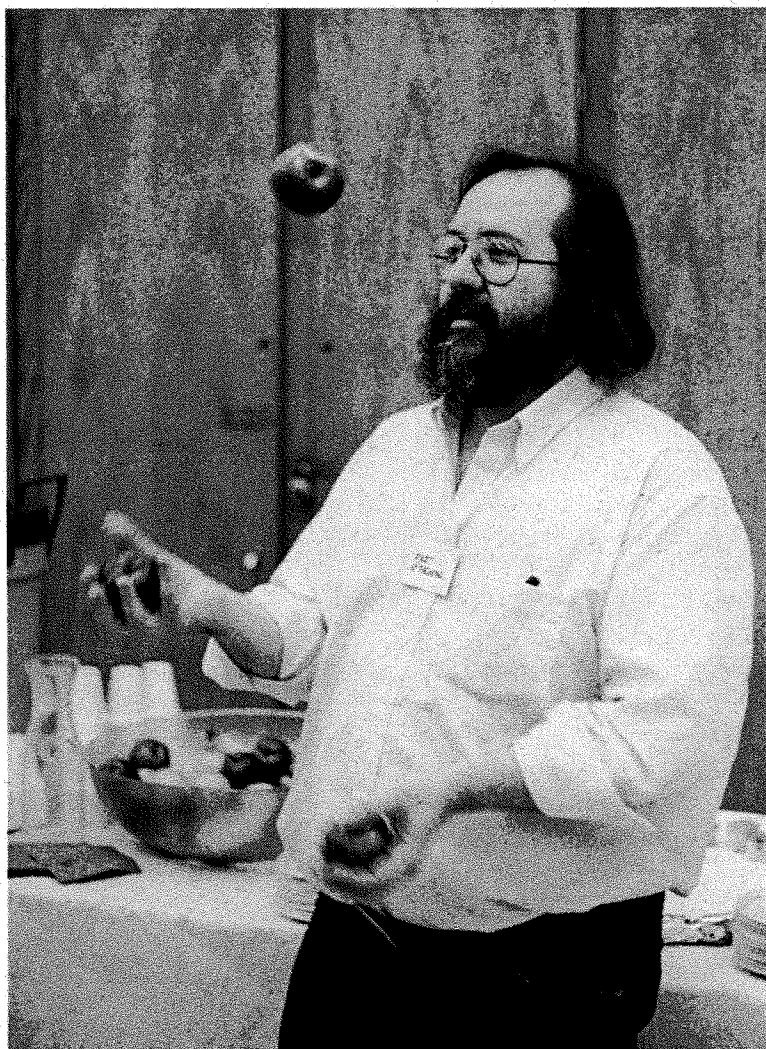


**LUTE
SOCIETY
OF AMERICA**

QUARTERLY



Volume 49, No. 4
Winter 2014



Pat Hinely

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LUTE SOCIETY OF AMERICA, INC. QUARTERLY

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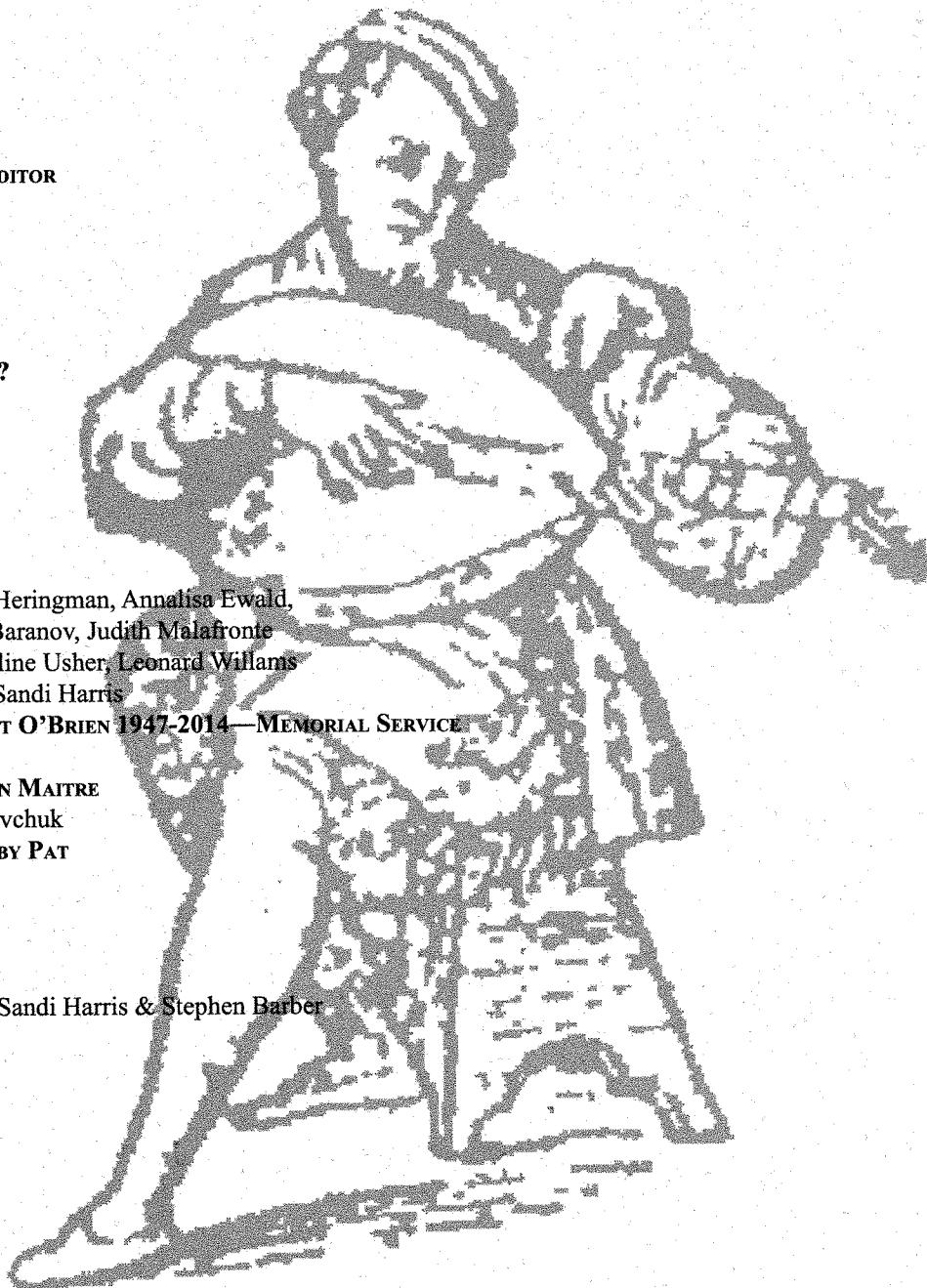
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Cover

Pat O'Brien taken at the 1986 Lute
Seminar in Oakland, Michigan

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Message from the the *Quarterly* Editor

Good morning, afternoon or evening from your editor of this issue. Time is a funny thing and here we celebrate the lifetimes of two great people who have contributed immensely to our modern world of lute playing. There aren't many teaching articles but it is a chance to step back a bit and see how others with a certain understanding of our music have helped shaped our world.

As many of you know who have ever been to an LSA seminar, Pat O'Brien has been the major pivot where we have changed our mode of playing. Whether it has been to open our eyes to how our hands work or an off-hand comment on some point in music history that changed how we see the context of our instrument or even "I think it's time you got a different lute," Pat has been consistant in his advice and words. He appreciated how it worked in the past and had a pretty good vision of how it can relive in our present and grow into a force to respect in the future. He also had a pretty good sense of humor. My first meeting was his opening recital at a seminar in Rhode Island in the late '70s. Lutesongs that I had only heard in the city library collection were suddenly sung in real life, and, ever the teacher, his admonition to "now, watch the phrasing here..." helped from the very first to see the music as teacher as well. His was a large lute at the time and it balanced his voice. It was also the first time I'd seen someone play while crinkling his nose on the body next to the 8th fret, eyes closed and ears listening to the fingers doing their delicate phrasing.

There are many players—lutenists, guitarists and others—who benefited from his specific understanding of how hands work. Many who have been brought back from pain to playing and many who simply became outstanding players with his help. He was one of the first to understand what "thumb-under" was and how to bring it back. In the US, he and Paul O'Dette "walked the walk" and it quickly came to my small neck of the woods in Baltimore. Where would Ronn MacFarlane, Mark Cudek or, ahem, me be without Roger Harmon's trips to NY to get the style sorted out? And here, I should point out, we should never lose sight of great people who have been our teachers and inspirations—however they may slip away the years. *Rogero* is always more than a harmonic progression.

And dear John Renbourn. I don't know how much of our constituency remembers the effect of hearing his steel-string renditions of Barley or Machaut but you know who you are. Though this issue's gestation was getting long in the tooth I felt compelled to take an extra bit to remember him and not only because our next younger editors might miss the opportunity. He spoke in the clean and harmonically pure voice that understood the lute's music from his early years when buying a lute (or what was probably not a lute at all) was folly—so he made it work as best he could. He played with a clarity that still many only dream of. When I raid the early viol literature for pieces I don't have much to say about viol music.

When Renbourn played Dowland it was important to show that this was living history, this was a force for good and it is worth our respect. This is what I want from a musician.

So have at it, folks. If you knew either of these people well, I hope you see some little thing you didn't know that makes you nod and say, Yep, that's him.

Sean Smith

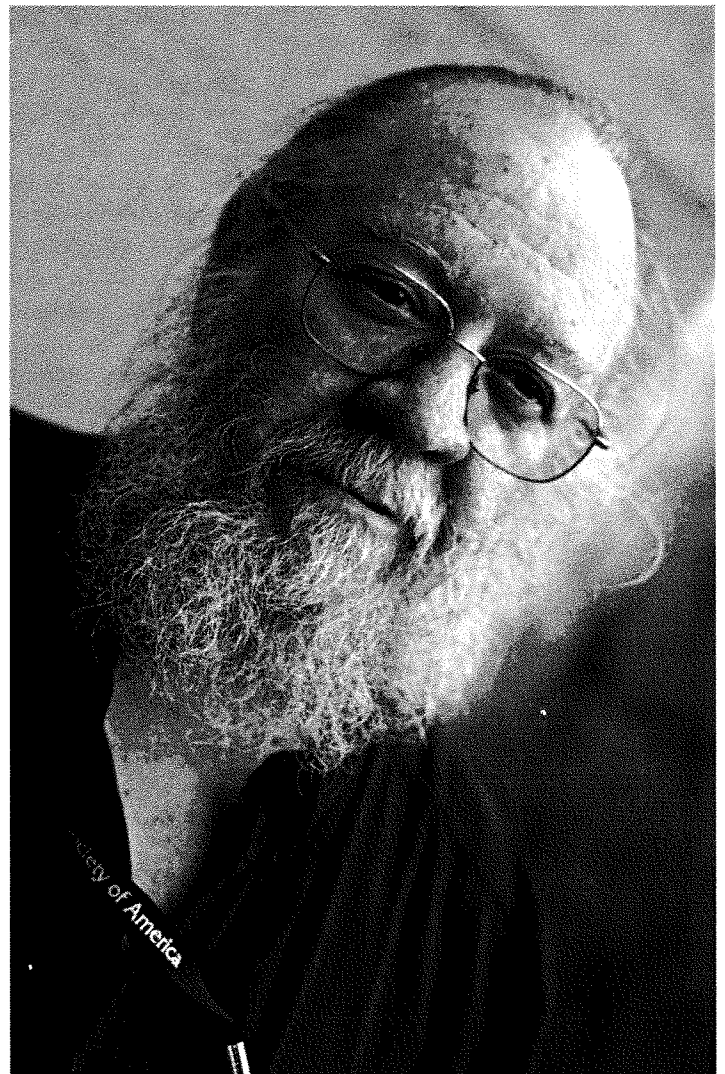


Photo by Tina Gutierrez



Plucked Notes

"Plucked Notes" contains information about the different lute-related activities going on in the lute community: concerts, awards, lectures, CD and book announcements or other activities involving lutes and/or LSA members. Intended to be part news reporting and part promotion, the editors invite any LSA member to submit items they think will be interesting to our readers. We reserve the right to edit all content to fit the space requirements. Deadline for the next issue is June 1, 2015; please send submissions to kbe.lute@gmail.com.

Musica E Arte In Umbria 2015 Renaissance Lute Course in Spello May 11-16

Lute music and iconography in paintings of the Italian Renaissance is the focus of an intimate one-week course in the beautiful hilltop town of Spello, near Assisi, at the Centro Studi Europeo musica medievale Adolfo Broegg. Daily private lute lessons (all levels welcome), guided trips to study music iconography in Assisi, Perugia and Monte Oliveto (Siena), and a recital by **Crawford Young**, are offered within the setting of a virtual paradise of medieval and Renaissance art, Italian cuisine and Umbrian landscape. Ensembles are also welcome for coaching of 16th – 15th – 14th c. repertoire.

Plus, as an option for those who wish to arrive two-to-three days early: experience the magic of the world- renowned Kalendimaggio festival of Assisi celebrating the local medieval heritage in an unforgettable three-day competition of historical music drama and pageant.

More information at <http://www.centrostudiadolfobroegg.it/archives/4024>

New from Tree Edition

The Rostock Lute Manuscripts - Tablature manuscripts from the Special Collection of the Rostock University Library, Rostock/Germany consist of about 1.540 pages of music, mainly for 11 course Baroque Lute, with eleven ensemble pieces for strings plus lute and one Suite for two lutes. Among the composers are Daube, Dubut, Dufaut, Gautier, Gumprecht, Hirschtaller, Mercure, Melville, Pichler, Pinelle, Spurny, Strobl, Tallmann, Vincent, Weiss...

This music (which was compiled in southern Germany) was brought to Schwerin, when Louise Friederike of Württemberg married Herzog Friedrich von Mecklenburg-Schwerin in 1746. After the death of her husband Lousie went to Rostock. The Mss are now kept in the Rostock University Library, Sondersammlung.

The hardbound books come with a Read-Only M-Disk DVD ROM on which has a pdf file the manuscripts in high resolution and full color M-Disk DVD ROM, a permanent storage solution. The M-Disk (Millenniata Disk) reserves and protects your files by engraving the information in a patented rock-like layer, resistant to light, temperature, humidity, designed to last up to 1000 years. This M-Disk DVD ROM is completely indexed. It is a Read Only disc. Printing from this DVD is not possible..

Louys de Moy *Airs de Cour a trois parties* Emden, 1632, edited by **Joachim Lüdtke** is a collection of songs for two voices (soprano & bass) with lute accompaniment, published on the occasion of a princely wedding. The edition includes a printed score in modern notation with the lute part in French lute tablature and (on CD ROM) a digital facsimile of the unique copy in the university library Rostock, with an introduction and commentaries both in German and English

The original notation of the lute part (entitled Basse Generale), unique as the source itself, combines a bass part in staff notation with indication of the harmony by means of a system based on lute tablature. Different from de Moy's earlier *Petit Bouquet*, with its lute parts and solos in French tablature for a ten-course lute, most of the airs require only seven courses, with a few pieces requiring further basses in E flat or D.

The Augustinian Lute Book Ms CZ-Bsa E4 1040, edited by **Michael Treder**

includes pieces for Baroque Lute by Losy, Hoisler, Treyenfels Anthony, Ginter, Dufaut, Hinterleithner, Emond and others

The ms has been completely typed new in french tablature. 3 volumes/ 278 pages / Introduction / Inzipits / Concardances

Lute at Oklahoma City University

In the spring semester of 2015, Oklahoma City University started a program for lute study. Students at OCU are able to sign up for weekly lute lessons, a course in 16th/17th century improvisation, and literature classes focusing on the available repertoire for plucked stringed instruments. The school currently owns an 8-course lute built by **Michael Schreiner**, and is in the process of expanding their collection of early music instruments. Recently, some of the school's lute students provided continuo for a production of Monteverdi's *L'incoronazione di Poppea*. Beginning in the fall of 2016, students will be able to participate in the school's official early music ensemble.

The program is taught by **Kyle Patterson**, a former student of **Paul O'Dette**, who graduated from the Eastman School of Music with a degree in Early Music. In 2012, Kyle was a recipient of the Lute Society of America's Student Scholarship.

