

2008

Leadership through Laughter: How Henry Carey Reinvented English Music and Song

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Recommended Citation

Cable, Jennifer. "Leadership through Music and Laughter: How Henry Carey Reinvented English Music and Song." In *Leadership at the Crossroads*, edited by Joanne B. Ciulla, Crystal L. Hoyt, George R. Goethals, Donelson R. Forsyth, Michael A. Genovese, and Lori Cox. Han, 172-185. Westport, CT: ABC-CLIO, LLC, 2008.

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Leadership through Music and Laughter: How Henry Carey Reinvented English Music and Song

JENNIFER CABLE

*Of all the Toasts, that Brittain boasts; the Gim, the Gent, the Jolly,
the Brown, the Fair, the Debonnair, there's none cry'd up like Polly;
She's charm'd the Town, has quite cut down the Opera of Rolli:
Go where you will, the subject still, is pretty, pretty Polly.*

Polly refers to Miss Polly Peachum, a character in John Gay's *The Beggar's Opera* of 1728 (January). Henry Carey (1687–1743) set this verse (1728) to his famous tune *Sally in our Alley*, which Gay had used in the opera. Carey's verse about Polly Peachum became so popular that it was eventually incorporated into *The Beggar's Opera* libretto, beginning with the third edition.¹ Even in this short example, we can detect Carey's delight that Polly had overtaken "the Opera of Rolli," alluding to Italian opera in general by referring specifically to the Italian poet and librettist who adapted libretti for several *opera seria* composers whilst they were in London. Though this particular victory celebration for English opera would not last long, Polly's triumph was one of the indicators that the period of significant success for Italian opera in London was growing short—a situation that surely would have pleased Henry Carey. Poet, composer, librettist, singer, teacher, and Englishman to the core, Carey was on the frontlines of the battle between the theatres presenting ballad opera and English opera, and the theatres presenting the Italian operas of

Handel, Bononcini, Ariosti, Porpora, Hasse, and Broschi. Through studying Carey's innovative songs and poems one immediately discerns Carey's nationalistic sentiments, expressed during a time when the English musical arts were set aside in favor of Italian musical forms and performers.² Carey was in the forefront of those seeking to change English attitudes towards their own music (in particular English opera) and musicians. Carey also wrote pieces of political and social satire, taking the lead in producing wickedly humorous social commentary. This discussion of Carey's creative output, referencing songs and poems dating from the 1720s and 1730s, will demonstrate the distinctive ways in which artists use their work to lead.

THE MUSIC SCENE IN ENGLAND

In order to place Henry Carey's leadership role in perspective, it is helpful to review the position of importance that Italian music, and especially Italian vocal music, could claim in England during the first few decades of the 1700s, when Carey was most active. By the end of the first decade of the eighteenth century, Italian opera had seized the attention of English audiences, replacing English stage works and discouraging further attempts by English composers to try their hand in the operatic genre. In 1713, Daniel Purcell wrote: "The introducing [of] Italian Operas upon the English stage, has so altered the Taste of the nation, as to MUSICK, that scarce any thing, but what bears some Resemblance to the Italian Style and Manner, is received with Favour or heard with Patience." He further states: "This is indeed a Calamity to be lamented, but hard to be redress'd unless the Composing Opera's in our own language was promoted, which would very probably answer any Encouragement that should be given to such Undertakings."³

Despite Purcell's plea for support and encouragement for the development of English opera, strategies were instead devised to support Italian opera. In late 1718, under the patronage of George I, the Royal Academy of Music was established with the charge to produce Italian opera that would rival the great opera houses on the Continent. John Jacob Heidegger was named as the company manager, the aforementioned Paolo Antonio Rolli was the secretary and librettist, and George Frederic Handel was given the post of music director. In May 1719, Handel was instructed to hire singers for the company, and the castrato Senesino was specifically mentioned as a singer whom Handel should attempt to secure for the King's Theatre. Incorporated by royal warrant, which included a stock agreement of £10,000, the academy was bankrolled by 63 individuals, the majority of whom purchased a single share at 200 guineas, which entitled them to season tickets.⁴ Once all of the pledged funds were tallied, the founding members had provided the society with a £16,000 base, far exceeding the £10,000 that the agreement required.⁵

