



Professional Recorder Playing in England 1500-1740. II: 1640-1740

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David Lasocki

Professional recorder playing in England 1500–1740

II: 1640–1740

During the Civil War and the Commonwealth, many of the previous sources of employment for professional musicians, including recorder players, dried up. The court was dismissed, and the court musicians fled abroad or suffered penury at home.⁸⁰ The public theatres were closed. The London waits eventually had their wages reinstated, but their Sunday concerts were cancelled.⁸¹ More musicians than ever were forced to earn a living playing in taverns or teaching.

The court

Upon the restoration of Charles II in 1660, the court musical establishment took up where it had left off. Surviving musicians were reappointed and those who had died in the interim were replaced, sometimes by relatives. The wind musicians were again about 16 in number. A list of 1663 and an order of 1667 describe the group as 'musicians of the recorders, the flutes, the hautboys and sackbuts',⁸² but the wind instruments mentioned individually in the court records during this period are flute, cornett, curtal, sackbut and shawm.⁸³ The small quantity of music to have survived for the group is for cornetts and sackbuts, with the exception of two short movements by Nicholas Lanier that could have been played by flutes or recorders.⁸⁴ It therefore seems unlikely that the recorder played a significant role—if indeed it played any—in the group,⁸⁵ which in any case ceased to exist at the death of Charles II in 1685.

Nevertheless, the recorder was used at Charles's court in a new guise. The Baroque type of instrument almost certainly arrived from France in September 1673 with four French musicians who accompanied the composer Robert Cambert, recently ousted from a high position at the court of Louis XIV by the machinations of Lully. The four were James Paisible (c1656–1721; probably the most significant recorder player of the era), Maxant De Bresmes, Pierre Guiton and (?Jean) Boutet.⁸⁶ They must have taken part in the Whitehall production in February 1674 of the *Ballet et musique pour le divertissement du Roy de la Grande*

Bretagne (music by Cambert and Favier), since the preface to the published score is signed by De Bresmes.⁸⁷ They must also have played in Cambert's *Ariadne; or, The Marriage of Bacchus*, produced by his new Royal Academy of Music at the Drury Lane Theatre in March 1674, as the libretto mentions 'several hoboyes belonging to Bacchus. . . . they all with hoboyes, flutes and violins sing and dance'. The first English documents to name the four musicians concern John Crowne's famous 'masque'⁸⁸ of February 1675, *Calisto, or the Chaste Nymph* (music by Nicholas Staggins, the Master of the King's Musick), 'probably the most elaborate production staged at Whitehall during the entire Restoration period'.⁸⁹ Three different documents describe the instruments variously as 'hoboyes', 'hoa boyes' and 'recorders'.⁹⁰ What is presumably the recorder music for the production (see ex.1) is labelled for 'flageoletts'.⁹¹ I suggest that the confusion in terminology was because neither of the two instruments played by the Frenchmen had been seen in England before: they were the newly remodelled Baroque oboe and recorder.

The new instruments found favour immediately, as witnessed by many references to their use in the public theatres (see also below), the recorder now going under its French name of 'flute douce', or simply 'flute'. One of the characters in Sir George Etherege's play *The Man of Mode; or, Sir Fopling Flutter* (Dorset Garden Theatre, March 1676) says: 'What, you are of the number of the ladies whose ears are grown so delicate since our operas, you can be charmed with nothing but *flute doux* [*sic*] and French hautboys?'⁹² The 'operas' are presumably *Ariadne* and Shadwell's *Psyche* (music by Matthew Locke and G. B. Draghi; Dorset Garden, February 1676), the libretto of which mentions both 'recorders' and 'hautboys'.

Paisible and Boutet never received a court appointment under Charles. De Bresmes and Guiton, however, became members of the Chapel Royal.⁹³ This probably accounts for a few pieces with recorder parts dating from the end of Charles's reign: John Blow's anthems



1 *Portrait of a Boy*: painting by Sir Peter Lely (1618–1680) (London, Dulwich College)



Lord, who shall dwell (c1681) and *Sing unto the Lord, O ye saints* (c1682),⁹⁴ and two welcome odes by Henry Purcell, *Swifter Isis* (1681) and *What shall be done* (1682).⁹⁵ There are also recorder parts in Louis Grabu's opera *Albion and Albanus*, originally planned for production at court in early 1685 but postponed because of Charles's death in February and eventually given in June by the United Company at Dorset Garden.⁹⁶

James II abolished the wind group at court, but he did employ a recorder player, another Frenchman, François Mariens.⁹⁷ James's novel contribution to music at court was to open a Roman Catholic chapel at Whitehall in 1686. Some of the musicians from this, including Draghi, the viol player Gottfried Finger and Paisible (probably used as a bass violinist rather than a recorder player), were later to play an important part in the London concerts of the 1690s. There are two surviving odes with recorder parts from James's reign, Purcell's welcome ode *Ye tuneful muses* (1686) and Blow's New Year's ode *Ye sons of Phoebus* (1688).

