Dapper's Delight Indoors

Dapper's Delight

Susanna Borsch recorder & voice
Adrian Brown anglo concertina & voice

Dapper's Delight is a duo formed to explore the dance music and songs of the period 1550 – 1750, particularly pieces found in both high and low cultural sources. Their current interest lies with the rich repertoire of 17th century English tune books and broadside ballads, which form a bridge between 'art' and 'folk' music—modern categorisations that would never have been applied at that time. **Dapper's Delight** use small-scale, highly portable instrumentation, which they feel is very effective for this repertoire.

Susanna Borsch is one of the few instrumentalists able to interpret both contemporary and early music with complete ease. She studied at the Amsterdam Sweelinck Conservatorium with Walter van Hauwe, with her final solo examination in the year 2000 featuring many new works written especially for her combining the recorder with live electronics. She plays in many different ensembles: Mezzaluna, a recorder ensemble committed to exploring the depth of 16th century renaissance vocal polyphony; Hexnut, a band formed in 2004 comprising an unusual combination of flute, recorder, trumpet, voice and piano to perform composed pieces drawing on a wide range of musical influences; and Electra, an all-female modern music ensemble combining the latest music with visual and theatrical elements. **Dapper's Delight** provides Susanna with the space to explore improvisation in, and a freer approach to, performing a repertoire full of beautiful melodies and invigorating dances.

A musical instrument maker by calling, **Adrian Brown** has conducted extensive research into the history of the recorder, measuring many original instruments and making reconstructions. He has also taken classes in 16th and 17th century performance practice with Peter van Heyghen, with whom he has had a collaborative relationship for many years, and has written several organological studies. He has played various free-reed instruments since his teenage years and has subsequently specialized on the anglo concertina. He took concertina lessons with John Watcham, the renowned English morris musician, and has given

courses himself, both privately and under the umbrella of the German Concertina Meeting.

The name “Dapper’s Delight” is a reference to the Dutch humanist and armchair explorer Olfert Dapper (ca. 1635 – 1689) who, despite never having travelled outside Holland, published several geographical tomes, amongst which *Description of Africa* (1668) is still a key text for Africanists. A famous Amsterdam street market is named after him, and it was here that the duo first performed in 2009.

INDOORS: Background

During the period 1560 – 1750, England had an enormously popular musical culture overlapping all strata of society. In studies of music and social history, the tendency to compartmentalise and categorise has often overlooked the fluidity of this cultural pool. Until the mid-18th century, musical styles were classified more by function than origin. Terms such as 'art' music or 'folk' music would have been foreign to people who understood differences in musical style as a reflection of the setting or usage, rather than of the origin or the composer of any given melody. Composers were prized more for their skill in counterpoint and arranging techniques, rather than for their melodic originality. We might think of them today more as craftsmen than artists; never too haughty to dip into the common melody pot. Mattheson in *Der Vollkommene Kapellmeister* (1739) describes 'high', 'middle' and 'low' styles of music as 'noble', 'moderate' and 'trifling' and considers their use in, respectively, the church, theatre and chamber. Even in Morley's dismissive remark on the lowest musical form (villanelle) in his *Plaine and Easie Introduction to Practicall Musicke* (1597), his concern is not with the "ditty" (or: simple song) itself, which he says can be "fine enough", but more with its careless harmonisation: "…they take those disallowances as being good enough for plough and cart". Many tunes thus appear in both high and low cultural sources; tunes from country-dance collections for example, can often also be found as composed instrumental versions for the elite.

Conversely, music written for an elite audience – an opera, for example – might be later used in the composition of a popular ditty and sold as a broadside. The broadside ballads were a particularly British phenomenon from the early 16th through to the 19th century. These single song sheets were sold on the streets and markets of cities and towns, and to a certain extent parodied (and subsequently popularised) the music of the elite. They can be seen as an early popular music movement, for in

an age with no recorded music and a growing literacy among the population it was a unique way of spreading the latest popular songs. The large market for these ballads reflects the wide range of audiences to whom they would have been sung, ranging from the rarefied salons of the elite to the poorest inhabitants of London's streets. Records show that vendors themselves often performed them; William Brown wrote in 1616 that a ballad monger's singing was "as harsh a noyce as ever Cart-wheele made".

