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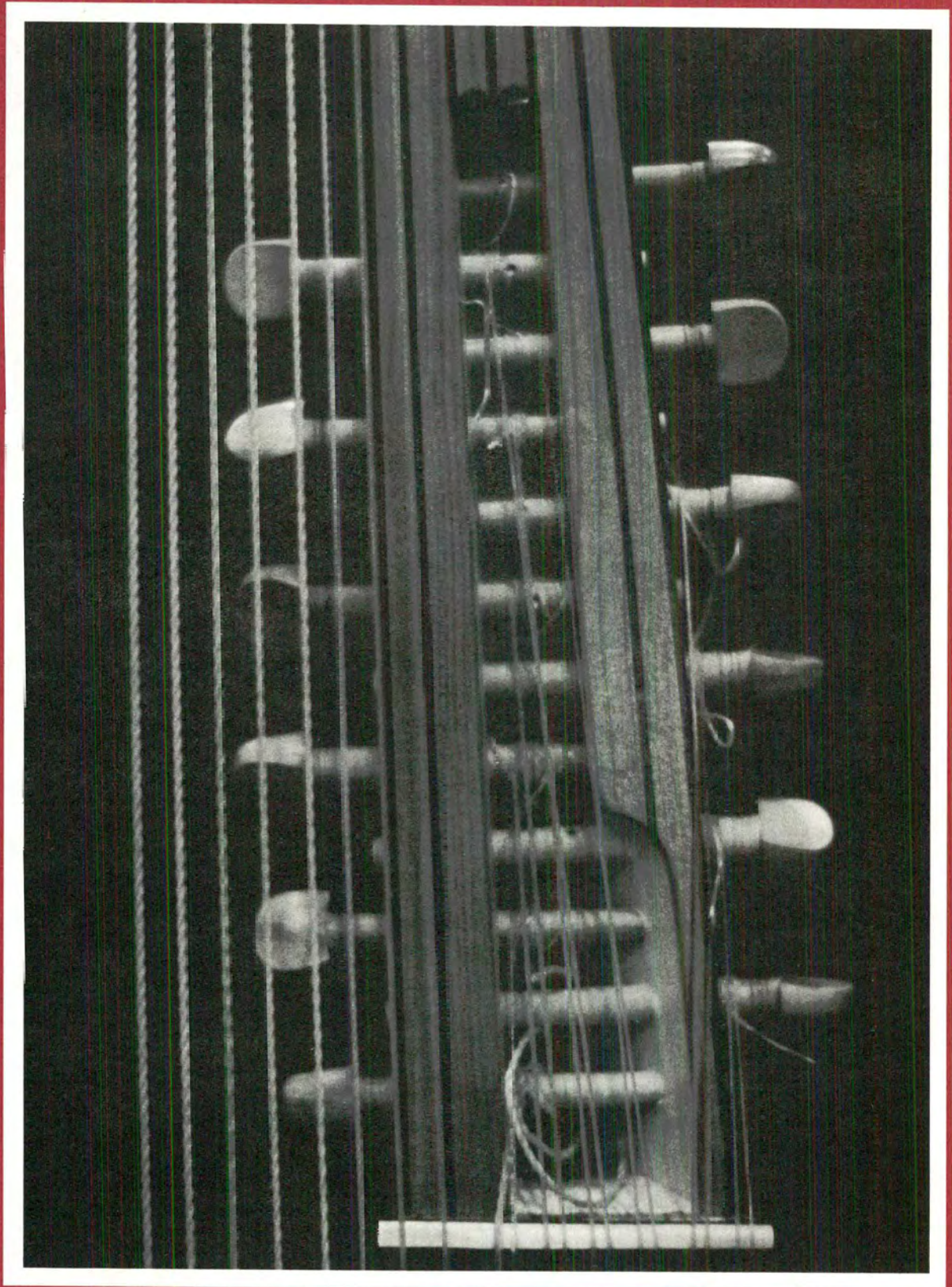

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Cover: Pegbox of a chitarrone by Michael Schreiner of Toronto, displayed at the Boston Early Music Festival *(photograph by Herb Snitzer)*.

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A Translation of Etienne Loulie's Method for Learning How to Play the Recorder

Richard Semmens

ETIENNE LOULIE left unpublished a significant corpus of writings on music when he died c. 1707. These writings ranged in content from detailed rules of composition to lengthy discussions of acoustics.[1] Among them are two versions of a recorder method. He willed all these unpublished works to a close friend, Sébastien de Brossard (1654–1730),[2] who subsequently donated them to the *Bibliothèque du Roi* in 1724 and 1725.[3] The recorder method is now bound with other Loulié manuscripts at the *Bibliothèque Nationale*, fonds français, n.a. 6355.

Loulié's *Method for learning how to play the recorder* is an exceptional work in several respects. Besides offering unique and carefully presented information, the treatise is the first of its kind to be concerned exclusively with the recorder.[4] As such, it differs substantially from Jean-Pierre Freillon-Poncein's *La véritable manière d'apprendre à jouer en perfection du hautbois, de la flûte et du flageolet* (Paris: J. Collombat, 1700),[5] and Jacques Martin Hotteterre's *Principes de la flûte traversière, ou flûte d'Allemagne, de la flûte à bec, ou flûte douce et du flageolet* (Paris: Christophe Ballard, 1707), in both of which the recorder is given a place of secondary importance.

Of especial interest in Loulié's recorder method is his frequent reference to and commentary on Freillon-Poncein's work (Loulié refers to him simply as "Poncein"). Not only do these comments permit a dating of the Loulié method after 1700, but they also provide a contemporary reaction—and a critical one at that—to an important source book for the recorder, as well as on performance practices in general. Loulié indicates, for example, where his fingering for a note differs from that suggested by Freillon-Poncein, or where the latter has not provided information. Since no reference whatever is made to Hotteterre's work, we may assume Loulié's method was written sometime between 1700 and 1707.

The two versions of Loulié's recorder method are bound together in consecutive folios of ms. 6355 (folios 170r–192v, and folios 193r–209v). Several other items in the manuscript also have multiple versions, suggesting perhaps that Loulié was contemplating having them published.[6] The reading contained in folios 170r–192v serves as the basis for the present translation. Where the second version differs substantially from the first, or contains a more detailed account, the relevant passages have been translated and placed in footnotes. Passages that have been crossed out by Loulié are not translated. Fingering charts, if left incomplete by Loulié, are so indicated in footnotes, and possible solutions to their completion are suggested.

One of the first tasks undertaken by Loulié in his tutor is an explanation of the tablature he uses to demonstrate fingerings. Although Loulié describes another variety of tablature later on, he uses only this one. In it, the eight holes of the recorder are represented by eight lines. A stroke through a line indicates that the corresponding hole must be covered, an unmarked line that the hole must be left open, and a small circle on a line that the hole must be half-covered. Loulié numbers the holes from top to bottom, one through eight, the first or top line representing the thumb hole, the second representing the top finger hole, and so on. While it is similar to the system employed in English tutors of the late seventeenth century,[7] Loulié's tablature is quite different from, and perhaps less cumbersome than, the one adopted by Freillon-Poncein.

Most of the time Loulié uses the solmization syllables ut, re, mi, fa, sol, la, and si instead of letter names for the notes.

His discussions of ornaments are most enlightening. He insists that the trill (*tremblement*) start with an *appui*, an appoggiatura from above, and acknowledges that his *appui* is of varying length, according to the musical context. Of great interest is Loulié's identification of a special variety of trill that he terms "irregular." Irregular trills are those in which the *appui* is not retained after its initial appearance, but rather is given an alternate fingering, no doubt to facilitate rapid beating.[8] Similarly, he calls the mordent (*battement*) irregular when the lower auxiliary is given an alternate fingering.[9] In both irregular trills and mordents there is an attractive "out of tune" quality to the rapid pitch alternations, which seems to have been part of the practice of French woodwind playing of the time, and which is given a uniquely unambiguous expression in this treatise. It is noteworthy, however, that in illustrating both these ornaments Loulié consistently gives the correct fingering for the main note. Among the other ornaments discussed, the *flatté* (the finger vibrato of French woodwind technique) is perhaps most important; here it receives one of its most thorough descriptions.[10]

Loulié's recorder tutor provides several fingerings that are either alternates to the standard ones found in other sources, such as that for $f\#'''$,[11] or are unique to this manuscript. In the latter category Loulié provides exhaustive tablatures for individual chromatic notes, and for trills and other ornaments involving chromatic notes.

Finally, Loulié's recorder treatise is more than just a tutor; it is a carefully paced method with very clear pedagogical intent. Loulié seems as concerned in

this work with the order and presentation of his material as he is with the material itself. In fact, he addresses himself to the teacher of the recorder rather than to the student. Loulié's method for learning how to play the recorder is not only of historical interest, it is also of demonstrable practical value.[12]

NOTES

[1]For a discussion of these writings, see Richard Semmens, "Etienne Loulié as Music Theorist: An Analysis of Items in Ms. Paris, *Bibliothèque Nationale*, fonds français, n.a. 6355," doctoral dissertation, Stanford University (1980); see especially Chapter Two, "The Loulié Manuscripts," pp. 23–40.

[2]For details of Loulié's will, see Sébastien de Brossard, "Catalogue des livres de musique théorique et pratique, vocalle et instrumentale . . ," *Bibliothèque Nationale*, Rés. VM8.21, p. 361.

Elizabeth Lebeau, "L'Entrée de la collection musicale de Sébastien de Brossard à la Bibliothèque du Roi, d'après des documents inédits," *Revue de Musicologie*, xxxii, 95–96 (1950), pp.77–93; and xxxiii, 97–98 (1951), pp. 20–43.

[3]Three English publications—John Hudgebut's *A vade mecum* (London, 1679), Humphrey Salter's *Genteel Companion* (London, 1683), and John Carr's *The Delightful Companion* (London, 1684)—predate Loulié's work; however, they are primarily anthologies of tunes playable on the recorder, and not really method books. See Herbert Myers, "Three Seventeenth-Century English Recorder Tutors," *The American Recorder*, VII/2 (1966), p. 5.

[4]See the recent translation and edition of this work by Catherine P. Smith, *The American Recorder*, XXIII/1 (1982), pp. 3–10.

[5]In his catalogue description of the Loulié manuscripts, Brossard writes of one item: "There is nothing here under this number [xxxiii]. It would appear that this was one of the two treatises which he [Loulié] had published by Ballard [actually Ballard published three theoretical works by Loulié] . . . which he would have removed from this section after they were published." Sébastien de Brossard, "Catalogue . . .," p. 361 ff.

[6]See Myers, *op cit.*, p.4.

[7]For example, the trill on *e''* (see translation, folio 176r).

[8]For example, the mordent on *f''* (see translation, folio 201v).

[9]See translation, folios 181r–182v.

[10]See tablature, folio 175r.

[12]For a more complete discussion of the recorder treatise, see Richard Semmens, "Etienne Loulié's 'Method for Learning how to Play the Recorder,' " *Studies in Music from the University of Western Ontario*, VI (1981).

The author wishes to acknowledge with gratitude the helpful suggestions of Patricia Ranum in the preparation of the final draft of this translation.

Richard Semmens received his Ph.D. from Stanford University in 1980. He is assistant professor of music history and director of collegium musicum ensembles at the University of Western Ontario, London, Canada.

f. 170r

Method for learning how to play the recorder

I will lose no time giving testimonials to the recorder. I will content myself saying in its favor, that of all musical instruments, it is the easiest to learn, the handiest to carry, and that there is no other [instrument] whose tone is more agreeable, that better imitates the voice, and that is better suited for keeping it [the voice] in tune. That is why nearly everybody wants to learn [to play] it, and why the most distinguished people do not consider it beneath them to play it, and why they even consider it a pleasure to excel at it.

Those who wish to make use of this Method must know the principles of music, or at least know the notes and their values with respect to the G clef on the first line, which is the one normally used for this instrument.

f. 170v The recorder has 8 holes, which may be represented on the page by 8 lines thus:

left hand	line of the 1st hole	thumb
	2nd hole	index finger
	3rd hole	middle finger
	4th hole	ring finger
right hand	5	index finger
	6	middle finger
	7	ring finger
	8	little finger

It is by closing more or fewer of these holes with the fingers that one makes all the musical notes on the recorder.

One can see easily by the above lines, which represent the holes on the recorder, by which finger each hole is to be closed; the right hand being below, and the left hand above, each finger is placed naturally over its [respective] hole.

The two hands and the fingers must be positioned with the greatest possible grace, and [one must] take care to close exactly the holes that must be [closed], for the tuning of the notes of the recorder depends on this.

f. 171r The beak of the recorder must be placed between the lips without being chewed, and one must not make grimaces, nor contortions. The manner of indicating on the page those holes which must be left closed and those holes which must be left open to make all the notes is called the tablature of the recorder.

There are two kinds of tablature. The most natural, and the easiest to explain, is the one where the eight holes [of the recorder] are represented by eight lines. It is also this [tablature] that I will use: I will explain the other at the end of this treatise.

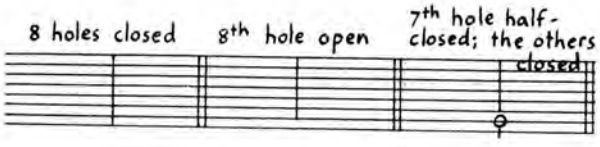
To indicate that a hole must be closed, a dash is put on the line that represents it.

To indicate that a hole must be left open, nothing is put on the line that represents it.

To indicate, finally, that a hole must be half-closed, a barred zero or whole note is put on the line that represents it.[1]

f. 171v

TABLATURE FOR THE RECORDER

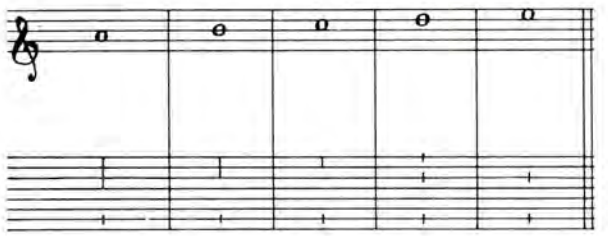


The best way to advance a student is to not give him a large number of principles in the beginning, and to give him only that which is necessary to play a few simple airs, which will give him pleasure. That is why it is necessary that he begin by learning to make only the five

[1]In Version B, on f. 194r, Loulié writes: "If the recorder has certain of its holes doubled, the above whole note indicates that it is necessary to close only one of them; and the whole note without a dash indicates that one must close them both."

notes ut, re, mi, fa, sol indicated below.

f. 172r NOTES WHICH THE STUDENT MUST BEGIN TO LEARN, AND THE CORRESPONDING TABLATURE

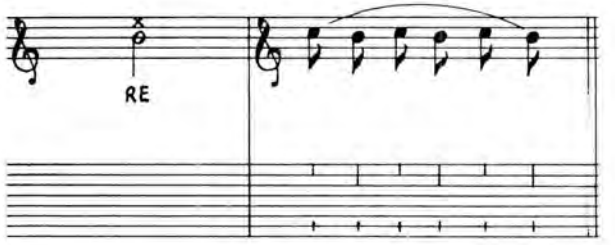


While blowing into the recorder, one must give an articulation to each note that one sounds by pronouncing the syllable tu, providing only a little air for the lower notes, [and] augmenting this gradually as one plays the higher notes.

To these notes one adds certain ornaments, each of which is indicated and performed differently. The principal ornament is the trill, which is indicated by a small cross placed above the musical note in the following manner:

f. 172v

TRILL AS IF THERE WERE



The little cross which is above the note re signifies that one must first start by playing mi, then re; and repeat mi re one after the other several times in a row, and quickly, with a single articulation; and this lasts for the duration of the re, the note with which one must finish. And this is called playing a trill on re, or trilling re.

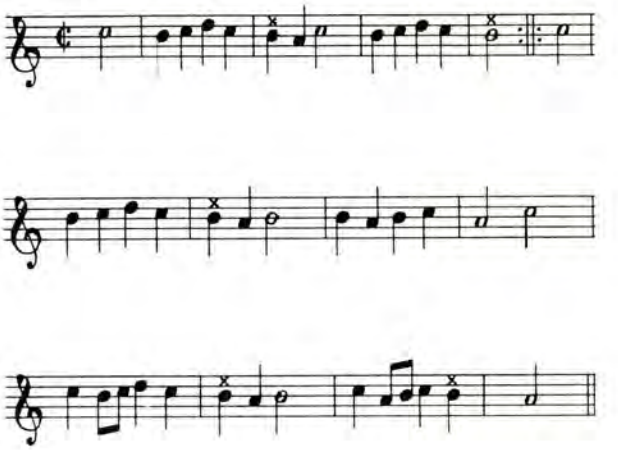
In the above trill, the mi with which the trill was begun is called the *appui*. And one must remain here [i.e., on the *appui*] [a] longer or shorter [amount of time] according to the length of the trilled note.

f. 173r In no matter what trill, one must always begin by playing the *appui*, that is to say, begin by playing the note one degree higher than the trilled note.

What I have just said about the trill on re will serve for the understanding of the trills on the other notes, of which I shall speak later.