Yet the costs of producing Italian opera were much higher than the directors expected and the money on hand was quickly spent. The academy directors frequently called upon subscribers during the 1720s, attempting to recover the costs incurred by the opera company; at times, even lawsuits and finally, appeals to the gentleman's honor were attempted so subscribers would "pay the call."⁶

USING LAUGHTER TO BRING CHANGE

By 1727, it was apparent that Handel's Royal Academy was in jeopardy, and within ten years London audiences began to turn their backs on *opera seria*. Several factors contributed to the downfall, beginning with the onstage contretemps in 1727 between Francesca Cuzzoni and Faustina Bordoni, two notable Italian singers. The infamous dispute, which took place before a royal family member, Princess Caroline, was preceded by a long period during which the press compared Cuzzoni and Faustina, continually alluding to an enormous rivalry between the two (each diva had her strong and stalwart band of supporters who would not hesitate to boo when the rival appeared on the stage.) Following the public debacle, commentaries appeared intending to mock the event. Two examples are Scriblerian John Arbuthnot's "The devil to pay at St. James's: or, A full and true account of a most horrid and bloody battle between Madame Faustina and Madam Cuzzoni. . . . Moreover, how Senesino has taken snuff, is going to leave the opera, and sing psalms at Henley's oratory" and "The contre temps: of, Rival queans: a small farce. As it was lately acted, with great applause, at Heidegger's private theater near the Hay Market," printed for A. Moore. Both commentaries appeared in 1727.

Henry Carey, active in the London theater scene by 1727, made reference to the rivalry between the two singers in his 1730 version of *The Beau Monde or The Pleasure of St. James's*. After beginning with the chorus that speaks of the lovely St. James, and the balls and operas that take place there, he tells us:

*There's little Lady Cuzzoni,
And bouncing Dame Faustina,
The Duce a Bit will either Sing
Unless they're each a Queen-a.⁷
And when we've ek'd out History,
And make them Rival Queens,
They'll warble sweetly on the Stage,
And scold behind the Scenes.*

The onstage brawl was just the beginning of Handel's woes. During the 1728–1729 season, no Royal Academy operas took place due to high

production costs and the inconvenient departure of several significant Italian singers, namely Cuzzoni, Faustina, and Senesino. This absence of Italian singers (in particular the castrati Senesino, who left London again in 1736, and Farinelli, who departed London for Spain in 1737) also impacted the production of Italian opera in the 1730s. Ever alert to locating areas ripe in potential for social satire, either in music or in prose, Henry Carey wrote several songs lampooning these famous singers (two, “The Lady’s Lamentation” and “The Beau’s Lamentation” directly address their departure from England), one of which, “The Musical Hodge Podge,” serves as a musical parody, incorporating the signature melodies of the popular castrati.

The excessive salary demands made by the Italian singers throughout the 1720s and 1730s crippled the companies that were attempting to produce Italian opera in England. Again, from *The Beau Monde* (1730) Carey writes,

*When having fill’d their Pockets full,
No longer can they stay;
But turn their Backs upon the Town,
And scamper all away.
The Belles and Beaux cry after them,
With all their might and main;
And Heidegger is sent in haste
To fetch ’em back again.⁸*

And a final blow to the success of Italian opera in England concerns the simple equation of too many opera companies and inadequate funding. By the 1730s, two companies were producing Italian opera (Handel’s company and Giovanni Bononcini’s company, the Opera of the Nobility) while “English” companies were producing popular English ballad opera and burlesque, or attempting English opera (for example, ballad operas such as John Gay’s very popular *The Beggar’s Opera*, first produced in 1728, and Carey’s *The Honest Yorkshireman* of 1735; burlesques such as *The Dragon of Wantley* [1737]; Carey’s comic opera *The Contrivances* [1729]; and English operas *Amelia* and *Teraminta*, both with libretti by Carey).