The tunes to which the ballads were written were rarely printed on the broadsheets themselves, and were often only cited in subtitles (as for example: "to the tune of…"). This implies both that the tunes were sufficiently well known by the population at large, and that they were probably transmitted orally, rather than by notated sheet music. However, many of these tunes do survive in more formal, notated sources such as operas, tune books, songbooks with both texts and songs and in manuscripts. Concordant sources often show a degree of variation, as though the editors were also relying more on an oral recollection of a particular tune, rather than a written source.

The pinnacle of the broadside style is probably John Gay's, *The Beggar's Opera* of 1728. It was both hugely popular and a great commercial success with its use of popular tunes to accompany a succession of ballads forming a coherent and satirical plot. It was said at the time 'to have made Gay rich and the rich gay' and almost brought down Prime Minister Walpole's scandal-prone and corrupt administration. It even seems to have outmoded Handel and Italian opera in London, ushering in a decade of ballad operas to the London stage.

Another musical form of the 17th and 18th centuries that crossed cultural boundaries was the country-dance, seen in the popularity of *The Dancing Master* publications by John Playford (1623 - 1686/7) and his successors. These ran to 18 editions from 1651 (the first edition, and the only one actually titled *The English Dancing Master*) to around 1728. Many broadside tunes are found in these volumes and Playford's other publica-

tions, such as *Apollo's Banquet* for the Treble Violin, as well as publications by his successors: his son Henry (1657 - ca. 1706) and John Walsh (1665/6 - 1736).

The lack of self-reflecting primary sources written by those of the lower social classes has always been a problem in the research of social history. In the traditional model, artistic flow between the high and low cultural classes was understood to be a "sedimentary" model where any movement was passed down through the class structure, ending up as a debased form within the lowest, peasant classes. Thus, a court violinist's embellishments could eventually pass to the country fiddler, and figures from the ballet to a morris troupe.

However, in recent times this model has changed to admit cultural movement in both directions between the social classes. It is now clear that, at different points in history, elite culture borrowed heavily from the lower classes. Here, often following a rich period of development, elite cultural forms seem to have become decadent, leading to a search for more authentic or 'earthy' values. We can see this in the field of dance, where the popularity of country dancing amongst the elite could be seen as an antidote to the stale, stifling and largely processional dance forms that made up 17th century court dances. The concerns and values of the elite: suitable partners, public behaviour and decorum could be set aside during country dancing, while the attraction of more direct physical contact with the opposite sex could be conveniently hidden behind the idea that they were merely indulging in play-acting. For example, in Francis Beaumont's *Masque of the inner Temple and Gray's Inn* – performed in 1613 as part of the elaborate wedding festivities surrounding the marriage of Princess Elizabeth and the German Frederick V – the 'anti-masques' mirror a dance of the gods with those of rustic figures in "country sports". Here the rustic dances can be seen to represent the natural and instinctive attraction between man and woman, as opposed to the affected and sterile role of the gentry as symbolised by gods and nymphs. This idea was evidently quite persistent, as the same scene was

repeated later in the play *The Two Noble Kinsmen*, attributed to John Fletcher and William Shakespeare.

The continued success of the numerous editions of *The (English) Dancing Master* (and its various spin-offs) over a period of some 77 years is proof of a vibrant, fluid movement that formed a common cultural pool long before questions of authorship, origin and ultimately nationalism began to dominate musical society.

It is the depths of this common cultural pool that **Dapper's Delight** seeks to explore, imagining a musical 'anti-chamber' positioned somewhere between Mattheson's theatre and chamber, using the striking *instrumentarium* of the anglo concertina and the recorder. Our aim was to find interesting programmes for this unusual and effective combination, looking primarily at material that could have been performed on the street, existing in both high and low cultural sources. Many of the tunes exist in multiple sources, although they are seldom consistent with each other, and often show signs of being in a continuous state of flux (consider the modernisation of modal tunes over the course of *The Dancing Master*'s many editions). This, together with the lack of notated harmonisation, confounds ideas of any 'definitive version', challenges notions of authenticity and, we feel, allows us a certain freedom in our arrangements and instrumentation.

