

Music, Dance, and Drama in Early Modern English Schools

Music, Dance, and Drama in Early Modern English Schools is the first book to systematically analyze the role the performing arts played in English schools after the Reformation. Although the material record is riddled with gaps, Amanda Eubanks Winkler sheds light on the subject through an innovative methodology that combines rigorous archival research with phenomenological and performance studies approaches. She organizes her study around a series of performance-based questions that demonstrate how the schoolroom intersected with the church, the court, the domicile, the concert room, and the professional theater, which allows her to provide fresh perspectives on well-known canonical operas performed by children, as well as lesser-known works. Eubanks Winkler also interrogates the notion that performance is ephemeral, as she considers how scores and playtexts serve as a conduit between past and present and demonstrates the ways in which pedagogical performance is passed down through embodied praxis.

AMANDA EUBANKS WINKLER is Associate Professor of Music History and Cultures at Syracuse University. Her publications include the book *O Let Us Howle Some Heavy Note* (2006); two editions of Restoration-era theater music; and *Beyond Boundaries* (2017), an edited collection with Linda Austern and Candace Bailey. Since 2017, she has been the Co-Investigator with Richard Schoch on *Performing Restoration Shakespeare*, a research project funded by the Arts and Humanities Research Council, UK.

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CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

One Liberty Plaza, 20th Floor, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314-321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi - 110025, India

103 Penang Road, #05-06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781108490863

DOI: 10.1017/9781108858984

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First published 2020

A catalogue record for this publication is available from the British Library

Library of Congress Cataloging in Publication data

Names: Eubanks Winkler, Amanda, author.

Title: Music, dance, and drama in early modern English schools / Amanda Eubanks Winkler.

Description: Cambridge, UK ; New York : Cambridge University Press, 2020. | Includes bibliographical references and index.

Identifiers: LCCN 2019058873 | ISBN 9781108490863 (hardback) | ISBN 9781108858984 (epub)

Subjects: LCSH: Arts – Study and teaching – Great Britain. | Theater and society – Great Britain – History – 16th century. | Theater and society – Great Britain – History – 17th century.

Classification: LCC NX343 .E93 2020 | DDC 792.083/0942–dc23

LC record available at <https://lccn.loc.gov/2019058873>

ISBN 978-1-108-49086-3 Hardback

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Cambridge University Press
978-1-108-49086-3 — Music, Dance, and Drama in Early Modern English Schools
Amanda Eubanks Winkler
Frontmatter
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For Jason and Emma

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Preface

The idea for this book was sparked by a conversation with my colleague Bryan White about a decade ago. We were chatting about Josias Priest's boarding school at Chelsea and we both suspected that school-based performances by children must have been part of a larger cultural practice. Off I went in search of evidence. As this anecdote indicates, as scholars we do not work in isolation, and I am indebted in numerous ways to my friends and colleagues who study early modern music and theater. Martin Adams, Suzanne Aspden, Linda Austern, Candace Bailey, Katie Brokaw, Tim Carter, Leslie Dunn, Rebecca Harris-Warrick, Angela Heetderks, Wendy Heller, Peter Holland, Alan Howard, Katie Larson, Kendra Leonard, Carol Marsh, Steven Orgel, Rose Pruiksma, Tiffany Stern, Joe Roach, Scott Trudell, Sarah Williams, and Jennifer Wood have listened to me talk about this project with patience and good grace, often providing perceptive feedback and suggestions. Samantha Arten, Olive Baldwin and Thelma Wilson, Michael Burden, Ross Duffin, Rebecca Herissone, James Hume, Nicholas Temperley, Jennifer Thorp, Andrew Walkling, Bryan White, Andrew Woolley, and Keith Wrightson have shared research and archival sources with me. Two external readers for Cambridge University Press were model reviewers: I am thankful for their extremely useful reports. Finally, my ongoing collaboration with theater historian Richard Schoch has informed and enriched the methodology of this book in ways too numerous to count.

Others have also helped me bring this project to fruition. I am grateful to William O'Malley for his assistance with Latin translation. Members of the Performance/History CNY Humanities Corridor Working Group – especially organizers Mary Simonson and Christian DuComb – significantly shaped this project, providing encouragement, deep intellectual engagement with my work, and bibliographical suggestions. I completed a chapter of this manuscript while on an idyllic writing retreat in Saratoga Springs with my colleagues. Audience members at various invited talks have also provided useful feedback on the project at crucial moments in its development. Several of those people are listed above, but I would also like to thank Christopher Scheer, Jane Hatter, JoAnn Taricani, Gary Tomlinson, James Hepokoski,

Anna Zayaruznaya, Brian Kane, and Gundula Kreutzer for their rigorous engagement with my scholarship and helpful suggestions. I am very grateful to Kate Brett, Eilidh Burrett, and Laura Blake at Cambridge University Press for their wisdom and guidance.

