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# The American Recorder

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# The American Recorder

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## THE AMERICAN RECORDER

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Cover: Minstrel with pipe and tabor. Detail from *The Betley Window*, English painted and stained glass, sixteenth or early seventeenth century. The window is a 26½" x 15½" panel of clear white glass cut into twelve diamond-shaped panes and painted with enamels of various colors. All but one of the panes depict dancers or musicians. The window comes from Betley Hall, which dates from 1621, and was acquired by the Victoria and Albert Museum in 1976. Reproduced by kind permission of the Victoria and Albert Museum, London.

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## FROM THE EDITOR

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Scott Reiss, who is still responding to comments on "Articulation: The Key to Expressive Playing," which appeared last November (see Letters), has somehow found the time to write another article. Here he discusses the techniques of shading and leaking: controlling the pitch of a note by partially covering or uncovering one or more finger holes.

The next article examines the structure of the variations Jacob van Eyck composed on popular tunes of the seventeenth century. The author is Thiemo Wind, whose "Jacob van Eyck and his 'Euterpe oft Speel-goddinne'" appeared in the February 1986 issue. Mr. Wind studied oboe, recorder, and musicology in his native Holland, where he now works as a concert reviewer and music editor.

When David Lasocki proposed to write a biennial survey of articles and books that expand our knowledge of the recorder, he didn't realize how large a project he was taking on. He kept finding material right up to the deadline, and his final draft fills twelve pages of the magazine. In it he summarizes what has been published throughout the world in the past two years on—or at least touching on—the instrument and its makers, players, performance practice, and repertory. For readers who want to pursue these topics, he includes full citations and information on how to obtain the periodicals referred to.

Ken Wollitz was clearly charmed by the fourth Boston Early Music Festival—his first—and he's written a delightful account of it. His report is supplemented by several short write-ups of specific events.

The next report is considerably sadder. Susan Thompson, assistant curator of the Yale Collection of Musical Instruments, sent in a description and photographs of four instruments stolen from the Collection last June in the hope that, should any of them surface, some of our readers may recognize them. Among the instruments taken were the Collection's only recorder and an exquisite ivory harp.

Finally, since everyone seems to be enjoying music in the magazine, this issue contains an entire Baroque suite. Baroque in spirit, at least: it was composed in 1981 by Angelo Zaniol, an Italian professor of French literature whose consuming avocation is the recorder: he writes about it (his articles are discussed in David Lasocki's survey), edits music, and makes, collects, and repairs instruments.

Sigrid Nagle

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# Pitch Control: Shading and Leaking

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Scott Reiss



**P**ITCH IS THE MOST BASIC element of music. In order to play in tune, tune an ensemble, play with other instruments, or vary the dynamics of your playing, you must be able to control the pitch of your recorder.

Achieving this control requires effort, because all recorders have intonation problems. If they are not built into the instrument, then they are built into the player. Every player, after all, has a personal style of blowing that may temper certain notes. Notes that are particularly susceptible to differences in blowing styles include the open ones in the mid-range as well as those at the extreme high and low ends of the range.

If pitch control is such a basic problem, why does it receive so little attention? Why is tuning considered an “advanced” subject, rather than one that should be studied by all players? Why is it so fearsome, shrouded in confusion and mystery? The reason, I believe, is that it is what I call a “soft” issue, subtle and multidimensional, involving as it does the fluid and invisible movement of the breath and (as we will see) minute motions and careful placement of the fingers. Many teachers, after instructing the student to blow harder to raise the pitch of a note and blow more gently to lower it, turn their attention to “hard,” black-and-white issues like speed and dexterity.

Similarly, most recorder methods have little to say on the subject, although they may deal cursorily with alternate fingerings. The use of alternate fingerings is indeed an effective way of controlling pitch, but it is limited by factors of practicality and tone quality: a different fingering system for each dynamic level would be too cumbersome, and an alternate fingering usually weakens the tone.

In this article I will concentrate on two other means of controlling pitch: shading and leaking. The partial obstruction of an open hole, resulting in the lowering of the

pitch, is called *shading*. The partial uncovering of a closed hole, resulting in the raising of the pitch, I call *leaking*.

I have used these techniques for more than ten years but only recently found a detailed description of them in print—in an article written thirty years ago by A. Rowland-Jones. It appeared in the October 1957 *ARS Newsletter* (the forerunner of *AR*) and became part of the author's *Recorder Technique*.<sup>1</sup> Alan Davis mentions shading and leaking in his *Treble Recorder Technique*<sup>2</sup> (both he and Rowland-Jones refer to leaking as slide-fingering), and Daniel Waitzman describes leaking, which he calls venting, in *The Art of Playing the Recorder*.<sup>3</sup> Considering the small amount of material available on this subject, a detailed "method" seems long overdue.

#### Shading

To lower the pitch of a note slightly, partially cover the first or second open hole below it. Either put the tip of your finger just over the edge of the open hole (Figure 1), or place a *straight* finger lightly on the side of the recorder next to the open hole, pivoting that finger around toward the hole until enough air is impeded to lower the pitch the desired amount.

I prefer the straight-finger technique because it provides more flexibility in finding the exact pitch, and it is better for executing some of the refinements described below. In this method, the shading finger rests, near its second joint, at a tangent to the recorder (Figure 2). If the finger approaches the recorder at too flat an angle to the hole, the pitch will dip drastically, so it is often necessary to drop the wrist slightly to increase the angle between finger and hole.

You can often use more than one finger for shading, particularly with the left-hand notes in the lower octave (*c''-g''* on the alto recorder). On these notes you can shade with two, three, or even four fingers of the right hand (Figure 3).

#### Leaking

To raise the pitch of a note, you can leak air slightly from one or more holes. Generally you partly uncover the lowermost covered hole, although other holes may also be used to good effect.<sup>4</sup> You can leak air in any of four directions: you can roll your finger up (Figure 4) or down (Figure 5); pull it back, leaking at the fingertip (Figure 6); or counter-roll the finger, leaking on the side of the hole toward the palm (Figure 7).

Leaking is a much more delicate and difficult technique than shading. It works better and is accomplished more easily on

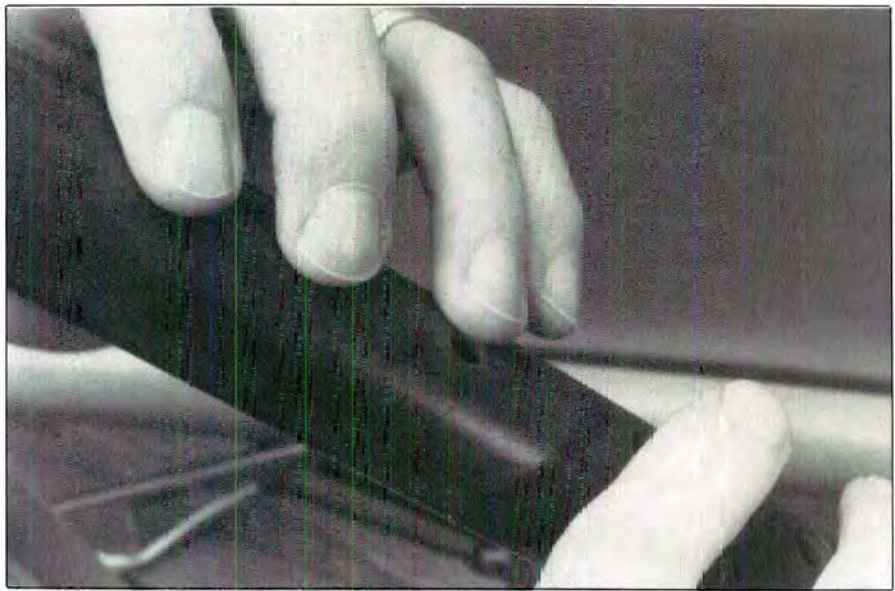


Figure 1. Shading the edge of a hole.

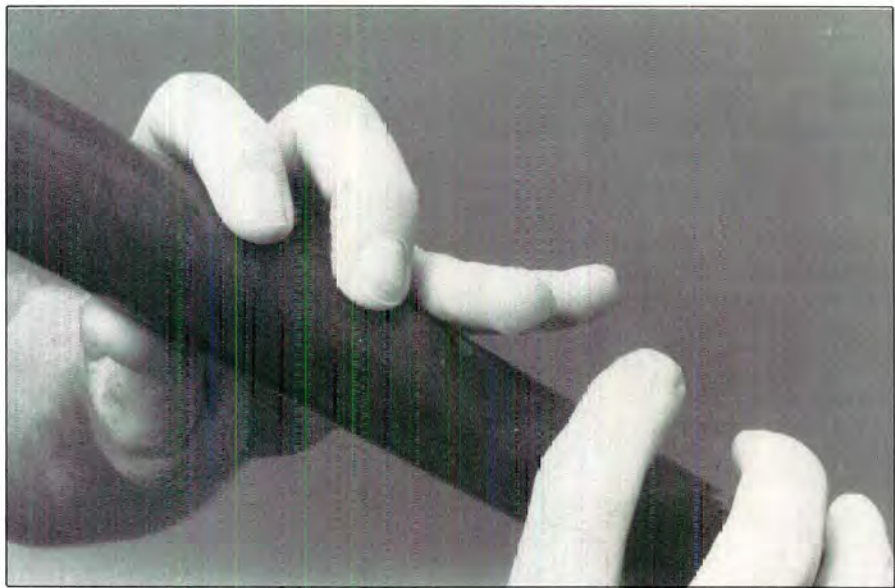


Figure 2. Straight-finger shading.



Figure 3. Multiple-finger shading.



Figure 4. Leaking at the lower edge of a hole.



Figure 5. Leaking at the upper edge.

a large-core Renaissance recorder than on a Baroque-style instrument, although it is possible on any recorder. The opening must be just the slightest hairline crack, or the pitch will soar out of control.

#### Practice and application

You need to practice the techniques of shading and leaking carefully on individual notes, using a tuning meter to check your pitch. Be careful to blow the same when tuning as you do when playing. If a note is sharp or flat, shade or leak it to bring it into tune.

After you are familiar with the proper adjustment of a particular note, try correcting the pitch of that note in the con-

text of a piece of music. When that pitch occurs in a long-note value, check your meter to see if you have adjusted correctly. (If a tuning meter is not available, you can check your pitch against a keyboard instrument, providing this instrument is itself in tune.) Practice this tuning exercise on each note of your instrument.

Careful shading and leaking can be done only on long notes, but “general shading” can be done in faster passages by keeping the fingers close to all the open holes, and by using the right-hand fingers especially for shading when they are not otherwise in use. General shading will keep the pitch down when you are playing loudly. When playing softly, try leaking gently on all

notes to keep the pitch up. It is also possible to leak a left-hand finger or the thumb slightly to raise the general pitch.

One of the most common problems recorder players discover when using a tuning meter is wide octaves. On many modern recorders, the notes of the upper octave are more than an octave higher than their counterparts in the lower octave: the high notes are sharp. Here the upper notes need to be shaded.<sup>5</sup>

In ensemble playing, being in tune with the other players is even more important than being absolutely in tune with a meter. If the bass is flat on a final chord, for example, the upper parts don’t have much choice but to adjust to this pitch. Otherwise the whole ensemble will be out of tune. I have often heard elementary or lower-intermediate groups that sounded advanced simply because they took the time to tune. Conversely I have heard advanced groups sound much less so because they had not made the effort.