INDOORS: The Pieces

1. Roast beef - Aye me or The Symphony - I love you more and more each day - Grim, King of ghosts - Jack Pudding

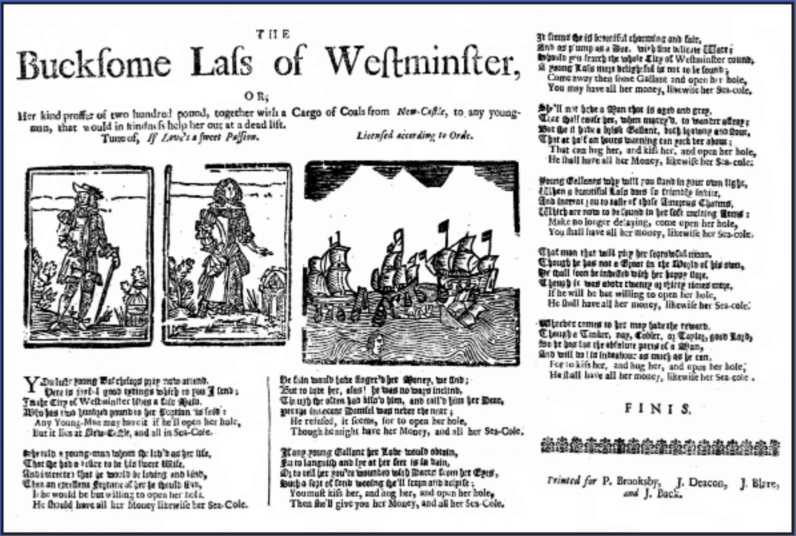
Roast Beef comes from Daniel Wright's *An Extraordinary Collection of Pleasant and Merry Humour's, never before published, containing Hornpipe's, Jigg's, North Cuntry Frisk's, Morris's, Bagpipe Hornpipe's and Round's with Severall Additional fancis added. fit for those that play Publick*. (1713) "**I love you more and more each day**" are the first lines of the broadside *The Constant Lover's Lamentation, to a new tune* dating from around 1690. The tune **Grim, King of Ghosts** comes from a single sheet song (ca. 1710) with the first line "Despairing beside a clear stream", and was subsequently used in *The Beggar's Opera* (1728). The dance tunes **Aye Me or The Symphony** and **Jack Pudding** are from John Playford's *English Dancing Master* (1651).

2. Italian Dances: Ballo Francese - salterello, Ballo Anglese - salterello

Sitting somewhat obtusely in our programme, **Ballo Anglese** and **Ballo Francese** come from the collection of dance tunes *Il primo libro de balli* (Venice 1578), composed by Giorgio Mainerio (ca. 1535 - 1582). Italy is thought to have been the origin of the figured dance movements, which emerged during the second half of the 16th century. These dance movements subsequently passed into elite country-dances and still survive today in many different forms of folk dancing. It is therefore perhaps ironic that Mainerio should name one of his dances Ballo Anglese. The other tune, Ballo Francese, is the earliest known example of a dance tune set with two variations, and there is a distinctive harmonic structure to both pieces, which seems at times to confound established harmonic theory.

3. The Bucksome Lass of Westminster

The Fairy-Queen by Henry Purcell (ca. 1659 - 1695) was first performed in 1692, and the tune *If Love's a Sweet Passion* was already cited in a broadside in the same year. Many ballads subsequently appeared using the tune, and by 1728 it was still sufficiently well known to be used by John Gay in *The Beggar's Opera*. In fact, the tune was being cited in broadsides as late as 1750, albeit then known by its *Beggar's Opera* incipit, "When young at the bar" – Purcell being by then long dead and forgotten. The humorous and rather smutty text of



THE

Buckſome Laſs of Weſtminſter,

OR,

Her kind proffer of two hundred pound, together with a Cargo of Coals from *New-Caſtle*, to any young-man, that would in kindneſs help her out at a dead lift.

Tune of, *If Love's a ſweet Paſſion.*

Licenſed according to Order.

YOu luſty young Batchelors pray now attend,
Here is joyful good tydings which to you I ſend;
In the City of Weſtminſter lives a fair Maid,
Who has two hundred pound to her Portion 'tis ſaid:
Any Young-Man may have it if he'll open her hole,
But it lies at New-Caſtle, and all in Sea-Cole.

