


The Musical Activities of the Spalding Gentlemen's Society

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The Spalding Gentlemen's Society is one of the oldest extant learned societies in the world. At the time of its foundation over 300 years ago such societies were popular and membership was viewed as an important attribute of middle-class life. Most societies were short-lived and extant references to them are rare. What sets Spalding over all others is not only its longevity but also the quality of its records, which contain numerous references to music. This article aims to present the musical activities of the Society and to put them into the context of the early eighteenth-century English and European musical world. It begins with a discussion of the annual anniversary concerts and a detailed study of the 1738–46 programmes, commenting on the music performed and those who took part; these programmes are given as appendices. This research is further augmented by an examination of the music-related matters discussed at their meetings and other events that took place in Spalding. It may be impossible to ascertain how unique the Society's musical activities were, but it is rare to have such detail, and this is the first time that these important records, at least in relation to music, have been discussed in any depth.

Keywords: Music Society concert; Spalding; eighteenth century

Positioned in the East Midlands of England in an area of Lincolnshire known as 'South Holland', the market town of Spalding is today a bustling economic centre. Nevertheless, even in the eighteenth century the town enjoyed a certain level of prosperity, despite its relative inaccessibility from the capital. In addition, its situation away from the 'Great North Road' meant that the town was never going to be a major hub for travellers, unlike nearby Stamford, which was a regular stopping point for the stagecoaches that ran between London and Edinburgh. Instead, most of Spalding's wealth came through the drainage of the surrounding marshland, known as the fens, for agricultural purposes. Daniel Defoe visited the town in 1724 and described it as 'not large, but pretty and well-built and well inhabited'. He noted that the surrounding 'land [was] very rich' and used to feed 'prodigious numbers of large sheep ... and oxen ... the overplus and best of which goes all to the London

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market'; there was also a significant trade in Lincolnshire Wool. Additionally, the town was a sea port, with ships connecting Spalding, via the river Welland, with The Wash estuary and North Sea.¹ Given Spalding's rural situation, it comes as something of a surprise that this town would become the home of such an august institution as the Spalding Gentlemen's Society (hereafter referred to as the 'SGS').

During the eighteenth century there was a significant rise in the number of clubs and societies in the English-speaking world; Peter Clark estimates that there may have been as many as 25,000.² These societies could take a number of forms, including groups of Oxford or Cambridge alumni, but they could also be associated with a plethora of subjects such as books, flowers, gambling, freemasonry and music.³ Nevertheless, the history of British associative groups can be traced back much further; Clark thought the seminal event was the 1586 founding of the London-based Antiquaries Society.⁴ After the Glorious Revolution, there was a national expansion of societies outside London and, by the time of Queen Anne's death, they 'were increasingly regarded as a necessary component of public sociable activity'.⁵

Musicians were actively involved with many of these groups and a large number composed music for use at their meetings. Although many of these societies revolved around music and the social activity that is music making, this was not always the case.⁶ For instance, Thomas Ebdon, the organist of Durham Cathedral, may well have been a member of his local musical society but he was also a prominent freemason composing a march and an anthem for the inauguration of the County Durham Grand Provincial Lodge in 1788; additionally, he was an honorary member of a dining club which met at Skull Hall, Sunderland.⁷ The Edinburgh 'Revolution' club occasionally included music at their meetings, such as that held to commemorate the birthday of Frederick III, King of Prussia.⁸ However, the existence of many societies is only known through the reports of their activities in the local newspapers and, in some cases, only a single reference to a group might survive. One such group, the Durham Friendly Society, is known to have occasionally incorporated communal music making into their meetings; for their 1788 anniversary celebrations 'Several excellent songs were sung' including 'the beautiful duet and chorus' *God Save the King*.⁹ There was a Friendly Society at Dalston in Cumbria who organized a ball in 1790 and another based at Stamford;¹⁰ a song dedicated to the latter was published in the *Stamford Mercury* on 12 September 1782, to be sung to the tune 'Kitty Fell'.

Even though there has been detailed research into several British musical societies, little work has been done on music production within non-music societies, presumably due to the inadequacy of extant records.¹¹ However, in the case of the SGS, not only are there detailed

1 Daniel Defoe, *A Tour through the Whole Island of Great Britain*, ed. Pat Rogers, 3 vols (London, 1983), i, 10; ii, 233–5.

2 Peter Clark, *British Clubs and Societies 1580–1800* (Oxford, 2001), 2.

3 *Ibid.*

4 *Ibid.*, 26.

5 *Ibid.*, 60, 68–9.

6 For an overview of musical societies see Jennifer Burchell, 'Musical Societies in Subscription Lists: An Overlooked Resource', *A Handbook for Studies in 18th-Century English Music IX*, ed. Michael Burden and Irena Cholij (Oxford, 1998).

7 Simon Fleming, 'Thomas Ebdon: A Durham Cathedral Organist', *Durham County Local History Society Journal*, 79 (2014), 6–8; Simon Fleming, *A Century of Music Production in Durham City 1711–1811: A Documentary Study* (PhD diss., U. of Durham, 2009), 172.

8 *Edinburgh Evening Courant*, 19 January 1758.

9 *Newcastle Advertiser*, 22 November 1788.

10 *Cumberland Pacquet*, 7 July 1790.

11 See, for example, Elizabeth Chevill, 'Clergy, Music Societies and the Development of a Musical Tradition: A Study of Music Societies in Hereford 1690–1760', *Concert Life in Eighteenth-Century Britain*,

accounts of their meetings but also comprehensive records of both the musicians and the music played at their concerts. Furthermore, their minute books shed considerable light on the Spalding Musical Society, with which group there was extensive collaboration.

The roots of the SGS were laid in 1707, in which year a number of well-educated gentlemen based in London set out to hold a weekly meeting in order to investigate and discuss the ancient history of Great Britain. In amongst this group was the barrister Maurice Johnson (1688–1755)¹² and the celebrated antiquary and physician William Stukeley (1687–1765).¹³ They had helped re-establish the Society of Antiquaries of London in 1717 with Johnson as Librarian and Stukeley as Secretary; Stukeley was in addition a member of the Royal Society and the College of Physicians. In 1710 Johnson had returned from his legal studies at the Inns of Court and established himself as a lawyer in the family's firm at his home town of Spalding; in that same year he founded the SGS as a means to maintain the intellectual life that he had enjoyed in London.¹⁴ The Spalding Gentlemen's Society was then officially established by the creation of a formal constitution in 1712 by Johnson, who became its secretary; he remained in post until 1748 when he became President. Because of Johnson's dedication and diligence the society's minute books, which are in six volumes and span the years 1712–58, contain a detailed record of what was discussed at their meetings; in addition, the SGS's archive contains a substantial number of letters which shed significant light on the society's eighteenth-century connections.¹⁵ The SGS met weekly between the 1720s and the 1760s to discuss a diverse range of topics and to receive correspondence from national and international members.¹⁶ Its regular members were drawn from the local gentry, clergy, professional men and merchants. Any topic could be deliberated except for issues associated with religion and politics, but there was a particular focus on antiquarian matters and natural philosophy as these were respectively the main areas of interest for Johnson and Stukeley. There was also a group of honorary members elected because of their social standing or academic achievements, some of whom never made the journey to Spalding.¹⁷ The most notable of these were Alexander Pope, Sir Hans Sloane and Sir Isaac Newton.¹⁸

There was, in addition, a number of professional musicians affiliated with the organisation, the majority of whom did not live in Spalding and would have only attended meetings

ed. Susan Wollenberg and Simon McVeigh (Aldershot, 2004), 35–53; Bryan White, “A Pretty Knot of Musical Friends”, *The Ferrar Brothers and a Stamford Music Club in the 1690s*, *Music in the British Provinces, 1690–1914*, ed. Rachel Cowgill and Peter Holman (Aldershot, 2007), 9–44.

12 Anon, *An Account of the Gentlemen's Society at Spalding. Being an introduction to the Reliquiae Galeanae*. (London, 1784), ii, iv.

13 William Moore, *The Gentlemen's Society at Spalding: Its Origin and Progress* (London, 1851), 3.

14 David Boyd Haycock, ‘Johnson, Maurice (1688–1755)’, *Oxford Dictionary of National Biography* (Oxford University Press, 2004); online edn, Sept 2010, <http://www.oxforddnb.com/view/article/14908>, accessed 19 January 2015; *The Correspondence of William Stukeley and Maurice Johnson 1714–1754*, ed. Diana Honeybone and Michael Honeybone (Woodbridge, 2014), xxii.

15 The minute books and treasurer's accounts of the SGS are preserved at the society's home in Spalding.

16 Michael Honeybone, ‘Spalding Gentlemen's Society (act. 1710–1770)’, in *Oxford Dictionary of National Biography*, online ed., ed. Lawrence Goldman. Oxford: OUP, September 2014. <http://www.oxforddnb.com/view/theme/59225> (accessed 20 January 2015).