When playing recorder in a mixed ensemble of strings or voices, one often encounters a different problem with final notes: the strings or voices taper the final at cadences, leaving the recorder sticking out. The recorder player can, however, match the strings’ taper by leaking very gradually while reducing breath pressure, thus producing a diminuendo. It is even possible to *morendo*, tapering off to nothing, by continuing to leak until the finger is completely off the hole and the sound has died away completely.

The use of shading and leaking for dynamics is the first step in using pitch control for expressive purposes.<sup>6</sup> Several other applications of these techniques also enhance expressiveness. Note-shaping, which is frequently used on viols and other bowed strings, as well as by singers, can be done on recorders by shading and leaking. To make a note swell, simply blow harder, and shade it to keep the pitch from rising. To give a note a “pear shape” or other crescendo-diminuendo shape (< >), the shading finger makes a corresponding movement, pivoting down toward the hole on the crescendo, then back on the diminuendo.

Technically speaking, finger vibrato is also a pitch-variation technique. The vibrato is created by intermittently shading an open hole, causing the pitch to waver in a downwards direction. In the French Baroque this practice was called “flattement.” In chapter 4 of the recorder treatise in his *Principes*,<sup>7</sup> Hotteterre gives fingerings for the flattement on each note. His description of flattement calls for a finger-

tip on the edge of the hole.

Finger vibrato is very effective on the recorder. It is a flexible ornament because the parameters of the vibrato's speed and width can be controlled with great precision. Although its use is clearly documented only in the Baroque period, it can enhance the music of other periods as well.

Other pitch-related devices are somewhat more radical. A variation of note-shaping is note-bending—leaking or shading a note to raise or lower the pitch deliberately. Note-bending can be extremely expressive. The various models for this practice come from many sources. Open-hole flutes throughout the world

employ note-bending techniques. The flute music of Asia, the Middle East, eastern Europe, and Africa abounds with them. Closer to home consider the sounds of jazz flute, jazz trumpet, blues harmonica, or country fiddle. I use note-bending in certain Medieval and Renaissance styles of playing. There is no direct historic evidence for this kind of application, but the early sources contain so few details of performance practice that this omission hardly constitutes proof to the contrary.

The logical extension of note-bending is glissando. If you begin by leaking one finger and continue the motion with that

and adjacent fingers, the pitch will eventually rise up through the next step. You can continue the glissando until all your fingers are off the recorder, and with practice you can even make the transition from the lower to the upper register. This is precisely the technique used in the famous clarinet glissando at the beginning of George Gershwin's *Rhapsody in Blue*. A glissando can also be made in a downward direction by the progressive shading of more than one hole. If you gradually slide or roll the fingers onto the holes, the pitch will slide down evenly. Note-bending and glissando are both important in the contemporary recorder repertoire.

The techniques of shading and leaking require patience and practice, but they can usually be mastered by anyone willing to take the time to do so. Once perfected, they can improve your intonation immeasurably as well as enhance your performance of any type of music playable on the recorder.

Photographs by R.R. Ronkin.

#### NOTES

<sup>1</sup>London: Oxford University Press, 1959, 67–70.

<sup>2</sup>London: Novello, 1983.

<sup>3</sup>New York: AMS Press, 1978.

<sup>4</sup>Daniel Waitzman also describes leaking or venting the thumb. See *The Art of Playing the Recorder*, p. 61.

<sup>5</sup>A small piece of beeswax about the size of a pea, placed in the bore of a recorder just above the thumb hole, will usually correct wide octaves as well.

<sup>6</sup>The issue of dynamics has been a popular topic in this magazine of late: see "Letters" in the May and November 1986 issues (XXVII/2, 85; XXVII/4, 169) and the interview with Paul Leenhouts and Han Tol in May 1987 (XXVII/2, 52–54). On page 53 Leenhouts lists the many methods of achieving dynamic control on the recorder: "One: using alternate fingerings. Two: leaking just a bit when covering the finger holes. Three: tonguing, 't' and 'd' and stuff like that. Four: vibrato. Five: just lowering the breath pressure a bit. . . . Six: leaking from the sides of the mouth. Seven: covering the labium a millimeter with the finger" (he is speaking of playing softly). Actually, all these methods except manipulating the labium are two-part techniques. The first part always involves blowing harder to get louder and blowing more gently to get softer. The second part consists of doing something to keep the pitch even while changing the breath pressure.

<sup>7</sup>Jacques-Martin Hotteterre, *Principles of the Flute, Recorder, and Oboe*, trans. Paul Marshall Douglas (Mineola: Dover, 1983).

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.



Figure 6. Leaking at the fingertip.



Figure 7. Leaking at the palm side.

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# Chain Variations in van Eyck's "Der Fluyten Lust-Hof"

Thiemo Wind

Example 1. "Onder de Linde groene."

**D**ER FLUYTEN LUST-HOF is by far the largest historical collection of music for solo recorder. Its about 150 pieces, mainly variations on popular tunes and psalm melodies, were written by the blind Utrecht composer Jacob van Eyck (c. 1590–1657). Van Eyck's publication is known today through two modern editions as well as a facsimile edition (for information on these as well as a new edition in preparation, see notes to Table). That *Der Fluyten Lust-hof* was popular in the seventeenth century as well as in our own day is evident from the fact that its two volumes went through five printings (the first volume in 1644, 1649, and c. 1655; the second in 1646 and 1654). Readers who want to learn more about these early volumes and the composer himself may refer to my article, "Jacob van Eyck and his 'Euterpe oft Speel-goddinne,'" in the February 1986 issue of this journal (XXVII/1, pp. 9-14).

With our current concern about authenticity, we want to be as faithful as possible to van Eyck's intentions in performing his music. There are difficulties, however. One is that seventeenth-century notational practice was much less exact than ours in indicating these intentions. For example, accidentals were frequently omitted. A second problem is unique to van Eyck: because he was blind, he had to rely on others to transcribe and proofread his compositions. The only way he could check the accuracy of these transcriptions was to have someone play them for him; thus the title page of the second edition of Volume 1 reports that the music was newly "re-heard," corrected, and expanded by the composer. But working through intermediaries increased the possibility of error, and indeed mistakes even crept into later volumes that did not appear in the early ones.

All of this means that virtually every note in these seventeenth-century editions must be questioned. Editors can

Table

Title	Chain variations in <sup>1</sup>	Facsimile <sup>2</sup> (volume, folio)	Vellekoop <sup>3</sup> (volume, page)	Wind <sup>4</sup> (volume, number)	Michel/Teske <sup>5</sup> (volume, number)
Psalm 68	phrase 4=5	I, 22 <sup>v</sup> -23 <sup>r</sup>	I, 23	I-1, 19	I, 18
Ballete Gravesand	whole tune	I, 32 <sup>r</sup> -33 <sup>r</sup>	I, 32-33	I-1, 27	I, 26
Philis schoone Harderinne	mm. 17-26	I, 36 <sup>v</sup> -38 <sup>r</sup>	I, 36-37	I-1, 31	I, 30
Schoonste Herderinne	whole tune	I, 51 <sup>v</sup> -52 <sup>r</sup>	II, 51	I-2, 48	II, 46
Tweede Lavignone	whole tune	I, 60 <sup>v</sup> -62 <sup>r</sup>	II, 59-61	I-2, 57	II, 55
Derde Doen Daphne	whole tune	I, 66 <sup>v</sup> -69 <sup>v</sup>	II, 65-67	I-2, 61	II, 58
Gabrielle Maditelle	whole tune	I, 78 <sup>v</sup> -79 <sup>r</sup>	II, 76	I-2, 71	II, 66
Een Frans Air	mm. 11-19=20-29	I, 85 <sup>r</sup> -86 <sup>r</sup>	II, 80-81	I-2, 76	II, 71
Schasamisie vous reveille	mm. 9-14	I, 88 <sup>v</sup> -88 <sup>v</sup>	II, 83	I-2, 78	II, 73
Psalm 150	phrase 1=2 phrase 6=7	I, 98 <sup>r</sup> -100 <sup>r</sup>	II, 93-95	I-2, 88	II, 85
Silvester inde Morgenstont	whole tune	II, 5 <sup>r</sup>	III, 101	II, 92	III, 89
La Bergere	whole tune	II, 8 <sup>v</sup>	III, 105	II, 95	III, 92
Psalm 33	phrase 1-2=3-4 phrase 5=6	II, 11 <sup>v</sup> -13 <sup>r</sup>	III, 107-109	II, 98	III, 95
Onder de Linde groene	whole tune	II, 18 <sup>r</sup> -18 <sup>v</sup>	III, 114-115	II, 103	III, 100
De lustelycke Mey	whole tune	II, 26 <sup>v</sup> -29 <sup>v</sup>	III, 121-124	II, 110	III, 107
Questa dolce sirena	whole tune	II, 47 <sup>v</sup> -48 <sup>v</sup>	III, 140	II, 130	III, 127
De eerste licke-pot	see example 3	II, 52 <sup>v</sup> -53 <sup>r</sup>	III, 143	II, 134-35	III, 131

<sup>1</sup>This column indicates which part of the tune is treated according to the chain principle. Measure numbers refer to the theme.

<sup>2</sup>Amsterdam, Saul B. Groen, 1979.

<sup>3</sup>*Der Fluyten Lust-hof*, edited by Gerrit Vellekoop (Amsterdam: XYZ, 1957-58), 3 volumes.

<sup>4</sup>*Der Fluyten Lust-hof*, edited by Thiemo Wind (Naarden: XYZ, 1986-), Volumes I-1, -2; II (I-2 and II in preparation).

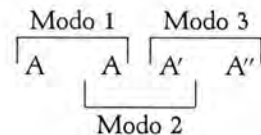
<sup>5</sup>*Der Fluyten Lust-hof*, edited by Winfried Michel and Hermien Teske (Winterthur: Amadeus, 1984), 3 volumes.

Example 2. "Psalm 150."

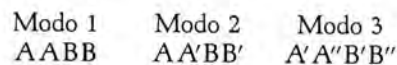
check for errors by comparing the various printings, as the music was recopied for each one. They can also study variations in one piece that are repeated in another. For example, "Tweede [Second] Rosemond" is very similar to the third variation of "Rosemond." The main differences are that the former is notated a fourth higher in doubled note values. When a comparison is made, it is clear that there is a crucial error in "Tweede Rosemond": two half-notes in "Rosemond" have not been turned into whole-notes, and so the otherwise regular piece contains an irregular phrase. We can also compare the five duets in *Der Fluyten Lust-hof* with the solo pieces that are identical to the upper parts of these duets.

The most interesting possibilities for comparison occur in seventeen pieces that contain what I call "chain variations" (see Table). Before explaining this term, I will first examine van Eyck's method of composing. This was called "breecken" or "breaking"—another way of expressing what in English was called making "divisions": the note values of a theme were broken into ever smaller ones, resulting in increasingly virtuosic settings. Theme and variations were indicated by the term "Modo." Modo 1 means "in the first manner" and designates the theme; Modo 2 is the first variation, and so on.