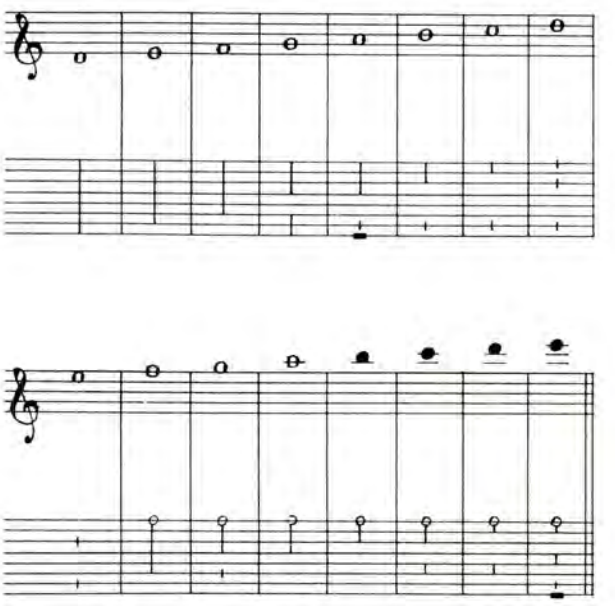
When the student knows how to play the five notes, ut, re, mi, fa, sol, and knows how to make a trill on re, one must teach him simple airs which do not go beyond the range of these five notes, and which have no ornaments other than the trill on re, such as the following air.

The teacher will take care to have the syllable ru pronounced in place of tu in those places where they are indicated, and in those places which he judges necessary, until the rules of articulation have been given.



f. 173v It is now necessary for the student to learn to play all the natural notes on the recorder, from the lowest to the highest, as they are indicated below.

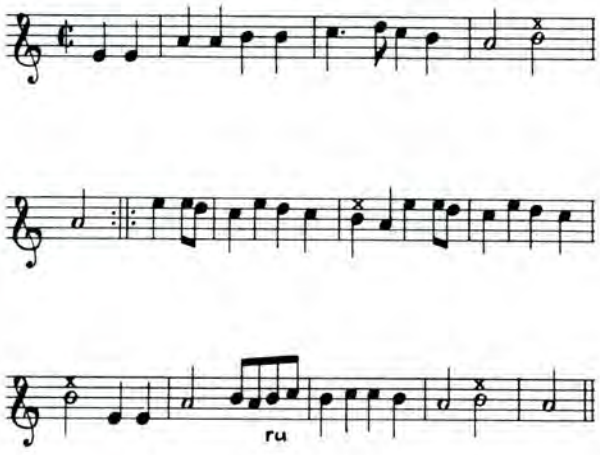
NATURAL NOTES WITH THE CORRESPONDING TABLATURE



When the first hole is only half-closed, this is called to pinch; then it is necessary to provide more breath. The four last notes which are marked with black notes are rarely used. Thus, in the beginning, one may excuse the student from learning them.

Sieur Poncein closes the eighth hole for c ut and for sol re ut in the second octave. I have indicated these with a large parallel dash.

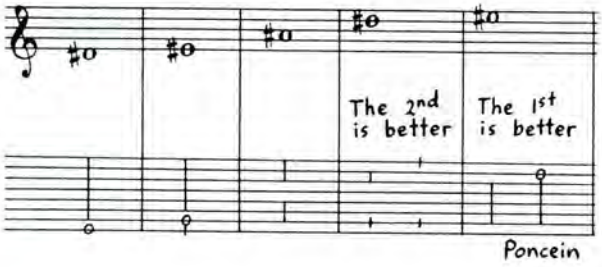
f. 174r When the student knows how to play easily the above natural notes, the teacher may give him certain airs in the mode of c sol ut, such as the following. One should not yet use sharps or flats, nor any ornaments other than the trill on re.

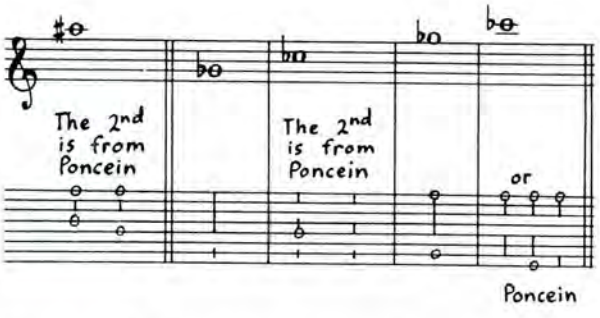


When the student has grown accustomed to playing these sorts of airs with facility, he must learn to make sharps and flats on the recorder.

f. 174v [blank]

f. 175r SHARPS AND FLATS



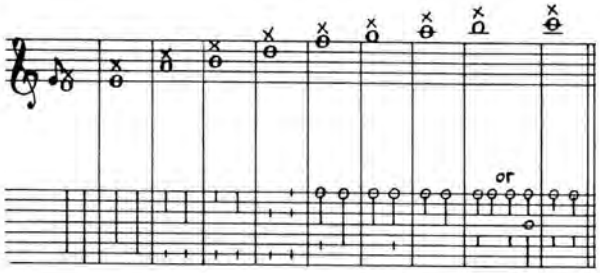


A trill may be played on each note of the recorder; and, for the most part, one must observe in the case of the other trills that which I have remarked with the trill on re, which I described above, except in the case of la in the first 8ve, si in the first 8ve, mi, mi-flat, sol in the second 8ve, sol-sharp in the second 8ve, si-flat in the second 8ve; all of these, being irregular or defective on the recorder, are each performed in a particular way, though always with a single articulation, as we shall see.[2]

f. 175v Trills are defective or irregular when the note which serves as *appui* is not retained in the trill. In these sorts of trills it is only necessary to raise the finger a very little, and decrease the breath.

REGULAR TRILLS ON THE NATURAL NOTES WHERE THE *appuis* ARE NATURAL

In regular trills one must begin by playing the *appui*; next, close the hole which produces the note upon which the trill is made; open it [and] close it several times in a row, for the duration of the trilled note.



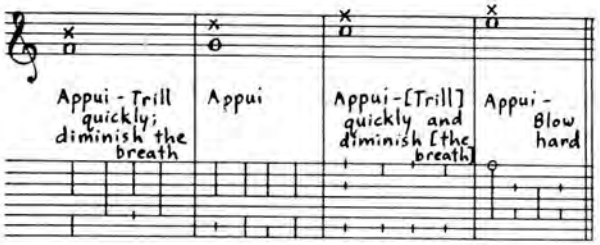
Those who understood well the manner of trilling re, which I explained above, will have no trouble making the above trills.

Sieur Poncein did not give the following trills, namely fa, ut, fa, sol, la, si, ut, re, mi, fa.

f. 176r TRILLS ON THE NATURAL NOTES LA, SI, MI, SOL, WITH NATURAL *appuis*

These four trills are irregular or defective on the recorder because the *appui* is not retained in the trill. They are played in the following manner.

In irregular trills it is customary to trill quickly and to diminish the breath.



f. 176v To trill the lower 8ve la, one must begin by playing the *appui*, si; next play la; open the 5th hole; close it, open it, close it always [in] the same [way], for the duration of the note la, upon which the trill is made, lifting the finger only slightly above the 5th hole, and trilling somewhat quickly; decrease the breath a little.

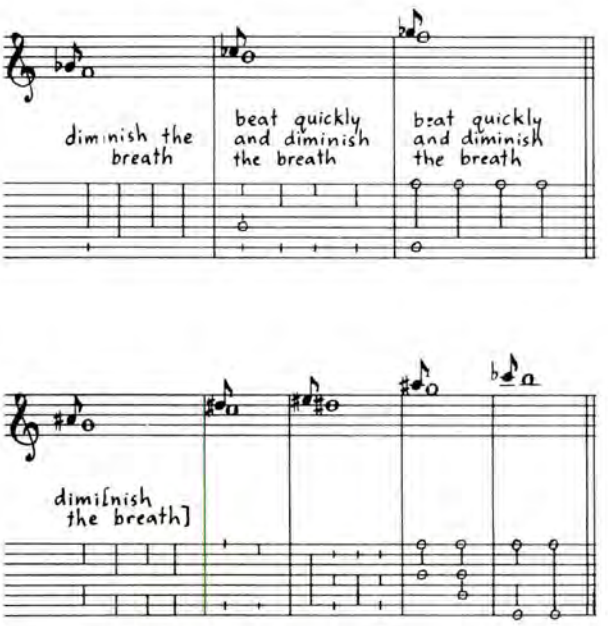
To trill si, one must begin by playing the *appui*, ut; next play si. Open the 6th hole; close it, open it, close it, supplying the usual [amount of] breath.

To trill mi one must begin by playing the *appui*, fa; next play mi. Open the 2nd hole; close it, open it, close it, decreasing the breath a little, [and] only slightly raising the finger over the 2nd hole. Trill a little quickly.

To trill the 2nd 8ve sol one must begin by playing the *appui*, la. Open the first, second, and fourth holes all at once; close the 4th hole, open it, close it, open it, raising appropriately the finger over the 4th hole, and supplying much breath.

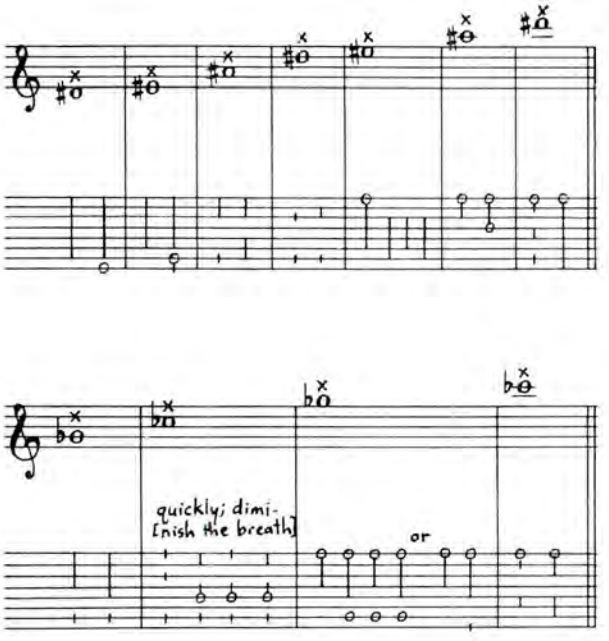
[2]Loulié gives a more detailed account of irregular trills on la, si, mi, and sol on f. 176r.

f. 177r TRILLS ON THE NATURAL NOTES
WHERE THE *appuis* ARE SHARPS OR FLATS



Sieur Poncein has not given the following: la second 8ve, si second 8ve.

TRILLS ON SHARPS AND FLATS
WITH NATURAL *appuis*



Sieur Poncein forgot the trills: fa-sharp, sol-sharp lower 8ve, sol-sharp second 8ve, ut-sharp second 8ve, fa-sharp second 8ve, si-flat, mi-flat, si-flat second 8ve, mi-flat second 8ve.

f. 177v There are [certain] notes upon which trills are made by closing two holes at a time, and opening them, similarly, at the same time, several times in a row, such as c-sharp. [There are] others where one closes one hole and half [of another hole] at the same time, such as low sol-sharp, ut-sharp, and si in the second 8ve, and si-flat in the second 8ve; [there are] still others where one closes only half a hole, such as high ut-sharp.

It is necessary that the student know how each trill is made, [and] that he practice finding and playing them easily, on all the natural [notes], on sharps and on flats with all the *appuis*, natural, sharp, and flat.

It is next necessary that the student practice on selected airs in the [following] modes: c sol ut, d la re, on fa, g re sol min. 3rd, g re sol maj. 3rd, and a mi la.

There should not yet be any sharps in d, nor flats in a mi la in these airs.

It will be necessary also to indicate any unusual articulations.

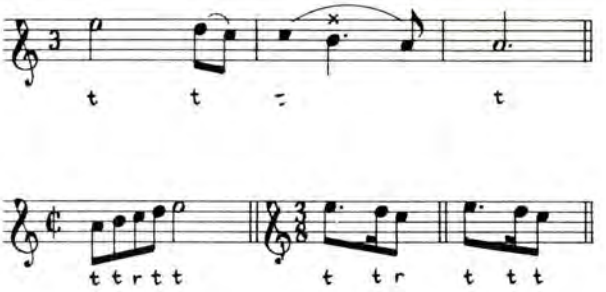
f. 178r It is necessary that the student learn how to make articulations.

RULES FOR ARTICULATION

It is necessary to pronounce the syllable tu on each note.

EXCEPTION

When 2, 3, or more notes are contained within the same slur, an articulation is given only to the first note, which serves for all the other notes under this slur. Note that we are not referring here to the tails of notes, which serve only to indicate duration or value. Where there are four eighth or sixteenth notes in a row, the syllable ru must be pronounced on the third of these notes.[3]



f. 178v Besides the trill, which I explained above, there are yet several other ornaments of which the principal ones are the *martellement* or *battement*, the *flatté* or *balancement*, which some recorder players call the lesser trill, the *port de voix*, the *coulé*, the *accent*, [and] the *chute*.

Battement OR *martellement*

The mordent on the recorder is indicated by a small figure which looks much like the letter V, thus V, that

---

[3]From f. 199v – 200v in Version B, Loulié provides the following discussion of articulation:

f. 199v RULES FOR ARTICULATION
WHICH MUST BE USED IN RECORDER PLAYING

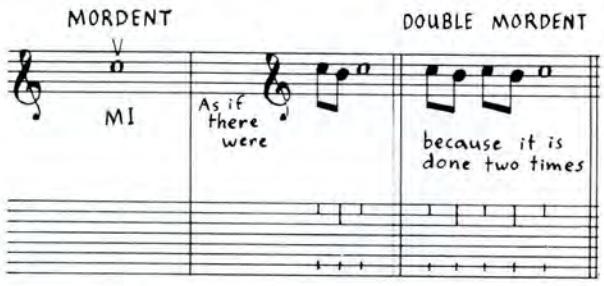
I have said previously that it is necessary to give an articulation to each note one plays on the recorder, by pronouncing the syllable tu; I add here, and declare that:

There are notes upon which it is not necessary to give an articulation.

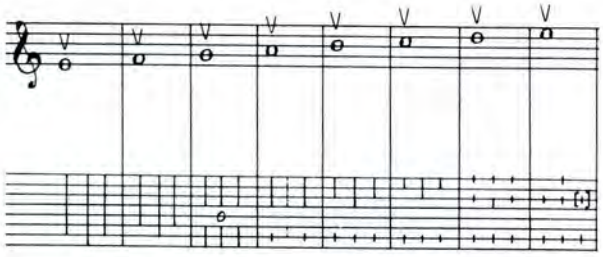
There are other notes upon which it is necessary to pronounce ru instead of tu.

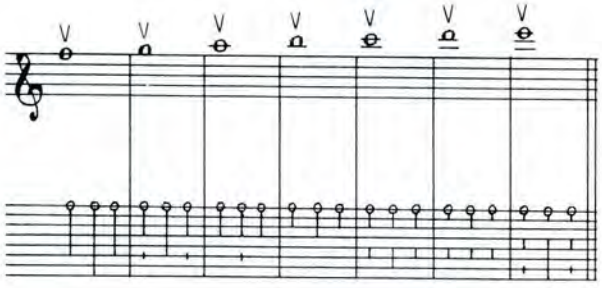
When 2, 3, or more notes are enclosed under a single slur, one gives an articulation only to the first, which articulation serves for all the

one places on a note to indicate that a mordent is to be played there.



f. 179r [MORDENTS ON ALL THE NATURAL NOTES WHERE THE LOWER NOTE IS NATURAL]



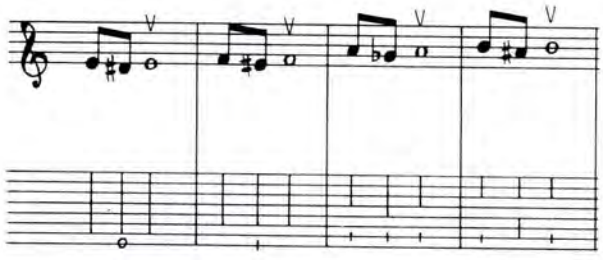


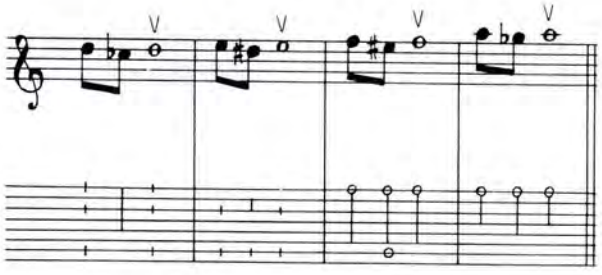
Sieur Poncein did not explain mordents well.[4]

f. 179v [blank]

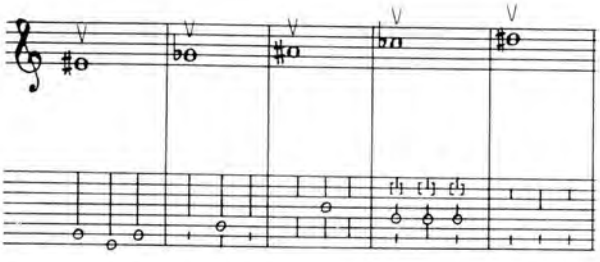
f. 180r The small symbol V that is above the note mi above [i.e., f.178v] indicates that one must begin by playing mi, then quickly [play] re; play mi [once more], and remain there [on mi] for the duration of the note mi. And this is done very quickly, and with a single articulation. The student must learn to play mordents on all the notes.

