

## ROGER BOWERS

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

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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and 1972; it was presented for examination in 1975 and, unsurprisingly, significant elements of its content have been superseded by better work undertaken subsequently by others. Nevertheless, most of its substance remains unpublished, and perhaps there are parts of it which still have value, arising not least from its endeavour to offer cover of its subject-matter that eschewed selectivity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Insofar as the detailed content of this dissertation has been superseded by further work of my own (much of it published in books and journals of non-musicological character), readers are invited to consult any of the publications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:

\* 'Music and Worship, to 1642', in *A History of Lincoln Minster*, ed. D. Owen (Cambridge, 1994), pp. 47-76.

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:

'The reform of the choir of Salisbury Cathedral, c.1450-1549', *Salisbury Cathedral 1258-2008*, ed. Nigel Ramsay (forthcoming).

## B. MONASTIC CHURCHES (CATHEDRAL AND OTHER).

Canterbury Cathedral Priory:

\* 'The liturgy of the cathedral and its music, c.1070-1642', in *A History of Canterbury Cathedral*, ed. P. Collinson, N. Ramsay and M. Sparks (Oxford, 1995), pp. 408-50.

Westminster Abbey:

'The musicians and liturgy of the Lady Chapels of the monastery church, c.1235-1540', in *Westminster Abbey: the Lady Chapel of Henry VII*, ed. T. Tatton-Brown and R. Mortimer (Woodbridge, 2003), pp. 33-57.

Winchester Cathedral Priory:

\* 'The musicians of the Lady Chapel of Winchester Cathedral Priory, 1402-1539', *Journal of Ecclesiastical History*, 45 (1994), pp. 195-222.

'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 Culture of Medieval English Monasticism*, ed. James G. Clark (Woodbridge, 2007), pp. 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, 1991), pp. 178-218.

Thomas II Fitzalan, Earl of Arundel:

‘More on the Lambeth Choirbook’, *Early Music*, 33 (2005), pp. 659-64.

D. SOURCES:

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

(with M. Bent) ‘The Saxilby Fragment’, *Early Music History*, 1 (1981), pp. 1-27.

‘Cambridge: Fitzwilliam Museum, MS 47-1980’ and ‘London, Public Record Office, MS LR 2/261’, in P. Lefferts and M. Bent, ‘New Sources of English

fourteenth-century polyphony', *Early Music History*, 2 (1982), pp. 281-94, 332-6.

(with A. Wathey) 'New sources of English fourteenth- and fifteenth-century polyphony', *Early Music History*, 3 (1983), pp. 123-73.

(with A. Wathey) 'New sources of English fifteenth- and sixteenth-century polyphony', *Early Music History*, 4 (1984), pp. 297-346.

#### E. SINGERS:

\* 'Obligation, agency and *laissez-faire*: the promotion of polyphonic composition for the Church in fifteenth-century England', in *Music in Medieval and Early Modern Europe: Patronage, Sources and Texts*, ed. I. Fenlon (Cambridge, 1981), pp. 1-19.

\* 'The performing ensemble for English church polyphony, c.1320-1390', in *Studies in the Performance of Late Mediaeval Music*, ed. S. Boorman (Cambridge, 1984), pp. 161-87.

\* 'The vocal scoring, choral balance and performing pitch of Latin church polyphony in England, c.1500-58', *Journal of the Royal Musical Association*, 112 (1987), pp. 38-76.

\* 'To chorus from quartet: the performing resource for English church polyphony, c.1390-1559', in *English Choral Practice, 1400-1625*, ed. J. Morehen (Cambridge, 1995), pp. 1-47.

'Aristocratic and popular piety in the patronage of music in the fifteenth-century Netherlands', in *The Church and the Arts*, ed. D. Wood, *Studies in Church History*, vol. 28 (1992), pp. 195-224.

#### F. BIOGRAPHY

Lionel Power:

\* 'Some observations on the life and career of Lionel Power', *Proceedings of the Royal Musical Association*, 102 (1975/76), pp. 103-27.

‘Lambe, Walter’ and ‘Ludford, Nicholas’, in *Dictionary of National Biography: Missing Persons*, ed. C.S. Nicholls (Oxford, 1993), pp. 93-4, 384-5, 416-17.

*The New Grove Dictionary of Music and Musicians*, 2nd edition, ed. S. Sadie and J. Tyrrell (London, 2000):

sole authorship: ABYNDON, Henry; AMBROSE, John; APPLEBY, Thomas; BROWNE, John; BLICH, Richard; BRAMSTON, Richard; BRYGEMAN, William; DRIFFELDE; EDWARDS (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.

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*The Oxford Dictionary of National Biography*, ed. C. Matthew and B. Harrison, 60 vols (Oxford, 2004):

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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