17 *The Correspondence of the Spalding Gentlemen's Society 1710–1761*, ed. Diana Honeybone and Michael Honeybone (Woodbridge, 2010), xii, xviii.

18 There are several detailed accounts of the SGS including those in: Moore, *The Gentleman's Society at Spalding*; Honeybone and Honeybone, *The Correspondence of the Spalding Gentlemen's Society*; Dorothy Owen, ed., *The Minute-Books of Spalding Gentlemen's Society 1712–1755* (Lincoln, 1981); Richard Gough and John Nichols, ‘Some Account of the Gentlemen's Society at Spalding’, *Literary Anecdotes of the Eighteenth Century*, ed. John Nichols, 6 vols (London, 1812), vi, 1–162.

intermittently. Musgrave Heighington, the organist at Great Yarmouth, became a member in 1736 and made several donations to the society's collection; for instance, in 1742 he sent what the SGS described as 'a fine piece of Musick' and a copy of the treatise *A Brief History of Musick*.¹⁹ Among other members there was the Master of Music at Grimsthorpe Castle, Edmund Chapman, the composer, trumpeter and flautist, John Grano, and the Drury Lane violinist Richard Jones. Furthermore, John Gay, famous for his association with *The Beggar's Opera*, was a member, as was Charles Jennens, well known for his link with Handel.²⁰

In the early years of the society there were few if any activities that involved music. However, a minute for December 1726 records that there was a 'Consort of Musick ... whereof 16 members and 8 other Gent with many Ladies whom the Society take the Honour of Entertaining'. As the SGS was a male-only organisation, ladies could not be members but they were invited to the concerts and treated with refreshments during the intervals. The reference to the 'Consort' almost certainly refers to the Spalding Musical Society who had, by that time, been in existence for at least six years. Johnson, in a letter dated 14 October 1720 and sent to Stukeley, revealed that nothing gave him 'the pleasure which the Consort do [e]s at their Musick meetings, which are weekly'.²¹

In the wake of the 1726 concert there grew a desire that the society's anniversary should be marked in an appropriate manner. At a meeting held on 9 November 1727 it was proposed that there should be 'a Consort after dinner for the Ladies and that the Soc[iety]. might have an Opportunity of Entertaining them and Treating them with a Glass of Wine and a dish of Tea'. The following week the proposal for an annual dinner was passed by ballot although it was not until 4 January 1728 that the event took place. Johnson, however, thought little of it, writing that it 'proved a Very Idle and Expensive method of celebrat[ing] the anniversary of this Society as to feeding the Body instead of the Mind. But the Consort answered well and did the Institution Credit and Service.' When a proposal was put forward for another event in January 1729 a decision was reached that the event should be postponed to Whitsuntide, by which time the weather should have improved. However, the 1729 event does not appear to have taken place or, if it did, it went unrecorded. Likewise no concerts appear to have been held in the years 1730 to 1732. The next hint that an anniversary concert might be organized is recorded in a minute from 12 October 1732, when an agreement was reached with William Willesby, a member of both the musical society and the SGS, that the musicians could hold a 'Musick Meeting' in the SGS's museum on a Friday if they gave a concert for the society on the 'first Thursday in January'. The concert took place on 4 January but, unlike the 1728 attempt, Johnson thought more highly of the result and fancifully contemplated that every meeting should begin with 'an hour or Twos Concert'.²² Although we do not know who most of the musicians were, one appears to have been Joseph Hinson as the

19 Heighington also presented some shells to the SGS in 1740 and a collection of coins in 1742. *A Brief History of Musick* was published in 1731 at London.

20 Moore, *The Gentleman's Society at Spalding*, 27, 33–4; Honeybone and Honeybone, *The Correspondence of the Spalding Gentlemen's Society*; Moore, 225; John Ginger and Maurice Byrne, 'Grano, John Baptist', *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed 20 January 2015. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11628>; Richard Platt, 'Jones, Richard', *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed 20 January 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14463>.

21 Honeybone and Honeybone, *The Correspondence of William Stukeley and Maurice Johnson 1714–1754*, 41.

22 Letter from Johnson to Stukeley dated 8 January 1733. Honeybone and Honeybone, *The Correspondence of William Stukeley and Maurice Johnson 1714–1754*, 75.

treasurer's accounts show that his subscription was waived on this occasion; Hinson seems to have been involved with music at the SGS until 1741.²³ Another performer and SGS member was the Spalding merchant, Robert Butter, who played the bassoon.²⁴ In 1727 Mr Thacker, a member of the Spalding Musical Society, requested permission to place a harpsichord in the museum, which he intended to learn to play. Permission was granted, as long as he would give a concert every Thursday after dinner; how long these weekly performances were maintained is unknown. The harpsichord was, in 1739, replaced with another manufactured by Paulus Grimaldi; it was purchased by subscription, to which the SGS contributed five guineas.²⁵

In January 1734 the consort performed with 'the eminent Mr [Richard] Jones Master of Music' who also played in lieu of his subscription; one member of the SGS, William Bogdani, referred to Jones as 'that celebrated and compleat Master' in his 1734 account of the music of the ancients.²⁶ As well as Hinson, Thomas Greaves and William Brand also appear to have performed.²⁷

The death of a society member, Joshua Ambler, one of the original subscribing members and Johnson's father-in-law, led to the postponement of the 1735 concert until 16 January.²⁸ In 1736 it was a Mr Rowse who played; he performed 'several sonatas finely and imitated the French Horn & preachd a Quaker sermon upon the violin'.²⁹ He was paid 10s 6d for his performance. At the same meeting it was again proposed that, given the inclement weather, the concert should be postponed until the last Thursday in August; the motion was passed.³⁰ Clearly the anniversary meeting was a popular event, as in August of that same year the society held another.³¹ At the August meeting a dissertation entitled *A Short Introduction to Musick*, written by Bogdani, was read by Dr John Green and Mr Rowse.³²

23 Although the fact that a member did not pay their subscription at the concert is a good indication that they may have participated in the music, it is not the only reason as to why the fee might be waived. For example, in 1734 John Bullen attended the concert gratis as he was there to serve the tea.

24 Honeybone and Honeybone, *The Correspondence of the Spalding Gentlemen's Society*, 103, 113, 225.

25 The Grimadi harpsichord was dated 1728. In addition to the SGS's donation, John Johnson, John Green and Charles Townsend each gave £1 1s, and Robert Butter, Thomas Greaves and Mr Swaine 10s 6d each. Butter, in November 1745, brought to the SGS meeting a catalogue of music published by John Simpson, which contained several works by Heighington. Owen, *The Minute-Books of Spalding Gentlemen's Society 1712–1755*, xiii.

26 Letter dated 1 January 1733 [1734]. SGS/Bogdani/18. A note in the account book for January 1734 recorded that 'M^r Jones, now a Member of y^e Soc[iety] ... is to be excused all payments when there'. Bogdani (1699/1700–71) was 'one of the Clerks to the Ordnance' at the Tower of London and Lord of the Manor of Hitchin in Hertfordshire. Honeybone and Honeybone, *The Correspondence of the Spalding Gentlemen's Society*, 224.

27 Brand was employed as the steward to the Duke of Northumberland's estate at Cheveley Park, near Newmarket. Honeybone and Honeybone, *The Correspondence of the Spalding Gentlemen's Society*, 224.

28 Ambler was at the time of the SGS's establishment in 1712 described as 'a Performer in Music'. At the 1735 anniversary concert neither Hinson nor a Mr Sanderson made a payment.

29 There was a J. Rouse who organized several concerts at Oakham in the 1780s and who may have been related to the SGS's violinist. See *Stamford Mercury*, 4 March 1785, 18 August 1785, 25 August 1786. Quaker sermons tended to be chanted rather than said and presumably could be easily imitated on a violin. See Arthur Aikin, ed., *The Annual Review and History of Literature from 1806* (London, 1807), v, 597.

30 In 1736 the SGS granted the musical society permission to store their music in a cupboard in the museum.

31 In January 1736 Greaves, Hinson and Rowse all had their subscriptions waived and in August it was Hinson, Walter Johnson, Mr Cock and Mr R Cock.

32 The dissertation survives at the SGS and is clearly intended for instructional use; one imagines that portions rather than the whole document were read out. Rather sadly, it has little in it on music production in the 1730s, although Bogdani was clearly annoyed by the 'continual Stamping of every

Sr
 Yarmouth Aug^r 7th 1738
 I reced your obligeing Letter wh^{ch} was very
 acceptable Being it clear'd me from doubt relating
 to your health not hearing from you so Long, I have
 been at the Assizes at Norwich, by which I will
 a post answering yours, what you are pleas'd to
 mention as to a Concert, if it could be manag'd to
 bear expences I should be glad to bring all my
 family wh^{ch} I find would be very agreeable to them
 I shall strive to have a fortnights liberty so shall
 not be in a hurry, and I find a young Gentleman
 or two that you have seen here are inclinable to
 come along at their own expence. how ever I shall
 be sure to pay my respects in regard to the Society and
 the agreeable Gen^{tl} and Ladies of Spalding, I hope
 Mr Johnsons family are all well, I have got a
 new Performance, wh^{ch} is very entertaining and some
 fine Italian Musick Just brought over, wh^{ch} I shall be ready
 to Communicate Pray present my most humble
 respects to all the Gen^{tl} Ladies I am Sr
 Your most Obliged
 Humble Serv^t
 M^r. Heighington
 P.S. my spouse presents
 her service and is
 resolv'd to come if
 I design to set out next
 Monday or Tuesday

Figure 1. Letter from Musgrave Heighington to Maurice Johnson, dated 7 August 1738.
 Source: Reproduced with the kind permission of Spalding Gentlemen's Society.