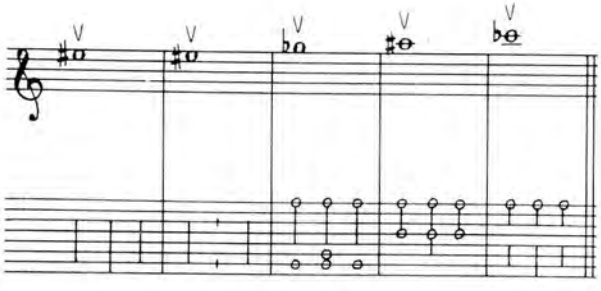
f. 180v MORDENTS ON NATURAL NOTES WHERE THE LOWER NOTES ARE SHARP OR FLATS





MORDENTS ON THE SHARPS AND FLATS





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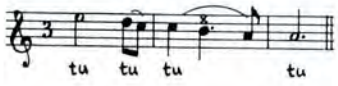
other notes under this slur.

Note that we are not speaking here of beams on a row of notes, and that these have bearing only on the duration or value of notes.

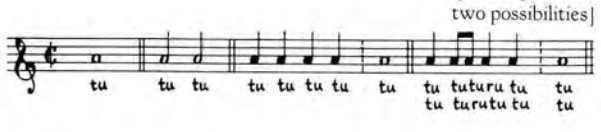
NOTES CONTAINED UNDER A SINGLE SLUR

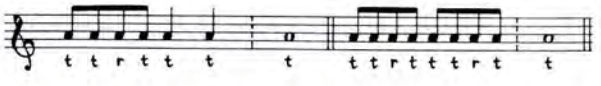


When the notes are not written within a single slur, one pronounces tu on each one, provided they are not going by too quickly.

f. 200r All those who teach the recorder use [both] tu and ru, and one finds that the combination of these two syllables, pronounced one after the other, in certain instances renders the articulations less harsh, and the playing more flowing. But the manner of placing them is not very consistent, for each [teacher] has his particular manner, and often the same master indiscriminately uses tu tu ru tu tu or tu ru tu ru tu. Both ways may be good, but the student with a good teacher must assume the latter's methods.

[Loulié provides two possibilities]

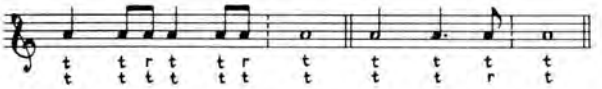




f. 181r To play a *flatté* or *balancement* one must begin by playing the note upon which the *flatté* is marked; immediately one begins to beat slowly the edge of the highest of the remaining open holes, except for the first and second [holes], which are never beaten, in such a way that the first note is not altered at all [in pitch].

E.g., To play a *flatté* on re one must begin by playing re; the 4th hole is the highest of those remaining open. It is, therefore, necessary to beat the edge of the 4th hole slowly, in such a way that the pitch of re is not at all altered.

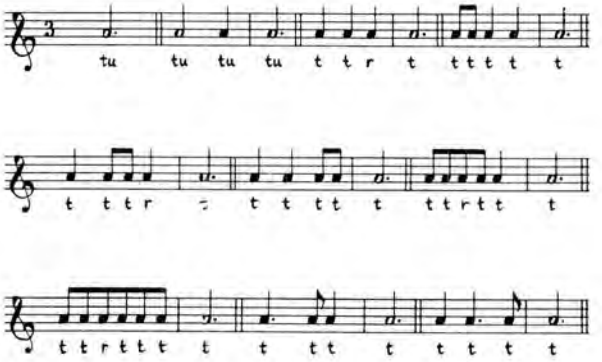
[Loulié provides two possibilities]



One must always pronounce the syllable tu, except when there are four eighth notes or four sixteenth notes in a row, for then it is necessary to pronounce the syllable ru on every third of these notes.

In gigues, canaries, and other airs in this measure, one must pronounce ru on the second note [of every three.]

f. 200v



It is necessary that the student learn how to make the other ornaments.

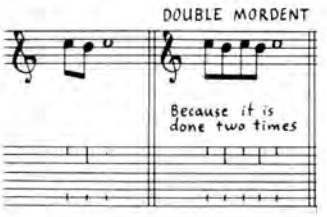
[Loulié's discussion of the mordent in Version B, f. 201 – 202r is more complete:

f. 201r THE MORDENT

The mordent for recorder [playing] is indicated thus: M, which one puts above the note upon which the mordent is made.

To play a mordent on the recorder, one must always begin by playing the note upon which the mordent is indicated. Next play, so far as it is possible, the note one degree lower; again play the first note, and remain on it for the duration of the note. And this [is played] with a single articulation and very quickly.

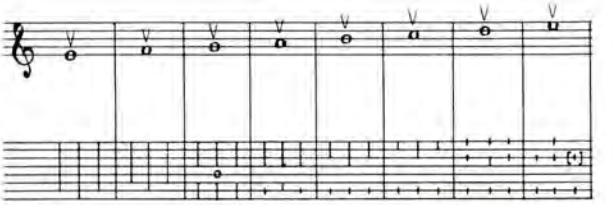
For example, to play a mordent on mi, one must begin by playing mi; next play re, play mi, and remain on that pitch for the duration of mi. And this [is done] very quickly and with a single articulation.

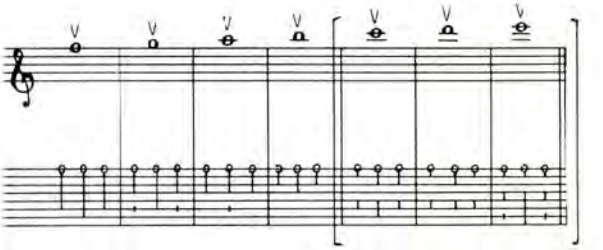


f. 201v The student must learn to play mordents on all the notes.

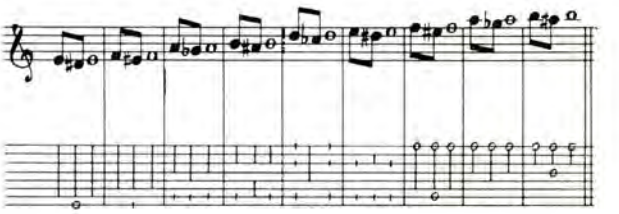
MORDENTS ON ALL THE NATURAL NOTES WHERE THE LOWER NOTE IS NATURAL

[from folio 179r]





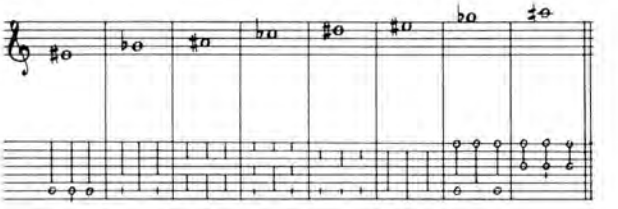
MORDENTS ON THE NATURAL NOTES WHERE THE LOWER NOTES ARE SHARPS OR FLATS



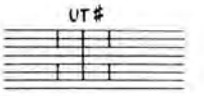
There are some irregular mordents.

Mordents are irregular when the lower note is not one degree lower, or, ultimately, when it is [either] too high or too low. Such are [the mordents on] si, fa.

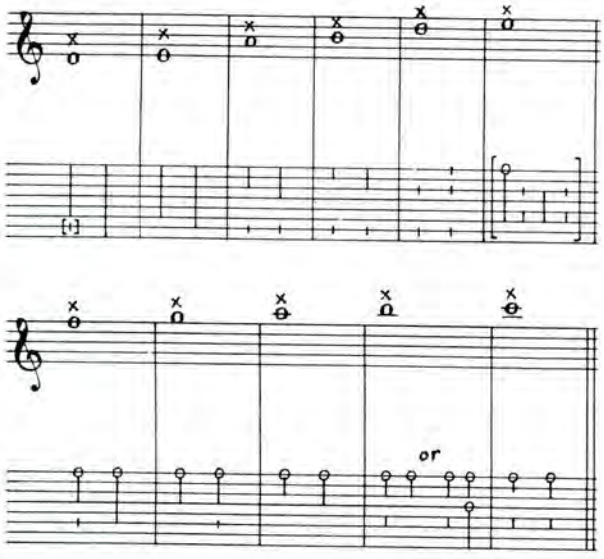
f. 202r MORDENTS ON THE SHARPS AND FLATS



[A curious alternate mordent on c-sharp in the lower octave is provided in a marginal note:]



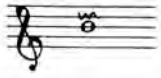
f. 181v [5]



f. 182r *Balancement* OR *flatté*, WHICH SOME CALL THE LESSER TRILL

The *flatté* is indicated by a symbol made much like the letter m, thus M; one places it above the note to indicate that a *flatté* is to be played.

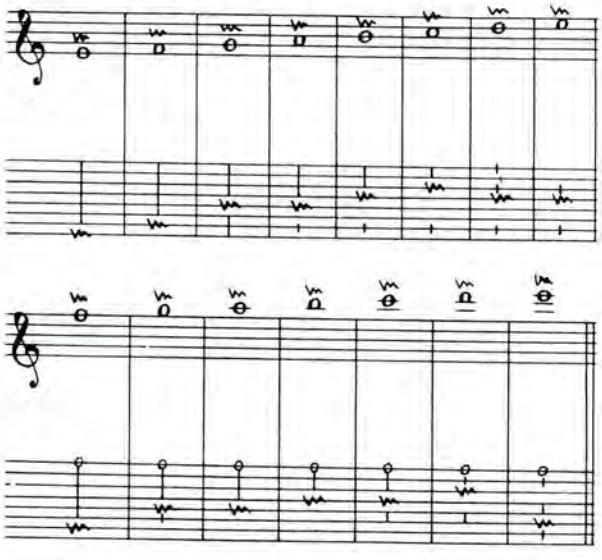
Balancement or *flatté*



To play a *flatté* or *balancement* one must begin by sounding the note upon which the *flatté* is marked. Immediately beat the edge of the highest open hole slowly, except for the first and the second [holes], which one never beats, in such a way that the [pitch of the] principal note is not at all altered.

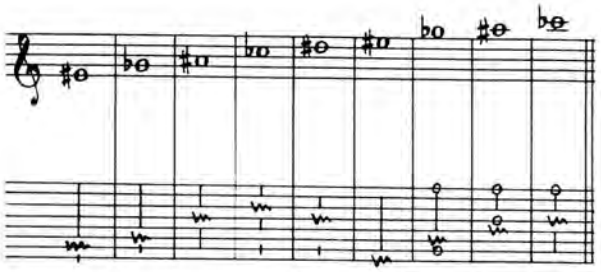
Ex. To play a *flatté* on re, one begins by playing re; the 4th is the highest of the remaining open holes. Beat the edge of the 4th hole slowly in such a way that the pitch of re is not at all altered.

f. 182v *Flattés* OR *balancements* ON THE NATURAL NOTES



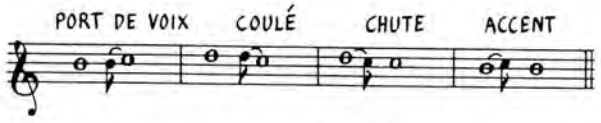
[5]This chart apparently supplements the one given for trill fingerings on folio 175v. The *appui* which Loulié supplies for the trill on *f'* is an *a'*. It has been changed to a *g'*. Loulié does not give a fingering for the trill on *g'*. The one provided on folio 176r has been supplied.

Flattés ON THE SHARPS AND FLATS



f. 183r The other ornaments, such as the *port de voix*, the *coulé*, the *chute*, [and] the *accent*, are each indicated by a note of a smaller character than the principal notes; and one joins the smaller note to the principal one by a slur, to indicate that it must be performed with a single articulation.

It will suffice to give an example of each to make all the others understood.



The student must know how to play each ornament, and practice playing them all on all the notes, naturals as well as sharps [and] flats. Selected airs may be given him to play in the modes of c sol ut, d la re, f ut fa, g re sol, min. 3rd, g re sol, maj. 3rd, and a mi la.

There should not yet be sharps in d la re, nor a flat in a mi la.

Notice that on the recorder one always imagines under the same name the notes that are on the same degree, whether it has sharps or whether it has flats after the clef on the degree si.

When there is a flat after the clef one must take care to observe it for all [appearances of the note] si.

The same thing must be observed with fa when there is a sharp after the clef on fa.

f. 183v I am presently going to indicate the notes which are rarely used on the recorder, that is to say, those which are used only in transpositions. I will also indicate their [corresponding] ornaments.

All those sharps other than fa-sharp, ut-sharp, and sol-sharp are sharps of transposition.

All those flats other than si-flat and mi-flat are flats of transposition.

The sharps of transposition are the same thing and on the recorder are made in the same way as the normal flats, or as the natural notes that are one degree higher.

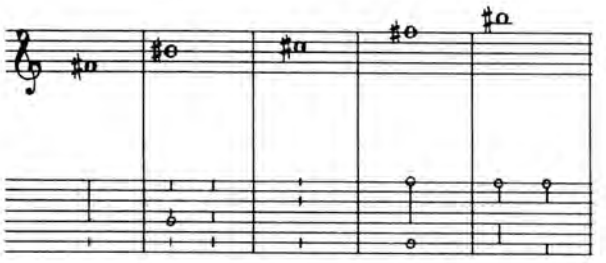
Ex. Re-sharp is the same thing, and is made the same way as mi-flat [is]. Mi-sharp is made the same way as fa [is].

The flats of transposition are the same thing and on the recorder are made the same way as the normal sharps [are], or as the natural notes which are one degree lower.

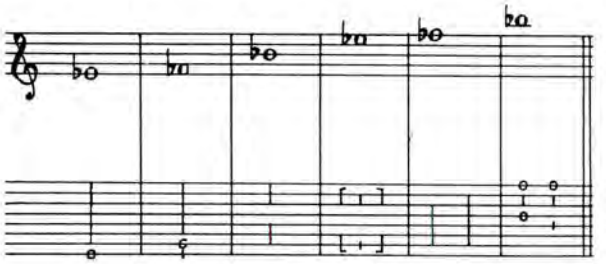
Ex. La-flat is made the same way as sol-sharp [is]. Ut flat is the same thing as si, etc.

I am going to mark only the least unusual of the sharps and flats of transposition, through which one will easily understand the others, of which I shall not speak, since they are hardly ever used.

f. 184r SHARPS OF TRANSPOSITION



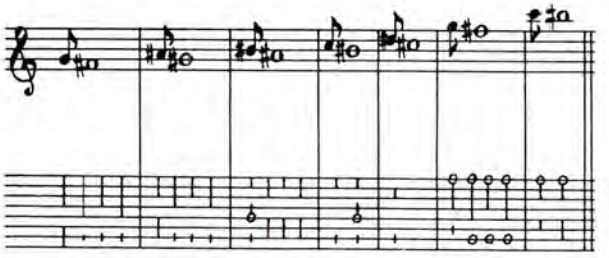
FLATS OF TRANSPOSITION



[Loulié has provided alternate fingerings for four of these notes]

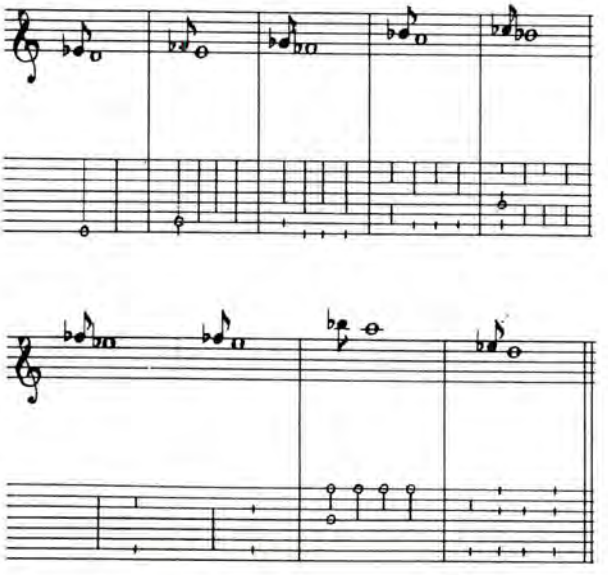
Most of the trills and the other ornaments which employ sharps and flats of transposition are made in a special way. That is why I am going to indicate them.

TRILLS ON THE SHARPS OF TRANSPOSITION



Sieur Poncein did not give trills for la-sharp, si-sharp, re-sharp, mi-sharp, la-sharp, re-sharp.

f. 184v TRILLS ON THE FLATS OF TRANSPOSITION



Mordents and *flattés* on the sharps and flats of transposition are made in the same way as on the normal notes, to which they correspond.

Ex. Re-sharp is trilled or *flatté*d like mi-flat.

REMARKS

Whenever one is not pinching [the thumb hole] and the 6th hole is open, one must always close the 7th.

Whenever the 2nd hole is open, the 3rd must always be closed, except in trills on mi and mi-flat.

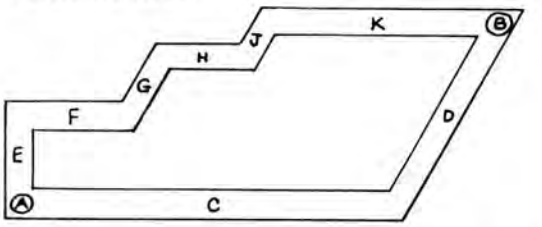
One pinches [the thumb hole] to play all the notes that are above sol-sharp, and not for the others.