She told a young-man whom ſhe lov'd as her life,
That ſhe had a deſire to be his ſweet Wife,
And (moreover) that he would be loving and kind,
Then an excellent Fortune of her he ſhould find,
If he would be but willing to open her hole,
He ſhould have all her Money likewiſe her Sea-Cole.

He fain would have finger'd her Money, we find;
But to love her, alas! he was no ways inclin'd,
Though ſhe often had kiſs'd him, and call'd him her Dear,
yet the innocent Damſel was never the near;
He refuſed, it ſeems, for to open her hole,
Though he might have her Money, and all her Sea-Cole.

Many young Gallants her Love would obtain,
But to languiſh and lye at her feet is in vain,
Or to tell her you're wounded with Darts from her Eyes,
Such a ſort of fond wooing ſhe'll ſcorn and deſpiſe;
You muſt kiſs her, and hug her, and open her hole,
Then ſhe'll give you her Money, and all her Sea-Cole.

It ſeems ſhe is beautiful charming and fair,
And as plump as a Doe, with fine delicate Ware;
Should you ſearch the whole City of Weſtminſter round,
A young Laſs more delightful is not to be found;
Come away then ſome Gallant and open her hole,
You may have all her money, likewiſe her Sea-cole.

She'll not have a Man that is aged and grey,
That ſhall cauſe her, when marry'd, to wander aſtray;
But ſhe'll have a briſk Gallant, both luſty and ſtout,
That at half an hours warning can pack her about;
That can hug her, and kiſs her, and open her hole,
He ſhall have all her Money, likewiſe her Sea-cole.

Young Gallants why will you ſtand in your own light,
When a beautiful Laſs does ſo friendly invite,
And intreat you to taſte of thoſe Amorous Charms,
Which are now to be found in her ſoft melting Arms:
Make no longer delaying, come open her hole,
You ſhall have all her money, likewiſe her Sea-cole.

That man that will pity her ſorrowful moan,
Though he has not a Groat in the World of his own,
He ſhall ſoon be indulged with her happy ſtore,
Though it was above twenty or thirty times more,
If he will be but willing to open her hole,
He ſhall have all her money, likewiſe her Sea-cole.

Whoever comes to her may have the reward,
Though a Tinker, nay, Cobler, or Taylor, good Lord,
So he has but the abſolute parts of a Man,
And will do his endeavour as much as he can,
For to kiſs her, and hug her, and open her hole;
He ſhall have all her money, likewiſe her Sea-cole.

FINIS.

Printed for P. Brooksby, J. Deacon, J. Blare, *and* J. Back.

The Bucksome Lass of Westminster, or Her kind proffer of two hundred pound, together with a Cargo of Coals from New-Castle, to any young-man, that would in kindness help her out at a dead lift, dates from the early 1690s.

4. Laura, The fairest Nymph of the Valley, or Graysin mask

This tune is found from around 1612, in keyboard and lute settings by several composers, including Orlando Gibbons. It is also found in Dutch sources, following J. J. Starter's *Friesche Lust-Hof* of 1625. Our arrangement uses the set of variations written by Jacob van Eyck (ca. 1590 - 1657).

5. Confesse his tune - Blew cap - I loath that I did love - Over the hills and far away - Ianthe the lovely

Confesse his tune is from the *English Dancing Master* and the title probably eludes to a "Mr. Confesse", an early 17th century dancing master. In the 2nd to 10th editions of *The Dancing Master* the title is given as *Confesse, or The Court Lady*. **Blew Cap** (or *Blue cap for me*) is another tune from *The English Dancing Master*. The tune is known from other contemporaneous sources, including settings for the virginal, lyra viol, cithern and gittern. However the melody was already known as a ballad tune as early as 1634 *Blew cap to me… to a curious new Scottish tune called Blew cap*. **I loath that I did love** first appears as a poem by Lord Vaux in 1557, and as a broadside text in 1564. However, the earliest known version of the tune comes from an early 17th century British Library manuscript (BM MS Add. 4900). The tune of **Over the hills and far away** comes from volume IV of *Pills to Purge Melancholy* (1706) and **Ianthe the Lovely** was written by John Glanville and printed in 1705. Both tunes appeared extensively as broadsides and both were arranged by Pepush for John Gay's *The Beggar's Opera* (1728).

