessed by Crofton and Atkinson. As one of the four singers 'of the Privy Chamber', Atkinson received livery at the coronation of Edward VI and funeral of Henry VIII (20 and 21 Feb 1546/7), and two payments to him are recorded in the accounts of the Court of Augmentations in 1547 and on 4 Feb 1548/9. The latter notes that he has been 'servinge the kinges maiestie of mooste famous memorie deceased alonge tyme as one of his singinge men attendante on his highnes'. Atkinson is noted again in 1553 at the funeral of Edward VI and coronation of Queen Mary. On 8 Dec 1553 he and his fellows were allocated liveries by Mary as 'Sewers of our Chambrre and owre four Ordinarye singers', but no further referencē to him has been traced.

Signature: Lpro, SP1/228, f.176

[RECM VII, VIII]

[A.A.]

AUBERT, JOHN. Oboe to Prince George of Denmark, -1692 - 1714-

By 4 Nov 1692, John Aubert was a member of a group of six 'hautboys' who were paid £3 4s 6d each 'for playing twice at the practice and once at the Ball on his Majesty's Birthday at night'. This group was presumably attached not to William and Mary but to Princess Anne and her consort Prince George of Denmark; its musicians are known to have played collectively not only the oboe, but bassoon, recorder and violin. Two years later they were paid a further £3 4s 'for playing twice at the practice and once at the Ball on his Majesty's Birthday at night', or according to another record £6 10s 'for playing four times at the practice and once at the ball'. The group is identified with Princess Anne in the records for the first time on 23 Oct 1699, when a warrant was issued to pay them and John Shore*, the trumpeter, £22 11s 6d for their performance at two balls and a play at Whitehall on William's birthday (presumably the previous November). The 1700 and 1702 editions of *Angliae Notitiae* confirm that Aubert was a member of the 'Hautboys to his Royal Highness Prince George of

Denmark.’

After the death of Prince George in 1708, his musicians were pensioned off. The hautboys, by then eight in number, were each given £56 a year from that Christmas, presumably the same as the annual wage they had already been receiving. Aubert still appears in a list of arrears due to Prince George’s pensioners for the first two quarters of 1714.

Perhaps John was related to the Auberts who worked at the French Court during this period (Jean, violin, 1686-1710; Florentin, chantre de la Chapelle de musique, 1692).

[BDA; FHE; RECM II, V, VIII]

[D.L.]

AYLESWORTH, RICHARD (*d.* 1567). Gentleman of the Chapel Royal, - 1553 - 1567

Aylesworth’s name first appears in a Chapel Royal list of 1553, but he also held a place as vicar-choral at St Paul’s Cathedral as early as 1547, when he was bequeathed 6s 8d in the will of John Redford (*RMARC* 5, 84). He received liveries at the funeral of Edward VI and coronation of Mary in 1553 and again at the funeral of Mary (13 Dec 1558) and coronation of Elizabeth (15 Jan 1558/9). He acted as overseer of the will of Robert Perry* and witnessed it on 28 Mar 1560. The *Cheque-Book* of the Chapel records his death on 21 January 1566/7, when he was replaced by Robert Greene. (For once the margin annotation ‘1566’ is correct where the ‘A^o 10^o’ [1567-8] of the entry is not.)

His will is exceptional in its detail (and is largely reproduced below). His instruments include ‘a great lute, and a littel one, a vyall, a payre of virginalles and a payre of clarycordes’. Many books are named. Among court personnel who received bequests are his ‘good friend’ Mr [Thomas] Litchfield* of the Privy Chamber, and Litchfield’s wife, his ‘fellows’ Henry Aldred*, John Dyson (of the Vestry), and Mr [Robert] Morecock*. The lease of his house passed to his daughter Alice.

Probate: Will: Archdeaconry Court of London: Lg, 9051/3, f.194, 16 Sep 1563; proved 19 Feb 1566/7 by daughters Alice and Elizabeth.

[to his daughter Alice Aylsworth] all wholly that standes in the p[ar]loure or hanges, that is my beste bede and the Boulsters, the best blanckettes, ij payre of sheetes, a pillow and a fyne pillowbere, and another of lokeram, the best coueringe, and the best bedestede in the Chamber or p[ar]loure, the curtyns and fringes of yewlow say with all the hangyns of grene saye, a foote passe; a settell of waynskote with all my bokes and Instrumentes as a great lute, and a littell one, a vyall, a payre of virginalles and a payre of Clarycordes with the pictures and paynes in the parlowre with all the

residue in the p[ar]lowre.

Itm I bequeath to her in the hall a table with a frame, sixe Joyned stoles, iij corned, a forme, a chayre and one of the Cusshins of nedleworke with two other Cusshins, a storye with the frame, that hangeth in the hall, two other Frames, the cobbard, her mothers best Frocke of worsted garded with velvett, the beste scarlett Petycote, her best cape, her best neckenger, a hope of golde wch was her mothers wedding ringe.

Itm a bason and a Eywer of tynn. Itm fowre platters, iiij disshes, iiij Sawcers. Itm a perld sheet to lay upon a bede, a face clothe. Itm the best dyap[er] table clothe and a twoell to hitt, and iij diap[er] napkins. Itm the cruse covered with silver, the best carpett, all the gryne hangyns in the hall, the presse in the Chamber, the great cheast, iij flowre pootes of pewter, a pewter goblett, a pottell pote, one of the brode candlestyckes and a short one. Itm iiij porringers of pewter.

Itm the best candryn. Itm the biggest panne. Itm the great brasse pote, the great chaforme with the longe handell, the best chafing dishe, the bigger posnett, the Skymer, the great Spitt, a payre of cobyrons to rost mete, a bare of yion in the cimney, with two Rackes.

Itm I geve her her mothers gorgett of velvett with two Rowde pearles, a payre of hookes of silver and gilte with two blew stones in hit. Itm three past kerchers, ij cottens, iij head clothes, ij partlett lyninges. Itm her mothers slevs of Satten, and her gloves of p[ar]chment lace of golde. Itm I geve her to yardes and a halfe of cloth to make her a gowne, which cloth lyeth in the presse. Also I geve hir my gowne of grograys. Itm the styll of lead in the gardyn. Itm one of her mother's framys. Itm a frying panne. Itm a chest that was Susan's, a payre of andyrans. Itm I geve to her a warmming panne which I bought at Bartholomewe tyde.

[to his daughter Elizabeth] the second Fetherbead and the bolster, a payre of blanchettes, ij payre of sheetes, a pillowe and a fynne pillowbere and a course, the seconde coverlett, the curtyns of grene saye and rede, the second bedestede, all the hangyns in the hall that is paynted with that is under the grene hangyns. Itm I geve her a gowne whiche was a mornyng gowne. Itm her mother's cassocke with the truncke sleve.

Itm iiij disshes, iiij sawcers, iiij platters. Itm a petycote of scarlett, a kirtell of worstede. Itm the fellowe of thother pl[ai]n shete of the same cloth and a christening towell of diap[er]. Itm a diap[er] table cloth. Itm a course table cloth and a towell to yt. Itm iij diap[er] napkins. Itm a dishe & sawcer for fruite, the pantyd dishe one the cobbard for fruite. Itm a brode cadlestycke and a shorte one. Itm a salt of tynn. Itm ij flower potes of pewter. Itm the second chest in the chamber. Itm a chayre that is turned with thother cusshyn of nedleworke and to other cusshins, the little table of wanscote and two Joyned stoles and two foote stoles. Itm a paynted cloth of the storye of Paule. Itm two porringers of pewter. Itm the seconde pote of brasse, the second cawdryn with a handle, the second panne, the seconde chaffingdishe. Itm the seconde skymer, a quarte pote opf pewter, the seconde carpett, the best bason, the second spite, a kettel, a litle panne, and another panne with a long handell, the lesser possnett, a payre of pote hockes, a payre of lyttell cobyions. Itm a chaffer to stande by the fyre with water, a gredyion, a dripping panne.

Itm to neckengers of white and roffes to hit, one partelett lyninge. Itm one of her mother's Frames and the Bynn in the buttrye. Itm I geve her my gowne of cloth furred with budge. Itm a coloured pote of earth to drinck in, a drinking glasse for wyne, a Frying panne.

[to his daughter-in-law Isabel] a Flocke bede, a bolster, a coverlett, ij payre-of sheetes, a pillow and a pillowbere, the third bedestede, with curtyns and testorn and vallence of dornixe in the childers chamber with all thangins of Rede say in my chamber, and thangins in the childrens chambr, the chest, iiij platters, iiij disshes, iiij sawcers, a bason, a pinte pote of pewter and a half pinte pote, a brode candlestyck and a short one. Itm I geve her her mother's seconde cassocke of cloth edged with shanckes, a pettycote, a towell of diap[er], and three diap[er] napkyns. Itm the Joyned stole in the hall with two cuschins, the chest in the cheller chamber, a paynted cloth of mary and martha, a pewter goblett. Itm the thirde panne, the thirde chaffingdishe, the third spite, a payre of tonges, a payer of Andyions, a fyre shovell. Itm to porringers of pewter. Itm the seconde neckenger of blacke and the ruffes to yt, the cobbarde in the kytkchen. Itm I give her the counter table in the p[ar]loure and the carpett of dornixe. Itm my gowne that is lacyd with the longe slevis, one of hir mother's Frames.

Itm I bequeth to my cosyn Skever in lumbardstret two bookes: the Cronacle of Italy, and the Cronacle of England called Caryons. Itm I geve to his wyef my cosyn a ringe of golde wth a amastyst in hit.

Itm I geve to my cosyn george Langrett in Frydaystrete my booke of Bartholomeus de pprietabus rear. Itm I geve to my cosyn his wyef a ringe of golde with a stonne in hit called a topasse.

Itm I geve to mr wisdome my frynd the Cronakill of England wth the book of Sr John Mawdefild. Itm I geve to mres wysdome a litle ... of golde.

Itm I geve to mr seriennt Edwardes two bokes, the one is of Joseffus of the distructione of Jerusalem, the other is a booke of the turkisse cronakell.

Itm I geve to my fellow Harry Alrede* my best velvett nightcape and an ov[er]cape of clothe and a book of Skelton's woorkes.

Itm I geve to my fellow John Dysyn* a sworde girdell of velvet with the hangyns and a gown to it of lether.

Further I give unto my good frynd mr Litchfild* a ring of golde wth a rede stone of armyse in it. Itm I geve unto my good Frinde mris Lichefild a ringe of golde with a turkisse in it.

Itm I give to mr Murcoke* my fellowe an earepycke of silver and a little drinking glasse which he lovid and a booke called Ibi dorus virgilius.

Itm I geve to the goodman Grymes my doblett of worsted withe the satten sleeves to yt, and his wyef xijd in money. Itm I give to the goodwyfe gattes xijd.

Itm to the goodman hebarne my Bible, my second doblet of worstede, a Jerkyn of Lether, a payre of slopes of karsye. Itm I give him my service book and his wyef xijd in money. Itm I give to the goodwyfe gowen xijd in money.

Itm that mr Lichfeild* of the pryvye chamber oweth me iiij m[ar]kes of money willing and desyring mr murcoke my fellowe to take some paynes to speake to him for it, and if he doe reseve it, I will it shalbe devided betwext Alice and Elizabeth my daughters. Itm payde of the same sense iiij m[ar]kes twenty shillinges and so restyd. Itm all the money that is dewe to me of my wagyse and borde wargis to be devided amongst my children, part and part lycke my debtes First payd.

Itm I will and bequeth my lease of my howse to my daughter Alice Aylsworth she to dispose it as she lyst. Itm I will that if god sholde call any of them away, that then the parte that is voyde to be devided amonge them residew of them. And last of all I will that wch is not wrytten in my will not remembrid, nor hath not bene reckened whether it be within my howse or without being myne I will it be devided amonge

them part and pte licke.

Itm I geve to my cosyn Elizabeth Bowdley two bookes, thone is of the gov[er]nor of mr Elyottes, the other is markus Aurelius.

Itm I give to my cosyn Holles nowe dwellinge with his uncle these manye bokes. First Regimen samlitates of pannielles, the Castell of helth, the breviary of helth of Doctor Bordes, the treasure of cunning, Mr Alexis of Italy, the myrore of glasse, the tresure of poormen, and the booke of herbes and all in one booke, the booke of the principall partes of physicke, the gov[ern]ment of health, the Regiment of Thomas Fearys.

Itm I give to the goodwyef Ford xijd in money. Itm to the goodwyef garette xijd in money.

His children to be executors; Thomas Lichfield to be overseer. Witnesses: Robart Aldriche; Robart Sheryffe, parson; John Haybowrne.

[*CBCR; RECM VI, VII, VIII; Baillie*]

AYLEWORTH, JEFFERY (1641-1687). Violin; sackbut, 1674 - 1687

(a) Sackbut; replaced John Strong; sworn 4 Sep 1675; Sig. wt. Aug 1676: 20d *p.d.* and £16 2s 6d *p.a.* livery (TC), from Michaelmas 1675, during pleasure; not renewed at accession of James II.

(b) Violin; replaced Humphrey Madge; sworn 22 Dec 1679; patent (GtS), 5 June 1680; 20d *p.d.* and £16 2s 6d *p.a.* livery (E), from Christmas 1679; changed to £40 *p.a.* TC) from Lady Day 1685; replaced by Charles Powell.

Jeffery was the son of John and Philipp[a], baptized at St Margaret's, Westminster, on 1 Aug 1641. He is first mentioned at Court on 4 July 1674 among the 12 violins who were to rehearse with Cambert the following Wednesday in the theatre at Whitehall, prior to a performance at Windsor four days later. Ayleworth stayed on, for he was paid for duty there from 11 July to 1 September, and again between 9 and 23 March 1674/5 for service at Newmarket. Clearly, he was already serving without a place. On 4 Sep 1675 he was sworn as musician in ordinary—although for the wind instruments (sackbut) rather than the violins (presumably because a vacancy first appeared there)—and he was paid from Michaelmas that year. After his appointment Ayleworth continued to be paid riding charges and other expenses, performing among the violins: Newmarket, 27 Mar - 17 Apr 1676; 2-21 Oct 1676; 16-30 Apr 1677; Windsor, 14 Aug - 26 Sep 1678; Newmarket, 1-17 Oct 1679; Windsor, 30 June - 17 Sep 1679.

At Christmas 1679 Ayleworth finally received an official place in the violins, at the same fee as before, so doubling his income. On 22 Nov 1681 He and three others were suspended for 'neglecting their duty in attending at the play acted before his Majesty at Whitehall on Tuesday last past [*The Rival Queens*, King's Company, 15 November].

On the accession of James II in 1685, Ayleworth was sworn into a single place as musician in ordinary in the Private Musick at the new standard rate of £40 a year, from Lady Day, 'to continue during Our pleasure'. The music establishment was confirmed by warrant dated 31 Aug 1685, headed by six names (Ayleworth included) noting 'These were at sea'. In May 1682 James, then Duke of York, had sailed to Scotland to fetch his wife, having been assured by Charles II that he could settle permanently in London. On 3 May his frigate struck a sandbank near Yarmouth and his ship sank; about 150 people on board (including Thomas Greeting* and the drummer Walter Vanbright*) were drowned.

Ayleworth continued to be chosen to accompany the king on his progresses outside London. He received riding charges for attending at Windsor and Hampton Court between 16 August and 6 Oct 1685, having 'noe Lodgeinge in the House'. Similar expenses came to him for attending at Windsor between 14 May and 1 Oct 1686. He was paid up to Midsummer 1687, but died early in July and was buried at St Martin-in-the-Fields on the 9th. The sexton recorded £2 4s paid for the funeral of 'M Jeffere Aleworth in [i.e. from] Playhous yard drury lane'. [Richard] 'Lewis' was sworn in his place on the 17th. However, it seems that plans were changed: on 8 August the Lord Chamberlain authorized the gentlemen ushers to swear Charles Powell 'in the place of Jeoffrey Ayleworth, deceased', and on 17 October Lewis was made keeper of the instruments in place of Henry Brockwell. Ayleworth's wages, like that of all servants of Charles I, were generally in arrears: £232 14s 2d was owed to him at Midsummer 1684. Anthony Howlett, his executor, received payments of £13 19s 9d in April 1690, the same sum in April 1691 and £9 6s 6d in April 1692.

Probate: Original will: Archdeaconry Court of Middlesex, GLRO, AM/PW 1687/6, 2 July 1687; proved 28 July 1687 by Anthony Howlett. Of St Martin-in-the-Fields; sick and weak; to be buried at St Martin's; all estate to be equally divided between his four children, except £5 to his brother-in-law, Anthony Howlett, poulterer of Oxford, in acknowledgement of his care and kindness to JA's dau. Jane 'who now lives with him & hath done a considerable tyme', he to be executor. Overseers: Richd. Thomlinson* and John Crouch*. Witnesses: (x) Mary Francis; Mary Crouch; Elizabeth Baynam; Cha: Colman [II]*.

Family: registers of St Clement Danes

dau. Jane	<i>bap.</i> 2 Feb 1668/9
son William	<i>bap.</i> 26 Aug 1671; <i>bur.</i> 8 Mar 1673/4
son Pelham	<i>bap.</i> 6 Nov 1673; <i>bur.</i> 3 Dec 1673
son Jonathan	<i>bap.</i> 4 Aug 1675
son John	<i>bap.</i> 1 Aug 1676
wife Margaret	<i>bur.</i> 9 Jan 1683/4

[*BDA*; *RECM I, II, V, VIII*; H. Love, 'The Wreck of the Gloucester', *MT* 125 (April 1984), 194-5] [D.L./P.H.]

AYLEWORTH, JONATHAN (1675-). Violin, 1711 - 1749-

Jonathan was the son of Jeffery* and Margaret, baptized at St Clement Danes on 4 Apr 1675. His marriage to Anne Mountford was at St James, Duke's Place, on 4 June 1696. He was probably the 'Mr Elwart' authorized to play at the Queen's Theatre, Haymarket, by warrant of 1 Dec 1707 and again (as 'Mr Aylworth') on 9 Jan 1709/10. On 2 Apr 1711 a warrant was issued to swear him in place of Henry Eccles, deceased; a further 'warrant of entertainment' followed on 22 May, and another for his livery on 25 October. A letter of attorney dated 21 Feb 1712/13 describes him as of St Andrew's, Holborn, and assigns his fees and liveries to Anthony Fettiplace, chirugion, of St Dunstan-in-the-West; Fettiplace certainly collected the liveries for 1711 and 1712, but Ayleworth himself signed for those of the following two years. He was a subscriber to the Royal Society of Musicians from its creation on 28 Aug 1739. He continued in service at Court until sometime between 1749 and 1753, when he was replaced by John Gregory.

Signatures: Lpro, LC9/205-7

Subscriptions to books:

An Essay for the further improvement of Dancing ..., E. Pemberton (London, 1711).
['Ayleworth, dancing master']

Anatomical and Mechanical Lectures upon Dancing, John Weaver (London, 1721).
['Ayleworth, dancing master']

Twelve Sonata's in Three Parts, Michael Christian Festing (London, 1731). ['Jonathan Ailworth']

Six sets of lessons for the harpsicord, Henry Symonds* (London, 1733) ['Ayleworth']

The Art of Dancing Explained by Reading and Figures ... first design'd in the year 1724, and now published, Kellom Tomlinson (London, 1735). ['Jonathan Ayleworth, dancing master']

Forty select anthems in score, Maurice Greene (London, 1743) ['Jonathan Aylworth, Gentleman of his Majesty's Band of Music']

[BDA; BDB I; RECM II]

[A.A.]

AYLEWORTH, WILLIAM (bap.1639). Violin, 1662 - 1669-

The son of John and Philipp[a] Ayleworth, William was baptized at St Margaret's, Westminster, on 15 Feb 1638/9. A warrant was issued on 27 Oct 1662 to swear him as violin in ordinary without fee. The 1664 poll tax finds 'William Elworth, musitian & his wife Mary' in the Drury Lane division of the parish of St Martin-in-the-Fields. (Evidently the marriage of William Ayleworth, of St Katherine by the Tower, bachelor, and Mary Steward of St Michael Queenhithe, spinster, at St Peter Cornhill on 5 June 1666 is another

couple.) Ayleworth witnessed an assignment of salary from Henry Smith to his deputy Joseph Fashion on 1 May 1668, and between 25 Mar 1668 and 27 Mar 1669 he himself deputized for Henry Comer, receiving £23 (half Comer's fee). Alexander Clerke, chirugion, petitioned against Ayleworth on 22 July 1669, and in August it was agreed that he was to pay Clerke £5 at each of the next two quarter days. He deputized for Henry Comer again from 31 Mar to 30 June 1669, but it was not until 18 May 1674 that the Lord Chamberlain ordered that Ayleworth was to receive half the wages for that quarter. The last notice of him at Court is among the violins who played in *Calisto* on 2 Mar 1674/5.

