ROGER BOWERS

CHORAL INSTITUTIONS WITHIN THE ENGLISH CHURCH:
THEIR CONSTITUTION AND DEVELOPMENT, c.1340-1500.

Dissertation submitted to the University of East Anglia for award of the degree of Ph.D., 1975.

This text of this dissertation is offered to DIAMM users with much diffidence and reserve, for it is old material now much compromised by change and decay. The research by which it is informed was conducted between 1969 and 1972; it was presented for examination in 1975 and, unsurprisingly, significant elements of its content have been superseded by better work undertaken subsequently by others. Nevertheless, most of its substance remains unpublished, and perhaps there are parts of it which still have value, arising not least from its endeavour to offer cover of its subject-matter that eschewed selectivity in favour of an approach that was comprehensive and all-embracing.

Insofar as the detailed content of this dissertation has been superseded by further work of my own (much of it published in books and journals of non-musicological character), readers are invited to consult any of the publications appearing on the list appended below, which is complete up to 1 January 2010.

Roger Bowers
7 December 2009

Items marked * below are re-printed, and updated with supplementary material, in Roger Bowers, *English Church Polyphony: Singers and Sources from the Fourteenth Century to the Seventeenth* (Aldershot, 1999).
A. SECULAR COLLEGIATE CHURCHES (CATHEDRAL AND OTHER):

Lincoln Cathedral:

Windsor, St. George’s Chapel:
  ‘The music and musical establishment of St George's Chapel in the fifteenth century’, in *St George's Chapel, Windsor, in the late Middle Ages*, ed. C. Richmond and E. Scarff (Windsor, 2001), pp. 171-214.

Salisbury Cathedral:

B. MONASTIC CHURCHES (CATHEDRAL AND OTHER).

Canterbury Cathedral Priory:

Westminster Abbey:

Winchester Cathedral Priory:

  ‘The Lady Chapel and its musicians, c.1210-1559’, in *Winchester Cathedral: nine hundred years 1093-1993*, ed. J. Crook (Chichester, 1993), pp. 247-56. [This item is condensed in part from that above.]

Monasteries, various:
  ‘The almonry schools of the English monasteries, c.1265-1540’, in *Monasteries
and Society in Medieval Britain, ed. B. Thompson, Harlaxton Medieval Studies, vi
(Stamford, 1999), pp. 177-222.

Monasteries, various:
‘An early Tudor monastic enterprise: choral polyphony for the liturgical service’, The
21-54.

C. PATRICIAN HOUSEHOLDS: ROYAL, ARISTOCRATIC, EPISCOPAL:

Edward III, King of England:
* ‘Fixed points in the chronology of English fourteenth-century polyphony’,
Music & Letters, 71 (1990), pp. 313-35; with postscript, Music & Letters, 80 (1999),
pp. 269-70.

Henry VII, King of England:
‘Early Tudor courtly song: an evaluation of the Fayrfax Book (BL, Additional MS
5465)’, in The Reign of Henry VII, ed. B. Thompson, Harlaxton Medieval Studies, v
(Stamford, 1995), pp. 188-212.

Wolsey, Cardinal Archbishop Thomas:
* ‘The cultivation and promotion of music in the household and circle of Thomas Wolsey’,
in Cardinal Wolsey: Church, State and Art, ed. S.J. Gunn and P.J. Lindley (Cambridge,

Thomas II Fitzalan, Earl of Arundel:

D. SOURCES:

eleven descriptions contributed to Cambridge Music Manuscripts 900 – 1700, ed. I. Fenlon
(Cambridge, 1982), pp. 44-135 passim.


Office, MS LR 2/261’, in P. Lefferts and M. Bent, New Sources of English


E. SINGERS:


F. BIOGRAPHY

Lionel Power:


sole authorship: ABYndon, Henry; AMBROse, John; APPLeby, Thomas; BROWne, John; BLIch, Richard; BRAMstOn, Richard; BRYGEMAN, William; DRIFFELDE; EDDWARDS (i); GARNESey; HAMPTOn, John; HOLYNBORNE; HUCHYN, Nicholas; JONES, Robert (i); KNYGHT, Thomas; LONDON (i), II: Music at Court: 1. the CHAPEL ROYAL (beginnings to 1558); MARTYN, Edward; MASON, John; MERICOCKe, Thomas; MORECOCK, Robert; PASCHE, William; PROPORTIONAL NOTATION; PROWETT, Stephen; SAMPSON; SYGAR, John; TAVERNER, John (life); TUDER, John; WESTCOTE, Sebastian; WYDOW, Robert.

joint authorship: ARCHIVES AND MUSIC; COOKE, J.; DYgon, John; OKELAND, Robert; PEARCE, Edward; RASAR, William; WHYTBroKE, William.


a) in print: ASHWELL, Thomas; BARCROFT, George; BROWNE, John; CARVER, Robert; CHAPPINGTON, John; CORNYSH, William I (c.1430-1502) and William II (c.1455-1521); COSTELEY, Guillaume; COWPER, Robert; DYgon [alias WYLDEBORE], John; FARRANT, Richard; HORWOOD, William; LAMBE, Walter; LLOYD, John; PARSONS, Robert; PASHE, William; PERROT, Robert; PHILLIPS, Robert; POWER, Lionel; TAVERNER, John; TESTWOOD, Robert; WATERHOUSE, George; WESTCOTE, Sebastian; WHITE [or WHYTE], Robert [with WHITE, Matthew, and WHITE, William]; WHYTBroKE, William; WILKINSON, Robert; WYDOW, Robert.

b) in electronic format: ‘Composers of the Eton Choirbook’.
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