



Deux-Elles

Albertus Bryne

Keyboard Music

Terence Charlston
Harpsichord Organ Spinnet

Albertus Bryne

Keyboard Music

*Thus times do shift,—each thing his turn does hold;
New things succeed, as former things grow old.*

Robert Herrick
'Ceremonies for Candlemas Eve'
from *Hesperides* (1648)

War and Fire

Born around 1621, Albertus Bryne lived through the turbulent years of the English Civil War, the Commonwealth and the first few years of Charles II's reign as restored monarch. He was trained as a chorister at St. Paul's Cathedral in London by John Tomkins whom he succeeded as organist in about 1638.

His professional life suffered several unfortunate setbacks. He lost his post at St. Paul's Cathedral twice, first when services ceased due to the outbreak of the rebellion in 1642 and then again after the Great Fire of London in 1666. In fact he was gainfully employed at St. Paul's for only eight or nine years despite nominally holding the post from the age of 17 until he was about 45. After the Great Fire, he became organist of Westminster Abbey in succession to Christopher Gibbons but only for the last two years of his life. These circumstances go some way to explain his relative obscurity today.

During the years of civil war and the ensuing administrative upheaval Bryne was by no means idle although the political climate prohibited any

musical employment in church. The majority of his surviving keyboard music is designed for domestic rather than church use and probably originates from this time. Like many of his colleagues he may have sought refuge by travelling west perhaps visiting Royalist strongholds such as Oxford, Hereford and Ludlow or the West Country. He was certainly in London during the Protectorate as John Playford's *Musical Banquet* (1651) lists him amongst the 'excellent and able Masters' who taught organ and virginals there.

By the Restoration his reputation was well established. John Batchiler's biography of the talented and greatly admired viol player Susanna Perwich, entitled *The Virgin's Pattern* (1661), relates that Bryne taught at the Perwich family school in Hackney, gave harpsichord lessons to Susanna's sister and describes him 'Mr. Albertus Brian, that famously velvet fingered Organist.' Matthew Locke considered Bryne a good composer to be compared favourably with Bull and Orlando Gibbons while Anthony Wood described him as 'an excellent musician'. In May 1661 Bryne petitioned Charles II to be made an organist in the Chapel Royal but there is no record of his appointment so we must assume his request was unsuccessful.

Bryne died on 2 December 1668 in Westminster although the whereabouts of his grave is not known. The contents of his house in Battersea were valued at £200 and bequeathed to his three children Albertus, Elizabeth and Mary. Amongst his domestic effects were 'a paire of organs' and some other unidentified objects, possibly plucked

keyboards, valued at £30 in total. His son Albertus continued to draw his father's salary at St. Paul's and an organist of the same name, though not necessarily the same person, is listed as the organist at Dulwich College and All Hallows Barking by the Tower during the 1670s.

Had he lived only a few more years and played an active role in Restoration London posterity might well have treated Bryne and his keyboard music with a little more respect. As it is, his music is largely forgotten. This is a great pity since its attractive and well crafted qualities were greatly appreciated in its own day and to judge by the surviving copies, well into the 18th century. Like the keyboard music of his near contemporaries such as Locke, John Moss and John Roberts, Bryne's suites occupy a unique position between the 'Golden Age' of the English Virginalists and the highly individual voices of English Baroque at the end of the century. It is hoped that this recording and the forthcoming edition of the music will help to redress three centuries of neglect.

Jigs and Almains

Albertus Bryne was the leading composer of harpsichord music before Locke and one of the earliest English composers to organise his dances into suites by key. The musical style and texture of Bryne's suites had a considerable influence on the next generation of composers, especially Blow and Purcell and they illuminate the development of their constituent dances during a period of gradual evolution and growing continental influ-

ence. Nicholas Harrison mistook the D major suite to be the work of John Blow, Bryne's successor at Westminster Abbey while in the eighteenth century William Walond compiled an anthology in which Bryne's A minor suite appears (anonymously) alongside music of Blow and Purcell.

Three of Bryne's six suites have the standard three movement format, almain, corant and saraband (or in the case of the F major suite ayre, corant and saraband) while the other three have an additional fourth movement, a jig almain. A further five pieces in *Musicks Handmaide* are grouped into two sets but could also be played as a single suite.

