DEVELOPMENT OF ENGLISH SONG WITHIN THE MUSICAL ESTABLISHMENT
OF VAUXHALL GARDENS, 1745-1784

by

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This document provides a brief history of Vauxhall Gardens and an overview of its musical achievements under the proprietorship of Jonathan Tyers and his sons during the 1745-1784 period when Thomas Arne (1710-1778) and James Hook (1746-1827) served as music directors. Vauxhall Gardens provided an extraordinary environment for the development and nurturing of solo songs in the eighteenth century. Here the native British composers' talents were encouraged and displayed to capacity audiences of patrons who often came from privileged ranks of society. The largely anonymous poems of the songs were based on classical, pastoral, patriotic, Caledonian, drinking or hunting themes. The songs ranged from simple, folk-like ballads in binary structures to phenomenally virtuosic pieces which often included several sections.

During the early years of vocal performances at Vauxhall (c. 1745-1760), the emphasis was on delivery of texts, sung to easily remembered melodies with little ornamentation and few florid passages. However, the coloratura style of Italian opera was assimilated and anglicized by Thomas Arne, his contemporaries, and later by James Hook.

In the 1770's and 1780's, composers continued to refine all the forms and styles that had been popular since the 1740's; this developmental process was mainly technical. Vauxhall songs were composed with orchestral accompaniment and incorporated the techniques of the Mannheim school. All the melodic, rhythmic, harmonic and orchestral
devices of the era were available to the British composers, and they borrowed freely from each other and from the continental masters. While certain forms evolved more clearly in the 1770's and 1780's, such as the rondo, major changes were not observed in the poetry.

Vocal music at Vauxhall Gardens occupies a position in history as a steppingstone toward mass culture. Vauxhall ballads were printed in annual collections and single sheets by a vigorous publishing industry. When the Industrial Revolution caused the middle class to splinter into further groupings toward the end of the eighteenth century, the new lower middle class shunned the artistic pleasures of the upper classes and developed its own entertainments, which resulted in a permanent separation of popular and classical musical cultures, as well as the decline of Vauxhall Gardens.
**TABLE OF CONTENTS**

**ABSTRACT** ................................................................. ii

**TABLE OF CONTENTS** .................................................. iv

**LIST OF MUSICAL EXAMPLES** ........................................... v

**LIST OF FIGURES** ..................................................... vi

**PREFACE** .................................................................... vii

Chapter I. **GENERAL HISTORY OF VAUXHALL GARDENS** ........... 1

  - The Origins of Vauxhall Gardens ................................. 1
  - 1728-1745, The Early Years of Jonathan Tyers' Proprietorship .. 4
  - 1745-1790, The Great Period of Vauxhall ..................... 10
  - 1790-1859, The Decline of Vauxhall Gardens ............... 15

II. **THE VAUXHALL MUSICAL ESTABLISHMENT, 1745-1784,**
    **REVEALED THROUGH THE DEVELOPMENT OF THE SONGS OF**
    **THOMAS A. ARNE AND JAMES HOOK** ............................... 19

  - Characteristics of the Vauxhall Songs ....................... 19
  - The Literary Subjects of the Vauxhall Songs ............... 22
  - 1737-1774, Thomas Gladwin, John Worgan and Thomas Arne .. 26
    - 1745-1765, Thomas Arne ........................................ 30
    - 1766-1774, Thomas Arne ........................................ 39
  - 1774-1784, James Hook ........................................... 41
    - Scotch Songs ................................................... 44
    - Rondos ......................................................... 46
    - Ballads ....................................................... 51

III. **THE VAUXHALL SONGS AND THE PUBLISHING INDUSTRY IN**
     **THE EIGHTEENTH CENTURY** .................................... 56

IV. **SUMMARY** ................................................................ 62

**APPENDIX** .................................................................. 66

**SELECTED BIBLIOGRAPHY** ............................................ 68
<table>
<thead>
<tr>
<th></th>
<th>Artist</th>
<th>Piece</th>
<th>Year</th>
<th>Example Range</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Thomas Arne</td>
<td>&quot;Cymon and Iphigenia&quot;</td>
<td>1750</td>
<td>mm. 24-27</td>
<td>22</td>
</tr>
<tr>
<td>2</td>
<td>John Worgan</td>
<td>&quot;A Song on the Taking of Mont-Real...&quot;</td>
<td>1760</td>
<td></td>
<td>29</td>
</tr>
<tr>
<td>3</td>
<td>Thomas Arne</td>
<td>&quot;The Lovesick Invocation&quot;</td>
<td>1745</td>
<td>mm. 1-9</td>
<td>34</td>
</tr>
<tr>
<td>4</td>
<td>Thomas Arne</td>
<td>&quot;To a Lady&quot;</td>
<td>1745</td>
<td>mm. 40-51</td>
<td>35</td>
</tr>
<tr>
<td>5</td>
<td>Thomas Arne</td>
<td>&quot;Where the bee sucks&quot;</td>
<td>1746</td>
<td>m. 18</td>
<td>38</td>
</tr>
<tr>
<td>6</td>
<td>James Hook</td>
<td>&quot;The Lovers Stream&quot;</td>
<td>1774</td>
<td>mm. 16-24</td>
<td>44</td>
</tr>
<tr>
<td>7</td>
<td>James Hook</td>
<td>&quot;The Lad Wha Lilts Sae Sweetly&quot;</td>
<td></td>
<td>mm. 44-60</td>
<td>45</td>
</tr>
<tr>
<td>8</td>
<td>James Hook</td>
<td>&quot;Rondo&quot;</td>
<td>1776</td>
<td>mm. 22-29</td>
<td>49</td>
</tr>
<tr>
<td>9</td>
<td>James Hook</td>
<td>&quot;Damon&quot;</td>
<td>1779</td>
<td>mm. 54-58 and 83-85</td>
<td>50</td>
</tr>
<tr>
<td>10</td>
<td>James Hook</td>
<td>&quot;Rondo&quot;</td>
<td>1775</td>
<td>mm. 35-38</td>
<td>50</td>
</tr>
<tr>
<td>11</td>
<td>James Hook</td>
<td>&quot;Favourite Rondo&quot;</td>
<td>1777</td>
<td>mm. 35-39</td>
<td>50</td>
</tr>
<tr>
<td>12</td>
<td>Charles Thomas Carter</td>
<td>&quot;Hunting Song&quot;</td>
<td>1777</td>
<td>mm. 74-82</td>
<td>51</td>
</tr>
<tr>
<td>13</td>
<td>James Hook</td>
<td>&quot;Hark Away to Vauxhall&quot;</td>
<td>1778</td>
<td>mm. 24-31</td>
<td>52</td>
</tr>
<tr>
<td>14</td>
<td>James Hook</td>
<td>&quot;Old England&quot;</td>
<td>1779</td>
<td>mm. 23-26</td>
<td>53</td>
</tr>
</tbody>
</table>
LIST OF FIGURES

Figure 1 . . . View showing Thames River journey . . . 3 from London to Vauxhall Gardens.

Figure 2 . . . The pleasure gardens at Vauxhall . . . 6

Figure 3 . . . "The Lovesick Invocation", Thomas Arne . 34
This is a place where are those Spring Gardens, laid out in so grand a taste that they are frequented in the three summer months by most of the nobility and gentry in and near London; and are often honoured with some of the royal family, who are here entertained with the sweet song of the numbers of nightingales, in concert with the best band of musick in England. Here are fine pavilions, shady groves, and most delightful walks, illuminated by above one thousand lamps so disposed that they all take fire, almost as quick as lightning, and dart such a sudden blaze is perfectly surprising. Here are, among others, two curious statues of Apollo, the god, and Mr. Handel, the master of musick; and in the centre of the area, where the walks terminate, is erected the temple for the musicians, which is encompassed all around with handsome seats, decorated with pleasant paintings, on subjects most happily adapted to the season, place and company.¹

¹ England's Gazetteer, 1751

This study of the development of solo vocal music at the Vauxhall Gardens was undertaken, in conjunction with a Lecture Recital, given on April 16, 1984 at The University of British Columbia. The objective of the investigation was to uncover and to perform some examples from a repertoire that has remained largely dormant since the end of the eighteenth century, and to examine the musical and textual features of this repertoire. The programme from the performance is included in the Appendix.

Chapter One, a general history of the Vauxhall Gardens, orients the

reader to the more detailed musical history which follows in Chapter Two. This musical history discusses some Vauxhall composers, singers, publishers, other influential aspects of the eighteenth century and their effects on the musical product. This discussion is generally restricted to what Chancellor called the "great period of Vauxhall",\(^2\) from about 1750 to 1790, when Vauxhall was at its height, and primarily to the music of Thomas Arne and James Hook, the two principal composers at the Vauxhall Gardens during this period. Musical examples document various styles and literary topics that prevailed in the vocal music composed for Vauxhall from about 1745 to the early 1780's.

I gratefully acknowledge the support of my family and all those who have shared their knowledge with me during my doctoral studies, especially members of my committee, as well as the music librarians of The University of British Columbia, The Huntington Library, The William Clark Library, The University of California, Los Angeles, The British Library and the Minet Library of the Lambeth Archives Department.

CHAPTER I

GENERAL HISTORY OF VAUXHALL GARDENS

The Origins of Vauxhall Gardens

The ownership of the Lambeth property that ultimately became the site of the public pleasure gardens known as "Vauxhall Gardens" has been documented since the Norman Conquest. During the eleventh century, Margaret de Repariis ¹ ("Redevers" or "De Rivers") inherited the twenty-nine acres from her first husband. Upon her marriage to a knight in the service of King John, called Fulke de Breauté² (other spellings: "Faulk de Brent", and "Fulk de Brent"), their home became known as Fauks Hall, Fulke's Hall, Faukeshall, Foxhall and Vauxhall.³

During the following six centuries the property changed ownership at least eight times.⁴ In 1615, owner June Vaux renamed the building


² Ibid.


near the site of the ancient manor house "Vauxhall". The property was sold by her daughters in 1652. At the Restoration the property returned to the Crown and lessees maintained it.

