

The Musical Antiquary (1909-1913)

The Musical Antiquary [MUA] was published in Oxford from October 1909 to July 1913 by Oxford University Press. The quarterly issues of each volume¹—which contain between sixty and eighty pages in a single-column format—are paginated consecutively (each beginning with page one) and dated but not individually numbered. The price of each issue was two shillings and sixpence. Publication ceased without explanation.

The Musical Antiquary was among the first British music journals to deal with musicological subjects, and contained articles of historical inquiry dealing mainly with “ancient music”: the Elizabethan, the British Commonwealth and Restoration periods, and eighteenth-century musicians and musical life. In addition, several articles deal with early manifestations of Christian chant, the techniques of Renaissance polyphony and topics dealing with Anglican and Roman Catholic liturgical practices.

The journal’s founder and editor was Godfrey Edward Pellew Arkwright (1864-1944), a tireless scholar deeply involved with the study of music history. Educated at the University of Oxford, Arkwright prepared the catalogue of music in the Library of Christ Church, Oxford, and edited several important publications: English vocal music in twenty-five volumes of the Old English Edition, and Purcell’s *Birthday Odes for Queen Mary* and his *Odes to St. Cecilia*, both published by the Purcell Society.²

The main contributors to *The Musical Antiquary* are well-known scholars in the field of British musicology, all born in about the middle of the nineteenth century and all active through the first quarter of the twentieth. Each contributed important studies to the journal.

William Barclay Squire (1855-1927), the first editor of George Grove’s *Dictionary of Music and Musicians*, was responsible for the printed music collection at the British Museum, and was honorary curator of the King’s Music Library.³ William Henry Grattan Flood (1859-1928) published a history of Irish music, biographies of Irish-born composers John Field and William Vincent Wallace, and biographical sketches of thirty-two Tudor composers.⁴ Richard Alexander Streatfield (1866-1919), music critic for *The Daily Graphic*, was a Handel biographer of note, and published an important study entitled *Modern Music and Musicians*.⁵ Frank Kidson (1855-1926) was a regular contributor to the second, third and fourth editions of Grove’s *Dictionary of Music and Musicians*, the founder of the Folk Song Society, and a writer on popular vocal and dance

¹ Each volume contains issues published from October through July.

² *Grove’s Dictionary of Music and Musicians*, 5th ed., s.v. “Arkwright, Godfrey Edward Pellew.”

³ *New Grove Dictionary of Music and Musicians*, 1st ed., s.v. “Squire, William Barclay.”

⁴ *New Grove Dictionary of Music and Musicians*, 1st ed., s.v. “Flood, William Henry Grattan.”

⁵ *Grove’s Dictionary of Music and Musicians*, 5th ed., s.v. “Streatfield, Richard Alexander.”

music.⁶ H. Ellis Wooldridge (1845-1917) edited two volumes of the *Oxford History of Music*, and published a revised edition of Arthur Chappell's *Popular Music of the Olden Time*.⁷ Henry Tillyard (1881-1968) was an outstanding authority on Byzantine music.⁸

The journal contains eighty-four articles, the majority of which are signed. Seventeen articles deal specifically with music and musicians in Great Britain. An unsigned article treats composers of liturgical music in sixteenth-century Scotland.⁹ Two unsigned articles study the roles of Robert Farrant, William Hunnis and William Byrd in the production of stage music of the Elizabethan period.¹⁰ Rachel Poole investigates the history of the Oxford Music School and includes portraits (with biographical notes) of the musicians who served as music masters of the institution.¹¹ Robert Bridges deals with the accentual properties of the English language,¹² while E. W. Naylor examines the "fullness and variety" of Shakespeare's "treatment of music" in his plays.¹³ Conflicting evidence derived from the writings of Michael Kelly, Madame D'Arblay and Charles Burney concerning the patronage, composition and production of comic operas is examined in an article by Frank Kidson.¹⁴ Of considerable significance is the fourteen-part series of articles listing musicians of the Tudor and Stuart reigns derived from the "audit office declared accounts," records of accounting established during the reign of Elizabeth Tudor.¹⁵ Joseph C. Bridge considers the activities of singing teacher and choral director Captain Henry Cooke during the Commonwealth and Restoration periods.¹⁶ Arkwright offers a study of Purcell's church music,¹⁷ and Barclay Squire describes a Purcell

⁶ *Grove's Dictionary of Music and Musicians*, 5th ed., s.v. "Kidson, Frank."

⁷ *Grove's Dictionary of Music and Musicians*, 5th ed., s.v., "Wooldridge, H. Ellis."

⁸ *New Grove Dictionary of Music and Musicians*, 1st ed., s.v. "Tillyard, H(enry) J(ulius) W(estenhall)."

⁹ "Some early Scottish Composers," MUA II, no. 1 (October 1910): 42-50.

¹⁰ "Early Elizabethan Stage Music," MUA I, no. 1 (October 1909): 30-40; IV, no. 2 (January 1913): 112-17.