Music: song: 'A Dialogue betwixt Philander and Sylvia' in *The Theater of Music*, iv (1687)

[RECM I]

[P.H.]

AYLMER, CHRISTOPHER. Private Musick, extraordinary, 1662-

'Christopher Aylmer of the private Musick Ext[raordinary]' was sworn on 18 Jan 1661/2, but nothing more is heard of him.

[RECM I]

[A.A.]

BABELL, CHARLES. Hautboy, -?1697 - 1714-

The first notice of Charles Babell is as a bassoonist in 'la troupe de Sa Majesté Britannique' at The Hague in 1697-8, for which he was paid at 21 sols *p.d.* His main claim to fame is as a copyist and editor of other's music. A collection of recorder music, largely by composers resident in England (Gottfried Finger*, James Paisible*, William Williams*, etc.), is dated 1698. One of the keyboard manuscripts is dated London 1700; two others belonged to William Babell, almost certainly his son—one dated London 1701, the other 1702. Hawkins claimed that William's father taught him the rudiments of music, so perhaps the keyboard manuscripts had a pedagogical purpose.

In late Nov 1707 Babell was among the musicians who petitioned to join the orchestra of the Queen's Theatre in the Haymarket, which was about to open and present operas. He asked for £1 10s per night but was listed as the first of the three bassoons at 15s. He was under contract to the Drury Lane Theatre at the time and on 1 December, along with 13 other musicians who worked there, was given permission by the Lord Chamberlain to go to the Queen's. A tentative roster of Queen's musicians that month listed him as first of four bassoonists at £30 per year. Christopher Rich, the patentee of Drury Lane, fired the musicians who had petitioned; in their successful petition for reinstatement Babell's wages at the theatre are given as £1 10s per week. The final estimates of charges for the Queen's in January 1708 list Babel at 15s per night. He was duly hired and 'A List of ye Musick belonging to Operas', apparently dating from the 1708-09 season, includes him as one of three bassoonists at that wage. Two rosters from the 1709-10 and 1710-11 seasons list him as the first of three bassoonists at the same wage. He seems to have remained at the Queen's until at least the 1712-13, when a scratch list for private concerts given for the Lord Chamberlain's wife, the Duchess of Shrewsbury, lists him as the first of three bassoonists with his opera house colleagues, Pietro Chaboud and Jean Christian Kytch. He was one of the ten 'basses' (apparently a mixture of bassoons and violoncellos) in the Royal Entertainment on Lord Mayor's Day 1714.

On the death of Prince George of Denmark, the consort of Queen Anne, in 1708, payments to his former servants reveal that Babell was a member of his eight 'Hautbois', presumably as a bassoonist. He received a pension of £56 per year, equal to his previous salary. In 1714 he received arrears for two quarters.

Hawkins says William Babell's father (first name not given) was a bassoon player at Drury Lane until he was 80. Perhaps Charles left the

Queen's for Drury Lane towards the end of his life—a move that James Paisible* did make.

Charles is not mentioned in William Babel's will, written 31 Dec 1720, so he had presumably died by then.

Scribe: GB-T, MS 1508 ('Ce Livre Apartient a g^m. Babel 1701 London'); GB-Lbl Add. Ms 39569 ('RECUEIL DE PIECES CHOISIES POUR LE CLAVESSIN 1702 WILLIAM BABEL'); GB-Ob, Ms Mus. Sch. E 393 ('Airs Italiens a chanter C.B.'; 'achevé a Londres 1700 Charles Babel'); US-R, Vault M1490 B113 ('RECUEIL DE PIECES CHOISIES A UNE ET A DEUX FLUTES C. BABL'; 'C. Babel 1698')

Arranger: Two sets of trios 'mis en ordre par M. Babel' (Amsterdam: Estienne Roger, 1697 and 1700)

Family: William Babel* was almost certainly his son

[BDA; Burrows; Coke; Hawkins; RECM II, V, VIII; B.L. Gustafson, *The Sources of Seventeenth-Century French Harpsichord Music: Thematic Catalog and Commentary* (Ph.D. diss., Univ. of Michigan, 1977)] [D.L.]

BABELL, WILLIAM (d.1723). Private Musick, 1709 - 1723; [harpsichord; composer]

Sworn 24 Dec 1709 in place of Henry Heale, deceased; £40 *p.a.* (TC) and £16 2s 6d livery *p.a.* (GW); replaced on 21 Sep 1723 by Henry Burgess.

According to Hawkins, Babel

was the son of a musician [Charles*], who played the bassoon at Drury-lane theatre till he was eighty years of age. He was instructed by his father in the rudiments of music, and by Dr. Pepusch in the practice of Composition; and taking to the harpsichord, he became an admirable proficient. Coming into the world about the time when the opera began to get footing in England, he made it his study to emulate the Italians

He seems to have been the 'Mr Babel' who, with others, was advertized to perform at Nottingham at the beginning of August 1707, 'During the time of the Horse-Races.' Both father and son were listed among the instrumentalists at the Queen's Theatre, Haymarket, on 9 Jan 1709/10. On 24 Dec 1707 he had been sworn into the Private Musick and during the year had published the first of many collections of music: *The 3rd Book of the Ladys Entertainment ... being a Choice Collection of ... Aires and Duets in the Operas of Pyrrhus and Clotilda*. This was for harpsichord/spinet and was soon followed by *Aires and Duets in the operas of Hydaspes and Almahide ... fitted to the Harpsicord ... with thier Symphonys ... by Mr Wm Babel*, advertized on 27 Jan 1710/11. Babel made his reputation by composing and performing such 'showy and brilliant lessons', despised by

Burney, but admired by Hawkins. Newspaper advertisements are careful to mention his personal appearances, so clearly he was a brilliant performer:

21 Apr 1711: Hume's Dancing School, Frith Street, 24th April [includes] 'A new Cantata with a Solo on the Harpsicord perform'd by Mr Babel Junior, ...

24 Mar 1713: Hickford's Room, 25 March: [includes] 'A Solo on the Echo Flute by Mr Peasible, accompanied by Mr Babel, Jun. on the Harpsicord.'

25 Mar 1717: Stationers' Hall, 27 Mar 'an Entertainment on the Harpsicord by Mr Babel, intirely new.'

23 Apr 1717: Hickford's Room, 3rd May. 'Two new Symphonies, compos'd by Mr Babel, for the Harpsicord and Violins, will be perform'd by himself and Mr Matthew Dubourg.'

8 May 1717: Stationers' Hall: 10th May. 'a New Simphony compos'd by Mr Babel, with a Solo on the Harpsicord to be perform'd by him.'

10 Mar 1717/8: The Tennis court in the Haymarket, 12th Mar: [includes] 'a new overture composed by Mr Babel with a solo on the harpsicord played by him'.

5 Apr 1718: Little Lincoln's Inn Fields Theatre, 5th April. [includes] 'Babel's Vocal and Instrumental Musick for St Cecilia's Day'; [repeated with harpsichord solos by him on 26 April].

1 May 1718: Little Lincoln's Inn Fields Theatre, 1 May: harpsichord music played by Babel.

28 Feb 1718/19: Little Lincoln's Inn Fields Theatre. Act III of *Tis Well if It Takes* included a song written by Theobald and set to music by Babel, sung by Pack (in the part of 'Easy').

3 Apr 1719: Little Lincoln's Inn Fields Theatre. [The same as above] with 'A Cantata to be Sung by Mr Armstrong, accompanied by Mr Bable on the Harpsichord.'

6 Mar 1722/3: Stationers' Hall: Concert included harpsichord played by Babel.

His fame spread to France, the Netherlands, and Germany, where some of his works were published, both during and after his lifetime.

Like most court musicians, Babel seems to have found some difficulty in making ends meet. On 26 Aug 1713 he assigned £45 to one William Etkins of St Martin-in-the-Fields, presumably to settle a debt. On 4 May 1716 he appointed Elizabeth Franklend to receive his wages, giving his address then as the parish of St Paul's, Covent Garden. By 12 Jan 1716/7 he had moved to St Anne's, Soho, where Francis Marple, coffee-man, had loaned him £16 2s 6d; in repayment Babel allocated his 1716 livery to Marple. On 12 Nov 1718 Babel was appointed as organist of All Hallows, Bread Street, at an annual wage of £20. He served there until his death, recorded by Hawkins on 23 Sep 1723 'at Canonbury House, Islington.' *The Historical Register Chronicle* gives the same date. GB-Lpro, LC 3/7, however, notes that Babel

was replaced at Court by Henry Burgess on 21 September. Perhaps the latter date is inaccurate, but Babell may already have surrendered his post through illness, for his will was made as early as 31 Dec 1720. It was proved by his wife Alice, who was the sole recipient of his estate. 'Wm. Babell our organist' was buried at All Hallows, Bread Street, on 26 Sep 1723.

Probate: Will: PCC: Lpro, PROB 11/593, q.202, 31 Dec 1720; proved 3 Oct 1723 by executrix. Of St Andrew's, Holborn; gentleman; all estate to wife Alice, sole executrix. Witnesses: Anne Halett, Fra: Coston, Hen: Frith.

Music: see lists in *BUCEM*; *NG*

Signatures: Lpro, LC9/204-6; Alice Babel for 1722

[*BDA*; *BUCEM*; *Burney*; *Dawe*; *DNB*; *Hawkins*; *LS*; *NG*; *RECM II*; *Tilmouth M*] [A.A.]

BACHE, HUMPHREY (*d.*1630). Gentleman of the Chapel Royal, 1610 - 1630

The Chapel Royal *Cheque-Book* records that Robert Allison sold his place to Humphrey Bache on 8 Feb 1609/10 and that Bache was sworne as gospeller that same day. He served in the Chapel until his death, which apparently occurred during the night of 31 March/1 April 1630. On 2 May 1629 Bache petitioned Charles I to release to him six small houses in Worcester, which had been mortgaged to him around 1609 by the landlord Richard Nash. The king agreed to the request, but Bache died before the title was transferred. Subsequently Bache's widow, Susan, married Ezechieel Wade*, another of the Chapel men, and the matter was raised again. Bache made his will on 25 Mar 1630 and was buried at St Botolph, Aldgate, on 3 April.

Probate: Will: PCC: Lpro, PROB 11/157, q.32, 25 Mar 1630; proved 12 Apr 1630 by executrix. Of St Botolph, Aldgate; sick; tenements in Essex and Worcester into the hands of John White of the Middle Temple, HB's wife Susan and Simon Hackett, brother-in-law, for 21 years after HB's death; 200 marks each for younger children [eldest son was not then 21]; wife Susan to be executrix. Witnesses: John White, Tho. Miller, S. Ponsonby, William Clent, Richard Berrowe, Thomas Osborne, [x] Ann Nickins.

Signature: *CBCR*

[*CBCR*; *RECM III, IV, VIII*] [A.A.]

BACHELOR, DANIEL (1572-1619). Groom of the Privy Chamber to Queen Anne of Denmark, 1603 -1619; [Lute; composer]

'Daniell Bacheller, ye sonn of Ric bachellor bapt March 16 1571[2]' is recorded in the register of St Michael and All Angels, Aston Clinton, Bucks.

Daniel's mother was Elizabeth Cardell, sister to Thomas*. On 13 Nov 1579 Daniel was apprenticed to his uncle Thomas for sixteen years, but on 7 June 1586 a new indenture was drawn up in which Sir Francis Walsingham took responsibility for the remaining nine years of Daniel's apprenticeship. Soon after, Sir Francis arranged the funeral procession of his son-in-law, Sir Philip Sidney, and Daniel was one of two pages riding in the procession to St Paul's Cathedral on 16 Feb 1586/7. The event was commemorated in engravings by Thomas Lant, one of which portrays 'Daniell Batchiller'. Walsingham himself died in April 1590, but Daniel evidently remained with the family to complete his apprenticeship. Sidney's widow Frances married Robert Devereux, 2nd Earl of Essex, and it seems that Daniel was taken under their wing. Between October 1594 and June 1595 there are records of his receiving quarterly payments from Devereux, and in 1599 he acted as courier for letters between the queen and the earl, then fighting in Ireland. It seems probable that he went with Devereux to Ireland in March; a letter to Sir Robert Sidney on 11 August mentions that 'Daniell is come from my Lord of Essex, who brings word of the service done at Ophale'. Devereux's *To plead my faith* was apparently one of several sonnets in which the lord 'chose to evaporate his thoughts ... to be sung before the Queene (as it was) by one Hales, in whose voyce she took some pleasure'; it was set by Bachelor and printed in Robert Dowland's* *A musically Banquet* (1610).

Again it seems to have been Frances Walsingham/Sidney/Devereux who set Daniel on the next stage of his career. Following Devereux's execution in 1601, she married the Earl of Clanrikard, and was invited to attend the court of James I with a view to her son being brought up with Prince Henry. At the formation of the queen's household in 1603 Daniel received the privileged appointment of groom of her Privy Chamber (as did Robert Hales* who had sung *To plead my faith*). The queen soon bestowed further favours: on 10 May 1604 Bachelor shared with William Gomeldon, another groom, her prize of 'a chest of arrows cast up as a wreck in our manor of Portland', while on 22 December his basic £20 wages and livery allowance was boosted by a £40 increase; he also gained an annual pension of £100. Not surprisingly he took on the attributes of a gentleman, including a coat-of-arms bearing three dragons heads, granted in February 1606/7. Surviving accounts show various payments made by him on the queen's behalf, and there is also a letter in his own hand expressing the queen's thanks to Robert Cecil for 'the precious cup' which Cecil had sent her.

An administration of the estate of 'Cecily Bachelor, wife of Daniel, of Twickenham (Hampton)' in 1610 suggests he might have been married. At some time before 1613 (accounts survive only for 1613-17) Bachelor had

been granted the rents of the queen's manor of Walton-cum-Trimley in Suffolk. These amounted to £163 13s 4d a year. Although his grant of arms styled him as of 'Aston Clinton' it is likely that he lived near the queen's house at Greenwich. He witnessed the will of his uncle Thomas Cardell* on 18 Jan 1617/18, in which Cardell bequeathed him 'my best chaine of gould which I have used to weare'. 'Daniel Bacheler, gentleman', was buried at St Margaret, Lee, Kent, on 29 Jan 1618/19, pre-deceasing the queen by little more than a month.

Probate: Administration: PCC: Lpro, PROB 6/10, p.26, 22 June 1619; of Leigh [Lee], Kent. To brother William. [Sentence: Lpro, PROB 11/133, q.53]. Administration: PCC: Lpro, PROB 6/7, p.218, 9 Nov 1610, Cecily Bacheler, of Twickenham, Middlesex; to husband, Daniel.

Signature: Lpro, E40/12979 [illustration in A. Batchelor, *LSJ* 28]

Music: see *Dodd*

Heraldic: GB-Lbl: Harl. 6095, f.6v; Harl. 1422, f.19v; Add. 14283, p.95; Stowe 706, f.31v [Illustration in A. Batchelor, *LSJ* 28]

[*NG*; *RECM IV, VI, VIII*; A. Batchelor, 'Daniel Bacheler: The Right Perfect Musician', *LSJ*, 28 (1988), 3-12; id., *A Batchelor's Delight* (Beverley, 1990)] [A.A.]

BAILEY, WILLIAM. Trumpeter [extraordinary], -1619-

Bailey was among the trumpeters allocated mourning liveries at the funeral of Queen Anne of Denmark on 13 May 1619, but makes no other appearance in the court records.

[*RECM IV*]

[A.A.]

BAILLON, Monsieur. Organist in Catholic Chapel of Queen Mary, -1687-

'Mr. Baillon' is named as organist in the Catholic Chapel of Queen Mary, wife of James II, in the 1687 edition of Chamberlayne's *Angliae Notitiae*, with an annual salary of £100. No other reference to him has been traced.

[*RECM V*]

[A.A.]

BAKER, EDMUND/EDWARD. Child of the Chapel, -1702 - 1708-

Baker is listed among the children of the Chapel between 1702 and 1708. The warrants at his dismissal are dated 28 Dec 1710.

[*Burrows*; *RECM II, V*]

[A.A.]

BAKER, JOHN (d.1679). Trumpeter, 1660 - 1679

Baker is first noted in the 1650s in the parish of St Helen, Bishopsgate, where the registers describe him variously as ‘musician’, ‘trumpeter’, and ‘wine cooper’. He was appointed to the court trumpeters in place of Anthony Franck on 19 Dec 1661, but was paid from Midsummer 1660. Evidently he was among the most accomplished of the trumpeters, for he was singled out for several special assignments. He attended the king at Tunbridge Wells between 10 June and 7 July 1663, and again to Bath and back between 20 August and 1 October that year. On 19 May 1664 he was suspended for misbehaviour. His first wife, Dionisia, was buried at St Helen’s on 21 Aug 1666. Baker was one of the four trumpeters attending the ambassadors in the peace negotiations with the Dutch at Breda between 15 April and 25 September 1667.

An original agreement survives between Baker and Milibert Meurs*, made on 15 Nov 1676, in which Meurs stands bound to Baker for payment of £25 7s 6d, presumably following a loan. Evidently this remained unpaid at the time of Baker’s death in June 1679, for on 1 Feb 1681/2 all rights in it were transferred from his widow Katherine (who in the meantime had married Thomas Alderson) to one Phillip Ayres. Baker, now of Lambeth, made his will on 17 June 1679, with bequests to his wife and to two daughters, Martha and Dinah. He was buried at St Mary, Lambeth, on 30 Sep 1679 and was replaced at court by William Shore.

Probate: Will: PCC: Lpro, PROB 11/360, q.79, 17 June 1679; proved 4 July 1679 by relict Katherine. Gent., of Lambeth Marsh, parish of Lambeth; to be buried at Lambeth; £5 and 20s for a ring each to Jarvis Price* and William Bounty*, from the first quarter’s salary next paid; a guinea of gold for a ring each to Richard Hodgkins, Mr Handson in the Minorities, Adonyah Wild, John Kettleby of East Grinstead, Mr Thomas Dauling of Westerham, Kent; brother Bray Chane and his wife Mary; 20s each to their son Thomas and dau. Barbary; an assignment made with Sir Robert Viner [goldsmith] on 29 Apr 1678 for £833 6s 8d; by letters patent of 30 Apr 1677, inrolled in Exchequer on 10 May 1678, JB to receive £50 p.a. from Lady Day last past: all rights in this to youngest dau. Martha. JB’s wife Katherine settled on JB her part in the *Queen’s Head*, Finch Lane, St Michael’s Cornhill, 10 messuages in Pik[e] Yard, Fenchurch St, St Katherine Colman, the *Red Lyon* in Chelmsford; all to Martha £600 mortgage lent to Bray and Mary Chane, to be held in trust for dau. Dinah; residue to wife Katherine, she to be sole executrix. Witnesses: Robert Hill, Ric. James, James Bryan, Flor. Smith, Wm. Herbert.

Family: Registers of St Helen’s, Bishopsgate:

- | | |
|--------------|---|
| 7 Sep 1652: | <i>bap.</i> Dinah, dau. John Baker, musician, and Dinah |
| 24 Sep 1654: | <i>bap.</i> Elizabeth, dau. John Baker, trumpeter, and Dinah
[presumably died an infant] |
| 3 May 1656: | <i>b</i> Elizabeth, dau. John Baker, wine cooper, and Dinah |
| 21 Aug 1666: | <i>bur.</i> ‘Mrs Dionis wife of Mr Baker, trumpiter’ |

Second wife: Katherine; daughter: Martha

[BDA; MA i; RECM I, II, V, VIII]

[A.A.]

BAKER, ROBERT [I] (d.1637). Recorder, 1594 - 1637

Recorder; replaced Lodovico Bassano; patent (GtS) 26 Jan 1594/5 (paid from previous Michaelmas); £50 and £16 2s 6d livery *p.a.* (E); patent surrendered and joint one issued with son Robert [II], 9 June 1621, 'for life and to the longer liver of them', at the same rates. Replaced by Robert Baker [II].

Robert Baker [I] may have been the son of John Baker, a London Wait who served from 1569 until his death in 1582. Robert was apprenticed to another of the Waits, Anthony Tyndall. As he was freed around 1587 and the term of apprenticeship was usually seven years, Baker would have begun his apprenticeship in the last few years of the 1570s. On 27 Aug 1583, the City of London's Court of Aldermen ordered that Tyndall should receive £5 a year from the following Michaelmas,

in consideracon of the greate costes & charges wh^{ch} the sayd Tyndall hath byn at in instructinge and teachinge the sayd Robert Baker his sayd servannt and apprenytce in the skill & knowledge of musicke for ye service of ye Cyttye. And yt is further orderyd that when & assoone as any of the same roomes & places [in the Waits] shall fall & becom voyd, that then the sayde Robert Baker shalbe admitted and receyved into the same ... at suche time as he ... shalbe thought and adjudged by thes corte to be fytt apt and hable for thexecucyon theareof and not otherwyse.