It is believed that the gardens on this property were opened to the public in 1661 and were called "New Spring Garden". Evelyn and Pepys discussed their visits in their diaries and from them we have colourful descriptions of both the environment and the behaviour of the people. Other authors chronicled the notoriety of the gardens during the last third of the seventeenth century. Spring Garden had become a "rendezvous for fashionable gallantry and intrigue". From the middle of the seventeenth century the Thames River was used for pleasure trips as well as for commerce, and the opening of Spring Garden provided an entertaining destination after the water journey (Figure 1). By the latter part of the seventeenth century, Spring Garden had developed a reputation as a meeting place for lovers who took full advantage of the natural setting. Because of its blighted reputation, it lost the patronage of the upper class until Jonathan Tyers took over as proprietor in 1728. At that time, the real development of Vauxhall Gardens

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5 Wroth, p. 288
6 Ibid.
8 Chancellor, pp. 200-201
began. Called "Spring Garden" officially, it was commonly known as
"Vauxhall Gardens" by 1786, the Jubilee Year, well before 1821 when the
name was formally changed to "Royal Gardens, Vauxhall", with the approval
of George IV, a frequent patron while Prince of Wales. 9

1728-1745, The Early Years
of Jonathan Tyers’ Proprietorship

In 1728 Jonathan Tyers took over the lease for Spring Garden at an
annual rate of 250 pounds for a thirty-year period. 10 As previously
arranged, through payments in 1752 and 1758, he exercised his option to
purchase the lease for the property. 11 After making necessary improve­
ments to the gardens, Tyers opened them on June 7, 1732, with a "Ridotto
al fresco", a gala for four hundred select guests who wore masks,
dominoes and lawyers' gowns. This event lasted from nine in the evening
until four in the morning and was so successful that such lavish evenings
recurred with regularity. 12

Tyers went to great lengths to make the gardens more beautiful and
more comfortable. He employed the painters Hogarth, who lived locally
in South Lambeth, and Francis Hayman to provide paintings for inside the

9 Ibid., p. 221
10 Wroth, p. 290.
11 Ibid.
12 Ibid.
buildings. Those furnished by Hayman and others included "scenes from Shakespeare and from popular comedies; representations of the favourite sports of the people—the Play of See-saw, the Play of Cricket, Leap Frog, Sliding on the Ice; milkmaids dancing around the Maypole, Phyllis and Corydon, pipe and tabor, sheep and shepherdesses...." These pastimes were reflected in some of the music performed later at Vauxhall. Hogarth also designed some of the silver season-subscription badges, receiving in turn for his services a gold badge entitling him to free admission to the gardens for life. Richard Yeo was responsible for designs on other badges. The sculptors Cheer and Roubiliac were hired to provide figures for various areas in the gardens. The statue of Handel, that Roubiliac created in 1738, was the earliest life-size marble statue depicting a living artist. This piece, whose position rotated in the garden from 1738-1818, is in the Victoria and Albert Museum.

As for the geographical design of Vauxhall, the gardens were planned on about twelve acres intersected by gravel walks with many mature trees (Figure 2). Often visitors entered at the main entrance, which was at

13 Boulton, p. 20.
14 This badge was included in the Victoria and Albert Museum's Rococo exhibit in 1984.
15 Chancellor, p. 206.
16 Ibid., p. 207 and Wroth, p. 303.
17 Exhibit number VAM(A.3-1965) in 1984 Rococo exhibit.
Figure 2. The pleasure gardens at Vauxhall, for which the statue of Handel was commissioned by the proprietor Jonathan Tyers, as they appeared in 1751. The statue is seen on the right.
the western end of the gardens. Immediately visible was the Grand or Great Walk, about three hundred metres long, with elm trees planted on both sides. The walkway went the length of the garden, all the way to the eastern boundary. The South Walk paralleled the Grand Walk and also contained paintings of Graeco-Roman scenes.

In the early days of the gardens, a setting called Rural Downs, located amidst firs, cypresses and cedars, contained the Musical Bushes, where a group of instrumentalists was positioned underground playing pastoral music for the patrons. This practice continued until the middle of the eighteenth century, when the musicians apparently mustered enough negotiating strength to end this attraction; they claimed the dampness was harmful to their instruments.  

When Tyers became proprietor in 1728, he built a place for the orchestra to perform, an outdoor building that prominently featured an organ. This structure remained until 1758, when another was built. The "orchestra", as the pavilion was called, was open in the front and faced to the west; it was in the centre of the Grove, a quadrangle on about five acres, formed by the major walks and by the western boundary of the garden. Supperboxes and pavilions were placed on all sides of the quadrangle, in long rows and semicircles. The paintings in these boxes were done by Francis Hayman around 1742. Hogarth, a close friend

18 Wroth, p. 302.

19 Ibid., p. 300.
of Tyers, gave Hayman permission to copy his "Four Times of the Day" for the boxes. Hogarth's "Henry VIII, and Anne Boleyn" hung in the Rotunda. 20

By 1737 certain features of the gardens were established that remained for the next fifty years. One shilling was the admission charge until 1792, resulting in greater attendance by people from the working classes. Season tickets, issued in the form of silver pendants or badges, admitted two people for the entire season, which extended from May to September. In 1737 these badges cost one guinea, rising to two guineas by 1748. 21 The lights in the trees, much described in the literature of the eighteenth century, were spectacular, especially when all lit at once, accompanied by a musical announcement from the orchestra. 22 Since London was drab after nightfall, even after gas lamps were common, people came to Vauxhall to enjoy artistic artificial lighting effects created with oil lamps. 23 Another familiar feature at Vauxhall was the orchestra concert which lasted from five or six in the evening until nine. Vocal music was added in 1745. The patronage of Frederick, Prince of Wales, was unwavering. A frequent visitor until his death in 1751, he cruised the Thames from Kew with musicians on board. He often requested selections from the Vauxhall orchestra and enjoyed a dinner following the concert in his "prince's Pavilion" opposite the orchestra;

20 Ibid., p. 301.
21 Ibid., p. 290-291.
22 Boulton, p. 21.
23 Ibid.
Tyers had this built to honor the prince's patronage. 24

In order to encourage visitors to Vauxhall, Tyers hired poets to write verses in praise of the gardens. 25 Perhaps the 1741 poem of Farmer Colin, set to music by early Vauxhall organist Mr. Gladwin, was such an example. 26 Even Handel was involved in one of Tyers' efforts to publicize the gardens. The only time Handel conducted at Vauxhall was on April 21, 1739, during a rehearsal of his *Fireworks Music*, the day before its performance at Green Park. Twelve thousand people came to hear the rehearsal, and a massive traffic problem ensued over London Bridge. 27

Because Jonathan Tyers was responsible for so many visual and musical improvements, it is unusual to find negative accounts during this period at Vauxhall. However, "The Evening Lessons being the First and Second Chapters of the Book of Entertainments", published in London by W. Bebb in 1742, a penny "squib", 28 discusses in mock-biblical language the illuminations, music, Handel's statue, high prices for small helpings of cold beef, an insolent waiter, the inevitable rain,

24 Chancellor, p. 208.


26 "Greenwood Hall" or "Colin's Description (to his Wife) of the Pleasures of Spring Gardens", printed edition in Huntington Library.


28 A squib is a short, sharp, usually witty verbal attack. The Bebb example was written in numbered verses and was printed in pamphlet form.
and offers a comparison with Ranelagh Gardens.  

**1745-1790, The Great Period of Vauxhall**

In 1748 Ranelagh Gardens was established and began to rival Vauxhall. But Vauxhall had two important advantages that caused it to remain popular: it could be approached by water, a journey enjoyed by the patrons, and its gardens were much lovelier than those at Ranelagh. Visitors to Ranelagh were prey to highwaymen on the heaths, and the management of the inland gardens found it necessary to provide armed bodyguards for patrons en route from London, about two miles away.  

While Ranelagh was open all year, its fine rotunda in use all winter while weather was so unpleasant, Vauxhall's outdoor beauty enhanced its reputation as a summer recreation spot.  

Chancellor called 1750-1790 "the great period of Vauxhall", because the natural setting, the music and the general social ambience of eating and dancing made Vauxhall special and fashionable. During the 1790's the gardens began to feature various variety acts, and although the musical establishment was maintained well into the nineteenth century, 

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29 Verses 25-28, from a printed edition in the Huntington Library. The comparison of Vauxhall and Ranelagh was confined to the physical setting, as the squib predated the establishment of Ranelagh's Rotunda and music program.


31 Chancellor, p. 213.

32 Ibid., p. 212.
other activities began to take precedence. During the 1750-1790 period, vocal music was particularly popular. Singing was a part of social gatherings and numerous glee clubs were formed.

Vauxhall was the very centre of song and minstrelsy; it was a veritable nest of singing birds from its own nightingales to those imported ones who trilled forth the roulades of some Italian opera, or gave voice to those nautical and national ditties which breathed a spirit of patriotism in a nation not yet grown self-conscious.33

Around 1750 a typical evening at Vauxhall would begin with a promenade by the gentry; the women wore formal evening attire and the men, dressed also in formal clothes, walked with their hats under their arms. Following the stroll was the concert, songs alternating with instrumental selections. The oil painting by Antonio Canaletto (c. 1751), "Vauxhall Gardens, the Grand Walk", shows that the orchestra included flutes, horns, strings and harpsichord. There were two buildings that comprised the orchestra structure. They were interconnected by a balcony on the upper level.34

During the first fifteen years after vocal music was introduced at Vauxhall (1745-1760), a few singers predominated, such as tenor Thomas Lowe, from 1745-1763, Mrs. Arne for a few years from 1745, Miss Stevenson in the 1748-1758 period, and Isabella Burchell, from about 1751-1760. Miss Burchell had worked for Tyers as a milkmaid on his

33 Chancellor, pp. 215-216.

34 Fl4 in Rococo exhibit, Victoria and Albert Museum, 1984.
Surrey estate, but when he recognized her talent he helped obtain musical training for her. Principal singers in the 1760's were Charlotte Brent and Joseph Vernon. By the late 1760's numerous singers were engaged each season at Vauxhall, among them the celebrated Mrs. Weichsell.\textsuperscript{35}

When the first part of the concert ended at nine in the evening, a bell sounded and the crowd went to the north side of the gardens to watch a visual presentation of a landscape scene that always contained a contrived waterfall. It was described sarcastically in \textit{The Connoisseur} of May 15, 1755 as the "tin cascade".\textsuperscript{36} This attraction foreshadowed the variety of non-musical acts that occurred after 1790.\textsuperscript{37} The concluding portion of the concert followed this intermission and then supper was eaten.\textsuperscript{38} Refreshments, including alcoholic beverages, meats, salads and desserts were costly and the portions were small. Engravings of the period suggest that picnics were carried along and prepared in the dining alcoves. Patrons generally departed the gardens by about three in the morning.\textsuperscript{39}

It is likely that Tyers' partial purchase of the lease for the Vauxhall property in 1752 inspired him to build the indoor music room.