¹¹ Rachel Poole, "The Oxford Music School, and the Collection of Portraits Formerly Preserved There," MUA IV, no. 3 (April 1913): 143-59. Four of the forty portraits are reproduced in the journal.

¹² Robert Bridges, "A Letter to Musicians on English Prosody," MUA I, no. 1 (October 1909): 15-29.

¹³ E. W. Naylor, "Music and Shakespeare," MUA I, no. 3 (April 1910): 129-48. Naylor's work draws on Bartlett's concordance.

¹⁴ Frank Kidson, "James Oswald, Dr. Burney, and 'The Temple of Apollo'," MUA II, no. 1 (October 1910): 34-41.

¹⁵ "List of the King's Musicians," MUA I, no. 1 (October 1909: 56-61); no. 2 (January 1910): 119-24; no. 3 (April 1910): 182-87; no. 4 (July 1910): 249-53; II, no. 1 (October 1910): 51-55; no. 2 (January 1911): 114-18; no. 3 (April 1911): 173-78; no. 4 (July 1911): 235-40; III, no. 1 (October 1911): 54-58; no. 2 (January 1912): 110-13; no. 3 (April 1912): 171-76; no. 4 (July 1912): 229-34; IV, no. 1 (October 1912): 55-58; no. 3 (April 1913): 178-83.

¹⁶ Joseph C. Bridge, "A Great English Choir-trainer: Captain Henry Cooke," MUA II, no. 2 (January 1911): 61-79.

¹⁷ G. E. P. Arkwright, "Purcell's Church Music," MUA I, no. 2 (January 1910): 63-72.

autograph of *The Fairy Queen*.¹⁸ The tradition of chanting in the services of the Church of England is treated by Robert Bridge.¹⁹

The rich history of the musical activities in Dublin is the subject of five major articles and a number of short comments by correspondents.²⁰ W. H. Grattan Flood deals with actual and speculative accounts of visits to Dublin by Domenico Scarlatti,²¹ Thomas Arne²² and Francesco Geminiani.²³ W. J. Lawrence explores Italian musician Tomasso Giordani's residency in Dublin,²⁴ and the various activities of the important eighteenth-century Anglo-Irish musical family, the Wolfingtons.²⁵

The tabulation of the contents of private collections and British musical libraries, a much-discussed undertaking in the period of *The Musical Antiquary*, is addressed in a number of articles. Of particular interest are descriptions of the holdings of the Bodleian Library in Oxford,²⁶ and the contents (and history) of the Granville Collection of Handel manuscripts.²⁷ In addition, late seventeenth- and eighteenth-century articles published in English periodicals and dealing with musical activities are the subject of several investigations. These include Barclay Squire's inquiry into ballad operas,²⁸ an unsigned tally of songs and remarks about music in Peter Motteux's *Gentleman's Journal*,²⁹ and W. J. Lawrence's examination of the history, locale of existing copies and content of the periodical *Exshaw's London Magazine*.³⁰ These discussions are enhanced by the contributions of other music scholars in the "Notes and Queries" correspondence section of the journal.³¹

¹⁸ W. Barclay Squire, "An Unknown Autograph of Henry Purcell," MUA III, no. 1 (October 1911): 5-17.

¹⁹ Robert Bridges, "Anglican Chanting," MUA III, no. 2 (January 1912): 74-86.

²⁰ The correspondents' remarks are contained in the section entitled "Notes and Queries," which appears at the conclusion of every issue.

²¹ W. H. Grattan Flood, "Domenico Scarlatti's Visit to London, 1740-1," MUA I, no. 3 (April 1910): 178-81.

²² W. H. Grattan Flood, "Dr. Arne's Visit to Dublin," MUA I, no. 4 (July 1910): 215-33.

²³ W. H. Grattan Flood, "Geminiani in Dublin," MUA II, no. 1 (October 1910): 57.

²⁴ W. J. Lawrence, "Tomasso Giordani: an Italian Composer in Ireland," MUA II, no. 2 (January 1911): 99-107.

²⁵ W. J. Lawrence, "The Wolfingtons of Dublin, Some Records of an Old Musical Family," MUA III, no. 4 (July 1912): 215-19.

²⁶ Ernest Walker, "The Bodleian Manuscript of Maurice Greene," MUA I, no. 3 (April 1910): 149-65; no. 4 (July 1910): 203-14.

²⁷ R. A. Streatfield, "The Granville Collection of Handel Manuscripts," MUA II, no. 4 (April 1911): 208-24.

²⁸ W. Barclay Squire, "An Index of Tunes in Ballad-operas," MUA II, no. 1 (October 1910): 1-17.

²⁹ "Index to the Songs and Musical Allusions in *The Gentleman's Journal*, 1692-4," MUA II, no. 4 (July 1911): 225-34.

³⁰ W. J. Lawrence, "Eighteenth-century Magazine Music," MUA III, no. 1 (October 1911): 18-39.

³¹ See, for example, remarks by W. H. Grattan Flood in MUA III, no. 4 (July 1912): 235.