When James gave up the throne in 1688, the Protestant William and Mary removed all but four of his Roman Catholic musicians; the rest, including Mariens and Paisible, were not reappointed. The recorder parts in two birthday odes by Purcell, *Arise my muse* (1691) and *Celebrate this festival* (1693), were therefore presumably played by the two violinists in the royal band who are known also to have played the recorder, John Banister II (1662–1736) and Robert King (fl 1676–1728).

Queen Anne (1702–14) was more musical than William, and long before she came to the throne had,

with her consort, Prince George of Denmark, employed an oboe band, at first consisting of six musicians (probably basically four oboes, tenor oboe and bassoon), later of eight.⁹⁸ Paisible composed birthday dances for Anne for about 20 years, though he does not seem to have been a member of her band. Among the oboists in the band who are known to have doubled on the recorder are James Graves (1672–1731), who had been apprenticed to a London music teacher;⁹⁹ Peter La Tour (d1738), a native of Alby in the Languedoc,¹⁰⁰ who also played at the theatres and in public concerts (see below); and Johann Ernst Galliard (c1666–1747), born and trained in Celle, later a successful composer of masques and pantomimes for the theatre.¹⁰¹ The repertoire of the band must have included the three sonatas for two treble recorders, two oboes and basso continuo that Gottfried Keller dedicated to Anne in 1700, and perhaps the other pieces for this combination by Keller and Finger.

The royal musical establishment continued to exist under the Georges, but it does not seem to have been very active. There are recorder parts in Handel's *Water Music* of 1717, performed while the royal party went by barge up the Thames, but since the entertainment was arranged and paid for by Baron Keilmansegg, the recorder players were probably freelance.¹⁰²

The theatres

In February 1668, Samuel Pepys attended a revival of Massinger and Dekker's play *The Virgin Martyr* at the Bridges Theatre. Afterwards he wrote in his diary the celebrated description of 'the wind music when the angel comes down, which is so sweet that it ravished



2 Samuel Pepys (1633–1703): 17th-century engraving

me, and indeed, in a word, did wrap up my soul so that it made me really sick'. A few weeks later he visited Samuel Drumbleby, a London woodwind maker, 'and there did talk a great deal about pipes; and did buy a recorder, which I do intend to learn to play on, the sound of it being, of all sounds in the world, most pleasing to me'. The unusual feature of *The Virgin Martyr* seems to have been not, as has been suggested,¹⁰³ that the new Baroque recorder had arrived in England (see above), but that recorders were heard for the first time in the theatre since the reign of Charles I. Recorders are indicated for a scene in Bailey's *The Spiteful Sister*, licensed for performance the previous year, but the play was never performed.¹⁰⁴ Recorders are not mentioned before then in the texts of plays from the 1660s; the flageolet, however, an instrument on which Pepys was an old hand, was heard in at least two plays that he attended.¹⁰⁵

After the arrival of Paisible and his colleagues from France in 1673, the new recorder soon began to be

talked about, and played, in the theatre. The four Frenchmen themselves were presumably the 'consort of hautboys' that 'were added to the music' for a play at Drury Lane Theatre in 1676, but it is not clear whether they continued to play there, or whether the recorders mentioned in stage directions and scores from this time onwards were played by native musicians. A few surviving references, however, show that the actors sometimes played the recorder. For example, in Dryden's *Don Sebastian, King of Portugal* (Drury Lane, 1689), one of the most famous actors of the era, Will Mountfort, 'pulls out his flute' and plays to lure two women out of their apartment; later he takes out his recorder again 'and plays as loud as he can possibly' in order to drown out a woman with whom he is quarrelling (an incongruous task for a 'flute douce!'). This was still an age in which most actors had some musical ability, and conversely musicians might take minor speaking roles. In Vanbrugh's *Aesop* (1697), the protagonist meets a group of actors, who tell him: 'Why, sir, we are stage-players; that's our calling; though we play upon other things too; some of us play upon the fiddle; some play upon the flute [i.e. recorder]; we play upon one another; we play upon the town; and we play upon the patentees'.