Although the £5 had clearly been granted to Tyndall, by early 1587 it had apparently passed to Baker himself, for on 15 March that year the Court

agreed that Robert Baker servannt to Anthony Tyndall one of the Musycons of this Cyttye shall have his Salary of v li [£5] wh^{ch} he nowe yearelye receyveth by order of this Courte increased to ye some of Tenne powndes by the yeare as of the freegifte of this Corte wthowt any liverye at all to be allowed him of this Cyttye until suche tyme as any of the roomes of ye musicons of this Cyttye nowe beinge shall become voyde. And then the sayd Robte Baker to have and enjoye all suche salarye fees profetes and advanntages to the same Roome of a Musycon of this Cyttye as anye the sayde Musicons nowe beinge doe inioye and not otherwise.

This suggests that the Court already appreciated Baker's special talents as a musician. On 8 October the following year, 1588, they went so far as to create an extra, seventh, place in the Waits for him and to pay him 'suche fees and liveryes ... as the rest of the Musycons of this Cyttye doe allreddye receyve and inioye'—that is, £11 13s 4d per year. That they conceived this as an exceptional event is show by their stipulation that if any of the places became vacant in future, the number of musicians should be reduced once more to six. Baker held this place for only six years, before being appointed

to the Court. That he began serving at Court around the date from which he was paid is confirmed by the hiring of John Ballard in his place in the Waits on 8 Oct 1594.

As a member of the Waits, Baker automatically gained the right to become a freeman of the City in the Company of Musicians of London. When that Company received its Charter from James I in 1604, he was named as one of the fourteen Assistants of the Company, along with two of the court violinists (Rowland Rubbidge* and William Warren*) and three Waits, including his old Master, Tyndall, all of whom were appointed for life. When he made his will in 1636, Baker still described himself as 'Citizen and Musician of London', rather than gentleman or royal servant.

By 25 May 1606, Baker was living in the small London parish of St Alphage within Cripplegate (now called St Alphage London Wall) in the north-west corner of the City, where two other royal musicians, Rubbidge and Ambrose Lupo*, also lived around the same time. Baker first appears on that date in the parish records, as one of the 'several and particular names of the parishioners ... which did lend ... towards the ... charge of suits ... 10s'. The parish was involved in a law suit against a former churchwarden and the money he lent at this time was paid back later after the suit was determined. By 1616 he had become a member of the Vestry of the parish and his name appears regularly from that year in the Vestry Minutes. In 1619, for example, he was appointed one of the six 'assistants with the churchwardens to observe the work that is to be done about the steeple' of the church. In 1624 he was one of the four collectors of 'the second fifteen [a tax of a fifteenth part of one's income] granted by the last Act of Parliament'. In 1626 he was one of the auditors of the accounts of a former churchwarden, then disgraced. Curiously, he never became a churchwarden himself. As a royal servant he was excused the necessity to hold such offices, but he must have had the time and inclination for a civil office, as each year from 1625 to 1628 he was one of the three nominees for election to the post of Common Councilman for the Ward of Cripplegate Within (of which the parish of St Alphage forms a part), although he was never elected.

Like many of the royal musicians, Baker was the subject of petitions for debts in the 1630s, in his case for large sums. On 5 May 1630, Sergeant Morgan petitioned for £60, and on 2 Feb 1632 George Curteis for £100; on both occasions the court records note that 'if Mr Baker do not give the petitioner satisfaction herein by payment of the money or appearing to an action on sight hereof, the petitioner may take the ordinary course of law for his relief'. On 14 Feb 1633 the petition of Jenkin Morgan was 'answered with leave [to go to law] upon sight'.

Baker appears in the lists of recorders at Court in 1603, 1625 and 1628. In June 1621 he had surrendered his patent and replaced it with a joint one with his son, Robert [II], 'for life and to the longer liver of them'. A similar arrangement was made by Jeronimo Bassano* and his son Henry*, who later made an agreement that the father should receive all the money for the joint place while the son was alive; this may also have been the case with the Bakers, since Robert [I] consistently signed for the money in the acquittance books of 1629-32. In the waiting order of 6 May 1630 for the service of the wind musicians in the Chapel Royal and at the king's dining table, he is a member of the first of the two groups, this one made up of six musicians, to wait on alternate Sundays and holidays. But he seems to be missing from the order of Dec 1633—the one Robert Baker listed is likely to be [II]—presumably because he was ailing. It was probably the younger Robert too who was among the 'twelve of the kings servants for the loud musique' who played in the second music chariot' in the procession before the second performance of the Inns of Court masque *The Triumph of Peace* on 13 Feb 1633/4.

Baker probably died on 23 Oct 1637, the day his son was appointed to succeed him at Court, and he was buried at St Alphage on the 24th. The parish register, in especially large lettering, describes him as 'householder: free of the Musicians [Company], a Vestry man'.

His widow continued to take an interest in the church. In 1638 she contributed 2s 6d to the 'benevolences of the parishioners of the parish towards the new casting of the four old bells and adding a new tenor to them and building a turret to hang the Saint's bell on the top of the steeple and repairing the steeple'.

Probate: Will: PCC: Lpro, PROB 11/175, q.128, 19 Oct 1636; proved 11 Oct 1637 by executrix: wife Joan. 'According to the ancient and laudable custom of the City of London', he divided his estate into three equal parts: first to wife Joan, second to sons Robert and Henry; out of third had to come some small bequests: 'one suite or paire of Needleworke vallences for a Bedd, and two Needleworke Cushions and a long needleworke Pillowe or Cushion being all suiteable and were all the handiworke of my late wife Sarah' to Robert junior's daughter Sarah, £5 to his other daughter Martha, 30s to his own niece Elizabeth Woodrife for a ring, 20s to the poor of the parish of St Alphage; residue to be divided equally between his wife and his son Henry at age 24. Also mentions a bond of £100 to Richard Billinge of Hengar, which Joan is to pay off; and a message or tenement now divided into two tenements which he purchased from Sir Thomas Howard, now Earl of Suffolk, 'late parcell of the dissolved Monasterie of the holie Trinitie' (Minorities); this 'and all the Rentes and profitts thereof' to go to his wife during her life, then to Henry and his heirs, then to Robert junior and his heirs, then to his own right heirs. Mentions 'having otherwise provided for my eldest sonne Robert'. Witnesses: Humfrey Smith, William Siddon senior, William Siddon junior.

Family: Registers and churchwardens accounts of St Alphege within Cripplegate:

marr. (1) Sarah *bur.* late 1611; (2) Joan by 1613
son Robert Baker [II]*
unnamed son *bur.* 1613
son Henry *bap.* 2 June 1614
son William *bap.* 16 Aug 1616; *bur.* 22 Aug 1616
son Marmaduke *bap.* 20 Dec 1618; *bur.* 18 Jan 1620/1

[*PRPE; RECM III, IV, V, VI, VIII*]

[D.L.]

BAKER, ROBERT [II] (1596-1642). Recorder, cornett, shawm, 1621 - 1642

Recorder; joint place with father, Robert Baker [I], 9 June 1621 ‘for life and to the longer liver of them’; £50 and £16 2s 6d livery *p.a.* (E); assumed full place on death of father, 23 Oct 1637.

Robert Baker [II] was the eldest surviving son of Robert Baker [I]*. He was baptized on 6 June 1596 at St Botolph Aldgate. Baker is listed among the ‘Musicians for windy instruments’ at the funeral of James I in 1625. In the list of court musicians made later the same year, he is found among the recorder players instead of William Noke, who appears among the flutes. This list seems to reflect the practical arrangements of the time rather than the structure of the places in the group. In a similar list of 1628, Baker is found among the shawms and sackbuts. Clearly, he could play several wind instruments and was capable of performing in any of the three wind consorts as the need arose.

In the waiting order of 6 May 1630 for the service of the wind musicians in the Chapel Royal and at the king’s dining table, he is one of the four musicians who constitute a company of cornetts, recorders or flutes, and shawms that waited on weekdays. On 4 Mar 1632/3, he was among the six musicians for whom cornetts and ‘a set of books’ was purchased; since he is named last, he may have been the tenor cornett player of this group. In the waiting order of December that year, only one Robert Baker is named—probably [II], since Robert [I] must have been about 70 years old at that time and was to die four years later—in the second of the groups of six musicians to wait in alternate weeks. It was probably the younger Robert too who was among the ‘twelve of the kings servants for the loud musique’ who played in the second music chariot’ in the procession before the second performance of the Inns of Court masque *The Triumph of Peace* on 13 Feb 1633/4. On 23 Oct 1637, on the day of his father’s death or very soon after it, Robert junior was sworn in to succeed his father, or rather to assume the full place. In the waiting order of 22 December that year, he appears—listed erroneously as

‘Robert Parker’—in a similar group to 1633 (to wait in alternate months).

Baker was buried at St Giles Cripplegate on 28 June 1642. A few days before his death, on 21 June, a Court record notes that he owed £17 ‘by bone or other speciality’ and £2 7s 6d rent to Thomas Walker, who was assigned Robert’s arrears of wages until the debt had been paid with interest.

Probate: Will: PCC: Lpro, PROB 11/190, q.161, 1 June 1642; proved 11 Aug 1642 by executrix, wife Martha. Bulk of estate apparently to wife. Besides bequests to daughters Martha and Sarah, only specifies wife to receive ‘a third part of all that is left’. To daughter Martha £10 and ‘one Tapistrie covered, one payre of needleworke vallenge, a suite of kersey curtannes with silke frence, two windowe cushions of needle worke, one long cushion for a cupbordes head, and one little pin cushion and a cupbordcloth of kersey with a needle worke border’; to daughter Sarah £10, ‘one silver beere bolle and a silver wyne cup’. To Marmaduke Wright, one of the London Waits, overseer of will, 10s ‘to buy him a payer of gloves to weare for my sake’. Witnesses: Henry Baker, John Gifford, Hen: Makepeace.

Family: Registers of St Giles Cripplegate:

wife Rose *bur.* 1 Sept 1631; *marr.* Martha by 1642

dau. or widow Martha perhaps the woman of that name who *marr.* Thomas Rand, St Giles-in-the-Fields, 5 Nov 1646

dau. Sarah *bap.* 5 Nov 1628

son Robert *bap.* 21 Dec 1629

son Leonard *bap.* 24 Aug 1631

dau. Mary *bur.* 24 Nov 1642

[*Ingram; PRPE; RECM III, IV, V, VIII*]

[D.L.]

BAKER, THOMAS. (1686-1745). Priest of the Chapel, 1714 - 1745

Thomas may have been the son of William, a cleric of Lichfield. He was a chorister at Christ Church, Oxford, from 1700 to March 1705 (and head chorister from 1703), becoming a lay clerk there between September 1707 and 1711, and chaplain from 1712 to 1716. He left after six weeks of the third quarter. Meanwhile his academic career at Oxford advanced from matriculation (6 Apr 1704), through BA (1708) to MA (15 Jan 1710/11). He was incorporated MA at Cambridge in 1714. Baker was a member of the Oxford Music Club between 1712 and 1714. On 8 Mar 1713/4 a warrant was issued to swear him as a supernumerary gentleman in the Chapel Royal from the previous 1 January, until a priest’s place fell vacant for him. He received some pay for his services, and was sworn into a full place of the ‘old establishment’ on 8 Aug 1715. *The English Post* (18-20 Nov 1714) notes his appointment that month as sub-preceptor to the royal princesses. He sang (second) bass and *Burrows* (II/168v) identifies him as a performer

in music by Handel (including the 'Caroline Te Deum'), Weldon (D major service) and at John Dolben's* wedding in Dorset on 28 July 1720.

Baker became vicar of Mucking, Essex, on 30 June 1714, but had left the post by 16 Apr 1736. On 4 July 1716 he was admitted as minor canon at St Paul's Cathedral, beginning his probationary year as 7th prebend on 15 July, collated on 4 July 1717. He was one of a smaller group of the Chapel Royal on duty each summer (where the whole Chapel only attended in some years), and sometimes also read prayers at St James in the choir's absence. His summer duties at Windsor, Hampton Court (HC) and Kensington (K) are noted:

1716	39 days	1717	58 days	1718	32 days
1719	23 days (K)	1720	28 days (K)	1721	26 days
1722	44 days (K)	1723	58 days (K)	1724	20 days
1724	30 days (K)	1725	58 days (K)	1726	72 days (K)
1727	37 days	1728	40 days (HC)	1728	28 days
1729	51 days (K)	1730	88 days	1731	82 days (HC)
1731	44 days (K)	1732	67 days (HC)	1733	44 days (K)

He was a founder member of the Academy of Vocal Music in 1725/6 and remained a member the following year. He became a minor canon of Westminster Abbey from 11 Oct 1728 (installed on the 18th), and, from 1735-6, rector of Nailstone, Leicestershire. He was collated to the 6th prebend at St Paul's on 27 Mar 1739, being admitted sub-chanter at the same time. He was acting sub-dean of the Chapel Royal in 1743-4. Baker died on 10 May 1745 and was buried on the 13th in the north cloister of the Abbey, aged 59.

Probate: Administration: PCC: Lpro, PROB 6/121, 24 May 1745, by son Rev. Thomas (a widower).

Family:

dau. Anne	<i>d.</i> 26 Sep 1764; <i>bur.</i> 1 Oct 1764, north cloister, Westminster Abbey, aged 44
dau. Elizabeth	[<i>marr.</i> Rev. Henry Evans; NB a Henry Evans = Elizabeth (she <i>bur.</i> 1748); he a Priest of CR from 1743/4? = parents?]
son Thomas	<i>bur.</i> 29 May 1779, a minor canon of Westminster Abbey and Priest in the Chapel Royal. <i>d.</i> 24 May; of St Margaret's, Westminster. His will mentions 'cousins' of Shrewsbury, Lichfield and Chester

Signatures: CBCR

[*Baldwin; BDA; Burrows; CBCR; RECM V; Spink; WA Reg; WAM (MC); D. Burrows, 'Sir John Dolben's Music Collection', MT 120 (Feb 1979), 149-51* [A.A.]

BALDWIN, JOHN (*d.*1615). Gentleman of the Chapel, 1594 - 1615; [composer]

Baldwin was appointed as a tenor lay clerk at St George's Chapel, Windsor, in 1575. In 1586-7 he was paid 20s there for 'scriptione sacrarum cantionum'. On 3 Feb 1593/4 the Lord Chamberlain commanded the sub-dean of the Chapel Royal 'that John Bauldwyne of the College of Wynsor shoulde be placed next in ordinarye in Her Majesties Chapple, all former promyses made to any other notwithstandinge'. He had to wait a year before, by a further order of 23 Mar 1594/5, he was sworn 'gentleman in ordinarie (without pay) ... and until a tenor's place be voyde, and then he to have and be sworne into wages for the firste and nexte tenor that shalbe admitted'. He witnessed a promise of good behaviour by his colleague Edward Langford at Windsor on 28 Mar 1596. He gained his Chapel Royal place on 20 Aug 1598, following the death of Robert Tallentire, and witnessed numerous entries in the *Cheque-Book*:

3 Mar 1600/1	admission of Arthur Cock (Whitehall)
23 Nov 1601	admission of George Green (Blackfriars)
16 June 1602	admission of Anthony Kirkby (Greenwich)
28 Apr 1603	funeral of Queen Elizabeth
19 May 1603	decree concerning absence
25 July 1603	coronation of James I
23 Dec 1603	admission of Edmund Shergold
20 Aug 1604	admission of William West
24 Oct 1604	admission of Michael Vasco
6 Jan 1606/7	admission of vestry officers

Baldwin appears to have left Windsor by 1599/1600. A possible sighting of him at Exeter Cathedral occurs under 'Charges Extraordinary' in the accounts of the College of Vicars Choral there (Michaelmas, 1600), when 3s was allowed 'for half a salmon, a legg of mutton, with wyne & suger, when Mr Baldwine & his brother with Mr Stone & others were att our hall to dinner' (*Payne*, 76). He sang at the funeral of Queen Elizabeth, coronation of James I and funeral of Henry, Prince of Wales. He died on 28 Aug 1615 and was replaced by Martin Otto.

Baldwin is particularly remembered as the copyist of several important music manuscripts: GB-Lbl, R.M.24.d.2 (compiled between 1581 and 1606), 'My Lady Nevells Booke' of keyboard music by William Byrd (owned by the Marquis of Abergavenny), completed on 11 Sep 1591, GB-Och, Mus 979-83, and part of GB-Ob, Mus. Sch. MSS E.376-81 (the 'Forrest-Heyther part-books').

Signatures: CBCR

Music: Pater noster; Redime me Domine; Save me O God/Behold, God is my helper; Behold how good and joyful; Lord who shall dwell/He that setteth not. [Details in *EECM Supp. 1 & 2*]; see also *Dodd*

[*Byrd H; CBCR; NG; Payne; RECM IV, VI, VIII; Windsor CA; Windsor LC; E. Brennecke: 'A Singing-Man of Windsor', ML, 33 (1952), 33- ; R. Bray, 'John Baldwin', ML, 56 (1975), 55-9*] [A.A.]

BALLARD, JOHN (*d.*1625). Lute/Voice, 1617 - 1625

It is not known whether John was one of the famous French family of publishers and lutenists. (A John Ballarde was also in the London waits, replacing Robert Baker I* on 8 Oct 1594, but was dead by 8-10-1601.) He was appointed as musician to Charles, Prince of Wales, on 30 Jan 1621/2 at an annual fee of £40. As a member of the prince's household he was allocated mourning livery for the funeral of James I on 5 May 1625, but himself died around this time and was replaced by Thomas Ford, paid from the previous Lady Day.

[*RECM III, IV, V*]

[A.A.]

BALLARD, RICHARD. Trumpeter [extraordinary], -1625-

Ballard received mourning livery at the funeral of James I on 5 May 1625, but does not appear elsewhere in the court records.

[*RECM III*]

[A.A.]

BALLS, ALPHONSO (*d.*1635). Lute & Voice, 1617 - 1635

Alphonso seems to have been appointed to the City of London waits in 1603 and he remained with them until his death. He was appointed as musician to Charles, Prince of Wales, by warrant dated 5 Nov 1617, at an annual fee of £20, half that of the majority of Charles's musicians. This discrepancy was maintained after Charles's accession, when most of the prince's former musicians were granted a new patent for life on 11 July 1626, in the group called the 'lutes and voices'. (Possibly some arrangement was made in conjunction with the duties of Balls as a city wait.) With the rest of the court musicians he was allocated an annual New Year's Gift on 1 Jan 1626/7. Richard Cox, later to be his executor, collected his livery due on 28 Nov 1628, but Balls signed for his own in 1632. On 27 July 1633 he issued a letter of attorney assigning 40s to his friend Thomas Lock from that year's livery. He was paid to Lady Day 1635, around which time he died. (No note

of his burial, probably at St Botolph without Aldersgate, is extant.) John Wilson took his place.

Probate: Administration: Archdeaconry Court of London: Lg, 9050/6, f.170, 12 June 1635; of St Botolph without Aldersgate; to creditor Richard Cox, 'Elizabeth Ward, relict', having renounced. Died intestate; estate valued at £14 16s 2d.

Signature: Lpro, LC9/257

[RECM III, IV, V, VIII]

[A.A.]

BALLS, RICHARD (d.1622). Lute & Voice, 1617 - 1622

Richard Balls became a London wait in 1603 and served until his death. He was also a musician at the Blackfriars theatre. He witnessed the marriage allegation of John Adson* on 26 Feb 1613/14. Richard was appointed as musician to Charles, Prince of Wales, when the prince's household was formed, serving from Lady Day 1617, not only as musician, but also as the instructor of two singing boys. He received £40 and £48 a year respectively for the two posts. He had died before 19 Nov 1622, his widow Elizabeth receiving the quarter's wages due to him that Christmas.

On 1 Dec 1623 a deposition was made by John Adson* concerning a dispute between Elizabeth Balls and Thomas Sampton (with others). Adson stated

That he hath Credibly heard and beleeveth that the sd Richard Balls and the Complt his then wife did for divers yeares after their intermarriage live orderly and lovingly together vntill about some xiiij yeares before the death of the said Richard Balls., and he saieith that afterwards they lived asonder and a part the one from the other till the tyme of his the sd Richardes death and this dept saieith that the Occason thereof was for that the sd Richard had more delight in other Company then in his sd wives the now Complt and not by reasvn of any default of hers. ... That he verilie beleeveth and partly knoweth that the sd Richard [whilst hee] and his sd wife the Complt lived a sunder as is afore sd, he had and received yearly from the Prince whose servant he was, from the Cittye of London and from the playe house in the Black ffryers and for teaching of Schollers & otherwayes he being a musicon, above £150 a yeare, and he further saieith that the sd Richard agreed to allowe the Complt Ten poundes or £xv by the yeare to live vpon, but whether the same was duly payed to her or no this dept saieith he knoweth not, neither doth he know that the Complt had any thing ells (save onyl her labour, to meinteine herself wthall, and as for any child, the sd Richard had none liveing that he had by the Complt that this dept doth knowe of. ... That before the death of the sd Richard Balls the sd Thomas Sampton gott into his possession A Trunck full of clothes of the sd Richard Balls to the value of ten poundes and vpwardes as this dept doth estimate them and saieith that the sd Abigail [Gilbert] before the death of the sd Richard gott into her handes fower Lutes and a violin of the goodes of the sd Richard but what the value was this dept saieith she cannot [well] sett downe/ And she further saieith that the sd Jane Thomas

before the death of the sd Richard gott into her handes ... a Lute wch this dept hath heard, the sd Jane sould for 50s.