Sieur Poncein did not give trills on la-flat, ut, re-flat, sol-flat, la-flat, ut fa.

f. 185r Of the two methods of achieving an end, one must always prefer the shorter and easier over the longer and more difficult. This is axiomatic.

Of two similar and equally easy methods which lead to the same place, one must always assign the one which is easier to comprehend.

In the following figure it is as easy and as short to go from A to B by the route CD as [it is] by the route EFGHJK. But the route CD is easier to comprehend than the other, and it is the former that one must assign and not the other.



f. 185v It is just as easy to play in the mode of g', maj. 3rd as [it is to play in] the mode $a^{\flat}$, maj. 3rd, since they are the same thing in practice. The mode of $a^{\flat}$ is easier to comprehend than the mode of g'.

MODE OF G'

'g. "g. 'a. si. 'si. 'c. "c. 'd. "d. 'e. 'f. "f

MODE OF $A^{\flat}$

$^{\flat}$a. a. $^{\flat}$b. $^{\flat}$c. c. $^{\flat}$d. d. $^{\flat}$e. e. $^{\flat}$f. $^{\flat}$g. g

In the mode of 'g all the notes are ' or "

In the mode of $^{\flat}$a one has six natural notes.

The maj. 3rd mode which is a semitone higher than g natural must, then, be avoided and conceived of on $a^{\flat}$, and not on g'.

This is said in passing for those who, not yet having enough experience, think that it is the same to use one [scale] or the other and place a multitude [*fourmilers*] of sharps and flats after the clef.[6]

f. 186r 2ND METHOD OF MARKING THE NOTES OF THE RECORDER OR THE 2ND TABLATURE

The first three holes [of the instrument] are represented by the three lowest lines of the staff where the musical notes are written.

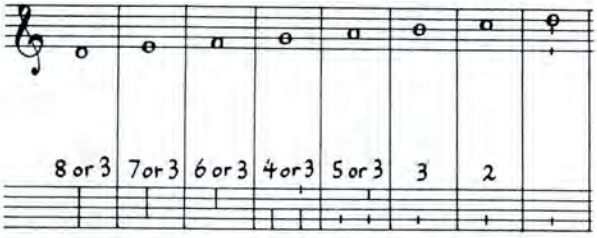
The other five holes are represented by another staff of five lines left expressly blank underneath the staff with notes.

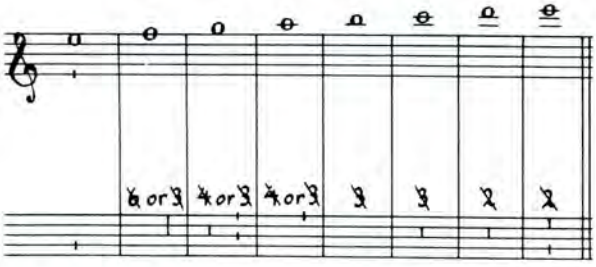
The lines marked with a little dash indicate that the holes which they represent must be closed.

The lines marked with a zero or whole note with a bar signify that the holes they represent must be half-closed.

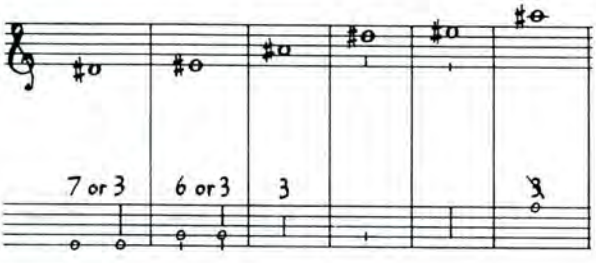
Other than this, figures are used which indicate how many holes must be closed, starting with the first.

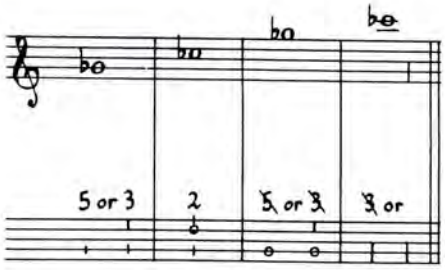
A bar which crosses a figure indicates that one must pinch [the thumb hole].





f. 186v





End [sic]

f. 187r

Trills on the natural notes

fa	sound the lower sol and trill the little finger of the right hand.
sol	sound the lower la and trill the third finger.
la	sound si, lift the third and little fingers of the lower hand, trill the index or 1st finger.
si	sound ut, lower the little finger, and trill the 2nd finger.
ut	sound re, trill the third [finger] of the upper hand.
re	sound mi, trill the 2nd [finger] of the upper hand.
mi	sound fa, raise the middle finger, trill the index [finger].
fa	sound sol, trill the thumb.
sol	close the 3rd, 4th, 5th, and 6th holes, play this, and trill the 4th hole.
la	sound si, and trill the 5th hole.
si	sound ut, trill the 6th hole.
ut	sound re, trill the 4th hole.[7]

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[6]The discussion of sharps and flats of transposition in Version B, f. 203v – 206v, and a musical example on f. 208r is as follows:

f. 203v Even though the most obscure flats and sharps of transposition, or the double sharps and double flats, are hardly ever used, I do not hesitate to include them here for the benefit of those who may want to transpose to all kinds of keys, and who may not be so accustomed, so that nothing will be lacking in this little treatise.

Sharps and flats of transposition

Sharps of transposition

There are three normal sharps, namely ut♯, fa♯, and sol♯.

The other sharps are called sharps of transposition, and are: re♯, mi♯, fa♯♯, sol♯♯, la♯, si♯, ut♯♯.

The sharps that are doubled are called double sharps, that is to say, sharps of sharps.

The sharps of transposition are the same thing and are made in the same way as the flats or the natural notes one degree higher.

For example, re♯ is the same thing and is played the same way as mi♭.

Mi♯ is the same thing as fa.

Ut♯♯ is the same thing as re, and so on [with] the others.

Flats of transposition

There are two normal flats, namely si♭ and mi♭.

The other flats are flats of transposition, namely la♭, si♭♭, ut♭, re♭, mi♭♭, fa♭, sol♭.

The flats that are doubled are called double flats, that is to say, flats of flats.

f. 204r The flats of transposition are the same thing and are played the same way as the sharps, or as the natural notes that are one degree lower.

For example, la♭ is the same thing as sol♯.

Ut♭ is the same thing as si.

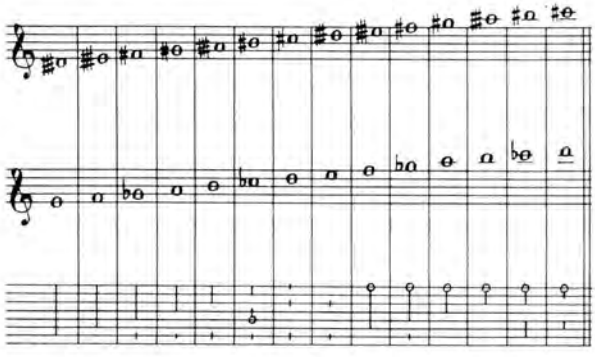
Mi♭♭ is the same thing as re, and so on [with] the others.

All the sharps and all the flats of transposition, then, are related to one of the normal notes that I have indicated above. It would therefore seem pointless to write them down here again. Nevertheless, in order that one might find them without difficulty, I have put them here in the following manner.

The sharps or the flats of transposition are indicated on a staff of lines. The normal notes to which these correspond are notated in a score below, and the tablature is located below, thus:

Sharps of transposition

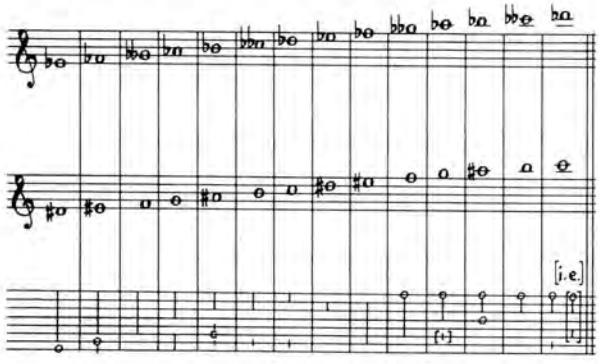
It will suffice, first of all, to remember only how to play the sharps on re and la.



f. 204v

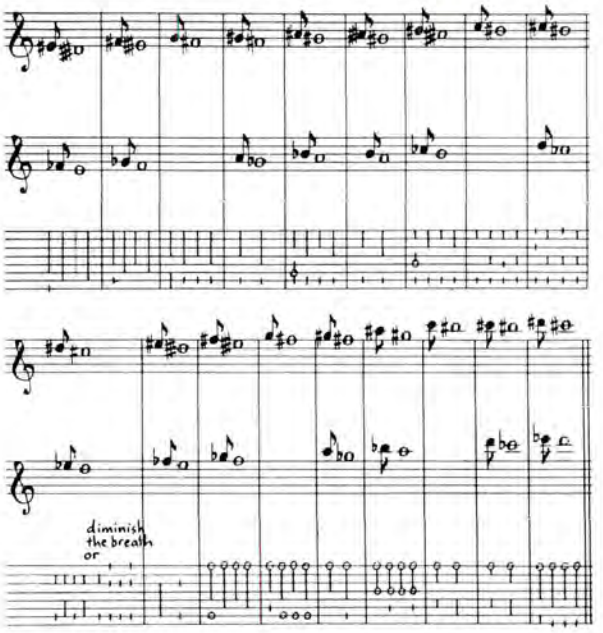
Flats of transposition

It will suffice to know how to play only the flats on la and on re.

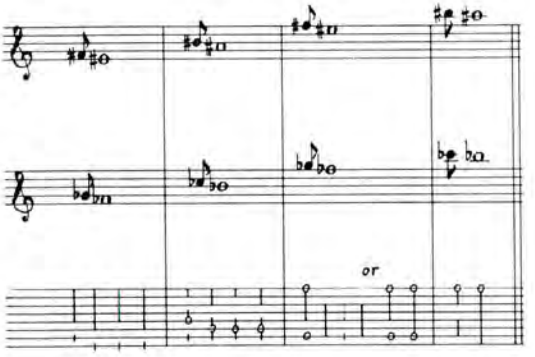


Most of the trills and other ornaments on the sharps and flats of transposition are made in a special way. That is why I am going to indicate them.

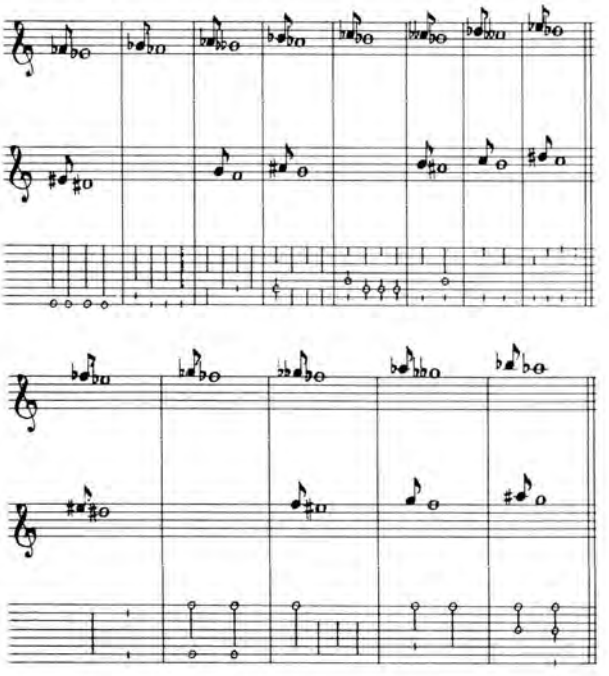
f. 205r TRILLS ON THE SHARPS OF TRANSPOSITION



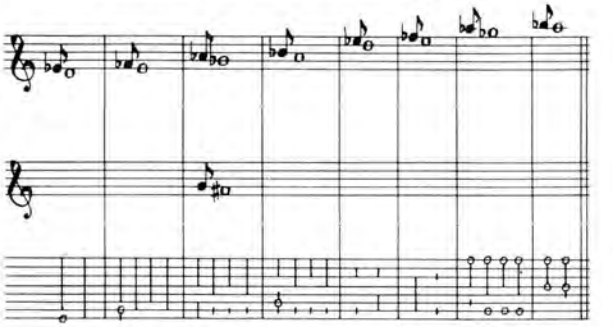
f. 205v TRILLS ON THE NORMAL SHARPS WHERE THE *appuis* ARE SHARPS OF TRANSPOSITION



f. 206r TRILLS ON THE FLATS OF TRANSPOSITION

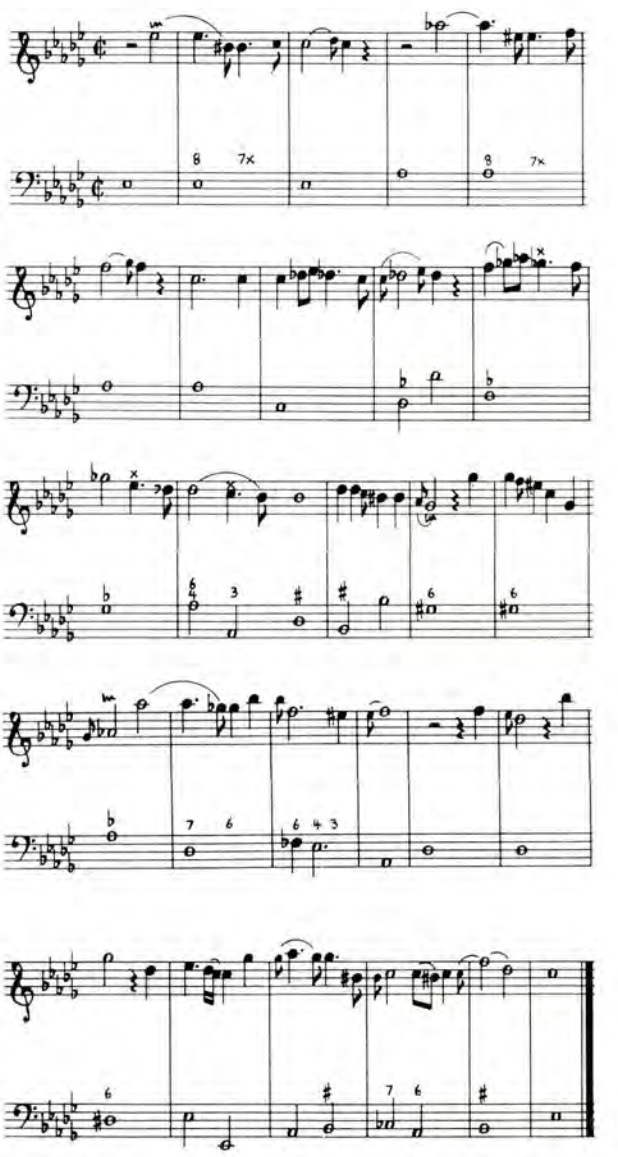


f. 206v TRILLS ON THE NORMAL FLATS AND NATURAL NOTES WHERE THE *appuis* ARE FLATS OF TRANSPOSITION



The idea of all the sharps of transposition is necessary when one wishes to transpose [a piece of music] to all sorts of keys. For example, one would not know how to play "Les Sourdines" from *Armide* a semitone higher if one didn't know fa$^{\#}$ and ut$^{\#}$, or si$^{\flat}$ and mi$^{\flat}$. But one can well see the need of these transpositions in Italian music, of which I have included here a recitative taken from Carissimi.

f. 208r



[7]Folios 187v – 192v of Version A contain summary charts and tablatures for fingerings, trills, mordents, and flattements on the recorder. Since the tablatures are left blank, and since, if the charts were complete, they would merely recapitulate information already given, these folios have not been included in this translation.

Music autography by Wendy Keaton.

In Search of Recorder Music: Transcriptions

Susan Prior

EVEN THOUGH a surprisingly small amount of music was actually written for the recorder, the instrument enjoys an enormous potential literature. During the Renaissance it was not customary to compose music for a particular instrument; the ranges of the various consorts were similar enough to vocal ranges that the music could be written as if for voices but played on a wide variety of winds and strings. Baroque composers often wrote for an unspecified melody instrument, and flutes, violins, oboes, and recorders commonly borrowed each other's music. Many Renaissance and Baroque works have been arranged for recorders and published in modern editions, but many more have not. So, if you have played through all the music in the recorder section of your local music store, don't conclude that nothing else exists. In anthologies and complete works in libraries, in modern editions for other instruments, and in vocal scores there is a vast resource of music that can be played on recorders with little or no adaptation.

Vocal scores provide some of the most interesting and accessible music for consort playing. Recorders, like voices, blend well together and can produce a beautiful rendition of Renaissance music in three, four, or five parts. Since recorder ranges correspond closely enough to vocal ranges, there is seldom a problem of extremely high or low notes. The music will sound an octave higher than written, and the alto must read up an octave.

By using a score and learning to watch the entrances and rhythms of the other parts, a consort player will gain a better understanding of the music and begin to listen more effectively. Once over the hurdle of just getting the notes, he or she can glance occasionally at the words and punctuation in order to shape the phrases. This is one of the main advantages of playing directly from a vocal score; even if not all the words are understood, the phrasing can be discerned in each part. The ensemble is thus more immediately successful than a consort reading from separate instrumental parts.