\textsuperscript{35} Wroth, p. 304.
\textsuperscript{36} Ibid., p. 296.
\textsuperscript{37} Chancellor, p. 221.
\textsuperscript{38} Wroth, p. 296.
\textsuperscript{39} Ibid., pp. 298-300.
The most imposing building in the gardens, it was used for concerts on rainy nights. Built as a circular structure measuring seventy feet across, it contained an elegant "orchestra" and was otherwise finely appointed. Originally called the "New Music Room" and the "Great Room", it was nicknamed "Umbrella" because of the roof's shape and no doubt because of its function in inclement weather. Tyers' second major building project for Vauxhall was the replacement of the original "orchestra" with a structure shaped like a "Moorish-Gothick" temple in 1758, when Tyers assumed full ownership of the lease.

Cunningham indicates that while segments of the middle class enjoyed the concerts and dancing at Vauxhall, some working people during the rise of the Industrial Revolution established clubs such as the Birmingham Musical and Amicable Society, founded in 1762. These people gathered for "mutual providence and benefit, but also for beer, song and sociable discussion". The classes of society were becoming more parochial in their tastes, expressing this through new social institutions. As Cummings mentioned in his book on Thomas Arne:


41 Ibid.

Although under the administration of Walpole and his Whigs the germ of democracy was beginning to spread through the nation like a cancerous growth, yet the upper class had not yet thought it necessary to conform to the standards of taste and behaviour that marked the lower grades of the community, but still retained a degree of culture and refinement that waned in the course of the next century...43

During the next thirty years the many changes in society were reflected in musical and other activities at Vauxhall and its sister pleasure gardens.

Jonathan Tyers died a wealthy man in 1767. His two sons and two daughters inherited Vauxhall, with sons Jonathan and Thomas ("Tom") serving as proprietors. In 1785, Tom, who had contributed songs to the gardens, sold his interest to Jonathan, who remained proprietor until his death in 1792.44

Between 1768 and 1790 there were few physical changes at Vauxhall, and the original type of musical entertainment continued. The evening concerts in 1783 were moved to eight in the evening and ended at eleven. Trusler's London Advisor, a London guide-book of 1786, cites two in the morning as the common departure time of the patrons, providing that weather conditions were favourable.45

The late eighteenth century was a time of popular drama and

43 William Cummings, Dr. Arne and Rule, Brittania (London: Novello, 1912), p. 48. The term "upper class" refers to the nobility, gentry, clergy, lawyers, and military officers. Between the "upper class and the "lower grades of the community" was a large group of manufacturers, tradesmen and merchants which formed a part of the greatly expanding eighteenth-century middle class.

44 Wroth, p. 305.

45 Ibid.
spectacle; the wealthy turned away from the theatres and massive renovations were done on the old buildings to increase the seating capacity to hold the new lower-class audiences. In fact, people at all levels of society were lured by novel entertainment. For example, when the Montgolfier brothers invented the first practical hot-air balloon in 1783, the interest in England was just as keen as it was in France. Perhaps it was Vicenzo Lunardi's ascent in the Strand in London on September 15, 1784 that prompted Michael Arne to compose his song "The Balloon" for the 1785 season. Balloon ascents became frequent attractions at Vauxhall during the nineteenth century, culminating in an ascent on horseback by Charles Green in 1850.

In 1792 the price of admission to the gardens rose to two shillings, with three shillings the charge for gala evenings. James Boswell felt that "a number of the honest commonality" were being excluded from "sharing in elegant and innocent entertainment".

1790-1859, The Decline of Vauxhall Gardens

When Jonathan Tyers died in 1792, part of Vauxhall was inherited by

46 "The Balloon" is part of the collection of the British Library. Lunardi's ascent is discussed in Leslie Gardiner, "Icarus in a Captain's Coat", Voyager Magazine, August/September 1984: 11-12.

47 Chancellor, p. 225.

48 Wroth, p. 311.

Bryan Barrett, Tyers' daughter's husband. Barrett bought out the other shareholders and he ran Vauxhall until 1809, when the lease passed to his son George Barrett.  

During the 1790's Vauxhall's popularity dwindled due to competition from its rivals Ranelagh, Marylebone and Cuper's Gardens, all of which had made fireworks a regular part of the entertainment. Vauxhall added fireworks displays in 1798. They were indicative of changes to come: "Just, too, as there was a difference between the fashionable company in the mid-eighteenth century and its rather bourgeois counterpart at the beginning of the nineteenth, so Vauxhall itself was passing from being a fashionable haunt to being merely a popular one". Many of the pleasure gardens, at the peak of their acclaim during the eighteenth century survived into the nineteenth century by offering popular entertainment and by lowering prices. This entertainment, while taking on aspects of spectacle and encouraging audience participation, became less artistic in the process. Like the saloon theatre, it became one of the homes for variety entertainment.

Despite the added attractions, Vauxhall continued to maintain a large musical establishment under the directorship of James Hook until

50 Chancellor, p. 222.
51 Ibid., p. 220.
52 Ibid., p. 221.
1820. After that concerts regularly featured the comic songs of Mssrs. Mallinson and Williams as well as performances by internationally-known opera singers, who sang between showings of the "displays". Two of these included a representation of the Battle of Waterloo in 1827, and "Venice", replete with "Imitation water", which appeared a few years later.  

Vauxhall's popularity waned, although when management reduced the admission price to one shilling for the day on August 2, 1833, more than 27,000 people came. However, the syndicate proprietorship ended in 1839 and on September 9, the day after the close of the 1841 season, an auction of Vauxhall's furnishings was held. The stage-manager for the 1841 season gathered memorabilia concerning Vauxhall during its heyday and published a journal called Vauxhall Papers three times weekly during the 1841 season.

Some concerts still took place at Vauxhall in later years, such as the promenade concerts conducted there by Philippe Musard from 1845. The final performance, on July 25, 1859, was followed by an equestrian

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53 Wroth, p. 319.

54 Ibid.

55 In 1821, the Barrett family had sold Vauxhall Gardens to a syndicate comprised of Mssrs. Bish, Gye and Hughes for thirty thousand pounds. Wroth, Ibid.

56 Alfred Bunn, ed., The Vauxhall Papers (Royal Gardens, Vauxhall: John Mitchell and John Armstrong, 1841).
show. People danced past midnight until the light display "Farewell for Ever" closed a long era of London's leisure history.\(^\text{57}\)

The twelve acres of Vauxhall Gardens were developed for housing and the church of St. Peter, Vauxhall, consecrated in 1864. Today there is an open grassy area with intersecting concrete walkways on the old site that is retained as a park, called "New Spring Garden". The author noticed some reminders of the once-famous amusement centre in the names of buildings and streets, such as Darley House, named for a late-eighteenth century Vauxhall tenor, and Tyers Street, for the family that nurtured the gardens.

CHAPTER II

THE VAUXHALL MUSICAL ESTABLISHMENT, 1745-1784,
REVEALED MAINLY THROUGH THE DEVELOPMENT OF THE SONGS OF
THOMAS A. ARNE AND JAMES HOOK

Characteristics of the Vauxhall Songs

... those shallow and unconnected Compositions, which have of late so much abounded, especially those insipid and unconnected efforts that are daily made to set to Music that Flood of Nonsense which is let in upon us since the Commencement of our Summer Entertainments, and which in the Manner they are conducted, cannot possibly prove of any Advantage to Music.¹

Although Avison did not appreciate the merits of the Vauxhall songs, the pleasure gardens of London dramatically influenced English eighteenth-century vocal literature. Early in the century vocal music was florid, full of rapid scale passages. The airs of Purcell and Handel commonly contained such "divisions". But this style of music caused problems for singers in the pleasure gardens, for the florid passages had little impact on the crowds of strolling or talking patrons. Because fine native-born singers were engaged at the public gardens, composers wrote songs to suit their talents, as well as public taste. Melodies, such as those of the pastoral type by Handel, were conceived with smoother, more direct lines. Although a majority of the "beau monde" of the eighteenth

century probably preferred folk ballads to Handelian airs, since John Gay's *Beggar's Opera* was so successful and Handel was twice financially ruined,² a large portion of the Vauxhall patrons must have cared very much about concert vocal music because they continued to support the Vauxhall musical establishment for many years.³ English song conjoined entertainment with art music. Because the songs were conceived and performed with orchestral accompaniment, the development of piano accompaniment was slower in England than on the Continent, where *Lieder* developed and flourished.⁴

The proprietors of the various gardens did much for English music of the period by presenting the lengthy concert seasons and by helping to establish a following for the native performers and composers. They also fostered the publishing industry in Britain, for many firms made substantial profits from the printed editions of selections that were featured at the pleasure gardens.

The songs were either ballads or more elaborate florid pieces. The simple ballads of the late seventeenth century were embroidered with theatricality and with musical ideas derived from Italian opera. In many cases the orchestra played an introduction and the various strophes


³ Ibid.

of the ballad were separated by brief ritornellos, often called "symphonies" in the scores. Binary structures prevailed in the ballads, for the da capo aria form was seldom used after 1740 in the English songs of the early Vauxhall period.

Eighteenth-century ballads, especially those in triple meter, often employed French dance rhythms. Crisp rhythms and words that were set to emphasize syllabification aided in understanding the texts, especially in humorous, topical or patriotic songs. The songs followed conventional eighteenth-century practice with square-cut phrases and anapestic meters, such as six-eight and twelve-eight.