Signatures: acquittances in Robert Spencer collection [see *RECM IV*]

[*RECM IV; Woodfill; J. Cutts, La musique de scene de la Troupe de Shakespeare The Kings Men sous le regne de Jacques Ier, CNRS (Paris, 1971)*] [A.A.]

BALTZAR, THOMAS (1631?-1663). Violin, 1660 - 1663; [composer]

Archival research in Lübeck has shown that members of the Baltzar family served the town in various musical capacities for at least four generations. Thomas's great-grandfather (c.1510-1564), and grandfather (c.1550-1615), both called Hinrik, were wind players; his father, David (d.1647), and brothers Joachim and David, were all town musicians. According to the English scientist Samuel Hartlib, Baltzar studied with the Hamburg composer and violinist Johann Schop. Nothing is heard of him until 1653, when he appears at the bottom of a list of musicians employed at the Swedish Court. He was paid just 125 *daler* (as against 300 paid to 11 of the musicians): whether he was a recent recruit, or a novice, is not clear. When Queen Christina abdicated in June 1654, it seems likely that Baltzar returned to Lübeck. He was appointed *ratslautenist* there at the beginning of 1655, but little more than a year later he was in England. Possibly Baltzar left Sweden on 20 May 1654, with the English party who had accompanied Bulstrode Whitelocke on his embassy to Sweden; it is known that they passed through Lübeck. In any event, acquaintances formed in Sweden may have opened the door to him for future work in England.

On 4 Mar 1655/6 John Evelyn noted in his *Diary*:

This night I was invited by Mr. Rog: *L'Estrange* to heare the incomperable *Luciber* on the Violin, his variety upon a few notes & plaine ground with that wonderfull dexterity, as was admirable, & though a very young man, yet so perfect & skillfull as there was nothing so crosse & perplex, which being by our Artists, brought to him, which he did not at first sight, with ravishing sweetnesse & improvements, play off, to the astonishment of our best Masters: In Summ, he plaid on that single Instrument a full Consort, so as the rest, flung-downe their Instruments, as acknowledging a victory: As to my owne particular, I stand to this houre amaz'd that God should give so greate perfection to so young a person: There were at that time as excellent in that profession as any were thought in Europ: *Paule Wheeler, Mr. Mell** and others, 'til this prodigie appeared & then they vanish'd, nor can I any longer question, the effects we read of in *Davids* harp, to charm maligne spirits, & what is said some particular notes produc'd in the Passions of *Alexander* & that King of Denmark.

Later that year, probably early in September, 'Mr. *Thomas Balsar*, A german' was one of six distinguished instrumentalists employed in the performances of Sir William Davenant's opera *The Siege of Rhodes*, given

at Rutland House in Charterhouse Yard. He next appears in Cambridge taking part in the ceremony to award Benjamin Rogers a MusB degree at the end of the academic year 1657/8. Anthony Wood records that 'at Cambridge commencement that year ... he [Baltzar] exercised his hand to the wonders of all when there B[enjamin] R[ogers] commenced B[at]chel[or] of M[usic]'.

Wood tells us that Baltzar was

entertained by Sir Anthony Cope of Hanwell House, Banbury, Bart., with whom he continued about two years; and in that time we had his company several times in Oxon where, playing in consort or division he would run up his fingers to the end of the fingerboard of his violin and run them back insensibly and all in alacrity and in very good tune which some there never saw the like before.

Baltzar's first recorded performance at Oxford took place on 24 July 1658:

Thomas Balsar ..., the most famous artist for the violin that the world has yet produced, was now in Oxon: and this day A[nthony] W[ood] was with him and Mr Edward Low*, lately organist of Ch[rist] church, at the meeting house of William Ellis. A.W. did then and there, to his very great astonishment, heare him play on the violin. He then saw him run his fingers to the end of the fingerboard ... [wording as above], which he nor any in England saw the like before. A. W. entertain'd him and Mr Low with what the house could then afford, and afterwards he invited them to the tavern; but they being engag'd to goe to other company, he could no more heare him play or see him play at that time. Afterwards he came to one of the weekly meetings held at Mr Ellis's house and he played to the wonder of all the auditory: and exercising his fingers and instrument several wayes to the utmost of his power, Wilson thereupon, the public professor, (the greatest judg of musick that ever was) did, after his humoursome way, stoop downe to Baltzar's feet, to see whether he had a huff on, that is to say to see whether he was a devill or not, because he acted beyond the parts of man.

About that time it was that Dr John Wilkins, warden of Wadham Coll., the greatest curioso of his time, invited him and some of the musicians to his lodgings in that Coll. purposely to have a consort and to see and heare him play.

On that occasion Wood found himself in the alarming situation of having to play second violin to Baltzar in consort music. 'He was abash'd at it, yet honour he got by playing with, and against such a grand master as Baltzar was.' Davis Mell* was in Oxford on 17 Aug 1658, and it is possible that he and Baltzar engaged in competition with each other. More than once Wood compares them:

Mr Davis Mell was accounted hitherto the best for the violin in England as I have before told you; but after Baltzar came into England and shew'd his most wonderful parts on that instrument, Mell was not so admired; yet he played far sweeter, and was a well bred gentleman and not given to excessive drinking as Baltzar was.

On at least two occasions Baltzar provided compositions used at music meetings in Oxford. Lowe noted 'Mr Baltzar commonly called the Swede 25

feb: 1659[/60]' and 'Giuen mee by the Author, Mr Tho: Baltzar' on suites in GB-Ob, Mus. Sch. MS C.102.

Wood notes that

After his Majesties restoration, when the masters of musick were restored to their several places that they before had lost, or else if they had lost none, they had gotten them preferments, the weekly meetings at Mr Ellis's house began to decay.

Baltzar was one who received a place at the English Court. He was appointed to the prestigious post of violin in the king's Private Musick, at the handsome salary of £110 a year, from Midsummer 1661. A warrant dated 5 Sep 1661 was issued to recompense him for two violins 'bought for his Majesty's service', at a cost of £34 3s 4d. He also received an additional £6 13s 4d each year for strings. On 7 Feb 1662/3 he witnessed a letter from John Jenkins* in the company of John Lillie*. He died, Burney says, on 24 July 1663, and was buried in the cloisters at Westminster Abbey on the 27th: 'Mr. Thomas Balsart, one of the Violins in the King's service.' Wood supplies an epitaph:

This person being much admired by all lovers of musick, his company was therefore desired; and company, especially musically company, delighting in drinking, made him drink more than ordinary which brought him to his grave.

Music: listed in *Dodd*

[*BDA; DNB; NG; RECM I, V, VIII; P. Holman, 'Thomas Baltzar (?1631-1663), The 'Incomperable Luciber on the Violin', Chelys 13 (1984), 3-38* [P.H.]

BANASTER, GILBERT (*d.*1487). Gentleman; Master of the Children of the Chapel Royal; -1478 - 1487; [composer; poet]

Grattan Flood proposed that Gilbert was the son of Henry Banaster, yeoman of the crown (*d.*1456), and may have served in the Chapel Royal as a chorister. No evidence has been found to confirm or deny the suggestion. Banaster was formally appointed as master of the choristers on 6 Feb 1478/9, having undertaken the duties since the previous Michaelmas. For this service he was to receive 40 marks (£26 13s 4d) annually, paid 'from the petty custom in the port of London and ports and places adjacent'. The position was confirmed again on 28 Feb 1482/3. He was granted a corrody in the Priory Church of Holy Trinity, Norwich, on 10 May 1482. He held two other corrodies (in the Abbey of St Benet Hulme, and the Abbey of Bardney, Lincs.) which were distributed to others after his death. Banaster made his will on 18 Aug 1487 and died before the end of the month.

A poem by Banaster, *Miraculum S. Thome Martyris*, forms part of the

Chronicle of John Stone, 'Monk of Canterbury, 1467'. Other literary works by him are a poem on Sismonda ('at the mocione off John Raynere'), and perhaps an interlude of 1482. Just four vocal pieces by him are known. It has been suggested (*NG*) that the antiphon *O Maria et Elizabeth* commemorates the pregnancy of Queen Elizabeth: Prince Arthur was born on 19 Sep 1486. A carol, *My feerfull dreme*, and *Vos saecli justi iudices* (both *a3*), and *Alleluia: Laudate Pueri* (*a2*) are the others.

Probate: Will: PCC: Lpro, PROB 12/8, q.11, 18 Aug 1487; proved 31 Jan 1487/8. Gentleman; to be buried in the body of the church at East Greenwich; 3s 4d to the high altar there with money for two wax torches; 40s to poor; 20s to mother Alice if she is still alive when GB is buried; 13s 4d and a torch to the church works of St Augustine, Watling Street. To wife Johan: the tenement and brewhouse called 'the Vyne' with 'Longcroft' containing 6 acres and 3 acres of marshland abutting on the water called 'the old rent'; 3 rods abutting on the Wall; croft of 8 acres beyond the church field as men go to Deptford; 3 acres of enclosed land beyond the brewhouse abutting on the park; 3 rods of land behind the brewhouse abutting on its garden; 1 yard of land leading from the brewhouse gate to the 3-acre croft. To 3 daus. Agnes, Margaret and Elizabeth: tenements and land in Greenwich: (1) next to the brewhouse occ. John Purser; (2) my bakehouse which Saunder, baker, late held; (3) occ. Thomas Gulson, brewer; (4) occ. Henry Cutler; (5) occ. Thomas Bocher; (6) occ. Lawrence Sewall; (7) occ [-] Cawston, leading down to the waterside; (8) tenement and wharf occ. Botyller; (9) land and wood in Kidbrooke; (10) marsh land which the brickman holds. To wife for life, then to dau. Alice if she is still living: (a) own house; (b) tenement and wharf occ. Simond Clarke with barn and garden near the chapel.; to brother Roger a gown of blue and rey; to wife Johan all her wearing apparel; numerous bequests of silver and gilt plate, pots, pans and household utensils, beddings and hangings to wife and daughters; GB's wedding gown to dau. Alice; to Johan Combe 'my prymer now of late bownden'; the residue of household stuff to wife Johan and residue of estate to executors to dispose as they see best. Executors: John Wheteley and John Combe, taylor, citizens of London, they to collect the yearly rents so that when the children come to lawful age they shall benefit therefrom. Overseer: Henry Collet, mayor of the city of London. Wife Johann to have all the land at Bermondsey 'which lieth to me to mortgage' until the sum of £8 be paid.

Music: see *EECM Supp. II*

[*NG*; *Kisby T*; *RECM VII*; *Stevens*; W. H. Grattan Flood, *Early Tudor Composers* (London, 1925); id., 'Entries relating to Music in the English Patent Rolls of the Fifteenth Century', *MA IV*, (1912-13), 225-235] [F.K.]

BANISTER, Mrs. HENRIETTA. Harpsichord teacher to Princess Anne, 1679 - 1682-

A warrant was passed on 23 Oct 1679 for £70 a year to be paid to Mrs Henrietta Banister 'for teaching y^e Lady Ann musik'. She is still listed in that post in the 1682 edition of Chamberlayne's *Angliae Notitiae*, where she is described as 'Teacher of the Harpsicord'. It is not known if she is related to

the other musical Banisters, but in 1696 John [II]* called one of his daughters by this name.

[RECM II, V]

[A.A.]

BANISTER, JAMES. Violin, 1676 - 1685

A letter dated 25 Apr 1676, from James Banister of St Giles-in-the-Fields, assigns to Jeffery Banister* of St Dunstan's in the West, all of his salaries to come because Jeffery 'laid out several sums of money and particularly £105 to Henry Comer for ye obteyning of ye place or office of one of ye Band of Violins in Ordinary to his Ma^y and caused me ... to be sworne in ye said place.' Comer surrendered in favour of James, who was sworn in his stead on 8 May 1676 at the annual fee of £46 12s 8d from the Treasury Chamber. He was paid from Lady Day that year. On 17 Jan 1676/7 he was one of 12 violins ordered to practise under the direction of Grabu*. A petition by William Cooke was made against Banister on 29 Aug 1681, as 'late a Tennant to ye pet^r & refuseth to pay rent. P[lainti]ff in ye Temple.' Another, by John Smyth, for a £3 debt by bond, occurred on 28 November following, and yet another, by James Mercy, joiner, for £44 10s 'debt for meate, drinke, & lodging. P[lainti]ff in Maypole Alley, Newmarket.' Presumably Banister ran up this debt which on duty at Newmarket. On 26 Jan 1684/5 he was one of ten musicians ordered to attend at the Theatre Royal to practise music for a ball at which the king was to be present. Banister was not re-appointed to the court music at the accession of James II, and on 19 Mar 1685/6 he made his wife Mary his attorney to collect outstanding arrears.

[BDA; RECM I,II,V,VIII]

[P.H.]

BANISTER, JEFFERY (c.1640-1684). Violin, 1662 - 1684

Violin without fee; sworn 27 Oct 1662; Violin; replaced Edward Strong from 29 Sep 1663; £46 12s 8d *p.a.* fee and livery (TC); Sig. wt., 29 May or Aug 1665; not replaced.

Jeffery may have been the brother of John [I*]. He first received an extraordinary violin place in 1662, but later replaced Edward Strong, with wages granted from Michaelmas 1663. A Jeffery Banister (probably this man), son of Jeffery of St Giles-in-the-Fields, bachelor, aged about 23, was married by licence to Catherine Fletcher of the same, aged 21, on 28 May 1663, at St Saviour, Southwark. She must have died soon afterwards, for Jeffery, aged 24, widower, now of St Martin-in-the-Fields, married Elizabeth Howell, of St Andrew's, Holborn, spinster, by licence of 19 Aug

1664; the wedding took place at St Mary's, Islington, on the 21st. On 20 Dec 1664 he was among the violins ordered to attend at the Theatre Royal when required by Thomas Killigrew. He was among the eight violinists attending Charles II for 232 days between 30 June 1665 and 18 Feb 1665/6, when the king forsook London and the Plague. They stayed mainly at Oxford and Hampton Court. Between 9 July and 8 Aug 1666 he was part of a similar group who waited on the queen at Tunbridge Wells. William Yockney* assigned him £46 12s 6d on 21 Mar 1667/8, presumably in repayment of a loan from Banister. His name appears in a rota of 29 Apr 1668 where the 24 violins are divided into two groups of twelve, serving alternate months. Between 16 May and 4 June 1670 he travelled to Dover when Charles II signed the 'Secret Treaty'. From October 1671 his name appears on a three-monthly rota for instrumental duty in the Chapel Royal.

On Apr 20 (and again on 27) 1670 John Fowler petitioned against him for a rent debt of £60. A further debt of £75 was claimed by John Pargiter, goldsmith, on 10 Apr 1672 (renewed on 3 August following). To alleviate the problem, Thomas Finall* loaned him £10 at 6% interest on 28 June; from this time Banister is noted as living in the parish of St Clement Danes. A blow followed when it was decreed on 12 Mar 1672/3 that payment of arrears had to be shared with the executor of Edward Strong, the previous holder of the place. On 15 July 1673 a petition by William Parker of Chancery Lane accused Banister of not giving possession of a shop which Parker had taken of him. Banister's solution to his money problems was one adopted by many of the court musicians. On 1 June 1674 he made an agreement with William Parkes of Westminster: Parkes paid him £230 in hand, in return for which Banister assigned all his arrears (£267 16s 6d) to Parkes. In 1673 the dismissal of Catholics from court posts included the viol-player John Smith*. On 24 Aug 1674 Banister agreed to act as attorney for Smith to collect his arrears; it is recorded that he collected Smith's liveries for 1671 and 1672 on 6 May 1676, having previously paid the official fee on 29 April.

James Banister*, probably Jeffery's son or other close relation, states that Jeffery laid out £105 'to Henry Comer* for ye obteyning of ye place ... of one of ye Band of Violins in Ordinary ... and caused me to be sworne in ye said place.' James assigned his forthcoming salaries to Jeffery by letter dated 25 Apr 1676, but four days later Jeffery received an advance of another £150 from William Parkes, assigning to Parkes his salaries to come. He seems to have paid this off almost immediately by arranging instead (on 4 July) for a £150 loan from Thomas Bates*, and assigning his wages to Bates. On 7 July 1677 Francis Cruys* assigned to Banister his arrears for

liveries due for the four years 1673-1676. Banister collected these on 25 July, 8 Aug and 7 Sep 1677.

Another reason for these monetary manipulations was that in 1676, in partnership with James Hart*, Banister was running a boarding-school in Chelsea. Here the masque by Thomas Duffett, *Beauty's Triumph*, was produced; John Banister [I] seems to have written the music. At some time in the 1670s or 1680s 'Jafery Banister' may have written two manuscripts for members of the Maule family of Panmure House, Angus, Scotland (GB-En, MS 5777, and Scottish Record Office, Edinburgh, MS GD 45/26/104). Maybe he acted as their teacher when they were resident in London.

On 22 Feb 1683/4 Banister was granted a pass to travel abroad for 6 months (or more if he wished). A petition of Captain William Hicks against Banister, dated 25 Mar 1684, resulted in £74 'awarded after judgment'. There is no record of Banister's foreign trip. He was buried at St Dunstan-in-the-West on 2 Sep 1684 'from Chancery Lane in ye Lower Ground'.

Probate: Will: PCC: Lpro: PROB 11/377, q.123, 29 Aug 1684; proved 13 Oct 1684 by relict Elizabeth. Gent., of the Liberty of the Rolls, parish of St Dunstan-in-the-West; weak; all estate to wife Elizabeth, she to be executrix; brother Henry Howell to be overseer. Witnesses: George Howell, Alice Howell, Adam Felton, Ric. Tanner.

Signature: Lpro, LC9/198

[*BDA; Holman 24; RECM I, V, VIII*; C. McCart, 'The Panmure Manuscripts: a new look at an Old Source of Christopher Simpson's Consort Music', *Chelys* 18 (1989), 18-29]

[P.H.]

BANISTER, JOHN [I] (c1624-1679). Violin, 1660 - 1679; [composer]

(a) Violin; new place; 20d *p.d.* and £16 2s 6d livery *p.a.* (TC), from Christmas 1660; Sig. wt., 28 Mar 1661; replaced at death by son, John Banister [II].

(b) Violin in the Private Musick; replaced Davis Mell; patent (GtS), 21 Mar 1662/3; £110 *p.a.* (E), from 25 Mar 1663; replaced at death by Thomas Farmer and Robert King jointly.

According to Anthony Wood, John was the son of 'one of the musicians or public waits of S. Giles' Parish near London, was bred up under his Father, and was one of the public waits there'. He is recorded as playing in *The Siege of Rhodes* in 1656. The name is not uncommon, but one wonders whether the John Banister licensed on 6 May 1658 to transport two horses from Gravesend to Holland was the musician. At any event he was back in London early in 1660, for on 21 January Pepys notes the Mitre Tavern, Mitre Court, Fleet Street, 'being in fitting for Banister to come hither from Paget's'; the next month he heard '(in a room over the music room) very

plainly through the ceiling’.

Banister was not in the initial group appointed to the violins at Court, but received one of the new places from Christmas 1660. He attended the coronation of Charles II on 23 April 1661. On 2 Dec 1661 a pass was issued ‘for Mr. Bannaster, the King’s Servant, to go into France on Special Service, and return with expedition.’ Wood explains that Charles II ‘sent him to France, with the allowance of a yearly pension of £150 or £200 per annum, to see and learn the way of the French composition.’ Clearly he had caught the royal eye, and on 18 Apr 1662 he was given the ordering of twelve violins to attend the king to Portsmouth to greet Catherine of Braganza. Furthermore, he received ‘full power to instruct and direct [the] twelve persons mentioned, chosen by him out of the twenty-four of the band of violins, for better performance of service, without being mixed with the other violins, unless the King orders the 24.’ The death of Davis Mell on 27 April created a vacancy in the select group of musicians who made up the Private Musick (allowed to perform in the Privy Chamber), and this was filled immediately by Banister. A warrant to pay him £40 for two Cremona violins, with two years’ allowances for strings, is dated 24 Oct 1662.