Most of the tunes chosen by van Eyck have the form A ABB, meaning that there are two different phrases, each presented twice without alteration. In Modo 2 the form usually becomes A' A'B'B' (A' and B' being variations on A and B), and in Modo 3 A'' A''B''B'', and so on. Chain variations are slightly different. In "Onder de Linde groene," for example, the theme has the form A ABB. Then Modo 2 begins with A, followed by A'. Modo 3 begins with A, followed by A'. If we focus on just the treatment of phrase A, we notice that a chain has been created:



The same pattern of repetition and variation is applied to the B phrase, producing the following form in the complete piece:



Here we see that several phrases were printed twice. We also perceive that the

form of the theme differs from that of the variations: identical phrases (AA and BB) are found only in the theme. This may be the reason why van Eyck omits the actual theme in pieces like "Derde Doen Daphne." Every "normal" set of variations can be transformed into a set of chain variations, and vice versa. *Der Fluyten Lust-hof* in fact contains an example of such a transformation: "Tweede Lavignone" is a chain version of "Lavignone."

Van Eyck undoubtedly used the chain principle to create extra interest within a variation. He often shows himself to be a very creative composer in the way he mixes "normal" variations with chain variations. In melodies with the form A AB, he sometimes begins the chain process for A in a different variation from the one for B. In "Ballette Gravesand," for example, Modo 1 is A AB, Modo 2 A' A' BB', and Modo 3 A' A' B' B'.

The principle of chain variations can be used to discover van Eyck's intentions and make corrections in his works. In several sets, we become aware of small differences between phrases that were undoubtedly meant to be identical. In *Moço 2* of "Ballette Gravesand," for example, note 8 of measure 26 is a *b'*, while the parallel place in *Moço 3* (note 8 of measure 24) has an *a'*:

Modo 2:



Modo 3:



Because of the sequence with the preceding measure, the *a'* is certainly preferable, and the *b'* in *Modo 2* is therefore a mistake. A similar case, but more difficult to judge, occurs in "Onder de Linde groene" (Example 1). Of the two circled notes (*b'* in *Modo 2*, measure 31 and *g'* in *Modo 3*, measure 23) the latter—producing a pattern similar to cadential formulas in other works by van Eyck—is the more idiomatic and therefore preferable.

Through a comparison of chain variations, we can also make many editorial additions to van Eyck's music in the area of accidentals. As noted above, the original sources are generally careless and incomplete in this respect; by comparing chain variations, we can see just how in-

Example 3. "De eerste licke-pot."

complete they are. In some cases, notes can even be added. For example, a *b'* belongs in measure 10 of *Modo 3* of "Een Frans Air," based on a comparison with the analogous phrase in *Modo 2*:

Modo 2, mm. 19–21:



Modo 3, mm. 10–11:



should be:



The most interesting application of the chain-variation principle is offered by "Psalm 150" (Example 2), which uses this principle throughout for the internal repeats of the psalm melody. The first phrase of this *Modo 4*, which should consist of a repetition of measures 7–10 of *Modo 3*, is two measures too long. And the second phrase is two measures shorter than its chain-variation repetition at the beginning of *Modo 5*. What has happened? The two bracketed measures have been misplaced. They belong not in the first phrase but in the second, as indicated.

Until now, no editor has understood the problem. Gerrit Vellekoop composed his own version of the two "missing" measures; Michel and Teske gave only the erroneous *Ur-text*. But a comparison of chain variations makes the situation clear.

## A RECORDER PRIMER

Some companies advertise that they "customize" the instruments they sell. Recorders, as they come from the maker, are designed to produce particular sounds and possess particular playing characteristics. While we do agree that occasional adjustment and tuning is necessary before the instrument is shipped to the customer (a service performed by our staff on every instrument we send out), we do not agree that the instrument should be drastically altered. We have seen instruments in which the windway has been enlarged or otherwise changed, a technique which not only changes totally the sound of the instrument, but also diminishes the value of the recorder for possible trade-in or sale in the future. We would suggest, instead, that you consider carefully the characteristics of the various makes, and choose your instruments accordingly.

**Küng** — these Swiss-made recorders have a large and rather flat windway. They possess a full, dark sound, and they blow freely and easily. This, coupled with their very reasonable prices, make them an excellent choice for your first "serious" recorder.

**Moeck Rottenburgh** — probably our most popular recorder. The windway is somewhat narrower than the Küng, and is curved. The balance between the low and high register is therefore a bit better. Since they are owned by a great many players, they are perfect for consort playing!

**Mollenhauer** — we have recently begun to carry this German make. We find them to be similar in appearance to the Rottenburghs, and almost identical in playing characteristics and sound! Their appeal is in the price, which is approximately 30% lower than a comparable Rottenburgh.

**Moeck Steenburgen** — these instruments are of late-Baroque design. The windway is high and thin, and the sound is reedy and a bit bright for some tastes. They are considerably more expensive than the Rottenburghs, but we have a good supply of "old" stock, so our current prices are quite low. A good buy for those looking for this type sound.

**Heinz Rössler** — we carry two lines of Rössler recorders: the Oberlender series has the thinner curved windway, producing a bright, clear sound and has excellent intonation. We recommend them particularly for solo work. The Meister series is similar in bore, but the turnings are simpler and the windway is flat. With their lower prices, we think them excellent bargains.

**Moeck Renaissance** — made only in maple, these recorders have a large windway and a wide bore, producing the typical Renaissance sound; a full rich low register, but almost no high register. For the earlier music, this is the best choice, but do not expect it to perform like a Baroque recorder.

**Friedrich von Huene** — we are proud to offer the von Huene recorder as the "flagship" of our recorder line. They need no introduction: recorder enthusiasts know that the workmanship, tone, and intonation are impeccable. Please keep in mind also that we offer a very liberal trade-in policy for those who wish to step up to the finest.

Please remember also that we offer approvals on all our instruments, and that our two-year service warranty includes re-voicing as necessary. This will insure that your recorder continues to play and sound as the maker intended, and continues to perform for you as well as it did when new!



In the preceding examples we have used chain variations to correct what appear to be errors in van Eyck's music. In "De eerste licke-pot" (Example 3), a study of its chain variations leads us to a discovery. The theme has the form ABBBC, each phrase taking four measures. The original notation is A::BBC::, but the last repeat sign (also found in Modo 2) is very likely an error, because the BBC section already includes a repetition. Nor is this last repeat sign given in the final two variations (see below). Moreover, the original song tune contains no repeats of the BBC section (its form is ABBBC). Modo 2 is treated as a chain variation only in phrase B: A'A'BB'C'.

Modo 3 appears to consist of two variations. That it is notated an octave higher than the theme is not in itself strange: van Eyck also used octave transpositions in "Rosemond die lach gedoocken" (Modo 5 and Modo 6) and "Psalm 116" (Modo 4). But what would we expect the form of Modo 3 to be? Probably A'A'BB'BC'". What did van Eyck do instead? He composed a set of two variations with A and B treated according to the chain principle, built up from the actual theme: AA'BB'BC'"; A'A'BB'BC'". Hence it appears that this Modo 3 was actually intended to be a separate composition.

To conclude, I wish to point out that chain variations can easily be used to read too much into the original context. The examples given above all illustrate cases that, in my opinion, have to do with right and wrong. I say "in my opinion" because what is right and wrong is always disputable.

In other cases, however, we observe slight differences in practically identical phrases, and these differences may be intentional. It would be risky to introduce changes just for the sake of making things identical. Van Eyck was too much of a master in composing variations to be bound by rules. We can use chain variations to make corrections in the original, but we must also allow that the composer himself made exceptions to the rules.

*This article was adapted from "Ketting-varianties in Der Fluyten Lust-hof van Jacob van Eyck," which appeared in the Dutch periodical Tijdschrift voor Oude Muziek, 1/2 (1 May 1986), pp. 45-47.*

# A Review of Research on the Recorder 1985-1986<sup>1</sup>

David Lasocki

THIS IS THE FIRST of what I intend to be a regular series of reviews of significant new research on the recorder. By "research" I mean anything written about the recorder that advances our knowledge of the instrument, its depiction in works of art, its makers, making, players, playing technique, performance practice, and repertory, in the past or present. To prepare this review I have surveyed as many periodicals and books in English, Dutch, French, German, Italian, and Spanish of the last two years as I could readily obtain. (See the appendix for a list of early music and recorder periodicals and information on how to order them.) The few periodicals in these languages that I have not yet seen, as well as those in other languages that I do not read, might contain important research. I would therefore be grateful if readers could inform me (c/o the editor) of anything I may have overlooked, and I will report it in my next review.

I wanted to write such a review for several reasons: first, as an information service—to draw your attention to, and to summarize, material that you may not have the time or opportunity to read; second, to show how much worthwhile material is being written about the instrument these days all over the world; third, to indicate trends in research; and finally, to stimulate further work.

## Instruments

One of the most important areas of study in recent years has been the mea-

surement and classification of early recorders. Angelo Zaniol's helpful survey of the current state of knowledge of Medieval and Renaissance recorders—based on pictures, treatises, surviving examples, and modern attempts to make similar instruments—which was published in French in 1982–83, has now appeared in English.<sup>2</sup> He classified such recorders, all with basically cylindrical bore, into five main types, arranged chronologically:

1. Medieval (small bore in relation to length, high window, jutting block, perhaps partly closed at end);

2. Renaissance I (small bore in relation to length, slight narrowing then widening of bore towards end);

3. Renaissance II ("standard model": ratio of bore to length varying in inverse proportion to length, with shorter instruments having relatively large bore; irregular taper, then cylindrical section, then flare in bore—sometimes therefore called "choke bore");

4. Renaissance III ("Ganassi": wide bore with pronounced flare);

5. "van Eyck" (compass and fingering suggesting narrower bore with taper). Such an instrument had not been identified when the articles were written, but soon afterward Fred Morgan proposed a plausible solution to the van Eyck problem.<sup>3</sup>

A report on the recent work of John Hanchet describes his attempts to make a Medieval recorder based not only on the famous Dordrecht instrument (damaged and incomplete) but on modern folk in-

struments and a painting (1425) in which a recorder has a windcap-like mouthpiece.<sup>4</sup>

Zaniol's Renaissance I type was based on recorders preserved in Bologna that were apparently made in the seventeenth century; he placed them earlier than the other types of Renaissance recorder because of their similarity to the Medieval instrument. Bob Marvin in effect questions that judgment, wondering whether the Bologna instruments were "part of an early music revival then [in the seventeenth century], complete with quaint, inaccurate old instruments" or "really represent an active musical aesthetic of that time."<sup>5</sup>

In his discussion of "Ganassi" recorders, Zaniol lauded the hypothetical reconstruction by Fred Morgan.<sup>6</sup> Alec Loretto has recently considered four possible approaches to the "Ganassi," coming out strongly in favor of that taken by Morgan.<sup>7</sup> Zaniol suggested that such an instrument would also be suitable for the late-sixteenth-century music of Giovanni Bassano and Virgiliano—in other words, that it could have continued to be used for virtuosic music for the remainder of the century. Marvin proposes, instead, that the "Ganassi" type marks the end of an era, and that we need another kind of recorder for Bassano and Virgiliano. In his opinion this "Bassano" recorder would have similar qualities to a scaled-down "van Eyck" recorder, a fourth lower.<sup>8</sup>

Dale Higbee has revived the old argument about the identity of the *fiauti d'echo* that J.S. Bach scored for in the Fourth

<sup>1</sup>I have been able to keep track of current periodicals through the position I held until August of this year as Public Services Librarian in the Music Library, The University of North Carolina at Chapel Hill. I am most grateful to Ida Reed, Music Librarian, for furnishing me with this valuable opportunity. I would also like to express my appreciation to Ruth van Baak Griffioen, Dale Higbee, G. Yvonne Kendall, Catherine Lasocki, Michael Marissen, Sigrid Nagle, and Waddy Thompson for their help and support during the preparation of this review.