Handel, of course, remains a very frequent subject of inquiry by British music historians. R. A. Streatfield³² and P. Robinson³³ research the evidence concerning Handel's travels, while W. J. Lawrence³⁴ describes the Handel memorabilia in Dublin, and Barclay Squire discusses the true authorship of a Handel song³⁵ and publications of the composer's songs in eighteenth-century collections.³⁶ Other Italian baroque vocal music is treated in a number of articles by well-known authorities on the subject. Edward J. Dent contributes historical studies on the operas of Peri and Monteverdi,³⁷ the Italian cantata,³⁸ and the composer Leonardo Vinci.³⁹ The American musicologist Oscar G. Sonneck writes about the Italian intermezzi *Amor and Psyche*⁴⁰ and *Il Giocatore*.⁴¹

Compositional techniques of Renaissance polyphonic music is a subject treated in *The Musical Antiquary*. Such studies include H. Ellis Wooldridge's series of articles in which the beginnings and finals (cadences) of motets in all eight modes are demonstrated by means of musical examples.⁴² The same author also discusses textual declamation in music of the same period,⁴³ and C. Kennedy Scott deals with polyphonic music in performance.⁴⁴ Richard Runciman Terry delineates the Roman Catholic liturgical practice of the Sistine Chapel.⁴⁵ Of great interest is the extensive contribution of pioneer Byzantine scholar H. J. W. Tillyard in the form of a two-part article explaining the Byzantine liturgy and its musical notation.⁴⁶ Kathleen Schlesinger writes about the iconographic influence of the illustrated Utrecht Psalter on the development of musical instruments.⁴⁷

³² R. A. Streatfield, "Handel in Italy," MUA I, no. 1 (October 1909): 1-14.

³³ P. Robinson, "Handel's Journeys," MUA I, no. 4 (July 1910): 193-202.

³⁴ W. J. Lawrence, "Handeliana: some Memorials in the Dublin Charitable Musical Society," MUA III, no. 2 (January 1912): 107-09.

³⁵ W. Barclay Squire, "Handel's Song in Eight Parts," MUA IV, no. 4 (July 1913): 223-24.

³⁶ W. Barclay Squire, "Handel in Contemporary Song-books," MUA IV, no. 2 (January 1913): 103-11.

³⁷ Edward J. Dent, "The Baroque Opera," MUA I, no. 2 (January 1910): 93-107.

³⁸ Edward J. Dent, "Italian Chamber Cantatas," MUA II, no. 3 (April 1911): 142-53; no. 4 (July 1911): 185-99.

³⁹ Edward J. Dent, "Some Notes on Leonardo Vinci," MUA IV, no. 4 (July 1913): 193-201.

⁴⁰ O. G. Sonneck, "A Description of Alessandro Striggio and Francesco Corteccia's Intermedi *Psyche and Amor*," MUA III, no. 1 (October 1911): 40-53.

⁴¹ O. G. Sonneck, "*Il Giocatore*," MUA IV, no. 3 (April 1913): 161-74.

⁴² H. Ellis Wooldridge, "Studies in the Technique of Sixteenth-century Music," MUA III, no. 2 (January 1912): 87-98; no. 3 (April 1912): 142-48; no. 4 (July 1912): 190-94; IV, no. 1 (October 1912): 31-36; no. 2 (January 1913): 87-98; no. 3 (April 1913): 142-48: 190-94.

⁴³ H. Ellis Wooldridge, "The Treatment of Words in Polyphonic Music," MUA I, no. 2 (January 1910): 73-92.

⁴⁴ C. Kennedy Scott, "On the Performance of Polyphonic Music," MUA I, no. 3 (April 1910): 166-97.

⁴⁵ R. R. Terry, "Some Sistine Chapel Traditions," MUA III, no. 1 (October 1911): 1-4; no. 4 (July 1911): 200-14.

⁴⁶ H. J. W. Tillyard, "Greek Church Music," MUA II, no. 2 (January 1911): 80-98; no. 3 (April 1911): 155-70.

⁴⁷ Kathleen Schlesinger, "The Utrecht Psalter and its Bearing on the History of Musical Instruments," MUA II, no. 1 (October 1910): 18-33.

Finally, there are two articles on ethnomusicology: Charles S. Meyers on primitive music,⁴⁸ and an unsigned article on a Native American Indian song⁴⁹ which, however, is later identified by one of the journal's correspondents as an adaptation of an English song.⁵⁰

The final section of each issue, entitled "Notes and Queries," consists of numerous contributions by scholars—including the journal's contributors—that attempt to clarify or further expand upon the subjects treated in *The Musical Antiquary*.

⁴⁸ Charles S. Myers, "The Study of Primitive Music," MUA III, no. 1 (1911): 121-41.

⁴⁹ "The Death Song of the Cherokee Indians," MUA III, no. 3 (April 1912): 166-70.

⁵⁰ W. H. Grattan Flood, "The Death Song of the Cherokee Indians" in "Notes and Queries," MUA III, no. 4 (July 1912): 234.