Performer in a Concert of Musick' describing it as 'a great Nuisance, & the Bane of all Harmony.' Dr John Green's (1708–56) wife Jane was the eldest daughter of Johnson. Bogdani also produced an account of the 'Musick of the Antients', which was requested by Johnson and included with a letter dated 1 January 1733 [1734 in the modern calendar]. Bogdani regarded his account as 'crude and indigested'. SGS/Bogdani/17–18; Honeybone and Honeybone, *The Correspondence of the Spalding Gentlemen's Society*, 227–8.

In 1737 a visiting musician was brought in to perform and lead the ensemble, namely Dr Musgrave Heighington. In the previous year Heighington had given a concert in the school at Peterborough. The minutes of the Peterborough Gentlemen's Society record for 30 June 1736 that he had played:

upon y^e harpsicord very finely, his wife & son singing very agreeably several opera songs & others He & his wife sung a Duet of his own composition. Donec gratus eram When y^e consort was over y^e D^r came into y^e Society room and stay'd with us about an hour, & entertaind us with several whimsical songs of his own composing, himself singing one part & playing upon y^e Fiddle at y^e same time.³³

Johnson was a member of the Peterborough Gentlemen's Society and may have first heard Heighington during a visit to that city. He thought highly of Heighington's musical abilities and described him as 'an Ingenious Composer, [and] an Elegant Scholar'.³⁴

At the 1737 SGS concert Heighington and his son performed alongside Rowse and the consort.³⁵ He was back again in 1738 bringing along his wife and son with 'some fine Italian musick just brought over' (Figure 1).³⁶ That year's concert was much bigger and held at Henry Everard's in Spalding; he was another member of the SGS and was paid 10s by the society for the use of his room.³⁷ It was planned that the evening would start at 5pm with music, of which there would be four acts with the concert ending at 9pm, after which the SGS members would meet until 10pm. During the three intervals drinks would be served; tea and coffee at around 6pm, and wine at around 7pm, 8pm and at the conclusion of the concert. The programme included excerpts from Heighington's setting of *Alexander's Feast* along with an anniversary ode (Figure 2).

The setting of an ode became an annual occurrence. In a letter to Stukeley, Johnson reflected on the concerts: 'Besides some of the Newest & best Italian Musick, Wee have allways performed some Odes of Anacreon & Horace in their own words, & One suitable to the Occasion, which (as the Laureats Birthday Ode) is renewd yearly by some Cibber of our Own.'³⁸ The texts for two of the anniversary odes survive (see Appendix 2), but sadly the music does not.

Odes were relatively popular in eighteenth-century Britain. Some, written by the Poet Laureate and set to music by the Master of the King's Music, were composed for the monarch's birthday and to celebrate the arrival of the New Year. Like those written for the SGS, the music to most is lost, although examples by Greene and Boyce do survive. There is also the famous example written by Handel for Queen Anne's birthday in 1713. Odes were also commonly used to celebrate St Cecilia's Day, of which the most famous is Handel's setting

33 The Peterborough Archives Service: Minute book for Peterborough Gentlemen's Society 1730–1742, PAS/PGS/1/1. I am grateful to Diana and Michael Honeybone for making me aware of this source. The Peterborough Gentlemen's Society was an offshoot of that in Spalding and established in 1730 by a founding member of the Spalding society, the Rev Timothy Neve. Although few musical activities are recorded in their minute books there is reference to an anniversary concert held on 8 September 1736. See I.E. Burrows, *The Peterborough Gentlemen's Society* (unpublished dissertation, U. of Nottingham, 1995), 3, 11, 29, 30.

34 Honeybone and Honeybone, *The Correspondence of William Stukeley and Maurice Johnson 1714–1754*, 79.

35 In 1737 Francis Fane, John Swinsen, Dr Heighington, Mr Heighington, Edward Lawrence, Rowse and Hinson all had their subscriptions waived.

36 In 1738 Dr Heighington, Hinson, Anthony Oldfield were admitted gratis.

37 Henry Everard organized assemblies at Spalding that coincided with the town's race week. *Stamford Mercury*, 6 May 1785, 3 August 1787.

38 Letter from Johnson to Stukeley dated 13 July 1739. Honeybone and Honeybone, *The Correspondence of William Stukeley and Maurice Johnson 1714–1754*, 79.

31 August 1738 Spalding
 The Celebration of the Anniversary of
 the Institution of the Gent Society
 at Mr. Everards
 To be Open'd at 5 o'clock with a concert
 of Musick, as chearfull as may be
 the first Pause - Tea & Coffee - 6 -
 Musick to begin with an Ode for the day
 the second Pause Wine round
 Musick concluding with a Latin Ode of Horace
 the third Pause Wine round
 Musick till 9 then the Greek
 Ode of Anacreon
 The Society to begin
 The Ladies having had a 3^d Glass of wine
 and being departed in private to their
 respective habitations
 the Society continues till 10

Figure 2. Plan for the SGS's 1738 Anniversary Concert.
 Source: Reproduced with the kind permission of Spalding Gentlemen's Society.

of *Alexander's Feast*.³⁹ The setting of odes in Latin or Greek was much rarer. Latin songs were performed at Oxford as part of the annual academic ceremony known as 'the Act', and the fact that works in these languages were performed at the SGS reflects the academic background of

39 Michael Tilmouth et al., 'Ode (ii)', *Grove Music Online*. *Oxford Music Online*, Oxford University Press, accessed 4 April 2016. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/50067>>.

its members. However, Heighington's published set of *Six Select Odes of Anacreon in Greek And Six of Horace in Latin* (1744) appears to be unique for this time.⁴⁰

Both of the two surviving SGS odes would have begun with an extensive overture.⁴¹ The overture in the 1739 ode was then followed by a three-part chorus, repeated at the end, in between which each member of the Heighington family sung a verse, firstly Heighington himself, followed by his wife and son (Appendix 2a). All three stanzas were presumably written in the style of an aria and it appears that this ode, like a typical court ode, had no recitatives.⁴² In contrast, the 1743 ode is much more substantial and incorporated a greater variety of movements. This ode contained at least one recitative; the 'Recitative Cantabile' was presumably written in an arioso style. The ode also contained arias, a duet and more than one movement described as a 'cantata' which may have been scored for a small chorus (Appendix 2b).⁴³

In an undated letter, which is believed to date from 1739, Johnson sent Heighington the text to that year's ode.⁴⁴ The composer 'immediately put pen to paper and Composed the enclos'd tune and parts [now lost] that very night'. He had intended to send the music to Johnson by the next post but delayed sending his ode setting until he could give Johnson 'a taste of his new overture to *Alexander's Feast*'.⁴⁵

There was some doubt as to whether Heighington would be able to attend the 1740 concert, so a programme of instrumental music was prepared presumably at the recommendation of the musical society. Once Heighington confirmed his attendance, a revised programme was drawn up. The venue for this year changed as well, and it was held at the 'Grene Room' at Sir John Oldfield's Hall, hired at a cost of 10s. One of those admitted gratis, a Mr Rogers, was most likely either Walter Rogers, a Stamford town wait, or his son Charles.⁴⁶ In 1741 the venue changed yet again, this time to Spalding Town Hall. Heighington directed the concert and the music was chiefly composed by him. However, there was a rise in costs that year as, among other additional expenditure, there was a payment of 1s made for the 'Porteridge [sic] of [the] Harpsicord' and another 1s for 'carrying out the bass'. One of the performers appears to have been John Hutchinson from Grantham; another, Howson Hargrave, had organized an assembly at Newark earlier that same year.⁴⁷ In 1742 Heighington, as well as

40 Heighington also wrote odes in celebration of the King or Queen's birthdays. They were performed at the composer's Great Yarmouth concerts in 1734 and 1735. See Tony Trowles, *The Musical Ode in Britain c.1670–1800* (PhD diss., U. of Oxford, 1992), ii, 99.

41 *Ibid.* It was commonplace for the instrumental introductions to make up a considerable position of the ode, and usually contained its best music.