6. Lock all Fast, or Secret Love

An Excellent New SONG, Call'd, LOCK all FAST, OR Secret Love. A SONG much in Request, The Tune Right Prick'd is a 1693 broadside version of Purcell's beautiful melody *I am come to lock all fast,* from act II of *The Fairy Queen* (1692). It expands the song to six stanzas, of which we perform four in our arrangement. The tune was also found in the 7th edition of Playford's *Apollo's Banquet* (1693) as well as Thomas d'Urfey's 1719-20 collection *Pills to Purge Melancholy*.

7. Buggering Oats prepare thy neck - Farewell ungrateful traitor - The Scotch Haymakers - Sefautians farewell

These four beautiful ballad tunes were all written within a few years of each other at the end of the 17th century and each became associated with numerous different ballad texts. **Buggering Oates prepare thy neck** appeared as a broadside with music in 1685. The explicit title alludes to the notoriety of Titus Oates, who in 1678 concocted the fictitious conspiracy (involving an alleged attempt to assassinate Charles II), known as the Popish Plot. The tune **Farewell ungrateful traitor** was composed by Captain Simon Pack and used in John Dryden's *The Spanish Friar* in 1681. **The Scotch Haymakers** comes from Thomas Scott's play *The Mock Marriage* (1696). Henry Purcell wrote two other songs for this play and the tune has therefore been doubtfully attributed to his hand in the Purcell Society edition (Works XX, 1916, 115). It also appears in the supplement to the 9th edition of *The Dancing Master* (1696) under the name *'Twas within a furlong of Edinburgh Town*. The acclaimed castrato Giovanni Francesco Grossi (1653 – 1697) spent the best part of a decade in London and was commonly know as Siface on account of his role in Cavalli's *Scipione Africano*. **Sefautians farewell** is a broadside lamenting his return to Italy in 1688, beginning with the line "Hope Farewel, adieu to all Pleasure". The tune also appears in the 6th edition of *Apollo's Banquet* with the

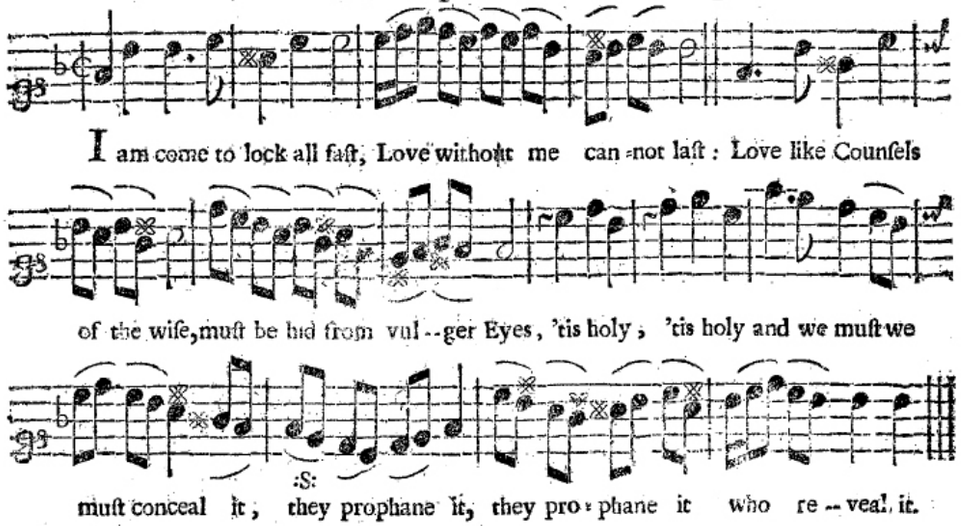
An Excellent New SONG, Call'd,

LOCK all FAST,

OR

SECRET LOVE.

A SONG much in Request, The Tune Right Prick'd.



What is promised in Love,
Is Recorded still above,
And whatever Vows we make,
Let us keep for true Loves sake,
Tis binding, tis binding, and we still,
we still must own it,
They are Perjur'd, they are Perjur'd
who disown it.

Let our Love be just and true,
For there's none I love but you,
Let whatever each impart,
Be lock'd up in 'tothers Heart,
That no one, that no one but our selves,
our selves may ever,
Once be able, once be able to
discover.