New Rules for Instruments on Airlines

The U.S. Department of Transportation last week officially adopted new rules allowing for the safe transport of instruments. Section 403 of the FAA Modernization and Reform Act of 2012 requires that U.S. airlines accept musical instruments as carry-on or checked baggage on com-

mercial passenger flights. While the FAA Modernization and Reform Act of 2012 was passed nearly three years ago, it was not until this summer that the U.S. DOT got involved with musicians groups and airline representatives to ensure it was carried out. It was finally implemented last week. The rule requires the airlines to allow smaller instruments such as guitars and violins to be treated as carry-on baggage, provided space remains in the passenger cabin. Some issues remain, including baggage inspection. And upright bass players and other musicians who travel with larger instruments are not covered. They can purchase a seat ticket for their instrument or it can go into the baggage system. Last week's DOT ruling does recommend that airlines allow for the storage of such instruments at a seat, if one is available, so long as it is belted into place like a passenger

A Message from the Dutch Lute Society

The Dutch Lute society (Nederlandse Luitvereniging), in cooperation with the the Early Music Festival Utrecht, is happy to announce the Utrecht Lute Festival 2015.

After the memberable International Lute festival in August 2013 the Early Music Festival agreed to join forces again. The theme for the Festival 2015 is English music. Still being planned, it will be two or three days, with possible collaborations with the viol consort The Spirit of Gambo.

The festival will include concerts, lectures, presentations, master classes, and speed lessons for people that would like to try a lute. They hope to form a consort with lutes, viols and singers for all interested players.

As always at the Early Music Festival this last weekend, there will be the three day Early Music Sales Exhibition with luthiers and publishers invited. There will be a possibility to demonstrate instruments.

If there are programs and lute players that should be heard at the festival, please contact Ciska Mertens at voorzitter@nederlandseluitvereniging.nl. The organizers would also welcome suggestions for researchers in the field of lute music that should be invited. Lectures will not be organized in a symposium as in 2013, but

they will try to link them to concerts, or demonstrations.

New Editions

Stephan Olbertz has published editions of Bach for lute and guitar. Arrangements of BWV 1020 and 1031 are for violin, baroque lute and cello. The edition accompanies an Olbertz' article, "Verborgene Trios mit obligater Laute?—Zu Fragen der Fassungs-geschichte und Autorschaft der Sonaten Es-Dur und g-Moll, BWV 1031 und 1020," *Bach-Jahrbuch* 99 (2013), pp. 261-277.

Scholars doubt that the versions for flute and harpsichord were composed by any member of the Bach family. It is quite probable that they were arranged from lute-trio versions, perhaps by Carl Heinrich Graun as the original composer. More information at <http://lute-and-guitar.com>

Candace Wagner and **Richard Kolb** have published the second of their series *Barbara Strozzi: The Complete Works. Opus 7—Diporti di Euterpe* includes 70 pages of music, facsimile samples from the original 1659 print, 10 pages of extensive and detailed introductory notes on the work and its place in Strozzi's corpus of compositions, editorial procedures, original Italian texts with English translation, and all 15 pieces of Opus 7 in clear, historically correct modern transcription. Attention has been given to ease of page turns and clarity of spacing. It is available for \$60US from CorDonatoEditions.com and individual pieces can be downloaded.

Two New Rental Lutes Available

The LSA has recently added 2 more student renaissance lutes added to our rental fleet. **Joseph Mayes** has donated one lute and we have purchased another from him. For more information on the availability of lutes or to donate a spare instrument contact **John Orluk Lacombe** at john.orkluk@gmail.com.

New LSA Memembers

Matthew Maples - Hanover Park IL, **James Kerr** - Armonk NY, **Jerry Willard** - New York NY, **John Varner** - New Milford

NJ, **Corinne McKay** - Boulder CO, **Neal Shipe** - Kansas City MO, **Lisa Kline** - Edmonton AB Canada, **John Morse** - Payne OH, **Janice Mask** - Columbia SC, **Maya Lewis** - Notre Dame IN, **Alvin Snider** - Iowa City IA, **Kevin Soto** - Elko NV

Two new Life Members: **Denys Stephens** - Cornwall UK, **Richard Stone** - Philadelphia PA

International Early Music Competition

The next International Competition Maurizio Pratola will be on July 15-17 in L'Aquila Italy. Promoted by the Conservatory Alfredo Casella of L'Aquila, in collaboration with Grandezze & Meraviglie Festival Musicale Estense, the competition is open to soloists and ensembles. **Paul O'Dette** will be one of the judges.

More information: **Manuela Marccone** maurizio.pratola@gmail.com and <http://en.grandezzemeraviglie.it/index.php/news-archive/31-4th-international-competition-m-pratola.html>

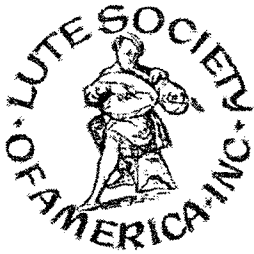
Three, Four & Twenty Lutes

This revival of the historic Boston Early Music Festival 1989 concert, in memory of the late **Patrick O'Brien**, features **Paul O'Dette**, **Stephen Stubbs**, **Grant Herreid**, **Charles Weaver**, and sixteen other lutenists: **Lucas Harris**, **Cathy Liddell**, **Douglas Freundlich**, **Gail Gillispie**, **Phil Rukavina**, **Christopher Morrongiello**, **Daniel Shoskes**, **Daniel Swenberg**, **Kenneth Bé**, **Paul Shipper**, **Kevin Payne**, **Lyle Nordstrom**, **Deborah Fox**, **Ryaan Ahmed**, **Andy Rutherford**, **Dieter Hennings**.

The concert takes place Thursday, June 11, 2015 at 5pm New England Conservatory's Jordan Hall, Boston and includes music by Gabrieli, Piccinini, Terzi, Pacoloni, Vallet, and others, including two pieces arranged for twenty lutes: Robert Johnson's dances from Oberon and a suite from Praetorius's Terpsichore in Patrick O'Brien's own arrangement.

125,000 Views on YouTube

The LSA channel on YouTube recently hit a cumulative total of 125,000 views a couple of days ago.



The Lute Society of America Summer Workshops

East ↔ West

July 12-18, 2015

Amherst Early Music Festival

Connecticut College, New London CT

**Faculty: Eduardo Eguetz, Nigel North,
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Program Director **Jason Priset**

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• *The Music of Francesco*

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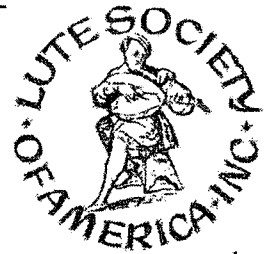
Mechanics of Playing the Lute •

The Art of Basso Continuo on the Lute •

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For more information contact Amherst Early Music
(781) 488-3337 • <http://www.amherstearlymusic.org/>



July 26-31, 2015

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**Faculty: Robert Barto, Paul Beier,
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and Travis Carey.**

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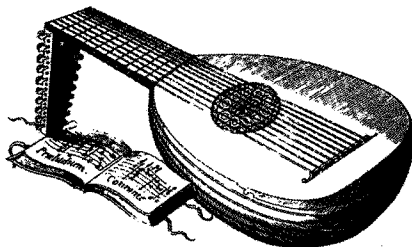
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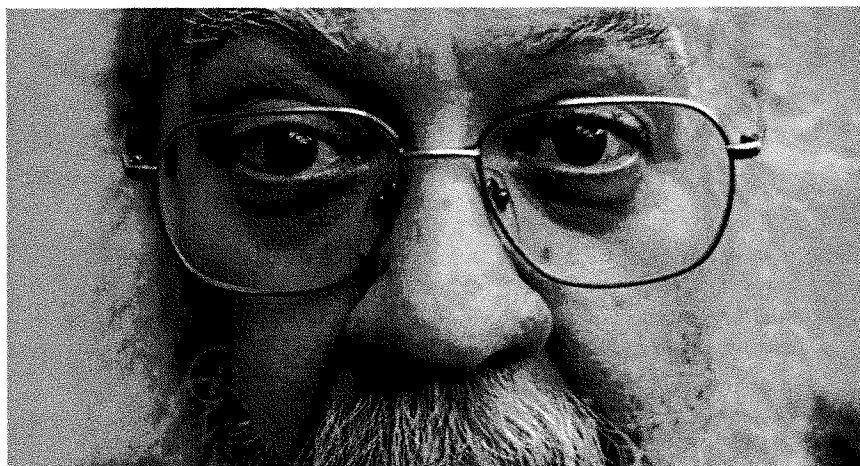
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Roaring Branch, PA 17765

(570) 324-6447

palutes@gmail.com

Pat O'Brien



1947-2014

Paul O'Dette:

I first met Pat in 1976. As a first-year faculty member of the Eastman School of Music I was invited to play a New York debut recital at Alice Tully Hall at Lincoln Center. After the recital, I was led to the greeting room where there was a line of audience members waiting to speak with me. The first person in line was a large, bearded man dressed in all in black, who extended his hand and said, "Pat O'Brien, Secretary of the Lute Society of America. That was one amazing concert you just played. Just incredible! But I don't know how you did it because your left hand is a mess!"

Being one who appreciates this kind of directness, and recognizing that I had a lot of technical issues to sort out, I asked him if he had any free time the next day, and we quickly agreed on a breakfast appointment at a diner near Pat's studio. Before the menus arrived I was learning about abduction and adduction, flexor *digitorum superficialis* and *distal phalangeal* joints. Pat explained why my little finger stuck out straight and was never in position to play the next note, an issue I had raised with numerous guitar teachers whose only answer was, "you have to keep your little finger closer to the fingerboard!" But my little finger refused to understand that command until Pat explained WHY my little finger was perpetually out of position. As soon as he explained the problem, I was able to fix it.

This was the first of many profound insights Pat provided. In this particular case, the problem was not inaction as I had been led to believe: failing to move my little finger into the proper position, but the wrong action: pulling on the extensor on the back of the finger, which actually pulls the finger away from the string rather than simply relaxing it, which automatically causes the finger to curl and remain close to the fingerboard. I thought I needed to DO something, whereas, in fact, what I needed to do was NOT to do something I had been doing.

That discussion began a deep and rewarding friendship which lasted 38 years. Pat was both my closest friend and mentor. His guidance helped me to understand technique and practicing in an entirely new way, and was the reason I was able to significantly improve my playing and deepen my understanding of the

lute during the late 70s and early 80s. In 1979, we first discussed the need for a lute method book in which our joint ideas could be combined to present a systematic, technically-sound approach to the instrument. In the early days of the thumb-under revival there was a distinct lack of information about how to make it work, and Pat had successfully figured out the mechanics, and was able to clearly explain it. For several years we met regularly to work on "the book" as it came to be known. Each time we seemed close to finishing it, Pat would come up with new ways to present the material, new, or improved exercises or additional pieces that would make it more effective. At a certain point we both became too busy to get back to it, but the exercises and pieces were frequently used by both of us in our own teaching. I want to revise and finish the book as a tribute to Pat's 40 years of extraordinary teaching.

It would be impossible to summarize Pat's extraordinary depth and encyclopedic knowledge about the lute and its music in one short article. It was not just that he seemed to know everything about every aspect of the instrument and its repertoire, but it was the curiosity that drove him to always search for the reasons behind each practice. His passion to explore every detail and the insights that exploration provided, were an inspiration to everyone who met him. Nearly everyone in the lute community consulted with Pat about various aspects of technique and performance and Pat always made himself available to provide an answer, or at least suggest a possible solution. In some instances, if I encountered a problem of one sort or another, even in the middle of a recording session, he was always ready and willing to offer assistance, even in the middle of the night.

Pat once told me that he was compelled to teach lute and guitar technique as a way of ensuring that no one else would have to go through the acute pain and agony he experienced with severe tendonitis in both hands. After spending thousands of dollars on specialists who had no explanation for his condition, but who recommended resting his hands before resuming to play, he realized he would have to find solutions on his own. He enrolled in night classes in anatomy and physiology at a local college and soon realized what, in the modern classical guitar pedagogy, had led to his

tendonitis. With tears rolling down his cheeks from the excruciating pain, he resolved to dedicate the rest of his life to making sure no one else had to endure this. In the process, he developed a comprehensive knowledge of basing playing techniques on the physiology of the human body. He eventually expanded his research into the causes and remedies of carpal tunnel syndrome and *focal dystonia*, the latter of which has had a debilitating effect on many of the world's most prominent plucked instrument players. Under his patient and thorough guidance, Pat was able to rescue a number of important careers, spending countless hours, often without accepting payment, until the problems had been solved.

Beyond Pat's unparalleled expertise into so many aspects of our instrument's history, repertoire and playing technique, it was his generosity and humanity that were his most remarkable traits. Nothing he did was ever about Pat. It was always about his friends, his beloved students, the music that he so loved and inhabited. Pat was one of the most influential figures of the 20th-century lute revival, but also one of its most beloved personalities. The world is a much poorer place without Pat, but our lives were so profoundly enriched for having known him.

Jacob Heringman:

The first thing is Pat's generosity of spirit. During the 1990s, whenever I knew I was going to be in New York, I would let Pat know, and he would set aside vast chunks of time in his busy calendar, and we'd do a lesson which lasted a day—or sometimes two days. Now, looking back, I realize and appreciate even more than I did then, just how much this meant. Pat gave me his full attention. Those who knew him will know what this means—Pat didn't miss much! The lute-work was punctuated, of course, by long stories and seeming digressions. But they too were part of the lesson, even if I didn't always have the patience or wisdom to see that it was so. He gave me plenty to work with—more than plenty. If it hadn't been for the (almost always instructive) “digressions,” I probably would have imploded from too much intensive hands-on learning in too short a space of time. Pat knew this and gauged it just right. The second thing, then, was Pat's keen insight, psychological, musical, and technical/anatomical. He never ceased to amaze me with his knowledge of the repertoire, with his useful tricks and techniques for bringing out this or that polyphonic



Pat teaching Konstantin Bozhinov

voice, and with his profound understanding of how the hands and fingers work and how these workings can be deployed efficiently to create a solid and versatile technique. And at the end of one of our marathons, I would always thank him profusely and ask how much I owed him. “Oh, pay me what you can,” he would say, “but XX.XX amount would be nice”. Needless to say, the amount was always modest, and I'd always pay it, and I'd always tell him that he was worth 100 times more than that. “It's been a pleasure,” he would say, “it's been a greater pleasure than you can possibly know....” Did I mention his generosity of spirit?

I feel that Pat's large and generous spirit lives in me in some small way when I perform, when I teach, and more generally, when I go about the business of being human. I think he lives in all of us, his many friends and students, in our work and in our play. And in this way, the dead are not dead. Far from it. Not as long as they are remembered. And how could anybody ever forget Pat?

Annalisa Ewald:

Sounds That Make Your Knees Weak

Many times I heard sounds coming out of Pat's studio that made my knees weak. The first was when Pat had his studio on Broadway near Herald Square. I was trudging up the long flight of stairs for a lesson, when a cascade of sounds came tumbling down the dim staircase like a bank of clouds. The higher I went, the brighter the light and the louder the music got, like something out of Dante's ascent to heaven.

The sounds were crystalline and rich, nuanced and bold, soft yet focused as an arrow in flight—yes, all this at once. They gave me chills; all the hair on my body stood up and my knees got wobbly.

At the studio door a pleasant man said “Hello,” as he brushed by me on his way out. I was still in a fog when Pat greeted me and said, “That was Drew Mintner.” Then he told me more: that Drew grew up not far from me, in Virginia just across the Potomac, the son of a true southern lady; how Drew discovered he had a fine baritone, but a superb countertenor voice and how his career had blossomed.

While I already knew Drew by his (stellar) reputation, now not only did I know whose voice, together with Pat's lute, had just paralyzed me, I now decided I liked this person. This kind of

amiable introduction to all the strata of the early music world happened time and again over the years.

That was Pat, part Merlin and part Italian *uomo*, forever connecting people while making exquisite music. This gift for fraternity and his profound musical gifts, combined to make him the force he was in the world of early music. And he was wholly unpretentious.

Another time was years later at his Madison Avenue studio, the one “behind enemy lines,” as Pat put it, adding, “There are no musicians over here!” Though my guitar degree was long since done, I flatly refused to stop coming to our lessons. Navigating musical galaxies with Pat was way too fascinating. He was alone playing a baroque lute, which sounded like honey and wood and smelled clean like the desert. It was glorious.

I threw open the studio door and gushed, “I want to play that!”

Pat looked up from his lute, assessed my condition at a glance and said “Yes, but you won’t work on one.” Too late I saw the smoke curling ‘round his head, too late saw the cloven hoof concealed in his black sneakers, recognized Mephistopheles too late. He had me.