42 Rosamond McGuinness and Tony Trowles observed that the odes written for the court 'came to be successions of four or five affective arias or solo ensembles, accompanied by a variety of instruments whose choice was related to the text'. Tilmouth, 'Ode (ii)'.
43 The term 'cantata' is normally used to describe a single piece formed of several movements. It may include recitatives, arias and choruses. See Colin Timms et al., 'Cantata', *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed 9 April 2016. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/04748pg4>>.

44 Honeybone and Honeybone, *The Correspondence of the Spalding Gentlemen's Society*, 120, dates this letter to 20 June 1739.

45 Heighington sent Johnson the 'two Airs at the Conclusion of the Overture'. Letter from Heighington to Johnson. SGS/Heighington/3. No date, but Honeybone and Honeybone, *The Correspondence of the Spalding Gentlemen's Society*, 120, believes it to date from 1739.

46 For more details on Rogers see my forthcoming article 'Music and Concert Production in Georgian Stamford' in *The Consort* (due 2017). Dr Heighington, Hinson, Oldfield and Rogers were all admitted gratis in 1740.

47 *Stamford Mercury*, 30 December 1731, 12 February 1741. In 1741 Dr Heighington, Mr Heighington, Hinson, Howson Hargrave, two people recorded as Mr Hutchinson and a Mr Leammardin all attended gratis.

organising the anniversary concert, promoted a benefit concert at Spalding that coincided with the carnival. He proposed to bring along Mr Porter, who played violin and flute.⁴⁸ James Allan, the organist of St Boltolph's, Boston, was also in attendance; he played the harpsichord and sang for the SGS.⁴⁹

The anniversary concerts continued to take place in the following years; the ode for 1743 was written by the Spalding schoolmaster, William Jackson ([Appendix 2b](#)),⁵⁰ but by 1745 the concerts appear to have been in decline as, in that year, Heighington was the only musician not to pay his subscription. The reason for this deterioration may have been due to a reluctance among members of the musical society to pay the fees demanded by imported musicians, a situation exasperated by a reduction in their numbers. During his 1745 visit Heighington organized an assembly and concert that was held in the town hall, presumably with the assistance of the musical society:

At the *Town-Hall* in *Spalding*, ON Friday the 16th of this Instant August, there will be an Assembly, introduc'd with a grand Concert of *Vocal* and *Instrumental MUSICK*. The Vocal Parts by Dr. and Mrs. Heighington, and assisted by several Gentlemen.⁵¹

Heighington was not involved in 1746 and other musicians were brought in. They included a Mr Hartley, who was a Junior Vicar at Lincoln Minster, an amateur organ builder and concert organizer.⁵² Additionally Mr Tiesdale, Mr Laues, Mr Crawthorne and John Roberts were admitted gratis.⁵³ However, the treasurer recorded that 'this Concert was very Expensive to the Gent[lemen] of the Musick meeting therefore to move the Soc[iety] to Omitt Celebrating the Anniversary Untill the Concert be fuller & stronger'. In 1747 it was reported 'that as the resident Performers were reduced to very few, [and that] unless those abroad, or Other Gentlemen were pleased to come to assist them, It would not be practicable without hireing Hands, which it was Unanimously determined not to be done by the Society, nor expect^d of the Gentlemen of the Concert.' As a result, the anniversary concerts came to an end. Johnson had hopes that they might be resurrected in 1749 but it appears to have come to nothing.⁵⁴ Heighington also wrote to the SGS in 1750 offering his services for the anniversary concert, but his proposal was declined. Despite the ending of the anniversary concerts the Spalding Musical Society continued to operate as, in 1750, Johnson recorded how Allan, along with the Boston schoolmaster Mr Muskutt, had paid a visit to a Spalding concert and that the musical society had 'furnished them' with around 60 volumes of concertos; he also mentioned that members of the Spalding Musical Society had visited Boston to perform in Allan's 'Grand [Benefit] Concert'.⁵⁵

48 Letter from Heighington to Johnson dated 26 July 1743: SGS/Heighington/4.

49 Dr Heighington, Mr Allan and Mr Rogers were admitted gratis in 1742.

50 Honeybone and Honeybone, *The Correspondence of the Spalding Gentlemen's Society*, 229. Dr Heighington, Jackson, Allan and a Mr C Little did not pay a subscription in 1743. In 1744, for some reason, Heighington paid a 1s subscription for the concert. In 1745, a Rev Mr Ross and Mr Blog were admitted gratis.

51 *Stamford Mercury*, 1 August 1745.

52 On the 24 February 1747 a benefit concert for Hartley was held at St Martin's Church, Lincoln to mark the inauguration of their new organ, which he also built. *Stamford Mercury*, 5 March 1747.

53 Crawthorne may have been Michael Crawthorne, a former wait at Lincoln. He was discharged from his post on 28 April 1737 following his conversion to Catholicism. Lincoln Record Office: L1/1/7: Lincoln Corporation Common Council Minutes.

54 Honeybone and Honeybone, *The Correspondence of William Stukeley and Maurice Johnson 1714–1754*, 125.

55 Muskutt played the viola. Letters from Johnson to Stukeley dated 22 September 1750 and 13 October 1750. Honeybone and Honeybone, *The Correspondence of William Stukeley and Maurice Johnson 1714–1754*, 162–3, 165.

In regards to the music performed by the musical society, we know that in 1727 they owned music by Corelli, Robert Valentine and Vivaldi. Given the vogue for Italian music in Britain at this time, this does not come as a surprise.⁵⁶ In addition, the 'Musical Society at Spalding' subscribed to Charles Avison's *Two Concertos* from 1742. Furthermore, there was a John Everard of Spalding, who was the town's schoolmaster in the 1760s; he subscribed to several works including *A Cantata and Six Songs* (1750?) by 'A Gentleman of Oxford', and William Boyce's *Twelve Sonatas* (1767). As to whether this particular Everard was a member of the musical society or the SGS is currently unknown.⁵⁷ In terms of music subscription lists, the most interesting is that for Heighington's *Six Select Odes* which features not only a good number of members of the SGS, but also includes eminent musicians such as Handel, Williams Hayes and Maurice Greene. Members of the SGS to subscribe included Johnson, John Green and Bogdani. Heighington was clearly well connected and there are a large number of subscribers from the aristocracy and the clergy, as well as some wealthy patrons of the arts such as Colonel John Blathwayt. There are also a significant number of musicians from the North East including Charles Avison, John Garth and James Hesletine, while several subscribers came from Norfolk ([Appendix 3](#)).⁵⁸

Heighington's skill as a composer, as seen in these works, is not particularly remarkable. The opening *Overture to Anacreon's Odes* has a standard four-movement paradigm consisting of a Largo-Andante, Vivace non presto, Aria-Larghetto and Menuetto Vivace. As can be seen in [Example 1](#), the opening is written in the tradition of the French 'ouverture', with a particular indebtedness to Handel; presumably the overtures to the SGS's odes would have been composed in a similar style:

The odes themselves are comprised of three in Greek set to texts by Anacreon and another three by Horace in Latin. Further examples along with other manuscript works by Heighington survive in the library of Christ Church, Oxford.⁵⁹ The published odes are scored for strings and basso continuo with additional markings for trumpet, flute, oboes and horns; this probably reflects the instruments that were available at Spalding. Like the SGS's odes, the text is divided into sections with each set in a contrasting style. There are aria movements, along with both *secco* and *accompagnato* recitatives. Surprisingly there are no choruses and most of the odes were intended for performance by a single voice. The exception is the third of the Latin odes, which is a duet for Lydia (soprano) and Horace (tenor) and was presumably originally performed by Heighington and his wife ([Example 2](#)). Nevertheless, it is only in the final section that they sing together. This movement is certainly attractive if not particularly ambitious.⁶⁰

The extant programmes shed considerable light on not only what was performed at the anniversary concerts but also on the repertory of the Spalding Musical Society (see [Appendix 1](#)). Understandably, they include a good deal composed by Heighington, including his odes. One staple item was his setting of Dryden's *Ode on St Cecilia's Day*, also known as *Alexander's Feast*. This work was written in 1726 and first performed at Dublin.⁶¹ Heighington

56 For an account of the craze for Italian music at the end of the seventeenth century, particularly that by Corelli, see John Wilson, ed., *Roger North on Music* (London, 1959), xx, 308–11.

57 Everard also subscribed to Anthony Birks and John Birks, *Arithmetical Collections and Improvements. Being a Complete System of Practical Arithmetic* (London, 1766).

58 Heighington was from the Durham area and in 1747 gave a concert at Newcastle (*Newcastle Courant*, 14 November 1747). He was the organist at Hull between 1717 and 1720. G.H. Smith: *A History of Hull Organs and Organists* (London, n.d.).

59 <http://library.chch.ox.ac.uk/music/> (accessed 12 September 2015).

60 I am grateful to Andrew Hayden who provided me with a copy of Heighington's *Six Select Odes*.

61 Charles Cudworth, 'Heighington, Musgrave', *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed 15 September 2015. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/12678>>. Heighington's music to *Alexander's Feast* is unfortunately lost. Cudworth gives the date of its premiere as 22 October, however Trowles believes this performance took place in November. See Trowles, *The Musical Ode in Britain*, ii, 99.