Carey embraced the role of social commentator and satirist, revealing a facile wit in song and verse. The rivals and scandals of the Italian opera proved to be excellent material, and Carey was quick to exploit each of them in order to produce a wickedly clever commentary. Always maintaining his sense of humor, “Carey chose to expose the foibles of the fashionable society which patronized the opera, highlighting the fickle taste of the town in preferring foreign artists and entertainments at the expense of native performers and performances.”⁹ In *Faustina, or The Roman Songstress. A Satire on the Luxury and Effeminacy of the Age*, first published in 1726, Carey speaks to the problem

of preferring Italian singers to English ones, referring to the castrati as “Foreign Ox of monstrous size” and the Italian female singers as “foreign strumpets” who are imported from the Italian shore at great expense.¹⁰ He asks, “Can then our British Syrens charm no more,” surely referring to, amongst others, the English alto Anastasia Robinson, mentioned by Carey earlier in the poem. Carey raises the question, “And are we now so despicable Grown, that Foreigners must reign in Arts alone, and Britain boast no Genius of its own?” The final four lines highlight Carey’s razor sharp sarcasm:

*Let's to our pristine State return once more,
And leave these foreign Minstrells all our store;
And when we've learn'd to speak Italian, then,
If they so please, we may come Home again.¹¹*

LEADING THROUGH POETRY AND SONG

In his early professional life, Henry Carey was recognized as a poet and translator (initially French, then later Italian and Latin), and his first published poems appeared in 1710 in the periodical “The Records of Love, or Weekly amusement for the Fair Sex.” Carey published his first collection of poetry in 1713 (two others appeared in 1720 and 1729). In 1715 Carey began to set his own poems to music, an activity that would continue throughout his life. Two of Carey’s earliest songs, “Flocks are sporting” and “Sally in our Alley” appeared in 1715 and 1716/17, respectively.¹² Carey’s early musical training most likely comprised singing and composition lessons with John Reading. Carey wrote of Reading in glowing terms during these early years while Reading appeared to serve in a mentorship capacity to the young composer. Additional evidence of the connection between Carey and Reading is found in Reading’s *A Book of New Songs, Compos'd (after the Italian Manner)*, published c. 1710. Carey was the only poet to be credited for the use of his texts, three of which appear in the collection.¹³

Carey’s career mentors and supporters can also be found on the literary front. Though I have not yet located evidence that Carey was a member of the Scriblerus Club, a literary club founded in 1714 and described by one member as including some of the “greatest wits of the age,” it is clear that Carey had connections with several Scriblerians, most notably John Gay and Alexander Pope. Gay surely knew of Carey, as he used Carey’s tune “Sally in our Alley” in *The Beggar’s Opera* and later incorporated the Polly Peachum text into the libretto. Carey wrote *A Lilliputian Ode on their Majesties’ Accession* for George II’s coronation on October 11, 1727: a work most assuredly inspired by Scriblerian Jonathan Swift’s book *Gulliver’s Travels*, published

the previous year (1726). An anonymous work published in 1725, entitled *Namby pamby; a panegyric on the new versification addressed to A—P—, esq.*, was thought to be by Scriblerians Swift or Pope, a misconception that continued long after the poem's publication. An advertisement from 1726 tells of the true author: it states that *Namby Pamby* was by the author of *Mocking Is Catching*, a work irrefutably penned by Carey.¹⁴ Also, *Namby Pamby* was published in Carey's *Poems* of 1729. Carey mentions his work *Namby Pamby* in another work, *Of Stage Tyrants*, written in 1735, and there he thanks Alexander Pope for defending him when all others thought that, since the piece *Namby Pamby* was clever, it had to have been written by someone else.¹⁵ *Namby Pamby* is a satire of various odes by Ambrose Philips, many of which were written to children of nobles with the intention of bettering Philips's standing, thus propelling his career. In *Namby Pamby* Carey ingeniously uses similar language to that used by Philips; however, one cannot miss his deriding tone. Carey also employed the same seven-syllable line as did Philips in his flattering verse. One of the most damning points of Carey's *Namby Pamby* are his references throughout the piece to Philips's second childhood, implying perhaps that Philips had reached senility, thus reducing him to a second childhood of sorts.¹⁶