Whilst we secretly do Love,
No one can our Joys remove,
Nor can any one molest
That which is hid in the Breast,
'Tis Treasure, 'tis Treasure, whilst we there,
we there can keep it,
From all Rivals, from all Rivals
that do seek it.

Take this Kiss with promis'd vow,
To keep secret what we do,
Let our Love be private still,
That we may enjoy our fill,
In Loving, in Loving to the height,
the height of pleasure,
Let our Love be, Let our Love be
without measure.

How happy that Pair does prove,
Which are Secret in their Love,
For each Night they sport and play,
Sweetly pass the time away,
In Kissing, in Kissing, still there is,
there is no mist'ning,
While in private, while in private
we are Kissing.

London, Printed and Sold by *T. Moore.* 1693.

name of Purcell as composer, although since he is also credited in the edition with revising and correcting the proofs, we shall probably never know the true authorship of the tune.

8. Hornpipe by Mr. Keene - Richmond - Hornpipe by Mr. Morgan

From evidence in printed collections of dance music, the triple-time hornpipe seems to have burst onto the English scene around the end of the 17th century. Despite its evident popularity, little is known about the actual dance, although it is thought to have originated in country dancing in the north of England. Unlike many popular dance and broadside tunes, triple-time hornpipes do not appear in printed collections outside of the British Isles and seem to have disappeared from English sources completely after around 1750. Our three here are from Henry Playford's *Apollo's Banquet* (1701).

9. Mal Sims

O Man in Desperation or *The Queristers Song of York in Praise of Heaven (BM Add. MS 38599, fol. 133) - In the Wanton Season (BM Add. MS 38599, fol. 139) - Wanton Season (BM Add. MS 30486, fol. 22) - Mall Sims (BM Add. MS 30486, fol. 21) - Giles Farnaby: Mal Sims (Fitzwilliam Virginal Book)*

Mal Sims, (or Moll Sims, Dutch: Malle Symon) was another popular tune amongst composers around the end of the 16th century. In Rossiter's *Consort Lessons* (1609), the composer is marked "Incertus", so it was probably already an old tune at that time. It seems to share an ancestry with the tune Wanton Season, which is either a shortened version of Mal Sims, or perhaps Mal Sims, an extended version of Wanton Season. The longer version was not used by broadside writers, possibly because of its large range, but the tune was evidently very popular under the many variant spellings of its title. It is mentioned in the following ballad from William Bagwell's *Wit Restored* (1658) "What did he doe with her eyes so

bright? Upon his violl he played at first sight. What did he doe with her tongue so rough? Unto the violl it spake enough. What did he doe with her two shinnes? Unto the violl they danc'd Moll Syms." In our arrangement, the recorder plays four manuscript versions found in the British Library, setting out the theme, which we follow with our adaptation of the Giles Farnaby version from the *Fitzwilliam Virginal Book.*

10. Sybell Mr. Clarke - Forgive me if your looks I thought

Jean-Baptiste Lully's opera *Atys* (1676) was known as the *opéra du roi* because it was the favourite opera of Louis XIV. Purcell composed a 5-part composition for trumpet and strings as a parody of the scene of Cybell's descent to earth (*Descente de Cybelle*), and was published as a keyboard arrangement by his widow in 1696. This piece then was itself parodied, eventually becoming a (somewhat short-lived) English musical form in its own right. So many London based composers wrote "Sybells" (alternative spellings: cebell, cibell, sybel, cybele), that Walsh's *The Third Book of Theatre Musick* (1700) includes the subtitle, "with severall new Cibells". **Sybell Mr Clark** is found in *Apollo's Banquet* and follows Lully's original melody more than Purcell's. **Forgive me if your looks I thought**, or *I love you more and more each day* by Robert King (ca. 1660 - 1726), which shares a similar melody, was published in Playford's *The Banquet of Musick* (1688). The tune was used in at least five broadside ballads in the first decade of the 18th century.