<sup>2</sup>"The Recorders of the Middle Ages and Renais-

sance," *Continuo* VIII/1 (November 1984), 2–7; VIII/2 (December 1984), 12–15; VIII/3 (January 1985), 6–9; translated by Douglas Valleau from *La Flûte à bec* Nos. 5 and 6 (December 1982 and March 1983).

<sup>3</sup>"A Recorder for the Music of J.J. van Eyck," *The American Recorder* XXV/2 (May 1984), 47–49.

<sup>4</sup>Virginia Snelting, "Flûte à bec médiévale," *Flûte à bec & instruments anciens* No. 17 (December 1985–February 1986), 1.

<sup>5</sup>"Making Renaissance Recorders," *Continuo* IX/4 (January 1986), 2–7; 4. See also his response to

Zaniol's article in the "Observations" column of *Continuo* VIII/5 (March 1985), 6–7.

<sup>6</sup>See Morgan's "Making Recorders Based on Historical Models," *Early Music* X/1 (January 1982), 14–21; 19–20.

<sup>7</sup>"When is a Ganassi Recorder not a Ganassi Recorder?" *The American Recorder* XXVII/2 (May 1986), 64–66.

<sup>8</sup>"Observations," 7; "Making Renaissance Recorders," 4; "A Bassano Flauto," *FOMRHI Quarterly* No. 41 (October 1985), 22–23.

Example 1. The beginning of Carlo Cormier's *Sonatina No. 1 in C* for two alto recorders and bassoon. Reprinted courtesy of Nova Music Ltd. (U.S. agent: E.C. Schirmer, Boston).

Brandenburg Concerto.<sup>9</sup> Taking his cue from a performance by the *Concentus Musicus* of Vienna in a recent television broadcast, he proposes that the "echo" is not a description of the instrument but rather the manner in which it was played—offstage, to provide a genuine soft answering effect.

This may be a satisfactory way to perform the work, but I believe that the echo

flute was an instrument—the recorder virtuoso James Paisible played one in England in the second decade of the eighteenth century—and I would like to draw attention to another solution proposed by Cary Karp and reported to me by Jeremy Montagu: "[At the Stockholm Musikmuseet] there is a *flûte d'accord* [double recorder] which has a key at the rear which covers a small hole at the back, between the

thumb hole (if there were one) and the level of the mouths. Unfortunately, the instrument is not in working order, but Cary suggests that this might be some equivalent of the Dolmetsch chin key. If it were, this would be an instrument which could echo, and if there were ever recorders made with a similar key (operated by the lower thumb, incidentally), then they would be the echo flute. Since the instrument doesn't work, we have no definite proof, but at least as a hypothesis it's a great deal nearer to answering [the question of the identity of the echo flute] than anything else."<sup>10</sup>

Erich Benedikt discusses the surviving literature for the "*flûte pastorelle*" (by Hertel, Kunzen, and Telemann) in the light of references to the instrument in contemporary writings.<sup>11</sup> He comes to the conclusion—which Edgar Hunt had already tentatively put forward—that the instrument is not a recorder, as has often been claimed; rather, "*flûte pastorelle*" was one of the eighteenth-century names for the panpipes (pitched in D, E<sup>b</sup>, or E).

Bruce Haynes has written a long, minutely argued evaluation of the pitches that J.S. Bach's woodwind players would have used.<sup>12</sup> Haynes introduces a wide variety of evidence—theoretical writings, surviving instruments, notation, and contemporaneous tuning measurements and devices—to support his argument that four absolute standard pitches were in use in Germany during the late Baroque era: two types of *Chorton*, or choir pitch (roughly  $a' = 489$  and  $a' = 460$ ), and two types of *Cammerton*, or chamber pitch ( $a' = 410$  and  $a' = 392$  to 400). In numerous asides and appendixes Haynes supplies other useful information about Baroque pitch and woodwind instruments: pitch in France (generally about  $a' = 392$ , sometimes higher), pitch in Italy (Venice and Lombardy, about  $a' = 460$ ; Rome, about  $a' = 392$ ), pitch at important German music centers (*Cammerton*: Berlin,  $a' = 415$  or lower; Dresden,  $a' = 392$  to 415; Hamburg,  $a' = 392$ ), the transmission of the new Baroque woodwind instruments throughout Europe by French players, the pros and cons of using surviving instruments for determining pitch, modern players' experience with historical pitches, surviving

<sup>9</sup>Bach's "Fiauti d'Echo," *Galpin Society Journal* XXXIX (September 1986), 133.

<sup>10</sup>Letter to DL, 24 May 1982. On Paisible, see David Lasocki, *Professional Recorder Players in England, 1540-1740* (Ph.D. dissertation, The University of Iowa, 1983), I, 515-16; II, 800-03.

<sup>11</sup>"La Flûte Pastorelle," *TIBIA* XI/3 (1986), 168-74.

<sup>12</sup>"Johann Sebastian Bach's Pitch Standards: The Woodwind Perspective," *Journal of the American Musical Instrument Society* XI (1985), 55-114; "Questions of Tonality in Bach's Cantatas: The Woodwind Perspective," *ibid.* XII (1986), 40-67.

<sup>13</sup>"Catalogus: A Corpus of Trecento Pictures with Musical Subject Matter," *Imago Musicae* I (1984), 189-243; II (1985), 179-281.

<sup>14</sup>"Giovanni Girolamo Savoldo's *Portrait of a Man with a Recorder*," *Early Music* XIII/3 (August 1985), 398-406.

<sup>15</sup>An obituary of Langwill by Philip Bate, "L.G.L. 1897-1983," appears in *Galpin Society Journal* XXXVIII (April 1985), 2-3.

<sup>16</sup>"Langwill and his Index," *Galpin Society Journal* XXXIX (September 1986), 58-67.

French woodwind instruments, and the life and surviving instruments of Leipzig woodwind makers contemporary with Bach.

#### Depiction in works of art

Howard Mayer Brown has begun to publish an invaluable catalogue of the surviving fourteenth-century Italian works of art with musical subject matter.<sup>13</sup> The first two installments cover panel paintings, frescoes, and mosaics signed by or attributed to particular artists or their followers. The catalogue, arranged alphabetically by artist, includes small (about 2½ inches square), black-and-white photographs of each work for identification purposes. Entries refer the reader to other sources where the pictures are reproduced—in most cases, we assume, large enough to be studied. The indexes of instruments include several references to the recorder and double recorder. Unfortunately, six of the eight references to the (single) recorder turn out to be equivocal: four are to “shawm or recorder,” one to “pipe and tabor (or shawm or recorder),” and one to “recorder (?)” I would also question whether the whistle or fipple flutes that Brown detects in these pictures are true recorders—that is, have a thumb hole as well as a fipple.

H. Colin Slim writes on the *Portrait of a Man with a Recorder* by Giovanni Savoldo (fl. 1508–1548), now in a private collection in New York.<sup>14</sup> This painting depicts a rich young gentleman holding what appears to be a soprano recorder and sitting in front of a table that contains an opened book of music; on the wall is a folded sheet of music. Slim informs us that the book contains the cantus and altus parts, and the sheet the tenor part, of a four-part sonnet-in-dialogue, “O Morte? Holà!” by Francesco Patavino (c. 1487–1556), a composer who lived in both Treviso and Venice at the same time as Savoldo did. The folded sheet could have been a musical message sent as a letter to the young man. The painting confirms what we already knew from the frontispiece to Sylvestro Ganasia’s *Fontegara* (Venice, 1535): that recorder players in northern Italy played vocal music. Slim mentions in passing that a fur-

ther painting attributed to Savoldo, *Shepherd in a Landscape* (or *Shepherd with a Flute*), c. 1521–25, now in a private collection in England, “depicts a shepherd with a stick who holds in his left hand a short recorder, only its fipple and three finger holes being visible.”

#### Makers

Lyndesay Langwill’s classic *Index of Musical Wind Instrument Makers*, which went through no fewer than six self-published editions between 1959 and 1980, is not to languish—if you will pardon the pun—after the author’s death (1983).<sup>15</sup> A new edition, to be entitled *Index of Historical Wind Instrument Makers*, is being edited by the British bassoonist William Waterhouse and is due to be published in London by Tony Bingham next year. In a recent article, Waterhouse discusses the history of the index and recounts his plans for the new edition.<sup>16</sup> In the future the index will be limited to makers active until 1945. It will amplify Langwill’s work in two main ways: 1. by listing representative specimens of instruments by particular makers, giving references to publications in which they are illustrated; and 2. by adding to the biographical material in the index, using new archival research wherever possible.

A number of recent studies of individual woodwind makers show the increasing amount of biographical information that Waterhouse will be able to draw on. B. Kenyon de Pascual’s article on Bartolomé de Selma identifies the maker firmly for the first time, describing his life as a sackbut player (Cuenca cathedral 1593–1612) and instrument maker to the royal chapel (Madrid 1613–16).<sup>17</sup> De Selma’s will and the inventory made after his death mention tools (including “boring collars for making recorders”), pieces of wood (including “trimmed maplewood blanks for the bodies of shawms and recorders”), and both finished and unfinished instruments. De Selma made and repaired not only recorders and shawms but curtals of various sizes, cornetts, and sackbuts.

Phillip T. Young continues his distinguished contributions to the study of woodwind makers with an article on the Scherer family, whose country of resi-

dence was previously unknown.<sup>18</sup> Young shows that the Scherers were almost certainly the family who lived in Butzbach, a town near Frankfurt. Two members of the family undoubtedly made wind instruments: Johannes Jr. (1664–1722) and Georg Heinrich (1703–1778). The house in which they did so still stands. Other family members may also have been makers, although there is no firm documentary evidence that they were. The Scherer stamps contain a confusing variety of letters and numbers, only a few of the difficulties of which Young has been able to solve. A sole recorder survives (as opposed to some sixty flutes, oboes, clarinets, and bassoons). The Scherers in fact seem to have turned from recorders to flutes much earlier than Nürnberg makers like the Denners.