*Namby Pamby's doubly Mild,
Once a Man, and twice a Child;*¹⁷

and later,

*Second Childhood gone and past,
Shou'd he prove a Man at last,
What must Second manhood be,
In a Child so Bright as he!*¹⁸

Carey suggests that Philips had difficulties with drink by the statement "Now he acts the Grenadier, Calling for a Pot of Beer: 'Where's his Monday? He's forgot; Get him gone, a Drunken Sot.'" ¹⁹ Carey's *Namby Pamby* was so popular that Philips was called "Namby Pamby" not only in public, but also by Pope in his work *The Dunciad* of 1727.²⁰

A final example of Carey's talent for penning innovative and thoughtful political satire consists of two anonymous pieces of prose printed as pamphlets. The first is entitled *A Learned Dissertation on Dumpling; Its Dignity, Antiquity, etc.* This pamphlet appeared in 1726, the author clearly possessing a knowledge of cooking as well as an understanding of the political situation of the day. Consisting of 25 pages with a two-page preface, this decidedly anti-Whig work takes aim at several political and social targets, Robert

Walpole and John Churchill Marlborough among them, who had an appetite for dumping, i.e., bribery and under-the-table monetary gifts. *Dumpling* continued to be published as late as 1770, an exceptionally long printing life, especially for a satirical pamphlet.²¹ Authorship of the pamphlet has long been contested amongst scholars of Henry Carey's literary works; however, the first seven printings of *Dumpling* contain verses from *Namby Pamby* and, if more evidence is needed, a version of Carey's song *Mocking Is Catching* contains an advertisement for *Dumpling* at the bottom of the folio sheet, announcing that the pamphlet had recently been published.²² A second pamphlet appeared in 1727, also anonymous yet also by Carey, entitled *Pudding and Dumpling Burnt to Pot or, a Compleat Key to the Dissertation on Dumpling*. This second text denounces Swift (whose "Wit has out run his Judgment")²³ for meeting privately with Walpole, suggesting Walpole's possible return to the Whig party in exchange for dumping.²⁴ In sum, *Dumpling* and a *Compleat Key* allow

Carey to attack by indirection a complete spectrum of traditional eighteenth-century targets. Like the musician and the satirist that he is, he builds up to a magnificent crescendo which results in one of the finest displays of sustained virtuosity in early eighteenth-century pamphlet writing.²⁵

REVIVING THE ENGLISH VOICE

Henry Carey was possessed of a vast talent, as few of his contemporaries were as versatile as Carey so that they could succeed in the realms of music and theatre as readily as in the areas of satire and social commentary. Possibly as early as 1714, Carey appeared as a singer at Stationers' Hall in a benefit concert (documents exist from this period stating "sung by Mr. Carey at the Dury Lane theatre").²⁶ His efforts as composer and librettist for that theater spanned from 1723 to 1734. He also published collections of ballads and cantatas during the same period (the vast majority of the texts in those collections were by Carey). Carey began to write cantata texts as early as 1713, including a set of six cantata texts, after the Italian manner, modeled on those in the Johann Christoph Pepusch / John Hughes cantata publication of 1710. When considering Carey's English cantata composition, mention must be made that his output in that genre during the 1720s and 1730s served to connect the early English cantata of John Eccles to the further development of that form by John Stanley, William Boyce, and others later in the eighteenth century. Carey was the most prominent composer during this period to return to the mad song form, his efforts resulting in an innovative eighteenth-century vocal compositional style, which built upon an English seventeenth-century vocal tradition. Carey also published cantatas that took the form of mad

songs, modeled after those of Henry Purcell. Briefly described, *mad songs* are multisectional song forms in which the protagonist incrementally loses touch with reality. Carey was the only composer during this period to return to the mad song form, thereby creating an innovative eighteenth-century vocal compositional style through building on an English seventeenth-century vocal tradition.