The three core dances—almain, corant, saraband—exemplify many of the characteristics typical of the later 17th century. The almains are more densely constructed than earlier examples and combine broken-chords with expressive figurations, both probably derived from lute playing. The examples in A and D minor are particularly fine and like the A minor saraband, gain a certain pathos from continuous style *brisé* and the subtle use of chromaticism. The corants are lively with short phrases, playful rhythms and jazzy syncopations.

The jig-almain is a curious amalgam of two dance types—the almain and the jig. It is relatively rare in English keyboard music, appearing only for a brief time, and in terms of the keyboard is almost unique to Bryne. Such duple time jigs do occur on the continent. In France gigue are often indistinguishable from allemandes and several Froberger gigue are notated in this way.

Another form almost unique to English music and present in Bryne's corpus is the ground. His Ground is for both organ or harpsichord and presents a simple chord sequence upon which I have improvised further variation in the manner of the companion Ground in D major from GB-Ob D.219 (recorded on DXL 1047) and the variation style of Christopher Simpson's *The Division-Viol* (1659).

One piece bears the unexplained title *Toletole*. This may be a dance or a setting of a popular song. The title probably refers to the tolling of a bell or possibly a 'tool' or instrument. Another old meaning of the word 'toll' is 'to attract, entice, allure, decoy, incite, instigate' (OED). What ever the origins of its title, it is clearly an early piece and survives in two versions.

Bryne's organ voluntary has a tripartite structure, each section with its own theme consisting of increasingly smaller divisions of the beat. The three themes are introduced imitatively but soon give way to a less strict texture and, after a cadence, finally yield to the next idea. This is interrupted by a toccata-like flourish in the left hand announcing the first statement of the last theme. The repeated notes of this theme are similar to the second section of Locke's third voluntary in *Melothesia* (1673).

In addition to the thirty keyboard pieces recorded here Bryne composed four verse anthems (How long wilt Thou forget me; I heard a voice in heaven; Christ our Passover; and the incomplete I said in

my prosperity), a full anthem (Lord who shall dwell) and the Short (or whole) Service in G.

To place Bryne's music in context, this disc includes Bull's famous G major Prelude and two anonymous pieces from an early Bryne source. Bull's prelude is one of the most widely disseminated pieces in the repertoire. It was a favourite choice for beginners and is frequently found amongst the first lessons in amateur virginal books. The anonymous dances, especially the alman, illustrate just how far Bryne's mature music has traversed from the late virginalist style.

The disc concludes with three voluntaries or verses by Christopher Gibbons, second son of the legendary Orlando Gibbons, which Bryne may well have heard his predecessor play at Westminster Abbey. They are typical of Restoration organ music for a single organ (i.e. to be played on one keyboard) and are close in style to Bryne's own voluntary. Christopher Gibbons was a colourful character, his life is well documented and fortune seems to have served him well. John Aubrey mentions him in passing in his *Brief Lives* and Mattheson tells the apocryphal story of Gibbons berating the German keyboard virtuoso, Froberger, for over blowing the organ at Charles II's marriage. Wood called Gibbons 'a grand debauchee': a view corroborated by an autograph remark on the verse in F major, 'drunk from the Catherine Wheele'.

Musical restoration

The form in which Bryne's music has come down to us leaves many questions of interpretation unanswered. These range from large scale issues such as the context in which it was performed and for whom was it written, through questions of tempo and character down to minutiae of notation and ornamentation. These issues are more fully discussed in my forthcoming edition of the music issued in conjunction with this disc.

Written out variations of corants and sarabands are frequently encountered in Restoration keyboard music and the improvisation of 'doubles' or varied repeats must have been frequently encountered in practice. Two types occur—the 'division' type where the variation follows on after the dance and the 'interpolated variation' in which each half of the dance is varied upon its repeat. The division technique can be heard in the Ground (tracks 22 and 39) and the Corant (track 8) is an example of the latter with the variation of the first section placed second and, presumably, to be performed before the 'real' second half of the dance and its variation are heard. I improvise interpolated varied repeats for the Corant in D major (track 24).

I improvise a set of variations upon the simple harmonic sequence of the Ground (track 22) to conclude the fine A minor suite.

Instrumentation

With the exception of music specifically for the organ, the majority of Bryne's pieces would have been played on any keyboard instrument which the player had to hand, be it harpsichord, organ or clavichord. Much so-called 'harpsichord' music from the 17th century sounds equally well on the organ and I have included a couple of pieces on both harpsichord and organ (tracks 1, 38, 22 and 39).