My own research on the instrument making and repairing of the Anglo-Venetian branch of the extensive Bassano family in the sixteenth and early seventeenth centuries was summarized in a recent article.<sup>19</sup> I have described elsewhere how the Bassanos formed a six-member recorder consort at the English court, wrote music for it, and also supplied members of the shawm/sackbut and flute/cornett consorts.<sup>20</sup> Here I discuss how these men also made and repaired recorders, cornetts, crumhorns, flutes, and shawms, as well as viols and lutes. I also speculate that the so-called “rabbit’s foot” maker’s mark found on many surviving sixteenth-century woodwind instruments, sometimes said to be in conjunction with some abbreviation of the word “Hieronymus,” belonged to the Anglo-Venetian Bassanos, whose original last name was “de Jeronimo.”<sup>21</sup>

Shortly after the publication of my article, Giulio Ongaro produced the first definitive evidence linking the Anglo-Venetian branch to the Venetian Bassanos known for their instrument making and playing in the second half of the sixteenth century,<sup>22</sup> and from the documents he discovered I was able to show the exact link in the family tree.<sup>23</sup> Both branches are descended from Jeronimo Bassano I, five of whose sons came to England; the sixth, Jacomo, came to England briefly then returned to Venice. I therefore extended my theory about the rabbit’s foot maker’s

<sup>13</sup>“The Wind-Instrument Maker, Bartolomé de Selma (†1616), his Family and Workshop,” *Galpin Society Journal* XXXIX (September 1985), 21–34.

<sup>14</sup>“The Scherers of Butzbach,” *Galpin Society Journal* XXXIX (September 1986), 12–24.

<sup>15</sup>“The Anglo-Venetian Bassano Family as Instrument Makers and Repairers,” *Galpin Society Journal* XXXVIII (April 1985), 112–32.

<sup>16</sup>Lasocki, *Professional Recorder Players in England*. See also Lasocki, “The Recorder Consort at the English Court, 1540–1673,” *The American Recorder* XXV/3 (August 1984), 91–100; XXV/4 (November 1984), 131–35.

<sup>17</sup>Angelo Zaniol, on the other hand, reports the conclusion of the Italian researcher Armand Fiabane that this mark belonged to one Hieronimo de li flauti,

active in Venice in the second half of the sixteenth century (“The Recorders of the Middle Ages and Renaissance,” *Continuo* VIII/2 [December 1984], 13 and fn. 27). I hope that Fiabane will now come forward with documentary evidence to substantiate this claim.

<sup>22</sup>*Early Music* XIII/3 (August 1985), 391–97.

<sup>23</sup>*Early Music* XIV/4 (November 1986), 558–60.

Flauto dolce

Aloysia

Basso continuo

Phi - lo - me - le,

Phi - lo - me - le, kräus - le - die - Zü - ge,

kräus - le die Zü - ge der lok - kenden Keh - le, die Zü - ge der lok - kenden Keh - le

Example 2. The opening measures of Reinhard Keiser's *Aria con Flauto Dolce* from *Masaniello Furioso* (Act 1, *Aria 5*). ©B. Schott's Soehne, Mainz, 1986. All rights reserved. Used by permission of European American Music Distributors Corp., sole U.S. agent for B. Schott's Soehne.

mark to encompass the Italian branch of the family.

Maggie Lyndon-Jones has now shed important new light on the Bassanos and the two maker's marks.<sup>24</sup> First, she questions whether the "rabbit's foot" mark has anything to do with rabbits. In her opinion, it resembles, rather, the shape of the island of Spinalunga, the original Jewish ghetto in Venice, and could therefore signify "made by a famous family of Jewish origin from Venice." Second, she points out that I was misled into believing that the "rabbit's foot" mark is found in conjunction with the Hieronymus mark. Third, she notes that, nevertheless, there is similarity between some instruments bearing those two marks. Therefore, perhaps the Hieronymus mark was used by the Venetian branch of the Bassanos and the other mark by the English branch. She comments that recorders with either of these maker's marks are also similar to those depicted by Mersenne—which he said were made in England, and which I had suggested were probably made by the English Bassanos. Fourth, she includes a provisional checklist of all surviving instruments with both marks. Clearly, this debate will continue.

Ongaro's article has the primary purpose of bringing to light a significant contract between three of the *pifferi* (wind players) of the Doge of Venice (Paulo Vergeli, Paulo de Laudis, and Francesco da Zenada) and two Venetian wind makers (Jacomo Bassano and Santo Gritti, his son-in-law). The makers promised to supply instruments to the musicians at previously agreed prices. The balance between the prices granted to the musicians and those for other customers was to be divided, two-thirds to the musicians and one-third to the makers. The musicians could resell any instruments they had received from the makers—in effect acting as their agents—dividing the price differential according to the same proportion. Finally, the musi-

<sup>24</sup>"The Bassano/HIE(RO).S./III/Venice Discussion," *FOMRHI Quarterly* No. 47 (April 1987), 55–61. Her article falls outside the chronological limit of this review, but it was simply too important (to me, at least!) not to include.

<sup>25</sup>*Les Facteurs d'instruments de musique, les luthiers et la facture instrumentale: précis historique* (Paris: Ed. Sagot, 1893; reprint, Geneva: Minkoff, 1971), 75–76.

<sup>26</sup>"L'Apprentissage de musique à Paris, 1600–1661, 1715–1774," *Recherches sur la musique française classique* XXIV (1986), 5–106; 73.

<sup>27</sup>"Carlo Palanca e la costruzione di strumenti a fiato a Torino nel Settecento," *Il flauto dolce* No. 13 (October 1985), 22–26.

<sup>28</sup>Carlo Cormier, *Sonatina No. 1 in C for 2 treble recorders and bassoon*, ed. Himie Voxman (London: Nova Music, ©1980).



cians lent money to the makers, presumably to supply them with cash to buy supplies. The instruments listed, with surprisingly high prices, are cornetts, crumhorns, probably curtals, flutes, recorders, and shawms.

Constant Pierre, in his pioneering 1893 study of musical instrument makers, wrote: "The uncertainty left us by the lack of documents about wind instrument makers does not allow us to specify to which era to apportion . . . the little ivory flageolet by Corlet in the possession of the Paris Conservatoire."<sup>25</sup> Langwill lists a flute by a maker named Cornet, who he speculates may have been the same man who made the flageolet mentioned by Pierre. Marcelle Benoît has now published a document that allows us to identify this maker. In her recent study of the apprenticeship of instrument makers in Paris in the seventeenth and eighteenth centuries, she lists an apprenticeship contract for a Nicolas Chattillon (14 December 1723), who was bound for three years to a master named Louis Cornet, "faiseur d'instruments à vent," living inside the enclosure of the abbey of Saint-Germain-des-Prés.<sup>26</sup> Like other woodwind makers of his day, Cornet presumably made recorders.

Alfredo Bernardini has written an archival study of the life and work of the Turin bassoonist and woodwind maker Carlo Palanca (fl. 1719–d. 1783), from whose workshop survive the greatest number and variety of eighteenth-century Italian woodwind instruments, including three recorders.<sup>27</sup> Bernardini criticizes the quality of Palanca's workmanship. Although one would expect his instrument making to have been influenced by the French (especially because several French oboists were among his colleagues), he seems to have developed in isolation.

The recent publication of a sonatina for two recorders and bassoon, by one Abbot Cormier from a Venetian manuscript dated around 1790, strongly suggested

that recorders were still being made and played in Venice in the late eighteenth century.<sup>28</sup> (See Example 1.) Stefano Tofolo has now published a transcription of a petition dated 1791 by the Venetian woodwind maker Andrea Fornari (1753–1841) in which Fornari lists the instruments he makes, including "Flauto a becco corista, Detto a becco terzetto, Detto a becco ottavin" (alto recorder, third flute,<sup>29</sup> octave flute).<sup>30</sup> In a companion article, Alfredo Bernardini studies Fornari's life and work.<sup>31</sup>

Turning to makers of our own century, Hans Gemmach sketches a brief portrait of seventy-six-year-old Joseph Bergner, "one of the last of Germany's art recorder makers," who reportedly makes green recorders from an unusual wood, Uzbekhian oak (*Acer sogdos*).<sup>32</sup> Other modern recorder makers and restorers portrayed or interviewed are Jean François Beaudin,<sup>33</sup> David Coomber,<sup>34</sup> Alec Loretto,<sup>35</sup> and Claire Soubeyran.<sup>36</sup>

### Making

Irmgard Knopf Mathiesen and Aksel H. Mathiesen discuss using a computer to collect measurements of historical recorders and describe two computerized methods of scaling such measurements to produce copies at a different pitch (e.g.  $a' = 440$  instead of 430).<sup>37</sup>

Klaus Wogram and Jürgen Meyer report on a study in which graphical measurement of loudness, breath pressure, and pitch deviation was used to test the performance of several recorder players and instruments.<sup>38</sup>

Three makers discuss the problems of copying early recorders. Bob Marvin muses on his experiments with different types of Renaissance recorders and their suitability for the music of different parts of that period.<sup>39</sup> Angelo Zaniol divides recorder makers who aspire to copy such instruments into three categories: 1. intransigent purists (who try, impossibly, to

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produce exact replicas), 2. compromisers (who, of course, are willing to make necessary reasonable adjustments), and 3. free-and-easy copiers (whose instruments bear little resemblance to the originals).<sup>40</sup> Fred Morgan—in Zaniol's terminology, one of the compromisers—discusses his attempts to make recorders that come close to the style and spirit of the originals.<sup>41</sup>

Alec Loretto and Hermann Moeck enter into a heated exchange over why Moeck changed his mind about the feasibility of mass-producing recorders with high, narrow windways.<sup>42</sup> Moeck says that only advances in knowledge and technology have made such mass-production possible. Loretto cites, in addition, competition from other factories; the influence of teachers, smaller workshops, and performances on original instruments; and pressure from players and writings on the subject.

Elsewhere, Loretto expresses his wish that more recorder makers would share the

<sup>25</sup>According to Dale Higbee, "On Playing Recorders in D," *The American Recorder* XXVI/1 (February 1985), 16, the only other reference to the third flute (recorder in  $a'$ ) known to him is in William Tansur's *New Musical Grammar* (1746).

<sup>26</sup>"La costruzione degli strumenti musicali a Venezia dal XVI al XIX secolo," *Il flauto dolce* No. 14–15 (April–October 1986), 24–30.

<sup>27</sup>"Andrea Fornari (1753–1841) fabbricatore di strumenti a Venezia," *Il flauto dolce* No. 14–15 (April–October 1986), 31–36.

<sup>28</sup>"Die 'grüne Blockflöte,'" *TIBIA* X/3 (1986), 439–40. The accompanying photograph is labelled Anton Bergner!

<sup>29</sup>Jan Epstein, "Jean François Beaudin," *The Recorder* No. 5 (November 1986), 1–6.

<sup>30</sup>Adrienne Simpson, "David Coomber in Conver-

sation," *Early Music New Zealand* 1/1 (March 1985), 3–7.

<sup>31</sup>Adrienne Simpson, "Making Recorders of Gidgee, Tawa and Black Maire: Two New Zealanders Discuss the Recorders that Come from Down-under," *Continuo* X/2 (November 1986), 2–5.

<sup>32</sup>Jean-Joël Duhot, "Facture restauration recherche: Claire Soubeyran," *Flûte à bec & instruments anciens* No. 17 (December 1985–February 1986), 18–21.

<sup>33</sup>"Ein Messungsprojekt Datamatische Behandlung von Messungen: an historischen Holzblasinstrumenten," *TIBIA* XI/3 (1986), 175–87; see also the letters by Tom Lerch and Klaus Bickhardt and the reply to Lerch by the Mathiesens in *TIBIA* XII/1 (1987), 394–96.