Largo Andante

Example 1. Musgrave Heighington: *Overture to Anacreon's Odes*, opening.

was by no means the only British composer to be represented at the Spalding concerts. The York composer and cellist, John Hebden, visited the area on several occasions to give concerts and is known to have been at Stamford in both 1739 and 1745.⁶² His concertos for bassoon and oboes were never published and presumably circulated in manuscript; these works are unfortunately lost.⁶³ Henry Heron's bass (presumably cello) concerto is also lost, while John Humphries opp 2 and 3 concertos were all published posthumously in c.1740 and 1741.⁶⁴ That Humphries' concertos appear on the Spalding programme for 1740 gives a

⁶² *Stamford Mercury*, 14 June 1739, 23 May 1745.

⁶³ See Appendices 1c, 1d and 1e. Ruzena Woods, 'Hebden, John', *Grove Music Online*. Oxford Music Online, Oxford University Press, accessed 15 September 2015. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/12646>>.

⁶⁴ See Appendix 1j. Richard Platt, 'Humphries, John', *Grove Music Online*. Oxford Music Online, Oxford University Press, accessed 11 September 2015. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/13555>>.

The image shows a musical score for Example 2, consisting of five vocal and instrumental parts. The parts are: Violin 1, Violin 2, Lydia (Soprano), Horace (Tenor), and Viola col basso. The score is in 3/8 time and features a key signature of two flats (B-flat and E-flat). The lyrics are in Latin: "Te-cum vi - ve-re A - - mem, te-cum vi - ve-re A - - mem,". Performance markings include "pia con Parte" above the violin staves and "tutti" above the vocal staves. The score is divided into two systems, with the second system starting at bar 22.

Example 2. Musgrave Heighington: Ode *Donec gratus eram*, final movement, bars 14–29.

strong indication that the musical society were acquiring some of the latest published music from London. Other British composers whose music featured at the SGS concerts include that by the blind organist John Stanley, Henry Purcell, Samuel Howard and William Felton.⁶⁵

Italian music was understandably well represented at the concerts; music by both Corelli and his pupil Geminiani was performed.⁶⁶ However, the repertory included music by some more obscure composers, whose works had presumably been acquired in manuscript on Heighington's behalf and sent to him in England. The concerto by the Neapolitan composer Dionisio Zamparelli would have been acquired in such a way.⁶⁷ The 'Overture to Titus Vespasian' may also have been obtained in manuscript form and was possibly taken from the opera *Tito Vespasiano* by Johann Adolph Hasse, whose music was used at other SGS concerts; this opera was first performed in 1735.⁶⁸ However, this particular overture could also have been taken from *La Clemenza di Tito* and, if this is the case, there are two main possibilities as to who the composer might have been. One is Francesco Veracini, whose version of *La Clemenza di Tito* was staged at the King's Theatre, London on 12 April 1737.⁶⁹ Works by Veracini were also included in other SGS concerts.⁷⁰ Another possibly is the Viennese composer,

65 See [Appendix 1i](#).

66 See Appendices 1b, 1c, 1d, 1g, 1i and 1j.

67 See [Appendix 1a](#). For Zamparelli see Robert Eitner, *Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts* 10 vols. (Leipzig, 1904), x, 323. I am grateful to Michael Talbot for making me aware of this reference.

68 See Appendices 1a and 1e. David J. Nicholls and Sven Hansell, 'Hasse', *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed 4 April 2016. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40232pg3>>.

69 See Appendices 1a, 1c and 1e. John Walter Hill, 'Veracini, Francesco Maria', *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed 15 September 2015. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/29178>>.

70 See Appendices 1c, 1d and 1g.

Antonio Caldara.⁷¹ Heighington certainly knew Caldara's music since he produced a 'Pastoral Opera' by Caldara in 1726, for which Heighington translated the text from Italian into English and the leads were performed by him and his family.⁷² Other Italian composers represented at Spalding include Giuseppe Alberti, Baldassare Galuppi, Carlo Tessarini, Antonio Lotti, Giovanni Buononcini and Pietro Locatelli.⁷³ Naturally Handel's music was also performed at Spalding, including the overtures to *Deidamia*, *Alexander's Feast*, *Saul*, *Atalanta* and *Xerxes*.⁷⁴ There is also music by John Lampe.⁷⁵

As well as the concerts themselves, it was not unusual for the SGS to discuss music-related matters at their meetings. In December 1728 Johnson provided a 'Poem on Polly Peachum Girle who sings at the Beggars Opera'; the premiere of *The Beggar's Opera* had taken place in London on 17 January 1728 and was first performed at Stamford less than three months later.⁷⁶ In 1728 the SGS's treasurer gave an account of some developments in harpsichord construction made by the Revd Dr Long of Orton, 'particularly a power of swelling the notes'. At the same meeting a second instrument invented by Long was discussed which resembled a lute and Welsh harp;⁷⁷ they also deliberated over a set of chimes, invented by Mr Eyre of Kettering, which could play several tunes. In June 1734 Johnson brought to the meeting a fragment of church music which, based on the style of handwriting, they believed dated from c.1400 and on 22 November 1744 there was a discussion of the history of the organ. In December 1737 the pension awarded by the King of Spain to the famous castrato, Farinelli, was discussed and there were also reports by John Green on the anthems by Maurice Greene, performed at St Paul's for the 1728 and 1729 Feasts for the Sons of the Clergy. Theoretical works were also debated. In 1744 it was James Harris' *Three Treatises* and on 28 June 1753 Avison's *An Essay on Musical Expression*, which according to Johnson was 'read with much pleasure':⁷⁸

The Librarian comm^d to the Company a small But very Ingenious Treatise on Music Expression by Mr Charles Avison ... wth Remarks thereon throughout, this Yeare [1753] published by a Gentleman [William Hayes], who censures it severely [sic] believing it Geminianis (his Master's) work, and highly derogatory of Mr Handels better Judgem^t, & of o^r other English Masters in that divine Art.

As well as organizing their own activities, members of the SGS occasionally visited music-related events within the town. In a letter to Stukeley, written in 1719, Johnson remarked on a play that was to be staged at the school. To coincide with this performance 'Every Night a Consort of Corelli and Albinonis Compositions [was to be] performed by the

71 Brian W. Pritchard, 'Caldara, Antonio', *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed 15 September 2015. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/04576>>.

72 *A Pastoral Opera, Compos'd by Senior Antonio Caldara at RomeTo be perform'd at the Theatre with other Entertainments, on Wednesday the 6th, Instant November, 1726.*

73 See Appendices 1a, 1c, 1f, 1g and 1i.

74 See Appendices 1a, 1c, 1f and 1i.

75 See Appendices 1a, 1e and 1i.

76 Robert D. Hume, 'Beggars Opera, The', *The New Grove Dictionary of Opera*, ed. Stanley Sadie, *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed 15 September 2015. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O002751>; *Stamford Mercury*, 18 April 1728.

77 This may have been a bell harp. There is an example in the care of the University of Edinburgh. See http://www.mimo-db.eu/MIMO/infodoc/ged/view.aspx?eid=OAI_IMAGE_PROJECTS_LIB_ED_AC_UK_10683_17561 (accessed 10 April 2016)

78 Letter from Johnson to Stukeley dated 19 January 1754. Honeybone and Honeybone, *The Correspondence of William Stukeley and Maurice Johnson 1714–1754*, 193.

Gentlemen of this Town & from Norfolk & North'tonshire seaven Violins 3 Bases a Bassoon & a Trumpett all very good performers with a Ball on the fourth Night & Assembly'.⁷⁹ At a 1726 meeting the performance of the Italian rope dancer, Madam Violanta, was discussed. Her performance featured 'a Man fixed in a ... sling on to Each of her Leggs & a Child on her Shoulders'. The majority of the artistes who visited Spalding hired a room at the town hall for their performances, with the applicable fee paid to the Spalding Town Husbands.⁸⁰ Most of these payments were made by theatrical groups; the earliest of these dates from 1711 when 'the players' paid £1 'for the use of the Town Hall'.⁸¹ A regular theatrical group to visit Spalding was that belonging to Mr Herbert; his association with this town was to last for over 50 years.⁸² The town hall also appeared to have been the venue of choice for most visiting musicians, but the record of their hire more often than not was never recorded in the Spalding Town Husbands' account books, presumably as either the fee was waived or the payment was not made directly to them. Heighington's 1745 concert is not recorded in their accounts, nor is that given by John Hebden. A handbill for Hebden's Spalding concert is held in the SGS archive, along with another organized by the Welsh harpist John Parry (Figure 3); the latter's concert included music by Corelli, Handel, Geminiani, Vivaldi and Hasse, 'interspers'd with English and Scots Airs.'⁸³ The town hall was also a venue for assemblies; in 1727 Maurice Johnson paid £1 'for ye use of ye Town hall ... [for] the Ladies assembly', with the music presumably provided by the musical society. Many of these assemblies were arranged to coincide with the town's race week, when Spalding would be particularly busy and a good return could be guaranteed.⁸⁴

Spalding Gentlemen's Society is a today a highly regarded institution and has increasingly become a hub of academic research. Its unique records are an important resource

79 Letter dated 23 November 1719. Honeybone and Honeybone, *The Correspondence of William Stukeley and Maurice Johnson 1714–1754*, 31.