The tessitura of the music lies comfortably between the chromatic compass F-g² with frequent use of the notes C, D and E (but not the intervening chromatic notes) and a². Most of it suits a C/E-c³ short octave keyboard. Fourteen pieces including the organ voluntary have a lowest note of AA. One of these has the highest note g² while several make more frequent use of the top notes a²-c³.

The D major suite (tracks 14–16) has been recorded in two versions. The earlier version on harpsichord and the later version on spinet (tracks 31–33). It is interesting to note how the later scribe, Nicholas Harrison, adjusts the notation of ornaments and dotted rhythms to the prevailing taste of his times, namely the music of Blow, Purcell and Croft. *Toletole* is also recorded in three versions on harpsichords and organ.

I have made frequent use of the buff stops, both alone and in combination with other registers. The arpicordum stop is used on track 3. Early English harpsichords often included small metal hooks or brays which presumably touched the strings to create a similar buzzing effect.

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Robert Herrick
'Ceremonies for Candlemas Eve'
from *Hesperides* (1648)

Né vers 1621, Albertus Bryne vécut pendant la période agitée de la Guerre civile anglaise, le Commonwealth et les premières années du règne de Charles II comme roi rétabli. Il reçut une formation de choriste à la Cathédrale St Paul de Londres par John Tomkins à qui il succéda en tant qu'organiste vers 1638.

Sa vie professionnelle essuya plusieurs revers malheureux. Il perdit son poste à St Paul à deux reprises, d'abord en raison de l'interruption des offices qu'engendra le déclenchement de la rébellion en 1642, et de nouveau suite au Grand Incendie de Londres en 1666. Son emploi rémunéré à St Paul ne dura en fait que huit ou neuf ans, bien qu'il ait détenu ce poste de l'âge de 17 à environ 45 ans. Après le Grand Incendie, il succéda à Christopher Gibbons comme organiste de Westminster Abbey mais seulement pendant les deux dernières années de sa vie. Ce sont ces circonstances qui peuvent expliquer aujourd'hui une certaine obscurité de sa part.

Pendant les années de guerre civile et la crise politique qui en résulta, Bryne ne se laissa pas aller à

l'oisiveté, même si le climat politique interdisait tout emploi dans le domaine de la musique à l'église. La majorité de sa musique pour clavier ayant survécu jusqu'à nos jours est destinée au cercle privé plutôt qu'à l'église et elle a probablement été écrite à cette période de l'histoire. Comme bon nombre de ses collègues, il est possible qu'il ait cherché refuge dans l'ouest, et qu'il se soit arrêté dans des bastions royalistes tels qu'Oxford, Hereford et Ludlow ou dans le West Country. Il était bel et bien à Londres pendant le Protectorat puisque le Musically Banquet de John Playford (1651) fait figurer son nom parmi les « excellents et capables Maîtres » qui lui y avaient appris l'orgue et les virginaux.

A la Restauration, sa réputation était déjà bien établie. La biographie de la talentueuse et très admirée violiste Susanna Perwich par John Batchiler, intitulée *The Virgin's Pattern* (1661), raconte que Bryne enseigna à l'école familiale Perwich de Hackney, qu'il donna des cours de clavecin à la sœur de Susanna, et le biographe le décrit comme « Mr. Albertus Brian, ce célèbre organiste aux doigts de velours ». Matthew Locke considérait Bryne comme un bon compositeur soutenant la comparaison avec Bull et Orlando Gibbons, et Anthony Wood le décrivait pour sa part comme « un excellent musicien ». En mai 1660, Bryne implora Charles II pour qu'on le nomme organiste de la Chapelle Royale, mais aucun registre ne confirme son poste, ce qui nous force à croire que sa demande fut rejetée.

Bryne mourut le 2 décembre 1668 à Westminster, mais l'emplacement de sa tombe est inconnu. On

estima les biens de sa demeure de Battersea à £200 et on sait qu'il les légua à ses trois enfants, Albertus, Elizabeth et Mary. Parmi ses bien mobiliers, on trouve « deux orgues » et d'autres objets qui ne furent pas identifiés, peut-être des claviers détachés, estimés à £30 en tout. Son fils Albertus continua à recevoir le salaire d'organiste de St Paul de son père, et un organiste du même nom, mais pas forcément la même personne, est cité comme l'organiste de Dulwich College et d'All Hallows Barkin-by-the-Tower pendant les années 1670.