By 1723, Carey had entered a period rich in composition, creativity, and intermittent commercial acceptance that would sustain him until the early 1740s. Continuing to write of the flaws and fetishes of those who supported Italian opera, Carey created very popular songs, which to this day continue to delight and amuse. A brief study of three such compositions spotlights Carey's strengths as poet and satirist. The first, a "The Lady's Lamentation," was published June 11, 1726, as "Mocking Is Catching, or a Pastoral lamentation for the Loss of a Man and no Man in the simple style." In the poem, a young woman is making her "moan," for her favorite, Senesino, has left London. His actual departure was June 7, 1726, and Carey's poem appeared only four days later. "The Lady's Lamentation" was very well received. Following Senesino's second departure from London in 1736, Carey set "The Lady's Lamentation" to music. The musical version was performed by Mrs. Clive, better known as Kitty Clive, the actress and singer who, as it happened, was also a voice student and friend of Carey's.²⁷ In this humorous poem, a gentleman observes a lady, weeping and wandering alone in the meads. When asked what was causing her upset, she replied that Senesino had flown. The questioner, having no idea who Senesino was, thought that he was a cruel man for leaving so lovely a woman and refers to him as a "Monster." The word "monster" serves as a double entendre with the first meaning a "terrible person"; the second was more onerous, as castrati such as Senesino were often referred to as either "monster" or having a "monstrous" size or shape. The lovely lady then states that Senesino is neither man nor woman, saying

*Tis neither for Man or for Woman said she,
That thus in lamenting I water the Lee,
My Warbler celestial sweet Darling of Fame,
Is a Shadow of something a Sex without Name.*

The gentleman, still not understanding, now assumes that she has lost a bird and can easily replace it with a linnet, blackbird, or lark. She ends the poem by saying that she will never again return to the opera, now that Senesino has "flown."

*Adieu Farinelli, Cuzzoni likewise,
Whom Stars and whom Garters extol to the Skies*

*Adieu to the Op'ra, adieu to the Ball,
My Darling is gone and a Fig for 'em all.*

With the success of "The Lady's Lamentation" in mind, Carey revised the poem to address Farinelli's departure from London in 1737, made the mournful figure a man rather than a woman, and set it too to music. "The Beau's Lamentation for the Loss of Farinelli" is set to the same tune as "The Lady's Lamentation," with only slight alterations to the melody and the continuo line. Carey also changed the key. Still, one could sing the melody from first with the bass line from the second or vice versa (in the same key, of course) and the lines would fit together nicely, though we would miss Carey's subtle musical turns, which reflect each text so beautifully.

In "The Beau's Lamentation" Carey references contemporary English singers John Beard, Thomas Salway, and Kitty Clive when suggesting that the beau, clearly cast in the role of "dandy," consider English singers instead:

*Come never lament for a singer said I,
Can't English Performers his Absence supply,
There's Beard and there's Salway and smart Kitty Clive,
The pleasantest merriest Mortal alive.
Let's go to the Dragon, good Company's there,
There's Marg'ry & Maucy & Signor Laguerre.²⁸*

The beau responds with great disdain, allowing Carey the opportunity to satirize those who prefer Italian music to English:

*Oh talk not of horrible English said he,
I tell you Italian's the Language for me,
'Tis better than Latin, 'tis better than Greek,
'Tis what all our Nobles and Gentry should speak,
Plain English may serve for the Cit or the Clown,
But not at the Elegant End of the Town.*

It was said that Farinelli departed England because money was owed to him. Carey lampoons the perceived greed of the Italian singers in a later stanza when the beau suggests giving money (what would appear to be an enormous amount) to Farinelli in order to entice him to return to England:

*A Curse upon silver, a Curse upon Gold,
That could not my favourite songster withhold,
'Tis Gold that has tempted him over to Spain,
'Tis nothing but Gold can allure him again,
Let's pay the 7 hundred & 7 hundred more,
Nay 7 times 7 Thousand & 10 times 10 score.*

The third song can be found in Carey's second play, a farce entitled *Hanging and Marriage, or The Dead Man's Wedding*, which was produced in March 1722. Regrettably, the play was not a success and had only one performance. At the end of the play, a song is called for and immediately a performer sings in Italian. Once finished, a second song is quickly requested, this one in English if you please, so that all might understand. What follows is the wonderful "A Touch on the Times," which later appears in score in Carey's *Cantatas for a Voice*, published in 1724. Aspects of "A Touch on the Times" reveal a true social commentary, as Carey addresses the state of politics at the time, hinting in the text that he was neither Whig nor Tory, but stood somewhere in between. Carey makes no effort to mask his disdain about the politicians of the day and sets the tone of the work at the outset. The song contains five stanzas, of which the first, third, and final follows:

*A Merry Land by this Light,
 We Laugh at our own undoing,
 And Labour with all of our Might,
 For Slavery and ruin.
 New factions we daily raise,
 New Maxims we're ever instilling,
 And him that today we Praise,
 To Morrow's a Rogue and a Villain.
 The Statesmen rail at each other,
 And tickle the Mob with a Story.
 They make a most Horrible Pother
 Of National Int'rest and Glory.
 Their Hearts they are bitter as Gall,
 Tho' their Tongues are sweeter than Honey.
 They don't care a Figg for us all,
 But only to finger our Money.
 Too long have they had their Ends,
 In setting us one against t'other,
 And sowing such Strife among Friends,
 That Brother hated Brother.
 But we'll for the future be wise,
 Grow sociable, honest and hearty.
 We'll all their Arts despise,
 And laugh at the Name of a Party.*

In 1732, Carey, along with composers Thomas Arne, John Frederick Lampe, and John Christopher Smith, formed the English Opera Company with the intention of reviving serious opera in English. With the establishment of the English Opera Company, Carey was aligned with some of the most notable English musical figures of the age. He wrote two libretti for this venture,

Amelia, which was produced at The Haymarket and *Teraminta*, produced at Lincoln's Inn Fields. Despite the failure of the company, Carey "emerged as the leading fixture" of this group whose goal it was to reestablish English serious opera.²⁹ "Throughout his career, Carey had been an ardent campaigner for native music, and native talent."³⁰

CAREY'S LEGACY

Though Carey's early contributions to establishing an English opera did not reach the goal of establishing an audience for that genre, his later theatrical efforts experienced significant commercial success. By 1737 Carey's ballad opera *The Honest Yorkshireman* (1735) was playing at Lincoln's Inn Fields at the beginning of the year, and *The Dragon of Wantley* was produced at Covent Garden, then being run by John Rich, in October. The revised version of *The Dragon of Wantley*, with the libretto by Carey and music by his good friend John Frederick Lampe (Carey first became acquainted with Lampe in the mid-1720s) was very well received by London audiences. Originally intended to lampoon Handel's oratorio (such as *Esther*, *Deborah*, and *Athalia*), the revised version of *Dragon* burlesqued the numerous traditions, musical and otherwise, found in Italian opera. How the tables had turned: now an English burlesque was playing in the fashionable theatre of Covent Garden while Handel, in the two opera seasons that followed, at times had to settle for the lesser theatre of Lincoln's Inn Fields. With the success of *Dragon*, Carey was finally able to have a hand in the decline of continued demand for Italian opera in London.