From the published scores of the songs of the pleasure gardens, much has been learned about the use of the orchestra. Cues for instruments, instrumentation and technical indications were often found in the manuscripts and published short scores, while the English operas of the period were not usually published either with complete music or with full orchestral detail. A score of Jonathan Battishill's "Kate of Aberdeen" includes three violin parts, which would impart an unusually rich texture.

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5 Hughes, p. 339.

The Literary Subjects of the Vauxhall Songs

The Vauxhall songs were composed to texts on a variety of subjects. Some texts described contemporary life, with topical references to society or politics. Other songs were set to pastoral poetry, which involved the inhabitants of Arcady. In these English names were often substituted for Greek and Roman ones, which imparted a folk quality to the songs, as in Arne's "Polly Willis" and "Peggy Wynne" and Hook's "Lass of Richmond Hill". Some of the songs describing country life were composed to texts that signified awkwardness, ignorance, in-elegance and simplicity on the part of the lovers. Even the music characterized the rusticity of the participants, such as that composed for Cymon's walk in Arne's cantata "Cymon and Iphigenia" (Example 1).

Example 1. Thomas Arne, "Cymon and Iphigenia", mm. 24-27.

Hunting and drinking songs were two of the more robust categories of Vauxhall vocal selections. There were also songs based on current and past literary fashions, for example, Worgan's "Hark, hark! is a voice from the tomb" of 1751, which reflected the taste for Gothic.

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7 Early printed editions are found in the British Library.

8 Printed editions located in British Library, Huntington Library and University of California, Los Angeles, Music Library.
ruins. Songs composed to Shakespearean texts were very popular, such as Arne's "Where the bee sucks". Many new settings were created especially for the numerous revivals of Shakespeare's plays in the London theatres throughout the eighteenth century. 10

Patriotic songs were performed regularly, as British troops were constantly engaged in battle. There were many songs composed during the period of war in the New World; one of the many examples is Worgan's "Song on the taking of Mont-Real by General Amherst" of 1759. 11 Other songs focused on other events of the French and Indian Wars, and of the American and French Revolutions. Texts describing the plight of French refugees were frequently set to music; in England, the morality of the French Revolution was a controversial issue, with some citizens perceiving the situation as a freedom movement and others as anarchy.

Political songs, often with an element of satire directed towards the English government, were heard at the gardens, also songs about the sea and sea victories. Rather mundane occupations were characterized in Vauxhall songs, such as those of milkmaids, 12 cobblers, plumbers and

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9 The New Grove, s.v. "London" V. "Pleasure Gardens".

10 See p. 37 below.

11 Printed editions located in Huntington and British Libraries. See pp. 28-30 below for analysis.

12 Milkmaids were the subject of "Catch hold onto Day", by Henry Heron, Book VI, 1778, and "The Milk Maid", by John Potter, both in the British Library collection.
paymasters, who were, as Woods quipped, "useful but unpoetical people".  

Even the early feminist movement was captured in song, with Hook's "The Rights of Women" of 1801 and Henry Brewster's "Female Liberty Regained", two songs that gave early support to the suffragette movement.

An important classification of Vauxhall songs that could be identified as much by its musical characteristics as by its poetic text was the localized ballad, represented particularly by the "Scots" or Scottish songs. There were artificial Scottish melodies, composed by virtually all the Vauxhall composers, to texts that were also created to appear authentic. They included considerable use of dialect and Scottish-sounding places and names. The constant musical feature was the "Scotch Snap" or "Scotch Catch". This rhythmic figure \( \begin{align*} \frac{J}{\ell} & \quad \frac{J}{\ell} \end{align*} \) originated in Scottish folk music and was employed during the seventeenth century in songs of William and Henry Lawes and others. According to Carl Engel, an earlier use of this rhythm was in a dance called the "Strathspey", a slow dance in four-four meter, with many dotted notes often organized as an inverted catch or snap.

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Towards the end of the eighteenth century there was renewed interest in setting authentic Scottish melodies. George Thomson (1757-1851), a song-collector and antiquarian, commissioned composers such as Haydn and Beethoven to provide arrangements. Robert Burns and Sir Walter Scott wrote new verses to the old tunes. The first book of these songs, Select Collection of Original Scottish Airs, published in Edinburgh in 1793, was arranged by Pleyel, whose music was heard frequently at Vauxhall.

Not much is known about many of the authors of Vauxhall song texts. Arne selected some of his texts from various Elizabethan poets. The 17th- and 18th-century poets included John Dryden, William Upton, Robert Houlton, Samuel Boyce and John Lockman, in the early days of Vauxhall, John Cunningham around 1760, and Mr. Richardson in the 1790's. Some of the authors were amateurs or even the composers themselves. The lack of poets' names alongside many of the texts used by Arne, as well as his experience in re-working existing material for the theatre, suggests that Arne wrote many of his non-attributed texts.

Classical references were still as popular in the eighteenth century as they had been during the previous one. They were found not only in song texts, but also in parliamentary speeches and in letters to the newspapers. Politicians spiced their speeches with Latin and Greek

16 Jacobs, p. 146.
17 Johnstone, p. 74.
18 See p. 61 above.
quotations and political letters were often signed with the name of a Roman politician from the time of the Roman Empire. The songs of the Vauxhall Gardens reflected traditional and widely accepted contemporary themes. At no time during the height of the musical life of Vauxhall did the verses depart from the customary subject-matter, except when drawing attention to an invention or other novelty.

1737-1774, Thomas Gladwin, John Worgan and Thomas Arne

Before 1745 the music at Vauxhall was entirely instrumental, except for a performance of a chorus, "Hush ye pretty warbling choir", from Handel's Acis and Galatea for a concert in 1739, perhaps for a special occasion. Many of the most well-known London and foreign musicians played at Vauxhall. Tyers built an organ for the garden in 1737 and even Handel performed his organ concertos there.

The first musician engaged on a regular basis at Vauxhall was probably Thomas Gladwin (c. 1710- c. 1799), who established a tradition of performing organ concertos at Vauxhall, as Handel had done at oratorio performances elsewhere. He composed songs to texts about Vauxhall that

19 Potter, p. v.

20 See p. 15 above.

21 The New Grove, s.v. "London", V. "Pleasure Gardens".

were reprinted in later eighteenth-century collections. While the com-
position of some of his songs, such as "Greenwood-Hall" predated vocal
music performances at Vauxhall, their performances elsewhere in London
helped to promote the gardens.\(^{23}\)

James Worgan (1715-1753) succeeded Thomas Gladwin as principal
organist at Vauxhall around 1737,\(^{24}\) and he also composed songs during
the 1740's and 1750's.\(^{25}\) Since titles for musicians in this period were
often inconsistent, varying from one institution to another, the music
director position was sometimes synonymous with that of organist, con-
ductor or composer. When vocal music was added at Vauxhall Gardens,
Thomas Arne was engaged as composer, although some accounts suggest that
he also acted as music director.\(^{26}\)

John Worgan (1724-1790) followed his brother as organist and com-
poser, serving Vauxhall from 1751 until 1761, and again from 1770-1774.
A gifted organist, he was often compared with Handel. He wrote many
ballads for the gardens that were reprinted in magazines and published
as separate songs and in collections between 1745-1771.\(^{27}\) He also
composed several oratorios and keyboard works that survive in manuscript.

\(^{23}\) See p. 9 above.

\(^{24}\) The New Grove, s.v. "James Worgan".

\(^{25}\) British Library collection.

\(^{26}\) Frank Kidson, "The Nurseries of English Songs", The Musical
Times 63 (1922): 620.

\(^{27}\) British Library collection.
A particularly representative example of his patriotic songs is "A Song on the Taking of Mont-Real by General Amherst" of 1760 (Example 2), which commemorated the battle of that year in which Baron Jeffrey Amherst (1717-1797) captured Montreal from the French, ending the series of French and Indian Wars. The setting is in C major, a frequently chosen key for patriotic or military songs since many of the instruments were built in C, although the meter is a less common 6/4. Trumpets and drum are indicated in the printed short score, in addition to strings and continuo. It is a ballad with a four-measure orchestral opening and a two-measure ritornello which serves to separate the eight stanzas, each twelve measures long. The vocal line, composed for tenor Thomas Lowe, extends from e_ to g¹ and is quite angular, with a prominent tonal relationship between the top-space e¹ and the second-

28 Huntington Library collection.

29 This song was reprinted in London Magazine, or Gentleman's Monthly Intelligencer, Vol. 29, 1760, p. 660. While all eight verses were included in this rather rough engraving, just the vocal and bass lines were given without introduction and postlude. Within this volume, several aspects of the battle of Montreal were discussed, including historical and fiscal commentaries. The City of Montreal was described in an article and a congratulatory message to the King from the Lord Mayor, aldermen and commons of the City of London on the victory at Montreal was included, along with the King's reply.

30 A short score is a space-saving condensation of an orchestral score. Instead of each instrument having its own line, often just two or three staves were used, with each instrument indicated as in Example 2. It is likely that many of these scores were incomplete reductions, but they are valuable documents for many aspects of the development of orchestration in the eighteenth century.
Example 2. John Worgan, "A Song on the Taking of Mont-Real ..." (1760)

Moderato

Gloft, to fame favourite Lais,  A Hero engrosses my Lays;  Thy

Trumpet. O Fame! His Deeds shall proclaim, And spread round the Globe Amherst's Praise.  And

Triumphant, with Pride,  Our Ocean we ride;  Not a single Attempt now miscarries.  To our ravish'd Eyes,  Cressy, Agincourt rise,  And the Days of our Edwards & Harrys.

Thro' Woods, and o'er Lakes,  His progress he takes;  With Mont-Real full in his Eye.  The French would, in vain,  Or Indians, restrain  His Troops who to Victory fly.

Cape Breton our own,  Gallia's Fishery's overthrown,  Chief Nursery of her Marine.  Invation, that Joke,  Will thence end in Smoke,  And Britain still reign Ocean's Queen.

The Indians, and We,  Shall henceforth agree,  Thus our Manufactures advance.  Our Foes, to their cost,  See Their rich Fur-Trade lost,  Great Blow to the Commerce of France.