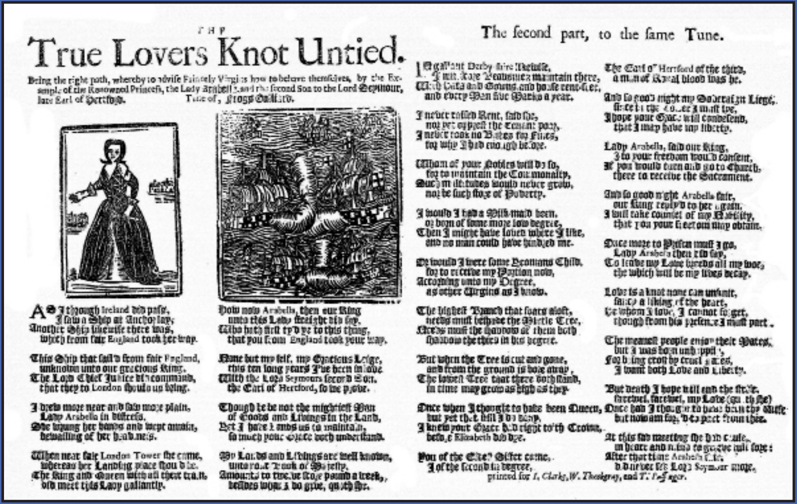
11. All in a Garden Green

All in a Garden Green first appears in William Ballet's manuscript lute book from the late 16th century, but seems to have been used as a broadside (beginning "All in a garden green, where late I layde me downe") as early as 1565-6. It also appeared in the first eight editions of *The Dancing Master* and is a melody still popular in English folk dance circles today. In

the late 16th century Jan Pieterszoon Sweelinck (1562-1621) used it for a keyboard composition with the title *Onder een linde groen* (SwWV 325). We have used this piece as the basis of our arrangement.

12. The True Lovers Knot Untied

The lutenist, composer and singer John Dowland (1563 – 1626) was one of the best-known English composers of the late renaissance, and his influence was felt far from the shores of England both during and after his lifetime. Despite the popularity of his melancholic music, *The*



THE True Lovers Knot Untied.

Being the right path, whereby to advise Princely Virgins how to behave themselves, by the Example of the Renowned Princess, the Lady Arabella, and the second Son to the Lord Seymour, late Earl of Hertford.

The second part, to the same Tune.

© Pepys Library, Magdalene College, Cambridge, UK

Frog's Galliard was his only composition which seems to have been used for broadsides. The tune of *Now oh now I needs must part*, as it was known in his *First Booke of Songes or Ayres* (1597), was used in two subsequent broadsides, one of which **The true lovers knot untied**, enjoyed great success towards the end of the 17th century. It tells the story of the tragic life, love and death of the one-time heiress to the English throne, Lady Arabella Stuart (1575 – 1615). Having eloped with her lover, William Seymour, she obtained a marriage without the consent of her cousin, King James I. She was subsequently imprisoned, went on a hunger strike and died in the Tower of London.

13. Old Molly Oxford

Some of the finest English tunes come from the morris dancing tradition and this beautiful example comes from the Cotswold village of Leafield (Fieldtown) in Gloucestershire. Morris dancing has a rich history, but has never been too shy to borrow tunes on occasion, a practice that continues to this day. However, few of the tunes can be dated with any certitude; the Bampton fiddle player Jinkey Wells in an interview with Peter Kennedy in 1952 had the following story:

Old Tom of Oxford, he was a forester. He took up with this lad, see - his oldest sister's oldest son - and they lived and dwelled in a caravan. And they was 'awkers - they used to 'awk all sorts of things, mats and brushes and brooms, O, dozens of things. Well, he picked up with a girl in Oxford. Well, as the song went: 'Old Tom of Oxford and young Jim Kent' - that was his nephew – 'They married Old Moll and off they went.' And she lived in the caravan with 'em. And while they was out doing their 'awking, I suppose, she used to look after the caravan and do the cooking and all that sort of thing. And I've yeared it said they lived together for years. And they never quarrelled, nor they never had no disagreement, nor never fell out, the two men with the one woman.

The instruments

The Anglo-German concertina

The Anglo-German concertina was developed in London during the 1850s as a cross between the English concertina invented by Sir Charles Wheatstone (1802 – 1875) and the German concertina of Carl Friedrich Uhlig (1789 – 1874).