S'il avait vécu seulement quelques années de plus et joué un rôle actif dans le Londres de la Restauration, la postérité aurait peut-être traité Bryne et sa musique pour clavier avec un peu plus de respect. Dans l'état actuel des choses, on a pratiquement oublié sa musique. C'est fort dommage car l'attrait et la qualité de cette musique composée avec art étaient très appréciés de son vivant, et ceci, d'après les copies ayant subsisté, jusqu'à une bonne partie du XVIIIème siècle. Comme la musique pour clavier de ses presque contemporains tels que Locke, John Moss et John Roberts, les suites de Bryne occupent une position unique entre « l'âge d'or » des vidualistes anglais et des voix très individuelles du Baroque anglais à la fin du siècle. On espère que cet enregistrement et l'édition à venir de cette musique permettront de réparer trois siècles de manque d'intérêt pour ses œuvres.

Pour replacer la musique de Bryne dans son contexte, ce CD inclut le célèbre Prélude en sol majeur de Bull, ainsi que deux morceaux anonymes écrits à

l'époque où Bryne fit ses débuts. Le prélude de Bull figure parmi les morceaux les plus disséminés de ce répertoire. C'était le morceau choisi le plus souvent par les débutants et on le retrouve souvent dans les premières leçons des livres de musique virginale amateur. Les danses anonymes, en particulier l'alman, illustrent la distance que la musique de Bryne a traversé depuis les dernières années du style virginaliste.

Le CD se termine sur trois morceaux d'orgue ou couplets de Christopher Gibbons, le deuxième fils du légendaire Orlando Gibbons, que Bryne a probablement entendu jouer par son prédécesseur à Westminster Abbey. Ils sont tout à fait typiques de la musique pour un seul orgue de la Restauration (c'est-à-dire à jouer sur un seul clavier) et leur style ressemble à celui du morceau pour orgue de Bryne. Christopher Gibbons était un personnage haut en couleurs, beaucoup de documents traitent de sa vie, et la fortune semble lui avoir souri. John Aubrey le mentionne en passant dans *Brief Lives* et Mattheson raconte l'apocryphe de Gibbons réprimandant le virtuose de clavier allemand Froberger pour avoir trop soufflé l'orgue au mariage de Charles II. Wood qualifia Gibbons de « vieux débauché » : un point de vue confirmé par une remarque manuscrite sur le couplet en fa majeur « ivrogne de Catherine Wheele ».

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Um 1621 in England geboren, erlebte Albertus Bryne zu seinen Lebzeiten die unruhigen Jahre des englischen Bürgerkriegs, die Errichtung der englischen Republik, das so genannte Commonwealth und die ersten Jahre der wieder hergestellten Monarchie unter Karl II.. Er wurde an der St. Paul's Cathedral in London unter John Tomkins zum Chorsänger ausgebildet und übernahm um 1638 dessen Amt als Organist.

In seiner beruflichen Laufbahn erlitt Bryne mehrere schicksalshafte Rückschläge. Zweimal verlor er seine Anstellung an der St. Paul's Cathedral, zuerst 1642, als mit Ausbruch des Bürgerkriegs die Gottesdienste eingestellt wurden, und dann ein weiteres Mal 1666 nach dem Großen Brand von London. Obwohl er den Posten namentlich von seinem 17. bis zu seinem 45. Lebensjahr innehatte, war er in der Tat nur acht oder neun Jahre an der Kathedrale erwerbstätig gewesen. Nach dem Großen Brand übernahm er die Nachfolge von Christopher Gibbons, dem zweiten Sohn des bedeutenden Komponisten Orlando Gibbons, und wurde Organist an der Westminster Abbey, allerdings nur noch in seinen letzten beiden Lebensjahren. Diese Folge von Ereignissen bietet eine mögliche Erklärung dafür, warum er bis heute verhältnismäßig unbekannt geblieben ist.