80 Spalding Town Husbands' account books are held by the SGS. It was established in the wake of the Reformation as a replacement to the charitable functions of the Priory, dissolved in 1540. They collected income from lands granted by local individuals and distributed it for charitable purposes and for schooling. This information was provided by Diana and Michael Honeybone in private correspondence.

81 Occasionally the name of the person who made the payment is recorded. In 1713 it was a Mr Ashton, 1721 Mr Holsworth, 1729 Mr Aston, 1733 Mr Brown, 1780 Signora Rossi, 1781 Mr Heyne, 1783 Messiers Johnson, Cunningham, Whitelamb and Bradford, 1784 Messiers Cooke and Short, 1786 and 1798 Mr Breslaw, 1791 Mr Wilkinson and 1797 'Sieur Rea'. Mr Stannard and his son hired the town hall in 1790 for a concert and ball (*Stamford Mercury*, 2 August 1790). The town hall was also available for other types of exhibition, such as in 1726 when it was 'let to one [Mr] Nichols to shew some monsters'.

82 The Spalding Town Husbands' account books show that Mr Herbert hired the venue in the years 1730, 1731, 1734, 1737, 1742 and 1744. The *Stamford Mercury* also records that he was at Spalding in 1766, 1772–4, 1781–2 in which years his visit was timed to coincide with the town's race week (*Stamford Mercury*, 3 July 1766, 11 June 1772, 17 June 1773, 7 July 1774, 31 May 1781, 27 June 1782). Several handbills produced by Herbert survive in the SGS archive presumably as Maurice Johnson and/or other members of the society attended these performances. The handwritten annotations on these handbills record that Herbert was at Spalding in October and November 1734, 1737, January 1740, May 1742, April 1744 and June 1748. In addition, a note on the handbill for 1734 mentions that his group normally stayed in Spalding for a period of six weeks providing three performances per week. Herbert performed in other local towns including Grantham, Lincoln, Peterborough and Stamford (*Stamford Mercury*, 11 August 1743, 9 July 1772, 23 March 1775).

83 Parry's concert may have been in 1732 as in that year a 'M^r Perry' paid Spalding Town Husbands 10s for the hire of the town hall.

84 *Stamford Mercury*, 7 September 1732, 21 June 1733, 25 July 1734. A 'M^r Green', perhaps John Green, was treasurer of the Spalding Assemblies and, in 1731, hired the town hall from the Spalding Town Husbands.

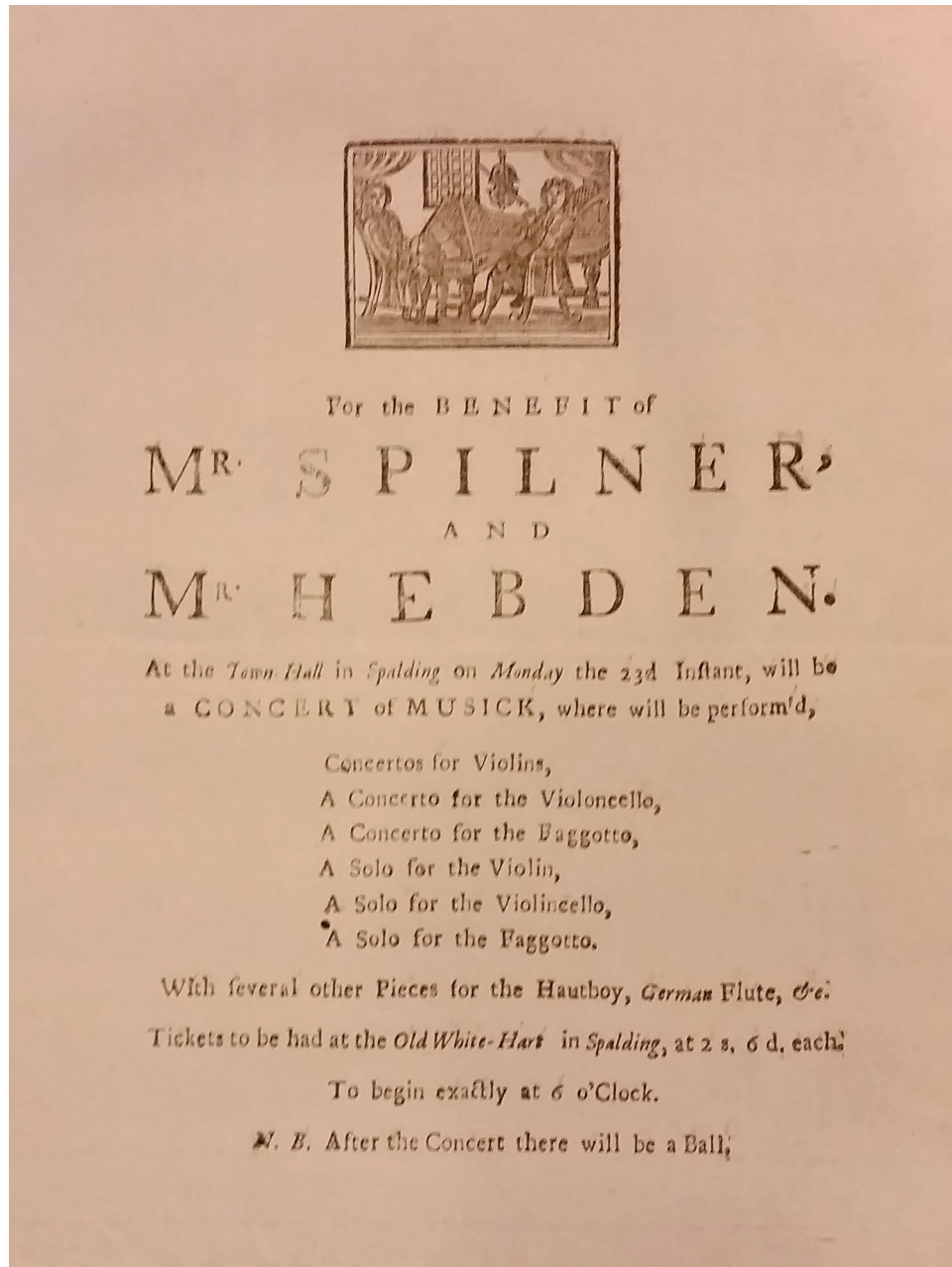


Figure 3. Handbill for a concert held at Spalding for the benefit of John Hebden.
 Source: Reproduced with the kind permission of Spalding Gentlemen's Society.

for researchers, as is its museum which contains a varied collection of items from around the world that span most of human civilisation.⁸⁵ What it is perhaps not as well known for is the quality of its records in relation to music. Music production, although by no means the chief topic of discussion at the SGS's meetings, did have a place in this society's life during the eighteenth century. Musical performances were given to mark the society's anniversary and the Spalding Musical Society, although separate to the SGS, collaborated with them and utilized the SGS's building for their meetings and to store their music and instruments. Frequently

85 The SGS's website is at <http://www.spalding-gentlemens-society.org/> (accessed 17 September 2015).

musicians were drawn in from other towns to perform, the most notable of whom, Musgrave Heighington, returned annually for nine years. Members of the SGS were also involved in other music-related activities in Spalding, such as assemblies, and attended theatrical productions. One imagines that the musical activities of a learned society such as the SGS are far from unique but the survival of their exceptionally detailed records gives us a glimpse into a world of which today very little evidence remains.

Note on contributor

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Appendix 1. Anniversary Concert Programmes

These concert programmes cover the years 1738 to 1746 and, unless otherwise stated, are taken from the minute books of the Spalding Gentlemen's Society. Original spellings are retained.

Appendix 1a. Anniversary Concert Programme 31 August 1738^a

- Act 1: Concerto [Dionisio] Zamparelli;
1st Cantata Ti Sento [Antonio Lotti]; 2d Per punir; 3d Non se Virtu; 4th Sasiate & Irato Cielo ...
- Act 2: Overture in the Opera of Titus Vespasian [possibly by Hasse or the overture from *La Clemenza di Tito* composed by Antonio Caldara or Francesco Veracini]
An Ode for the day composd & performd by D^r Heighinton [sic]
1st che mai d'iniqua Stella [Giovanni Buononcini], 2^d Deh me Piacer mi vuoi [from the opera *Siroe* by Johann Hasse]. 3^d Alla fido...
- Act 3: [Pietro] Locatelli by D^r Heighinton & M^r Lynn jnr.
6^b Horace's Integer Vitae, & 2^d Donec gratus [Heighinton] &^b
Dryden's Feast of Alexander as Set by D^r Heighinton to Bacchus ...
- Act 4: Overture of Mr Handel's Opera of Atalanta
M^r Lamps [John Lampe] song of Zeno, plato,
Aristotle – Anacreons χαλεπον το μη φιλησαι and τιμε τος νομος διδασκεις [Heighinton]
The Musick concluding with Alexanders Feast. [Heighinton]

^a A slightly different and presumably earlier version of the programme survives (Figure 1), probably put together by Heighinton. It is largely the same as the programme here, except that some items appear in different places.