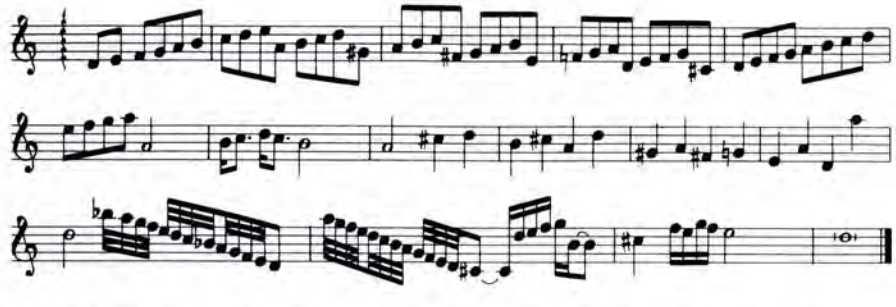
The ten-volume Antiqua Chorbuch series, a collection of Renaissance vocal music in three to six parts, contains an immense amount of potential recorder music. Five of the volumes contain sacred music, the other five secular. The sacred ones are especially useful near Christmas, since they include settings of *In Dulci Jubilo* and *Joseph, lieber,* as well as other pieces suitable for the season.

In other choral editions can be found such music as the three-, four-, and five-part masses of William Byrd. For those who are unlikely ever to experience the joy of singing the great choral works, playing them can be a good second best. They have the added advantage of being reasonably priced, since they are published for groups that must purchase numerous copies out of usually meager funds.

Instrumental music abounds in libraries that keep complete works and large anthologies. Many quartets from the sixteenth and early seventeenth centuries have been published as scores (some have a keyboard part as well) in a large format, very clearly printed. Usually a recorder quartet can sight-read these pieces. If there are range problems they most often affect the bass player, who must beware of octave leaps downward and passages too high for comfort. The octave descents can normally be omitted and the high passages taken down an octave without seriously affecting the music.

Some of Henry Purcell's fantasias for three, four, and five viols sound beautiful on recorders. (These and the viol consorts of Locke, Jenkins, Lawes, and others contain some parts in alto or tenor clef.) Quartets by Dalla Casa, Guami, and many others have ornamental flourishes incorporated into the parts. One can also gain a great deal of musical pleasure reading through the works of Dowland, Ferrabosco, Scheidt, Frescobaldi, Gibbons, Banchieri, and Luzzaschi, to name only a few. Large anthologies like Musica Britannica and the Anthology of Music can often lead to further discoveries.

For a recorder player seeking adventure in duets, solo music, and chamber ensembles, the late Renaissance and Baroque periods provide a wealth of material. The dramatic violin music of Italy before Corelli by such composers as Fontana, Castello, Corradini, Montalbano, and Frescobaldi can be captured with soprano recorder and continuo (Example 1). The occasional passages out of range can usually be put up or down an octave



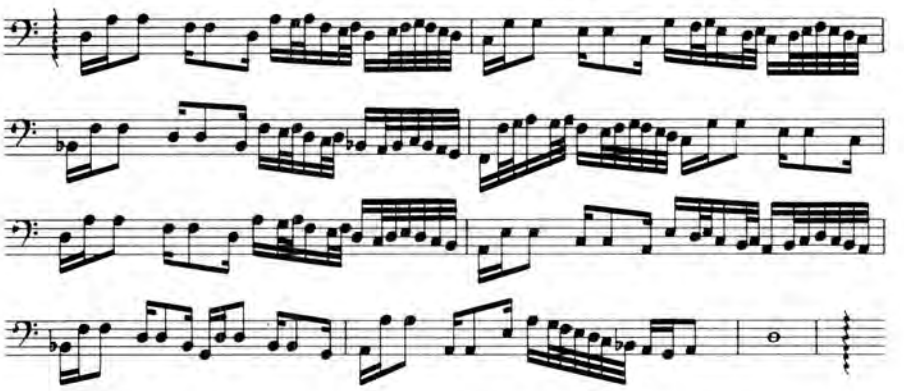
Example 1. Conclusion of the first part of the Sonata "La Sfondrata" for violin and continuo by Nicolo Corradini.

and arpeggio flourishes rearranged with a minimum of musical sacrifice. Two bassoon composers from this period, Bartholomeo de Salaverde and Giovanni Bertoli, wrote in a similar style; their one-movement sonatas contain highly contrasting tempo changes and range in character from simple, dance-like tunes to ornate divisions and wild, passionate adagios (Example 2). Playing this music on any instrument is not only a great pleasure but lets one approach the Baroque period from the right direction—through the pre-Baroque.

Many sets of divisions were written for the recorder, such as *The Division Flute*, Godfrey Finger's sonatas, and Jacob van Eyck's variations. Many others that were written for other instruments, especially the violin and viol, can also be played on recorder. Corelli's famous variations on the *la follia* ground bass are from a sonata for violin, and those by Marais over the same bass are for viol. The divisions by Diego Ortiz for viola da gamba can be explored with an alto recorder; some cover a range so wide it is not feasible to transcribe them, but others fit well enough to be immensely rewarding. Understanding this type of division-making is important for a grasp of seventeenth- and eighteenth-century style, and there can be no better way to get it than to play as many divisions as possible (and then make up your own!).

From the same period come such collections of English keyboard music as The *Fitzwilliam Virginal Book*, the *Dublin Virginal Book*, and *My Ladye Nevells Booke*, all of which contain many pieces worth stealing for the recorder. Schott and Bärenreiter have published selections from the Fitzwilliam book for soprano recorder and keyboard. Couperin's harpsichord movement *Le Rossignol en Amour* has similarly been adapted for sopranino recorder (the composer himself suggested it could be played on a transverse flute). These can serve as examples of how to adapt this music to the instrument: by taking the right hand of the original for the appropriate recorder and filling out the chords to make a keyboard accompaniment. Example 3 is from a suite called "The Battell," by William Byrd, in *My Ladye Nevells Booke*.

When playing a transcription one must decide whether to imitate the original instrument or turn the music into a recorder piece. Personal taste must dictate the answer, but this may differ even from one movement of a sonata to the next. If an andante for flute has a melodic line that exploits the instrument's flexibility,



Example 2. From Sonata No. 1 for bassoon and continuo by Giovanni Bertoli.

the recorder player will probably do best to use the slurs and phrasing given and try to sound flute-like. If an allegro has leaps and intricate rhythms, the player can take advantage of his or her instrument's agility and clear articulation, even removing slurs if necessary to create a real recorder movement. Double stops present a problem. Making a swoop of grace notes before the beat works occasionally, but done regularly it becomes heavy and tedious, going beyond the bounds of good taste into a kind of circus act. Turning most chords into measured arpeggios allows for a few dramatic swoops where they are most effective.

Reading bass clef has two advantages aside from allowing one to borrow music from bass instruments. Most French Baroque music for a melody instrument was written in the French violin clef, a treble clef with G on the bottom line. The pitches are therefore in the same position as on the bass clef. Music in the French violin clef is found in numerous facsimile editions. The other advantage is that one can transpose music written for flute or violin up a minor third and play it on alto recorder by adding three flats to the key signature and reading as though the piece were in bass clef. (C major becomes E♭ major, G major becomes B♭ major, A major becomes C major, etc.). It is not so difficult after the first few pieces. This transposition of a minor third usually works best with music for the Baroque flute, which is in D, a minor third below the alto recorder. It was such a common practice in the eighteenth century that recorder players were expected to do it at sight. A great deal of solo music can thus be enjoyed, including fantasias of Telemann (also available in recorder editions), the Quantz caprices (sixty pages of music available in facsimile), and the unaccompanied partitas for flute and violin of Bach.

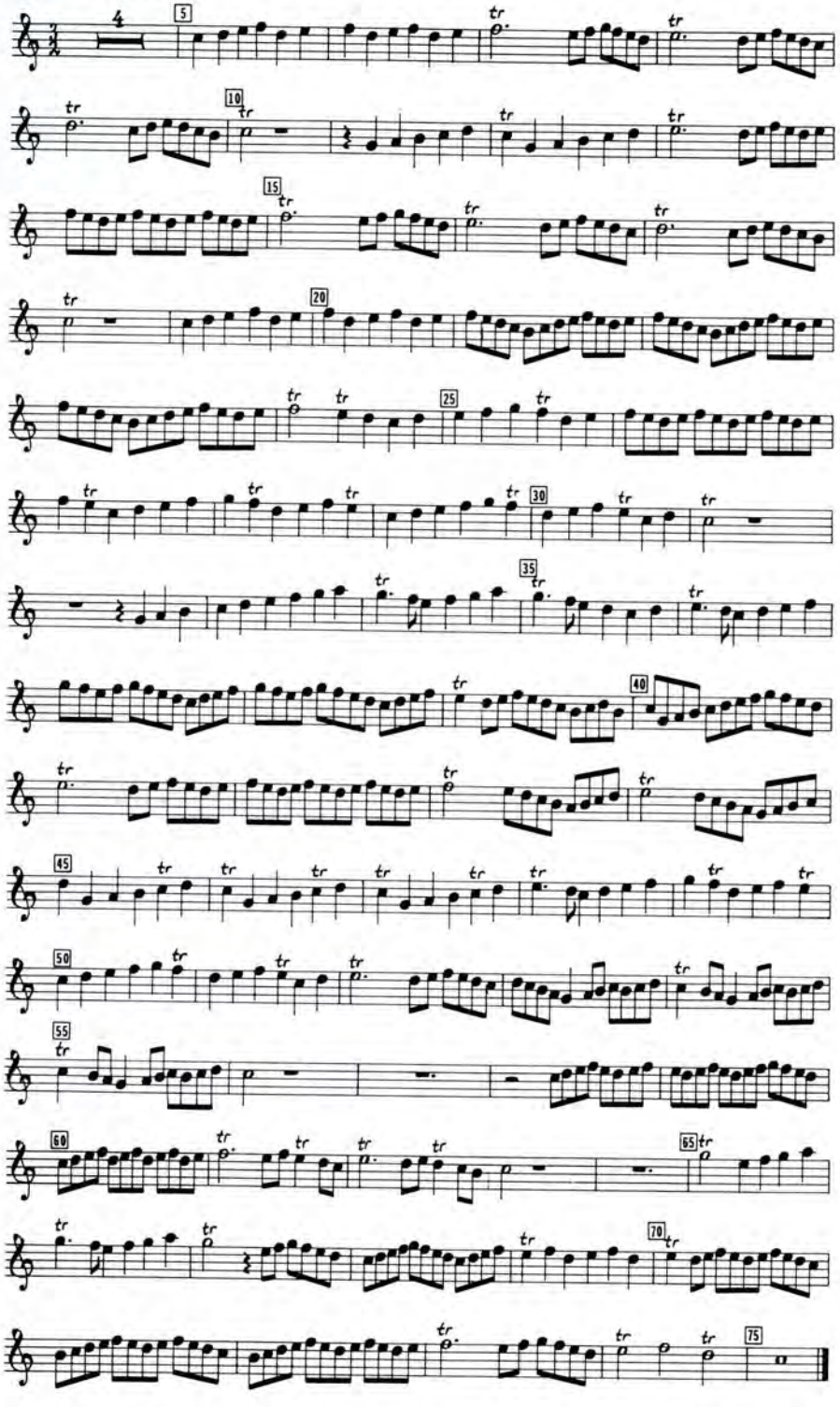
One of the better instruments to borrow music from is the bassoon: the compass, response to articulation, and comfortable keys are similar to those of the alto recorder. In fact, the well-known "recorder" sonata in F minor from *Der getreue Musikmeister* was originally written for bassoon and printed in bass clef, with a note at the end suggesting it could also be played on recorder. One excerpt from a bassoon work was given in Example 2, and Example 4 is taken from a bassoon sonata by J.F. Fasch, which makes an enjoyable and challenging piece for alto recorder and continuo.

The ubiquitous minor third becomes useful again in playing a voice flute (a tenor in D). This beautiful-sounding instrument was popular in France and was often used to play music written for flute. If the thought of learning D fingering is daunting, one can pretend the instrument is an alto and transpose the music up a minor third. In addition to taking solo flute or violin parts, the voice flute combines well with other instruments: with Baroque flute (De Lavigne's *Les Fleurs*, Loeillet duets), with another voice flute in trio sonatas (Dornel, Hotteterre, Marais), and with flute, oboe, violin, or viol in trio sonatas or larger works (Couperin's *Les Nations* and *Les Goûts-réunis*, Boismortier and Leclair trio sonatas for flute and viol, trio sonatas by Handel, Loeillet, Telemann).

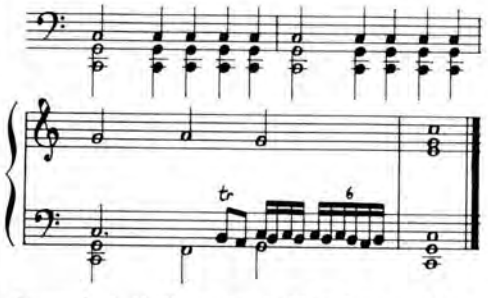
Sometimes a soprano recorder can take a flute or violin part, as in the "Methodical" sonatas by Telemann, and the music can thus be read without transposition. Many of the wonderful suites that Caix d'Hervelois wrote for viol and transcribed for flute are also very effective on soprano.

Works such as Vivaldi's *Il Pastor Fido* and Telemann's partitas, where instrumentation is not specified, can also be

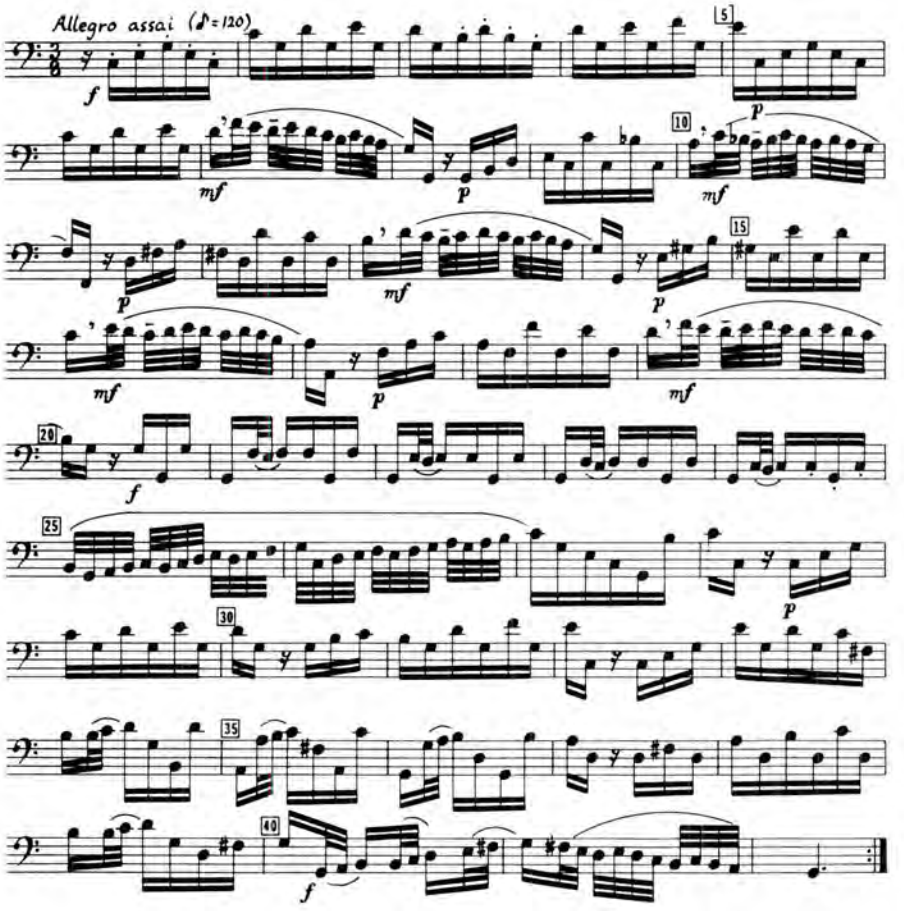
Soprano recorder



Harpsichord *(repeat until second last bar)*



Example 3. William Byrd's The flute and the droome.



Example 4. Opening of the last movement of the Bassoon Sonata in C major by J.F. Fasch.

played successfully on recorder. In fact, no rules would be broken here by playing a lively movement on a soprano and a slow one on a tenor, and then letting a violin have a turn.

The possibilities are endless once the search is begun; an instrument that has lasted as long as the recorder must be versatile.

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Susan Prior performs on recorder and Baroque flute and teaches these instruments at the Royal Conservatory of Music in Toronto and Wilfrid Laurier University in Waterloo, Ontario.

Music autography by Wendy Keaton.

An Interview with Frans Bruggen

Nicholas Kenyon

THE FOLLOWING *is a condensation of an interview broadcast in 1982 over WNYC, New York, one of a series of programs on early music hosted by Nicholas Kenyon and entitled* Musical Chronicle.

You must have seen the recorder change in popular estimation almost completely. How was it regarded when you were growing up?