But hark! Heaven-born Peace,  Bids War's Horrors cease;  And lo! where the Goddesds descends.  Her Charms all adore;  Human Blood streams no more:  And Foes, long contending, are Friends.
The triadic (also fourth and fifth movement) by the voice is an attempt at a military gesture. Until the last phrase, the melodic material is arranged in downward patterns, including the sequence at mm. 10-11. An ascending scale on G is the consequent to mm. 12-13, the last descending phrase. The words of this phrase are repeated in the ascending line, which is the climax of each strophe.

The poem by John Lockman describes the conflict in Canada and its consequences for England and France. Much nationalistic propaganda is contained within the verses, which are briefly summarized below:

1. Praise of Amherst
2. The inevitability of Amherst's victory over the Indians and French
3. Cape Breton, France's fishery, is captured by the British
4. The Indians and British agree to trade the Indians' furs for British manufactured goods
5. Continued expectations of victory for Britain, as in the past
6. Praise for King George III
7. France weeps at the loss of Montreal, while Britain wins Canada
8. Bid for peace among foes.

It is significant that the glorified ideal of peace comes through in the last stanza to soften the hawk-like substance of the rest of the text. Perhaps this inclusion was made both because of the idyllic surroundings in which the song was performed at Vauxhall and because England was victorious at Montreal.

1745-1765, Thomas Arne at Vauxhall

For the season of 1745, Tyers engaged Arne as composer, and his wife, the former Cecilia Young, Thomas Lowe and Thomas Reinhold as the first Vauxhall singers. Thomas Arne (1710-1778) was born into a middle
class family of upholsterers. He studied law at Eton and later entered
music; his only formal study was with violinist Michael Festing.31
Early in his career Arne composed for the stage and established his
reputation with Comus. Burney wrote of Arne's music:

In 1738, Arne established his reputation as a lyric
composer, by the admirable manner in which he set
Milton's Comus. In this masque he introduced a light,
airy original, and pleasing melody, wholly different
from that of Purcell or Handel, whom all English com-
posers had hitherto either pillaged or imitated. Indeed,
the melody of Arne at this time, and of his Vauxhall
songs afterwards, forms an era in English music; it was
so easy, natural and agreeable to the whole kingdom,
that it had an effect upon our national taste; and till
a more modern style was introduced in the pasticcio
English operas of Mssrs. Bickerstaff and Cumberland, it
was the standard of all perfection at our theatres and
public gardens.32

In 1736 Arne had married singer Cecilia Young (1711-1789), a
well-known interpreter of Handel's opera and oratorio roles, who also
sang in many of her husband's productions. The Arne's marriage collapsed
in the 1750's due to Arne's relationship with his famous pupil Charlotte
Brent, but the Arnes reconciled in 1777, shortly before the composer's
death.

During the elder Tyers' proprietorship, details of Vauxhall concert
selections were not published in newspaper advertisements, so it is
difficult to determine precisely the titles of the songs and when they

31 The New Grove, s.v., "Thomas Arne".
32 Charles Burney, A General History of Music, Volume II (New
were performed. However, the printed editions of the music often indicate the places where the songs were given their first hearing, as well as the names of the singers for whom they were composed. Since many of the songs were collected in volumes by season, the publication dates provide an adequate reference point for dating the songs.

More than two hundred songs by Arne were sub-titled "As sung by... at Vauxhall" (or at Ranelagh or Marylebone). Those performed at Vauxhall were composed over a twenty-nine year period. The major collections were:

Lyric Harmony, Volume I, 1745
Lyric Harmony, Volume II, 1746
Vocal Melody, Book I, 1746
The Agreeable Musical Choice, 1757
British Melody No. XI, 1760
A Choice Collection of Songs Sung at Vauxhall Gardens, 1761
The New Songs Sung at Vauxhall, 1765
Summer Amusement, 1766
The Vocal Grove, 1774

Lyric Harmony, Arne's first collection of Vauxhall songs, was printed for Arne by William Smith in London and was reprinted by J. Simpson in 1746. The seventeen songs and one pastoral dialogue contained in the volume are quite similar in style, text and form. Most are strophic with binary structures and follow a typically eighteenth-century tonic-dominant-tonic harmonic pattern. Half of the songs are in triple meter and only one song is in a minor key. The choice of minor mode for "The Generous Distressed" (No. 8) is related to the sad-

33 Farish, p. 36.
34 William Clarke Library collection.
ness of the particular case of spurned love and contemplated suicide. Usually, unfulfilled love was treated with less seriousness. Arne's frequent selection of triple meter was probably influenced by the popular appeal of dance-like melodies, which he employed when the texts would permit, as he was always motivated to please the taste of the patrons.

Among other characteristics found in this collection was the "motto" beginning, with the thematic material announced in the introduction and restated and expanded after the opening. Also observed was the old Baroque device of word-painting, with florid passages used for descriptive means, for the song "The Invitation". Coloratura for display purposes is found in "Colin's Invitation" (No. 7). Arne also employed the Scotch snap in seven out of eighteen pieces, often without any textual reason.

While most of the selections conform in style as to structures, harmony, mode, meter and in the use of pastoral love poetry, some of the songs have unusual additional elements, for example, "The Lovesick Invocation" (No. 11), the only song with an introductory recitative, the text of which relates to the first stanza (Example 3).

35 See Farish, pp. 43-44, for discussion of "Lyric Harmony Stereotype".

Following the recitative are two sections of unequal length. The distribution of vocal and instrumental material is consistent with the ballad of this period, and is shown in Figure 1:

Figure 3
"The Lovesick Invocation", Thomas Arne (1745)

<table>
<thead>
<tr>
<th>Section</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introductory recitative</td>
<td>9 measures</td>
</tr>
<tr>
<td>Part one: &quot;Symphony&quot;</td>
<td>16 measures</td>
</tr>
<tr>
<td>Vocal</td>
<td>16 measures</td>
</tr>
<tr>
<td>Ritornello</td>
<td>4 measures</td>
</tr>
<tr>
<td>Part two: Vocal</td>
<td>21 measures</td>
</tr>
<tr>
<td>Postlude</td>
<td>4 measures</td>
</tr>
</tbody>
</table>

Three stanzas are set in 3/4 meter like a minuet song. The key is Eb-flat, with a range from f' to a'. The tessitura lies high, on top of the treble staff for the most part. While the texture is not florid some
ornamentation is written into the melody, such as appoggiaturas, turns and grace notes.

Three of the songs in this volume of Lyric Harmony have two contrasting sections or movements. These are "To a Lady, Who being ask'd by her Lover for a token of her constancy gave him a knife" (No. 13), "The Complaint" (No. 14) and "The Happy Bride" (No. 17). For Nos. 13 and 14 Arne wrote a short stanza for the first section and a refrain for the second. The stanzas set in minor keys reflect sadness while the refrains, which are cast in major, impart a brighter mood. The refrains also contrast with the stanzas in tempo and meter. In the song "To a Lady", the recipient of the unwelcome gift (the knife) bemoans his fate in the stanza that is marked Andante (4/4), while in the Allegro section (3/8) that follows, he appears to go mad. The florid passages on "flow'd" describe the mental state of the scorned lover (Example 4a). Since by the third stanza, "Damon" decides to use the knife to end his despair, Arne modifies the music to fit the words of the third stanza (Example 4b).

Example 4a. Thomas Arne, "To a Lady", from Lyric Harmony (1745), mm. 40-51.
Example 4b. mm. 18-20 and addendum.

The problem of setting different verses to the same melodic material has always existed for composers. The attitude of some composers in the eighteenth century toward the problem was summed up by Goethe, who wrote: "It was sufficient if the melody of a strophic song fits well only the first stanza, the rest being only a matter of variation in performance". 36

Arne's second volume of Lyric Harmony (1746), which also contained eighteen songs, included settings of verses by Chaucer, Shakespeare, Sir John Suckling, Ben Jonson and Addison. The song "The Dumps" was composed to an altered verse by John Gay. This volume of songs for Vauxhall Gardens was first printed in 1746 and was reprinted by I. Simpson in 1748. The singers who made them popular were again Mrs. Arne, Thomas Lowe and Thomas Reinhold.


37 University of California, Los Angeles, collection.
The stylistic characteristics found in the first volume of *Lyric Harmony* were maintained throughout the second collection. The dialogue song, "Damon and Cloe", includes a strophe in which the soprano and tenor sing in simultaneous duet, a contrast to the question and answer duet form of "Colin and Phoebe" from the first volume. The orchestra­tion includes two horns, two oboes, two violin parts and continuo, but we may infer from eighteenth-century custom that violas and bassoons were also employed. A part for bass singer Thomas Reinhold was added, making this selection a forerunner of those special ensemble finales that ended concerts at Vauxhall when James Hook was director.

One of the more enduring songs from *Lyric Harmony*, Volume II, is "Where the bee sucks", entitled "Ariel's Song in the Tempest" in the printed edition. When Shakespeare's *The Tempest* was revived on January 31, 1746 at the Drury Lane Theatre, Ariel was portrayed by Kitty Clive, who sang Arne's songs in the production. The next summer at Vauxhall she performed "Where the bee sucks", and the song made its way into the seasonal collection. The text was taken from Lewis Theobald's 1733 edition of Shakespeare's works, which was an attempt to correct errors in Pope's edition of 1726. The German flute was used as an "ornamental instrument" during the "symphonies" and vocal solo passages, and also to imitate the bee (Example 5a).


39 Fiske, p. 206.
Example 5a. Thomas Arne, "Where the bee sucks", from Lyric Harmony (1746), m. 18.

"Where the bee sucks" follows a typical pattern for songs in both the gardens and theatres during this part of the eighteenth century. Its melody is easily remembered and there is much word-painting, which occurs in the florid passage on the word "fly", in the flute solo that imitates the bee, and in the lilting phrases on "merrily". Arne developed his melodies through repetition and sequence as shown in Example 5b.

Example 5b. mm. 12-16 and 21-24.

With its binary structure, orchestral introduction, ritornello separating the two sections and orchestral postlude, "Where the bee sucks" illus-
trates the similarity of styles encountered in both the theatres and pleasure gardens, parallel styles which continued throughout the century.  

Until the late 1750's Arne's style remained much the same. Julian Herbage suggested that the combination of Handel's death and Arne's being honoured with the Doctor of Music degree from Oxford were two motivations encouraging him to become more experimental with his musical style. Arne's career seemed to be sandwiched between those of Handel and J. C. Bach: "During the whole course of Arne's life the fashionable musical clique had succumbed to foreign influence".