From 1690 onwards the United Company employed two oboists on a regular basis, and sometimes they were called upon to play the recorder. Simple recorder parts, played by the oboists, occur in all Purcell's dramatic operas and other large-scale works from 1690 to 1695.¹⁰⁶ After the split in 1695 that led to the formation of two companies, Christopher Rich's at Drury Lane and Dorset Garden, and Thomas Betterton's at the new Lincoln's Inn Fields Theatre, the bands of both companies regularly used both recorders and oboes. The identity of none of the musicians is known. Of the many references to recorders in the productions of both companies, I might mention John Eccles's opera *Rinaldo and Armida* (Lincoln's Inn Fields, 1698), which includes an exquisite little chaconne for two recorders and strings, and Daniel Purcell's opera *The Grove; or, Love's Paradise* (Drury Lane, 1700), which has a song with a 'symphony' for two recorders.¹⁰⁷ The recorder part in a piece by Finger for Congreve's *The Mourning Bride* (Lincoln's Inn Fields, 1697) was apparently played by a violinist, perhaps Banister. The orchestra for the celebrated music prize in 1701 was large enough to allow recorders and oboes to be played at the same time, for Weldon's setting of *The Judgment of Paris* includes a 'canon 4 in 1' and Daniel Purcell's

setting a one-movement 'symphony' for both instruments; each setting also features songs with recorder obbligatos.

By the beginning of the 18th century, the intervals of the plays at Lincoln's Inn Fields and particularly Drury Lane were filled with musical 'entertainments'. When London's first daily newspaper began publication in 1702, Rich at Drury Lane took the opportunity to advertise virtually all his productions. From these advertisements we know something about the interval music and its performers, who were clearly members of the theatre band: the Italian violinist Gasparo Visconti, known as Gasperini; Banister; Paisible, who always played the recorder in the entertainments but probably bass violin in the band; La Tour, joined in 1705 by the newly arrived John Loeillet (1680–1730); the double bass player Giuseppe Fedeli ('Saggione'); and the harpsichordist Dieupart. Paisible and Visconti often performed trio sonatas for recorder, violin and basso continuo, especially Visconti's own 'incomparable' sonata, as the publisher Walsh dubbed it (see ex.2). Paisible and Banister played recorder duets, perhaps both with and without basso continuo, as did Banister and his son, John Banister III (b1686). Twice 'a new entertainment of music' by Keller was 'performed by the whole band, in which Mr Paisible, Mr Banister and Mr La Tour play some extraordinary parts' on the recorder, violin and oboe.

The new Queen's (later King's) Theatre was opened in 1705 and turned out to be more suitable for operas than plays. By March the following year Paisible had

moved there, for Saggione's *The Temple of Love* had the distinction of an aria sung by the composer's wife, Maria Gallia, with recorder obbligato by Paisible. Durfey's opera *Wonders in the Sun* a month later included a 'symphony of flutes and flageolets'. Before the 1706–7 season most of the Queen's musicians went to Drury Lane, which began to produce both operas and plays; in January 1708 the musicians returned to the Queen's, which was now to produce only operas.¹⁰⁸ The orchestra consisted of 8 violins (including Banister), 2 tenor violins, 4 cellos (including Paisible), double bass, harpsichord, 2 oboes (Loeillet and La Tour) and 3 bassoons. The recorder parts in the operas of these years were probably not played by the oboists, for in 1709 the translator of Raguene's *Comparison between the French and Italian Musick and Opera's* (probably Nicola Francisco Haym)¹⁰⁹ said that 'as for the flute and hautbois, we have masters at the Opera in London that need not give place to any at Paris. To prove which assertion I will only mention the famous Mr Paisible and Mr Banister for the first, and Mr Lulliet [Loeillet] for the second'.

In 1710 Handel arrived in London for the first time, and the following February his *Rinaldo* was produced at the Queen's with enormous success. Banister probably played the 'flauto piccolo' part and perhaps Loeillet and La Tour the treble recorder parts from behind the scenes in the celebrated aria 'Augelletti', representing the song of the live birds that were released on the stage. Before the King's Theatre productions came to a halt in 1717, three more Handel

Ex.2 Part of the first movement (Adagio) of the F major Trio Sonata for treble recorder, violin and basso continuo by Gasparo Visconti (recorder part reconstructed by Professor Michael Tilmouth)

operas were given there, including *Teseo* (1713), which includes a florid oboe obbligato for Galliard, now first oboist instead of Loeillet, and two arias with parts for two recorders.

