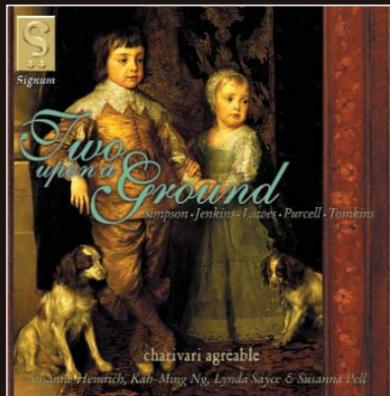


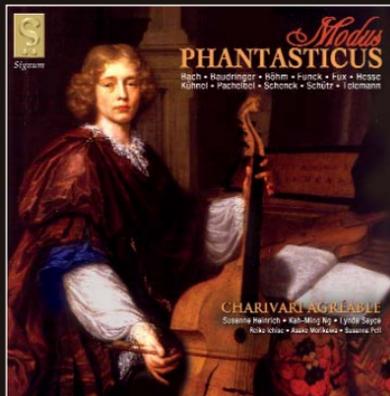
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The DIVISION FLUTE

Emma Murphy

David Miller • William Lyons • Richard Campbell • Steven Devine

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THE DIVISION FLUTE

Part 1

- | | |
|---|--------|
| 1. Reading's Ground | [4.57] |
| 2. Pauls Steeple - a division on a Ground | [4.31] |
| 3. Faronells Ground | [2.41] |
| 4. Old Simon the King | [2.25] |
| 5. Tollet's Ground | [7.34] |
| 6. Green sleeves to a Ground | [3.40] |
| 7. Johny Cock thy Beaver | [3.04] |
| 8. A Division on a Ground | [2.14] |
| 9. A Division on a Ground by Mr Eccles | [2.07] |
| 10. A Division on a Ground by Mr Finger | [3.54] |
| 11. A Division on a Ground by Mr Banister | [2.09] |

Part 2

- | | |
|---|--------|
| 12. A Ground by Mr Finger | [3.34] |
| 13. A Division to a Ground by Mr Solomon Eccles | [3.49] |
| 14. A Division on a Ground | [4.04] |
| 15. A Ground by Mr Solomon Eccles | [2.19] |
| 16. A Division on a Ground | [2.19] |
| 17. An Italian Ground | [2.31] |

Total Timings [57.17]

EMMA MURPHY RECORDERS · DAVID MILLER THEORBO & BAROQUE GUITAR
WILLIAM LYONS DULCIAN & RECORDER · RICHARD CAMPBELL GAMBA & BAROQUE
GUITAR · STEVEN DEVINE HARPSICHORD · EMILIA BENJAMIN VIOLA DA GAMBA

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THE DIVISION FLUTE

In early November 1705 the London music publisher John Walsh issued a collection entitled *The First Part of the Division Flute, Containing a Collection of Divisions upon Several Excellent Grounds for the Flute*, he recommended it to prospective purchasers by describing it as 'Very Improveing and Delightfull to all Lovers of that INSTRUMENT'. The instrument was not the transverse flute, which was hardly known in England at the time, but the Baroque treble recorder, which had been introduced into England from France in the 1670s and had become a favourite among amateurs in the late seventeenth century. The collection made available to recorder players a genre that had long been in the repertory of other instruments. The immediate model was the series of publications entitled *The Division Violin*, first published by John Playford in 1684 and continued by his son Henry in the 1690s. Indeed, *The First Part of the Division Flute* consists entirely of pieces that first appeared in one or more of the editions of *The Division Violin*. They are mostly transposed upwards to cope with the fact that the treble recorder, with 'f' as the bottom note, has a much more restricted range than the violin. It was only with *The Second Part of the Division Flute*,

published by Walsh as a sequel in October 1708, that we begin to find pieces that seem to have been written specially for the recorder.