“What must I do?”

Then he said, in the most normal tone of voice, “Get a baroque guitar and then a theorbo and join the Continuo Collective.”

So I did it all. In the end I studied with Pat for nearly twenty years, all the way from my undergrad days to just before his collapse.

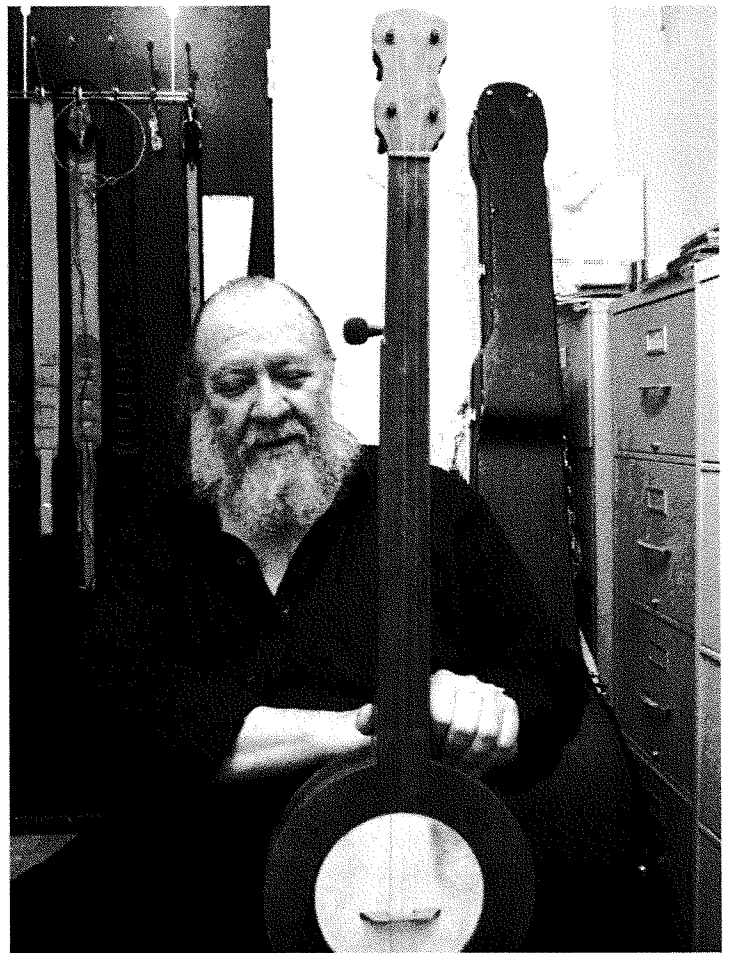
Of all the human beings I have ever met, Pat was the embodiment of *philia*, brotherly love. And a great soul.

The kind of sound that floats in the air on visible ribbons of refracted light, that floats into your nostrils like lilacs and burning leaves. That penetrates your spinal column, that zings through all your chakras and out the top. That connects you with everything. Those are the sounds that make your knees weak.

Thank you, Pat.

Ronn McFarlane:

Every two or three weeks in the 1980’s I would ride the train to New York City for a lesson with Pat O’Brien. I first went to Pat because, on the lute, I was blocked and couldn’t manage to get out of my own way. Pat patiently guided me past those physical-technical issues of lute playing. His “Quick Release” idea freed my playing tremendously and showed how it is possible to practice long hours without hurting oneself. He also educated me about the variety of musical styles in the Renaissance and Baroque, lute fingering strategy, use of time/space in music, and specific approaches to various repertory & composers. Pat showed me the big picture: He talked about every aspect of life you could imagine, and somehow it all related to the music. He was the embodiment of generosity—freely giving his time, insights and opinions about everything: history, politics, education, art, nature, spirituality, language, dance, movies, plays, all genres of music, people, ideas, love, relationships, psychology, humor, health, books, food and travel. He found the right lutes for me to purchase, gave three hour lessons, lent books and music, and played CDs in his studio that “you absolutely must hear.” Those lessons were breathtaking and unforgettable. He demonstrated how to be a loving, generous



human being. Pat changed my life, just as he touched and changed the lives of so many who crossed his path. I am blessed to be able to call him my teacher.

Leah Baranov: OB1 Canoli

A lute lesson with Pat O’Brien was a priceless package: by turns a therapy session, sociology discussion, physical therapy visit and music history lecture. Among the file cabinets in his studio Pat must have heard just about everything...I know he certainly got an earful from me! If one arrived for a lesson after a stressful day or had other distractions on the mind he knew just how to redirect your focus. The expert observer, Pat always zeroed in on the technical stumbling block of the moment and made the solution seem head-smackingly obvious. Stressful moments were diffused with humor or redirected to approach that day’s lute problem in a new way.

As one of our directors of the New York Continuo Collective Pat’s preferred place was in the back of the room where he could hover over whoever most needed snippets of help and guidance at the moment. Often he would ask leading questions about a figure or phrase in the music to get more individuals to speak up and [again] Pat was the one to shepherd us back on track when we’d get lost on a tangent of minutiae. He was known to give a gold star for a particularly clever answer or if someone clearly ventured beyond their comfort zone and survived...but he was



ALSO known to raise that famous eyebrow and mock- threaten bodily harm “if you make that sound again!”

A teaching opportunity could present itself anywhere and at any time. After our NYCC rehearsals we would navigate the theater crowds of Times Square (no easy task) on our way to the subway. Boarding the Q train to Brooklyn, our odd variety of instrument cases invariably garnered quizzical looks, particularly if Pat was schlepping a theorbo that evening. If anyone asked—or even looked as if they wanted to ask—Pat was ready with a patient explanation. On one occasion the train was not too crowded and the vibe [being] right and Pat, in addition to answering the question, opened a case (this time a baroque guitar) for an impromptu, if brief, show-and-tell. I think Tina Gutierrez captured the quint-essential Pat—in-NYC moment in her photo of Pat walking past Chipotle in Times Square to the obvious delight of the young diners within.

Pat and Mary Lou were very much the New York city “foodies.” During the many “restaurant weeks” here tales of their culinary explorations (orchestrated by Mary Lou) made for interesting conversation and a wonderful source of dining advice. That the depth of Pat’s knowledge and appreciation of food and food culture and his ability to talk about it with such enthusiasm was impressive goes without saying ... and this included discussing great recipes for home cooking. The most upscale of restaurants and the best of the local delis and ethnic places delighted Pat. He loved to take out-of-town students and colleagues to the 2nd Ave Deli for that classic New York pastrami-on-rye and matzah ball soup experience.

Pat’s love of NYC also embraced attending film and theater and planning these outings was also Mary Lou’s domain. Often after Thursday afternoon lessons he would comment on his need to rest up because he knew Mary Lou had an itinerary lined up for them that weekend. He loved New York history and seemed to know something or someone relevant to any topic one could

bring up and was filled with insightful and humorous opinions and anecdotes.

Over the 34 years I have been blessed to know him Pat has kept his studio in several locations around Manhattan but the indelible mark he left on those of us here in New York City will always be the stronger reference point. He was the kindest, most gentle soul anyone could have the privilege to know. I am honored and humbled and forever grateful for my share of Pat O’Brien. And so, to use Pat’s words, “there we are.”

Judith Malafronte with an Appreciative Nod to Tony Elitcher: Pat O’Brien and the New York Continuo Collective

“Pat O’Brien was never one to shy away from a challenge,” notes Tony Elitcher, former saxophone player and lawyer and currently the theorbo-playing manager of the New York Continuo Collective. In 1997, at O’Brien’s urging, Elitcher and his wife Andie Taras, a jazz singer who had just taken up the harp, joined the Mannes Collegium Musicum, along with oboist Christa Patton who at that time was also new to the harp.

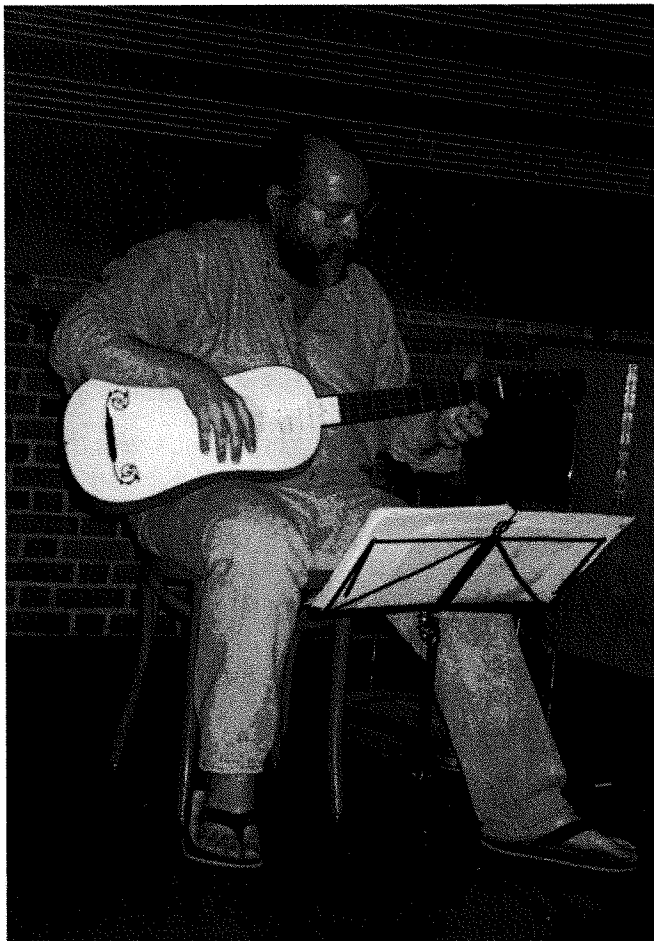
Elitcher goes on. “We three were really jonesing for an entrée into the seductive world of 17th century music and were willing to take Pat’s advice: he was never known to steer anyone wrong.” Meanwhile the collegium director, Tom Zajac, would turn to them in rehearsals and say, “In this spot I need some continuo.” The three would nod their heads, mumble something about working it out, and then scurry back to Pat in desperation. Pat would dutifully show them what to do for that particular spot, and send them back into battle.

This went on for several semesters: the recurring requests for continuo, the concomitant guidance from Pat. After the trio took part in Grant Herreid’s Amherst Early Music Festival pastiche production of *Il Pastor Fido* with its ravishing and difficult

monody by Monteverdi, d'India, and others, the pluckers returned to New York and set about forming what Patton calls "a continuo club" with O'Brien somewhat reluctantly at the helm. Pat had other students interested in the same exploration and one of them, Reg Moncrieff, volunteered to have the first continuo club session in his living room.

Pat had set them up with a few chord patterns and grounds, urged them to find some simple tunes, enlist a singer and try to work things out based on what they had learned so far. At the first meeting nine players attempted to accompany Marcia Young singing a Merula song. Because the transcriber had not noticed the large initial woodblock "F" to the left of the music this piece is still affectionately known as "Olle Ben" to all New York Continuo Collective alums.

The second meeting had a dozen participants and when the third attracted 18 people it was clear that something was going on and a larger space would be needed. So back to Pat, whose studio at the time was on Broadway and 31st Street, large enough to accommodate a large assembly of people and instruments. He invited the group to use the studio on Tuesday nights, an evening when he did not teach, yet still declined to take on the teaching role. He suggested Herreid for that job, leaving Pat free to lead a separate class on grounds and dance forms. Here one of Pat's special gifts—helping the players establish proper playing technique and fluency while absorbing the principles of continuo realization—was on full display.



Pat in Vancouver 2009



Pat in Cleveland 2010 with Gail Gillispie & Steven Winiarski

The New York Continuo Collective still meets on Tuesday nights. But now there is a void in the back row where Pat presided ever so wisely and gently, speaking rarely but eloquently and always to the point, whether drawing on his immense knowledge of jazz, blues, folk music, and rock-and-roll history or referencing the culinary arts, politics, Italian culture and other areas that often surprised even those who knew him well. Patton recalls the subtle force of his leadership. "Pat quietly reigned over all and served as the parasol of knowledge in whose comforting shade we all happily plucked away." Herreid, Elitcher, and Charlie Weaver keep the Continuo Collective flame alive, but the spirit of Pat O'Brien is powerfully present in the group's camaraderie, humor, affection and passion for learning.

Caroline Usher:

I met Pat at the LSA Seminar of 1978, I believe, in Barrington RI. That was the week that faculty introduced the "new, old" thumb-under technique for the right hand to the participants.

All except me already had a light-weight HIP instrument, and my East German lute attracted a few curled lips. It was beautifully made of gorgeous flamed maple, but had many guitar features, and it was heavy. The large pegs were immovable in the Rhode Island humidity until the weather finally broke on Friday, when I had a private lesson with Pat. I sat quite dejected as Pat re-tuned this instrument I had treasured and showed off for ten years. Pat said, "You know, you're a better musician than you think you are. This instrument has been holding you back."

I perked right up. Really? All those years I had had an on-and-off relationship with playing, when I thought that I loved music but just wasn't very talented, it was really the instrument? My self-esteem shot up. The next day I asked Pat if I could take lessons with him, and we discovered that we were living less than a mile apart in Park Slope.

I've told this story often to illustrate how important it is to have a good instrument, but what strikes me more is how typical of Pat it is. He sensed my mood right away, he didn't comment on it directly, but found a way that was affirming rather than hurtful to tell me the truth.

I dragged that lute around for years because I couldn't sell it in good conscience, until a young guitarist who was fascinated by the lute came to me for lessons. I finally said he could buy it for \$50 in installments, but he and the lute drifted away after a few months. I ran across him some time later, and he told me that he had pawned the lute for rent money.

Such things never happened in my world before I met Pat, but they did after.

Leonard Williams:

It's been a long time since I've seen Pat, but he was the first lute player I had the opportunity to speak to back in the mid-70s (here in Lancaster, PA, there was only one lute: mine). After a lengthy conversation with him by phone, I apologized for having taken so much of his time; he replied that the only thing he enjoyed more than talking about the lute was playing it! I recall that he was somewhat of a physical therapist for plucked string players, inventing musical finger exercises to help overcome all sorts of problems. Good insight into the mechanics of playing.

Stephen Barber & Sandi Harris:

We first met Pat at the Bremen Lute & Harp seminars which used to be run at the Bremen Musik Hochschule from 1989 onwards by Stephen Stubbs—who was professor of lute there at the time, and Andrew Lawrence-King, the harpist who also taught in Bremen, and within a year or two of its inception, Paul O'Dette and Pat O'Brien became involved and taught at the event too. We knew who Pat was, having been told in glowing terms about him by American players such as Bill Carter and Andrew Maginley, who'd come over to London to establish themselves here; but it was the first time we actually met him in person. We got on with Pat extremely well from our first meeting; we were involved, at the invitation of Stephen Stubbs, from the very beginning of the Bremen courses, being present to do any maintenance and simple repairs (new frets etc) for the lutenists on the course, having been initially invited to exhibit during the event. One of the first stories we heard about Pat was that he was probably the only modern lu-

tenist who had also once been on the road with Elvis as a rhythm guitarist; we asked him if what happens in *The Blues Brothers*, where the band at one point plays from behind a metal mesh screen to protect them from flying bottles and glasses, really did happen? He said that oh yes, it did, and told us that back in the day, he had to stuff his hair into his hat to avoid having the audiences in redneck bars screaming "longhair" abuse at him in some states, or attacking. Thankfully most lute audiences are usually a little more receptive.

The Bremen courses were usually held in the autumn, and one of the years we were there stands out as a classic Pat story: it followed his heart bypass surgery which had taken place since we were last all in Bremen, and we tentatively asked Pat how he was, was his strength returning, was he convalescing and healing well? His response was to pick both of us up, one grabbed in each arm, and lift us both right off of the ground; whilst not huge people, we aren't exactly stick insects either, both being what is often referred to as average-to-well-built. He followed this with a darkly hilarious account of what happened, following his having been taken ill whilst swimming off Cape Cod, and being told by a local doctor to see his own physician as soon as he returned to NYC for checks, only to be whizzed straight into hospital back in NYC, where he was told he would be operated on straight away, there was no time to waste. He soon found himself lying on a hospital trolley, a pre-operative sedative having been administered; he was suddenly aroused by a rabbi animatedly entreating him in Yiddish, only for Pat to try to sit up and tell the guy to get lost, as he was named O'Brien, and a Catholic! Pat commented that his Biblical beard and flowing locks must have given the hapless rabbi the idea he had a new customer who might require absolution.