It merits mention that Carey's barbs and satires were never directed toward Handel, an enormously important and influential musical figure whom Carey held in high esteem. In a poem addressed "To Mr. Handel on his *Admetus*" published in 1729, Carey describes Handel as an "unexhausted Source of Harmony, Thou glorious Chief of Phoebus' tuneful Sons! In whom the Knowledge of all Magick Numbers, Or sound melodious does concentrated dwell." As additional evidence of Carey's respect and admiration for Handel's compositional skills, Carey's name could always be found on the subscriber lists of Handel's operas, beginning with *Rodelina* in 1725.³¹ On the contrary, Carey's targets were the Italian *opera seria* genre, the Italian singers, particularly those who were commanding large salaries and exhibited enormous egos, and his English countrymen: those who believed that by glorifying any and all things Italian, and by denigrating all things English, they were, as a result, moving in a higher and more fashionable society. These people were the objects of Carey's scathing sarcasm and wit, as well as his disdain and scorn.

What must have been a season of extraordinary satisfaction for Carey, theater producer John Rich produced a number of works by Carey during the 1738–1739 season at Covent Garden: *The Dragon of Wantley*; the sequel, *The Dragoness*; *The Honest Yorkshireman* (performed over 100 times during Carey's lifetime); and *The Contrivances* (which remained popular until the end of the century).³² Exhibiting leadership skills in yet another area, Carey became a founding member of the "Fund for the Support of Decay'd Musicians and their Families," an organization known today as the Musicians Benevolent Fund. Other founding members included Arne, Boyce, Galliard, Handel, Pepusch, and Stanley, an august and powerful group, to be sure.³³ The pace of Carey's career began to slow by 1740, and he wrote no new works for the theatre from 1741 to 1743. He published the set *Three Burlesque Cantatas* in 1741, though all three had been composed and published earlier. In 1742 he published some of the last songs that he was to compose in *A Choice Collection of Six Favourite Songs*. New trends were emerging, along with a new generation of composers, and Carey could not find a suitable outlet for his talents. In 1743 Carey completed not only the third edition of his substantial song collection *The Musical Century* (with subscribers a plenty) but also a complete edition of his theatrical works, entitled *The Dramatick Works of Mr. Carey*. Sadly, on October 4 of that year, having completed the editions, thus putting his affairs in order, Henry Carey proceeded to take his life by hanging himself in his home. He was 56 years old. Contemporary accounts call Carey's death a loss to the musical world (*The Daily Post*) and described him as the author of many excellent songs (*The Annals of Europe*).³⁴ Two additional happenings compound this tragedy: first, Carey's youngest son, still in infancy, died on the same day. Perhaps, this child's death was simply too much for Carey to bear. Second, soon after Carey's suicide, the demand for songs and ballads once again increased with the advent of the London pleasure gardens. Regrettably, we can only imagine what inventive, delightful, humorous, and satirical entertainments Carey would have created for those venues.

Henry Carey used his talents as an artist to bring about change in the music world and to criticize elements of his own society. Throughout his lifetime, his work as composer, poet, satirist, and performer allowed him access to venues and arenas from which to promote his nationalism and support for English music and musicians. He made innovative use of satire in text and music to advance his cause. He turned backward to older musical forms (such as those of Henry Purcell) yet continued to advance the development of the English cantata and English song through the 1720s and 1730s. Though his endeavor with the English Opera Company was not successful, Carey was recognized for his leadership and for his devotion to native music and musicians. During his lifetime Carey faced challenges and obstacles, spending his career in the neighborhood of Grub Street, which by name alone suggests

something less than high society, noble intentions, and glorious opportunities. However, his Grub Street ties brought life and light to his creative work, permeating his characters and portrayals with experiences that occurred to the everyman, not to those few who lived only in elegance and wealth. His tragic suicide ensured that Carey would never know the full impact of his leadership, nor would he be able to appreciate the number of change that he had helped to initiate.

NOTES

1. Norman Gillespie, "The Life and Work of Henry Carey (1687–1743)" (Ph.D. dissertation, 2 vol., University of London, Royal Holloway College, 1982), 2:75.

2. Songs, prose, and poems discussed in this essay were located through archival research at the British Library (Printed music collection) and the Bodleian Library (Harding Collection). Additional materials were located at the Parsons Music Library, University of Richmond.

