

rhythmic motets, and, since they are used as a conclusion to Compline, it may be that these chants were provided for Compline motets, rather as a motet ending with the words "deo gratias" could be used to conclude the mass or Vespers or Lauds. Moreover, the use of *neumae* of festal responds as independent melodies for the *Benedicamus* of the day may suggest a place for certain works which name the *neumae* of specific tones, e. g. Vitry's "Douce playsence—Garison."<sup>11</sup>

These conclusions show how deeply the medieval motet is rooted in the religious ceremonies of the time. Whatever its texts, it usually remains a paraliturgical work, and the type of motet written sheerly for entertainment must have been rare.

FRANKLIN B. ZIMMERMAN / LOS ANGELES

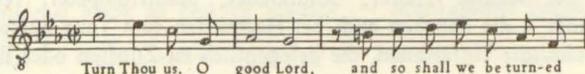
### *Social Backgrounds of the Restoration Anthem*

The Restoration anthem, becoming a more secular and more popular—that is to say, a more operatic—form of musical entertainment during the reigns of the Stuart monarchs, served several functions beyond those intended by the Anglican Church. For music lovers like North, Evelyn and Pepys the Sunday anthem at Whitehall or Westminster Abbey was the most pleasurable part of going to church, if not, indeed, the main attraction, as we know from entries in their journals such as the following from Pepys' Diary for Sunday, October 7th, 1660:

"To White Hall on foot, calling at my father's to change my long black cloak for a short one (long black cloaks being now quite out) . . . [there] I heard Dr. Spurstow preach before the King a poor dry sermon; but a very good anthem of Captain Cooke's afterward."<sup>1</sup>

The anthem was also useful in another way, as can be seen in several instances occurring in the reigns of King Charles II and King James II, when it was used as a topical or occasional piece. Not infrequently Psalms (or other Biblical passages used as anthem texts) could be fitted to current political developments, or could be used to strengthen, or to publicise the Court position throughout London and the land. For instance, the annual observance commemorating the martyrdom of Charles I was not due alone to Charles II's filial piety, nor altogether to genuine penitence on the part of the court and populace. At least part of Charles II's reason for conjuring up his martyred father's ghost each year was to provide a continual reminder of the horrors of '41, and a politic warning of the dangers inherent in unchecked Whig power.

Purcell, who brought the Restoration anthem to its highest perfection, also set the Third Collect for "The Martyrdom of King Charles I of Blessed Memory," as so many Restoration composers had done. But his setting is so unusually poignant in its expression of the pathos inherent in the text that it stands far above the works of his predecessors, as the following incipit shows:



<sup>11</sup> Schrade, *The Polyphonic Music . . .* I, 72.

<sup>1</sup> *The Diary of Samuel Pepys*, ed. Henry Wheatley, London: George Bell and Sons, 1904; vol. 1., p. 237. See also entries for August 12th, 1660; September 2nd, 1660, etc., and numerous similar references by John Evelyn and Roger North.

Among the topical anthems which Purcell composed for the Chapel Royal, there is space here to discuss in detail only one other work. In his setting of Psalm 18 ("I will love thee, O Lord," which describes Absalom's turning against his father, David) the situation is precisely parallel to that existing between Charles II and Monmouth towards the end of 1679. That same situation provided the basis for Dryden's allegorical satire, *Absalom and Achitophel*, where the parallel is extended to cover all the details and all the persons involved in the controversy then boiling up between the Whig and Tory factions at court. And the appropriateness of this parallel is confirmed by a great many marginal identifications written in the copy of Dryden's poem now in the Huntington Library, San Marino, California, by Narcissus Luttrell, who, significantly, was Charles II's Royal Historiographer. These marginalia identify David as Charles II, Absalom as Monmouth, Achitophel as Shaftesbury, Zimri as the Duke of Buckingham, Coriat as Titus Oates, Bathsheba as the Duchess of Portsmouth, and so forth.

Purcell also wrote topical anthems for Charles II's providential escape from maritime disaster early in 1685; for James II's coronation which followed shortly after this event, for the announcement of Maria of Modena's pregnancy in January of 1688—an unsuccessful attempt to steady a tottering throne, it might seem; and for another coronation, with the accession of William and Mary.

But the discussion of these, along with the "victory anthems" for which William II and Marlborough produced so many occasions, will of necessity await the opportunity for a longer paper on this same subject.

JAROSLAV BUŽGA / PRAHA

*Die soziale Lage des Musikers  
im Zeitalter des Barocks in den böhmischen Ländern  
und ihr Einfluß auf seine künstlerischen Möglichkeiten*

Im Zusammenhang mit der Erforschung der tschechischen Barockmusik (von etwa 1622 bis etwa 1740) wurden auch drei Komplexe sozialer Probleme berührt:

1. Die Institutionen, an denen Musik gepflegt wurde,
2. Die soziale Stellung der Musiker,
3. Zeitgenössische Gesellschaftskritik (Spottlieder auf die Obrigkeit usw.).

Vorliegendes Thema hängt mit dem zweiten der genannten Probleme zusammen<sup>1</sup>.

Die soziale Stellung des Musikers entsprach dem Milieu seiner Tätigkeit. In den Kirchen wirkten Regenschori, Organisten und Kantoren; letztere waren gewöhnliche Lehrer, die die Orgel spielten und im Kirchendienst oft Leitung des Kirchenchores, Orgelspiel und Sologesang in einer Person vereinten. (Der Begriff Kantor bedeutet nicht dasselbe wie in Deutschland.) Manchmal hatte der Kantor Helfer: Schulkinder, Stadttrompeter, ferner Musikanten (tschechisch „muzikáři“), die daneben auch bei Hochzeiten zum Tanz aufspielten. Die Musikanten waren gewöhnliche Untertanen, die gelegentlich zu Zünften oder Bruderschaften zu-

<sup>1</sup> Diese drei Problemenkomplexe sind in der handschriftlichen Arbeit des Verfassers *Česká hudební tvořivost 17. a 18. století* (= Das tschechische Musikschaffen des 17. und 18. Jahrhunderts) behandelt. Die Begrenzung der folgenden Abhandlung verlangt den Verzicht auf die mit dem Thema verbundenen Fragen der Wirtschaft-, Sozial- und Kulturgeschichte, wie auch der Aufführungspraxis, die da nicht erörtert werden.