I sure did notice a change. In my young days—and I started playing when I was about six years of age—it was considered less than a toy. The recorder had a social function: it was popular with youth movements over in Germany, of all places, and also in Holland, where I was born and grew up. But as a normal, serious musical instrument, it was totally unknown.

How did it come to be accepted?

Well, in Holland there was a cantor at the Utrecht student musical society who aimed at performing each Sunday the appropriate cantata of Bach. He soon realized that flutes weren't right for all the parts, so he called in Kees Otten, who was later my teacher, and who was a clarinet player. He asked him if he could play the recorder part or, with somebody else, the recorder parts in those Sunday performances. That's more or less how it started in Holland. Of course before this there had been activity in England by the Dolmetsches, and some activity in Germany.

When did you begin playing?

During the last part of World War II there was no heating in Holland. Schools were closed. We were a family of nine children. I, being the youngest, was just sitting around boring everybody in the house, so my mother suggested that my oldest brother—who was old enough to be my father—keep me busy in some way. He was an oboe player by profession, and he taught me the first steps of the recorder, which was very nice.

We had a happy musical life at home. I remember that with the help of some uncles and aunts we could play the complete Brandenburg Concertos. I was often taken out of my bed by this older brother in the middle of the night. He'd whisper to me, come on, you have to play something, have to fill in a part.

But it can't have seemed at the time as if it could possibly be a profession.

No. It couldn't have been; later my father was advised that it would be a good thing to have me learn the normal transverse flute as well so that I could always find a job at least in a symphony orchestra. So I learned that instrument also. But that was when I was fifteen or sixteen.

What was the attraction for you in the actual sound of the recorder?

I believe that one is just in love with an instrument, no matter what that instrument is, and not much regarding its real objective qualities. In retrospect, I think that at that age I was just very much in love with blowing on that kind of a tube—like other players can be in love with a Jew's harp or whatever. It's just very focused on elementary things, and it has certainly nothing to do with the quality of the instrument or even the quality of the literature written for it. That all comes later. Those first steps are really animal-like.

Are you frightened by the current astounding popularity of the recorder?

No. You might say I'm proud of it. I'm really glad to see that so many people play this very elementary, non-technical instrument. It's nice that the world of musical instruments, which has become so highly oversized and overpowered, every now and then can also go a step back. There are really quite a number of people who play this instrument just for their own pleasure. It's a good thing.

Was it an uphill struggle for you to gain recognition of the recorder as an important instrument?

Oh, Yes. It has taken years and years. At the beginning, I tried to introduce it wherever possible, playing with whatever people, in many different styles, and trying to convince them that this was a valid musical instrument. Sometimes with more, and even more times with less, success.

That makes me think—was it a very lonely life?

In the beginning it was, to tell you frankly. But then everything turned out very well.

Did you see your work, when you were starting off, as part of the movement towards the authentic recreation of music of the past, or did you see it simply as the revival of another musical instrument?

At first it was the latter. Just as a revival of a pipe with air. Then in the 1950s, when the time was ripe, came the notion of recreating old music with the instruments of that day, and with the ears of that day, if possible. So that was the second stage. That was also when I began to change recorders, since factory-made products can never satisfy in that respect. We turned to handmade copies after original instruments that we know from museums.

Your playing with Gustav Leonhardt and Anner Bylsma has been an important collaboration in your life, hasn't it? When did that start?

Back in the mid-50s, I would say. They have had a tremendous influence on my musical thinking. Leonhardt and I took more or less parallel paths, each in his own field, he with harpsichord and I with recorders and flutes. I remember that he still played a modern instrument, a Neupert, and I played Handel sonatas and all the usual stuff on some factory-made, ugly thing, but then we saw clearly that we had to go other ways.

There are a lot of risks, aren't there, in using actual old instruments, because they may have deteriorated.

Yes, though with harpsichords and recorders there is actually not so much risk as with stringed instruments. Old harpsichords—or copies after old harpsichords—are much safer, usually, than any modern factory-made instruments, and the same is true for old recorders. If they are in good condition, or if the copies are well made, they blow far more easily than modern instruments.

Do you feel that copies of old instruments should be attempts to recapture precisely what they're modeled on? I mean, should the wood be of the same type, should the holes be in exactly the same place, or is there a more important spirit that an imaginative maker can recapture without that literalism?

The main thing is to capture the soul of the model, and I've seen remarkable feats in that respect. Also the contrary, where an instrument was exactly copied down to the hundredths of a millimeter and was a complete failure.

You really need master makers, who can just look at the way an instrument has been made and measure it, of course, and learn from those measurements, of course, but then go their own way. That usually gets the best results, and in a very short time. Either you have it or you don't. I remember when I met Skowroneck, who was a harpsichord maker, one of the first and one of the most masterful in copying old instruments. That man is able to copy anything you like—flutes or dinner tables if he's interested. They always turn out better than the original; that's his great gift. He made me a recorder in two hours. He said, come back at four o'clock, and there the copy was, better than the original. Unbelievable.

One distinctive thing about your sound on the recorder, which people always comment on, is the slight variation in pitch that you introduce into many notes, particularly slow-moving notes. Is this something that you do instinctively, because of your feel for the instrument, or did you pick it up from eighteenth-century writings on how the instrument was played?

I would say it's again a combination of animal feeling and more intellectual knowledge. To begin with the second, it is noted in earlier sources that you should play with a tone in various ways. That does not necessarily involve a pitch rising or falling, but that's where my first point comes in. I cannot imagine that a melody player stuck so closely to what a keyboard player has at his disposal, namely, fixed tuning. I think that one of the first duties of a melody instrument player is to play the instrument freely. You still can notice that in musical cultures that are, I think, nearer to eighteenth-century music-making than ours is. In southern Europe for instance, the way people sing and handle their instruments is very different from our nineteenth-century way, with our symphonic tradition. It's far freer, and it also has these variations in pitch.

Did you come to play eighteenth-century flutes at the same time you began playing old recorders, or was that at a later time?

That has been a later exploration. The problems with eighteenth-century flutes are slightly more difficult than with eighteenth-century recorders. There's a real intonation problem. It can be solved if you have a good instrument, but it is not for nothing that the flute—rather late, after 1780—was modified slowly, eventually resulting in the Boehm invention of 1832.

What do you mean, not for nothing?

Well, the fact that it was incapable of playing a chromatic scale in a proper way became more and more of a problem.

And was it also difficult for it to project in the larger rooms that were used for music towards the end of the eighteenth century?

No, I wouldn't say that. It was mainly a matter of needing to have proper intonation and a capability of playing in more keys than usual. Not so much a volume problem. And also, that was not the reason why the recorder became extinct. A lot of people still think that. But the eighteenth-century recorder is far more powerful than the eighteenth-century flute. The recorder became extinct with the sons of Bach because it lacked this *galant* flexibility, which was then highly necessary for the new music, and which the flute had.

Do you think this difficulty that the flute had in playing chromatically was used as an expressive device by composers? In the marvelous, huge first movement of the B minor Flute Sonata, you almost feel that Bach is using the slight dissonances for expressive effect.

Right. With great mastery, like he did everything, in scoring for a specific instrument. You can notice very clearly that he wanted some things to come out by nature easy. And other things he wanted to come out by nature difficult. And it's this tension between ease and difficulty that is so marvelous. That only works if you play the music on the instruments of his time, of course. If you play that sonata on a Boehm flute, every note sounds equally bright and easy.

There's one crucial point about this whole movement towards understanding the music of the past. You said before that you want to perform it with the instruments of the past and listen to it with the ears of the past. Now, is that at all possible? Tristan and Pelléas and Mahler's Eighth Symphony have happened to us since. Can we ever erase those from our minds?

No, it's totally impossible. The gap between the twentieth century and the eighteenth century is so enormous in every respect—on both sides of the platform. I think that one can succeed only, I don't know, about thirty to forty percent, and that's it.

But it's worth making the effort?

It's worth making the effort to clean some of the paintings that you have hanging in your museum, even if the restoration sometimes makes an awkward impression. You still have to do it. I see it quite clearly. As soon as you play somebody else's music, and not your own or your best friend's music, you are already in debt to the composer, and you must do absolutely what the composer says. Otherwise you must write your own music. And there's still enough room for your own interpretations and ideas. With any healthy musician they will automatically be there, so there is never a danger with a good musician that it will be anything of a dry reconstruction. But

Andrew Ritchie

you must take the composer into account and that's, of course, what whole generations of musicians before us, wonderful as they were, have not been doing so much.

Do you think this movement represents a lack of faith in the music of the present?

Oh, but of course it does.

Performing musicians have always been the dumbest of all artists, I would say. It's hardly possible to have an intelligent conversation with them. They are politically completely unaware of what is going on in the world. The only thing that counts is their own such and such and their own so and so. It's a complete disaster. It's also part of the art, of course, that performing music professionally brings out the worst in somebody. There's always a conversation about louder, softer, higher, lower, better, worse. It's that little, idiotic circle which the subject is. It's terrible.

This makes you sound rather disillusioned.

I mean, I do it myself. It's not exactly a healthy sign. That's what I'm very much aware of, and it makes me all the more bashful about everything I do.

One of the most interesting recent developments in your life is the orchestra that you've founded in Holland and are beginning to direct.

Well, it is a rather great enterprise, especially in these times, to establish a new orchestra. It consists of forty specialists from around the world who gather together for two periods a year in Amsterdam and subsequently make a tour throughout Europe. It's called the Orchestra of the 18th Century, and we play late Mozart and Haydn symphonies on instruments of the time. I can tell you it's a revelation to hear the *Jupiter* Symphony on contemporary instruments.

What repertoire are you hoping to cover?

Well, eventually up to maybe even Rossini. Certainly early Beethoven. Maybe early Schubert.

How long has it been active?

Not so long yet. A year

When can we expect to hear the Orchestra of the 18th Century in this country?

I think we come here in 1984, and I'm looking forward to it.

Nicholas Kenyon is editor of Early Music *and a music critic for the London* Times. *He recently spent three years in this country as a music critic for* The New Yorker.

The 1983 Boston Early Music Festival

This year's Boston Early Music Festival & Exhibition had lost the air of a pioneering venture and taken on that of a well-established event. During six days at the end of May it attracted some 7,500 visitors—2,000 more than attended the first festival in 1981—and offered something for everyone: an exhibition of instruments, books, music, and related material for musicians both amateur and professional; symposia for scholars; master classes for students; and concerts ranging from solo recitals to a full-scale production of a Baroque opera.

The exhibition (plate 1) had been moved downtown to larger quarters in the Castle, a nineteenth-century Boston landmark with an appropriately medieval facade. Here more than a hundred exhibitors showed their wares to early music enthusiasts as well as groups of schoolchildren (plate 9) taking part in the festival's outreach program. Fanfares by the Boston Shawm & Sackbut Ensemble (plate 7) heralded the start of an auction as the exhibits closed each afternoon.

Since this year marked the tercentenary of Rameau's birth and the quadricentenary of Frescobaldi's and Gibbons', most of the concerts and symposia honored these composers. Among the featured performers in Rameau's opera *Zoroastre* were sopranos Nancy Armstrong (plate 2) and Sophie Boulin (whose wig is being adjusted in plate 3); two of the dancers are shown in plate 5.

Other concerts included keyboard recitals by Gustav Leonhardt (seen rehearsing in plate 6) and Luigi-Ferdinando Tagliavini; an 11 p.m. performance of the Boston Camerata's *Play of Daniel* with Andrea von Ramm as Daniel (plate 4); and programs by Concert Royal, the Boston Museum Trio, and the Musicians of Swanne Alley (two of whose members, Paul O'Dette and Lyle Nordstrom, are shown playing a Dowland piece for four hands in a program for schoolchildren in plate 8. O'Dette, as well as Leonhardt, Tagliavini, and von Ramm, also gave master classes). Many of the concerts took place against the background of Jordan Hall's organ (plate 10).

Plans are already underway for the 1985 festival, which will be held June 3–9 and honor Bach (J.S. and J.C.), Handel, Scarlatti, and Schütz.

A report from abroad on the festival is in the Reports section, which follows.

Photographs by Herb Snitzer.

Plate 1.

Plate 2.

Plate 3.

Plate 4.

Plate 5.

Plate 6.

Plate 7.

Plate 8.

Plate 9.

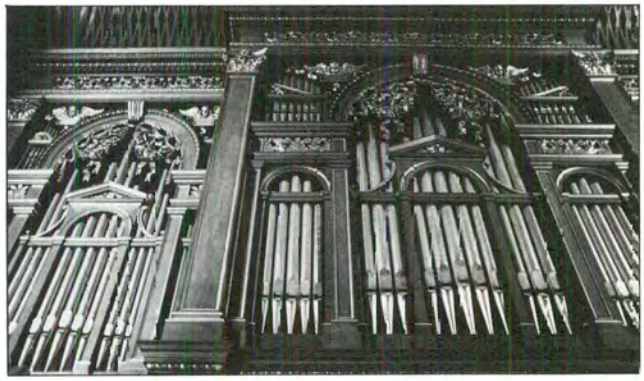

Plate 10.

REPORTS

Up in the air at Boston

Festivals are as much places as performances, and how richly endowed is Boston, from historic Beacon Hill and its nearby Common to the baronial entrance hall of the Sanders Theater at Harvard University, described in minute detail by Henry James, and where his spirit may again be mingling with the guests. Here, Rameau's opera *Zoroastre* launched the festival in performances much more inspired than the rather sour evaluations in the national press would have led one to believe. The festival made good use of Boston's fine architectural mix, from the characterful American Gothic revival Castle by William Preston Gibbons, used for the instrument exhibitions, to the Remis Auditorium in the Museum of Fine Arts, new since 1981, and the drooping interior of Jordan Hall at the New England Conservatory, where there must surely be the longest queues for toilets in the world.

Over a hundred instrument makers came from all parts of the American continent, from Japan, New Zealand, and Europe, with six from England. The exhibition, so much more accessible than in 1981, provided a constant buzz of activity with its additional sideshows such as the auction. The recession has undoubtedly reduced the size of makers' order books, but the demand for quality instruments continues, and Boston shows how strongly the heart of the early music revival still beats. As usual, keyboard instruments predominated, with some exquisitely decorated cases by Sheridan Germann for Dowd, Hubbard, and Kingston, especially notable being her copy of a painting on the lid of the 1756 Hemsch in the Museum of Fine Arts.

In Banchetto Musicale's spirited production of *Zoroastre,* Martin Pearlman conducted a Baroque orchestra of translucent, delicately-articulated texture, and Philippe Lenaël directed a basic production that fitted well onto the open stage of that apotheosis of late nineteenth-century culture, the Sanders Theater. As festival showpiece this opera fully vindicated the tremendous artistic and financial effort that lay behind it and gave Boston an honored place in the international celebrations of the Rameau tercentenary. No Rameau production can hope to succeed equally in every sphere. Here we had fine singing by French and American artists, sensitive musical direction, and ingeniously devised dances by Violette Verdy, in a stylistically later period that thereby offended Boston's active dance community. It is difficult to sustain the long timespan of a Rameau opera, and tension did lapse in the second half, when the forces of evil somehow lacked credibility.

At the Rameau symposium the following day, Neal Zaslaw showed on what shaky foundations any Rameau biography is based. Here is a lifelong task for some devoted scholar. He also convincingly demonstrated how Rameau's involvement with the theater had preceded by many years the appearance of his first opera *Hippolyte*; it really was not a case of Rameau springing fully-fledged into the operatic world. Thomas R. Green and R. Peter Wolf discussed aspects of the composer's compositional processes, and Graham Sadler, who had prepared the score for *Zoroastre,* showed the radical changes that took place in the Paris Opéra Orchestra in Rameau's time. Mary Cyr spoke on Rameau's cantatas (some of these were performed in the fringe concerts), and Laurence Libin talked about a French painting on a harpsichord lid from before 1770, containing a portrait of Rameau in an operatic scene. It is now incorporated into a grand piano. Most amazing were Jérôme de la Gorce's slides of twenty eighteenth-century *maquettes* (three-dimensional models) of Rameau sets used by the Paris Opéra, which he had found in a chateau at Chambord. Their lyrical colors and integrated designs will surely influence future productions.

Frescobaldi, the other featured composer, found a notable protagonist in the Italian harpsichordist and organist Tagliavini, his musicianly concert being followed by a symposium chaired by Christoph Wolff. It concentrated first on the toccata as a form embodying Frescobaldi's most dynamic innovatory musical ideas and went on to consider analytical and historical questions and their relevance to performance. Gustav Leonhardt dramatically proved the point by vivid performances of three works, including Toccata No. 7, in an inspired concert.

Howard Schott's "Museum Musicum" gave professional views on rare instruments, placing them in their historical contexts from the viewpoints of the museum curator, the restorer, the instrument maker, and the performer. John Koster, who works with Barbara Lambert in the Museum of Fine Arts, spoke on their sixteenth-century French harpsichord, and Dieter Krickeberg talked about the Renaissance wind instruments in the Berlin Museum. Sheridan Germann, in the same area, followed her Saturday morning lecture on French soundboard decoration with a brilliant résumé of how to decorate a harpsichord, giving us an immediate insight into the techniques, trials, and torments of an outstanding artist in this genre. It is astonishing to see the symbols harpsichord owners insist on having incorporated into their instruments, such as an airplane and a large minatory cat that won immortality through the persistence and guile of its owner.