Bryne war während der Bürgerkriegsjahre und den darauf folgenden administrativen Wirren keineswegs untätig geblieben, obgleich in dem politischen Klima jegliche musikalische Anstellung an Kirchen untersagt war. Der größte Teil seiner erhalten gebliebenen Tastenmusik ist eher Haus- als Kirchenmusik und stammt höchstwahrscheinlich aus dieser Zeit. Möglicherweise hat Bryne, wie viele seiner Kollegen, Zuflucht im Westen des Landes gesucht und Hochburgen der Royalisten, wie z.B. Oxford, Hereford, Ludlow oder Südwestengland besucht. Mit Sicherheit hielt er sich während des Protektorats in London auf, da John Playford ihn im *Musicall Banquet* von 1651 als „exzellenten und fähigen Meister“ anführt, der dort Orgel und Virginal unterrichtete.

Zum Zeitpunkt der Restauration hatte er sich einen guten Namen gemacht. In John Batchilers Biographie *The Virgin's Pattern* von 1661 über die talentierte und viel bewunderte Gambenspielerin Susanna Perwich wird berichtet, dass Bryne an der Schule der Familie Perwich in Hackney unterrichtete und Susannas Schwester Cembalounterricht gab. Er wird beschrieben als „Mr. Albertus Bryne, der berühmte Organist mit den Samthänden“. Matthew Locke hielt ihn für einen guten Komponisten, der sich durchaus mit Bull und Orlando Gibbons vergleichen lassen kann, und Anthony Wood nannte ihn „einen hervorragenden Musiker“. Im Mai 1661 ersuchte Bryne bei Karl II. um eine Anstellung als Organist an der Chapel Royal. Da es aber keinen Nachweis über seine Ernennung gibt, muss angenommen werden, dass sein Wunsch unerfüllt geblieben war.

Bryne starb am 2. Dezember 1668 in Westminster, obwohl der Ort seiner Grabstätte nicht bekannt ist. Die Gegenstände in seinem Haus in Battersea wurden auf £200 geschätzt und seinen drei Kindern Albertus, Elizabeth und Mary hinterlassen. Unter den häuslichen Vermögenswerten befanden sich zwei Orgeln und einige nicht identifizierte Gegenstände, vielleicht Zupfinstrumente, die zusammen auf £30 geschätzt wurden. Sein Sohn Albertus bezog weiterhin das Gehalt seines Vaters von St. Paul's Cathedral und ein Organist gleichen Namens, der aber nicht notwendigerweise die gleiche Person sein muss, wird als Organist für das Dulwich College und All Hallows Barking am Tower von London während der 1670er Jahre angeführt.

Hätte Bryne nur einige Jahre länger gelebt und eine aktive Rolle in der Restauration gespielt, dann wäre die Londoner Nachwelt mit ihm und seiner Tastenmusik wahrscheinlich etwas respektvoller umgegangen. Heutzutage ist seine Musik zum größten Teil vergessen. Das ist ein wirklich großer Verlust, denn ihre interessanten und gut ausgearbeiteten Qualitäten wurden zu seiner Zeit und sogar bis weit in das 18. Jahrhundert hinein überaus geschätzt, wie sich anhand der erhalten gebliebenen Kopien ermesen lässt. Ähnlich wie die Tastenmusik seiner unmittelbaren Zeitgenossen, z. B. Locke, John Moss and John Roberts, nehmen auch Brynes Suiten eine einzigartige Stellung ein zwischen dem „Goldenen Zeitalter“ der englischen Virginalkomponisten und den höchst individuellen Stimmen des englischen Barock gegen Ende des Jahrhunderts. Es ist zu hoffen, dass diese Aufnahme und die in Kürze erscheinende Edition einen Beitrag dazu leisten

können, die drei Jahrhunderte währende Vernachlässigung seiner Musik wieder gut zu machen.

Um Brynes Musik in einen Kontext zu setzen, enthält diese CD John Bulls berühmtes Präludium in G-Dur und zwei unbekannt Stücke aus einer frühen Quelle von Bryne. Das Präludium gehört zu den am meist verbreiteten Kompositionen im Repertoire. Es war ein beliebtes Stück für Anfänger und gehört häufig zu den ersten Lektionen im Übungsbuch für Virginalspieler. Die namenlosen Tänze, insbesondere der alman (deutsche Tanz) veranschaulichen, wie sehr sich Brynes ausgereifte Musik von dem späten Virginalistenstil weiterentwickelt hat.