During the Bremen courses, where Pat was able to help many lutenists and guitarists to develop ergonomic and stress-free left and right hand positions, he also helped jazz guitarists, bass players and keyboard players with fingering and plucking techniques. It wasn't only musicians who benefitted from Pat's wisdom and insights: watching Sandi cutting a lute rosette one day in our workshop, he was able to suggest another way she might hold the knife, concentrating on helping her find a technique that permitted strength and agility combined with the ability to work for long periods of time without muscle or tendon problems. She follows Pat's advice to this day.

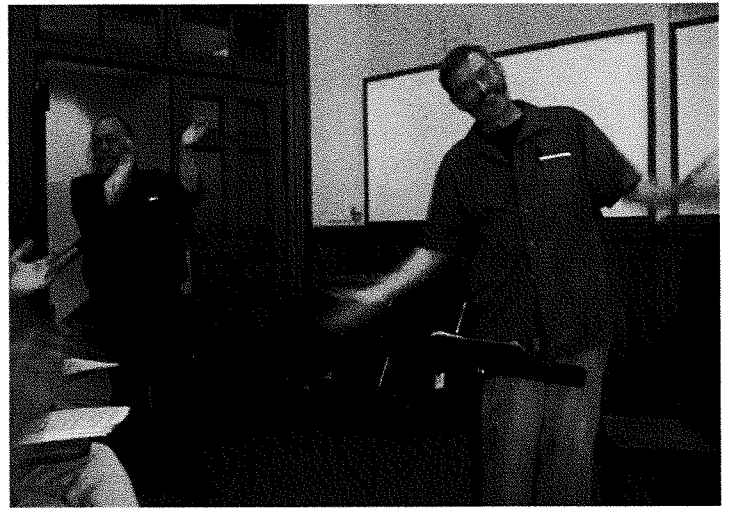
One time when he was staying with us in London, we took him to ENO (English National Opera) at the Colloseum, where a very post-modern and rather avant-garde performance of Cavalli's *La Calisto* was being staged; it involved, inter alia, topless female singers and roller skating; Pat cracked us up by commenting that back home, this sort of thing would probably be reviewed as having "socially redeeming value."

Sadly when failing health prevented Pat from travelling to Europe, and the ending of the Bremen courses (subsequently relocated to Seattle, following Stephen Stubbs having returned to his home city in the US) we didn't see him in person again, although we kept in touch. Pat helped an enormous number of players over the years, and his keen musical insights helped many makers too, we included.

A much-loved and sorely-missed friend.

Hector Sequera:

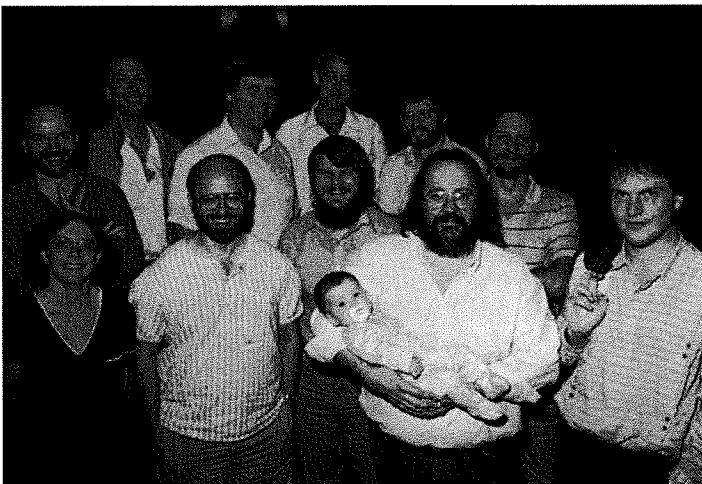
I started learning the lute on my own prompted by an invitation from an early music group in my native Venezuela. I then got a scholarship to attend the Amherst Early Music Festival, which was not only my first real contact with early music but also a life-changing experience. There I met Pat O'Brien and many of the other leading early musicians in the US and beyond. At the end of the festival Pat offered me an invitation to come to NY to visit him. I went there and Pat's generosity was out of this world! I left New York with the best lute lessons I ever had (all free), a small suitcase full of photocopies including articles, tutors, manuscripts, etc and Pat's instructions: "Go home and once you have gone through all of this and feel ready, come back." So I did, and to cut a long story short... I am a lecturer in music performance at Durham University in the UK working on early music performance and research, and I truly believe that I would not be here without Pat's generosity, enthusiasm, and vote of confidence. I shall miss him immensely.'



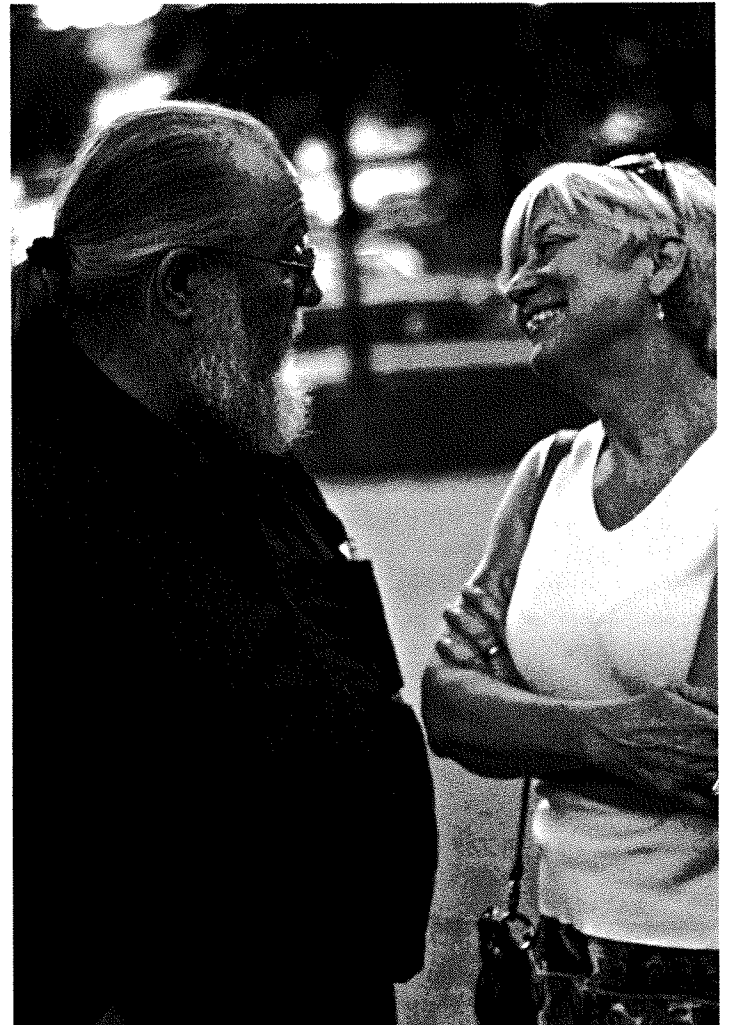
Pat O'Brien introducing Ray Nurse - Pat O'Brien Lecturer at the LSA Lute Seminar in Cleveland



Paul O'Dette & Pat O'Brien with squirt guns



Faculty from the 1986 Seminar in Oakland, Michigan: Front left to right—Karen Meyers, Doug Freundlich, Paul O'Dette, Pat O'Brien (and friend), and Jakob Lindberg. Rear Left to Right—Guy Marchand, Sylvain Bergeron, Lyle Nordstrom, Robert Barto, Ray Nurse and Kevin Mason.



Pat O'Brien & Ellen Hargis

Photo Credits:

Tina Gutierrez: pages 7-8, 10, 12 top and 13 lower right

Laura Marchi: page 9

Carolyn Usher: page 11, 12 and page 13 lower left

Daniel Shoskes: page 13 top

Celebrating the Life of Pat O'Brien 1947-2014

Memorial Service St. Luke's Lutheran Church

Saturday, 13 September 2014

By Jocelyn Nelson



Edie Almelch, Ronn McFarlane, Danny & Ruth Shoskes



Grant Herreid & the New York Continuo Collective

Pat was our guide—not only for our tone production or our phrasing, but also for our artistic approaches and for our relationships with each other and the world. In the course of a conversation or lesson with such a presence, it would not occur to most of us that we could ever lose him. As his daughter Elanor wondered out loud during the service, “...how it’s even possible to lose someone like Pat? How can we lose anything so darn useful, or beautiful?”

I travelled from North Carolina with Caroline Usher, a former LSA president, to attend Pat’s Memorial. We stayed with LSA Treasurer and Good Pennyworth’s leader, Garald Farnham. The hospitality of Garald and his family provided a gentle echo of Pat’s generous spirit. Both Caroline and Garald, who have been students and friends of Pat’s since the 1970s, had many stories to share with me (I had only known Pat for mere 14 years). At the church on Saturday we gathered with a large group of Pat’s friends and students, and I was reminded that there is no difference between “friend” and “student” for many of us. The fact that we needed to be with each other was commonly understood, and the reason so many of us travelled to be there. Pat’s wife Mary Lou and daughter Elanor maintained a welcoming presence throughout the service and reception.

The service consisted of comments by Pat’s daughter Elanor followed by musical performances, testimonials, and a grand Monteverdi “sing-along” ending for everyone in the church, which was packed to capacity. Every moment was special, and the beginning was the most poignant. We all felt orphaned by Pat’s death, but here was his real-life daughter standing before us, poised and eloquent. She began with a slide show of photos accompanied by a 1989 recording of Pat’s arrangement of “The Red Pepper Rag” from the Boston Early Music Festival concert 3, 4, and 20 Lutes. After this, she showed us some of his most prized possessions, including his painted Danelectro guitar, the high top sneakers he wore on gigs, and his water pistol from past epic battles with Paul O’Dette and some other feisty lutenists. LSA had sent two wreaths

with a letter to Pat’s family. Elanor shared that they kept one of them at home, and offered the other to the beautiful Camperdown Elm in Brooklyn’s Prospect Park. Of her many remarks, here are the most memorable to me:

“He was not afraid to be bewildered...actually, I think he kinda liked it.” “Growing up with mom and dad was like living with the world’s greatest jukebox. It took me many years to realize that not everyone had one of these.” “He taught me to love what I do, he taught me to work hard for that, he taught me to persist creatively when that work is difficult, which is most of the time.” “I can’t really say there’s anything missing in my life, because mom and dad have given me everything I need.”

Music at the service included performances by Paula Chateaufort, Emma Curtis, Ellen Hargis, Lucas Harris, Andrew Maginley, Paul O’Dette, Kevin Payne, Daniel Swenberg, My Lord Chamberlain’s Consort, and the New York Continuo Collective directed by Grant Herreid. The soloists each shared a story about Pat, and every performance was outstanding.

Paul O’Dette began his comments with the remark that he was not the one who started the epic water pistol fight. In fact, he said, he was “ambushed by Cathy Liddell, with a water pistol in both hands.” He went on to tell about his first meeting with Pat after one of his concerts: “Hello, my name is Pat O’Brien. I’m the secretary of the Lute Society of America. That was one helluva concert that you gave. It was really amazing. But I don’t know how you did it, because your left hand is a mess.” They arranged to meet for breakfast the next day, and thus began their lifelong friendship and collaboration.

Paul brilliantly performed Dowland’s Farewell, and then Ellen Hargis joined Paul with Pat’s arrangement of a song. Most of Ellen and Paul’s fans have heard Pat’s wonderful jazz arrangements of old standards at the ends of their sets together. Ellen pointed out to us that Paul’s outcry about an awkward spot in his part was inevitable during the first rehearsal of each arrangement. Then she chose this moment for what became the Big Reveal of

the memorial: Pat secretly arranged an impossible chord for Paul to play in every piece, and would tell Ellen something like, “Watch O’Dette. I’m going to get him in bar 16.”

Through all the laughter there were many tears as well. Ellen’s flawless and soulful rendering of Bernstein’s *Some Other Time* to Paul’s accompaniment was, in fact, especially magical even for her, because she had been unable to hide her own tears in the moments leading up to her performance. Performing through such emotion is impossible for most singers.

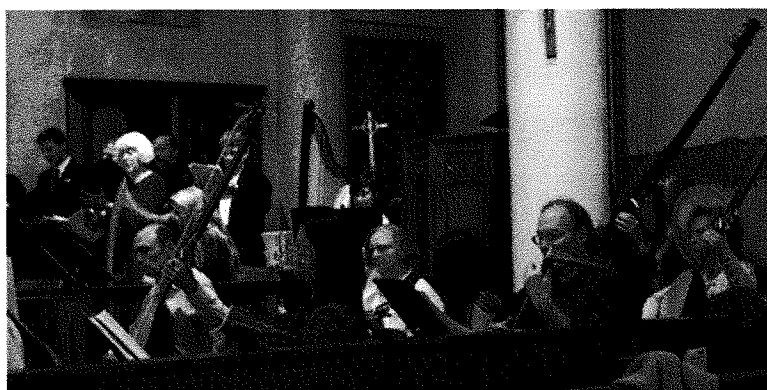
After the performances visitors were invited to share something about their experiences with Pat. Jason Priset provided a tribute to Pat on behalf of LSA. He detailed Pat’s time and efforts with the LSA as a secretary for nine years, and then as a guiding spirit, who earned the admiration and respect from LSA members ever since. Jason emphasized Pat’s humility and kindness to everyone. His comments were followed by stories from Garald about musicians through Burmese eyes and then from Caroline about Bird of Paradise bras...yes, bras, not bars (members can ask Garald and Caroline about these stories at the next seminar). Others shared their stories, including a surprising contribution from Alice Artzt about Pat’s brief foray into the field of album cover photography for two of her albums. When she called him one day about

an idea for an album cover location, he took it upon himself to find the location, tell her where to sit, carefully arrange the pleats in her dress, and take the photos himself.

We finished with Grant Herreid’s consummate direction of Monteverdi’s *Ave Maris Stella* with the last stanza as a sing-along for all, a warm invitation to the reception by Pat’s wife Mary Lou, and then a reception upstairs.

The service, organized by Tony Elitcher, Grant Herreid, and Andy Taras, included the help of many others: audio-visual presentation by Robert Clair, program by Elizabeth DiGuglielmo with Tina Gutierrez photography, and flowers by Rob Moss. The fact that every detail was lovingly created from the heart—many hearts—made this memorial a perfect combination of music and words, tears and laughter. We all moved on afterward, determined to continue our own lives with Pat’s spirit of dedication to music and compassion toward each other.

(Readers are encouraged to access an audio recording of the memorial at the New York Continuo Collective website: <http://continuo.org/PatOBrienMemorial/tabid/112/Default.aspx>)



New York Continuo Collective



Caroline Usher, Garald Farnham, Michael Stover, Cathy Liddell & Ann Stover

A Proposal to LSA Members and Others Who Miss Pat From Tony Elitcher

“In a traditional New Orleans jazz funeral, a brass band, playing hymns and dirges with stately solemnity, accompanies a horse-drawn hearse and slow-stepping mourners to the cemetery. After the body is interred, the procession leaves the cemetery as the band swings into high-spirited traditional jazz tunes while the mourners strut, dance, and sway along behind. The now joyful parade is both a celebration in honor of the deceased, and an affirmation of the life left to be lived by the survivors. The dancers who follow the band, as well as the rhythm of the tunes they play, are referred to as The Second Line.

With the Memorial held for Pat O’Brien held in New York City on September 13, 2014, there seems to be a consensus that a fine, stately tribute was given, in the fitting musical

performances and eloquent reminiscences. But the mood of that tribute was leavened by the laughter and joy necessarily engendered by any discussion or remembrance of Pat, no matter the solemnity of the occasion. It is in that spirit that I propose that a concert be held in celebration of Pat’s life, and that it be called A Second Line for Pat O’Brien. This concert should be organized cooperatively by all of Pat’s constituents, the LSA, the New York Continuo Collective, as well as the ensembles and individuals whose lives he touched, and whose performances he improved. We need to honor Pat, and express our love for him, with joy.”

Tony Elitcher, one of Pat’s dearest friends and a co-founder of the New York Continuo Collective.

TOMBEAU SUR LA MORT DE MON MAITRE

Pour Patrick O'Brien

Roman Turovsky-Savchuk

S

Largo

4

8

12

16

20

Recitativo

A tempo

24

Handwritten musical notation for measures 24-27. The staff shows a sequence of notes and rests, with some notes marked with a '3' and a '2' above them. The bottom line of the staff contains the letters 'a a a a a a a a'.