3. Daniel Purcell, *Six Cantatas for a Voice with a Through Bass, two of which are accompanied with a Violin; compos'd (after the Italian Manner) by Mr. Daniel Purcell none of which were ever before Publish't. By the Author;'s direction carefully Engrav'd on Copper Plates by Thomas Cross* (London: Printed for J. Cullen, 1713), 1.

4. Carole Taylor, "Italian operagoing in London, 1700–1745" (Ph.D. dissertation, Syracuse University, 1991), 110.

5. *Ibid.*

6. *Ibid.*, 111. Carey, in his song "The Beau's Lamentation for the Loss of Farinelli" (1737) refers to the "call" or plea from Academy directors for funds, in the final line of the song. The singer is quite upset that the castrato Farinelli has left London and ends the song with "Without Farinelli the Opera must fall, So I'll fling up my tickets & not pay the Call." Henry Carey, *The Musical Century, volume II* (London: author, 1740), 5.

7. Carey is alluding to the Italian *opera seria* convention whereby the importance of the role determined the number of arias for the singer. Principle roles offered more arias than secondary roles. Faustina and Cuzzoni desired roles of equal dramatic importance, thus having an equal number of arias.

8. As company manager for Handel's opera company, John Jacob Heidegger was often asked to secure singers for the season. Here, Carey is poking fun at Heidegger for he is being sent to the continent in the hopes of returning with singers such as Senesino and Cuzzoni. For individuals such as Henry Carey who were seeking to promote English musicians, the high salaries commanded by the Italian singers must have been particularly galling.

9. Gillespie, "The Life and Work of Henry Carey," 1:73, 96.

10. The *Faustina* of the title is the Italian singer Faustina Bordoni.

11. Henry Carey, *Faustina or The Roman Songstress* (London: author, 1726).

12. Gillespie, "The Life and Work of Henry Carey," 1:59.

13. *Ibid.*, 48–49.

14. *Ibid.*, 206.

15. *Ibid.*, 1:207.
16. *Ibid.*, 1:209.
17. Henry Carey, *Namby Pamby: or, a Panegyric on the New Versification Address'd to A—P— Esq* (author, London, 1725; reprinted University of California, Los Angeles: The Augustan Reprint Society, 1970), 2.
18. *Ibid.*, 4.
19. *Ibid.*, 3–4.
20. Gillespie, "The Life and Work of Henry Carey," 1:207.
21. Henry Carey, *A Learned Dissertation on Dumpling* (London: author, 1726; reprint University of California, Los Angeles: The Augustan Reprint Society, 1970), i.
22. *Ibid.*, ii.
23. Henry Carey, *Pudding and Dumpling Burnt To Pot. Or, A Compleat Key to the Dissertation on Dumpling* (London: author, 1727; reprint University of California, Los Angeles: The Augustan Reprint Society, 1970), 18.
24. Carey, *A Learned Dissertation on Dumpling*, iii.
25. Gillespie, "The Life and Work of Henry Carey," 55.
26. *Ibid.*, v.
27. Kitty Clive continued to be a supportive presence and remained in close contact with Carey during his lifetime. She performed at benefit concerts intended to support his widow and children following Carey's death.
28. Here Carey is referring to his burlesque, *The Dragon of Wantley*, for which he wrote the libretto. The music was by Carey's good friend John Frederick Lampe. *Dragon* was intended to burlesque Italian vocal music traditions and was enormously popular with English audiences, beginning with its second incarnation in 1737. Margery and Mauxalinda (Maucy) are characters in the mock opera, while Signor Laguerre is John Laguerre, an English baritone who performed the role of Gaffer Gubbins.
29. Gillespie, "The Life and Work of Henry Carey," 1:96.
30. *Ibid.*
31. *Ibid.*, 1:74.
32. *Ibid.*, 140.
33. *Ibid.*, 141.
34. *Ibid.*, 1:216.