^b These are odes 5 and 6 in Heighinton's *Six Select Odes*. Earlier manuscript copies of both works are held by Christ Church Library, Oxford: Mus. 23, no. 34; Mus. 363, no. 45; Mus. 1142a (ff. 38–9); Mus. 363, no. 19.

Appendix 1b. Anniversary Concert Programme for 30 August 1739^a

- Act 1: Locatelli's 1st Concerto, [from Op 1 or 4]
Part of Alexanders Feast for the Conquest of Persia as Set by D^r Heighinton ...

- Act 2: the Overture & Ode for the Day written by Maurice Johnson, Secr[etary] of the Society & composed b^y Dr Heighington ...
3 Odes of Anacreon in Greek, 2 of Horace in Latin, [Heighington]
one of D^f Lystes on the Power of Musick in English, & the same in monkish latin Verse ...
- Act 3: the rest of Alexanders Feast, with Bacchus's March, [Heighington]
a New peice of Musick by the D^f, &
- Act 4: the 6th of Geminiani:

^a An earlier version of this programme survives, which is largely the same as what was performed with alterations to the running order.

Appendix 1c. Anniversary Concert Programme from 1740 (Proposed by the Musical Society?)^a

- Act 1: Mr Handles Overture to Alexanders Feast
Seign^r Geminiani – 1st Concerto of 2nd Sett [Op 2 No 1?]
M^r [John] Humphries 2^d Concerto [Op 2 No 2]
[M^r Humphries] 7th Do [Op 2 No 7]
- Act 2: Mr Handels Overture in Xerxes
Seign. [Giuseppe] Albertis 2^d Concerto [Op 1 No 2]
M^r Humphries 3^d Concerto [Op 2 No 3]
[M^r Humphries] 8 Do [Op 2 No 8]
- Act 3: Overture in Titus Vespasian
M^r Humphries Basso[o]n Concerto [Op 3 No 9 or 11]
Seign^r Geminiani 4th Concerto
[Seign^r Geminiani] 6th Do
Seign^r Corelli 10. Concerto [Op 6 No 10]
[Seign^r Corelli] 11 do [Op 6 No 11]
Seign^r Veracini's Overture

^a It was thought likely that Heighington would be unable to attend that year, so this programme was put together. On the reverse of the same sheet of paper another programme was put together by Heighington ([Appendix 1d](#)). The minute for 1740 does not include a detailed programme of what was performed.

Appendix 1d. Anniversary Concert Programme for 1740 (Proposed by Heighington)^a

- Act 1: An Overture of Veracini
The Ode for the Day by D^f Heighington & his son & others
The Eighth Concerto of Humphries [Op 2 No 8]
Cantata – Tu sai chi son By D^f Heighington
- Act 2: D^f Heighington's Overture to Alexanders Feast
& the former part of that Ode, ending wth Happy Pair
- Act 3: M^r Humphries first Concerto
Cantata – So che gia il Cor. By D^f Heighington
Sign^r Geminiani, 1st Concerto Opera 2^{da}
Alexanders Feast continued to Bacchus
Anacreon's Ode οτ' ενω πω τον οινον [Heighington]^b
Horace's Ode Integer Vitæ [Heighington]

^a The concert took place on 28 August.

^b This is the third ode in Heighington's *Six Select Odes*.

Appendix 1e. Anniversary Concert Programme for 27 August 1741^a

- Act 1: Overture of Titus Vespasian
y^e Anniversary Ode
Oh Dio mon Cor
Tu sai que Son [Heighington]
a Concerto composed by Hesse [Hasse Op 1 or 3]
Anacreon's Ode χαλεπον το μη φιλησαι as Set by D^r Heighington
a Concerto composed by the Doctor [Heighington]
- Act 2: Overture Italian
Dir ti ben mio,
Vi sara – Songs
Hautboys Concerto by M^r [John] Hebden performd by Mr Hutchinson^b
Horaces Ode – Vides ut alta stet Nive candidum Soracte [Heighington]^c
Bassoon Concerto by M^r Hebden performd by Mr Jn^o Scammardiner.^d
- Act 3: Concerto Italian
Lord Viscount St Albans Baron Verulam's parody of Posidippus's greek Epigram on the Vanity of Human Life from Farnaby's greek Anthologia w^o there turnd into Greek rhyming Verse in like Stanzas, as set by D^r Heighington, Sung by him and M^r Heighington, his son.
Dryden's Feast of Alexander first part, with Bacchus's his March as composd by the D^r; and Sung by him and his Son, in Chorus Concluding with the Grand Chorus in Praise of Musick and S^t Cecilia.

^a An earlier version of this programme survives.

^b The name of Hutchinson was a correction written above the name 'M^r Jn^o Scaumiard'.

^c This appears as the fourth ode in Heighington's *Six Select Odes*. An earlier manuscript copy survives at Christ Church Library, Oxford: Mus. 363, no. 20.

^d This may have been the Mr Scamardine who was a musician from Grantham. He was also involved at concerts in Leicester, where he played bassoon, and took part in the 1771 Louth oratorio festival. His obituary recorded that his 'merit as a performer was equalled only by those virtues that justly confirmed him an ornament to society.' Karl Kroeger: 'John Valentine: Eighteenth-Century Music Master in the English Midlands,' *Notes* 44, no. 3 (1988), 447–8; *Stamford Mercury*, 11 July 1771, 22 June 1775.

Appendix 1f. Anniversary Concert Programme for 28 August 1742 (Proposed by Heighington?)^a

1. Overture to Xerxes [Handel] /Ode for the Day [Heighington]
Songs ¹ Peni to Per me Ingrata
2. Vi Sara of Finassi
Concertos ¹ Of Locatelli [from Op 1 or 4]
Overture to D^r H[eighington]. Alex[ande]^r [Feast]
² Of Tartini
3. Non vi piacque
4. Se di fiumi
2. Ode by Lord Chancellor Verulam
4. Son quale abbandonata
(3) Ode by Horace Vides ut altae [Heighington]
(4) Ode by Anacreon χαλεπον το μη φιλησαι [Heighington]
(5) ode by Anacreon τιμε τος νομος [Heighington]

^a The minute for 1742 does not include a detailed programme of what was performed.

Appendix 1g. Anniversary Concert Programme for 25 August 1743

- Act 1: The Overture Deidamia Composd by M^r Handell
Mr Jacksons Ode on Musick to S^t Cecilia by D^r Heighington Com[municate]^d 12 May last.
The 4th Concerto of the New Sett of 1743 by S^r Geminiani^a

- Act 2: The Overture to Alexanders Feast by D^r heighington
 Son Troppo in Henrico S^r [Baldassare] Galluppi
 A Cantata sung by M^r Allen set by Veracini
 the 7th Concerto of Locatelli
- Act 3: The Overture to Atalanta by M^r handel
 Horaces Integer Vitae set & Sung by D^r Heighington
 the 5th Concerto of Locatelli
 A Song on the late glorious Victory obtained wth Gods Blessing By his Majesty o^l
 Sovereign Lord King George Over the French Army Commanded by Marshal Noialles [sic] at Dettin-
 gen in the Wetterand Writen [sic] Set & Sung by D^r Heighington

^a This is probably one of the concertos adapted by Geminiani from the trio sonatas of Corelli. Enrico Careri, 'Geminiani, Francesco', *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed 12 September 2015. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/10849>>.

Appendix 1h. Anniversary Concert Programme for 16 August 1744

The Ode for the Day
 Several Italian Concertos
 My Lord Viscount St Albans Ode on the Life of Man
 A Dream of Anacreon from the Greek &c

Appendix 1i. Anniversary Concert programme for 15 August 1745

- Act 1: The Overture to the Oratorio of Sampson M^r Handel
 Overture to _ and Ode for the Day D^r Heington [sic]
 1st Concerto [Carlo] Tessarini
- Act 2: D^r Heighington's Overture to the Greek Odes – and his
 1st Ode of Anacreon θελω λεγειν Ατρειδα^a
 Harpsichord Concerto [Op 1] Rev^d M^r Felton
 Horace's Ode Donec gratus eram D^r and M^{rs} H. duet
- Act 3: The Overture to the Oratorio of Saul M^r Handel
 1st Part of the Feast of Alexander for Persia Dr Heington [sic]
 7th Concerto [Op 6 No 7] Corelli
- M^r [John] Stanley organist of the Temple's 2^d Cantata
 ['To Wisdom's Cold Delights' from Op 3]
 3^d Concerto Tessarini
 Closed with the D^{rs} Grand Chorus to Alexand^{rs} feast

^a This is the overture and ode 1 from Heighington's *Six Select Odes*.