The English repertories of divisions on a ground belong to a tradition that goes back to the Italian Renaissance. In the fifteenth and early sixteenth centuries a practice developed in Humanist circles of improvising songs to the accompaniment of the *lira da braccio*, a viola-sized bowed instrument set up for playing chords. These songs seem to have been improvised using simple chord sequences, much as standard repeated harmonies are used today in the twelve-bar blues. Not surprisingly, chord sequences also began to be used as the basis of dance music and sets of instrumental variations. Some of them, such as the *Passamezzo antico* (a simple-two section pattern in the minor), the *Passamezzo moderno* (its major-mode equivalent), the *Romanesca* (the kernel of the later *La Folia* ground) and the *Bergamasca* (the 'three-chord trick' in the major), were imported into sixteenth-century England, where they were used for popular songs and ballads and also formed the basis of highly sophisticated sets of variations for lute and keyboard. In the

seventeenth century two new ground basses arrived from Italy: the *Passacaglia* (four notes in the minor descending by step from tonic to dominant) and the *Ciaccona* or chaconne (a simple cadential progression in the major).

As already mentioned, these six ground basses lie behind a good deal of English popular music. For instance, 'Greensleeves' (*DF*, i. 6) is not an original melody but is merely a descant of the *Romanesca* ground. The original duple-time tune was used for the ballad of 'Lady Greensleeves', first published in 1580 (hence the title); the familiar compound-time version seems to have been developed in the middle of the seventeenth century as a country dance tune. Incidentally, the *Romanesca* did not appear in England until the mid sixteenth century, which makes it unlikely that 'Greensleeves' was written by Henry VIII (1491-1547), as is often claimed. 'Paul's Steeple' (*DF*, i. 2) is based on a combination of the *Passacaglia* and the *Romanesca* and also seems to have a title derived from a broadside ballad. The text has not survived, but it probably concerned the destruction by lightning in 1561 of the steeple of old St Paul's Cathedral. Its alternative title, 'I am the Duke of Norfolk', refers to a second lost ballad, first recorded in 1639. 'Faronell's Ground' (*DF*, i. 3) is a related piece, based on the Spanish chord sequence *La Folia*, which

was developed from the *Romanesca*. It was made famous by Corelli in the variations at the end of his op. 5 violin sonatas, published in 1700, though the variations in *The Division Flute* are not related and seem to be by the French violinist Michel Farinel, who visited England in the 1670s. A fourth related piece, 'Bellamira' (*DF*, i. 8), is based on an elaboration of the *Passamezzo Antico*. In *The Division Violin* it is ascribed to Solomon Eccles, a popular London theatre composer in the 1680s. The title, found only in Sir John Hawkins's *History of Music* (1776), is unexplained, though it too is probably the name of a ballad.

Another group of pieces is based on simple major-mode cadential formulas. 'Reading's Ground' (*DF*, i. 1) is essentially a version of the chaconne chord sequence, printed in *The Division Violin* and *The Division Flute* in a simple form. However, the original violin piece, found in a collection of *scordatura* pieces now in Oxford, has a continuously varied bass, which we have used here to make sense of the harmony. The composer was probably the Valentine Reading who was recorded as a royal violinist in 1686. Several of the more rustic pieces in *The Division Flute* are based on simple three-chord harmonies, related to the *Bergamasca*. The 'Division on a Ground' (*DF*, ii. 3) is a piece of this sort, though again it seems necessary to vary the

bass to make the harmony work. Its style suggests that it is by Solomon Eccles. 'Old Simon the King' (*DF*, i. 4) and 'Johne Cock thy Beaver' (*DF*, i. 7) are based on essentially the same chord sequence. 'Old Simon the King' seems to be named after a lost sixteenth-century ballad and was very popular during the Restoration period. When the rollicking tune of 'Johne Cock thy Beaver' was first published, in Thomas D'Urfey's *Choice New Songs* of 1684, it was said to be 'an excellent Scotch Tune'. It is found in eighteenth-century Scottish sources and is still current in the Northumbrian bagpipe repertory. 'Tollet's Ground' (*DF*, i. 5) is in a similar idiom, with many Scotch snaps, and uses almost the same ground. It was probably composed by Thomas Tollett, an Irish musician who worked in the London theatres in the 1690s.