28

Handwritten musical notation for measures 28-31. The staff shows a sequence of notes and rests, with some notes marked with a '3' and a '2' above them. The bottom line of the staff contains the letters 'a a a a a a a a'.

Recitativo

32

Handwritten musical notation for measures 32-35. The staff shows a sequence of notes and rests, with some notes marked with a '3' and a '2' above them. The bottom line of the staff contains the letters 'a a a a a a a a'.

A tempo

36

Handwritten musical notation for measures 36-39. The staff shows a sequence of notes and rests, with some notes marked with a '3' and a '2' above them. The bottom line of the staff contains the letters 'a a a a a a a a'.

40

Handwritten musical notation for measures 40-43. The staff shows a sequence of notes and rests, with some notes marked with a '3' and a '2' above them. The bottom line of the staff contains the letters 'a a a a a a a a'.

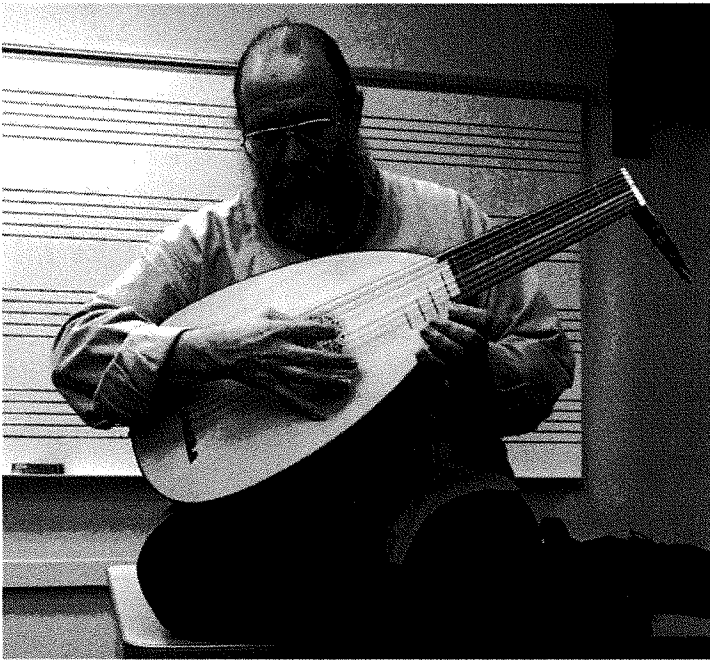
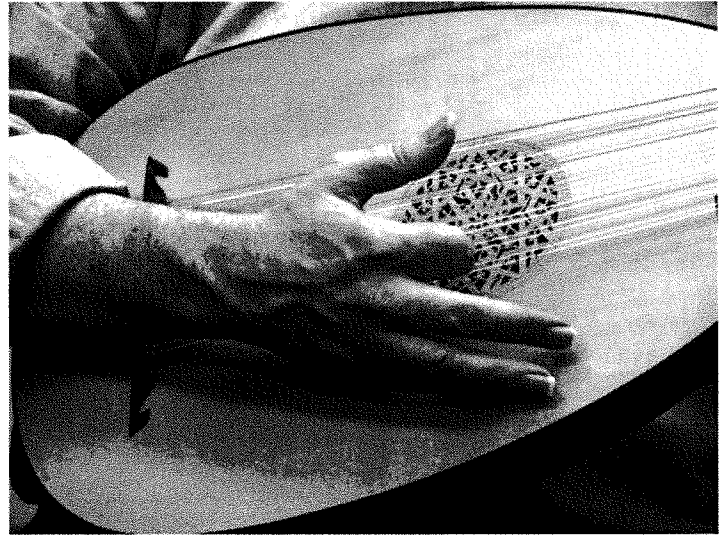
44

Handwritten musical notation for measures 44-47. The staff shows a sequence of notes and rests, with some notes marked with a '3' and a '2' above them. The bottom line of the staff contains the letters 'a a a a a a a a'.

48

Handwritten musical notation for measures 48-51. The staff shows a sequence of notes and rests, with some notes marked with a '3' and a '2' above them. The bottom line of the staff contains the letters 'a a a a a a a a'.

Handwritten musical score for lute, measures 52-72. The score is written on a six-line staff with a C-clef. It includes various musical notations such as notes, rests, and ornaments. Measure numbers 52, 56, 60, 64, 65, 68, 70, and 72 are marked at the beginning of their respective systems. The notation includes many accidentals (sharps, flats, naturals) and some complex rhythmic markings. The piece concludes with a double bar line and a decorative flourish in measure 72.



Two Light Songs Arranged by Pat

By Garald Farnham

Being a student of a dedicated teacher like Patrick O'Brien was a blessing for which I will always be grateful. Although I bought my first lute in 1976 and had several teachers, it was not until I began working with Pat in the fall of 1983 that my technique and repertoire began to grow. Unlike most players I did not study guitar of any genre before lute, but came to the instrument because I wanted to accompany my own singing. For the next fifteen years I transcribed and brought so many songs and instrumental pieces to my lessons, leaving blank staves so that Pat could scribble in variations or create accompaniments that he felt were appropriate to the piece. I have chosen to share two popular tunes with accompaniments created by Pat. *Toss the Pot* is an excellent drinking song found in the Ravenscroft manuscripts. With Pat's lute arrangement it is a pure joy to sing and is great for parties.

The second song, *Heigh Ho! For a Husband*, had to have been extremely popular and well known in 1600 because Shakespeare alludes to it in *Much Ado About Nothing*. It needs to be sung with a lively accompaniment so although we do not often encourage strumming the lute, Pat felt that for this song it was extremely important. Like most pop tunes from 1600, only the melody survives so I added the other three voices. These are songs that work well for amateur singers and students as well as professionals.

Photo Credits:
Caroline Usher - Bottom Left
Daniel Shoskes - all other photos

Heigh Ho! For a Husband

John Gamble / Wit and Mirth, lute acc. Pat O'Brien

There was a maid the o-ther day, Sigh-ed sore, "God wot." I say all wives might
An an-cient suit-or to her came His beard was a-al-most grey; Tho' he was old and
"A wed-ded life, ah! well-a-day It is a hap-less lot! Young maids may mar-ry

have their way, young mai-dens they might not. Full eigh-teen years have pass'd my friend since I poor soul was
she was young, she would no long-er stay But to her mo-ther went this maid, and told her by and
be they gay, Young wives, a-las may not! A twelfth month is too long to bear, this sor-ry yoke, my

born, And if I chance to die a maid A-oh pol-lo is for sworn."
by, "oh, I a hus-band needs must have oh pol-mo-ther hear my cry!"
friend, Since wives they may not have their will 'tis best to die a maid'

F chord C chord G chord MEASURE ONE first finger strum MEASURE FOUR first finger strum

1),2) Heigh ho! - for a hus-band, Heigh- ho! - for a hus- band still this was - her - song
 3) " " - with " " " - with " What a life - lead - I

1),2) Heigh- ho! for a hus- band Heigh- ho! - for a hus- band still this was - her song
 3) " " with " " " - with " What a life - lead I

1),2) Heigh- ho! - for a hus- band Heigh- ho! - for a hus- band still this was her song
 3) " " - with " " " - with " What a life lead I

1),2) Heigh- ho! - for a hus-band, Heigh- ho! - for a hus- band still this was her song
 3) " " - with " " " - with " band What a life lead I

I will have a - hus- band, have - a hus- band be - he old or young.
 Out u- pon a - hus- band such - a hus- band Fie - fie, fie oh fie!

I will have a hus- band, have - a - hus- band - - be - he old or young.
 Out u- pon a hus- band, such - a - hus- band - - Fie, - fie, fie oh fie!

I will have - a hus- band have - a - hus- band - be - he old or young
 Out u- pon - a hus- band such - a - hus- band - Fie, - fie, fie oh fie!

I will have a hus- band have a hus- band - be - he old or young
 Out u- pon a hus- band such a hus- band - Fie, - fie, fie oh fie!

Toss the Pot

A brief discourse of the true use of charact'ring the degrees

anon. / published by
Thomas Ravenscroft 1614
lute acc. Pat O'Brien

We take no thought we have - no care, for still we spend, and ne- ver spare,
We drink Ca- rouse with heart - most free, A heart- y draught I drink to thee;
And when our mon- ey is - all spent, then sell our goods, and spend our rent,
When all is gone we have - no more, then let us set it on the score,
And when our cre- dit is - all lost, then may we go and kiss the post,
Let us con- clude as we - be- gan, And toss the pot from man to man,

Till of all mon- ey our purse is bare we ev - er toss the pot.
Then fill the pot - a- gain to me,, and ev - er toss the pot.
Or drink it up - with one con- sent, and ev - er toss the pot.
Or chalk it up - be- hind the door, and ev - er toss the pot.
And eat Brown bread - in- stead of roast, and ev - er toss the pot.
And drink as much - now as we can, and ev - er toss the pot.

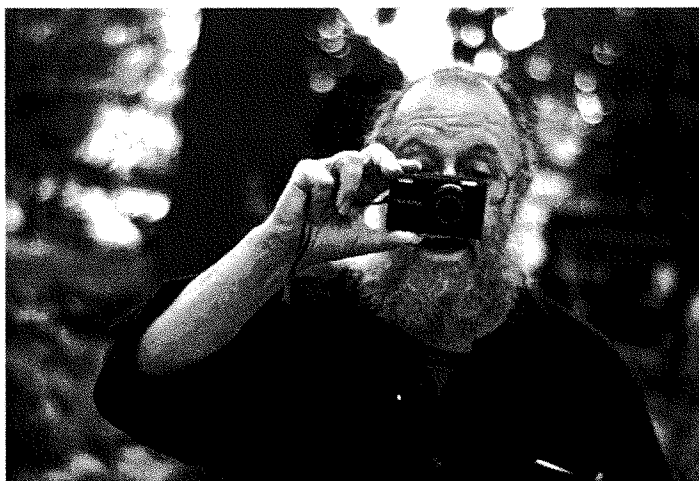
The image displays a musical score for the song "Toss the Pot." It includes vocal parts for Soprano, Alto, and Bass, along with a keyboard accompaniment. The lyrics are: "Toss the pot, toss the pot, let us be mer-ry, and drink till our cheeks be as red as a cher-ry." The score is written in 2/4 time and features a variety of musical notations, including treble and bass clefs, notes, rests, and a keyboard diagram at the bottom.

Vocal Parts:

- Soprano:** Toss the pot, toss the pot, let us be mer-ry, and drink till our cheeks be as red as a cher-ry.
- Alto:** Toss the pot, toss the pot, let us be mer-ry, and drink till our cheeks be as red as a cher-ry.
- Bass:** Toss the pot, toss the pot, let us be mer-ry, and drink till our cheeks be as red as a cher-ry.

Keyboard Accompaniment:

The keyboard part is written on a grand staff (treble and bass clefs). It includes a variety of musical notations, including notes, rests, and a keyboard diagram at the bottom. The diagram shows the layout of the keyboard, with letters A through C indicating specific notes or chords.



Tina Guitierrez



LUTE SOCIETY of America, Inc.

Rochester, Michigan
August, 1980

BASIC FINGER MOTIONS

- 1) FLEXATION: MOVING INWARD TOWARD PALM. FLEXORS LOCATED ON "UNDER" SIDE OF FOREARM. (FLEXION)
- 2) EXTENSION: MOVING OUTWARD, AWAY FROM PALM. EXTENSORS ARE LOCATED ON THE "TOP" OF THE FOREARM.
- 3) ABDUCTION: MOVEMENT AWAY FROM A CENTER LINE RUNNING DOWN THE LENGTH OF THE MIDDLE FINGER. DORSAL INTEROSSEI.
- 4) ADDUCTION: MOVEMENT TOWARD THE CENTER LINE. PALMAR INTEROSSEI.
- 5) OPPOSITION
- 6) CIRCUMDUCTION

BASIC RIGHT HAND EXERCISE FOR TONE

- 1) Relax right hand and observe "natural" curve of fingers at rest, (N.B. If curve is distorted by habitual labor the "natural" position may not be right. Retraining may be necessary for muscles which are over developed in non-productive ways.)
- 2) Without disturbing "rest position", gently maneuver hand and arm so that the palm is parallel to the plane of the lute top.
- 3) Flex index finger as deeply as possible, (toward elbow!)
- 4) Observe, from repeated index flexion, the arc described by the fingertip, at its nearest point to the top, (strings.)
- 5) Arrange to contact the second course, at this lowest point of the finger's arc.
- 6) Gently rest the little finger on the top, disturbing the hand as little as possible. (Little finger rests at the convenience of the others, not the reverse.)
- 7) At contact with the string, the oval of the fingertip as it is viewed endwise, is bisected diagonally by the strings.
- 8) Relax right shoulder and arm so that their weight depresses the course toward the top, without the two strings contacting each other.
- 9) Pluck the finger off the course with the deep flexion of the index described above.
- 10) The amount of depression of the string toward the top just before plucking, determines the volume. Increasing flexion in degree or speed does not, by itself, create more usable sound.
- 11) At no time can the tip joint of the finger be flexed without, a) bringing the nail dangerously close to the string, b) a tightening of the adjacent finger, c) a loss of tone.

MUSCULAR SYSTEM / UPPER LIMB MUSCLES ACTING ON WRIST, HAND & FINGERS *

CN 14

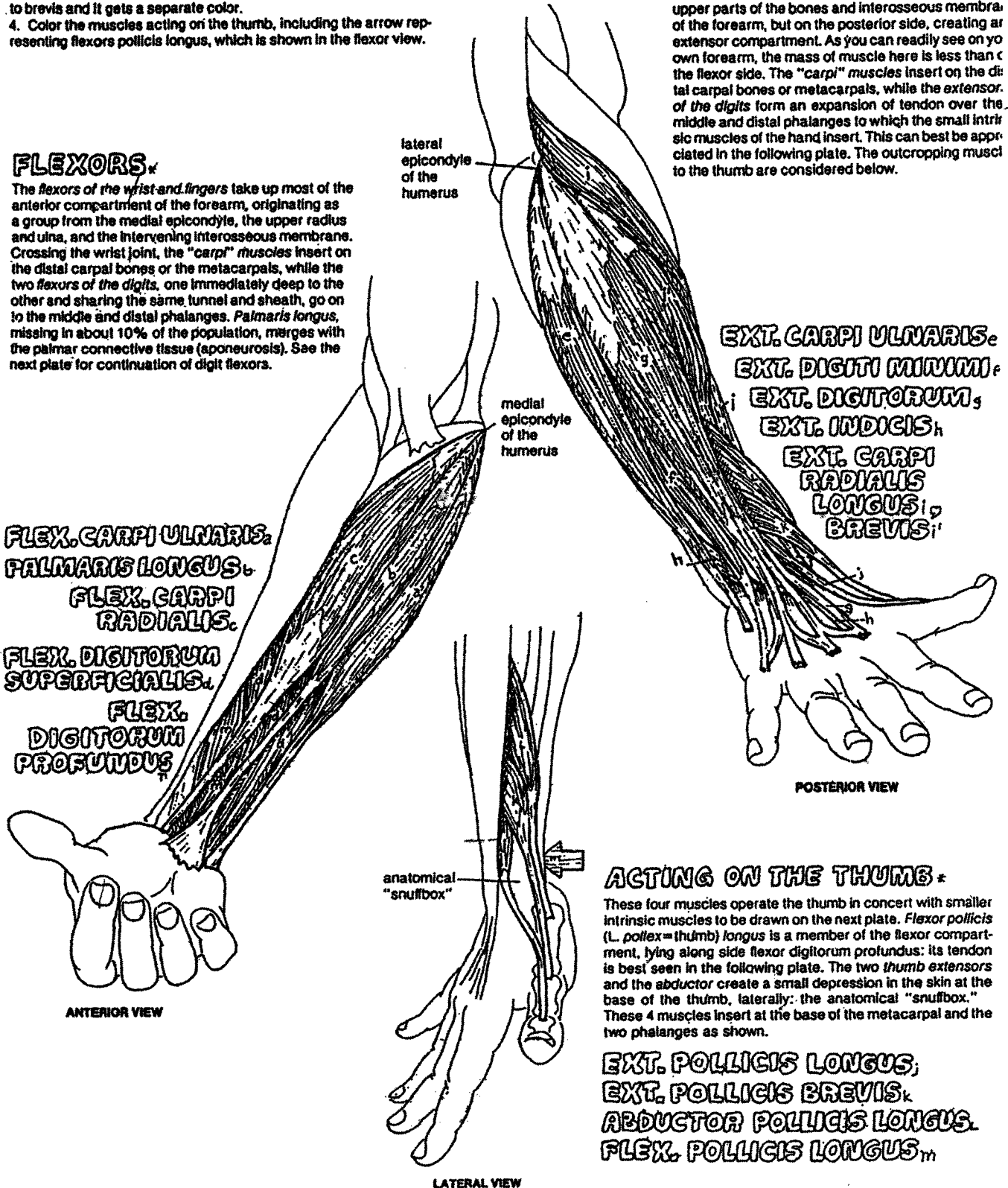
1. This plate and the next should be considered and, if possible, colored together.
2. Color the title of flexor digitorum profundus (n) which is too deep to be shown, but whose tendons are colored on the next plate.
3. Notice that the title of extensor carpi radialis brevis is shortened to brevis and it gets a separate color.
4. Color the muscles acting on the thumb, including the arrow representing flexor pollicis longus, which is shown in the flexor view.