<sup>34</sup>"Über den spieltechnischen Ausgleich von Intonationsfehlern bei Blockflöten," *TIBIA* X/2 (1985),

322–35; see also the "Prolog" by Hermann Moeck in the same issue (p. 321), the letter by Andreas Schreier, X/3 (1985), 478, and the reply by Wogram, XI/1 (1986), 77–78.

<sup>35</sup>"Making Renaissance Recorders," *Continuo* IX/4 (January 1986), 2–7.

<sup>36</sup>"Copying Old Recorders," *The American Recorder* XXVII/3 (August 1986), 103–07.

<sup>37</sup>"Old Recorders: Our Design Heritage," *The Recorder* No. 2 (March 1985), 8–11.

<sup>38</sup>Alec Loretto, "Improvements or Modifications—Which?" *Recorder and Music Magazine* VIII/8 (December 1985), 236–38; response by Hermann Moeck in VIII/9 (March 1986), 275; reply by Loretto in VIII/11 (September 1986), 534–35. The exchange was triggered by a letter from A. Dolf in VIII/6 (June 1985), 185.

# Whom Can You Trust?

Sheila Beardslee  
Martha Bixler  
Kees Boeke  
Daniel Brüggem  
Frans Brüggem  
Gerry Burakoff  
Shelley Gruskin  
Richard Harvey  
Bruce Haynes  
Günther Höller  
Kay & Michael Jaffee  
Hans Maria Kneih  
Paul Leenhouts  
Eva Legênc  
Rainer Lehbruck  
Sonja Lindblad  
Hans-Martin Linde  
Michala Petri  
Philip Pickett  
Steve Rosenberg  
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# &

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"tricks of the trade."<sup>43</sup> Among those doing so are Philippe Bolton and Charles Stroom on measuring early recorders,<sup>44</sup> Cary Karp on woodwind bore measuring tools,<sup>45</sup> and Bob Marvin on reamer-saving counterbores<sup>46</sup> and a device to aid in tuning.<sup>47</sup>

The choice of woods for recorders is the subject of a helpful survey by Philip Levin.<sup>48</sup> Loretto gets involved in this discussion as well, talking about making recorders from Australian and New Zealand woods.<sup>49</sup>

With all the attention being paid to copying early recorders, the modern instrument has been neglected in recent years, although a few writers are now suggesting that it is time we began thinking of it again. Bruno Reinhard has unearthed a quotation from the French organ builder Aristide Cavaillé-Coll (1840) to the effect that the recorder could be improved by having a sliding ramp (operated by a system of keywork) to vary the cut-up (the distance from end of windway to labium), thus producing changes in timbre and dynamics.<sup>50</sup> Reinhard does not favor such an alteration, which he believes would in effect create a flute with an artificial embouchure. He thinks, however, that performers and makers can still collaborate to create a twentieth-century recorder that preserves the instrument's timbre, articulation, and attack.

Bob Marvin takes another tack. He proposes several modifications: 1. a windway short enough to allow the player to shade it with his upper lip, 2. a springy plug, 3. a springy junction between the windway and the labium, 4. a deformable windway roof, and 5. a deformable body.<sup>51</sup> He concludes: "The result might be a large wet noodle, not much like a recorder, but it would be quite flexible to play."

Recorder voicing has received attention from three writers. Andrew A. Willoughby summarizes the replies (by forty-one recorder makers and players worldwide) to his questionnaire on the results of speci-

fied changes in aspects of recorder voicing (e.g., the length of the windway, the height or depth of the roof or floor of the windway, etc.).<sup>52</sup> Laura Beha Joof gives a clear description (with drawings) of the parts of a recorder's voicing and describes fifteen voicings, along with their effects on the sound of the instrument.<sup>53</sup> She also explains which toneholes influence the tuning of each note of the alto recorder ( $f^{\prime}$ - $g^{\prime\prime}$ ). Timothy Woods discusses his belief that in early recorders the relationship between the windway and the labium is less important than the relationship between the windway and the angles of the inner and outer ramps of the labium.<sup>54</sup> He differentiates among three different types of formation of the inner ramp, as found in: 1. most Renaissance and early Baroque recorders, 2. some late Baroque recorders, and 3. most modern recorders. On the basis of his study of four historical recorders in the Royal College of Music, London, he concludes that "knowledge of adjusting the basic quality of the instrument and . . . of the correct setting up procedure were lost in the nineteenth century."

### Performance practice

Two writers discuss florid ornamentation in Italian music in the sixteenth and early seventeenth centuries from different perspectives. After summarizing the treatises of Girolamo Dalla Casa and Giovanni Bassano, Greg Dikmans analyzes the influence of diminution practice on the instrumental forms of the period, concentrating on Dario Castello (one of whose sonatas is reproduced in facsimile).<sup>55</sup> Andrew Waldo offers much sound advice on learning to improvise ornamentation and furnishes an extremely valuable list of some 181 ornamented pieces in sources from 1535-1638.<sup>56</sup>

Three players analyze Baroque recorder sonatas, in radically different ways, as a means of gaining insight into their perfor-

<sup>43</sup>Simpson, "Making Recorders."

<sup>44</sup>Philippe Bolton, "Mesurer une flûte ancienne," *Flûte à bec & instruments anciens* No. 17 (December 1985-February 1986), 12-16; Charles Stroom, "Some Measurement Techniques for Recorders," *FOMRHI Quarterly* No. 40 (July 1985), 69-73; see also Stroom's letter in No. 45 (October 1986), 55-57.

<sup>45</sup>"Woodwind Bore Measuring Tools," *FOMRHI Quarterly* No. 45 (October 1986), 50-54.

<sup>46</sup>"Reamer-saving Counterbores," *FOMRHI Quarterly* No. 41 (October 1985), 20.

<sup>47</sup>"Tuning Recorders," *FOMRHI Quarterly* No. 41 (October 1985), 23-24.

<sup>48</sup>"Which Wood Should I Choose?" *The American Recorder* XXVII/2 (May 1986), 60-63.

<sup>49</sup>Simpson, "Making Recorders."

<sup>50</sup>"La Flûte à bec: des clés pour le futur!" *Flûte à*

*bec & instruments anciens* No. 15 (June 1985), 2-3. See also Philippe Bolton, *ibid.*, No. 13-14, 2-3.

<sup>51</sup>"A Flexible Recorder," *FOMRHI Quarterly* No. 41 (October 1985), 21.

<sup>52</sup>"Das Intonieren von Blockflöten: Antworten auf einen Fragebogen," *TIBIA X/1* (1985), 245-52.

<sup>53</sup>"Recorder Voicing and Tuning, and Use of the Tuning Machine," *The American Recorder* XXVI/4 (November 1985), 155-59.

<sup>54</sup>"Recorder Voicing Structures," *FOMRHI Quarterly* No. 41 (October 1985), 32-33; revised version [better written but omitting significant ideas] in *Recorder and Music Magazine* VIII/8 (December 1985), 239-41.

<sup>55</sup>"Florid Italian Instrumental Music circa 1600: An Introduction," *The Recorder* No. 4 (May 1986), 5-13.

<sup>56</sup>"So You Want to Blow the Audience Away: Six-

mance. Michael Schneider comes to grips with the first movement, Adagio, of Francesco Barsanti's C major sonata for alto recorder and basso continuo, showing how the structure underlying the florid Italian ornamentation can be analyzed at different levels and commenting on the ornamental figures employed.<sup>57</sup>

David Coomber, who believes that "a knowledge of the rhetorical language employed in the Baroque period is needed in order to play [music of that period] well," discusses the first movement, Affettuoso, of Telemann's D minor sonata for alto recorder and basso continuo using terms taken from rhetoric.<sup>58</sup>

Hans Maria Kneihns analyzes Benedetto Marcello's D minor sonata for alto recorder and basso continuo using the methods of Heinrich Schenker (but, fortunately for the lay person, not his vocabulary). He then discusses the means (dynamics, rhythmic alteration, and articulation) by which its structure can be brought out in performance.<sup>59</sup>

Edgar Hunt notes that in his *Principes de la flûte* (1707), Jacques Hotteterre le Romain "seems to be writing from the point of view of a flute player, not as someone who has made an intimate study of the recorder."<sup>60</sup> He criticizes four of Hotteterre's trill fingerings for the recorder as being unnecessarily out of tune and/or ugly and suggests that recorder players follow flutists in finding fingerings that are as in tune as possible.

Scott Reiss's recent article on recorder articulation has already received an enthusiastic response in these pages.<sup>61</sup> To my mind, the importance of his work is twofold: 1. his excellent classification of the types of articulation syllables found in early wind treatises, and 2. his ability to go beyond those treatises both to recommend the use of historical syllables in places not sanctioned by them (for performing the music of times and places they do not cover) and to invent variations on those

syllables ("logical extensions of historic techniques").

Christa Sokoll describes the use of alternative fingerings to produce real dynamic contrasts on the recorder and gives many examples from twentieth-century works (also two of the Baroque echo effect).<sup>62</sup>

#### Players

Small pieces of evidence keep turning up on recorder players in England during the late Baroque era that I studied in 1983.<sup>63</sup> Graydon Beeks draws together what is known about the music that Handel wrote for James Brydges, Earl of Carnarvon (later Duke of Chandos), at Cannons between 1714 and 1719, and about the musicians who played it.<sup>64</sup> The music includes the celebrated masque *Acis and Galatea*, written around June 1718, and the tenth Chandos Anthem, both of which have parts for pairs of recorders, evidently played by the oboists. Recorder players known to have worked for the Cannons Concert are Signor Biancardi (first name unknown), Jean Christian Kytch, and Louis Mercy.<sup>65</sup>

Donald Burrows collects the known information on Handel's various opera orchestras in London and adds to it new lists of those musicians, partly drawn from the opera and theater orchestras, who played for the Lord Mayor's Entertainments in 1714 and 1727.<sup>66</sup> In operas of those days the recorder was played by the oboists (who also doubled on flute as the occasion demanded). Burrows' new lists include no fewer than thirteen such oboists, nine already known (Humphrey Denby, John Festing, James Graves, Jean Christian Kytch, Peter Latour, John Loeillet, Richard Neale, William Smith, and Joseph Woodbridge)<sup>67</sup> and four previously unknown (listed only by their last names: Akeman, Clash, Cobson, and Lowe). The 1727 list shows that Thomas Baston was still alive that year, and that his brother John, previously known only as a recorder

player, also played the violoncello.<sup>68</sup>

Some of these musicians—the Bastons, Denby, Festing, Neale, Smith, and Woodbridge—as well as the woodwind players Johann Ernst Galliard and Giuseppe Sammartini appear in the list that Betty Matthews has published of the members of the Royal Society of Musicians of Great Britain (founded 1738).<sup>69</sup> Our knowledge of the life of Sammartini (1695–1750)<sup>70</sup> continues to increase slowly but surely. Danilo Prefumo reports on a document showing that Sammartini was given a passport on 13 July 1728 to go to Brussels in the company of a "scolaro" of his, Gaetano Parenti (like his teacher a member of the orchestra of the Ducal Theatre in Milan in 1720), and three singers.<sup>71</sup> This information ties in with the statement in a London newspaper of 1729 that Sammartini had "just arrived" in London "from the court of Brussels."<sup>72</sup>

Turning to twentieth-century players, Joel Cohen's *Reprise: The Extraordinary Revival of Early Music* has a characteristically opinionated, perhaps over-cute, but always insightful chapter on Frans Brüggen.<sup>73</sup> For example, Cohen puts forward Brüggen's "spirit of contradiction" as an important element in the formation of his playing style, noting the irony of the "Frans clones" that have followed in his wake. Despite the controversies that have surrounded Brüggen's career, surely no one could argue with Cohen's conclusion on his recorder playing:

The Brüggen legacy has permanently transformed and deepened our understanding of the recorder and its literature. It had been too easy, even for those who loved early music, to consign the recorder to the slag-heap of music history. The instrument's peculiar overtone structure and limited dynamic range made it seem more often than not just plain inadequate for the transmission of serious musical thought. By developing the inherent technical possibilities of the recorder to their maximum, and by applying a superior musical intelligence to

teenth-Century Ornamentation: A Perspective on Goals and Techniques," *The American Recorder* XXVII/2 (May 1986), 48–59.