By this time he had married, and a son, John [II*] was baptized to him and his wife Mary at St Dunstan-in-the-West on 11 Sep 1662. The court violins seem to have supplied both players and music for performances at the two theatres: the King’s Company at Bridges Street, Covent Garden, and the Duke’s Company at Lincoln’s Inn Fields. For Stapylton’s *The Slighted Maid*, first performed at the latter on 23 Feb 1661/2, ‘The Instrumental, Vocal, and Recitative Musick, was composed by Mr Banister’. His suite called ‘Divell’ may have been associated with contemporary performances of Jonson’s *The Devil is an Ass*, and some songs with Phillips’ *Pompey* (1663). Incidental music by Banister to *The Indian Queen* may have been composed for the first performance by the King’s Company on 25 Jan 1663/4. Certainly he is listed as a composer (with Locke and George Hudson) when receiving expenses for the 1663 St George’s Feast at Windsor, and by 9 May 1665 both Hudson and Banister had been granted ‘the places of composing, ordering and directing of all his Majesty’s violins (in the absence of the Master of his Mats Musick)’.

The ‘select band’ of twelve violins was consolidated into a permanent group by warrant of 23 July 1663, with Banister in charge:

Whereas wee have been pleased to appoint our welbeloved John Banister to make choice of twelve of our fower and twenty violins, to be a select Band to wait on us, wheresoever there Shall be occasion for musique, And that he does give his attendance on us constantly to receive our commands, and to see that our service be

performed by the said twelve persons; And in consideracon of their extraordinary service done and to be done unto us, and the smallnesse of their wages already settled, Wee are willing to augment the same. ... If any of our said Band of Violins nominated, or to be nominated by the said John Banister, Master of our said Band, shall either neglect practices or performance before us in Consort upon his summons, or mix in any musique whatsoever otherwise than for our particular service in our said Band, without the knowledge and allowance of the said John Banister, That upon his complainte to the Lord Chamberlaine of our household, such person or persons so offending shall be discharged from this our private musicke and such others of our other twelve violins taken into their roomes for the performance of this our said particular service, as our said Lord Chamberlaine shall thinke fitt and allow of upon the recommendacon of the said John Banister.

Evidently the king preferred the violin band to the 'Private Musicke' of lutes, viols and voices established by his father when being entertained in the Privy Chamber. Banister was allocated £600 a year, backdated to 25 Mar 1662, to be distributed among the twelve; payment of this money was to become a cause of great friction between him and his players. On 24 Nov 1663 he was elected an assistant in the Corporation for regulating the Art and Science of Musick, set up in Westminster to enable the court musicians to control all musical performances there. No doubt his busy schedule was the reason for the minute of 20 Apr 1664 'that John Lilly have John Bannisters voyce in his absence' from the weekly meetings; even so on 24 June he was chosen as one of the two wardens for the year ensuing. In December 1665 his 'select band' were authorised to attend at the Theatre Royal at the manager's command and 'when they play [there] before his Majesty and the Queen'.

But troubles were brewing. A petition of Henry Comer* on 14 Feb 1664/5 was followed by another on 6 June by William Tinker 'for goods':
Tinker

hath Complayned against John Banister that he is indebted unto him for Joyners work done by him, and that John Bannister alledged that he is so unreasonable in his demands and prices.

Mediators were appointed, but in the meantime Tinker and friends attacked Banister's goods 'without leave' and were ordered to be arrested. On 21 June a further petition against Banister was made by John Strong and others of the violinists, presumably for money. Certainly the payment of fees was well in arrears by now and Banister himself petitioned the king for the £600 allowance, little of which had come his way. Times were especially hard with the plague rife in London, so on 11 Jan 1665/6 it is not surprising to find Anthony Wood reporting a visit to Oxford by some of the court musicians:

Mr Banister of London and divers of the king's musicians gave us a very good

meeting at the Schooles in Musick, where he played on a little pipe or flagellet in consort which hath bin about seven yeares in fashion; but contrary to the rule in musick 30 yeares ago which was grave.

Difficulties created by the plague were compounded by those of the Great Fire of 2-6 September. On 7 November the violinists again petitioned the king for wages, being $4\frac{3}{4}$ years in arrears with several who 'have had their houses and Goods burnt by the late Fire, which hath reduced them to great misery and want'; the reply was that they were to be paid in the same proportion as the rest of the king's servants.

Court officials may have noted that Banister was becoming arrogant, or that complaints against him were mounting up. Wood records that

for some saucy words spoken to His Majesty (viz. when he called for the Italian violins, he made answer that he had better have the English) he was turned out of his place.

Sometime during 1666 Louis Grabu had arrived in London. The death of the aged Master of the Musick Nicholas Lanier in February 1665/6 had left the post unfilled until Grabu was sworn into it on 24 November following. A month later Banister and the 24 violins were ordered to obey Grabu's directions, 'both for the time of meeting to practise, and also for the time of playing in consort.' On 14 Mar 1666/7 an order was made for the £600 to be paid to Grabu instead of Banister. The reasons for the change are given in a 'Remonst[ran]ce against Mr Banister' penned by the violin band on 29 Mar:

Wee the Band of Violins now under the direction of Monsr Grabu, Master of his Maties Musique doe humbly represent to your Lordship, that it was his Maties will and pleasure to give unto his Band of Violins late under the direction of John Banister £600 *p.a.* for doeing extraordinary service. This John Banister undertakes it for himselfe and demanded of the Company £20 a peice or all the arreares that was due to them from the Queene's comeing in untill Michelmas 1663, which if wee refused hee swore wee should be turn'd out of the Band. for saies he, I am to carry upp the names to morrow morning to the Councell Chamber, and they that will not doe this, their names shall be left out and others put in: But instead of putting in ours or others into a privy seale to receive the said £600 hee onely put in his owne name unknowne to us, soe wee consented to give him all that was due to us before that time, for £20 a peice could not be rayseed by us, and in doeing this hee did promise that wee should have £10 a peice every quarter of him, whether hee did receive it or not, and wee should begin from Michelmas 1663, but unknowne to us hee had gott it granted a yeare & a halfe before, and since this agreement hee hath received £950 for this augmentation, of which said £950 some have received of him £20, some £10, & one but £7. 10s. & others more. And in 1663 wee playd to the queenes dancing which was her birth day, and wee presumed to speake to the Lord Chesterfeild to speake for our accustomed ffee, and the Lord Chesterfeild spake to the Queene for us, but the Queens Treasurer being by, told the Queene, wee had received great sumes of money already about £230, which Mr. Banister keepes from us as his owne right by giving him our arrears, and setting our hands to it, but it was that hee should

performe his bargaine with us. The Queene hearing hee had such a sume of money was very angry, but wee never did speake before, and if wee had not spoke then, wee never had knowne of the money, for Mr. Banister would not suffer us to looke after any money that is due to us, hee sayes how dare wee did it. That the said Banister received £50 from the Queenes Matie at the Bath, and paid to those that attended onely £5 each keeping £20 for himselfe. Also a person of honour giving us £10 in Gould for attendance, the said Banister kept fower peeces for himselfe. And £20 hee received from the Duke of Buckingham for us, of which wee never had one penny, besides severall other things of that nature. And this last birth day of the Queenes hee gets the ffee of £10 into his hands, and gives money to some, and to others not a penny, neither did hee waite on the Queene himselfe. Likewise Mr. Banister hath kept sometimes five or six of us out of wayting according as hee is pleased or displeased, and three of us hee hath turned out of his Band, his Maties pleasure not being knowne therein, nor the Lord Chamberlaines, by this meanes hee thinks to put all our Arreares in his owne purse, whereby the kings service is abused, and his poore Servants utterly ruyned. Wee therefore most humbly desire that your Lordshipp would be pleased to order the Caveat to be taken off, that soe the Seale may passe. And if any objection be made by the said Banister, wee are ready and willing humbly to submit to what your Lordshipp shall please to order herein.

On 20 Feb 1666/7 Pepys reported that at the Duke of York's apartment at Whitehall

they talk also how the King's viallin, Bannister, is mad that the King hath a Frenchman come to be chief of some part of the King's musique, at which the Duke of York made great mirth.

The Lord Chamberlain investigated the complaint, and Banister's petition in reply, but on 25 May was forced to order his arrest for abusing the Master of the Musick and several musicians. Grabu's authority to receive the payment was confirmed. Yet another petition against Banister (and Matthew Locke) was made by a Mrs Judith Ellis on 17 Nov 1667.

Meanwhile Banister maintained his violin places and continued to provide music for the theatres: Dryden's *Sir Martin Mar-all* (15 Aug 1667), Davenant and Dryden's adaption of *The Tempest* (7 Nov 1667), and Davenant's *The Man's the Master* (26 Mar 1668) all contain work by him. Pepys may first have made his acquaintance on the latter date, for having seen the performance he retired to the 'Blue balls' nearby, where 'anon comes [friends and] ... Mr Banister, the great master of musique; and after much difficulty in getting of musique, we to dancing, and then to a supper ... and then to dance and sing.' Three days later Pepys was at home,

whither comes and dines with me W. Howe, and by invitation Mr. Harris and Mr. Banister, most extraordinary company both, the latter for musique of all sorts, the former for everything; here we sang, and Banister played on the theorbo, and afterwards Banister played on his flageolet, and I had a good discourse with him about musique... .

But by 26 April he wrote: 'I did begin to think that the pleasure of these people was not worth so often charge and cost to me, as it hath occasioned me.' Pepys thought nothing of Banister's music for Sedley's *The Mulberry Garden* (18 May 1668)—'there never was worse musick played', but on 7 May 'I did get him to prick me down the notes of the Echo in *The Tempest*, which pleases me mightly.' Other plays around this time for which he wrote songs are Shadwell's *The Royal Shepherdess* (25 Feb 1668/9), Behn's *The Forc'd Marriage* (1670), part i of Dryden's *The Conquest of Granada* (Dec 1670), Tuke's *The Adventures of Five Hours* (revived 1671), Crowne's *Juliana* (June 1671), Wycherley's *The Gentleman Dancing Master* (6 Feb 1671/2), and Shadwell's *Epsom Wells* (2 Dec 1672). A six-movement ballet suite by B[aniste]r (GB-En, 5777) belongs to the masque performed on at least five occasions at Whitehall in February 1670/1.

Banister's first wife must have died, for on 11 Jan 1670/1 a marriage licence was issued for John Banister of St Margaret's, Westminster, widower, 46, and Mary Wood, of the same, widow, 50; at St Botolph, Aldersgate. They married at St Botolph's on the 14th, but settled in Whitefriars, where Banister set up as teacher and performer, as Roger North records:

His course of life was such as kept him poor, and by way of project to get a little money, he opened a publick room in a nasty hole in White fryers [elsewhere noted as 'neer the Temple back gate'], where was a raised compartement with curtaines for the musick, and about the room, seats by way of alehouse boxes, but well sett off and painted for the company. [North notes the 'musick box' was at a corner, and the performers were] the mercenary teachers, chiefly forreigners, who attended for a *sportula* [share] at the time. Sometime[s] consort, sometimes solos, of the violin, flajolet (one of Banister's perfections), base violl, lute and song *all'Italiana*, and such varietys diverted the company, who payd at coming in, and for what they called for ... wine cakes and ale.

The first notice of these meetings appeared in *The London Gazette* of 26-30 Dec 1672:

These are to give notice, That at Mr *John Banisters* House, (now called the Musick-School) over against the *George Tavern* in *White Fryars*, this present Monday, will be Musick performed by excellent Masters, beginning precisely at 4 of the clock in the afternoon, and every afternoon for the future, precisely at the same hour.

Similar notices record the ebb and flow of these meetings until September 1674, after which they moved to other premises. Petitions continued to be directed at Banister: one of £40 for rent, from John Kirke, on 23 Aug 1673, and another for a £10 bill, by John Powell, on 14 October. To alleviate such difficulties Banister allocated money from his court fees and liveries to various persons in return for immediate cash paid in hand, among them

William Parkes (20 May 1674), Lewis Peare, haberdasher, (30 Nov 1674), John Hill, gent. (from 3 Apr 1675), and G. Bland (28 Dec 1676). On 28 Oct 1674 he himself petitioned against John Middleton ‘of ye Fox, King Streete’, for £50, giving his own address as ‘Stretom in Surrey’. He seems to have moved house frequently in these years: on 20 May 1674 he was ‘of St Dunstan’s in the West’, on 30 November ‘of Whitefriars’ again, and on 3 Apr 1675 ‘of St Martin in the Fields’. His concerts too were on the move. *The London Gazette* reported them as ‘resumed every evening except Sundays’ from 26 Jan 1674/5 at ‘Shandois’ [Chandos] Street, Covent Garden.

The text of Banister’s *Musick: or a Parley of Instruments, The First Part* appeared on 30 Oct 1676, with the following explanation:

courteous Reader, These three forgoing *Odes* were design’d for one Days Entertainment: But finding by the Composition it exceeded the time limited for the performance, beginning at six a clock in the Evening, he could present but one at a time, by reason of the Scholars Teaching; and more especially being required by some persons of Quality, to have a *Ball* after the Musick, for which all such as are desirous, shall have twenty Violins to attend them till ten a clock at Night. As the Parts shall fall out to be perform’d, you shall hereafter by Bills or otherwise be informed. The Arts and Sciences taught and practis’d in the *Academy* are these. All sorts of *Instruments, Singin, and Dancing. French, and Italian. The Mathematics, Grammar, Writing and Arithmetick. Painting and Drawing. Fencing, Vaulting and Wrestling.* Or any young Gentleman design’d for travel, there are persons of several Nations fit to instruct him in any Language. Like wise any one that hath a desire to have any New Songs or Tunes, may ben furnish’d by the same Person that serves his Majesty in the same Implyment.

The London Gazette of 11 Dec 1676 advertises

On Thursday next the 14th instant, at the Academy in Lincolns-Inn Fields, will begin the first part of the Parley of Instruments composed by Mr John Banister, and perform’d by eminent Masters, at six a clock, and to continue nightly, as shall by Bill or otherwise be notifi’d. The Tickets are to be delivered out from one of the clock till five every day, and not after.

Banister also wrote the music for Charles Davenant’s *Circe*, given by the Duke’s Company at Dorset Garden on 12 May 1677, ‘and being well perform’d it answer’d the Expectation of the Company.’ Edward Ayerscough petitioned against him for £20 rent on 13 Feb 1677/8. From 18 Nov 1678 Banister’s consort continued in Essex Buildings, over against St Clements Church in the Strand. During that year, with Thomas Low, he published *New Ayres and Dialogues composed for voices and viols ... Together with lessons for viols or violins*, containing music by various composers.

Permission being granted on 23 May 1679 for a six-month or more leave

of absence from his court duties, a passport was issued on 28 July for Banister and his son John to travel abroad. Whether or not this journey was undertaken is unclear, for on 3 Oct 1679 Banister died. He was buried in the cloisters of Westminster Abbey the next day, where a small memorial stone is extant.

Probate: Administration: PCC: Lpro, PROB 6/54, 20 Oct 1679; of Lambeth, Surrey; to son John*.

Memorial: Westminster Abbey cloisters, West wall: flat stone:

HERE LYETH Y^e BODY OF
Mr JOHN BANISTER
WHO DEPARTED THIS LIFE
Y^e 3 OF OCTOBER IN Y^e
YEARE 1679

Signatures: Lpro, LC9/197-8

[BDA; BUCEM; DNB; NG; Holman24; Pepys; RECM I, V, VIII; Tilmouth N; Van Lennep; Wood S] [P.H.]

BANISTER, JOHN [II] (1662-1736). Violin, 1679 - 1736

Violin; replaced John Banister [I]; Sig. wt., Apr 1680; 20d *p.d.* and £16 2s 6d *p.a.* livery (TC); changed to £40 *p.a.* from accession of James II; livery of £16 2s 6d *p.a.* added again in 1689 following accession of William & Mary.

John Banister [II] was baptized at St Dunstan-in-the-West, London, on 11 Sep 1662, presumably having been born in his father's house in Whitefriars. He was the son of John Banister [I]*, who among other things, was involved in running a school. Young John would therefore have grown up surrounded by teachers and received an adequate general education himself.

In 1677 the 'establishment of wages' for the musicians working for Princess (later Queen) Anne lists 'Music Master: Mr John Banister'. The John Banister in question may have been [II] rather than [I], since the post would probably have been too insignificant for John [I], who had previously been the head of the band of 24 violins and now was a successful concert promoter.

On 28 July 1679 a pass was granted for John Banister [I] and his son to travel overseas. The father died on 3 Oct following and his son was sworn into his ordinary place in the band of 24 Violins on 6 November. On 26 Jan 1684/5 he was one of ten violins ordered to attend at the Theatre Royal to practise for a ball.

Banister was involved with the recorder early in his career. He has

generally been taken to be the 'J.B. gent' who compiled Hudgbut and Clark's *The Most Pleasant Companion, or Choice New Lessons for the Recorder or Flute* (1681). Certainly five years later he seems to have taken it for granted that his name would sell recorder music. On 11 Mar 1685/6, John Carr and Banister himself 'at his chambers in Essex Street the next door to the Clock' advertised for subscribers to a set of 'Overtures or Sonatas' for two recorders by Raphael Courteville, 'recommended by Mr John Banister as more proper for those instruments than any yet extant'.

Banister continued as a Court violinist under James II (1685-88). He was one of the 36 musicians ordered to attend at the Coronation on 23 Apr 1685, and he was sworn in on 31 Aug. He received riding charges for attending the king at Windsor Castle in the summers of 1687 and 1688.

By early 1686 Banister had married a woman named Elizabeth (maiden name unknown) and had moved to the parish of St. Giles-in-the-Fields, the registers of which record twelve children born to the couple. His address was probably Brownlow Street (now called Betterton Street, after the Restoration actor-manager), off Drury Lane, which is cited in a publication of his music five years later. He remained there, very close to the Drury Lane Theatre, for the rest of his life.

After the accession of William III & Mary in 1689, Banister was re-appointed to the royal band as a violinist. A warrant of 8 Dec 1690 shows that he was originally to have been one of the 43 musicians who went with William on a visit to Holland, but his name was crossed out and he is said to have been 'left behind to attend on Her Majesty'. Hawkins claims that Banister was William's first violinist. But it seems unlikely that someone in such a high position would have stayed with the queen; perhaps Hawkins misunderstood a record listing Banister as one of the first violins.

Banister's name does not appear in the advertisements for London concerts until 1698. But these advertisements usually give only the name of the promoters or beneficiaries of the concerts, if that, only the minimum of information about the music, and none about the performers. It seems reasonable to suppose that Banister, the son of the man who began the promotion of the public concerts in 1672, would have been performing in concerts from an early age. The first evidence of such involvement is his own publication of his earliest major compositions, advertised on 9 Nov 1691, in tandem with the composer and concert promoter Gottfried Finger*: *A Collection of Music in Two Parts ... for Violins or Flutes [recorders], By Mr G. Finger. To which is added a Set of Ayres in Four Parts, By Mr John Banister....* Banister's contribution was a set of ten movements for strings. The second piece of evidence is the publication of little movements for two

recorders by Banister along with others by Finger, Edward Keene and Robert King*—two other concert promoters—and James Paisible* in the first book of Hudgbut's *Thesaurus Musicus* (1693), which also contains songs said to have been performed at the York Buildings and Charles Street concerts. These string and recorder pieces of Banister's, then, could well have been among the music performed at such concerts, presumably by performers like Banister himself, King and Paisible.

In 1695 Henry Playford published *The Sprightly Companion ... Also Plain and Easy Directions for Playing on the Hautboy. The First of this kind Published*, which was indeed the first oboe tutor to appear anywhere. The preface is signed 'J.B.', which again has generally been taken to mean Banister. There seems to be no surviving evidence that Banister played the oboe, but the author or compiler does not actually claim to play the instrument. Most of the music in the method is by Paisible, with whom Banister was associated in another venture at this time. In February that year, an attempt was made in London to found Royal Academies which would give instruction in several arts and sciences including music, reminiscent of the academy that Banister's father* had run twenty years earlier. Banister is named as one of the teachers of both the violin (with Nicola Matteis) and recorder (with Paisible and Daniel De Moivre). Owing largely to the curious lottery arrangement whereby pupils were to be admitted, the attempt failed. Banister is also mentioned in the manuscript about musical instruments which James Talbot compiled c.1692-5. Banister was supposed to provide the tablature or information for the treble waits, or shawm—an instrument with which he was presumably familiar since his grandfather and father had both been waits—as well as the kit and treble violin.