Die CD beschließt mit drei Voluntaries von Christopher Gibbons, die Bryne vermutlich von seinem Vorgänger an der Westminster Abbey gehört hat. Charakteristisch für die Orgelmusik der Restaurationszeit wurden sie nur für eine einzige Orgel komponiert, d.h. sie werden nur auf einer Tastatur gespielt, und ähneln im Stil Brynes eigenen Voluntaries. Christopher Gibbons war eine schillernde Persönlichkeit mit einem glücklichen Leben, das gut dokumentiert ist. John Aubrey erwähnt ihn beiläufig in seiner Sammlung *Brief Lives* und Matheson berichtet von einer zweifelhaften Geschichte, der zu Folge Gibbons den deutschen Tastenvirtuosen Froberger beschimpft haben soll, die Orgel bei der Hochzeit von Karl II zu überwältigend gespielt zu haben. Wood nannte Gibbons 'a grand debauchee', eine Bezeichnung, die durch die eigenhändig geschriebene Anmerkung „drunk from the Catherine Wheele“ an dem Vers in F-Moll bekräftigt wird.

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(Übersetzt von Claudia Schottlander)

Sources

GB-Ob Mus.Sch.Ms. D.219 , tracks 10–22 and 39.
GB-Och 1236, tracks 1 and 38.
GB-Och 1142(A), track 42.
GB-Och 1177, tracks 7–9.
GB-Och 1179, track 40.
GB-Lbl Add. Ms. 34695, track 30.
GB-Lbl Add. Ms. 31465, tracks 31–33.
GB-WB Mus. MS P.10. track 41.
J-Tn N-3/35, tracks 34–37.
US-Cn Case MS VM 252 P72 V.1, track 29.
US-NYp Drexel Ms. 5611, tracks 23–28.
Musicks Hand-maid, 1663/1678, tracks 2–6.

Other recordings by Terence Charlston also available from Deux-Elles

Les Délices de la Solitude. F. Couperin, Rameau, Forqueray, Duphly. DXL 917
Italian Concerto. A Recital of Music by J. S. Bach. DXL 1017
Matthew Locke. The Complete Keyboard Works. DXL 1047

This CD is dedicated to Jim Rafferty (1941–2006), teacher and musician who lived for music, gave selflessly and inspired all who knew him.

Edition

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Terence Charlston was born in Blackpool, Lancashire and studied organ and harpsichord in Oxford and London. As a solo harpsichordist and chamber musician he has toured extensively within Europe, as well as to Japan, USA and South America. His sympathetic command of original harpsichords, organs, pianos and clavichords has made him a frequent performer at collections of early keyboard instruments. For the National Trust, he has recorded all the playable keyboard instruments of the Fenton House Collection in Hampstead, London. He is well known to chamber music audiences through his work with the quartet London Baroque with whom he has given many concerts worldwide.

He has taught academic studies, performance practice and founded the department of Historical Performance at the Royal Academy of Music where he now teaches harpsichord, basso continuo and clavichord. He also lectures for the London centre of Lawrence University, Wisconsin and has given master classes in Italy, Germany, Greece, USA and Mexico.





- O Organ by Renatus Harris, 1702–04 at St. Botolph's Aldgate, restored by Goetze and Gwynn, 2006. Compass of Great and Choir: GG C AA D – d³ (52 notes).

GREAT

- *Open Diapason (8')
- *Stop Diapason (8')
- *Principal (4')
- Twelfth (2 2/3')
- *Fifteenth (2')
- *Sexquialtra IV

* indicates pipes which are largely original. Only those stops used in this recording are shown.

CHAIR

- *Stop Diapason (8')
- *Principal (4')
- *Flute (4')

It can be argued that this is England's oldest surviving church organ. Although there are older pipes and cases, this is the oldest collection of pipes in their original positions on their original wind chests. It looks as if the organ dates from shortly before 1704–5, when Renatus Harris was paid for the Trumpet and Echos. In 1744 the organ was stored while the new church by George Dance was being built.

The instrument was restored by John Byfield the elder and rebuilt by Hill in 1866, Bishop in 1898 and Mander in 1966. Thanks to the Heritage Lottery Fund it has now been restored as far as possible to its original disposition.

- E Single manual harpsichord after Ioannes Couchet, Antwerp, 1645 (Russell Collection, Edinburgh, Catalogue No HS3-IC1645.7) made by David Evans, Henley, 2005. Two registers (8' and 4') and buff stop. Compass: C D-c3 (48 notes). Tuned in 1/4 coma meantone at A=415 Hz.



- S Spinet after Charles Haward (c.1680) made by Miles Hellon, 1979. Compass: GG C AA D-c3 (50 notes). Tuned in 1/4 coma meantone at A=440 Hz.