<sup>57</sup>"Dekor oder Substanz?: Untersuchungen anhand der Sonate C-dur für Blockflöte und Bc von Francesco Barsanti," *Musica* XL/3 (May–June 1986), 239–44.

<sup>58</sup>"Rhetoric and Affect in Baroque Music," *The Recorder* No. 3 (November 1985), 23–27.

<sup>59</sup>"Musical Structure and Interpretation with Reference to Marcello's Sonata in D minor," *The Recorder* No. 3 (November 1985), 15–19.

<sup>60</sup>"Thoughts on Hotteterre's Recorder Fingerings," *The American Recorder* XXVII/4 (November 1986), 151.

<sup>61</sup>"Articulation: The Key to Expressive Playing," *The American Recorder* XXVII/4 (November 1986), 144–49; responses from Bernard Krainis, Benjamin

S. Dunham, and Bob Marvin, and a reply from Reiss in XXVIII/2 (May 1987), 83–85; response by Dunham, XXVIII/3 (August 1987), 126.

<sup>62</sup>"Dynamik des Blockflötenspiels," *Musica* XL/1 (January–February 1986), 31–37.

<sup>63</sup>*Professional Recorder Players in England*.

<sup>64</sup>"Handel and Music for the Earl of Carnarvon," in Peter Williams, ed., *Bach, Handel, Scarlatti: Tercentenary Essays* (Cambridge: Cambridge University Press, 1985), 1–20.

<sup>65</sup>For biographies of these musicians, see Lasocki, *Professional Recorder Players in England*, II, 853, 864–69, 883–85.

<sup>66</sup>"Handel's London Theatre Orchestra," *Early Music* XII/3 (August 1985), 349–57.

<sup>67</sup>All these musicians are treated in Lasocki, *Pro-*

*fessional Recorder Players in England*, II, 832–35, 864–82, 955–57, 959–62.

<sup>68</sup>On the Bastons, see Lasocki, *Professional Recorder Players in England*, II, 850–53.

<sup>69</sup>*The Royal Society of Musicians of Great Britain: List of Members, 1738–1984* (London: The Royal Society of Musicians, 1985).

<sup>70</sup>For the fullest biography of Sammartini, see Lasocki, *Professional Recorder Players in England*, II, 885–90.

<sup>71</sup>"Nuovi documenti sui fratelli Sammartini," *Nuova rivista musicale italiana* XX/1 (January–March 1986), 94–98.

<sup>72</sup>See Lasocki, *Professional Recorder Players in England*, II 887.

<sup>73</sup>Boston: Little, Brown, ©1985, 61–66.

1st & 3rd movements

Probable trio-sonata version

2nd movement

Example 3. J.S. Bach, *Sonata*, BWV 1032.

every tiny detail of performance practice, Brüggén showed us that recorder playing could be as stimulating and rewarding an activity as anything else, and not just for the performer. And he proved that there is really no such thing as an "inferior" instrument; there are only players without enough imagination.

Brüggén is also the subject of two recent interviews in early music journals.<sup>74</sup> Other modern recorder players who have been interviewed, portrayed, or allotted space for their reminiscences are Kees Boeke and Walter van Hauwe,<sup>75</sup> David Coomber,<sup>76</sup> Linde Höffer-von Winterfeld,<sup>77</sup> Hans Maria Kneihns,<sup>78</sup> Eva Legêne,<sup>79</sup> Hans-Dieter Michatz,<sup>80</sup> Marijke Miessen,<sup>81</sup> Evelyn Nallen,<sup>82</sup> Michala Petri,<sup>83</sup> Steve Rosenberg,<sup>84</sup> Marion Verbruggen,<sup>85</sup> Rodney Waterman,<sup>86</sup> and Ruth Wilkinson.<sup>87</sup>

### Repertory

In a partially completed series of articles, Ulrich Thieme reminds us that the use of the recorder in Baroque vocal music is important but largely uncharted territory; he also lists, and in some cases discusses, much of this repertory.<sup>88</sup> In the first article, he begins by summarizing the dramatic contexts in which the recorder tends to be

found:

The world and subject of shepherds, also closely connected with: nature idylls and the imitation of peaceful natural sounds (wind, water, birds); supernatural and miraculous visions (in sacred music perhaps with angels or the Virgin Mary); love scenes; but also the subject of death (the sleep of the dead, the invocation of spirits); sadness and lamentation.<sup>89</sup>

The article then goes on to discuss Italian and German vocal music with recorder written between 1600 and c. 1665 (Peri, Monteverdi, Cesti, Schmelzer, Schütz, Staden, Benevoli, Herbst, Hammerschmidt, Ahle, and Weckmann). The second article first covers France, largely summarizing the definitive work of Jürgen Eppelsheim on the orchestra in the music of Lully,<sup>90</sup> but also mentioning Colasse, Charpentier, Campra, Marais, Montéclair, and Clérambault; it then discusses German opera after the Thirty Years' War (Steffani, Kusser, Keiser, and Pez) and the cantatas of Buxtehude, Georg Böhm, Zachow, and Erlebach. (For a taste of the high quality of recorder music that is beginning to be published from this repertory, see Example 2.)

Jacob van Eyck's *Der Fluyten Lust-hof* (1646–49) is causing considerable interest at the moment. First, the respective editors of the new complete edition and the promised revised version of the first complete edition have been scoring points off one another.<sup>91</sup> One of these editors, Thimo Wind, has also written two articles on van Eyck. One presents the first detailed information available in English on the composer's life, then describes the various editions of the collection, stressing the importance of the neglected first publication of Volume 1 under the title *Euterpe oft Speel-goddinne* in 1644.<sup>92</sup> The other article points out a number of instances in the collection of what Wind calls "chain variations" and shows how the occurrence of repeated variations within

sets of chain variations can be used to check for errors in the musical text.<sup>93</sup> An adaptation of the second article appears in this issue.

Although we often read that van Eyck based his collection of variations on popular melodies of his day, many of his melodies have remained unidentified. Now Ruth van Baak Griffioen, a Ph.D. candidate at Stanford University, is trying to pin down the origins of those 122 melodies for her dissertation. She gives us a taste of her researches in an article on six of the French melodies van Eyck used (all from the *air de cour* repertory), and speculates that "the list may grow."<sup>94</sup> She tells me that since she wrote this article she has discovered the origins of twenty-nine more.<sup>95</sup>

Douglas MacMillan tackles an often raised question: did Robert Woodcock really compose the twelve concertos (three for sixth flute, three for two sixth flutes, three for transverse flute, and three for oboe) attributed to him in the Walsh print of 1727?<sup>96</sup> Twenty years ago Brian Priestman noted that two of these concertos were identical to works attributed to a member of the Loeillet family (in manuscripts in Rostock, copy in Brussels). Having obtained one of the Rostock manuscripts, MacMillan points out that the middle (slow) movement of the D major "Loeillet" concerto is different from that in the corresponding Woodcock concerto. For this reason and on stylistic grounds, he concludes that "the manuscripts probably represent pirated copies of the Walsh edition," which was the work of Woodcock. Another piece of evidence he does not mention tends to confirm his conclusion: the other concerto attributed to Loeillet (E<sup>b</sup>) survives in three further manuscripts in which it is attributed to Handel, but no Handel scholar has ever claimed it as authentic.<sup>97</sup> MacMillan also collects biographical information on

<sup>74</sup>Jan Nuchelmans, "Muziek blijft toch een soort schaakspel," *Tijdschrift voor Oude Muziek* 1/1 (15 February 1986), 5–6; Emilio Moreno, "Una pequeña conversacion con Frans Brüggén, director de orquesta," *Musica Antiqua* No. 7 (February 1987), 6–10.

<sup>75</sup>Jan Epstein & Ursula Grawe, "Conversation with Kees Boeke and Walter Van Hauwe," *The Recorder* No. 3 (November 1985), 1–7; Matthias Weilenmann, "Walter van Hauwe," *TIBIA* XI/1 (1986), 33–37.

<sup>76</sup>Simpson, "David Coomber in Conversation."  
<sup>77</sup>"Aus dem Leben einer Blockflötenspielerin," *TIBIA* X/1 (1985), 274–77.

<sup>78</sup>Jan Epstein & Ursula Grawe, "Hans Maria Kneihns," *The Recorder* No. 2 (March 1985), 12–15.

<sup>79</sup>Martha Bixler & Kenneth Wöllitz, "An Interview with Eva Legêne," *The American Recorder* XXVII/3 (August 1986), 96–101.

<sup>80</sup>Ursula Grawe, "Hans-Dieter Michatz," *The Re-*

*Recorder* No. 3 (November 1985), 20–22.

<sup>81</sup>Lynton Rivers & Jan Epstein, "Conversations with Marijke Miessen," *The Recorder* No. 5 (November 1986), 16–20.

<sup>82</sup>Gwen Rodgers, "Evelyn Nallen," *The Recorder* No. 3 (November 1985), 28–30; "Interview with Evelyn Nallen," *Recorder and Music Magazine* VIII/9 (March 1986), 266–67.

<sup>83</sup>Kenneth Wöllitz & Martha Bixler, "An Interview with Michala Petri," *The American Recorder* XXVII/1 (February 1986), 4–8.

<sup>84</sup>William C. Willett, "An Interview with Steve Rosenberg," *The American Recorder* XXVI/2 (May 1985), 75.

<sup>85</sup>Martha Bixler & Kenneth Wöllitz, "An Interview with Marion Verbruggen," *The American Recorder* XXVI/4 (November 1985), 148–53.

<sup>86</sup>"With the Recorder in Italy—A Personal Journey,"

*The Recorder* No. 4 (May 1986), 29–33.

<sup>87</sup>Julie Barnes, "Ruth Wilkinson," *The Recorder* No. 4 (May 1986), 34–35.

<sup>88</sup>"Die Blockflöte in Kantate, Oratorium und Oper," *TIBIA* XI/2 (1986), 81–88; XI/3 (1986), 161–67; a third part covering Italy and England in the late seventeenth century is due to appear in 1987.

<sup>89</sup>Compare the use of the recorder in early seventeenth-century English plays as reported by David Lasocki in "The Recorder in the Elizabethan, Jacobean, and Caroline Theatre," *The American Recorder* XXV/1 (February 1984), 3–10. For a few further quotations on the recorder's extra-musical associations, see Ron Skins, "The Recorder as Image-Maker," *Recorder and Music Magazine* VIII/8 (December 1985), 234–36.