The Division Flute also contains some sophisticated pieces based on more complex grounds. The 'Division on a Ground' (*DF*, i. 9) seems to come from the incidental music John Eccles wrote for Thomas Southerne's play *Sir Anthony Love*, first produced in 1690. Its style, with a long modulating bass similar to those used in a number of grounds by Henry Purcell, suggests that it is actually a skeleton version of a piece for four-part strings. Three pieces (*DF*, i. 10; *DF*, ii. 1 and 5) are by Gottfried Finger, a Moravian viola da gamba player

who came to England in the 1680s. All three of them were probably written for the recorder rather than the violin, and may have been first performed in the public concerts Finger promoted in London in the 1690s; his partner in the venture was the younger John Banister, a celebrated recorder player. The other piece in the collection that seems to have been an original recorder piece is 'An Italian Ground' (*DF*, ii. 6). It was first published in *The Delightful Companion* (1686), and a keyboard arrangement of it is ascribed to Giovanni Battista Draghi, an Italian organist who settled in London in the 1660s. It shows how a resourceful composer could turn the simple genre of divisions on a ground into something rich and eloquent.

© Peter Holman

BIOGRAPHIES

EMMA MURPHY RECORDERS

Emma Murphy is a versatile musician with a passion for exploring the wealth of material the history and range of her instrument offers. She graduated from Birmingham University in 1994 before going on to Trinity College of Music to further her studies with a Masters degree. She was one of the youngest people ever to be awarded an FTCL at the age of just 19.

Emma's love of the recorder has led her to promote concerts, think up new projects, as well as commission new works. Her interest in novel ideas led to her researching and organising this disc of some of the best known recorder music, as well as some of the most neglected, from a collection that has never really fully been recorded before. Emma has also researched, written and presented features related to the recorder and early music on BBC Radio 3's 'Early Music Show'.

Emma performs music from the medieval period up to the present day, and has recently combined the two by arranging and recording one of Jimi Hendrix's greatest hits, 'Purple Haze', on medieval



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instruments for the BBC. She has performed and recorded with the *Gabrieli Consort*, *King's Consort* and *Ex Cathedra* as well as with smaller chamber groups, in particular, with the trio *Da Camera*. Emma is a regular tutor at *Dartington International Summer School*.

Instruments:

Terton soprano recorder in boxwood, by Von Huene Workshop (2003)
Stanesby Junior alto recorder in boxwood, by Von

Huene Workshop (1998)
Ganassi soprano recorder in boxwood, by Michael Grinter (1999)
Voice Flute in boxwood, by Adrian Brown (1995)

WILLIAM LYONS DULCIAN & RECORDER

William Lyons has been performing on early instruments since the age of 13. He is a founder member of the acclaimed Dufay Collective, and is much in demand as a performer and researcher for various ensembles. William has been involved as composer and player at the Shakespeare's Globe Theatre for several years. He has also composed and arranged music for film, including the recent *Pride and Prejudice* and the forthcoming *Golden Age*.

Instruments:

Bass dulcian by Eric Moulder 1985, after various 17th-century originals
Alto recorder by F von Huene 1995, after J Denner



RICHARD CAMPBELL
GAMBA & BAROQUE GUITAR

As a cellist and gamba-player Richard Campbell has worked with most of the UK ensembles using historically appropriate instruments, styles and techniques in pre-20th-century music over the past 25 years. As a gamba soloist he has also appeared with some of the finest chamber and symphony orchestras of Europe including the London Symphony Orchestra, The City of London Sinfonia, Northern Sinfonia, the London Philharmonic Orchestra, the Mahler Chamber Orchestra and the Vienna Philharmonic Orchestra.