1766-1774, Thomas Arne

Arne's compositional style changed noticeably with the eight songs and one cantata of Summer Amusement (1766), sub-titled "A Collection of Lyric Poems with the Favourite Airs set to them". From the title-page we are informed that the performers were Mr. Vernon, Mrs. Weichsell and Miss Brent. In this collection, Arne chose to set more songs in through-composed form than in binary structures. Although orchestral textures remained similar to those in previous songs, he introduced paired clarinets to double the violins in the cantata "Love and Resent-

40 For more information on the relationship of Vauxhall songs and vocal music composed for the theatre, see Fiske, pp. 327-329 and pp. 605-606.

ment", instead of oboes. This piece, written for Charlotte Brent, contained the first accompanied recitative in Vauxhall music, although the practice of accompanied recitative was common in opera and theatre music written by the previous generation.

Arne also began to write virtuosic vocal lines, and he placed the text in a secondary role. At this time he was adapting the Italian bel canto style to English language opera, particularly to his successful Artaxerxes of 1762. His pupil, Charlotte Brent, who possessed an exceptionally agile voice, greatly influenced his decision to develop his vocal writing along more florid lines. Miss Brent sang the role of Mandane in Artaxerxes, which was composed to display her technical prowess. Burney, noting the development from Comus and the early Vauxhall songs to Artaxerxes, credited Arne with assimilating the Italian style into the English style. 42

The Vocal Grove (1774), published by Longman, Lukey and Company, was Arne's last collection of Vauxhall songs. (James Hook was already serving as music director in his first season at Vauxhall, although he had contributed songs for several years.) 43 This set of eight songs emphasized the florid style, which Arne handled in two ways: (1) ornamentation either written out or performed by reading the symbol, and entailing lengthy florid passages; and (2) longer fioratura occurring in single words, leaving the rest of the vocal line free of orna-

42 Burney, p. 1015.

43 British Library collection.
mentation. It was this second style, with the addition of considerable word-painting, which dominated his work, as well as that of his contemporaries and successors, including James Hook. The Vauxhall patrons embraced this anglicized Italian idiom in the florid display pieces throughout the 1770's.

1774-1784, James Hook

The musical establishment at Vauxhall Gardens continued to flourish throughout the last three decades of the eighteenth century. In 1774 James Hook became music director and held that position for forty-six seasons until 1820. James Hook (1746-1827) was born in Norwich, and he studied with Garland, the organist at Norwich Cathedral. As a young musician he advertised that he could instruct on guitar, harpsichord, spinet and German flute, and that he was willing to copy or transpose music, compose for all instruments and tune them as well. He left for London 1763-1764, and he soon became known there for composing and performing light music, his forte throughout his career. He took many prizes for his songs, catches and glee, but he also wrote more than twenty stage pieces, many organ and harpsichord concertos, piano sonatas, church music, and a textbook on piano instruction. His compositional style reflected the conventions of the period, especially his orchestrations, which were influenced by the techniques developed at

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44 The New Grove, s.v., "James Hook".

45 Ibid., which lists these works.
Mannheim. His music for Vauxhall included progressively more use of winds, particularly clarinets.

When Hook became organist and composer at Vauxhall, he introduced new elements, such as catches and glees, into the concerts. By 1775 the audience entertained itself during dinner or before the concert by singing on its own. 46 Hook, who was known as an incorrigible punster, received the Catch Club medal for "Parting Catch" (1765). In writing catches, the common practice was to combine the music and words in a manner that would sound comical when performed, even ludicrous.

The finale to the second half of the concert during Hook's tenure consisted of an extended work that usually involved several, if not all of the singers of the evening. This was a practice developed over the years from Arne's early dialogue songs which served to conclude performances. In addition Hook composed operas for Vauxhall during the 1780's. Because the "orchestra" lacked space for movement and scenery, one assumes these works were given as semi-staged or concert performances. The four known short operas by Hook are The Poll Booth, Op. 34, 1784; A Word to the Wives, Op. 41, c. 1785, described as a sequel to the cantata, "The Cryer"; The Triumph of Beauty, Op. 46, 1786, with singers Mr. Incledon and Mrs. Wrighten; and The Queen of the May, c. 1787. 47

Hook's other extended song forms, cantatas, odes, serenatas, as well as patriotic and hunting ballads were also used to conclude con-

46 Wroth, p. 310.

47 Fiske, p. 395.
certs. Often the verses were sung by each singer in turn, and then the refrain was performed in parts by the ensemble of solo singers. An example of this is "Hunting Song and Chorus" (1779), which was sung by Mr. Vernon, Mrs. Wrighten, Miss Thornton and Mrs. Weichsell.48

Between 1768 and c. 1807, Hook's songs were published in annual collections, beginning with the early songs from Marylebone Gardens, where he was the organist from 1769-1774, followed by the songs from his Vauxhall tenure. These songs numbered approximately two thousand.49 Hook's musical style grew more florid during the 1770's in keeping with the fashion established by Arne from the Artaxerxes-Charlotte Brent period of the previous decade. Others, such as William Bates, Thomas Carter and Henry Heron50 wrote in a similar style for the capable Vauxhall singers. One of the most celebrated sopranos at Vauxhall from 1766-1784 was Mrs. Weichsell, who premiered many of J. C. Bach's Vauxhall songs and most of Hook's florid pieces. She excelled in songs with high tessituras and considerable fioratura, and she was given many of the extended vocal numbers. Always referred to by her surname, her first name is unknown and her biography is lacking in detail. However, her notices typically mentioned her great technical ability: "Mrs. Weichsell was, as she always is, replete with taste and execution and

48 Huntington Library collection.

49 The New Grove, s.v., "James Hook".

50 The Huntington and British Library collections.
was encored...

Scotch Songs

Hook composed many Scotch songs during his long tenure at Vauxhall. Most were ballads, with between two and four stanzas. Three of the songs from the 1774 collection, 52 "The Braes of Balladine", "Scotch Song" and "The Lovers Stream", contain the basic elements of this popular genre. It is the combination of the Scotch snap with other rhythmic figures that results in a variety of patterns as shown in Example 6.

Example 6. James Hook, "The Lovers Stream" (1774), mm. 16-24

\[ \text{Example 6. James Hook, "The Lovers Stream" (1774), mm. 16-24} \]

51 Morning Herald, May 21, 1785, Minet Library collection.

52 University of California, Los Angeles, collection.
"The Lovers Stream" introduces paired clarinets. Its slower tempo, common time signature and key of E-flat tend to make it more stately than the other two examples of Scotch songs from the 1774 collection.

In contrast to "The Lovers Stream", Hook's "The Lad Wha Lilts Sae Sweetly", with words by Charles Dibdin (1745-1814), is composed in a folk idiom. The vocal line is far less ornamented and the words depend heavily on Scottish dialect. An obbligato piccolo is featured in the introduction and postlude. It is likely that this song was composed during the late 1780's or early 1790's. It reflects the fashionable interest in more authentic ethnic idioms, found in the collections of George Thomson. The use of the Scotch snap is not nearly as obvious as it is in earlier Scots songs. The style thus becomes less affected (Example 7).

Example 7. James Hook, "The Lad Wha Lilts Sae Sweetly", Ten Songs, Stainer and Bell, 1979, mm. 44-60.

53 The University of California, Los Angeles, Music Library collection.

54 See p. 25 above.
Rondos

Hook frequently employed the rondo form during the 1770's and 1780's. In seventeenth-century France, Lully and other composers writing for the theatre adopted the reiterated refrain with changing couplets commonly in use by the French clavecinists. A typical pattern was a refrain of eight or sixteen measures, with couplets emphasizing a different tonality, such as the tonic for the refrain, dominant for the first or second couplet, and relative minor for the second or third couplet. During the latter part of the eighteenth century, this developed into the rondo form of the sonata. The rondo became similar to sonata form when the couplets were limited to three, and when the music for the first and third couplets was composed of the same materials, though rearranged. The A and A' sections corresponded to exposition and recapitulation, the B portion to the development. Examples of this are found in the sonatas of J. C. Bach. But the term "rondo" was also used by English composers for pieces with shorter alternating sections, the ternary ABAB form, the five-part ABABA or ABACA forms. The ternary form is commonly considered "first rondo form", while the five-part form is called "second rondo form". The more elaborate "third rondo form" is that which was employed for final movements of the late-eighteenth-century sonatas and concertos, as well as Beethoven's earlier piano sonatas.55

55 Apel, pp. 651-652.
Hook's rondos appeared as single songs or as part of extended pieces. The following are examples composed between 1774-1779, all performed at Vauxhall by Mrs. Weichsell:

"Rondo", 1774
"Rondo", 1775
"Rondo", 1776
"Favourite Rondo", 1777
"Cruel Cupid", 1778
"Damon", 1779

These rondos were selected from the collection of Vauxhall songs in the Huntington Library, San Marino, California. For the purpose of the following discussion, the rondos with known dates of composition were placed in chronological order, and one rondo was arbitrarily selected for each of the six years. In spite of the small sample, several generalities emerge from the survey concerning form, harmony and melodic and rhythmic materials. Further, a pattern is established in the vocal writing for the capable Mrs. Weichsell.

Five of the rondos conform to Apel's "second rondo form" or five-part form, while one example, from 1776, is a ternary structure, corresponding to the "first rondo form" classification. Except for the 1777 example, these rondos follow a harmonic plan that is consistent with the form. The A sections are in the tonic key, the B sections move to the dominant, and the C sections are in the relative minor. In the 1777 rondo, the B section is in the tonic and the C section is in the dominant. The rondo in ternary form from 1776 moves to the dominant for the middle section.

56 Ibid. and see p. 46 above.
The rondos begin with orchestral introductions varying in length from sixteen to thirty measures. These introductions present the thematic material of the A sections and often include episodic material. All the A sections in this group of rondos contain motto beginnings except for the 1775 selection. The first vocal phrase is presented and then is followed by an orchestral restatement of the material. The A sections form the most substantial component of these songs, taking up an average of 38.5% of their length. Together, the B and C sections are an average 39% of total duration. In three of these rondos the B section exceeds the length of the C section, but in the remaining two works, the converse is true. Based on this small sample it is not possible to determine a pattern for length and proportion of the couplet sections. The proportions, even in the limited sample, show considerable range.