Meanwhile the new Lincoln's Inn Fields Theatre had opened in December 1714 and immediately provided strenuous competition for Drury Lane. To attract an audience, the new theatre used the tried method of instrumental pieces in the intervals, many of them concertos played by the recorder player John Baston (fl 1708–39), whose background is not known, with his brother Thomas playing violin obbligato. Drury Lane, more adventurously, employed Johann Christoph Pepusch to compose masques as after-pieces to the plays; four masques given in 1715–16 all contain music for the recorder, written into the parts for the oboe, on which La Tour was one of the players. Drury Lane also put on interval music, in which Paisible frequently participated, on the treble recorder, the mysterious 'echo flute',¹¹⁰ and the 'little flute', inaugurating the amazing popularity enjoyed by concertos for the smaller sizes of recorder; these became the main vehicle for the virtuoso players, especially Baston, for the next 20 years (see ex.3).

Operas began to be produced at the King's Theatre again in 1720 by the Royal Academy of Music, for whom the house composers were Bononcini, Ariosti and Handel. The orchestra included at least two oboists, who doubled on recorder and flute as the occasion demanded. The first oboist seems to have been Jean Christian Kytch (d1738), a Dutchman who

came to England around 1707 and also played bassoon and flute.¹¹¹ Francesco Barsanti (c1690–c1772) is also alleged to have been one of the oboists.¹¹² Giuseppe Sammartini (1695–1750), perhaps the greatest virtuoso of all the recorder players, to judge by the demands of his descant recorder concerto, joined the orchestra around 1729.¹¹³ These and others as yet unidentified must have played the recorder parts to be found in no fewer than 14 operas and oratorios by Handel produced at the King's between 1721 and 1734, and a further nine produced at the Covent Garden Theatre between 1732 and 1738.¹¹⁴ Apart from one isolated instance (the oratorio *Judas Maccabeus* of 1747), Handel wrote no more recorder parts after 1738. This year, perhaps not coincidentally, saw the death of Kytch, and Sammartini must have left the orchestra around the same time. The 'common flute', as the recorder was now generally known, became the sole province of the (middle-class) common man, and the flute players at the theatres played the transverse variety only.¹¹⁵

Concerts

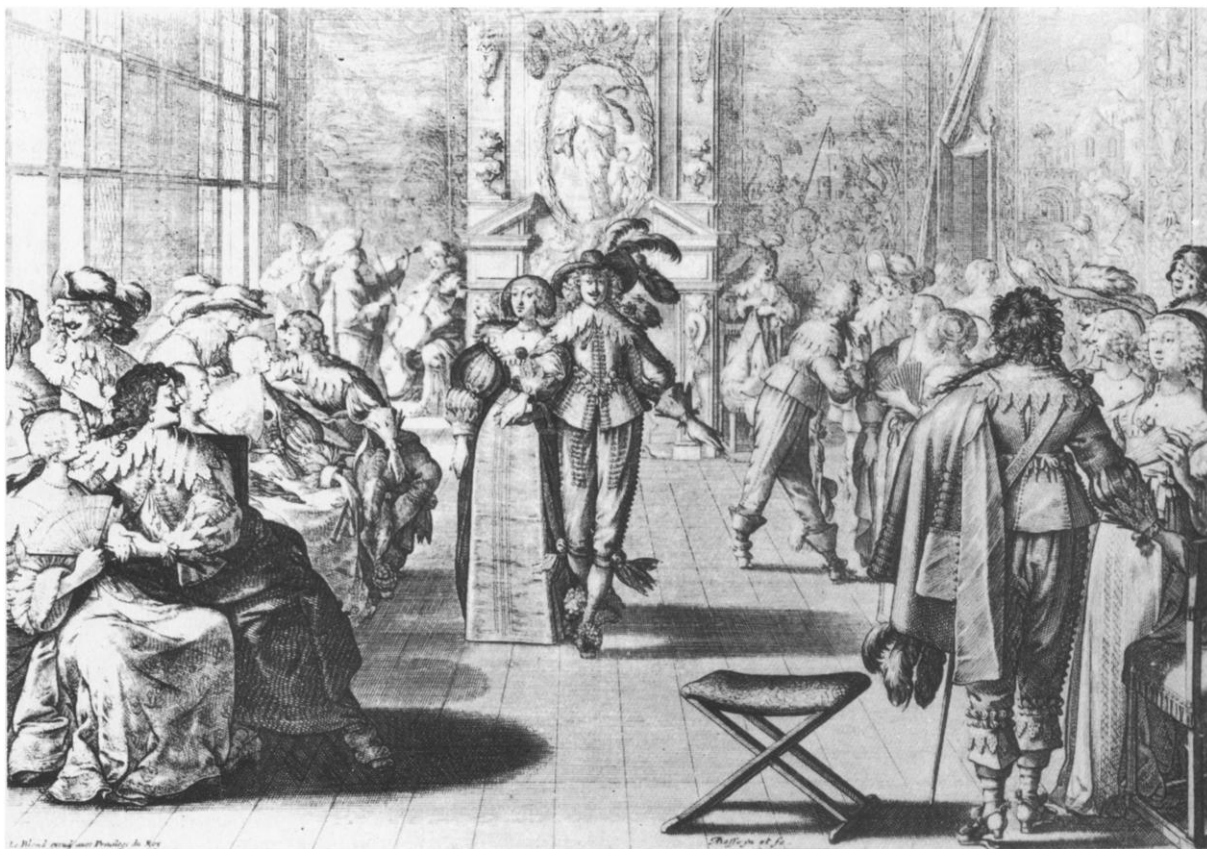
The first concerts in London—and apparently in Europe—for which a fixed admission charge was made were those of John Banister I, an eminent royal violinist, at a series of his own houses between 1672 and his death in 1679.¹¹⁶ Roger North tells us that 'Banister himself (inter alia) did wonders upon a flageolet to a thorough bass',¹¹⁷ and perhaps he also played the recorder, for his son, who was apprenticed