He is a founder member of the ensemble Fretwork who since 1986 have set fresh standards for the performance of 16th and 17th-century masterpieces written for a 'consort of viols' and their performances and recordings have in turn inspired living composers to write new music for viol consort in a range of contemporary styles.

He received his first guitar (an unwieldy East European monster) as an 8th birthday present, but never really learnt to play it.



© Deborah Padfield

Instruments:
Bass viol, by John Pitts, London 1675
5-course baroque guitar, by Klaus Jacobsen

DAVID MILLER
THEORBO & BAROQUE GUITAR

David Miller is a long established soloist and well known as an accompanist and continuo player on lute, theorbo and early guitars, flourishing in the various realms of the early music world, as well as making his mark in the modern musical scene. He performs and records with all the principal English period instrument orchestras and with many of the finest ensembles. He is professor of lute at London's Guildhall School of Music & Drama and Trinity College of Music. He is also a tutor for the European Union Baroque Orchestra, the Dartington International Summer School and the Royal Welsh College of Music & Drama.

Among David's numerous recordings are several CDs of English songs and lute music, including John Dowland discs with James Bowman and with Charles Daniels, as well as the complete works of John Danyel with Nigel Short. He has recorded a CD of consort music by Dowland with Concordia and the King's Singers in a project commemorating the four hundredth anniversary of the Gunpowder Plot and plays on the recent BBC Television soundtracks of Francesco Da Mosto's *Venice*, *The Canterbury Tales* and *Bob the Builder*.



Instruments:
Theorbo, after Italian originals, Martin Haycock
Baroque guitar, after Jean Voboam, Martin Haycock

STEVEN DEVINE HARPSICHORD

Conductor and keyboard player Steven Devine received his early musical training at Chetham's School of Music, Manchester and read music at Oxford University. He is now in demand across the world and is at home in the fields of opera, large-scale concerts, chamber music and solo performances.

Steven is the Co-Principal keyboard player with the Orchestra of the Age of Enlightenment and recently made his BBC Proms debut with them, directing from the harpsichord. He is also the principal keyboard player for I Fagiolini, Apollo and Pan, The Classical Opera Company and performs regularly with many other groups around Europe. He has recorded over thirty discs with other artists and ensembles and made three solo recordings. In December 2007 Steven took over as the harpsichordist for London Baroque and will be touring Europe and the Far East over the next two years in addition to a busy recording schedule.

Ever since his schooldays, Steven has been associated with the Finchcocks Collection of historic keyboard instruments in Kent and was recently promoted to the post of Director of



Education. Steven was appointed Professor of Fortepiano at Trinity College of Music in 2003.

Instruments:

Single-strung Harpsichord after 16th-century Italian models by Colin Booth (1995)

EMILIA BENJAMIN VIOLA DA GAMBA

Emilia is a player of violin, viola and viola da gamba. She is a long-term member of the baroque ensemble Sonnerie, as well as working with Europe's finest period instrument orchestras, including the Amsterdam Baroque Orchestra and The Academy of Ancient Music. Recently she was soloist, touring and recording with Trevor Pinnock's highly regarded European Brandenburg Ensemble and recently played at Glyndebourne in Monteverdi's *Poppea*, in a Cavalli opera at Iford and regularly tours with the viol consort Concordia.

Instruments:

Viola da Gamba



Emma Murphy would like to thank everyone involved for a fun and stimulating project: all the musicians were keen to explore and suggest ideas, Peter Holman's edition and sleeve notes were invaluable and Matt Dillej's and Dave Moore's calm approach to recording has led to, what we all think, is a great disc. I hope you enjoy it!

Recorded at Phoenix Sound, Pinewood Studios, UK, 29 January & 5 February 2006 (Division Flute Part 1) and 26 October 2006 (Division Flute Part 2)

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Engineer - Dave Moore
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