It has a bisonoric keyboard, which means that the same button produces a different note on pushing and pulling the bellows.This tends to give a natural bounce to melodies, rendering the instrument particularly successful for dance music. Anglo concertinas can have as few as 20 buttons, but these instruments are diatonic and can only be played in a few keys. With 30 buttons the instrument is chromatic over most of its 3½-octave range, although the lack of alternative notes in opposite bellows direction means melodies have to be accommodated by the in/out keyboard layout, making it difficult to play melodies in a legato fashion. Instruments having 38 (or more) buttons get around this limitation by having enough duplicate notes to en-

able the playing of melodic lines in either bellows direction.

The anglo concertina is perhaps one of the most portable and versatile keyboard instruments ever invented, and has been used for a great variety of musical styles from Irish traditional music, where it is played in a mostly monophonic style, to South African *boerenmuziek*, with its fully chorded accompaniments. Historically the anglo concertina was made in several different "home" keys, placing the compass of the instrument at different pitch ranges. The most common was probably C/G the model (C and G denoting the keys of the main two rows of buttons), but instruments were also common in B♭/F, A♭/E♭ as well as G/D and F/C in the tenor register. Larger instruments in the baritone and bass registers were also made, but are rare today. The instrument was very popular in the late 19th and early decades of the 20th century, but declined in popularity around the 1930s, until a revival of interest, primarily from folk musicians, in the 1960s.

The recorder

The earliest surviving recorders were found during archaeological digs and have been dated to the 14th century. Around 1400, inventorial and musicological evidence suggests the instrument started to be made in sets, or families of different sizes, ushering in a period of popularity that lasted until the beginning of the 17th century. The instrument's primary repertoire was vocal polyphony, where the intention was always to make the instruments sound like the human voice—a task that the recorder seems to have been very successful in. Around 1500, the recorder was in the unique position of being the first alternative instrument of the town waits – the sackbut and shawm "loud" ensembles playing primarily, but not exclusively, outdoors, as well as the court, string-based "soft" consorts, of lutes and later, violas da gamba. Over the course of the 17th century, the recorder lost ground to the transverse flute for much of the musical repertoire. Very few professional players remained by this point, and the small parts for the instrument (such as

pastoral effects in operas, cantatas and the odd trio sonata) were played by oboe or flute players. However, it remained a popular amateur instrument until around the middle of the 18th century and many books of popular tunes were edited expressly for these players. There was a huge renewal of interest in the recorder in the 20th century when it became the most important instrument for teaching music to children. This interest came as a by-product of the general interest in historical performance practice. It has subsequently resulted in a large repertoire of modern music from around 1930 to the present day.

THE FOLLOWING INSTRUMENTS WERE USED IN THIS RECORDING:

- 38 button anglo concertina in C/G (treble register) number 244 made by Jürgen Suttner (Siegen, Germany) in 2004. Tuned in a=440Hz, ¼ comma meantone temperament with both e^{b} and d$^{\#}$. (tracks 2, 4, 5, 11, 12)
- 38 button anglo concertina in B^{b}/F (treble register) made by Charles Jeffries in London towards the end of the 19th century (stamped “C Jeffries Maker”). Tuned in a=440Hz, equal temperament. (tracks 3, 6, 13)
- 38 button anglo concertina in G/D (tenor register) made by Charles Jeffries around 1900 (stamped “C Jeffries 23, Praed St London W”). Tuned in a=452Hz, ¼ comma meantone temperament with a$^{\#}$. (tracks 1, 7, 8, 9, 10)

The recorders were made by Adrian Brown between 2004 and 2011 to suit the concertinas. They are based on late 16th century models in the *Kunsthistorisches Museum* in Vienna, inventory numbers SAM 130 (soprano), 140 (alto) and 148 (tenor) all marked with a brand stamp resembling two apples. They are the only known instruments by this maker, and presumed to be of north Italian or south German origin.

- Sopranino recorder in g”, a=440Hz, made in boxwood (tracks 2, 5, 11)
- Sopranino recorder in f”, a=440Hz, made in olivewood (track 13)
- Soprano recorder in d”, a=452Hz, made in plumwood (tracks 1, 8, 9, 10)
- Alto recorder in g’, a=440Hz, made in plumwood (tracks 4, 12)
- Alto recorder in f’, a=440Hz, made in almondwood (tracks 3, 6)
- Tenor recorder in d’, a=452Hz, made in maple (track 7)

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