Ex.3 Opening of the second movement of the A minor Concerto for descant recorder, strings and basso continuo by Francis Dieupart (performed by John Baston at Drury Lane Theatre, 11 May 1722)

The musical score is written for three parts: descant recorder (treble clef), strings (treble and bass clefs), and basso continuo (bass clef). The tempo is marked 'Grave e staccato' and 'ad lib.'.

The descant recorder part begins with a series of rapid sixteenth-note runs, followed by a more melodic line. The strings provide a harmonic accompaniment with sustained chords and moving lines. The basso continuo part follows the harmonic structure of the strings.

The score is divided into two systems. The first system covers the initial measures, and the second system covers the continuation of the piece. The tempo marking '[a tempo]' appears at the end of the second system.



3 Ladies and Cavaliers in a Ball-room: engraving by Abraham Bosse (1602–1676) (London, Victoria and Albert Museum)

to him, did so. We have no information on the concert programmes, except for a curious pastoral drama called *The Parley of Instruments* (December 1676), in which the characters discuss the virtues of the various families of instruments, including 'pipes, flutes, flageolets, cornetts, sackbuts, hautboys, recorders, organs and all sort of wind instruments', or in other words the instruments of the pre-Civil War court wind band.¹¹⁸ North tells us that Banister's performers were 'the mercenary teachers, chiefly foreigners, who attended for a sportula [gift or share]'.¹¹⁹

According to North, too, a few years later an amateur music meeting was so successful that the professionals built a concert hall in York Buildings, off the Strand, and there 'began to display their powers before the wise judges of the town, and found out the grand secret, that the English would follow music and drop their pence freely, of which some advantage has been since made'.¹²⁰ Concerts seem to have been given weekly by 1685 until 1697, then regularly but less frequently until about 1712. In the 1690s the main

promoters seem to have been Draghi and Finger,¹²¹ ousted from the court upon the departure of James II (see above): no doubt Finger's numerous duets and trios and his solo, trio and quintet sonatas involving the recorder were written for this concert series.¹²² Banister and King also promoted concerts, and it can be no coincidence that Hudgbut's *Thesaurus musicus* (1693–6) contains recorder duets by them, Finger, Edward Keane (another concert promoter) and Paisible. Paisible's recorder sonatas, which sometimes reach a level of virtuosity unmatched until the concertos for small recorders 20 years later, must have been written for the composer himself to play in these concerts (see ex.4).¹²⁵ Other well-known recorder pieces that probably originated as material for the concerts include the duets and solo and trio sonatas of Daniel Purcell and William Williams.

The newspaper advertisements from 1702 onwards give some details of the concert programmes, showing that the recorder featured prominently in the York Buildings concerts of the first decade of the century.