PLATE 3E
see also p. 34, 31

FLEXORS *

The flexors of the wrist and fingers take up most of the anterior compartment of the forearm, originating as a group from the medial epicondyle, the upper radius and ulna, and the intervening interosseous membrane. Crossing the wrist joint, the "carpi" muscles insert on the distal carpal bones or the metacarpals, while the two flexors of the digits, one immediately deep to the other and sharing the same tunnel and sheath, go on to the middle and distal phalanges. Palmaris longus, missing in about 10% of the population, merges with the palmar connective tissue (aponeurosis). See the next plate for continuation of digit flexors.

FLEX. CARPI ULNARIS
PALMARIS LONGUS
FLEX. CARPI RADIALIS
FLEX. DIGITORUM SUPERFICIALIS
FLEX. DIGITORUM PROFUNDUS



EXTENSORS *

The extensors arise from the lateral epicondyle and upper parts of the bones and interosseous membrane of the forearm, but on the posterior side, creating an extensor compartment. As you can readily see on your own forearm, the mass of muscle here is less than on the flexor side. The "carpi" muscles insert on the distal carpal bones or metacarpals, while the extensors of the digits form an expansion of tendon over the middle and distal phalanges to which the small intrinsic muscles of the hand insert. This can best be appreciated in the following plate. The outcropping muscles to the thumb are considered below.

EXT. CARPI ULNARIS
EXT. DIGITI MINIMI
EXT. DIGITORUM
EXT. INDICIS
EXT. CARPI RADIALIS LONGUS
EXT. CARPI RADIALIS BREVIS

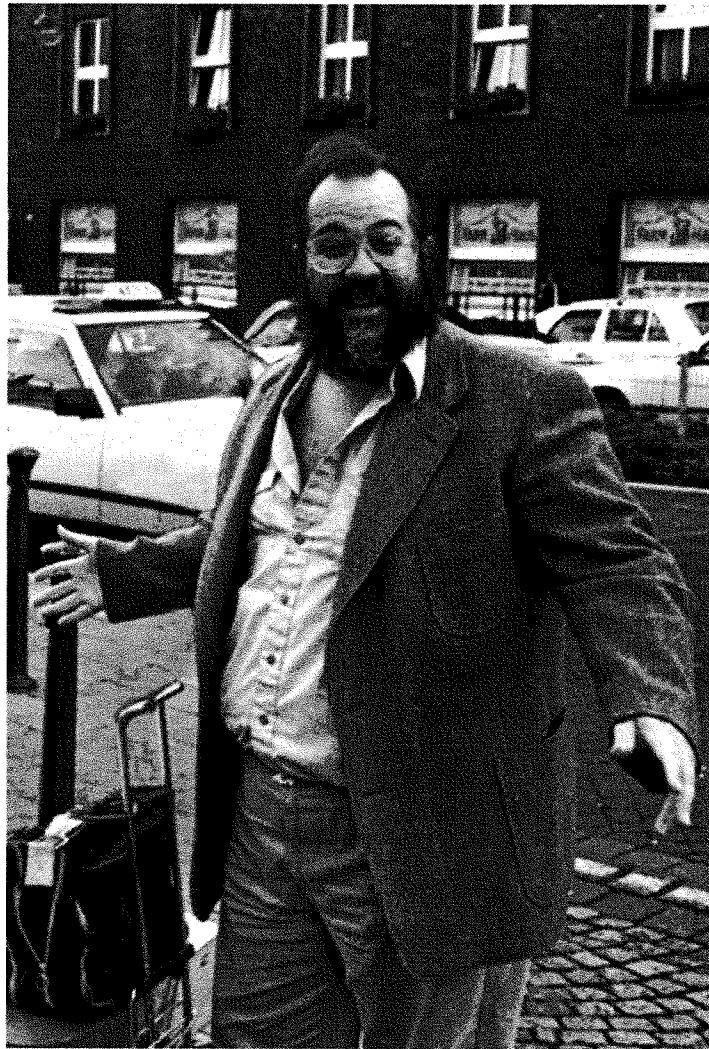
POSTERIOR VIEW

ACTING ON THE THUMB *

These four muscles operate the thumb in concert with smaller intrinsic muscles to be drawn on the next plate. Flexor pollicis (L. pollex = thumb) longus is a member of the flexor compartment, lying along side flexor digitorum profundus: its tendon is best seen in the following plate. The two thumb extensors and the abductor create a small depression in the skin at the base of the thumb, laterally: the anatomical "snuffbox." These 4 muscles insert at the base of the metacarpal and the two phalanges as shown.

EXT. POLLICIS LONGUS
EXT. POLLICIS BREVIS
ABDUCTOR POLLICIS LONGUS
FLEX. POLLICIS LONGUS

LATERAL VIEW



Remembering Pat O'Brien

By Frank R. Wilson

In 1987, not long after I had begun seeing musicians in my practice, the guitarist Brian Hays published an article about a problem that had brought his playing to a standstill; he called the problem “haywire hand.” He wrote that he had begun to rework his technique with the help of Pat O’Brien, and his description of their interaction led me to contact Pat to ask for a meeting. We did meet in New York not long after that, and for the next 25 years we worked informally as a team to help musicians (most but not all of them guitarists) who had become unable to continue to play because of hand pain or hand control problems.

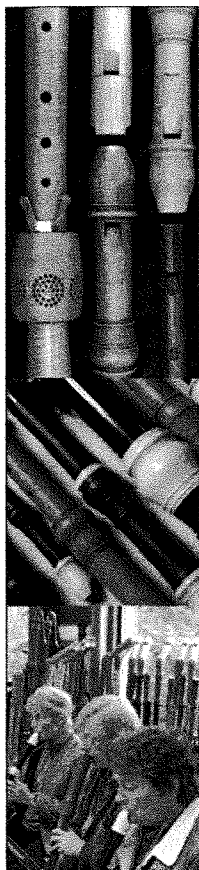
Working with Pat made it clear to me how rare his gifts were. He was not merely an exceptional player in his own right; his knowledge of the design, building, and qualities of guitars—as well as of the history of use of the whole family of plucked instruments—was encyclopedic. He was an astute and patient observer of technique, and did everything in his power to understand the interplay of the entire range of individual and of contextual elements in the playing of everyone he worked with. Everything he

did as a teacher was done in the service of bringing his student to the highest possible level of play. He told me once he had never thought of himself as a “therapist,” joking to me that had he done so he “probably could have charged a lot more.”

Although we lived on opposite sides of the country, I had the uncommon good fortune to be able to attend many sessions in which Pat worked with my patients. In the process, I may have learned something about how the guitar should be played, but most of all I learned an approach to analysis and a kind of empathy that profoundly influenced my approach to all of my patients, musician and otherwise.

I am deeply grateful for having had the privilege to know him over many years as a colleague, teacher, and friend. It will be a very long time, indeed, before anyone close to his equal is likely to appear.

Frank R. Wilson is the former Medical Director, Health Programs for Performing Artists, University of Calif., San Francisco



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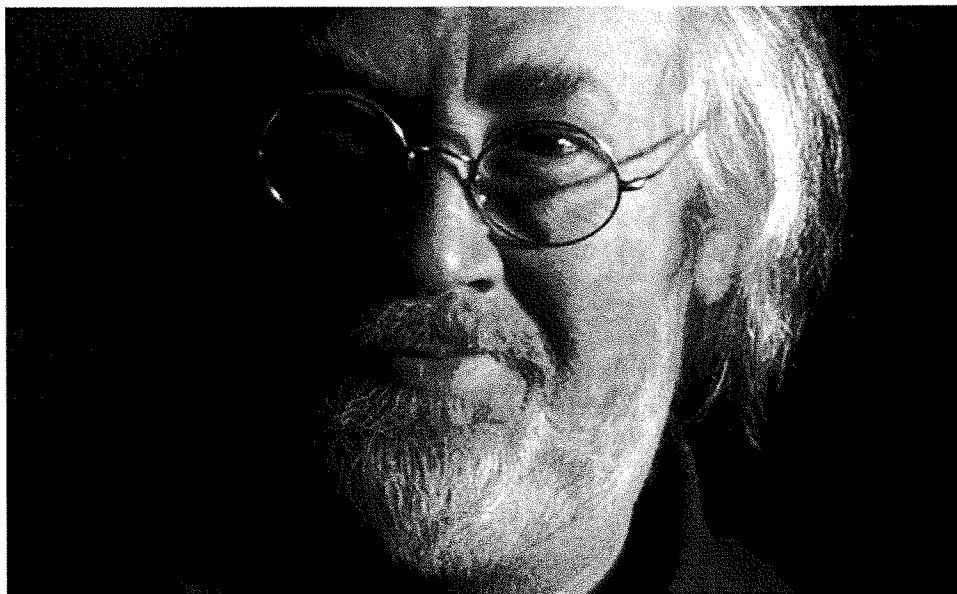
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John Renbourn



1944-2015

Denys Stephens:

I was very sad to hear at the end of March this year of the death of John Renbourn, whose playing has been a lifelong source of inspiration to me. He was one of the finest musicians in his field, whose performances and recordings have touched countless people worldwide. I have since read several eloquent tributes to his life and work, and I would shy away from adding to them, were it not that there is more to be remembered. The world of folk music knows him as a guitarist who emerged from the cultural melting pot of late 60's London with a dazzling playing style. He formed part of a small group of players including Davy Graham, Bert Jansch and Martin Carthy, who had somehow melded the widely divergent sounds of folk, blues, jazz, eastern and early music into a musical style that was at once coherent, exiting and highly expressive. John was at the forefront of the creation of what was dubbed the "folk baroque" guitar style, and he brought a unique voice of his own to it that was lyrical and often reflected his love of early music. His subsequent career, both as a solo artist, with groups and in collaboration with other musicians has left a large legacy of fine recordings and memories of great performances.

I had the very good fortune to interview John for this magazine in 2006, which provided the chance to explore his interest in early music, and the lute in particular. His playing of early music, lute pieces and his own compositions in a similar vein in his albums from the 1960's and 70's had inspired numerous people, myself included, to take up playing the lute. The wistful elegance of pieces like "Lady goes to church," "The lady and the Unicorn"

and "Morgana" illustrate his ability to evoke a feeling for the past that resonates in sympathy with the lute. The interview revealed the John Renbourn who discovered his love of medieval music in his teenage years, recorded with David Munrow, held a degree in composition from Dartington College of Arts and spoke very knowledgeably about the lute and its music. This was a less well known side of his personality, a world apart from the folk scene.

When I last saw John he told me about the publication of his book *John Renbourn Guitar Works* published by Faber Music, which he was clearly proud of. It is the result of collaboration between John and the classical guitarist Marco Rossetti. It contains both old favourites and less well known newer works. The reworking of the pieces in this volume still maintain the eloquence of the steel string originals but they have an added refinement that highlights what fine pieces they really are. This book, together with his arrangements on more recent recordings, show what an accomplished composer he was, and that he deserves to be remembered for this as much as for his attainments in folk music.

In addition to his outstanding qualities as a musician, John was a very warm hearted and generous person with a great sense of humour, someone who could make you feel good about life, both through his music and his capacity to empathise with others. A part of him will surely live on in the lute world among those who are inspired by his music.

Stephen Barber & Sandi Harris:

John Renbourn's passing leaves a large hole, he was a giant figure of the British folk scene. One of the many illustrious lutenists he inspired was the late, great Tom Finucane, who Steve shared a flat with in the 1970s for several years. Tom was always playing John's early recordings, and Tom was very happy to have the opportunity to let John know that he was his inspiration in person, and thank him, when they both found themselves playing at the same event at Dartington Hall, Devon, several years after Tom had come to prominence as one of the greatest lutenists the modern revival has produced.

On a personal level, we well recall a gig John played at a folk club at The White Horse pub in Hampstead (standing room only, but we managed to get in on the guest list, thanks to mutual friend and neighbour folk guitarist Dave Bull, with whom John was staying overnight). John opened his set with "Goodbye Pork-Pie Hat" by Charlie Mingus, a piece that few other guitar players had tackled—a notable interpreter being Mahavishnu John McLaughlin: it opens his 1987 recording "My Goals Beyond." Not sure what a few of the assembled folkies made of it, but playing a Mingus tune was typical of John's eclectic approach. Afterwards, when we asked him about the piece, he commented that it would make an interesting lute intabulation.

John drove us all home from the gig in his battered white Mercedes 190SL, a comedy drive across London, oblivious of speed limits and quite a few traffic lights . . . we weren't sure if the groaning, rattling chassis was going to make it—the car, that is—but John swore it would (and swore at it a few times too). The

conversation during the drive centred on John's desire to acquire an orpharion at some stage, he'd always wanted to get his hands on one, and having heard a recording of Paul O'Dette playing on a 7c orpharion we'd made him, said he really wanted to try one of these instruments, feeling he may well find affinity with its metal stringing and touch. Back at Dave's flat, the Glenmorangie came out, and we staggered home at around 4am. John came to the workshop a few weeks later, and we talked long about orpharions and bandoras, we showed him various moulds and the research material we had, along with photos of examples we'd made over the years. Sadly, we never took the idea forwards; John's path went in other directions. He was always fizzling with ideas for new projects, and one of the last times we heard news from him was when the Pentangle reunion was being planned, and he was loudly complaining about being "Too stiff these days to sit on the bloody floor to play the sitar parts" in "Once I Had A Sweetheart."

It was a privilege to have met John and to get to know him a little; he was one of those rare figures whose path and musical trajectory touches and inspires many musicians: kind, amusing, friendly and generous almost to a fault, he is sadly missed by many, and that part of his enormous musical legacy—having inspired many to play lute music, and take up the lute—would be more than a fitting tribute. That evening after the White Horse gig, discussing fanned frets and tuning pegs for metal strings and whose head should end up on the pegbox, all through a mist of Glenmorangie which John had produced from the boot of the Merc, will live with us always.

Sadly missed, another of the Greats gone.

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Liby Whiteman

2014 LSA Scholarship Recipient



This column is part of a series of stories on the LSA Student Scholarship recipients. For the 2014 Seminar, there were many outstanding applicants, and four scholarships were awarded. Many generous donations were received from LSA members in support of this effort, and here is a glimpse of the activities of another past scholarship winner.

Edward Martin
Scholarship Committee Chairman

The seven-hour drive to Lute Camp at Case Western in Ohio was the longest car trip I've made with my parents. It felt experimental in a way – a bit like going to college. Going to college is, of course, the item topping my to-do list at the moment. The college search process is lengthy and takes a lot of soul searching and chocolate chip cookies. Lute Camp became an escape from the mill of college work, and at the same time it was like coming home. The community at

the seminar was incredibly welcoming, more so than I could have hoped for, and meeting such vibrant, smart, and caring people burst my high school bubble of isolation. It was a breath of fresh air! I love the passion that people brought to every class – that they were as curious and excited about bergamasco and hexachords as I was! So, even though I spent some of that seven-hour drive accumulating nervousness, none of it was necessary.

At the Emma Willard School, a high school where I'm finishing my senior year, I am putting together what is called a "Signature Project," a course of study that I can create and pursue. My week at the camp inspired me to choose the lute as my subject. I'm looking at the cultural overlap and exchange of the instrument and its music, keeping a blog in the process, and preparing for a presentation in the spring. I also will get to play a tune in the hundred-year-old senior tradition of a Christmas play called Revels. It has made my school very happy to be able to say, "We have a girl studying the lute here!"