In 1698 comes the first direct evidence of Banister's association with the London concerts, for on 10 Jan 1697/8 at York Buildings was held 'a consort of vocal and instrumental music, never performed there before ... for the benefit of Mr [Robert] King* and Mr Banister', which was repeated a week later 'with the addition of new music'. On 23 Mar 1697/8, James Brydges, the future Duke of Chandos, recorded in his diary that he 'went to Mr Roberts's, who had a consort of music, Mr Frank Roberts*, Mr Banister, La Riche*, Mr [John] Shore*, &c'. Further details of Banister's concert promotion and connection with King appear in advertisements of this time. On 8 Jan 1698/9, Walsh, Salter & Levingston advertised *A choice Collection of new Music, made by Mr Banister's and Mr King's Consort, performed by Gentlemen at Exeter Exchange. With variety of Ayres and Song-Tunes, by the best Masters*. This suggests that Banister and King had

also given concerts at Exeter Change in the Strand that year. On 11 July 1700, Banister and King jointly announced that the new Corelli sonatas (that is, his Opus 5 for violin and basso continuo) had arrived from Rome and that they had a few copies for sale which had not been subscribed for. (These sonatas had been announced for subscription by their colleague John Couch* on 13 Apr 1699.) Around 1701, Walsh & Hare published *A New Set of Ayres for the Consorts of the Musical Society, the Tunes for all sorts of Instruments*, the title of which is clarified elsewhere as *A Set of Aires made for Mr Banister's Consort by Mr Orm*. On 5 Oct 1702, Nicola Cosimi's twelve sonatas for violin and basso continuo were advertised for sale by Banister and King, presumably acting for Cosimi, an employee of the Duke of Bedford (who paid for the engraving and printing).

By 1702, the year in which detailed advertisements of theatre and concert activity were published for the first time, Banister was playing in the interval entertainments of the Drury Lane Theatre and was presumably a member of their band, in which his colleagues included Paisible, La Tour*, and the Italian violinist Gasparo Visconti (known familiarly as Gasperini). Hawkins claims that Banister 'played the first violin at Drury Lane Theatre, and was esteemed one of the best performers in his time.' Banister's principal instrument in the band was presumably the violin, although the advertisements mention his recorder playing more frequently. In the first advertised entertainment at Drury Lane (7 July 1702) he performed some new recorder music with his son, John [III] 'and others'. The music also included 'some of Mr [John] Weldon's* new songs, performed in his last consort' (at York Buildings on 2 July). The recorder pieces were repeated on 11 July 'on the stage', and the two Banisters also performed recorder music on 18 June 1703. On 11 Feb 1702/3, Banister 'and others' accompanied (his instrument is not stated) songs by [Richard] Leveridge and [Francis] Hughes*. Banister also performed recorder music with Paisible, notably an apparently well-received 'extraordinary entertainment' on 10, 17 and 24 Jan 1703/4. Twice 'a new entertainment of music' by Gottfried Keller was 'performed by the whole band, in which Mr Paisible, Mr Banister, and Mr La Tour play some extraordinary parts' on the recorder, violin and oboe (presumably respectively) (19 and 27 Apr 1703).

Like other members of the Drury Lane band, Banister continued to perform in the concerts at York Buildings, being named in the advertisements for ten of them between 1703 and 1707 and probably numbering among the 'best Masters' who played in others. On 11 Dec 1703 the 'entirely new' music by Keller included 'a piece of music composed for flutes [i.e. recorders], to be performed by Mr Paisible and Mr Banister. And

a piece for the hautboy and violin by Mr Banister and Mr [William] Smith*'. Despite the order of the last two instruments, Banister would have played the violin and Smith the oboe. On 28 Apr 1704, a similar 'consort of music entirely new' by Keller was performed there by Paisible, Banister, Visconti and La Tour. A concert on 20 Apr 1704 (repeated 16 Nov) featured 'entirely new' music composed and accompanied by the double bass player Giuseppe Fedeli, including several sonatas with recorders and oboes, several sonatas with two recorders performed by Paisible and Banister, and several Italian songs with recorders and oboes (obbligati) sung by Fedeli's wife, Maria Gallia.

Paisible and Banister played pieces for two recorders several more times (29 Mar, 18 May 1704, 31 Jan 1704/5). On 2 Mar 1703/4, Walsh & Hare announced a reprint of Henry Purcell's 'Golden Sonata' for two violins and basso continuo, calling it 'that excellent piece of music ... performed by Mr Banister and Mr [Thomas] Dean', presumably at York Buildings rather than at Drury Lane, since Dean was a member of the band at Lincoln's Inn Fields. On 18 Apr 1707, Banister, Dean and La Tour played in 'a full piece of the famous Signior Pepusch' (presumably being a work in which there is more than one player to a part.) Finally, on 23 May that year there was a concert 'with sonatas on several instruments performed by Mr Banister, Mr Paisible, Mr Lully [John Loeillet], Monsieur Dupar [Francis Dieupart], &c'. Banister may also have been the second recorder player in the concert given at Richmond Wells on 12 Aug 1703, during the summer off-season, which included songs by John Weldon, sung by him and Richard Elford*, some of them with recorder obbligato by Paisible.

On 25 Nov 1704, an advertisement announced the auction of a collection of music which had formerly belonged to Gottfried Finger* and made by him 'in his travels to Italy'. When Finger had left England in 1701, it had been bought from him by Banister and Keller, and was now being disposed of by Banister and Henry Playford following Keller's death.

The last entertainment at Drury Lane in which Banister may have taken part—recorder music 'performed by the best Masters'—was on 27 Mar 1707. On 1 Dec of that year Banister was one of the Drury Lane musicians granted permission by the Lord Chamberlain to play operas at the Queen's Theatre. In the petition these musicians presented on 31 Dec to the Drury Lane manager, Christopher Rich, who had dismissed them for this action, Banister's wages at Drury Lane are said for have been £2 'for six days acting of plays' (that is, the normal theatrical week).

When the Queen's Theatre was given the monopoly of producing Italian opera on 13 Jan 1707/8, Banister joined the band there. In a list dating from

around Nov 1707 of those musicians who petitioned to join the proposed band, Banister is one of those who asked for a wage of £1 10s per night, but is listed (in the third position) among the violins at 15s per night. In a tentative roster for the band made around early December, Banister is listed first among the First Violins at £40 *p.a.* In the estimate of theatrical charges per night made in Jan 1707/8, Banister is listed first among the First Violins at 15s per night. Finally, in the actual list of salaries made in late January, he is listed first of the rank-and-file members of the band (following the directors and basso continuo players Nicola Francesco Haym, Dieupart, Pepusch and Fedeli) at 15s per night. He is similarly listed in the salaries of the band for the 1708-09 season. By the season of 1709-10, however, Banister is listed only third among the four First Violins (after Claudio [Rogier] and William Corbett* but before Pepusch) at the same wage. In a similar list for the 1710-11 season, he comes only fourth among the five First Violins (after Claudio, Corbett and Pepusch).

Banister probably continued to play the recorder as well as the violin in the opera band. Certainly this is implied by a testimonial he received in 1709 from the England translator (Haym?) of Abbé François Ragueneau's *Parallele les italiens et des françois, en ce qui regarde la musique et les opéra*:

As for the flute [recorder] and haut-bois, we have Masters at the Opera in London that need not give place to any at Paris; to prove which assertion I will only mention the famous Mr Paisible, and Mr Banister, for the first, and Mr Lulliet for the second.

This translator gives high praise to the band as a whole which, he says,

some hands would make ... one of the best in the world.... For the violins, Signor Claudio, Mr Banister and Mr Corbett ... each of which has his particular excellence: I believe we may find one or two in a whole band better in Italy, but not so many so good together.

Haym, however, may have rated Banister's violin playing below that of Visconti and Corbett, since in a note to the Vice Chamberlain dated 6 May 1706 he says: 'The violins' part being very difficult, I believe it will be necessary that Mr Gasperini [Visconti] should play the first, and Mr Corbett the second'. Of course, Banister may not have been available to play the concert Haym was referring to. Roger North speaks highly of Banister's skill at extempore ornamentation:

It would be endless to call in all those elegant turns of voices and instruments which are taught by the Italian masters (and perhaps outdone by the English Banister) [and] accounted glorious ornaments, and to subject them to a resolution.

North also calls Banister an excellent singing teacher.

On 9 Sep 1709, Sir Richard Steele in *The Tatler* revealed a much more

lucrative source of employment than the opera house that Banister had apparently turned down.

Whereas by letters from Nottingham we have advice, that the young ladies of that place complain for want of sleep, by reason of certain riotous lovers, who for this last summer have very much infested the streets of that eminent city with violins and bass viols, between the hours of twelve and four in the morning, to the great disturbance of many of her Majesty's peaceable subjects. And whereas I have been importuned to publish some edict against these midnight alarms, which, under the name of serenades, do greatly annoy many well-disposed persons, not only in this place above-mentioned, but also in most of the polite towns of this island. I have taken that matter in my serious consideration, and do find that this custom is by no means to be indulged in this country and climate. It is indeed very unaccountable, that most of our British youth should take such great delight in these nocturnal expeditions. Your robust true-born Briton, that has not yet felt the force of flames and darts, has a natural inclination to break windows; while those whose natural ruggedness has been soothed and softened by gentle passion, have as strong a propensity to languish under them, especially if they have a fiddler behind them to utter their complaints: for as the custom prevails at present, there is scarce a young man of any fashion in a corporation who does not make love with the Town-Music. The waits often help him through his courtship; and my friend Mr Banister has told me, he was proffered five hundred pounds by a young fellow to play but for one winter under the window of a lady that was a great fortune, but more cruel than ordinary. One would think they hoped to conquer their mistresses' hearts as people tame hawks and eagles, by keeping them awake, or breaking their sleep when they are fallen into it, or have a mind to take their rest.

Around 1712-13, Banister was considered in the pool of eight violins for a pair of private concerts at the Kensington home of the Duchess of Shrewsbury, the Lord Chamberlain's wife, but was not used for the concerts.

Banister's recorder playing received a further testimonial in an unusual place. Hawkins records that in Brightland's *English Grammar*, published around 1710, the sentence 'Banister is good at the flute' is 'given as an example, to show that the particle *at* is frequently used for *on* or *upon*'. Hawkins also says that Banister 'was famous for playing on two flutes [recorders] at once', which is reminiscent of the earlier fashion for doing the same with two flageolets. Perhaps Hawkins was confusing Banister with Paisible, who played on the echo flute in the second decade of the 18th century?

Elsewhere Hawkins notes that Banister played the first violin in the music-meetings of Thomas Britton. Hawkins is also the source for the information that Banister 'continued at the head of the band at Drury Lane till about the year 1720, when he was succeeded by Carbonelli'. But there is no other evidence to link Banister with Drury Lane after 1707. The evidence suggests, rather, that he was playing at the new theatre at Lincoln's Inn

Fields in the mid-1710s. The interval entertainment there on 9 May 1715 included ‘a new piece of music (never performed before) by Banister, the two Bastions [John and Thomas Baston], and Stockdale’. On 3 July 1717, the entertainment there included ‘a new concerto for the flagelet, composed by Dr. Pepusch’, presumably for Banister to play. The same year Walsh & Hare published three collections by Banister of opera arias ‘

with their symphonies’ arranged for the violin.

Banister died on 9 Jan 1735/6, cited in the *Grub Street Journal* as ‘one of His Majesty’s Band of Music, which place he has held for many years’ (this is confirmed by Court accounts). He was buried at St. Giles-in-the-Fields on the 14th.

Probate: Will: PCC: Lpro, PROB 11/675, q. 7, 5 Sep 1730; proved same day by Mary Banister. All to 3 surviving daus. Mary, Henrietta, Charlotte, including ‘all my stock that I have in any of the companies or may have thereafter with all benefit profits and advantages’; £10 to son John for mourning with £200 previously borrowed by the latter.

Family: Registers of St Giles-in-the-Fields:

son John	<i>bap.</i> 31 Dec 1686; <i>b.</i> 27th
dau. Elizabeth	<i>bap.</i> 31 Jan 1687/8; <i>b.</i> 29th; <i>d.</i> by 1698
son Windham	<i>bap.</i> 16 May 1689; <i>bur.</i> 18 Mar 1689/90
son James	<i>bap.</i> 28 May 1690; <i>b.</i> 18th; <i>d.</i> by 1730
dau. Ann	<i>bap.</i> 4 Sep 1691; <i>b.</i> 29 Aug 1691; <i>bur.</i> 1 Aug 1692
dau. Mary	<i>bap.</i> 30 Aug 1692; <i>b.</i> 21st; <i>bur.</i> 3 Sep 1692
dau. Mary	<i>bap.</i> 23 Nov 1693; <i>b.</i> 12th
son William	<i>bap.</i> 20 Mar 1694/5; <i>bur.</i> 6 May 1700
dau. Henrietta	<i>bap.</i> 10 Apr 1696; <i>b.</i> 9th
dau. Elizabeth	<i>bap.</i> 29 Aug 1698; <i>bur.</i> 17 June 1699
son Thomas	<i>bap.</i> 24 Sep 1701; <i>bur.</i> 10 Jan 1703/4
dau. Charlotte	<i>bap.</i> 21 Mar 1702/3; <i>b.</i> 19th

Signatures: Lpro, LC9/202-7

Music: Songs and chamber music in *The Delightful Companion* (1686), *Apollo’s Banquet* (1691), *A Collection of Musick* (1691), *Thesaurus Musicus* I, II, V (1693-4, 1696), *A Collection of New Ayres* (1695) and *A Collection of the most Celebrated Song Tunes with their Symphonys taken out of the Choicest Opera’s* (1717)

Portrait: see *Hawkins*, II, 824a

[*BDA*; *DNB*; *Hawkins*; *NG*; *PRPE*; *RECM I, II, V, VIII*]

[D.L.]

BARBOUR, WILLIAM. Gentleman of the Chapel Royal, -1538 - 1554-

Barbour had joined the Chapel gentlemen in time to be listed in a document dated by internal evidence to c.1535-8 (Lpro, SP1/37). He is presumably the ‘Mr Barber’ who witnessed the will of Robert Penn* on 26 Sep 1538. On 19

May 1542, 'a forfait of oyle ammounting to £11' was granted jointly to him and Thomas Byrd. He attended the funeral of Henry VIII and coronation of Edward VI (20-21 Feb 1546/7) and the funeral of Edward VI (8 August) and coronation of Queen Mary (1 October) in 1553. He was probably the 'William Barbour' who witnessed the will of Thomas Cotyng, yeoman of the vestry, at Greenwich [in 1550-1? The will is undated, but was proved on 7 Mar 1550/1: CKS: DRb/Pwr 11, f.138r]. On 14 Nov 1554 he was granted a lease of lands in Kent (some already in his own tenure) with rents of £6 15s 8d, for 21 years, paying 100s fine for the lease. But on 17 Feb 1555/6 the reversion of this lease, described as 'formerly possessions of the Earl of Somerset', was granted to the Duchess of Somerset. No more is heard of Barbour and he seems to have died before the accession of Queen Elizabeth.

[*Kisby T; Pine; RECM VII, VIII*]

[F.K.]

BARFIELD, ROGER (*d.*1625). Trumpeter, 1610 - 1625

(a) Trumpeter to Prince Henry: £13 6s 8d *p.a.* and livery of £13 2s 10d *p.a.*

(b) Trumpeter to Prince Charles: £13 6s 8d *p.a.* added to former stipend: Sig wt., 3 July 1619.

(c) Trumpeter to Charles I: replaced Cuthbert Collins; Sig. wt., 4 July 1625; 16d *p.a.* (TC); died Nov 1625; replaced by John Holman.

Barfield was one of six trumpeters appointed to the establishment of Prince Henry in 1610. He received mourning liveries at the funeral of the prince on 7 Dec 1612 and that of Queen Anne on 13 May 1619. Later that year, on 3 July, he was appointed by warrant to Prince Charles's household at an increased salary. At Charles's accession he joined the court trumpeters, but died in November 1625; he was buried at St Margaret's, Westminster, on the 12th.

Probate: Administration: WCA: D&C Westminster, Act book 3, f.109, 6 Sep 1626; to Dorothy Norris, creditor.

[*RECM III, IV, V, VIII*]

[A.A.]

BARNES, CHARLES (*d.*1711). Gentleman of the Chapel, 1694 - 1711

Barnes was sworn as an extraordinary gentleman of the Chapel on 1 Oct 1694, promoted to epistoler on 10 Dec 1695 and to a full place on 1 June 1696. He sang at the coronation of Queen Anne and was a regular member of the Chapel during the summer duties at Windsor and Hampton Court (HC):

1702	49 days	1703	82 days (+HC)	1705	74 days
1706	91 days	1707	79 days	1708	52 days
1709	71 days				

He was also a minor canon at Westminster Abbey from 1694, becoming chanter in 1696. He began his probationary year as 10th minor canon at St Paul's Cathedral on 26 Nov 1697, was named as senior cardinal on 21 Oct 1698 and installed on 2 November. That same year he appeared as an alto soloist in Blow's *Blessed is the man that feareth the Lord* at the Festival of the Sons of the Clergy. Other manuscripts note him as soloist in Blow's *O clap your hands together* (Gostling's score, at Texas) and Henry Hall's Service in G minor (Chichester, Cap. VI/I). He died on 2 Jan 1710/11 and was replaced by William Battell. Rimbault notes him as a 'counter-tenor of great excellence, frequently in request at concerts and other musical performances.'

Probate: Will: PCC: Lpro, PROB 11/519, q.2, 1 Jan 1710/11; proved 9 Jan 1710/11 by executrix. Of St Paul's College, London, clerk; all books to Henry Voyce of St John's College, Cambridge; £10 to Stephen Swift of Feltwell, Norfolk and £40 to his wife Rebecca; £40 to Martha Barnes of Feltwell, spinster; £40 to Hester Tilly; £40 to aunt Sarah Hitch, widow; a jacobus broad piece of gold each to the Bishop of Rochester and his lady and to Archdeacon Spratt; all CB's goods and furniture in the house of Ann Harden of Westminster, widow, to her, with a pair of silver candlesticks; to her dau. Frances Harden a coronation medal of Queen Anne; to CB's servant Mary Cox the bed and bedding in the room 'over my own' and all new furniture in 'my own chamber', with £40 and clothing; residue of estate to sister Elizabeth Barnes, she to be executrix. Witnesses: Tho: Haslewood, Wm. Baker.

Signature: Lg, MS 25650/3

[*Burrows; CBCR; HenNRE; RECM II; V; Spink; WAM (MC); i/Sarah Boyer*] [A.A.]

BARNES, WILLIAM. Gentleman of the Chapel, 1583 - 1603

Barnes became a priest vicar at Exeter some time between 1564 and 25 Jan 1575/6, on which date he was involved in a dispute between two of the city's workmen and three of the vicars choral concerning the erection of a shambles. 'Barons' was accused of assaulting one of the men and was briefly imprisoned, but the matter seems to have quickly subsided. He is listed in the next extant accounts (1582), but must have left within a year or so. The Chapel Royal *Cheque Book* records that Barnes, from Exeter, was sworn as gospeller in place of William Mapperley on 11 Oct 1583. He first received his stipend as a minor canon of St George's Chapel, Windsor, at Lady Day 1592. The following year he was paid by the Treasurer at Windsor as one of the two chaplains of the St Leger Chantry Chapel, but on 19 Jan 1597/8 the Chapter acts record that

yt is ... decreed by full consent that William Barnes one of the chaunters of the frechapell of the ... College of the foundation of Thomas Seintleger of the Chauntries of Exetour, for that by examinacion and due proof he is not Mr of arte or graduate in degree of scholes and for that he is possessed of a benefice and also for that he hath not performed his residence according to the foundation of the said Thomas St leger should be removed from the said Chauntry.

He was also deprived of his minor canonry. The queen eventually intervened and on 31 Mar 1600 he was reinstated to both places. Barnes is listed among the 'ministers' at the coronation of James I. He died at the end of 1603 and was replaced in the Chapel Royal by Edmund Shergold on 1 Jan 1603/4, as minor canon at Windsor by Anthony Harrison*, and in the St Leger chantry by George Sharpe.

Signatures: CBCR

[CBCR; RECM IV, VIII; Windsor CA; Windsor MC]

[A.A.]

BARR, GOTTSCHALK. [Harpisichord/Lute?], 1631 - 1639-

On 10 October 1631 the Signet Office passed a grant for Barr of an annuity of £200 a year from the previous Midsummer 'in consideration of his service', noting him to be 'German born'. Evidently the Treasurer balked at this amount and cut it to £100, provoking a petition from Barr in which he pleaded instead for £100 salary and £100 maintenance, protesting that he

almost half yeare since obtayned by his skill & Instrum^{ts} yo^r gracious favor liking & promise to take him into yo^r service & allow him a pencon of £200 p. ann. Whereuppon he refused severall offers & p^rferm^{ts} of sundry forraigne princes, who have beene pleased heretofore to take knowledge of him: Intending to dedicate himself wholie & solelie unto yo^r sacred Ma^{ty} service.