The final day proved full of delights. Malcolm Bilson, so persuasive on the fortepiano, gave a demonstration master class, and the admirable Boston Museum Trio performed Rameau's *Pièces de clavecin en concerts.* In the evening, a score or so of intrepid ladies and gentlemen, many in eighteenth-century costume, clambered in relays into the basket of America's second-largest hot air balloon. Emulating those who made the first such ascent in Paris 200 years ago, they hovered above the scene of the Fête Champêtre rumbustiously taking place below in a tent.

Boston is a rare occasion. It has established itself quickly as a major world music festival. It does almost all the right things and must never lower its sights or dilute its standards, whatever reasons are advanced, patriotic or sentimental. In the future it would be pleasant if the timetabling allowed us more freedom to attend events, getting away from the American Musicological Society syndrome. Fringe events would benefit from more publicity, and the publication of a festival map in the program book would help us locate them. Boston also must have a meeting place such as a festival club along the lines of those at Edinburgh and Aldeburgh. No more intriguing city could be found in which to meet. May 1985 be still more memorable.

J.M. Thomson

BOOK REVIEWS

School of Clavier Playing
(Klavierschule)
DANIEL GOTTLOB TÜRK
Translated and with introduction and notes by Raymond H. Haggh
University of Nebraska Press, Lincoln & London, 1983, xxxvi & 563 pp., $50

One of the many manifestations of the current intense interest in historical performance is the growing list of old treatises that are available in English translation. Türk's voluminous (over 400 pages in the original) *Klavierschule* in its first edition of 1789 is a valuable addition to this list but should be viewed from the perspective of what it is and what it is not. Basically, the book is a review of North German mid-eighteenth-century theoretical thought on performance and keyboard technique, extended to encyclopedic length by two factors: 1) Türk's compulsive urge to pursue every question to the last detail (even Prof. Haggh admits to a pedantic streak in his author), and 2) his remarkable and quite innovative referral to, and discussion of, what previous writers have said on a subject. In this respect it is certainly the most scholarly of all the major eighteenth-century tracts on performance.

Concerning his own ideas, his indebtedness is greatest to C.P.E. Bach and Marpurg, but mostly to the former. Notably the chapters on fingering and the "essential ornaments" are by and large elaborations of what these two authors had to say. As to fingerings, he admits—as does C.P.E. Bach—besides the modern scale pattern, the older manner of crossing over of fingers other than the thumb. In matters of ornaments Türk is, if possible, more severe still about their regimentation than Philipp Emanuel (though he does follow Marpurg in admitting *Nachschläge*).

The most valuable, least derivative, and least dated chapters are the last two, on extemporaneous ornamentation and execution. There we find very fine discussions of fermata embellishments and cadenzas, and valuable remarks on the problems of phrasing. But for the rest, this is a retrospective work, a fact made apparent almost immediately by the focus not on the fortepiano, not even the harpsichord, but the *clavichord*, which at the time of publication was on the verge of extinction.

From all this we can gather what the book, its date notwithstanding, is emphatically not: it is not a guide to Mozart and Haydn performance (with the possible exception of the last two chapters). If we accept this limitation, its availability in English is to be warmly welcomed.

The translation was a true labor of love. It was done over a period of twelve years, during which Prof. Haggh, besides grappling with an old-fashioned vocabulary, did a huge amount of research to provide the text with a thorough underpinning of references to both old and new writers. Embodied in back notes that are intermingled with—but clearly distinguished from—Türk's own, these annotations offer helpful amplifications as well as frequent résumés of theoretical thought on various problems discussed in the text. They greatly enhance the value and usefulness of the publication.

The prose translation is, on the whole, very satisfactory and reads well. I do not claim to have made a word-by-word comparison; I limited myself to some spot checks whenever a passage seemed questionable. In a few of these cases I found minor lapses, where the translator tripped over a hurdle of antiquated German. A single example will have to do. At the beginning of Chapter 3 Türk explains why he devotes a whole chapter to the appoggiatura. He writes: " . . . da es aber Vorschläge von sehr verschiedener Dauer etc. giebt, so dass eine etwas ausführliche Anzeige erfordert wird . . .," which is rendered: ". . . but since appoggiaturas are of very differing durations and require a very detailed notation . . . ." I checked this sentence because I found it confusing. A more precise rendition would be: ". . . but since appoggiaturas are of very differing durations, etc., [the 'etc.' implying additional problems] they call for a somewhat detailed explanation. . ." (hence the devotion of a whole chapter).

Such are minor flaws that count little within a frame of overall excellence. What I found more disturbing are infelicitous translations of certain terms.

One that bothered me (and maybe should not have) is the unorthodox subdivision of chapters into "parts" (Türk's "*Abschnitte*"), when traditionally parts are the larger, chapters the smaller units of a book. "Section" would have been a better, and more literal, rendition.

"Termination" for "*Nachschlag*" is not a happy choice, because the term so pointedly implies an ending, whereas in the overwhelming majority of cases a *Nachschlag* is a connective grace that does not end a phrase but leads into another melody note. Haggh derived the term from Edward Reilly's splendid translation of Quantz, where it is used to denote the suffix of a trill. In that case it is not an ideal choice either, but it is less confusing because the focus is on the way a trill is ended; such focus is absent in all other applications, as shown, for instance, in every example in Chapter 3, Part 4 of Türk. The reader is advised to substitute mentally the term *Nachschlag* for all occurrences of "termination." (Walter Emery, in his book on Bach's ornaments, naturalized the term, using "nachschlags" as plural, because he found no proper equivalent for it.)

Infelicitous, too, is the rendition of *Vorhalt* as "suspension." Following the example of other theorists (among them Petri), Türk uses this term to designate the long appoggiatura (*veränderliche Vorschlag*). Now a long appoggiatura *that is prepared* and resolves stepwise has the harmonic function of a suspension (though a suspension in the narrower sense is tied over the beat), hence the term would be acceptable in such contexts. But often the appoggiatura enters unprepared (see the start of the example on page 205 in Chapter 15), in which case the term is improper and misleading. "Long appoggiatura" or, to stay with Türk's (and C.P.E. Bach's) terminology, "variable appoggiatura," would have been the better choice.

In another instance, what would seem to be the obvious translation is not an advisable one. Following the example of Kirnberger and his student Schulz, Türk, in his discussion of phrasing, uses the term "Rhythmus" to designate a not clearly specified subdivision of a melody (see on this Haggh's notes 19 and 21 on pages 506 ff.). Understandably, Haggh renders "*Rhythmus*" as "rhythm." But the concept of rhythm, as it is commonly applied today, is complicated enough that it is ill advised to introduce a new meaning foreign to its present usage. "Melodic unit" or "phrase subdivision" might have been preferable.

Prof. Haggh gives good reasons why he used the first edition, and not the enlarged second one of 1802, for his translation. Still, those who value Türk as theorist would have welcomed an appendix containing some of the more important additions of the later version, in which he makes a number of new references to Haydn and Mozart.

The index, like Türk's, is limited to terms and common expressions. In view of the many theorists mentioned in the notes of both Türk and Prof. Haggh, an index of names would have been useful.

The book is well produced (though, surprisingly, with a ragged right margin), and the music examples are well printed. Of the few misprints I found, I want to mention only one because it is misleading. In music example (e) on p. 275 the turn is printed with four equal, small thirty-second notes, when the first

three should have four, and the fourth note only two, beams.

I do not wish the reservations expressed in this review to obscure the undeniable fact that this translation represents a major scholarly achievement, and that the book belongs in the libraries of all graduate schools.

Frederick Neumann

Frederick Neumann is author of the monumental Ornamentation in Baroque and Post-Baroque Music *(Princeton University Press, 1978). His articles have been collected in* Essays in Performance Practice *(UMI Research Press, 1982). Now seventy-five and retired from the University of Richmond (Virginia), he has just completed* Ornamentation and Improvisation in Mozart, *to be published by Princeton.*

Early English Chamber Music
From the Middle Ages to Purcell
ERNST H. MEYER
Edited by Diana Poulton
Marion Boyars, Boston and London, 1982, xxvii & 363 pp., $30

In 1946 Ernst Meyer (then living in England, now professor of music sociology at Humboldt University in East Berlin) published *English Chamber Music.* It was a pioneering and important attempt to describe and explain the appearance of instrumental chamber music in England under the late Tudors, its flourishing from c.1558 to c.1640, its survival under the Puritans, its temporary resurgence at the time of the Restoration, and its final eclipse after Purcell. Meyer, inspired by such left-wing English social and economic historians as R.H. Tawney and Christopher Hill, tried to relate all of this musical development to social and political events: the coming of the Reformation, the so-called "rise of the gentry" and "crisis of the aristocracy" (not, to be sure, Meyer's terms), and the alleged triumph of bourgeois values that he felt the revolution of the seventeenth century epitomized. His was a difficult task, ambitious and in many ways successfully carried out.

Now, however, Meyer, with some assistance from Diana Poulton, has reissued the work, changing its title slightly, adding a short "select bibliography" listing some of the scholarship on the music in question that appeared between 1946 and the late 70s, and making minimal reference to that scholarship in the text and footnotes themselves. Unfortunately, his revisions are not extensive enough. He seems not to have learned much from recent scholars, certainly not as concerns the "Medieval Background" (his Chapter 1) and the history of the development of instruments. He clearly has not profited sufficiently from reading works of Tudor-Stuart history written in the nearly four decades since World War II. Thus this expensive "revised" edition reflects nothing of the "storm over the gentry" that followed Tawney's original speculations; nothing of the reinterpretations of Renaissance and Reformation history that have made those fields exciting lately; nothing, one suspects, that would not pass muster according to East Berlin standards—i.e., nothing that casts any doubts on conventional Marxist interpretations of early modern European and English history. Readers of this book will not, therefore, find an up-to-date interpretation of the music of Gibbons, Byrd, Jenkins, Locke, Purcell, *et al.*, much less of its relationship to developments in English society (the major thrust of the original publication). It is even more bizarre to realize that much of Meyer's anti-Catholic Church, pro-bourgeois-individualism explanation for the rise of chamber music accords well with Jacob Burckhardt's *Civilization of the Renaissance in Italy,* published in 1860!

Regular readers of *Early Music,* the *Journal of the American Musical Instrument Society,* and this journal, together with members of the Viola da Gamba Society, will not be satisfied with references to Gerald Hayes' 1930 book on instruments for details on the development of viols, nor with Meyer's footnote description of the kinds of instruments in use c. 1600 (pp. 145–147). This last is all too obviously a cursory afterthought, when everything we have recently learned about instrument development inclines us to think of such matters as being of central importance to the development of musical genres. Moreover, it closes with an injunction to consult *Grove 6* (for which read *The New Grove*), published in 1978 (for which read 1980).

Recorder players need not be reminded that virtually all the wonderful music Meyer discusses was written for stringed instruments or broken consorts, which might at most tolerate the presence of a wind or two. They will also know that much of this treasure trove has been published in editions for recorder consorts. They may even wish to read the library copy of this book to learn something about the music itself. But they must know that it is sadly out of date musically and historically, and skewed by a leftish interpretation once fashionable in an England confronted by the Depression, Fascists, and Nazis. It did *not* need reprinting, and is certainly not "new and completely revised" as advertised.

William Metcalfe

French Harpsichord Music of the 17th Century
A thematic catalog of the sources with commentary
BRUCE GUSTAFSON
University Microfilms International, Ann Arbor, 1979, 3 vols.: xlv & 394 pp., 488 pp., 380 pp., $99.95

This invaluable work contains descriptions, evaluations, inventories, and concordance studies of the various known contemporary manuscripts (household and professional) and printed documents from Germany, Scandinavia, England, Holland, Belgium, Italy, Spain, and France. The catalog, designed as a reference, is preceded by a commentary on the sources arranged in chronological order according to national group. In it the author amplifies the conclu-

sions of the catalog, discusses the significance of the sources, and suggests areas for future research.

Of the 1564 incipits in the catalog, 762 can be attributed to 17 clavecinists, among whom are d'Anglebert, Burette, Chambonnières, Louis Couperin, Dumont, Geoffroy, Gigault, Hardel, La Barre, Lebègue, Monnard, Montelan, Richard, and Thomelin.

A lucid guide to the general organization of the catalog makes the large body of information easily accessible. The appendices include: 1) watermarks and other tracings found in the documents, 2) all the incipits of the catalog in numerical code (the clarity and logic of the presentation should enable the reader to identify pieces from sources not included in this study), 3) detailed indices to the works of all major composers of seventeenth-century French harpsichord music, and 4) composers mentioned in the text with bibliographical citations (especially helpful for the more obscure names).

A bibliography of manuscript music (arranged by location, approximate date, and medium of the source), printed music, and literature complete the work. This comprehensive study, accomplished in exemplary fashion by Gustafson, should be acquired by every music library and considered by the *AR* reader with a special interest in the origin and development of seventeenth-century French harpsichord music.

Sabina Ratner

Sabina Ratner is on the faculty of Vanier College in Montreal. Her Ph.D. dissertation (U. of Michigan, 1972) was on the piano works of Camille Saint-Saens, and she has almost completed a thematic catalog of the music of that composer. She has a special interest in French keyboard music.

The Treasury of English Church Music 1545–1650
Edited by Peter Le Huray
Cambridge University Press, New York, 1982, xxxi & 254 pp., $39.50, paper $17.50

This fine anthology, first published in 1965 by Blandford Press Ltd., is here reprinted with corrections. Included are works by a number of composers whose names are familiar to recorder players, and several of these pieces can in fact be played effectively on recorders—but recorder players should sing too! The editor has provided a useful introduction, calendar of events, and notes on the music which help the reader gain a greater understanding of the early Anglican period.

Dale Higbee

MUSIC REVIEWS

The Division Flute (A or flute and continuo)
Edited by William Hullfish
Anfor Music, 1980, $6.95

In this volume, as in his articles on "Improvising Divisions upon a Ground" (*AR*, XXI/2: 73–75) and "Divisions: The Art of Improvising Your Own" (*Divisions*, 1:4–13), Hullfish systematically applies the principles of division playing as set forth in Simpson's *Division Violist*. Seventeen of the thirty-four compositions in Walsh's publication of 1702 are presented here, and Anfor should be encouraged to publish the remaining pieces. The grounds use antiquated Renaissance forms such as the *folia* and the *passamezzo antico*, plus popular tunes like *Greensleeves* and the *Carman's Whistle*. Others bear their composer's names. Because improvisation is an integral part of Baroque performance practice, all players should study these divisions and then try their own, based on these models. The continuo player may use keyboard or plucked strings and can vary the ground to the extent that his imagination allows. This edition is clean and easy to read.

Jane P. Ambrose

Modern Technique for Recorder (S, A)
Volume I
WILLIAM PARROT
Editions Musicales Transatlantiques, distributed by Theodore Presser, Bryn Mawr, Pa. 19010, 1980

This is a book of scales and intervals that looks like most other such books for woodwinds, particularly those written in the late nineteenth and early twentieth centuries. A few exercises are for soprano recorder; most are for alto. Simple diatonic scales are followed by scalewise thirds through octaves in each key, not only completing the circle of fifths but enharmonically duplicating five sharps/seven flats, six sharps/six flats, and seven sharps/five flats. The minor keys employ the harmonic form only. I have yet to see harmonic minor scales given in a woodwind instruction book before the mid-nineteenth century; they would seem to be anomalies for both eighteenth-century music and Berio.

A short section of scales in C major explores some tonguings of the sort employed by modern woodwind players, but no attempt is made to introduce or explain the historical tonguings so necessary to recorder technique and expression. The final section, which has value for players of contemporary literature begins with a simple chromatic scale followed by chromatically ascending and then descending major seconds, minor and major thirds, and so on up to octaves.

In sum, this book doesn't present material that is original or helpful specifically for the recorder, but I suppose it will do no harm.

Peter Hedrick

Sonatas I – V (A & BC)
ARCANGELO CORELLI
Edited by Gerhard Braun
Edition Moeck, 1980, distributed by Magnamusic Distributors, Sharon, Conn 06069, each sonata $8.60

Corelli's sonatas were among the myriad compositions published in arrangements in the early eighteenth century by John Walsh of London. Most of these editions are not hackwork, as has been suggested by some, but have been carefully worked out to appeal to a broad spectrum of musical taste. Such is certainly the case with these pieces. They are taken from the famous Op. 5 violin sona-

tas, of which there were twelve, the first six of the *da chiesa* type (for church) and the latter six *da camera* (primarily dance movements for the chamber). Walsh's arranger chose to set the *da camera* sonatas for recorder, and our modern editor, Gerhard Braun, offers all but the last (the *La Follia* variations, already available in a modern edition).

Walsh changed Corelli's order, so that Sonata I is actually No. 9, Sonata II is No. 10, Sonata III is No. 7, Sonata IV is No. 8, and Sonata V is No. 11. Readers should be aware that the floridly ornamented (probably by Corelli) adagio movements in this opus are all in the first, or *da chiesa*, part. Interestingly, the only embellished slow movement Mr. Braun provides is a conservative but tasteful one for Sonata V, the least *da camera*-like of the set.