I'm taking lessons with Andy Rutherford when I can, and otherwise practicing on my own, putting the techniques I learned at Lute Camp into action. While I don't see myself becoming a virtuoso any time soon, it still gives me great joy and satisfaction to sit down and strum a tune. I'm taking a class this year called "Neuroscience" and we had one unit which looked specifically at the effects of music – especially playing music and especially playing stringed instruments – on the brain. It seems to be one of the few activities that engages almost every cognitive area. By doing so, it is profoundly beneficial and healthy. When I'm practicing, I try to imagine that I can feel my whole brain working.

While I work on college applications and while away my last hours of being seventeen, the lute is never far from my mind as a door to another world, a world of ornaments and song and dance and Dowland. . . the soft stillness that's one of the touches of sweet harmony.



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CDs

The Archlute 18th Century Italy

Hideki Yamaya, mandolino

Mediolanum Music M006

A couple of years ago I had the pleasure of reviewing Mr. Yamaya's previous CD of music from this same source, the Dalla Casa Manuscript. We now have a second volume of these works, this time for solo archlute, and as much as I enjoyed the first volume, this one is every bit as interesting and worthy of attention.

Filipo Dalla Casa (1737-1811) must have been something of a musical throwback. He was a lutenist in an era when the lute was largely passé. The solo works he compiled were mostly keyboard transcriptions, and a quick look at the composers involved—those whom we can identify—seems to show Dalla Casa's predilection for music of a previous generation. On this recording the best known of these is Leonardo Leo (1694-1744), though also represented are the lesser-known Pietro Giuseppe Sandoni (1685-1748) and Giovanni Battista Lampugnani (1708-1788). There are a few cryptic single-name attributions as well, ("Martelli" and "Barbieri" for example) and of course, the ever-present "Anonymous."

As with the music on Mr. Yamaya's previous disc, these pieces are competently composed and eminently listenable though with a few exceptions, neither formally nor harmonically adventurous. This is very much in keeping with their style (referred to as "stile galant") and intent of this music which probably would have been played in intimate surroundings, perhaps in a small room for a gathering of friends.

The archlute Dalla Casa claims to have played seems to be an anomaly. He refers to it as an "arciluito francese," a seemingly unique term that doesn't appear in any of the music or literature of his era. A surviving self-portrait shows him playing a small archlute with ten sets of double strings. This serves to reinforce the interpretation that the manuscript from which this music is taken was a very personal statement by a musician whose approach to music was quite individual. He appears to have been an accomplished amateur whose taste in music was somewhat behind the times. Even considering all this, he was clearly a man of refined sensibilities as the music on this disc clearly shows.

The multi-movement works on the CD generally follow the fast-slow-fast template typical of Baroque sonatas, though a few of them were actually cobbled together by Mr. Yamaya, as there was no indication in the manuscript that they were intended to be a cohesive collection of movements. Formally, almost all of these pieces are in the standard late-Baroque binary form, that is, AABB. This also implies a common harmonic map wherein the A section usually ends on the dominant, where the B section begins.

Shortly thereafter there's a modulation to a minor key, some further harmonic development, and we end up back on the tonic, usually with a restatement of the initial theme. The disc's clearest example of this is the anonymous "Sonata in C Major," (tracks 2-4) where all three movements use exactly the same harmonic map and almost exactly the same melody as well. A far more sophisticated use of this form can be heard in the anonymous "Concerto in F Major" (tracks 6-8), my particular favorite. Here the composer paints on a larger canvas and gives us some unexpected harmonic twists, especially in the first movement. The first two movements end with half-cadences that lead directly to the following movement. This piece struck me as very reminiscent of the sonatas for colascione (a type of long-necked lute) by Guiseppe Antonio Brescianello (1690-1758).

Also of particular interest is the five-movement "Concerto in B-flat" (tracks 13-17). This work is enigmatically attributed to "N.N.," presumably a Neapolitan composer about whom we have no information whatsoever, but who seems to have been a very competent composer indeed. There are three fast movements separated by two movements marked "Grave." The second of these slow movements (track 16), weighing in at over 6 minutes, is one of the most compelling tracks on the recording, rendered with great beauty and sensitivity by Mr. Yamaya.

This disc gets my very highest recommendation. The music is consistently interesting and the performance is of the very highest musical standard. Mr. Yamaya elicits a sweet sound from his instrument (a 2011 archlute by Mel Wong) and, being his own engineer and editor, he has obviously found exactly the right way to record it. His playing retains humanity and a sense of reality that is too often leached out of recordings by over-enthusiastic engineering. My only criticism of the sound, and it's a very minor complaint, is that I'd have liked to hear a slightly more distinct placement of the lute in the stereo image, as it sounds just a little too diffuse to render it with the sense of reality—that is, having the musician right in the room with you—that I'm always looking for.

As with Mr. Yamaya's earlier recording, this is an independently produced CD, available from such sources as iTunes, CDBaby, Allmusic.com, Amazon.com, CDUniverse. It deserves wider distribution of course, but it is well worth expending some extra effort to find it.

Howard Kadis

Musique pour le Roy Soleil

Francesca Torelli

Magnatune

Francesca Torelli's album presents a well-chosen program of some of Robert De Visée's finest works for the theorbo. The last of the great French lutenists, De Visée's music shows a combination of the mature *goûts-réunis* and the highly-idiomatic writing of his Parisian predecessors. Having served as chamber

musician at Versailles for most of his career, De Visée was also guitar tutor to Louis XIV and often gave him private recitals.

De Visée's theorbo music survives in roughly forty manuscripts, but some also in versions for the guitar or a treble instrument with continuo. Torelli's program is chosen from the "Vaudry de Saizenay," Agen, and Pn Rés 1106 manuscripts. The CD booklet separates the nineteen pieces in groups that suggest suites, since each opens with a prelude and has different dance movements. The keys are chosen well and provide coherence, but the chaconnes of the second and fifth groups are oddly placed at the beginning, rather than the end of the suites. Apart from standard dances, Torelli plays *Les Sylvains*—De Visée's technically challenging arrangement of Couperin's work. The *Ouverture de la Grotte de Versailles* and *Entrée d'Apollon*, by J.B. Lully, also show De Visée's supreme arranging skills and tribute to the absolute monarch of French music.

The recording quality is excellent and natural. The overtones of Klaus Jacobsen's theorbo are captured well and the diapasons balanced with the limited upper range of the re-entrant tuning. The sound of the instrument is big, but the ambient resonance appropriately suggests a medium-sized room. Several tracks suggest further microphone placement than the rest, but the overall quality is high and uniform.

The melodiousness of De Visée's music is closer to Couperin's *goûts-réunis*, than to the highly-idiomatic works of Charles Mouton. Torelli shows great fluency in the *prémiste* style—the harmony is clear, while *inégalité* governs the melodic shapes. Ornamentation is subtle and carefully controlled even in repeats, where variety is sometimes lacking.

The subtle use of tone-colour in *Les Sylvains* shows Torelli's remarkable awareness of affect. The sudden mode switch in the middle is played in a darker tone and slightly slower tempo. These techniques are Torelli's most expressive and even the bagpipe-like *La Muzette en Rondeau* sustains interest until the very end. Torelli's awareness for rhetorical figures is evident in the phrasing and articulation, as smaller melodic units are generally the norm in metered music. The improvisatory nature of unmeasured preludes, however, necessitates forward motion which was not always present on this recording.

Although containing some of De Visée's most recorded works, Francesca Torelli's *Musique pour le Roy Soleil* shows an individual approach, combined with sensitive musicality. This high-quality album is a must for lovers of the theorbo's last French oeuvre.

Konstantin R. Bozhinov

The Art of Melancholy

Iestyn Davies, countertenor, Thomas Dunford, Lute

Hyperion CDA68007

There's certainly no shortage of recordings of Dowland's lute songs, ranging from the old Robert Spencer/Alfred Deller or Julian Bream/Peter Pears LPs of the 1950s and 1960s to Sting's stab at it with Edin Karamazov in 2006. Clearly this literature has timeless, universal appeal, but any new recording has to fight for attention among a noisy crowd of previous efforts. By now we've all probably chosen a touchstone recording against which we mea-

sure the rest—mine is The Consort of Musicke's Dowland project of the late 1970s, but there are many other equally worthy performances to choose from.

This brings us to the present disc, Iestyn Davies and Thomas Dunford concentrating on Dowland's songs about grief and loss. Melancholia was a fashionable and popular affectation in Elizabethan England, reflected in much of the era's music and literature. John Dowland was undoubtedly the poster-boy for it, possibly because he was an acute melancholic himself. This, coupled with his very special genius as both a composer and performer established him as the preeminent voice of Elizabethan music.

In the fifteen songs and five lute solos on this CD we are presented with some of John Dowland's most famous works. "Sorrow stay," with its poignant word-painting ("Down and arise...") opens the program, which also includes "Go crystal tears," "I saw my lady weep," "Flow my tears," (obligatory, I think), and the monumental "In darkness let me dwell." There are a few songs included that we don't usually associate with melancholy, like "Can she excuse my wrongs," and "Say love if ever thou didst find," but I suppose a case could be made for these, too. Part of the justification for including these livelier songs is to maintain our interest with varied tempos and moods.

With this literature it's no easy task to sustain a listener's interest over the entire length of a 77-minute CD, especially with a single singer. In lesser hands one's attention-span would be sorely tested. Here however, we have two musicians of extraordinary ability, imagination, and poetic sensibility whose musical communication irresistibly draws us into Dowland's melancholic world and persuades us to stay. If you are unfamiliar with Iestyn Davies, he's a very accomplished young British countertenor who began as a boy soprano in the choir of St. John's College, Cambridge and has since established an international career in Baroque opera and recitals. The even younger Thomas Dunford, (he's still in his 20s) was born in Paris where he studied at an early age with Claire Antonini, and later with Hopkinson Smith in Basel. Because both these performers are so young, they may not be household names yet, but stay tuned. Mr. Dunford in particular is a musician to keep an eye on.

The sound that Mr. Dunford elicits from his lute is unique. He favors a very low tuning, A=392 (a whole step below our modern A=440), and a glance at some of his YouTube videos reveals his archlute to be single-strung. This makes his sound somewhat wiry, with very long sustain in the bass strings. It's actually quite attractive to hear when the notes aren't bleeding over each other too much, but occasionally we get some dissonant overtones exacerbated by the rather live acoustic of the recording.

He exhibits a high level of virtuosity throughout, even when playing the music exactly as written. He has a very mature sense of musical line and an effortless technique which draws our interest even further when he's taking liberties with the music. It was obligatory for a musician of the Elizabethan era to be an accomplished improviser after all, and here Mr. Dunford seems truly in his element. Though he generally saves these improvisatory excursions for the later verses, they show an extraordinary imagination at work while still faithfully serving the music and the poetry. Coupling that with the close-knit musical communication between him and Mr. Davies we have a truly compelling account of these oft-recorded songs.

There are any number of highlights on this CD. The straightforward but expressive interpretation of Dowland's masterpiece, "In darkness let me dwell" is certainly one of these. Mr. Davies' pinpoint intonation and arrow-straight voice elevates "Come heavy sleep" into the realm of the truly moving. A protracted pause just before the final phrase of "Come away, come sweet love" adds a touch of unexpected humor. I was especially charmed by the way these two performers let the music breathe in an unforced and natural way, expressing the poetry so much more clearly. There is a kind of logic to the order of the songs on the disc, too. It's a relief, for example, that "Flow my tears," and the lute solo "Lachrime" were not consecutive but separated by no less than eight tracks. It's pretty standard to end such a program with "Now, oh now I needs must part," the present recording being no exception. "The Frog Galliard," its solo lute version, is interpolated effectively into the track, but as a matter of personal taste, I would have liked to hear a slightly livelier tempo.

The Art of Melancholy, produced by the English record label, Hyperion is commercially available just about everywhere. This company has a long history of producing top-notch recordings by renowned artists and this disc lands in the upper echelons of that list. I give it an unreserved and enthusiastic recommendation.

Howard Kadis

Michelagnolo Galilei: Intavolatura di liuto (1620)

Anthony Bailes, 10-course lute

Ramée RAM1306

There are still a few active lutenists we can classify as elder statesmen of the instrument, and Anthony Bailes is certainly one of them. He's been performing and recording since at least the mid 1970s after having studied with Diana Poulton and Eugen Dumbois, and has made notable contributions to the genre as both soloist and ensemble player. This, his latest disc, is a welcome addition to the library of early 17th century Italian lute music.

Of course we are all familiar with Michelagnolo Galilei's far more famous older brother, Galileo (1564-1642), but the family produced at least one other notable name who made contributions to music and the sciences. Their father, Vincenzo Galilei (ca. 1520-1591) was himself an accomplished lutenist, composer, and theorist. Michelagnolo (1575-1631) was born in Pisa and was touted as an infant prodigy by his father. After Vincenzo's death, elder brother Galileo assumed the responsibility of caring for the family, but his efforts to find stable employment for his younger brother proved difficult. Finally in 1607 Michelagnolo was given a post at the court of Munich, a job he held for the rest of his life. It was not all clear sailing for him though. The demands of caring for his own large family—he had ten children—and his apparently irresponsible spending placed a strain on his meager finances and his relationship with his brother. Nevertheless, they shared some common ground. Galileo was himself an accomplished lutenist and Michelagnolo showed interest in his brother's astronomical endeavors.

The last decades of the 16th and beginning of the 17th century must have been a heady time to be a musician. New styles were coming into vogue that would quickly establish themselves

throughout Europe, with the the Italians as principal innovators. The Florentine Camerata, whose membership included Vincenzo Galilei as well as Giulio Caccini (1551-1618), Piero Strozzi (1550-ca. 1609), and Alessandro Striggio (1540-1592) among others, established a new approach to the performing arts, especially music. We can trace the conception of the new monodic style to this assemblage, the most important result being the invention of opera, though it also contributed to the development of a new idiomatic instrumental style which was embraced enthusiastically by the lutenists of the era. This is the musical legacy Michelagnolo inherited directly from his father.

Mr. Bailes's CD features a very informative booklet that fills in many details about the music, its historical context, and Michelagnolo's life. The proof, of course, is in the listening and here we have a rewarding performance of these works. Six Sonatas and two stand-alone Tocattas are included, as well as two brief collections of pieces by Vincenzo Galilei which, firmly rooted in the compositional practice of the 16th century, offer an interesting contrast to Michelagnolo's Sonatas. These Sonatas consist of movements we generally associate with the previous century: Correntes, Voltas, Passamezzos, and Saltarellos though the compositional style is much more in keeping with the "new" practice. Because Michelagnolo is a more conservative composer than his contemporaries like Kapsberger and Piccinini, one is tempted to describe these pieces as "transitional." They still exhibit some characteristics common to the previous century but are idiomatically instrumental and in their way, quite sophisticated.

On this recording Michelagnolo's works are brought to life with clarity, sensitivity, and musical maturity. There is an eloquent natural quality to the performance, where the music flows without being pushed or pulled, but still breathes. Mr. Bailes is not a flashy player but still exhibits compelling energy when it's called for. Careful listeners will notice a few technical imperfections, but these are so minor that they actually serve to add humanity to the performance, enhancing the illusion that there's a real person in the room. The sound he coaxes from the lute is very appealing and though there is plenty of ambiance in the recording, it doesn't mask the dynamics or the instrument's natural tone. If there is anything to complain about it is that there's an obtrusive amount of background noise throughout, something the recording engineers might have been a little more conscious of. Mr. Bailes, it seems, is a rather noisy breather. This is easy to forgive however, given the very high quality of the performance. The CD, commercially available in the USA, can be found online in the usual places and, one hopes, at your local CD store.

Howard Kadis

Kapsberger: Labirinto d'Amore

Anna Reinhold, soprano, Thomas Dunford, lute

Alpha Productions 195

A major musical revolution began in Italy in the last decades of the 16th century. The vocal models of the Renaissance, where each voice had its own melodic integrity, gave way to a new invention, monody. Now a solo voice or instrumental part was supported simply by an independent bass line most often harmonized by some sort of polyphonic instrument (keyboard, lute, or harp for

example), which allowed vast new scope to express the drama of the text. By 1620 this style had spread all throughout Europe. To our modern ears the early Italian monodic style is, shall we say, an acquired taste. We tend to be more acclimated to the traditional operatic aria or strophic song, characterized by an identifiable melody. Often these early Baroque vocal works don't rely on that device, but rather on the forward momentum of the music driven by the text and the underlying harmony. In the right hands, there is no shortage of beauty or drama, but neither is there much in the way of a tune you'd hum along to.