The Treasurer had his way and the £100 fee was passed on 24 December with effect from the previous Michaelmas. None of the records indicate what instrument he played at the English Court, but he was known elsewhere as a fine harpsichordist and lutenist. It is likely that he performed as a soloist in the Privy Chamber. Exchequer accounts show regular payments to Barr to Michaelmas 1639 (the last paid on 19 Mar 1639/40). He may have remained longer but evidently left the country during the Civil War. On 26 Jan 1645/6 Barr was paid 500 Rigsdaler, probably a year's salary, for service at the Court of Christian IV at Copenhagen. Constantijn Huygens, active in attempting to set up a musical establishment for the House of Orange at The Hague, writes to Mersenne on 14 Jan 1646/7 that 'I hope we might add the excellent harpsichord player, Beer, whom I have named and praised to you before.' Similar hopes were expressed by Huygens' friend Sir William Swann who wrote to him from Breda ten days

later:

By the enclosed [lost letter] of our friend Mons. Beer you may see I am not forgetful of him, whom I have lett know how much hee is obliget unto you in remembring and wishing him wan of that quyre of Musyck his Hysse. is now erecting, and to that end have desired him to lett mee know with all speed whether hee still was inclined to change his condition to live amongst more reasonable creatures then now hee doth, especially in the knowledge of his faculty.

Huygen's son Christiaan wrote to his brother Constanijn from Leiden on 25 Dec 1649 about a visit to the Copenhagen Court late in 1649: 'Beer estoit le maistre qui nous enseignoit de ces contre-dances d'Angleterre, ou l'on ne s'en sert plus'. No later notice of him has been traced.

[*RECM III, VIII*; T. Crawford, 'Constantijn Huygens and the "Engelsche Viool"', *Chelys* 18 (1989), 41-60; A. Hammerich, *Musiken ved Christian den Fjerdtes Hof* (Copenhagen, 1892)] [A.A.]

BARRETT, JOHN (*d.*1719). Child of the Chapel, -1691; [composer]

Barrett is not listed among the choristers who sang at James II's coronation on 1 June 1685, but is likely to have joined the Chapel sometime during James's reign; warrants at his dismissal are dated 8 Dec 1691. He was appointed as organist at St Mary-at-Hill on 25 Aug 1693 and was also elected music master at Christ's Hospital on 28 Sep 1697, serving in both posts until his death. He may have assisted as organist at Christ Church, Newgate, as part of his duties at Christ's Hospital. A poem by him prefaces Blow's *Amphion Anglicus* (1700)—Blow having been his master at the Chapel Royal. Between 1698 and 1718 a steady stream of compositions poured from his pen: songs, incidental music, keyboard, and instrumental ensemble pieces. A consort of 'Musick, all New Compos'd by Mr. Barret', was performed at York Buildings on 5 May 1701. He was elected to the Amicable Society of Blues around 1704. At Drury Lane on 8 July 1712 was a performance of *The Lancashire Witches* 'All the Musick both Vocal and Instrumental Compos'd by Mr Barret'; the piece was often repeated in ensuing years. Barrett was among musicians listed as insured 'for goods' by the Sun-Fire Insurance on 24 Feb 1713/4. The Christ's Hospital records note him as 'deceased' when electing his successor on 28 Jan 1719/20.

In view of the regulation that the Christ's Hospital music masters should be unmarried, some references which elsewhere have been tentatively linked to this 'John Barrett' must be treated with caution (although the rule was sometimes flouted). Marriage of a John Barrett and Mary Saunders took place at St Mary-at-Hill on 9 Mar 1710/11. The burial of John Barrett, junior, occurred on 14 Dec 1719 at St Paul's, Covent Garden. This man, by

his will dated 16 Apr 1718, left all to his wife Elizabeth.

Music: see BUCEM

[*BDA; Dawe; BHM; LS; NG; RECM II, VIII; Spink; Tilmouth N*] [A.A.]

BARTEESKE, JOHN. Kettle-drummer, 1660 -

Barteeske was sworn as a kettle-drummer on 20 June 1660, but, apart from appearing in an undated list of the household, c.1661, he receives no further mention.

[*BDA; RECM I*] [A.A.]

———, BARTHOLOMEW. Drumslade and/or fife

A number of references are found to drummers with the Christian name Bartholomew, but it is very difficult to distinguish between them. A 'Bartill Sowne', 'Bartilmewe sonne', 'Bartill Sores', minstrel/drumslade appears between 26 Feb 1512/13 to June 1513, perhaps embarking with Henry VIII on his French expedition that month. He is perhaps the Bartholomew continuing in service in England from 22 Feb 1513/14 until discharged on 12 Aug 1515, when he left England. But a second man with this Christian name was also in service from 26 Feb 1513/14 to at least Apr 1521. He is referred to as Pyper, Phifer, phipher, etc., possibly a corruption of Pfeiffer but more probably an indication that he played the fife.

Some of the above references might be associated with Bartholomew Rokenbaugh [*q.v.*], who is clearly noted between 1534 and 1543/4, but was dead by 1546.

[*RECM VII*] [A.A.]

BARWELL, THOMAS. Trumpeter, -1677 - 1700

As part of a scheme to lessen the cost of the royal household after 1668, the majority of the court trumpeters were attached to the companies of guards, to be paid with the rest of the forces. Thomas Barwell was one of these, but it is difficult to unravel his precise service. On 5 June 1677 he was sworn as trumpeter in ordinary in place of James Castle. He is recorded as being in the Queen's Troop in February 1679/80 and again in 1684. He was sworn in place of Milibert Meurs on 1 Mar 1681/2, perhaps denoting an increase of salary, and was replaced by Augustine Buckler 'in Captain Legg's Troop' on

8 March. Barwell was fortunate to survive the shipwreck of the *Gloucester* off the coast of Norfolk on 6 May, when journeying to Scotland with the Duke of York; following a petition by the serjeant-trumpeter he was awarded £20 compensation for his losses, together with a new trumpet. He was re-appointed in 1685 to serve James II, but on 20 Feb 1685/6 he delivered his trumpet 'broke to peeces' to be repaired. This was returned on 12 May, although he signed for a new one on 8 August. Again he was re-appointed in 1689 and in December 1690 was provided with another new trumpet prior to attending William III into Holland. Expenses for this journey were calculated from 1 Jan 1690/1 to 13 April following. He acknowledged receipt of yet another new trumpet on 16 Dec 1697, but surrendered his place at the end of 1699 and his successor, Johann Gotfried Ernst was sworn on 5 Jan 1699/1700. He is presumably the Thomas Barwell whom John Maugridge [II]* names as his friend in his will of 3 Aug 1704, bequeathing him a mourning ring of 10s value.

Signatures: Lpro, LC9/43, ff. 37r, 146r & 272r

[BDA; RECM I, II, V]

[A.A.]

BASDEN, WILLIAM. Child of the Chapel, -c.1552

On 14 June 1552 a letter was sent from the Privy Council to the dean and chapter of Westminster, requiring them to place William Basden, late one of the children of the Chapel, in the grammar school there, following the breaking of his voice.

[RECM VII]

[A.A.]

BASSANO family

The Bassano family originated in the town of Bassano, situated in the foothills of the Alps, below Monte Grappa, in the Veneto and about forty miles north-west of Venice. Jeronimo [I], the first known member of the family, seems to have made the move from Bassano to Venice around 1500. A Venetian document of 1515 calls him 'maestro', probably indicating the leader of an ensemble and/or an instrument maker. He may have been the 'Ser Jheronimo trombon' (i.e. sackbut player) who worked in the *trombe e piffari* of the Doge of Venice around 1506-12. Strong circumstantial evidence suggests that Jeronimo was a Jew. Although he and his descendants passed for Christians, they retained some Jewish consciousness into the early 17th century and may well have been

practising Judaism in secret. The family coat of arms, on which are displayed three silkworm moths and a mulberry tree, implies that the family had at some time been engaged in silk farming, a trade which the Jews introduced into Italy. Prior suggests they may have come from the Calabrian town of Catanzaro in the Kingdom of Sicily, which expelled its Jews towards the end of the 15th century.

Jeronimo had six musical sons, at least five of whom were wind players and most or all of whom were also instrument makers. In addition to the five sons dealt with here (Alvise, Anthony [I], Baptista, Jasper and John), Jacopo/Jacomo (*d.* between 1559 and 1566), who may well have been the eldest, seems to have come to England in 1538 with Anthony [II]. Both of them were granted a wine export licence in Feb 1538/9, renewed in 1542 when (perhaps erroneously) both men are called 'servants of the King'. In any case, Jacomo never received a place at court. He seems to have returned to Venice by Nov 1544, and perhaps as early as Sep 1542 when Jasper was granted a passport. Jacomo continued the Venetian branch of the family, the important members of whom were his son-in-law Santo Gritti (*c.*1530-1586; he apparently took the name Santo Bassano and is the probable inventor of *bassanelli*), and Santo's son Giovanni (1560 or 61 - 1617), the well-known composer and cornett player at St Mark's cathedral.

The Bassano brothers presumably made some of the musical instruments listed in the two Henry VIII inventories (1542 and 1547), particularly the second. Between the two inventories the royal collection had gained many instruments, including crumhorns, dulcuses, fifes, flutes, recorders, a Venice lute and viols—all instruments associated with the Bassanos.

The breadth of the brothers' instrument making may be grasped by looking at a surviving inventory of 'the instrument chest made by the Bassani brothers' which contained 'instruments so beautiful and good that they are suited for dignitaries and potentates'. The inventory was made by Johann (Hans) Jakob Fugger, artistic adviser and superintendent of the music at the Bavarian court in Munich. With the list came a letter dated 26 March 1571 from Wilhelmo Olivo to Johan de Porta in Brussels, offering the instruments for sale, presumably to the Bavarian court. The contents of this chest were: (1) a set of six unidentified wind instruments (probably bombards or quiet shawms); (2) a set of seven other wind instruments called only *Pfeiffen* (perhaps flutes); (3) ten cornetts and a fife, which seem to have been considered as a set; (4) a set of twelve crumhorns and (5) a set of nine recorders. The description of

them ends: ‘... from these forty-five instruments nine kinds of music can be made, and ... all accord with one another at the pitch of the organ and together become just’. The letter of Olivo’s accompanying the inventory mentions a chest of six large *viole da gamba* (two treble, three tenor and one bass) and a chest of three lutes of black ebony linked with ivory (a bass, a tenor and a treble), all made by the Bassanos in London.

The making and repairing of instruments was continued by some members of the second and third generations of the Bassano family in England, as detailed below. The makers’ mark of the family was probably what has hitherto been called the ‘rabbit’s foot’ mark, found singly, in twos or in threes on no fewer than 121 surviving woodwind instruments (cornetts, crumhorns, curtals, flutes, recorders and shawms). It could well be a stylized representation of the silkworm moth, as found in the family coat of arms.

Biographies of the individual members of the Bassano family follow in alphabetical order.

[*Bassanos; PRPE*]

[D.L.]

BASSANO, ALVISE (*d.*1554). Recorder, sackbut; 1531- ; 1539 - 1554

(a) Sackbut; 1531.

(b) Recorder; grant 6 Apr 1540 (paid from previous Michaelmas); £50 *p.a.*, later plus £16 2s 6d *p.a.* livery (E). Replaced by Lodovico Bassano.

Alvise Bassano seems to have been the eldest of the Bassano brothers who settled in England in the 1530s. In 1515, the Scuola di San Marco, Venice, hired a group of four musicians who played trumpets [*trombe* or *trombeti*, perhaps actually sackbuts], shawms, recorders and cornetts for 4 ducats per year. They included ‘Ser Alvise da Bassan di maestro Jeronimo’, Ipolito de Salvador* and Jasper Bernard.* This reference neatly connects the name of Alvise’s father with their town of origin. From 13 Sep 1519 to Mar 1521 Alvise was hired to replace Zacharie da Venezia (an outstanding shawm and sackbut player) in Il Concerto Palatino, a musical group employed by the rulers and commune of Bologna. Bologna was a prominent centre for the training of wind players, so Alvise’s being hired to replace such an eminent performer strongly suggests that he was at least a capable player; presumably he too played both shawm and sackbut.

Alvise may have come to England around 1525 under the name ‘Alvisy de Blasias’*. He certainly came with Anthony [I], Jasper and John

in 1531, when they briefly became members of the sackbuts using the last name 'de Jeronimo'. It cannot be determined exactly how long the four brothers remained in England after that year, because the relevant Court accounts are lost. Anthony had returned to Venice by 1536 and his brothers had probably accompanied him. After Anthony had come back to England as an instrument maker in 1538, Alvise was lured back together with Baptista, Jasper and John in late 1539. A letter from Henry VIII's Venetian agent, Edmond Harvel, and well as a later letter of their own to the crown show that they left on 1 Oct without obtaining permission from the Doge of Venice, losing their 'entertainment' (livelihood) there and risking 'utter banishment' for ever. Harvel claimed that they were 'al excellent and estemid above al other in this citie in ther vertu', and that as a result of their being hired the king would have 'musike comparable to any other prince or prchance bettre & more variable'.

The five brothers received their official appointment on 6 Apr 1540 as 'Alvixus, John, Anthony, Jasper and Baptista de Basani, brothers in the science or art of music'. Other records establish clearly that they made up a consort of five recorders, and that they were joined by Augustine* in 1550 to make up a six-member consort that lasted until the amalgamation of the wind consorts into one group in the 1630s.

By Nov 1544 and probably a few years earlier, the Bassano brothers were given unusual but highly desirable housing in the former monks' quarters of the dissolved monastery of the Charterhouse, between St John Street and Aldersgate Street, just outside the City of London to the north-west. Alvise had for his 'working house' (no doubt for instrument making) a small building known as the 'pulpit house' adjacent to or near the church. The work in question was undoubtedly instrument making. Next to this building was 'a yard or little garden plot' and across that lay his dwelling, 'which was called the Prior's House'—a building larger than the monks' cells occupied by his brothers. Alvise's house had another yard 'within' it and 'a little old chapel of stone', and it also contained a 'high chamber' that opened 'upon the leads over the chapels', which leads Alvise said he used 'to walk for recreation and such other like'. The house had a gate into the churchyard and abutted upon a cell occupied by Anthony, who also occupied jointly with his brothers Jasper, John and Baptista seven other cells 'lying together' from Alvise's dwelling house. Alvise also occupied two cells which both had a 'backyard or garden plot' and a portion of the orchard; one of these cells had a doorway from the cloister into its garden space as well as a

door into the cell itself. The brothers stayed at the Charterhouse until around 1552 when, after an unsuccessful legal battle, they were forced out by Sir Edward North, who had been granted a reversion of the whole property in Apr 1545 and wanted to turn it into a mansion.

Alvise and four of his sons were made denizens of England on 17 Mar 1544/5. He died between 15 and 31 Aug 1554.

After Alvise's death, the four remaining brothers ran into difficulties at Court over the succession to his place and the continued payment of his wages. In a letter written in Italian on 27 Sep 1568, 'the poor musician brothers of Your Majesty' (Elizabeth) complain that their eldest brother died

leaving his foreign wife with many sons and daughters at our expense; now being in old age and great poverty, always educating our sons in virtue to enable them to serve Her Majesty, as they have done and continue to do, and at the end of so much and such long service we are troubled and seriously oppressed by Mr [Thomas] Lichfield*, who is trying by various means to make us pay back the salary of our dead brother, we having petitioned for it immediately after his death to Queen Mary, who replied to us that nothing would be taken away, as in fact has always been paid to us, all of us being under one patent, never being asked by our payer for any further warrant or discharge for its payment, him knowing very well about the death of our brother; we have therefore always believed until now that he had sufficient discharge, and we not having enough funds either to pay back or to make litigation to defend ourselves in front of the law, humbly implore Your Grace together with Her Majesty to consider our poor state and long service and our extreme old age; besides, the son has always served in the place of his dead father.

That they were indeed being harassed is attested to by an entry for 1571 in the 'brief declaration of such unjust payments and allowances as Thomas Lichfield has found by virtue of his commission': that 'Alexander [i.e. Alvise] Bassano, a musician, having an annuity of £50, was allowed for 15 years after his death, amounting to £750'. The ruling went in the Bassanos' favour. Lodovico was belatedly appointed in his father's old place on 22 July 1569; and in July 1574 a warrant was issued to the Exchequer 'to discharge John, Anthony, Jasper and Baptist de Bassany, brothers, the Queen's Majesty's musicians, of £675 which they had received many years for the pension and wages of one that was of their company named Alvixus after he was dead'. Perhaps they did have to pay £75 of the sum claimed by Lichfield.

Probate: Archdeaconry Court of London: Lg, 9051/2, f. 130, 15 Aug 1554; proved 31 Aug 1554. Son Augustine to 'have and succede me in all my goodes as I myself and to execute and mynster after the lawes and custmmes of Venyce And also to have aswell the charge and governmente of my [his?] mother my wyf as of his brothers and sisters'.

Witnesses: brothers Anthony, Jasper and John. No property is mentioned in the will, presumably because, being foreign-born, neither Augustine nor his three brothers who were also endenized in 1545 could inherit any from Alvisé.

Family: sons Augustine*, Lodovico*

sons Julius and Zacharias mentioned in denization record, 17 Mar 1544/5

dau. Laura *marr.* Joseph Lupo*

[*Bassanos; PRPE; RECM VI, VII, VIII*]

[D.L.]

BASSANO, ANDREA (1554-1626). Sackbut, recorder, instrument repairer; 1572 - 1626

(a) Sackbut; replaced John Lanier [I]; 14 June 1573 (from previous Michaelmas); 20d *p.d.* and £16 2s 6d *p.a.* livery (E). Replaced by Henry Bassano.

(b) Instrument repairer; 27 June 1603 (with Robert Henlake), Nov 1611 (with Edward Norgate); £30 *p.a.* (TC). Replaced by Edward Norgate.

Andrea, Anthony [I]'s fourth surviving son, was born on 12 Aug 1554. (For his visit to Venice in 1577, see under Arthur*.) Between about 1586 and 1588—when he had already been a court musician for over a decade—he served as the water bailiff with the rank of captain for the British garrison at Brill during the Netherlands campaign. He must have married soon after his return from service, for his first child was baptized at All Hallows Barking in Feb 1589. The baptism of his next two children in 1591 and 1593 at St Leonard Shoreditch suggests that he then moved in with his brother Edward [I].

On 27 Jan 1598/9, Jesus College, Cambridge, who owned the freehold, granted him the lease of the timber belonging to the so-called Manor of Horne Court, near Bletchingley, Surrey, including the right to cut any of the trees except the great oaks and pollards; the rest of the trees were coppiced, probably to be sold by the new lessee. Since this lease already describes Andrea as 'of Horne Court', he must have independently acquired the lease of the manor itself—that is, in a private transaction with the lessee, Jeffery Ithell, who was probably related to the Master of Jesus College, Dr Thomas Ithell. The timber had been leased to Edward Whitton, who was perhaps related to the Whittons who married into Arthur Bassano's branch of the family.

It was the College's policy to renew the leases of sitting tenants, but it had a new Master, Dr John Duport, by this time, so presumably to make sure of the renewal Andrea asked Sir Robert Cecil on 15 Apr 1604 to intervene on his behalf with Duport 'touching the two leases he holds of

[the College]'. Two days later the College did grant him the lease of the Manor, for a rental of £13 3s 4d per year plus 5 quarters 5 bushels ½ corn, 5 quarters 6 bushels 0 malt, and a boar worth £1 6s 8d. The following day they also renewed his lease of the timber, for a rental of £6 13s 4d per year. Both leases were renewed again in 1610, 1617 and 1624.

The property at Horne seems to have consisted of a manor house, 300 acres of land, 100 acres of pasture, 100 acres of woodland (that is, the timber of the separate lease) and 18 acres of meadow. The manor exists to this day as Hornecourt Manor Farm and is still farmed. The two-bay, one-and-a-half-storey timber-framed house with a two-storey pseudo-X wing was originally built in the late fourteenth century. A separately-framed three-bay X-wing was added around 1600, or during the time of Andrea's tenancy. The open hall was floored and brick chimneys were inserted, probably around the same time.

On 27 August 1593, Andrea, Arthur* and Jeronimo [II]* were licensed to export 6,000 dickers of calfskins, within a period of seven years, paying 5s per dicker customs duty (4s above the usual rate of 1s). The ease with which such grants could be both made and unmade is indicated by the stipulation that if this one 'proves inconvenient' it could be revoked by the queen or six of the privy council. Although the Bassanos received a nominal monopoly on the export of calfskins, they were forbidden from exporting via Bristol, Chester or Liverpool during the continuance of any previous grant relating to those ports.

They ran into difficulties with such a previous grant straight away. Probably they did not engage in the running of the export business themselves, for it was their deputy, Robert Chandler, who wrote to Lord Burghley in 1594 to complain that he had tried to export calfskins out of Bristol but the customs officers refused him leave to do so 'out of colour of a previous licence to Peter Newall'; Chandler asked 'for letters to the customs to forbear to make any more entries on Newall's licence'. Burghley asked the Attorney General, Sir Edward Coke, 'to certify his knowledge of the matter', and a note on the letter by Coke states that Newall's licence was void. The Bassanos evidently did not gain an extension of their grant to cover Bristol, for on 5 July 1598 Richard Carmaden wrote to Sir Robert Cecil on their behalf, asking for that. This time they do seem to have won their cause, for when the grant was renewed for 1600 the wording specified only that they should not export via Chester, because of a former grant to that city. When the grant was renewed again for 1607, it was widened to include Jeronimo's eldest son

Scipio* (then aged 21) and Edward [I]*; on a further renewal for seven years beginning on 20 August 1614 it was widened again to include Daniel and William, Edward [I]'s two eldest sons, as well as Arthur's eldest son, Anthony [II]*. The grant was not renewed further but passed to James Maxwell for 21 years.