- G Double manual harpsichord after Ioannes Ruckers, 1624 (Unterlinden Museum, Colmar) made by Andrew Garlick, Buckland St. Mary, 1998. Three registers (two 8' and one 4'), one buff stop on each unison register and arpicordum stop to the front 8'. Compass: GG AA-d3 (53 notes). Tuned in 1/4 comma meantone at A=415 Hz.



NORSK MUSIKFORLAG %

These works appear in a new edition by Terence Charlston and Heather Windram published by Norsk Musikforlag A/S
www.norskmusikforlag.no

Track Edition

1	1	Toletole	G
		<i>Suite in A minor</i>	G
2	2	Ayre	
3	3	Corant	
4	4	Saraband	
5	5	Ayre	
6	6	Saraband	
		<i>Suite in F major</i>	E
7	7	The Kings Ayre	
8	8	<i>Corant with doubles</i>	
9	9	Saraband	
		<i>Suite in D minor</i>	G
10	10	<i>Almain</i>	
11	11	Corant	
12	12	Saraband	
13	13	Jigg Allmaine	
		<i>Suite in D major</i>	G
14	14	<i>Almain</i>	
15	15	Corant	
16	16	Saraband	
17	17	Jigg Allmaine	
		<i>Suite in A minor</i>	G
18	18	<i>Almain</i>	
19	19	Corant	
20	20	Saraband	
21	21	Jigg Allmaine	
22	22	A ground to ye organ or harpsichord	
		<i>Suite in D major</i>	E
23	23	Allmaine	
24	24	Coranto	
25	25	<i>Saraband</i> – improvised Jig-Almain	

Track Edition

		<i>Suite in D minor</i>	G
26	26	Allmaine	
27	27	<i>Corant</i>	
28	28	<i>Saraband</i>	
29	29	<i>Saraband</i>	E
30	30	<i>Voluntary in A minor</i>	O
		<i>Suite in D major</i>	S
31	C3	Almand in D#	
32	C4	Corant	
33	C5	Saraband	
34	C1	Towle Towle (Anon)	E
35		Preludium (John Bull)	E
36		An Alman (Anon)	E
37		The Earle of Oxfordes Gallene (Anon)	E
38	1	Toletole	O
39	22	A ground to ye organ or harpsichord	O
		Christopher Gibbons (1615–76) <i>Three voluntaries for the single organ</i>	O
40		in A	
41		Verse for ye single organ in D	
42		Verse in F	

1 Toletole 0:59

Suite in A minor

2 Ayre 1:25

3 Corant 0:54

4 Saraband 1:00

5 Ayre 1:03

6 Saraband 0:44

Suite in F major

7 The Kings Ayre 0:57

8 Corant with doubles 1:10

9 Saraband 0:45

Suite in D minor

10 Allmain 2:23

11 Corant 1:14

12 Saraband 0:51

13 Jigg Allmaine 1:26

Suite in D major

14 Allmain 2:17

15 Corant 1:23

16 Saraband 1:34

17 Jigg Allmaine 1:40

Suite in A minor

18 Allmain 2:25

19 Corant 1:32

20 Saraband 1:54

21 Jigg Allmaine 1:35

22 A ground to ye organ
or harpsichord 3:37

Suite in D major

23 Allmaine 2:26

24 Coranto 1:05

25 Saraband & improvised
Jig-Allmain 2:59

Suite in D minor

26 Allmaine 3:02

27 Corant 1:13

28 Saraband 1:29

29 Saraband 1:06

30 Voluntary in A minor 2:47

Albertus Bryne

Terence Charlston
Harpichord, Organ, Spinnet

Suite in D major

31 Almand in D# 2:16

32 Corant 1:27

33 Saraband 1:39

34 Towle Towle (Anon) 1:08

35 Preludium (John Bull) 0:33

36 An Alman (Anon) 1:32

37 The Earle of Oxfordes Gallene
(Anon) 1:09

38 Totetole 0:58

39 A ground to ye organ
or harpsichord 1:55

Christopher Gibbons Three voluntaries for the single organ

40 in A 1:20

41 Verse for ye single organ in D 2:47

42 Verse in F 2:30

Recording Producer

John Taylor and Terence Charlston

Recording Engineer

John Taylor

Booklet Notes

Terence Charlston

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