These sonatas work well on the recorder, and Mr. Braun is to be congratulated for making them available at last. The editing and typography make for clean, readable parts. Editorial procedure is carefully spelled out and consistently followed (the same preface is used for all five pieces). Included in the preface are facsimiles of Walsh's title page; critical notes appear on the back page of each sonata. Mr. Braun seems to have consulted Chrysander's 1890 edition of the violin sonatas in order to compare Walsh's articulations, octave transpositions, and meters with Corelli's. At least, that is the only edition he mentions. In view of the number of studies of Corelli's works that have appeared since then, I wonder whether Chrysander is still considered reliable. Otherwise, the critical notes are useful, and the performer should refer to them to decide whether to follow idiomatic reworkings (mostly octave transpositions, but some actual note changes) by Walsh or those by Braun.

One especially good feature of this edition is the inclusion, for "parts," of two copies of the solo and bass part with figures combined. They have the look of many original eighteenth-century publications, so that perhaps the accomplished harpsichordist would even prefer to play from them.

Peter Hedrick

Konversation (AA)
WOLFGANG STOCKMEIER
Edition Moeck #1529, 1979

Of the handful of recorder works by Wolfgang Stockmeier that have been published by Edition Moeck, this one is built on the most engaging and intriguing premise. *Konversation* is written in four sections that are to be played, without pause, in the following order: I, II, I, III, I, IV, I. Section I, the centerpiece, is a set of nineteen solo fragments that provide the two performers with material for their musical conversation. Tempo markings are found in only four and dynamic indications in six. The performers take turns playing the fragments in any order and may repeat any of them at will, supposedly developing in the process an emotional relationship of some sort. They may display similar or diverse temperaments and may be amiable, excited, rough, or virtually anything else. One recorderist may even try to dominate the conversation by cutting in on the other's performance in order to make a point or to cause the other to falter. Each time they play this section it must last a minimum of three minutes.

The twelve-tone, rhythmically irregular music that Stockmeier provides for this conversation belongs to the tradition of expressionism. Unfortunately, and ironically, it tends to inhibit rather than inspire one's ability to freely express emotion. Also, the quantity of material seems incredibly slight for twelve minutes (at least) of the type of dis-

Contributions to *The American Recorder*, in the form of articles, reports, and letters, are welcome. They should be typed, double-spaced, and submitted to the editor three months prior to the issue's publication date. (Articles are often scheduled several issues in advance.) Contributions to chapter news are encouraged and should be addressed to the chapter news editor.

course Stockmeier would like to have take place.

Sections II to IV are called "Intermezzi." In Section II, the players engage in a slow and somewhat mannered homophonic duet in double-dotted rhythms. After the first player finishes his part of the duet, he suddenly, and quite shockingly, breaks into a wild flurry of sounds, while the second player keeps repeating the last phrase of his part. This goes on for thirty to sixty seconds. At this point the first player stops, and the second plays his last phrase once more, solo, as a bridge back to Section I.

Section III the first recorderist plays a slow, expressive melody while the second twitters an inexpressive series of trills. By contrast, Section IV requires both players to rapidly work over identical material in an aleatoric canon, with the second beginning somewhat later than the first and performing at a slightly different tempo. Each player then repeats the canon independently and continuously for exactly three minutes, at which time both stop, no matter where they are, and immediately return to Section I. The music in Section IV, which consists primarily of uneven groups of sixteenth notes separated by short pauses, looks dull on paper but produces surprisingly interesting results.

The edition contains two copies of the score and an excellent set of instructional notes in German. There is potential in this music, but it will require especially gifted musicians to bring it out. Even under the best conditions, a performance will be a risky proposition.

Pete Rose

Quartet for Recorders No. 2 (SATB)
ARNOLD COOKE
Edition Moeck 1527, $15

Pieces for Three (SAT)
ARNOLD COOKE
Moeck ZfS 520, $3

Arnold Cooke, a contemporary of Constant Lambert and Michael Tippett, has been referred to as an academic composer, a term that is often used pejoratively. However, academic music, like any other, may be either good or bad, and Cooke's is certainly good academic. He studied with Paul Hindemith in Berlin between 1929 and 1932, and what is immediately apparent about his compositions is his ability to emulate the most attractive aspects of his mentor's musical personality.

Quartet for Recorders No. 2 is a full-length work along relatively standard lines. The first movement begins with a brief, slow selection (a la Haydn, perhaps?) that acts as an introduction to the main part, which is in sonata-allegro form. The remainder of the piece is similarly predictable. The traditional scherzo is followed by a slightly lyrical slow movement and a fast finale in rondo form.

Of lesser weight but greater utility are the five little *Pieces for Three*, all nicely balanced statements showing great clarity of line and structure. Like the *Quartet*, these pieces have a typically Hindemithian sound. The third and fifth, both with lively tempos, will especially delight any audience, sophisticated or not.

The *Quartet* edition contains a full-sized set of printed parts and, unfortunately, a pocket

score that is a facsimile of the composer's manuscript. If you decide to conduct this piece or play your part from the score, you had better have an uncle in the optometry business. *Pieces for Three* is nicely prepared and thoroughly readable, as ZfS scores generally are.

Despite their obvious lack of originality, both of these works get my wholehearted recommendation. After all, to say that Cooke's music sounds like Hindemith's is to say that it sounds very good indeed.

Pete Rose

Marche Militaire (SSAATTB, optional GB)
FRANZ SCHUBERT
Arranged by Colin Hand
Schott 11425, distributed by European American Music, 1980, score and parts, $6.25

This transcription is extremely faithful to the changes in mood and texture of the piano solo original. The recorder scoring fits all the instruments well. This is not a piece for players below upper-intermediate level; the chromatics and scale passages require some fluency. It is also rather long.

A transcription should retain as much of the flavor of the original as possible. Though this arrangement is skillful, seven recorders don't have the impact of a large instrument played brilliantly. Their sound is more like that of a distant calliope. Even adding a cello to the bass line, as Mr. Hand suggests, is of little help. Even so, this *Marche Militaire* is quite charming, and many good-humored recorder groups will find it a welcome addition to their repertoire.

William E. Nelson

CHAPTER NEWS

Miami

Our membership is now forty-six strong. We meet once a month at the University of Miami and, after announcements are made, divide into intermediate and advanced groups. New member Dr. Jeffery Kite-Powell, who directs the Early Music Collegium at Miami-Dade Community College, takes turns conducting the two groups with our longtime director Arnold Grayson. We reconvene later for refreshments, socializing, and possibly a short performance by a small group trying its wings.

Seven of our members joined musicians and singers from the Community College Collegium to participate in two madrigal suppers at Christmas time. We also performed at the Renaissance Fayre during three weekends in December and again in March.

March 25 – 27 we enjoyed the first weekend workshop our chapter has sponsored in many years. Valerie Horst flew down from New York for the occasion. She, Ann Stierli, past director of our mid-winter workshops, and Arnold Grayson taught the classes. There was quite a selection: Renaissance and Baroque flute, pipe & tabor, recorder technique, studies in rhythm and playing without barlines, and Baroque ornamentation. Valerie led English country dancing in the evenings. One night we were joined by four couples from the local Renaissance Society.

On May Day we had a picnic and brought our instruments and music stands plus assorted music. It was a lovely, cool, spring day. We chose a pavilion right next to a lake and played in small groups with whomever showed up. Some took time off to ride a bike, read a book, or just socialize.

Lynn Baumel

Interchapter activities around Great Smoky National Park

The ARS will find a happy recruiting ground in the highlands surrounding Great Smoky National Park. Each Monday morning a dozen recorder players meet at the Macon County Library in Franklin, North Carolina. They are a truly remarkable group: after their playing session they exchange recorder for pickaxe and shovel, climb the mountains back of town, and work on their section of the Appalachian Trail. Botanists all, they are constructing a nature trail at the high elevations. For recreation they ride their inner tubes down the whitewater rivers. Mary Ellen Lindly is head of the group, and Sally Kesler the musical director.

An hour's drive westward over a high pass brings you to the Kelischek Workshop at Brasstown, where you may see under construction crumhorns, cornamusen, hurdy-gurdies, and such. In Hendersonville there is a group led by Eleanor Vogt, and another recorder group is active in the Western Carolina University community at Cullowhee.

Ellen Moore is the president of Asheville's Overmountain Chapter. On the Tennessee side of the Smokies, at Newport, Dr. Lloyd Duvall leads singing and the playing of recorders as well as Appalachian instruments. Here can yet be heard Elizabethan songs, and the natives sprinkle their language with Chaucerisms.

If you have the good fortune to vacation in the Smoky Mountains, be sure to bring your recorders and get acquainted with these people.

Theron McClure

Dallas

This past year Dallas Recorder Society members have taken part in a number of public performances. During the Christmas season they played at the usual Advent festive dinners, in formal concerts, and for Christmas eve services in several churches.

Spring found us combining our talents with those of vocal ensembles. On one particular evening one group accompanied the Northlake College Community Chorus while another took part in a performance of Bach's Cantata 106 at Southern Methodist University.

April brought the "Fair" season. For six weekends a group of chapter members played at the Scarborough Faire in Waxahachie; another group followed with six weekends at the Texas Greco-Roman Festival in Poetry. (Yes, there are both a Waxahachie and a Poetry.)

We have changed the format of our monthly meetings. For the first half, we divide as usual into small consorts. The more advanced players read through music they have brought, and beginners and low intermediates have a session that is predominantly instructional. Then, instead of devoting the second half to large group playing as in the past, we give our small consorts an extra half hour to prepare one or two selections to play for the assembled membership. We do this because we feel that amateurs develop faster when under the pressure of having to perform before a live audience.

This past year we were indeed fortunate to have Dr. Robert Donington take time from his busy teaching schedule at SMU's Perkins School of Theology to broaden our musical knowledge with a lecture on Baroque ornamentation.

George Kriehn

A Forum

An upcoming issue will include a forum on the topic, "How do you construct an effective program?" Readers are invited to respond to this question; the deadline is January 15. Areas of interest include: themes or formats for a program or for sections within a program; specific pieces that group well together; and pieces that work well with a particular instrumentation (e.g., on krummhorns).

Please send your replies, typed and double-spaced, to the Editor, 22 Glenside Terrace, Upper Montclair, New Jersey 07043.

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CLASSIFIED

FOR SALE: Von Huene tenor recorder, #1383, grenadilla, full ivory, silver keys, $a'=440$. Perfect condition, $1,600. Write Mary Johnson, 25885 German Mill, Franklin, Mich. 48025. (313) 626-0717.

FOR SALE: Moeck maple great bass recorder, $500; Dolmetsch rosewood soprano, $100; Moeck maple Renaissance soprano, $50. Gertrude Stillman, 645 E. Lake View Ave., Milwaukee, Wis. 53217. (414) 964-3124.

FOR SALE: Single manual Zuckermann harpsichord, early model, fifty-seven keys, mahogany. $1,700 O.B.O. C. Leverant, Box 756, Sebastopol, Calif. 95472.

CONTINUO: The early music magazine of North America. Published eleven times yearly. Write for your free copy: 6 Dartnell Ave., Toronto, Ontario, Canada M5R 3A4.

WANTED: Response from anyone interested in joining small group tour to Belgium for 1984 recorder competitions (July 29-August 5). For details write Gwen Shupe, 315 Van Ness Ave., Santa Cruz, Calif. 95060, before February 1, 1984.

FOR SALE: Dolmetsch rosewood alto, $200; Moeck soprano shawm, $450; Hanchet mute cornett in G, $125. Must raise money for trip to England. David Barton, 9215 Forest Hills, Dallas, Texas 75218. (214) 327-6823.

FOR SALE: Moeck shawms: treble, $350; alto, $450. Excellent condition. (919) 688-2848.

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Larry Nitka sez...

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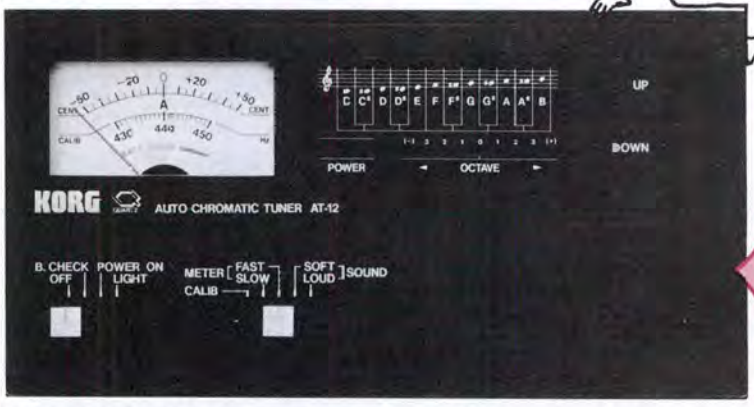

Announcing

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ANSWER: *Introduce the (fantastic) advanced KORG AT-12 Auto Chromatic Tuner.*

Dear Recorder Enthusiast-

The Old (very good) WT-12

Back aways. Terminal Music introduced the Korg WT-12, Chromatic Tuner which was, at the time of its introduction, a state-of-the-art tuner. We sold it for a most attractive price, and for several years it has been one of our best selling items. Sad to say, (in a way), but everyone knows that space age electronics have made obsolete some great pieces of electronic equipment – things that were once the last word. Such it is with the WT-12. RIP, old friend! We got something a lot better now. Enter the AT-12.

The New (terrific) AT-12

The new Korg AT-12 features very rapid automatic visual indication for exact tuning for any note. It provides everything the WT-12 could offer plus a good deal more. The "more" is all slanted towards the needs of the performing musician. Let's take a woodwind player. One of the real tough aspects of clarinet, for example, is playing both upper and lower ranges in tune. As designed by Boehm, the clarinet is just plain full of compromises, tonally. The notes played through the throat keys and the transition from the chalameau register are never in tune, unless the artist compensates by lipping and breath pressure. This is inexact, and to compensate correctly and do it right every time, requires a good deal of practice, self evaluation and an AT-12!

With the new AT-12, you see what you hear instantly, as you play. You can adjust your embouchure better, train your ear to compensate under a variety of acoustic conditions.

How does Korg do it? Space-age electronics – no other way. The stuff satellites are made of. The WT-12 had roughly the same specs, the same high-quality construction, the same accuracy, and the same ability to come up with fractional pitches, through variable (NOT FIXED!) calibration. Only Korg has this fractional pitch feature, far as we know. The rest of the tuners on the market are fixed pitch instruments. Not flexible!

The Old WT-12 wasn't automatic

Here are the differences. With the old WT-12 you had to move a knob to get the pitch to which to tune your instrument. And, if you wanted to go up or down an octave, you had to move another switch. Then to adjust the sound up or down a cycle or two, you used another knob. Your hands were always occupied. When trying to tune a scale on a clarinet, sax, or oboe with the old WT-12 you needed 3 hands to play, plus one to tune. Most of us don't come so equipped.

The New AT-12 is automatic (BIG Improvement!)

None of this is necessary with the (fabulous) AT-12. The most advanced chromatic tuner in the universe. Take a look at the photo. (Above.)

Play into the machine

To determine what note you are playing, simply play into the machine! (This is one smart machine – even smarter than I am!) The built-in microphone samples and analyzes your sound and frequency, and indicates, via LED light display, (instantly) both the note and the octave you are playing. (Bottom LED indicates octave, top LED shows the note.) The meter, at the same time, indicates how many cents, (or 1/100's of a chromatic interval) you are from dead tonal center. (It will correct your pitch visually as you play.)

Same with singers – you can check out your pitch, intensity, note to note, and eveness of vibrato. If you want to sound a tuning note with the new AT-12, there still is no knob to twist. Push the scan switch (marked "up" or "down") and you move up or down the scale automatically with visual indication of both note and octave as well as your tuning sound, at the same time. As we said before, the meter also performs its function, indicating the "cents" variance from dead tonal center.

Look Ma, no hands!

Net effect is that you can play or sing, and check your pitch on the AT-12 without using your hands. What a great advantage! You can see what you are doing, make your corrections instantly, and perfect your technique faster and more reliably. What a learning tool! (Wish they'd had this when I was mastering the Kazoo!)

Old Axiom

When you want audible tones, for tuning, you can get them easier and faster by touch, without twisting knobs. Just plain makes things easier on the music an. (It may also be cheaper to produce, who knows!) (Forget I said that!)

New Feature for Band Players

There is, on the new AT-12 a further innovation – both fast and slow tonal response registry for visual analysis. Why is that a big feature? Well, when you play trumpet for example, you hit your note fast and it dies fast. That's the nature of brass. Too fast for any other tuner. Not much time on the note "decay." Since the registry of the note is fast, and the tuner response must be equally fast, or you can't read and correct it. Item: there is both a fast and slow response switch on the AT-12!

Fast for Brass, Slow for Strings

Fast works for brass, but it is not quite as accurate (we tell the whole truth here at Terminal Music, friends) as with the slow response analysis switch. But, it is better than any other means of brass tone analysis. It holds the visual image long enough for the player to analyze and correct it, as necessary. (Unless the player is also watching TV, or is not paying attention.) The slow position on the other hand, shows (with great stability) and absolute accuracy, the desired note for guitars, strings, harpsichord, piano, woodwinds, etc.

Top Specs – the very best!

The new AT-12 gives you 4 octaves of sound, and tunes to 7 octaves. It has a terrific, highly sensitive and very accurate built-in condenser microphone. It has input and output jacks, AC adaptor, built-in speaker. Calibration is continuous over a ±10 cent range. Works on 4AA batteries.

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