Paisible and Visconti again performed the 'incomparable' and other trio sonatas. Paisible and Banister played sonatas for two recorders by Saggione, Keller and others. Visconti, Paisible and Banister took part in two concerts of music by Keller which perhaps included some of his trio and quintet sonatas involving recorder, oboe and violin. Concerts of music by William Corbett also featured pieces for recorder, probably including his published trio sonatas. Once Paisible gave 'an extempore performance . . . to a ground'.

Concerts were advertised at some 40 other venues in London between 1689 and 1719 alone—the halls of City livery companies, dancing rooms, dancing schools, other schools and academies, gardens, houses and taverns. The German traveller Zacharias Conrad von Uffenbach attended a concert in 1710 at the Great Room, Peter's Court, off St Martin's Lane, and wrote that

the famous Pepusch often gets up such a concert at the request of some noble lords The instrumental music was extremely beautiful: Pepusch, who directs everything, and played the thorough-bass, excelled all the others Most notable of all was a most charming concerto [*recte* trio sonata?] played with Pepusch by a recorder and viola da gamba. The person who plays the recorder is a Frenchman called Paisible, whose equal is not to be found¹²⁴

Loeillet promoted a series of concerts at his own home from 1711 onwards; they were not advertised but probably included his own recorder sonatas and trio sonatas for recorder, oboe and basso continuo. The German woodwind composer Johann Christian Schickhardt (c1682–1762) gave a concert at a tavern in 1732 in which he played two sonatas, a trio sonata and three concertos, all for 'small flute'.¹²⁵

From about 1712 to 1739, however, London's major concert hall was Hickford's Room, near the King's

Theatre. Here Paisible unveiled his echo flute in 1713, accompanied by William Babell on the harpsichord. 'The best Masters of the Opera', probably including Paisible, Banister, Galliard and Kytch, performed there frequently between 1713 and 1717. I suggest that Handel's woodwind sonatas, which nearly all date from this decade, were composed for such concerts. Louis Mercy (fl 1708–45), briefly a member of the band of the Duke of Chandos at Cannons for which Handel wrote some famous works including *Acis and Galatea*, played 'a concerto and solo' for the recorder at Hickford's Room in 1719. Kytch played there regularly for the next decade, usually on the oboe but also on the bassoon and recorder, including the obligatory concerto for small recorder. At his benefit concert in 1729 Kytch played operatic arias by Handel and Bononcini, 'all the vocal parts performed . . . on hautboy, also little flute and bassoon'.¹²⁶ The last advertised concert there involving the recorder came in 1735, when the music given by members of Handel's opera orchestra included 'especially flute by Hagan', of whom nothing is known.

Conclusions

The period from 1531 to about 1610 could be called the 'Age of the Bassanos'. The recorder, which had previously been one among many wind instruments played by minstrels, at court and elsewhere, became a consort instrument and began to play an important part in the musical life of court, town and stage. The five Bassano brothers founded, and their descendants dominated, a recorder consort at court, and at least two members of the family wrote music for it. The family also made sets of recorders which found their way to the Continent and probably to the London, Norwich and other groups of waits.¹²⁷



4 *Lady with a Theorbo*: painting (c1675) by John Michael Wright (c1617–c1695) (Ohio, Columbus Gallery of Fine Arts)

In the early 17th century the court consort, now employing some native players, became absorbed into a single group of wind players. Theatre musicians used recorders regularly in plays at the Blackfriars, Cockpit and other London theatres. The instrument seems to have continued in much the same role after the hiatus of the Civil War and Commonwealth.

In 1673 new players, notably James Paisible, 'whose equal is not to be found', arrived from France bearing the new Baroque recorders and made such an impact on court and theatrical circles that the instrument became known by its French name 'flute douce' or simply 'flute'. The recorder became fashionable among amateur musicians and a flurry of tutors was published.

After James II fled England in 1688 and the musical life of the court declined, such recorder players as Paisible and Banister played a prominent part in the flourishing new public concerts and the interval entertainments of the theatres. Their repertoire of divisions, duets and Italianate sonatas began to be published by Walsh and others for the amateur market. The opera house, opened in 1705, attracted to London several notable oboists and bassoonists

who doubled on recorder and flute. Loeillet, Kytch, Barsanti and eventually Sammartini played in the theatre orchestras and concerts and consolidated the prevalent repertoire of Italian sonatas, which continued to be disseminated to amateurs.

In the 1720s, the transverse flute began to take over the recorder's role as the most fashionable amateur instrument. In the professional world too, apart from concertos for the smaller sizes of recorder with which Baston achieved considerable success, the instrument took an increasingly small part in music at the theatres and in concerts, and publishing activity tailed off. The instrument was kept before the public largely by Handel, who continued to write obbligatos for it in his operas and oratorios until 1738.