The tempos of these rondos are fairly slow, with Andantino the indication for four of them and Allegretto for the 1779 example. There was no tempo marking on the printed copy of the 1775 piece, but Andantino seems probable. Meter was either 2/4 or 3/4, and the samples selected were evenly divided. As for choice of key, all were major, with two examples in E-flat, two in A, and one each in F and G, all typical keys for classical period compositions.

In the early printed editions examined, the music is presented in short scores, with the bass line, first and second violin parts and wind pairings indicated. Of the six rondos surveyed, only two were scored with winds. The 1776 ternary rondo has two clarinets and the
example from 1777 uses two flutes. This does not necessarily mean that the other winds were not used, or that the other rondos only employed strings. It is possible that the short scores were not copies of the complete manuscript. The orchestrations are consistent with the practice of the period, however, and there are no indications that Hook's style changed during those six years.

The poetry in the six rondos is pastoral, but in most of the songs, there is a mischievous or "arch" subtext. The only author identified on the printed editions was a Mr. Hawkins, who penned the verses to "Cruel Cupid" (1778) and to "Rondo" (1777), which was examined at the Huntington Library but not included in the survey.

The vocal demands of these pieces are considerable, with coloratura passages to challenge the most accomplished soprano. The difficulties are presented mainly in the passages of fioratura, which consist of varied melodic and rhythmic patterns. Long lyrical lines lacking ornamentation are rare, and most of the phrases appear to be composed of short rhythmic units instead of longer note values. From the music composed for her, it is clear that Mrs. Weichsell's strong suit was the ebullient, much embellished song with a very high tessitura. There are, however, a few phrases that demand legato singing over flexibility, such as the A section of the 1776 rondo (Example 8).

Example 8. James Hook, "Rondo" (1776), mm. 22-29.

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off twining woodbine decks my bow'r, and rich in bloom the Hawthorn blows
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But most of the vocal writing consists of patterns of coloratura involving scales and arpeggios (Example 9), triplets (Example 10), dotted figures and groupings of various melodic and rhythmic combinations (Example 11).

Example 9. James Hook, "Damon" (1779), mm. 54-58 and 83-85.

Example 10. James Hook, "Rondo" (1775), mm. 35-38.

Example 11. James Hook, "Favourite Rondo" (1777), mm. 35-39.
Hook's contemporary, Irishman Charles Thomas Carter (c. 1740-1804), composed songs for Vauxhall between 1773-1779. His "Hunting Song" (1777) was sung by Mrs. Wrighten, who performed at Vauxhall from the mid-1770's to the mid-1780's, and who was known for her ballads and hunting songs, which displayed her powerful voice and wide range. She had no difficulty projecting these songs over an orchestra that was often fuller than usual for these numbers. "Mrs. Wrighten gained great applause in her songs which she executed with all that amazing power and comic archness, for which she is so eminently distinguished". While the instrumentation is not notated in the printed score of Carter's "Hunting Song", the open fifths and idiomatic horn writing seem to indicate that horns and perhaps oboes or flutes and timpani would augment the strings.

While the instrumentation is not notated in the printed score of Carter's "Hunting Song", the open fifths and idiomatic horn writing seem to indicate that horns and perhaps oboes or flutes and timpani would augment the strings.

This spirited and robust song in praise of the hunt has three stanzas and a refrain that is sung after each stanza. A galloping feeling is imparted by a repeated rhythmic motive in the refrain (Example 12).

Example 12. Charles Thomas Carter, "Hunting Song" (1777), mm. 74-82.

\[\text{Example 12. Charles Thomas Carter, "Hunting Song" (1777), mm. 74-82.}\]

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57 Huntington Library collection.

58 Morning Herald, May 14, 1783, Minet Library collection.
Hook's ballads, like their eighteenth-century counterparts, consisted of two or more verses set to the same music. Because the verses told a tale, the music was composed to favour the projection of the text. Ornamentation was therefore limited and texts were generally set so that there would be one note for each syllable. While mid-century ballads often contained little instrumental accompaniment apart from the continuo, the ballads of Hook and his contemporaries were usually composed for full orchestra. Certain types of ballads favoured specific instrumentation. For example, hunting ballads invariably called for horns and patriotic numbers were scored for trumpets. The melodies of the various types of ballads, such as hunting, Scottish, patriotic, topical and comical, took on characteristics suggested by their texts. The hunting ballads' melodies imitated open sounds of horn calls, as in Example 13, Hook's "Hark Away to Vauxhall", where the vocal line is composed primarily of the disjunct intervals and rhythmic figures associated with horn writing.

Example 13. James Hook, "Hark Away to Vauxhall" (1778), mm. 24-31.

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Huntington Library collection.
The patriotic ballad style contained regular dotted rhythms and strong, punctuated pulses in duple meter. These songs flourished throughout the century, changing little from John Worgan's songs that were composed about 1759-1760. The formal structures of these ballads varied, however. A setting by Mr. Orme, composed between 1775-1785 and sung by Joseph Vernon, was composed of two parts: a military-sounding refrain, and a pastoral section marked Siciliano Larghetto. Both the music and the texts are sharply contrasting, expressing the conflict over desire for victory and wish for peace. Most other examples of the patriotic ballad lack the pastoral musical component, although the texts often include a final verse expressing peaceful sentiments.

Another type of national song was the ballad that praised national policy. The four verses and chorus of "Old England" (1779), composed for Vernon by Hook, are enhanced by an ornate bass line (Example 14a).


Let murmuring Slaves at Fate re-pine
We Freedman claim by right divine.

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60 See pp. 27-30 above.

61 Huntington Library collection.
The clear, unembellished and easily remembered melody of "Old England" was typical for songs of this genre (Example 14b). Most likely this song would have served as a second act finale and the Vauxhall soloists would have joined Joseph Vernon for the chorus.

Example 14b. mm. 9-12.

The humorous ballads dealt often with social commentary or amorous themes. These were devoid of florid displays, and the words were of utmost importance, in contrast to the very ornamented pieces, in which both poetry and word setting were secondary to the vocal line. A topical song that relied on a simple melody to project a complex text was "The Monstrous Good Song" by Hook, which was sung by Mrs. Wrighten during the 1779 season. Its three stanzas, all containing topical references, are set to a spritely Allegro Moderato tempo. Perhaps the second verse is the most amusing for twentieth-century listeners who relate to the ambiguity of today's androgenous fashions:

The ladies good creatures mean all for the best,
Why if the french come they shall find us well drest,
Encamp'd so like soldiers, hair powder'd and fuzzled,
To decide which was which they'd be MONSTROUSLY puzzled.
Let no sour grey beard deride their intention;
Any lady among them cou'd vanquish a frenchman,
Shou'd the monsieurs invade what with women and men,
They'd be MONSTROUSLY glad to get safe back again.
CHAPTER III
THE VAUXHALL SONGS AND THE PUBLISHING INDUSTRY
IN THE EIGHTEENTH CENTURY

Despite the fact that most of the songs performed at Vauxhall Gardens did not achieve lasting popularity with later generations, they were successful with the London public during the heyday of the pleasure gardens. While the Walsh firm monopolized the publishing business until the death of John Walsh, the son, in 1766, several new firms were established in the late eighteenth-century, some with family ties to the Walsh concern. Many of these new businesses flourished because of a new middle class that had money to spend.

The elder John Walsh established his business in 1695, and published Handel's *Rinaldo* in 1711, making considerable profit.1 The son, who continued his father's business when he died in 1736, continued to publish Handel's works, although they did not appear in full score.2 John Walsh, Jr. enlarged the scope of the business by distributing much Italian music by Corelli, Albinoni, Vivaldi and Buononcini.3 Also the firm published operatic works in full score, as well as songs and

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3 Mackerness, p. 107.
instrumental pieces from plays. The Walsh firm published many of Thomas Arne's collections for Vauxhall, as well as songs by William Boyce, the Worgan brothers, Samuel Arnold and Michael Arne. 4

When John Walsh, Jr. died in 1766, the business was operated successively by Randall and Abell, Randall (alone), Elizabeth Randall, Wright and Wilkinson. These people advertised the contents of the previous Walsh catalogue and also published full scores of Handel's oratorios. 5 However, they remained uninvolved with the current popular trends that led to the formation of several new music publishing businesses. The Randall catalogue of 1776 shows rather stable prices for publications first printed in the Walsh era. 6 But both the printing process and prices became cheaper in this period due to less artistic engraving done for several of the publishers who produced the Vauxhall collections. 7 Some of the principal music publishers of the late eighteenth-century were Thompson (1746-1798), Welcker (1762-1785), Straight and Skillern (1766-1826), John Johnston (1767-1778), William Napier (1772-1809), John Bland (1776-1795), and Dale (1783-1823). 8


5 Humphries, pp. 29-30.

6 Ibid.

7 Ibid., p. 27.

8 Ibid.
Hook's songs were published by Thompson in the 1770's and 1780's, by Bland & Weller in the 1790's, and by Dale in the 1800's.\(^9\)

Most of the new publishing firms were established either slightly before or shortly after, the death of John Walsh, the younger. The new middle class, which resulted from the effects of the Industrial Revolution, reacted as groups often do when they first achieve wealth and status: they spent money to "educate their children and given them the advantages of culture and refinement".\(^10\) The songs of the pleasure gardens were readily accessible both in annual collections and in the magazines. Periodicals published the words and often the music of the most favorite selections heard at Vauxhall. Among the eighteenth-century literary magazines that published songs were: The Lady's Magazine, The Gentleman's Magazine, The Universal Magazine, The London Magazine and the New Universal Magazine.\(^11\)

Exshaw's London Magazine, first a reprint of The London Magazine, was established in Dublin in May, 1741, and it ceased publication by the end of 1794.\(^12\) After several years it contained a substantial amount of material devoted to Irish causes and events, but at first it

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\(^9\) Ibid.

\(^10\) Ibid., pp. 29-30; the term "Industrial Revolution" is being used as in Columbia Viking Encyclopedia, s.v., "Industrial Revolution".