With Anna Reinhold and Thomas Dunford on "*Labirinto d'amore*," this music could not be in better hands. Ms. Reinhold's beautifully focused dramatic and expressive voice irresistibly draws us in, and the extraordinary imagination and technical skill with which Mr. Dunford has realized the continuo is nothing short of stunning. They pull out all the stops on the first track, Barbara Strozzi's (1619-1677) "*L'Eraclito amoroso*," a six-and-a-half minute journey into the torment of a betrayed lover. The enormous range of Ms. Reinhold's vocal expression is complemented by a variety of accompaniment techniques: sometimes we hear a single note, sometimes simple chords, sometimes extravagant ones, sometimes a counter-melody, sometimes a note-for-note harmonization of the vocal line, and in one spot a shimmering waterfall of arpeggios. The Strozzi piece serves as a compelling introduction to what follows. We are treated to three varied works by Giulio Caccini (1551-1618), including a lively strophic song ("*Mentre che fra doglie e pene*") driven by Mr. Dunford's distinctly guitaristic accompaniment, and a surprisingly unadorned rendition of the famous "*Amarilli mia bella*." Monteverdi's well-known "*Lettera Amoro*s" makes a notable addition, along with two vocal works by Johannes Heironymus (Giovanni Giralamo) Kapsberger (1580-1651). Special mention should be made of the extraordinary closing track, Tarquino Merula's (1595-1665) "*Canzon spirituela sopra nina nana*," a lullaby whose 6-minute opening section is built entirely on a repeated two-note bass line. Ms. Reinhold's enchanting vocal palette is fully displayed, while Mr. Dunford's realization of the continuo is revelatory.

Ornamentation is a very important component of Italian monody, and the CD's booklet devotes considerable space to the subject. Included are some very informative quotes from the composers themselves. I was especially interested in what Giulio Caccini had to say about it. He felt compelled to publish his own works expressly to counter what he saw as the widespread misuse of ornamentation in his music. (Ever heard a pop star sing the national anthem at a baseball game?) Ms. Reinhold, possessing an assured and precise vocal technique, takes all this to heart, applying ornamentation just as intended by the composers. We hear the most florid of these ornaments in Caccini's "*Io che dal ciel cader*," from "*La Pellegrina*." He notated these passages scrupulously, as is the case as would appear to be the case for all the vocal works on this disc.

Also included on "*Labirinto d'amore*" are eight Toccatas for solo lute by Giovanni Girolamo Kapsberger, taken from his 1611 collection, *Libro primo d'intavolatura di lauto*. There is a keen intelligence behind this programming, as these pieces can be seen to serve as "intermedii" between the more extended vocal works. However, Kapsberger's compositions stand up very well on

their own, particularly in these performances. Mr. Dunford has assimilated their improvisatory character in a natural, unforced way, entirely in keeping with the composer's intent. The Toccatas are full of invention and surprises, varied compositional devices and textures. A high degree of musical maturity and technical prowess is required to convey this, which Mr. Dunford has in abundance. A particularly good example is the first of the Toccatas to appear on the CD, "*Toccata III*," with its leisurely introduction consisting mostly of block chords. About halfway through, and by slow degrees, the motion increases until the work concludes in a flurry of rapid scales. As with the vocal works on the CD, this piece gives us a vivid introduction to what follows. Kapsberger had a masterful command of this early 17th century musical language, which these eight Toccatas clearly demonstrate.

Seventeenth century Italian music has acquired a pretty extensive discography over the last few decades. Artists ranging from The Early Music Consort of London (led by David Munrow in the 1970s) to Dawn Upshaw have made contributions, each with their own perspective. I think *Labirinto d'amore* sets a new standard for this repertoire, with its careful scholarship, technical and interpretive skill. If one were searching for a recording that might elevate Italian monody to the mainstream market, this would be a prime candidate. Happily, it's a commercial recording on a well-respected French label thus should be widely available in the US. It can be streamed or purchased from the usual sources (Amazon.com and Archivmusic.com to name two) and, one hopes, your local CD store.

Howard Kadis

Vincenzo Capirola *Non ti spiacqua l'ascoltar Opere per liuto 1517*

Paolo Cherici, 6-c lute in G and Vihuela in A
Tactus TC 470301

If ever a lute book brought more life to an oasis of surviving mss. over a brief period of transition and imagination, it would, for my money, be the Capirola. In it we find extremely personal and brilliant renditions of contemporary and historical chansons, motets, ricercars and dances. Unlike any other, its pages crackle with color and imagery. Vidal (Vincenzo's student) illustrated it for posterity but it is quite possible that that may have been a ruse behind which he also suggested to the player, Give it life! Let it sing with the birds and play harmoniously with the animals, familiar and fantastic!

Here we have about half of the manuscript recorded by Mr Cherici and I strongly believe he answers this call for life and exuberance. The first Padoana opens confidently and where we wish for a just little more, he happily obliges us with more variations that feel perfectly acceptable and work nicely—a delight he gives us in all the Padoanas, in fact. The ricercars are all quite engaging and move at a clip that rarely allows a deep inspection of artistic voice play—which is fine since that type had not yet found its place on the lute in Vidal's generation—between "the two Francescos" as it were.

Cherico, perhaps to enliven the CD with the more modern light sound, prefers the intabulations of the modern generation of

composers: plenty of frottole and a bit of Fevin, all of which create tunes you might whistle happily. The previous century's masters are Josquin's famous *Et in terra pax* and *Qui tolis*—curiously split by a *ricercar*—and Ghizeghem's *De tous biens playne*. Vincenzo intubated many Burgundian composers (Brumel, Obrecht, Urrede) but I can imagine that it's difficult to reconcile this old repertory with the younger generation's high spirits. The frottole, however, are fun to listen to and we can feel a little of the royal court laughter and song sifting out to our audience in Vincenzo's lute settings.

The instruments are quite resonant and become more vocal still with their stringing and, I'm sorry to say, perhaps to a fault. With some tempos on the aggressive side and the bass and inner courses ringing long and strong I start to miss the quieter dynamics we lutenists have available. On these two instruments, however, each course sounds identical to my ear and missing are the gently different flavors of the "canto," "tenor," "basso," etc. I also miss the lightly dying bass notes that let the cantus sing from silence to sweet. Rubato, like strings, is always a tough call but by the end of the disc we grow to expect it in all the cadences. But these are minor things; he plays clearly and cleanly and quite enjoyably.

As I said before, he recognizes the need to see and interpret the life of music as Vincenzo Capirola lived it and the book as Vidal envisioned it and in that sense he has successfully created a delightful play through this colorful collection.

Sean Smith

Great Wonder—John Dowland and his Contemporaries

Well-Tuned Words: Amanda Sidebottom, soprano & Erik Ryding, lute
Quill Classics QC1012

The lute songs of John Dowland (1563-1626) and Thomas Campion (1567-1620) have probably been recorded more often than any other body of Renaissance music, comprising a vast library that encompasses just about every imaginable approach. The appeal of this recording is the straightforward charm of the performers and their no-nonsense interpretation of these well-known works. Biographies included in the CD booklet assure us that even though they are not household names, Amanda Sidebottom and Erik Ryding are true professionals with solid academic training and years of performing experience to draw on. The duo was formed in 2011 and took their name from one of Thomas Campion's lines: "Let well-tuned words amaze with harmony divine." This is their first recording and it is a very pleasant surprise.

Those familiar with English lute songs will be well acquainted with the contents of this CD. It includes some of Dowland's and Campion's most famous tunes plus a scattering of short lute solos from the lighter side of Dowland's repertoire. Also included are three less familiar songs by John Danyel (1564-ca. 1626) which are very interesting pieces, certainly worthy of inclusion in this collection. Some of Dowland's best-known songs, "If my complaints," "Can she excuse," "Wilt thou unkind thus reave me," "Go crystal tears," and "Now, o now I needs must part" are all represented here, along with a few of Campion's chestnuts, "Never weather-beaten sail," and "The peaceful Western wind." This last title features an interesting twist—the third verse has been set to

the tune of Thomas Morley's "Now is the month of Maying," per a manuscript version in the British Museum.

Any recording of this literature is highly dependent on the appeal of the singer, and here Ms. Sidebottom's nicely focused voice serves the music admirably. She mostly eschews dramatic or operatic devices, opting instead for directness and clarity. Ornaments are used sparingly but with great effect. We discover that we can actually understand the words, and believe me this is no small accomplishment given what we often hear on such recordings. Mr. Ryding accompanies expressively but with great precision, also exhibiting tasteful restraint in the use of ornamentation. This results in a refreshing, musically satisfying, charming performance. The sound is clear and immediate, retaining just enough of the recording venue's ambiance to add richness but not so much that it overpowers the music.

Of course this recording, like most, has its minor blemishes. I found myself in disagreement over a few of the tempos (just personal taste here), particularly the hyperkinetic pace of "Wilt thou, unkind, thus reave me," and the surprisingly lethargic final track, "Now, o now I needs must part." Closing a recording or concert with this song has long been a cliché, but if you must do it, my preference is to pay homage to its Galliard roots and adopt sprightlier tempo. Mr. Ryding's solos sometimes seem a bit over-careful, and here and there Ms. Sidebottom's intonation is ever so slightly under-careful. Also, an abrupt and somewhat jarring shift in stereo image and equalization between tracks 15 and 16 caught my attention. None of this really detracts from my enjoyment of the recording, however. These performers have an admirable grasp of the style and communicate these songs in a very satisfying way.

This CD is produced by the private record label, Quill Classics (www.quillmusic.com), owned by Mr. Ryding's wife, harpsichordist Rebecca Pechefsky. The label specializes in recordings of early music on period instruments and boasts 11 titles as of this writing. Though this disc lacks national distribution, it can be purchased through Amazon.com, iTunes, VAIMusic, or CD Baby. It's well worth the effort to seek it out.

Howard Kadis

Courante: French Baroque Lute Duets

Edward Martin and Thomas Walker, lutes

Gamut Music GM 102

Baroque lute duets, and especially French Baroque lute duets, occupy an ill-lit alcove in the lute's repertoire. Recordings of them are few and far between. Mr. Martin and Paul Berget released a recording of Weiss and Baron back in 2003, and John Schneiderman recorded a CD of duets on which he played both parts—little gimmicky for my taste. There's also an available recording by Toyohiko and Miki Satoh. All of these discs cover exclusively German repertoire, so Edward Martin and Thomas Walker's present effort is a very welcome addition.

In the 17th century France was every bit the center of artistic innovation that Italy was, and though there was much communication and mutual influence between the two countries, their musical styles remained distinct. The French favored a florid, ornate approach (truly what we'd call Baroque which we clearly see in their keyboard and lute music. Of the composers represented

on this recording, Ennemond Vieux Gaultier (1575-1651) was the most influential, not only fathering a second generation of famous Gaultiers (Jacques and Denis), but also influencing his and later generations of French lutenists, among them Charles Mouton (1617-ca. 1699) and Pierre Dubut the younger (fl. 1666-ca. 1700) who were Vieux Gaultier's students.

This recording aims to illustrate a particular approach to the French lute duet, the addition of the "Contrapartie," a second lute part often added to solo compositions. We are informed by the CD booklet that these accompaniments are frequently included in manuscript sources. For the opening and closing *Chaconnes* by Charles Mouton and Vieux Gaultier respectively, no original Contraparties exist, so modern reconstructions have been provided by Tyler Kaiser, one of Edward Martin's colleagues at the College of St. Scholastica in Duluth, MN. Between these two bookends, we have suites by Pierre Dubut the elder (1610-1681), Francois Dufault (1604-1651) and Vieux Gaultier which also contains a few movements by his son, Denis. Only the suite by Dufault follows the traditional order of movements we associate with a Baroque suite (Allemande, Courante, Sarabande, Gigue). The others seem to be rather random collections of movements.

Both performers have paid scrupulous attention performance practice on this disc. Liberal use is made of *notes inégales*, the French affectation that helps the music to swing a little, and ornamentation is rife though tastefully done. Occasionally we hear the performers actually strumming a chord sequence, a device that is used to good effect, helping to propel the music forward. Tempos are well-considered and when the music demands energy it is plentifully supplied. Clearly there was much care and research lavished on this worthy project both in discovering and compiling the music, and in the reconstructions of missing parts.

Mr. Martin and Mr. Walker play a matched set of gut-strung Baroque lutes built by Daniel Larsen. The idea, one supposes, is that the two performers will blend seamlessly. It's an idea that's better in conception than practice, at least as far as this recording is concerned. The two performers produce rather different sounds which would actually be an asset were it not for the over-close miking, obtrusive resonance and excessively high volume level of the recording. Instead of intimacy, we hear the equivalent of an unflattering over-lit movie closeup where we can see all the pores and blemishes. Because the overall sound and musical language is exactly the same from start to finish, it's hard to hold the listener's interest for very long. In the end, it all sort of runs together without any one track or even musical phrase sticking in the memory. Still, credit where it's due, the stereo image in this recording is commendable, allowing the listener to hear the performers precisely positioned in the room.

Locking two plucked-string players together in an ensemble is perhaps the most difficult of all instrumental combinations. Mr. Martin and Mr. Walker manage this with some success though occasional passages lack sufficient cohesiveness. When the ensemble is less than precise, instead of a compelling musical event we get a slightly confused jumble of notes. Happily, this happens infrequently. For the most part the music is communicated clearly and attractively by these two accomplished performers.

As an adjunct to this project, Mr. Martin and Mr. Walker have published an interactive book and CD containing tablature

for both lute parts and an audio disc of each part so that an interested Baroque lutenist might play along. This should prove a valuable and entertaining teaching tool for any lutenist interested in the French Baroque style. Mr. Martin and Mr. Walker are to be commended for their generosity in making the fruits of their research available in this way.

Courante is produced and released by luthier Daniel Larsen's Gamut Music company based in Duluth, MN. The CD and the play-along books can be purchased directly from them (www.gamutmusic.com). The CD is also available from Magnatune.com, CDBaby.com, and of course, Amazon.com, among other sources. Even with its flaws, it's an important and unique recording of very under-represented repertoire which deserves to be heard.

Howard Kadis



Music

Livre de pièces d'Adrien Le Roy, facsimilé des fantaisies, passemezes et danses extraites de "A Briefe easy instruction to learne the tablature to conducte and dispose thy hande onto the lute." Londres 1568
Societe Française de Luth, 2014

In 1984, the Société Française de Luth was brought into the world to promote the lute, its history, music and players and now, 30 years on, former Société president, Joël Dugot, suggests as a milestone this small but important facsimile to celebrate that heritage. This collection is indeed important—25 short pieces that should be exist in everyone's early library: two short fantasies and a collection of dances that, while appearing easy and beguilingly simple, are beautifully sweet and eminently danceable. They are undeniably French and contain basic versions of the three main passemeze (Antico, Moderno, Romanesca), two sets of branle cycles, a dance-song and a few quick triple-dances. LeRoy clearly had the beginner in mind in these choices and the pieces are a digest of the repertory he drew from for the renaissance guitar and cittern publications. Unfortunately, LeRoy's original is lost but, fortunately, the English translation/publication by John Kyngston is extant and provides our musical texts. The typeface used is LeRoy's/Kyngston's original and is quite legible—some bleed-through from page behind is whited out and a cloud of grey is added to give a stronger facsimile feel. The pieces are laid out to eliminate any page-turns during a piece (except if you'd like to continue the "shorter tyme" divisions—personally, I just tape fold-out copies onto the pages in these cases).

This publication, like the CNRS modern edition edited by Pierre Jansen in 1975, has stripped away the "Englished instructions." I feel this is unfortunate as there is never quite enough historical instruction within easy grasp for the beginning student. Yes, the grammar and layout is difficult to follow at times but this is about as basic and all-encompassing as it comes for a small introductory book. There is much to digest in this instruction and its examples, fingerings and suggestions for good play should be available for easy reference. Would an easier-to-read translation

back to French be feasible in this case? Gone too, is the table of concordances compiled by Daniel Heartz for the 1975 edition that becomes so useful when one's shelf of facsimiles (and instruments) starts to grow. Alas, the concordances are the most used pages of my Boethius, Tree and [English] Lute Society editions, among many others. Nearly all of these pieces have cognates in other lutebooks as well as for other instruments and ensembles. Seeing how other publications worked these simple pieces quickly builds depth for the possibilities of this corner of the luteworld. I may be of singular opinion here but I feel it's important to show the paths for growth to the early growing student.

In its present state, however, it's an easy book to use and carry. The pieces are pleasant and don't weigh heavily on the mind. It is available from the French Lute Society's web page and when I last checked was about \$27US before postage and handling.

Sean Smith

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Scene from Monteverdi's *Poppea*
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