⁸⁰William Saunders, for example, is said at the Restoration to have 'all these late rebellious times been faithful in his loyalty' to Charles I and Charles II, 'for which the said loyalty he has suffered much by the late Usurpers' (Public Record Office, SP29/36, no.39).

⁸¹W. L. Woodfill, *Musicians in English Society from Elizabeth to Charles I* (Princeton, 1953/R1969), p.50

⁸²H. C. De Lafontaine, *The King's Musick* (London, 1909), pp.163 and 195

⁸³*Ibid.*, pp.113–369 (*passim*)

⁸⁴The Lanier movements are included in a forthcoming edition by Peter Holman (London: Nova Music).

⁸⁵The references to the post of 'keeper, maker, repairer and mender and tuner of all and every his Majesty's musical wind instruments: that is to say regals, virginals, organs, flutes, recorders and all other kind of wind instruments whatsoever' which Henry Purcell inherited from John Hingston in 1684 and passed on to John Blow and Bernard Smith upon his death in 1695 are a remarkable case of the court bureaucracy continuing to use outdated terminology. The title originated with Andrea Bassano in 1603, or perhaps even with his predecessor. See Lafontaine, *op cit*, pp.364 and 420, and Public Record Office, C.66/1607/1/7.

⁸⁶One Jean Boutet, 'joueur d'instruments', was living in Paris in 1694. See Y. de Brossard ed., *Musiciens de Paris, 1535–1792, Actes d'Etat Civil d'après Le Fichier Laborde de la Bibliothèque Nationale* (Paris, 1965), p.43.

⁸⁷Cited on p.358 of W. H. G. Flood, 'Quelques précisions nouvelles sur Cambert et Grabu à Londres', *La revue musicale*, 9 (1927–8), pp.351–61

⁸⁸It was more properly a five-act play with prologue and epilogue, and *intermedii* between the acts and at the end.

⁸⁹E. Boswell, *The Restoration Court Stage* (Cambridge, Mass., 1932), p.208

⁹⁰See *ibid.*, pp.201, 222 and 305, and Lafontaine, *op cit*, pp.280 and 291

⁹¹New York Public Library, Drexel MS 3849, p.122. Peter Holman is preparing an article on the music and some aspects of the production of *Calisto*.

⁹²Act 2, Scene 1

⁹³According to Lafontaine, *op cit*, p.332. Dr Andrew Ashbee, on the other hand, informs me that they are not to be found in any of the accounts for the Chapel Royal.

⁹⁴Information kindly supplied by Bruce Wood

⁹⁵On Purcell's recorder music see W. Bergmann, 'Henry Purcell's Use of the Recorder', *Recorder and Music Magazine*, 1 (1965), pp.333–5.

⁹⁶The published score has parts for two recorders. The work includes the famous 'Concert of Venus', the stage directions for

which are reproduced in E. Hunt, *The Recorder and its Music* (London, 1962), p. 58.

⁹⁷See Lafontaine, op cit, pp.371–2, 389 and 391.

⁹⁸See ibid, pp.420 and 434: *Calendar of Treasury Books*, entries for 23 June and 8 August 1709, 24 December 1713 and 20 September 1716. This was presumably the ensemble for which Paisible wrote his famous piece *The Queen's Farewell* (Queen Mary died in December 1694).

⁹⁹See D. Lasocki, 'Musicians and Apprentices in the Drapers, Farriers and other London Companies in the 17th Century' (forthcoming).

¹⁰⁰This is stated in his disputed will, Public Record Office, PROB 20/1592.

¹⁰¹On Galliard see especially his entry in P. H. Highfill jr., K. A. Burnim and E. A. Langhams, *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers and Other Stage Personnel in London, 1660–1800* (Carbondale and Edwardsville, Ill., 1973–).

¹⁰²See O. E. Deutsch, *Handel: A Documentary Biography* (London, 1955), pp.76–7.

¹⁰³By Hunt, op cit, p.58

¹⁰⁴See W. Van Lennep ed., *The London Stage, 1660–1800*, i (Carbondale, Ill., 1965), p.95.

¹⁰⁵Sir Robert Stapylton's *The Slighted Maid* (1663) and Edward Howard's *The Chorus of Crowns* (1667)

¹⁰⁶See Bergmann, op cit, p.335.