\(^11\) Humphries, pp. 29-30.

\(^12\) W. J. Lawrence, "Eighteenth-Century Magazine Music", The Musical Antiquary 3 (October 1911-July 1912): 18.
was only a copy of the London publication. Mr. W. J. Lawrence compiled a list of the songs that were published in this periodical during its existence. About ten per cent of the songs on this list were performed at Vauxhall Gardens, according to the information given on the list. Other songs included in the magazine may have been sung there also, but locations for performances were not given for most of the entries. The following songs definitely connected with Vauxhall performances have been extracted from Lawrence's list:

July, 1749: "A New Song". Sung by Mr. Lowe at Vauxhall Gardens. Set by Mr. Weideman, p. 358.

August, 1749: "A New Song". Sung by Miss Stevenson at Vauxhall Gardens, p. 308.

August, 1750: "Jockey and Jenny". A New Song. Sung by Mr. Lowe and Mrs. Arne at Vauxhall, p. 372.

September, 1750: "Jockey". A Favourite New Song sung by Miss Stevenson at Vauxhall, p. 420.

August, 1751: "Young Strephon a shepherd the pride of the plain". Sung by Miss Stevenson at Vauxhall, and "Mutual Love". Set by Mr. Worgan, p. 434.

May, 1752: "Jenny of the Green". Sung by Mr. Lowe at Vauxhall, p. 262.

August, 1769: "Under the Rose". Sung by Mr. Vernon at Vauxhall. Set by Mr. Potter, p. 495.

13 Ibid., pp. 20-39.

14 A complete set of 54 volumes of Exshaw's London Magazine is in the Huntington Library.

April, 1773: "I do as I will with my swain". Sung by Miss Jameson at Vauxhall, pp. 253-56.

September, 1773: "Ah, Where can one find a True Swain?" Sung by Miss Wewitzer at Vauxhall. Set by Mr. Hook, pp. 576-78.

September, 1775: "The Sailor's Farewell". Sung by Mr. Vernon at Vauxhall, front.

November, 1776: "How pleased within my native bow'rs". Sung by Mr. Vernon at Vauxhall, front.

September, 1777: "A beautiful face and a form without fault". Sung by Mr. Vernon at Vauxhall.

October, 1777: "The Nod, Wink and Smile". Sung by Mr. Vernon at Vauxhall. Set by Mr. Hook.

May, 1779: Composed by Dr. Arnold, and sung at Vauxhall by Mrs. Weichsell.

January, 1781: "Patty of the Hill". As sung by Mr. Vernon at Vauxhall. Composed by Mr. Hook.

October, 1781: "The Willows". Composed by Mr. Hook, sung at Vauxhall by Mrs. Kennedy.

March, 1783: "The Favourite Man". Sung by Mrs. Wrighten at Vauxhall.

January, 1784: "Shannon's Flow'ry Banks". Sung by Mrs. Kennedy at Vauxhall. Music by Tom Carter.15

July, 1786: "Young Strephon". Sung by Mrs. Wrighten at Vauxhall.

August, 1786: "The Bonny Sailor". Sung by Mrs. Kennedy at Vauxhall.

15 Mrs. Kennedy, the former Margaret Doyle, was originally from Ireland, as was Tom Carter, composer.
Despite the proliferation of printed copies of songs on single sheets, or in magazines and collections, some composers felt they were insufficiently rewarded for their compositions, according to an advertisement in the Morning Herald and Daily Advertiser, March 2, 1781:

New favourite advertisement.

The Composers of music, in London, most respectfully acquaint the nobility and gentry, that henceforth their new music will be sold at their own dwelling houses; the reason for this is, because the music-shop keepers take so much advantage over the composers, viz. 1st when a set of music sells for 10s 6d the music shops take half a crown for their trouble of selling it. I think sixpence or a shilling profit is sufficient for a copy, as the only trouble is to sell it to the person that asks for it in the shop.—N.B. As it is customary with the booksellers. 2dly, the music-shop keepers take the seventh copy for their profit, which they call allowance; consequently there remains only 6s 3d out of the half guinea to the composer for his performance, and he is obliged to pay the engraving, printing, paper and other expenses. The composers of music will refer to the impartial judgment of a generous public, if it is just, that when a good composition appears, and is accepted by the public, that the music-shop keepers, take the money, and for the composer remains only the honour, by which he is to live. Consequently the shop keepers live by the sweat and labour of the composers, and are, into the bargain, very insolent and impertinent towards them.

Thus much from

APPOLO.

The anonymous signature of APPOLO is an example of the classical references found throughout the century in newspapers and political speeches.

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16 Humphries, p. 33.

17 See pp. 25–26 above.
CHAPTER IV

SUMMARY

Vauxhall Gardens provided an extraordinary environment for the development and nurturing of solo songs in the eighteenth century. It was one of the few places where native British composers' talents were encouraged and displayed. Prior to Arne's residency as composer to three of the major gardens (Vauxhall, Marylebone and Ranelagh), English solo song was confined to theatrical performances or small private chamber music concerts. The encouragement of vocal music at the pleasure gardens by its proprietors enabled large audiences to hear the music and to be influenced by what they heard.

Because a large percentage of Vauxhall patrons were from privileged ranks of society, their preferences became the fashionable standard in music and all the arts. Whether poems with classical, pastoral or patriotic themes; whether Caledonian, drinking or hunting ballads, they reflected the tastes of these people, who were generous with their approval and vocal in their displeasure.

The proprietors and music directors were kept well-informed as to the latest musical developments on the Continent. Instrumentalists from abroad were frequently engaged to display their skill as well as innovations and refinements to their instruments.

The singers during the eighteenth-century Vauxhall period were largely British, but they often had the benefit of Italian, as well as
English singing masters. The songs sung at the gardens ranged from simple, folk-like ballads to phenomenally virtuosic pieces. During the early, mid-century years of vocal performances at Vauxhall, the emphasis was on the delivery of texts, sung to easily remembered melodies with little ornamentation and few florid passages. However, the coloratura style of the Italian opera was incorporated and Anglicized by Arne and his contemporaries, and by the 1760's, it was fashionable to compose musical phrases for the purpose of displaying a particular singer's facility. Singers who possessed remarkable technique, such as Charlotte Brent, became very popular with the patrons.

Towards the end of the century, with more singers involved in the Vauxhall concerts than had been previously, vocalists became known for their specialties, some as ballad singers, others for their "science", that is, for their technical prowess.

The composers refined all the forms and styles in the latter decades that had been popular since the 1740's. Much of this refinement can be perceived as "formula" writing; however, it is apparent that the vocal music composed for the theatre, that is, for both Italian and English opera, as well as ballad opera, greatly influenced the songs. Also, since the Vauxhall songs were composed with orchestral accompaniment, and the techniques of the Mannheim school were being incorporated by the English school, there was a sense of experimentation on the one hand, and a sameness on the other, because all the composers were dealing basically with the same materials. All the melodic, rhythmic, harmonic and orchestral devices of the era were available to all the composers, and they borrowed frequently from one another and
from the continental masters, particularly Haydn.

The developmental process occurring in the songs from the 1740's to the early 1790's was mainly technical. While certain forms evolved more clearly in the latter part of the century, such as the rondo, major changes on a poetic or spiritual level did not take place in the songs composed for Vauxhall. Neither the music nor the texts rose to greater heights than those achieved in the compositions of Arne. The compositions were meant to be entertaining, although the patrons of Vauxhall needed some musical background knowledge to appreciate fully some of the material. This is probably one of the most important factors in the rise and demise of the musical establishment at Vauxhall.

Vocal music at Vauxhall occupies a position in history as a steppingstone toward mass culture. The Vauxhall ballads were the popular songs for a substantial segment of London society. Toward the end of the eighteenth century, the Industrial Revolution effectively splintered the middle class into further groupings, each with its own identity, power base, economic base and definite preferences as to how its people would spend their hard-earned, increased leisure time. It was significant for the development of separate popular and classical musical cultures that the new lower middle classes in England would shun the artistic pleasures of the upper classes and develop their own entertainments, which were more oriented to spectacle, novelty, and participation. It is important to recognize that although vocal music at Vauxhall was performed in English, neither the texts nor the music had the immediacy to communicate with and to sustain the interest of
this new and large group of working class citizens. An elitist stigma fell on what was once considered popular music. The upwardly-mobile lower-middle classes looked once again to the theatres for their entertainment, as they had during the rise of the ballad opera. No previous academic or musical training was required in order to enjoy these performances, whereas the people who patronized Vauxhall during its prime studied the arts as a necessary part of their total education.

Vocal music at Vauxhall Gardens during the eighteenth century contained a synthesis of the elements of art music and entertainment. In the nineteenth century, English art song retreated to the drawing-room, while popular songs were heard in nascent concert halls, resulting in a polarization of art and entertainment in London's concert life. Classical singers were considered "artists" while popular singers became known as "entertainers".
THE UNIVERSITY OF BRITISH COLUMBIA
DEPARTMENT OF MUSIC

Recital Hall
Monday, April 16, 1984
8:00 p.m.

* LECTURE RECITAL
Audrey Leonard Borschel, soprano
assisted by
Philip Tillotson, harpichord & piano
Mary Sokol, violin
Karen Foster, violin
Hans-Karl Pittz, viola
Charles Inkman, cello
David Brown, bass
Camille Churchfield, flute
Elizabeth Bohm, flute
Martin Berinbaum, trumpet
Edward Bach, trumpet
Lindsay Lyon, timpani
Michael Borschel, conductor

The Rich Variety of Eighteenth Century English Songs

O Bid Your Faithful Ariel Fly
Sleep, Gentle Cherub, from Judith
Cymon and Iphigenia, a cantata
A song on the taking of Mont-Real
by General Amherst
Midst Silent Shades

INTERMISSION

Piercing Eyes
The Mermaid's Song
The Spirit's Song
Fidelity

Cont'd ....
Scotch Rondo
James Hook

Hunting Song
Charles Thomas Carter

The Nightingale, a cantata
James Hook

Be Mine Tender Passion,
Stephen Storace
from The Haunted Tower

*In partial fulfillment of the requirements for the Doctor of Musical Arts Degree with a Major in Vocal Performance.
SELECTED BIBLIOGRAPHY