Andrea, Arthur and Jeronimo II acted as examiners for candidates for the London Waits in 1601. On 7 August that year, the City's governing body ordered that they, 'gentes professing musicke or any two of them shall trye and examyn wheth' Arthur Jaxon [Jackson] or Thomas Parkyns be the more skilfull expert and sufficyent musicon in all manner of musicall Instrumentes. And thereof to make Reporte'.

Although he was a member of the sackbut consort, Andrea received mourning livery in the recorder consort as a seventh man at the funeral of Queen Elizabeth I on 28 Apr 1604. He was listed in the sackbuts again in a subsidy record of Dec 1625.

Andrea received a patent on 27 June 1603 jointly with Robert Henlake* 'during their lives and [that of] the longer liver' for an office the fullest version of the title of which is found in a court document of sixty years later: 'keeper, maker, mender, repairer and tuner of the regals, organs, virginals, flutes and recorders and all other kind of wind instruments whatsoever'. Presumably Andrea's experience with recorder making was readily transferred to organ pipes. Together he and Henlake received £60 *p.a.*, whereas their predecessor, Edmund Schetts*, had had only £50 *p.a.*, as the court record was at pains to declare. Around Michaelmas 1610 Henlake died and a new grant was made to Andrea and Edward Norgate in November the following year at the same fee and under the same conditions.

Andrea, who had been given 'commission to take up things necessary for the works at reasonable prices', regularly turned in his accounts for such things. On 13 Dec 1612 he was paid 'for a new locke, two keyes with boltes and hookes for his Ma^{ty} Virginalls, and for a newe legge for the frame, 30s'. On 4 Dec 1614 he received £2 6s 8d 'for makinge twoe settes of iackes and new stringinge of his Ma^{ty} virginalls for the Consorte'. On 20 June 1616 he and Norgate were granted £50 towards the estimated cost of repairing the organ in the chapel at Greenwich which 'appears ... to be so much out of order as, without present reparation ... [it] will be utterly spoiled'. On 9 Nov that year he was paid 50s 'for a new sett of Jackes, a new register, with lockes and hendges for his Ma^{ty} virginalles' (which in this case seem to have been a

harpsichord). In Dec 1617 Andrea received £4 17s 10d ‘for covring & mending his Ma^{ts} virginalls’. On 30 Jan 1620/1 he received for ‘new covering the virginalles and other works in the privie Chamber at Whitehall, as appeareth by a bill thereof: 56s’. On 14 Oct 1621 he collected on his bill ‘for tuning, repaying and amending his Ma^{ts} Organs at Hampton Court and wyndsof, £11 11s 6d’. Finally, on 27 Dec 1624, two years before his death, he was paid £4 18s 4d ‘for repaying a payre of Virginalls in his Ma^{ts} privy Lodgings’. If he ever had to repair any flutes, recorders or other woodwinds—the instruments in fact with which his family were associated as performers—he apparently did not have to submit a bill for materials. After Andrea’s death in 1626, Norgate assumed the full place.

Andrea was buried at Horne on 3 Aug 1626. Despite his tenancy of such a grand estate, Andrea’s will scarcely suggests a man of means; his financial bequests are in small sums totalling only £33; perhaps he had spent his money modernizing the house.

Probate: Will: PCC: Lpro, PROB 11/150, q.113, 17 July 1626; proved 24 Sep 1626. Executrix: wife Jane; overseer: friend [Donum] Huggett, pastor of parish. ‘Of Horne, Surrey, gent.’ (1) To son William, daus. Frances, Dorothy, Elizabeth, Eleanor, Jane, £5 to be paid within 3 years of his death. (2) To grandchild Frances Sutton, £3. (3) Residue of goods and chattels to wife.

Family: marr. Jane (last name unknown) by 1589

probably son Thomas*

son William	<i>marr.</i> Anne (last name unknown) by 1621; <i>bur.</i> 23 Feb 1655/6, Horne
dau. Dorothy	<i>hap.</i> 11 Nov 1591, St Leonard Shoreditch; <i>marr.</i> Paul BAXTER by 1625; still living 1626
dau. Elizabeth	<i>hap.</i> 4 Jan 1592/3, St Leonard Shoreditch; <i>marr.</i> Ralph Hope by 1621; <i>bur.</i> 23 Feb 1649/50 or 16 July 1654, Horne
dau. Frances	<i>marr.</i> Edward SUTTON by 1619; still living 1626
dau. Eleanor	living 1626
dau. Jane	living 1626

[*Bassanos; PRPE; RECM III, IV, VI, VIII*]

[D.L.]

BASSANO, ANTHONY [I] (*d.* 1574). Recorder, sackbut, instrument maker; 1531- ; 1538 - 1574

(a) Sackbut; 1531.

(b) Instrument maker; 30 Oct 1538 (paid from previous Midsummer) during the king’s pleasure; 12d *p.d.*; last payment June 1540 (TC).

(c) Recorder; grant 6 Apr 1540 (paid from previous Michaelmas); 20d *p.d.*, later

plus £16 2s 6d *p.a.* livery (E). Replaced by Edward Bassano [I].

Anthony Bassano [I] first came to England with his brothers Alvise*, Jasper* and John* in 1531, when they briefly became members of the sackbut consort, using the last name 'de Jeronimo'. It cannot be determined exactly how long the four brothers remained in England after 1531, because the relevant court accounts are lost. But Anthony had returned to Venice by 10 Aug 1536 when he was married there, and his brothers had probably gone back there with him. On 11 Nov the following year, the couple's first child was born in Venice.

In 1538, Anthony was back in England. 'Anthony Ferranbassano' sold 'iii howboyes' to the Seymour family in June that year (*Price*, 122). A warrant dated 30 October paid him from the previous Midsummer as 'maker of divers instruments of music' to the Court. On 15 Feb 1538/9 he and his brother Jacopo/Jacomo were granted a licence to import 300 tons of Gascon wine, a very profitable commodity; it was renewed on 6 Feb 1541/2. After his other brothers Alvise, Baptista, Jasper and John were lured back to England in late 1539 (for details, see under Alvise*), Anthony seems to have given up his position as instrument maker around June the following year, when payments to him cease. Either he gave up making instruments for the Court officially and concentrated on performing, or else he was expected to make instruments as part of his new position.

Some instruments made or probably made by Anthony can be traced in England and on the Continent. Thomas Cromwell's household acquired 'a case of recorders £4' on 3 Aug 1538, a few weeks after Anthony was appointed instrument maker to the Crown. Cromwell seems to have maintained a group of wind musicians, called 'the sackbuts' in his household records. The household had already acquired 'certain shawms and other instruments' through 'Mark Antonio'—presumably Petala*—on 16 Apr 1537. Petala was closely connected with the Bassanos' first visit to England around 1531 and may well have kept in contact with them after they returned temporarily to Venice. Edward Seymour bought three shawms from Anthony in June 1539, presumably for his own musical establishment.

Like his brothers, Anthony became a denizen of England on 17 Mar 1544/5. By Nov 1544 and probably a few years earlier, Anthony lived with his brothers at the Charterhouse (for details, see under Alvise*). Anthony had a cell abutting Alvise's dwelling house, and shared with Baptista, Jasper and John seven other cells 'lying together' from that house. Three of these cells had doors opening into the orchard 'with the

usage of [it] so far as [their] metes and bounds' extended. Each of the seven cells is said in the survey to have 'a several conduit with fair water coming into the same; also [to] have a several garden plot within them and divers other means and commodities as chambers and other convenient edifications'. The brothers stayed at the Charterhouse until around 1552 when, after an unsuccessful legal battle, they were forced out by Sir Edward North, who had been granted a reversion of the whole property in Apr 1545 and wanted to turn it into a mansion.

After they moved from the Charterhouse, Anthony, Jasper and John moved to the east of the City of London, the area in which most of the foreign musicians at Court and most of the Italians in London lived. On 24 Oct 1552 they jointly bought 'a capital messuage or tenement with garden thereunto adjoining formerly called "The Bell" with all and singular its houses, curtileges and other appurtenances' on the east side of Mark Lane in the parish of All Hallows Barking (Tower Ward). Mark Lane passes through three London parishes, All Hallows Staining at the north end, St Olave Hart Street in the middle and All Hallows Barking at the south end. There were five properties on the east side of Mark Lane in the parish of All Hallows Barking; that bought by the Bassanos was the second from the south end of the Lane. Anthony's presence at Mark Lane is confirmed by several parish, subsidy and census records of the 1560s and 70s.

In a Venetian document of 1566, Anthony's brother John declared himself to be the owner of a one-quarter share of a property in the neighbourhood called Borgo de Lion in Bassano (the other owners being Jacomo's widow, Julia, Anthony and Jasper). He refers in his will made on 12 July 1571 to 'my house in Venice'. But in a legal settlement on 24 Nov that year, his share of the house along with that of his children (which they had inherited from John) was given to Julia's daughter Orsetta. Perhaps at least some part of this arrangement fell through, however, because Anthony's longest-surviving son Jeronimo [II] mentions 'my land that is in Venice' in his will of 1635.

By the time that Anthony made his will in 1571, he had apparently become the sole owner of the Mark Lane property, having taken up John's offer of 1568 (*q.v.*) and also bought out Jasper. He refers to it as his 'mansion house', and his son Arthur, who eventually inherited it, described it again as a 'capital messuage'. Some idea of its size may be gained from the selling price of John's share—£170, or over three years' wages for him. Anthony was buried at All Hallows Barking on 19 Oct 1574.

Probate: Will: PCC: Lpro, PROB 11/56, q.41, 12 July 1571; proved Nov 1574. Executrix: wife, Ellyn; overseer: Baptista Bassano. (1) To wife, 'all my goodes, moveables, utensilles, howsehold stuffe, readye monneye, plate Jewelles, and other my substannce' in England and elsewhere; after her death to be divided equally among sons, Mark Anthony, Arthur, Edward, Andrea and Jeronimo. (2) To wife, his 'mansion howse, or dwellinge house'; after her death, house 'with all and singular the appurtenances' to be divided equally among sons and their heirs, 'to the entente theie maie all dwell and inhabite in the same as loveinge bretheren'. (3) To daughter Lucretia £50; her husband to put in good sureties for the use of her and her children. (4) To wife, 'my house in Venice with the appurtenances withoute lett of anye of my sonnes'; after her death to be divided equally among sons and their heirs 'without perticion or devisioun'. (5) Daughter Elizabeth to 'inhabite and dwell in my house wherein I dwell duringe her naturall lief if her husband repaire not to her, and ... my ... wife and sonnes shall finde to her meate drinke and other necessaries in suche sorte as she is nowe founde uses and enioyeth, if it please hir so still to have them'; also 'all such Jewelles and other gooddes as appertayned to her late husband or to her'. His wife died only two months after the will was made, and on his death the execution of the will was granted to the sons.

Family: *marr.* Elina de Nazzi, 10 Aug 1536, Venice; *bur.* 23 Sep 1571, All Hallows Barking

- dau. Angelica *b.* 11 Nov 1537, Venice; *marr.* Jasper, son of Sir John Slostchan of Venice, 15 Dec 1554 (All Hallows Barking?)
- dau. Margareta *b.* 29 July 1541
- dau. Isabella *b.* 13 Mar 1543/44 or 1544/5; *marr.* 'Gieronemo Fusieco, a Venetian', 19 Oct 1560; probably the Elizabeth Bassano
marr. Ambrosio Grasso*, 24 Mar 1578/9, All Hallows Barking (for her will see under Grasso)
- sons Mark Anthony*, Arthur*
- son Nicholas, *b.* 24 July 1550; died by 1568
- sons Edward [I]*, Andrea*
- dau. Lucretia *b.* 24 Sep 1556; *marr.* Nicholas Lanier [I]*, 13 Feb 1570/1, All Hallows Barking; *bur.* 4 Jan 1633/4, St Alphage, Greenwich
- son Jeronimo [II]*

Signature: Lpro, E101/430/15

[*Bassanos*; *Price*; *PRPE*; *RECM VI, VII, VIII*]

[D.L.]

BASSANO, ANTHONY [II] (1579-1658). Recorder, flute; 1615 - 1642

(a) Recorder; replaced Edward Bassano [I]; June 1615; 20d *p.d.* and £16 2s 6d *p.a.* livery; surrendered Sep 1624 (E). Replaced by William Noke.

(b) Recorder; secured reversion of Arthur Bassano's place, Nov 1609; replaced him Sep 1624; 2s 4d *p.d.* and £16 2s 6d *p.a.* livery (E). Replaced by Robert Blagrave.

Anthony [II], Arthur's eldest surviving son and the only one to become a musician, was born on 15 Oct 1579 and baptized at All Hallows Barking on the 18th. Around 1604, to judge from the date of birth of their first child, Anthony married Dorothy, daughter of John Hind(e) of London.

Anthony first appears in court records in 1603 as an extra (seventh) member of the flute consort who received mourning livery for Queen Elizabeth's funeral. Six years later he was granted the reversion of his father, Arthur's, place in the recorder consort. Arthur did not die until 1624, however, and the prior death of Edward [I] in 1615 gave Anthony the opportunity to have a place earlier. On Arthur's death Anthony surrendered Edward's old place and took up Arthur's, presumably because it carried a higher rate of pay. He was included in the family's license to export calfskins when it was renewed for seven years in 1614 (for details, see under Andrea).

In the waiting order of 6 May 1630 for the service of the wind musicians in the Chapel Royal and at the king's dining table, Anthony appears with Jeronimo [II] and Henry* in the first of the two groups, this one of six musicians, to wait on alternate Sundays and holidays. By the order of Dec 1633 he had been transferred to the group of three to play on principal feasts and collar days, and he kept that position in the order of 22 Dec 1637. That group may have been primarily cornettists, because he was paid for providing three mute cornetts for the Court on 4 Jan 1630/1. Anthony was among the 'twelve of the kings servants for the loud musique' who played in the second music chariot' in the procession before the second performance of the Inns of Court masque *The Triumph of Peace* on 13 Feb 1633/4.

No other member of the third generation than Anthony seems to have been associated with instrument making or repairing. It may well have been he, then, who was responsible for making some of the most famous recorders in history: the large instruments depicted in Marin Mersenne's *Harmonie universelle* (Paris, 1636), which he says 'have been sent from England to one of our kings'. That recorders played at the French court had been made in England by the Bassanos could be the origin of one of the French names for the recorder, 'flute d'Angleterre' (English flute), apparently first noted by Mersenne and commonly used later in the seventeenth century. Mersenne also says that crumhorns (*to[u]rnebouts*) 'are made in England', presumably by Anthony.

Anthony may also have made some or all of the woodwind instruments bought for the English Court in the early seventeenth century. This seems especially likely for the many cornetts purchased

between 1621 and 1636, and as we have seen he was paid for supplying three mute cornetts himself in 1631. On 28 May 1629, he was paid 'for two setts of new hautboyes [shawms] and Sackbutts & for new Cases to putt them in, £66 13s 4d'. A treble recorder was also bought for the Court in 1636.

Anthony inherited his father's property in Mark Lane, but his brother Andrea (not the musician) may have lived there instead. Anthony also inherited freehold and copyhold properties in Walthamstow, Essex, confirmed by his will, which mentions 'messuages, lands, tenements or hereditaments' there. The only identification he gives of any of this Walthamstow property is to mention certain customary lands within the Manor of Salisbury Hall. Further details can, however, be supplied from manorial records. In 1614 Anthony was described as one of the customary tenants of the Manor of Walthamstow Toni. He was among the Walthamstow inhabitants in 1618 who had not performed their statutory work on the highways. (He had to pay six days' wages for a labourer in recompense.) In 1625, the year after his father's death, he was admitted customary tenant of Arthur's field called Chapel Long Lands ('four acres and one rood of land more or less') in Rectory Manor. Two of the properties that had been passed on to his son John by the time the will was made were 'one close or closes, parcel or parcels of pasture ground called ... Portmeare or Portmeeres' in Rectory Manor and Fanns, in Walthamstow Toni, situated in Marsh Street, Walthamstow and presumably close to Starlings, formerly owned by his uncle Edward [I]. Freehold lands are not mentioned in manorial documents, so we have no knowledge of his holdings. But Anthony's could not have been more than moderate in size, because in a subsidy record for Walthamstow in 1642, he was assessed at only the seventh highest sum for the parish.

During the Commonwealth, Anthony ran into financial problems with the government. His name is included among thirty people who petitioned Oliver Cromwell in 1654 because they had not paid money stipulated by various Acts of Parliament within the stated time limit, having been given only ten days' notice to pay, and had in many cases suffered stiff financial penalties. Unfortunately their petition is noted as 'laid aside'.

Anthony was buried at All Hallows Barking on 22 Apr 1658.

Probate: Will: PCC: Lpro, PROB 11/276, q.247, 18 June 1656; proved 3 May 1658. Executors: dau. Anne Dove and her husband Henry; witnesses: Robert Davids, John ____, Jose Phillippo. 'Of the parish of All Hallows Staining' (presumably erroneous; this is the parish in which the central portion of Mark Lane is situated). (1) To son

Richard £10 for mourning and 3 gilt spoons; although had given him 'divers sums of money being a sufficient portion for him' during lifetime, bequeaths him £10 *p.a.* payable out of his freehold lands in Walthamstow, Essex by deed dated 15 Nov 1645. (2) To daus. Jane Lowe, Seymour, Dove and Fitch, £10 apiece to make mourning and 2 gilt spoons. (3) To son Allen 20s to make a ring. (4) Forgives sons Richard and Allen's debts to him. (5) Late son John's son Andrea had already been given surrender of 'Certaine Customarie Landes lying within' the Manor of Salisbury Hall in the parish of Walthamstow, a greater share of the estate than any other grandchild, therefore from rents and profits to pay to Jane Lowe £10 *p.a.* quarterly; confirms all conveyances, surrenders and assurances made to son John, heirs and children relating to 'my Messuages Lands Tenements or heridaments' in Walthamstow. (6) Residue of goods and chattels to Anne and Henry Dove. According to the terms of his father's will, the Mark Lane residence passed to Anthony's brother, Andrea, and is passed on in his will to his wife, then Anthony's grandson John.

Family: Registers of All Hallows Barking:

marr. Dorothy Hinde, c. 1604; d. 22 June 1649

- son Arthur *b.* 21, *bap.* 27 Jan 1604/5; *bur.* 25 Nov 1614
- son Richard *b.* 31 Jan, *bapt.* 13 Feb 1605/66; became a member of Staples Inn; *marr.* Katherine, daughter of Francis Collier of Stone, Staffordshire, 7 Oct 1647; *bur.* 26 July 1669 (Stone?)
- son John *b.* 29 Oct, *bap.* 6 Nov 1608; *marr.* Anne Lloyd of All Hallows Barking, 1 Apr 1635 at All Hallows Barking; *marr.* Elizabeth, daughter of John Balguy of Gray's Inn, 19 July 1649; died between 16 Aug and 27 Sep 1653
- daughters Jane *b.* 12, *bap.* 25 Oct 1610; *marr.* LOWE (first name unknown, d. by 1656); still living 1672
- son Henry *b.* 13, *bap.* 28 Nov 1611
- son William *b.* 1, *bap.* 8 Apr 1613
- son Henry *b.* 25 Apr, *bap.* 4 May 1615; *app.* to Robert Haslam of the Grocers Company of London, 26 Feb 1629/30 for eight years, and freed in 1636; took out a licence on 21 July 1638 (saying he was of All Hallows Staining) to marry Elizabeth Sherwood of St Giles-in-the-Fields, widow, at Fulham or Chiswick, Middlesex; made his will on 6 Dec 1641, 'now bound forth of a voyage for the East Indies'; when it was proved on 14 Aug 1646, he is said to have died abroad.
- daughters Margaret *b.* 5 Jan 1616/7; *marr.* Robert SEYMOUR of London, 7 Sep 1643; still living 1658
- daughters Anne also *b.* 5 Jan 1616/6; *marr.* Henry DOVE of the Customs House, London, 4 July 1643; still living 1658
- daughters Joan *b.* 30 Apr, *bap.* 10 May 1618; died by 1634
- son Allen *b.* 9, *bap.* 19 Sep 1619; still living in 1656
- daughters Elizabeth *b.* 8, *bap.* 15 Oct 1620; *marr.* ELLIOT (first name unknown)
- daughters Mary *b.* 2, *bap.* 9 Dec 1621; *marr.* FITCH (first name unknown),