¹⁰⁷Cited in R. Fiske, *English Theatre Music in the Eighteenth Century* (London, 1973), p.587

¹⁰⁸For the best information on the background to these moves and music in the Restoration theatre generally, see C. A. Price, 'Music Practices in Restoration Plays, with a Catalogue of Instrumental Music in the Plays 1665–1713' (PhD diss., Harvard University, 1974) and *Music in the Restoration Theatre* ([Ann Arbor], 1979).

¹⁰⁹The attribution to 'Seignior H_____ or some creature of his' is found in [Charles Gildon], *The Life of Thomas Betterton* (London, 1710), p.116.

¹¹⁰Paisible also played the 'small echo flute'. The name of course calls to mind the 'fiauti d'echo' of J. S. Bach's Brandenburg Concerto no.4, which, it seems to be generally thought, are probably treble recorders in G. The inventory of Paisible's possessions at his death in 1721 lists '2 voice flutes, one consort flute & 2 small ones . . . & an old cane flute' (Public Record Office, PROB 3/21/112), which simply creates the new mystery of what a 'cane flute' was (clearly not the walking-stick transverse flute of the late 18th and early 19th centuries).

¹¹¹I have suggested that Handel's flute sonata in E minor known as op.1 no.1a was written for him. See D. Lasocki and T. Best, 'A new flute sonata by Handel', *EM* 9/3 (July 1981), pp.307–11.

¹¹²See W. Bergmann, 'Francesco Barsanti', *Consort*, 18 (1961), pp.67–77.

¹¹³The first mention of him in the advertisements of the time is for a concert at Hickford's Room on 21 May 1729, which included 'particularly several pieces on the hautboy, by the famous Sig. St. Martin of Milan, just arrived from the Court of Brussels'. See *Daily Journal*, 19 May 1729.

¹¹⁴See for example J. Newman, 'Handel's Use of the Recorder', *American Recorder*, 5/4 (1964), pp.4–9.

¹¹⁵Two late exceptions cited by Fiske, op cit, pp.221 and 241, are a part for 'a common fourth flute' in Boyce's *The Shepherds' Lottery* (Drury Lane, 1751) and the song with 'little flute' in Thomas Arne's *Eliza* (Little Theatre, Haymarket, 1754). The 'small flute' and '8th flute' parts in Shield's *The Farmer* (Covent Garden, 1787) may also still have been intended for recorder rather than piccolo (see ibid, pp.281 and 467).

¹¹⁶On Banister and the concerts in general, see especially M. Tilmouth, 'Some Early London Concerts and Music Clubs, 1670–1720', *PRMA* 84 (1957–8), pp.13–26.

¹¹⁷See J. Wilson ed., *Roger North on Music* (London, 1959), p.352.

¹¹⁸See P. Holman, 'John Banister and *The Parley of Instruments*' (in preparation).

¹¹⁹See Wilson, op cit, p.303n.

¹²⁰Ibid, p.305n

¹²¹'Mr Baptist [Draghi] and his partner' were the promoters of some concerts at York Buildings in January 1693 (see British Library, Sloane MS 1388, f.78) and by November that year the promotion was advertised as being by Finger, Draghi's former colleague in the Roman Catholic chapel of James II. It therefore looks as if Finger was the partner in question.

¹²²See A. W. Marshall, 'The Chamber Music of Godfrey Finger', *Consort*, 27 (1970), pp.423–32.

¹²³See my forthcoming editions of this E flat major sonata and two others in D major and D minor (London: Nova Music).

¹²⁴See E. Preussner, *Die musikalischen Reisen des Herrn von Uffenbach* (Kassel, 1949), p.15. The translation is based on that in W. H. Quarrell and M. Mare eds., *London in 1710 from the Travels of Zacharias Conrad von Uffenbach* (London, 1934), pp.66–7.

¹²⁵See *Daily Post*, 9 March 1732. The most detailed account of Schickhardt's life is in D. Lasocki, 'Johann Christian Schickhardt (ca.1682–1762): A Contribution to his Biography and a Catalogue of his Works', *Tijdschrift van de Vereniging voor Nederlandse Muziek-geschiedenis*, 27 (1977), pp.28–55.

¹²⁶The arias by Handel that Kytch played in this concert are the subject of a forthcoming edition of mine, for descant recorder or flute or oboe with piano reduction (London: Nova Music).

¹²⁷By way of an addendum to the first part of this article, I am now fairly sure, though the evidence is not entirely conclusive, that Thomas Bassano (Table 1, p.25) was the son of Andrea and should be given the dates 1589–1617.

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