This book would not have been possible without the assistance of archivists and librarians. The Folger Shakespeare Library, my scholarly home away from home, has nurtured me and fostered my intellectual development over the course of almost twenty years: the year I spent as a long-term fellow in 2001–2002 was only the beginning. The patient and knowledgeable staffs of the British Library, the Bodleian Library and Christ Church Library at Oxford University, the National Archives at Kew, the London Metropolitan Archives, Dulwich College, the Huntington Library, the Elizabethan Club at Yale University, and local archives in far-flung locations across England (Preston, Coventry, Huntingdon, Grimsby) have also provided significant help and, at Dulwich, a very pleasant lunch. Christ's Hospital, an institution very near my mother's own school in Horsham, has also been tremendously gracious in granting permissions, sometimes on very short notice.

Syracuse University and the College of Arts and Sciences have provided substantial funding and research leave to support the completion of this manuscript, and I am fortunate to have wonderful, intellectually vibrant colleagues in the Department of Art and Music Histories. The Medieval and Renaissance Studies Faculty Working Group has also been a very important source of intellectual support. My sister, Dawn, and brother-in-law, Rich, provided me with a second home in England, conveniently located near Shakespeare's birthplace, and my cousin, Angela Warmoth, provided shelter and transportation as I worked in Grimsby. I could not have written this book without the love and support of my husband, Jason, and daughter, Emma, who have put up with my frequent archival trips and absences over the past ten years. I am profoundly appreciative to both of them.

A brief word of clarification about the geographical scope of this study is necessary. The title indicates that the book is about "English Schools," and that is largely true, although I discuss a school in Aberdeen in Chapter 4. As it is the only Scottish example in the study, for brevity's sake I settled upon a slightly inaccurate book title; I apologize to my Scottish readers for the imprecision.

Editorial Method

Texts

Texts transcribed from early modern sources retain early modern spellings, capitalization, and punctuation with these exceptions: block capitals used in early modern titles have been eliminated, the *y* used as a thorn has been changed to *th*, and the use of *i*, *j*, *u*, and *v* have been modernized for ease of reading.

Score Order

Score order has been modernized to correspond to modern conventions.

Braces

Braces are added, following modern conventions.

Clefs

C clefs have been modernized. Original clefs are given in the footnote associated with the musical example.

Note Values, Barring, and Time Signatures

Note values and time signatures are retained from primary sources. Bar lines are added editorially when necessary. Bar lines are joined across staves for instrumental parts and are broken between staves for vocal music, in keeping with modern practice.

Key Signatures

Key signatures have been modernized and duplicate accidentals at the octave have been tacitly omitted. Accidentals given in the sources are modernized where necessary and accidentals repeated within the measure are omitted.

Beaming, Slurs, and Ties

Beaming has been modernized. Slurring from the primary sources has been retained. Editorial slurs are given as dotted slurs.

Figuring

Figuring is reproduced as in the primary sources. Figures appear above the staff.

Abbreviations and RISM Sigla

Abbreviations

<i>BDECM</i>	<i>A Biographical Dictionary of English Court Musicians 1485–1714</i>
<i>GMO</i>	<i>Grove Music Online</i> (www.oxfordmusiconline.com)
<i>ODNB</i>	<i>Oxford Dictionary of National Biography</i> (www.oxforddnb.com)
<i>OED</i>	<i>Oxford English Dictionary</i> (www.oed.com)
<i>REED</i>	<i>Records of Early English Drama</i>

Library and Museum Sigla

France (F)

Pc Bibliothèque du Conservatoire, Paris

Great Britain (GB)

CRC	Coventry Records Centre
Cu	Cambridge University Library, Cambridge
Lbl	The British Library, London
Lcm	Royal College of Music, London
Ldc	Dulwich College, London
Lgc	Gresham College, London
Llma	London Metropolitan Archives
Lna	The National Archives, London
LRO	Lancashire Archives and Record Office, Preston
Mp	Henry Watson Music Library, Manchester
NPG	National Portrait Gallery (UK)
Ob	Bodleian Library, Oxford
Och	Christ Church Library and Archives, Oxford
TAr	Somerset Record Office, Taunton

United States (US)

AUS	University of Texas at Austin, Harry Ransom Center
NH Eliz.	The Elizabethan Club, Yale University
NYpm	The Morgan Library and Museum, New York City, NY
SM	The Huntington Library, San Marino, CA
Ws	Folger Shakespeare Library, Washington, DC