Appendix 1j. Anniversary Concert programme for 21 August 1746

- Act 1: Dr Heighingtons Overture to Anacreon's odes.
 M^r Purcells Song – Genius of England [from *Don Quixote*] by M^r Hartley
 Corellis Xth Concerto. [Op 6 No 10]
- Act 2: M^r Handels 3^d Concerto. MS. [possibly Op 3 or Op 6]
 Verocinis Song [Veracini], Un Lampe by M^r Hartley
 [Henry] Herons Bass Concerto in A by M^r Crawthorne

Act 3: M^r [Samuel] Howards Overture to the Amorous Goddess.^a
 Handel's II^d Concerto
 Gallyard's Hunting Song with Early horn, by M^r Hartley^b
 Handel's Vth Concerto. MS.

^a A pantomime, this work was first performed at Drury Lane on 1 February 1744. Roger Fiske: 'Howard, Samuel.' *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed 12 September 2015. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/13427>>

^b Galliard's song 'With Early Horn' was included in volume one of the song book *Calliope, or English Harmony*, published in 1739 by Henry Roberts (pages 124–5).

Appendix 2. The Anniversary Odes

Appendix 2a. The Ode for the Anniversary of the SGS in August 1739, written by Maurice Johnson and Set to Music by Musgrave Heighington

the Musick begins with an overture or præludio.
 then this Chorus for 3 Voices.

To Love and Social Joys let's Sing!
 may this returning Day
 For Years unnumber'd with It bring
 Pleasures Noble, New & Gay:

(1st Stanza sung by the d^r [Heighington])
 The Fairest Glory of the Blest Abodes,
 Great Parent & Delight of Men & Gods!
 Thro' different Ages here Address'd
 under a Vary'd Name
 has been Invoked as Patroness,
 Her Votaries the Same!

(2) sung by M^{rs} Heighington.
 'Twas Love inspir'd them to Adore her power,
 Love from which Friendship comes
 As from the Genial Shower
 The fragrant Blossom blooms:

(3) Sung by Maister Heighington,
 From foaming Waves when Beauty Spring
 Tritons with vocal Shells proclaim'd
 Her charms, which every Lyre has Sung
 Thrò Greece, & thrò Brittannia, fam'd:
 Where all who felt her Influence own'd her Sway
 Which (as our Sires) their Ofspring must Obey

concludeing [sic] with the same Chorus wth w^{ch} It began

Appendix 2b. The Ode for the Anniversary of the SGS in August 1743, Written by William Jackson and Set to Music by Musgrave Heighington

Chorus 1
 All Hail the Day
 With Votive Lays
 We'll Chaunt the Praise

Of Thee, Divine Cecilia.
 With rapt[u]rous Joy we'll dwell upon the Song
 The Genial Night
 Shall all our Notes prolong.

Recit 2

Hark, Hark, the Lesbian strikes the Strings
 The waves Subside
 care heaves the Lately Madning [sic] Tide
 The winds Suspended on their Wings
 In Calm Suffusion ride

Cantata

Deep on their Sea green Beds
 The Tritons feel the Charm
 Swift Cleave their Sky, Erect their heads
 And round the Artist Swarm.

Duetto

The Sisters of Old Norcus Court
 From Coral Cells
 On floating shells
 In wanton Measures Sport
 And Such the Scaly Throng
 By his attractive Instinct born
 The Seas Depopulated Mourn
 The Energy of Song

Recitative Cantabile

Thus when Instruments were few
 Er'e Divine Cecilia Sung
 Sound Such wondrous things Cou[1]d do
 Brutes enraptur'd on it hung
 Seas and winds their Conflicts cease
 Softly hushed to Rest and Peace
 Citties rise and Rocks advance
 In the Stronge promiscuous dance

4

But now Attend a more Commanding Song
 See her Son, her Handel heads the throng
 See obsequious round him Stand
 The Pow'rs of voice, and touch of String
 Breathing Sweetness, Thrilling hand.

Cantata

Tis his 'tis his to touch each Latent Spring
 Each Movement of the Soul
 Vibrate on the Sleeping String
 Love inflame or Fear Controul [sic]
 Melt to Pity rouse to Passion
 As the Modul'd Sounds Impart
 Blow the Seeds of Inclination
 And thro the ear Comand the heart

Air 5

Now the Atheist a Monster that Orpheus nere knew
 And Timotheus himself must have Sung to in Vain
 More stubborn than Oakes that on Mount Hæmus grew
 More rugged than Rocks, and more wild than the main

Cantabile

Feels the Soft Enchantment Charm him
 Erey Contradiction dies
 of his darling Pride disarm him

while his dear Sophistry flies.
 Confessing whence Such Powr to Charm is given
 He owns a Gods and this the Mimickd bliss of heav'n

6

Behold where Science Stands
 With Eyes uplifted and with folded hands
 Her Silence Speaks her Joys, and all Around
Her Sons drink in insatiately the Sound.

Chorus

Look Down Cecilia Look and see
 What wonders wait thy Day and thee
 Learning, Virtue, wisdom, with
 They who Charm the World think fit
 To Celebrate the Pow'r of Sacred Harmony
 And Deign to own they're charmd by it and Thee.

Appendix 3. Subscription List to Musgrave Heighington: Six Select Odes of Anacreon in Greek And Six of Horace in Latin (London: John Simpson, 1744)

Members of the SGS have been indicted by the addition of a '*' symbol.

HIS Grace the Duke of Argyle.
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 Sir, Thomas Allen, Bart.
 Hon. and Revd. Henry Harvey Aston.
 Capt. Ash.
 Miss Ash.
 Mr. Charles Avison. [of Newcastle]
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 His Grace the Duke of Beaufort.
 Rt. Hon. Earl of Berkshire.
 Rt. Hon. Earl of Barrimore.
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 Rt. Hon. Lord Biron. [Byron]
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 Sir Edmund Bacon, of Gillingham Bart.
 George Bow[e]s, Esq;
 Walter Caverl[e]y Blackett, Esq;
 Col. [John] Blaithwait. [Blathwayt]
 – Bendish, Esq;
 Mr. Burroughs, of Cajus Coll. Camb.
 Mr. [William] Bogdani.*
 Mr. [Robert] Butters, of Spalding Mer[chan]t.*
 Mr. Bradbury.
 His Grace the Duke of Chandois.
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 Hon. Miss Kenny Conway.
 Hon. Miss Ann Conway.
 Rt. Hon. Lord Cranstoun.
 Rt. Hon. Earl of Crawford.
 Rt. Hon. Lord Cook.
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 – Chardin, Esq;

Velters Cornwall, Esq;
 Charles Churchill, Esq;
 Samuell Clark, Esq;
 Abraham Clark, Esq;
 Thomas Carthew, Esq;
 Joseph Cotman, Esq; of Yarmouth.
 George Crowle, Esq; Comiss. Navy.
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 George Dashwood, Esq;
 Dr. Dye, of Wyndham.
 Sir John Dolben, Preb. of Durham [Cathedral].
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 Rt. Hon. Earl of Egmont.
 Augustine Earle, Esq; Comiss.
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 Capt. Gordon Esq;
 – Gordon, Esq; [Alexander Gordon?]*
 Dr. [Maurice] Green, Composer to his Majesty's Chappel.
 – [John] Garth, Esq; [of Durham]
 Mr. James Gordon.
 Dr [John] Green, of Spalding.*
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 Hon. Lord Hastings.
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 Hon. Lord Hobard.
 Hon. Hobard, Esq;
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 John Hylton, Esq;
 George Frederick Handel, Esq;
 John Hedworth, Esq;
 Capt. Heighington.
 Mr. [William] Hay[e]s, of Magd[alen]. Coll[ege]. Oxon, M. B.
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 – Johnson, of Nor[wich]. Esq;
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 Thomas Kirby Esq;
 – Kay, Esq;
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 Mrs. Mussendine.
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 Musical Society at Norwich.
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 Mr. Nettleton,
 – Newton, Esq;
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 Mr. Henry Oswald.
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 Geo. Venables Vernon, of Sidbury Esq;
 Rt. Hon. Lord Walpole.
 Rt. Hon. Lady Maria Walpole.
 Hon. Horace Walpole, sen. Esq;

Hon. Edward Walpole, Esq;
Hon. Horace Walpole, jun. Esq;
Revd. Dr. Whaley, Mar. of Peter-house Camb.
Revd. Mr. Granvill Wheeler.
Armine Wodehouse, Esq;
Lee Warner Esq; of Walsingham.
– Young, of Clare-Hall Camb. Esq;