<sup>90</sup>*Das Orchester in den Werken Jean-Baptiste Lullys* (Tützing: Hans Schneider, 1961).

Woodcock.<sup>98</sup>

Terence Best has written an extremely useful review of recent research on Handel's solo and trio sonatas.<sup>99</sup> As readers of *The American Recorder* will know,<sup>100</sup> it is now well established among Handel scholars that the composer wrote six sonatas for alto recorder and basso continuo (G minor, A minor, C major, F major, B<sup>b</sup> major, and D minor). Best's review of the trio sonatas provides information that is less well known. Only one trio sonata was written for the recorder, the one in F major for two alto recorders and basso continuo (1707-10) recently reconstructed by Christopher Hogwood.<sup>101</sup> Two others have been claimed for the recorder. First, Opus 2, No. 1, which survives in two versions, in B minor and C minor. The B minor version is ascribed to flute, violin, and basso continuo in the prints and two manuscript copies. The C minor version, which seems to be the original (c. 1717-19), is ascribed to two violins and basso continuo in seven other manuscript copies. Best believes that the top part may have been conceived for oboe, "but the recorder is also possible." Second, Opus 2, No. 4 in F major, which is ascribed to flute and violin in the prints, but two violins, two flutes (impossible for the second part), and oboe and violin in three different manuscripts. Best again suggests that "a recorder is also possible for the top part." In neither case is there any strong evidence that Handel wrote these two trio sonatas with the recorder in mind.

The instrumental section of the first thorough thematic catalogue of the works of Handel finally appeared in 1986.<sup>102</sup> For each solo and trio sonata the catalogue supplies an HWV (Händel-Werke-Verzeichnis) number, dating, incipits, sources, modern editions, and literature discussing the work (through 1982). The HWV numbers of the six solo recorder sonatas and the trio sonatas discussed above are as follows:



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#### Solo sonatas and movements

- 360 G minor
- 362 A minor
- 365 C major
- 367<sup>a</sup> D minor
- 369 F major
- 377 B<sup>b</sup> major
- 408 Original violin version in C minor of 4th movement of A minor sonata
- 409 Original version of 6th movement of D minor sonata

#### Trio sonatas

- 386<sup>a</sup> C minor for flute, violin, and basso continuo
- 369 F major for flute, violin, and basso continuo
- 405 F major for 2 alto recorders and basso continuo

Now that the six solo sonatas have thematic index numbers, I hope that we can consider them as a set and get away from the practice of referring to those in G minor, A minor, C major, and F major as "the standard four" or "the Opus 1 sonatas," and those in B<sup>b</sup> major and D minor as "the Fitzwilliam sonatas." Such terminology has nothing to do with Handel. It has taken hold because of the whims of an eighteenth-century publisher (Walsh) and musicologists from the nineteenth and twentieth centuries (Chrysander and Dart).

Another long-awaited thematic catalogue also began to appear recently: that of Telemann.<sup>103</sup> Since he was a more prolific composer than Handel, the numbering system is necessarily more complicated. The first part of the number shows the category of work; the second part, the key (upper case for major, lower case for minor); and the third part, the numbering within that category and key. (The key is omitted in a series or when Telemann gave a number of options for performance in different keys.) For example, 41 is the category for chamber music for one instrument and basso continuo; the C major sonata from *Essercizi Musici* for alto recorder and basso continuo is the fifth C major work in that category; therefore its number is TWV 4: C 5. The thematic index also includes dating, incipits, sources, and modern editions (although not literature). It also includes entries for works published in recorder arrangements by modern editors, with a cross-reference to the original work. The numbers for the original recorder works are as follows:

- Chamber music without basso continuo*
- 40: 101-106 6 sonatas for 2 flutes/violins/recorders (Hamburg, 1727)
  - 40: 107 Sonata in B<sup>b</sup> major for 2 alto recorders (G major for 2 flutes, A major

<sup>99</sup>Review of Winfried Michel and Hermien Teske's edition by Ilse Hechler, *TIBIA* X/3 (1985), 454; response by Thiemo Wind, XI/1 (1986), 77; reply by Michel, XI/2 (1986), 155; response by Wind, XI/3 (1986), 238.

<sup>100</sup>Jacob van Eyck and his 'Euterpe oft Speel-god-dine,' *The American Recorder* XXVII/1 (February 1986), 9-15.

<sup>101</sup>First published as "Kettingvarianties in Der Fluyten Lust-hof van Jacob van Eyck," *Tijdschrift voor Oude Muziek* 1/2 (1 May 1986), 45-47.

<sup>102</sup>"Some French Melodies in Jacob van Eyck's 'Der Fluyten Lust-hof,'" *Recorder and Music Magazine* VIII/11 (September 1986), 322-37.

<sup>103</sup>Letter to DL, 21 April 1987. She also hopes to be able to publish a commentary volume to accompany the forthcoming revised edition by Thiemo Wind of Gerrit Vellekoop's edition of *Der Fluyten*

*Lust-hof* (Naarden: IXIJZET).

<sup>96</sup>"A New Concerto, Compos'd by Mr. Woodcock," *Recorder and Music Magazine* VIII/ 6 (June 1985), 180-81.

<sup>97</sup>Bruce Haynes, *Music for Oboe, 1650-1800: A Bibliography* (Berkeley: Fallen Leaf Press, ©1985), 359; for the incipits see Robert Groff Humiston, *A Study of the Oboe Concertos of Alessandro Besozzi and Johann Christian Fischer with a Thematic Index of 201 Eighteenth-Century Oboe Concertos Available in Manuscript or Eighteenth-Century Editions* (Ph.D. dissertation, The University of Iowa, 1968), 205, 222.

<sup>98</sup>The biographical information will be superseded by Helen Woodcock Neave & David Lasocki, "Robert Woodcock, ca. 1690-1728," forthcoming in *The American Recorder*.

<sup>99</sup>Handel's Chamber Music: Sources, Chronology and Authenticity," *Early Music* XIII/4 (November 1985), 476-99.

<sup>100</sup>See David Lasocki, "New Light on Handel's Woodwind Sonatas," *The American Recorder* XXII/4 (February 1981), 163-70.

<sup>101</sup>Published by Faber Music, London, 1981.

<sup>102</sup>*Händel-Handbuch, Band 3: Thematisch-Systematisches Verzeichnis Instrumentalmusik, Pasticcis und Fragmente* ed. Bernd Baselt (Kassel: Bärenreiter, ©1986).

<sup>103</sup>Georg Philipp Telemann: *Thematisch-Systematisches Verzeichnis seiner Werke. Telemann-Werkverzeichnis (TWV), Instrumentalwerke Band 1*, Georg Philipp Telemann, Musikalische Werke, Supplement, ed. Martin Ruhnke (Kassel: Bärenreiter, 1984).

for 2 gambas) (*Der getreue Music-Meister*, Hamburg, 1728–29)

40: 111 Sonata in B<sup>b</sup> major for alto recorder and violin (G major for flute and viola pomposa or violin; A major for two gambas) (*Der getreue Music-Meister*)

Chamber music for one instrument and basso continuo

41: C 2 Sonata in C major for alto recorder and basso continuo (*Der getreue Music-Meister*)

41: C 5 Sonata in C major for alto recorder and basso continuo (*Essercizii Musici*, Hamburg, 1739/40)

41: c 2 Sonatine in C minor for alto recorder/bassoon/violoncello and basso continuo or for harpsichord (*Neue Sonatinen*, Hamburg, 1730/31)

41: d 4 Sonata in D minor for alto recorder and basso continuo (*Essercizii Musici*)

41: F 2 Sonata in F major for alto recorder and basso continuo (*Der getreue Music-Meister*)

41: f 1 Sonata in F minor for bassoon/alto recorder and basso continuo (*Der getreue Music-Meister*)

41: f 2 Sonata in F minor for alto recorder and basso continuo (Brussels, Conservatoire, Ms XY 15115)

41: a 4 Sonatine in A minor for alto recorder/bassoon/violoncello and basso continuo (*Neue Sonatinen*)

41: B 3 Sonata in canon in B<sup>b</sup> major for viola or gamba and alto recorder (B<sup>b</sup> major for viola or gamba and basso continuo; A major for flute or violin and viola or gamba) (*Der getreue Music-Meister*)

The instrumental section of another thematic index of interest to recorder players—the “long” version of the Ryom index of the works of Vivaldi—appeared in 1986.<sup>104</sup> It classifies each work in two ways: by the plain Ryom number (e.g., RV 52) and by a number based on performance medium and key (e.g., Af-11.1—the first work [.1] for one instrument and basso continuo [A], in this case recorder [f], in F major [11]). Each listing continues with incipits, autograph manuscripts, copyists’ manuscripts, prints, other classification numbers that have been used for Vivaldi (Bachmann, Rinaldi, Pincherle, and Fanna), modern editions (unfortunately in general only the

Ricordi complete edition), and remarks. The recorder chamber music and solo concertos are by now well known.<sup>105</sup> The “long” index draws our attention to the extent of the recorder’s participation in Vivaldi’s concertos for several instruments with orchestra (or 2 orchestras).<sup>106</sup> Since a number of these concertos were written for the celebrated court orchestra at Dresden, research is clearly needed on the use of the recorder by its oboists.<sup>107</sup>

The new index also brings to a wider public something that has been suspected by, then known to, Vivaldi scholars for some time: that the set of six sonatas for musette, vielle, flute (recorder), oboe, or violin with basso continuo, Opus 13, *Il Pastor fido*, has little to do with Vivaldi. Rather, it seems to have been composed by its publisher—J.N. Marchand, a Parisian “maître de musique”—primarily for musette or vielle, partly using themes by Vivaldi and other composers (G.M. Alberti and J. Meck). It remains to be seen whether those charming trifles will continue to appear so frequently in recorder recital programs when we have to label them “Marchand” or “Vivaldi (attrib.)”

Bruce Haynes follows up his article on the pitches of woodwind instruments available to J.S. Bach (see above) by tackling the question of what modern performers can do with those early cantatas of Bach’s in which the woodwind instruments (built at *Cammerton*, or chamber pitch) were treated as transposing instruments in relation to the other instruments (sounding at the higher *Chorton*, or choir pitch).<sup>108</sup> The cantatas in question involving the recorder are Nos. 18, 71, 106, 152, 161, and 182. The first three involve a difference in pitch between woodwinds and other instruments of a tone; the second three, of a minor third. Haynes carefully considers the difference in properties of keys for Baroque woodwinds (placement of forked and half-holed fingerings, and thus of the affection of the piece; special fingerings for trills and other ornaments). For the first four cantatas, he then suggests transposing the other parts to the woodwind key; for No. 161 (recorders in E<sup>b</sup>, other instruments in C), using flutes in C or recorders in D; for No. 182 (recor-

ers in B<sup>b</sup>, other instruments in G), using all instruments in B<sup>b</sup> or G.

Laurence Dreyfus’ article on J.S. Bach’s “invention”—that is, the “mental process that precedes, both logically and temporally, the act of composition” of a piece of music—is partly concerned with analyzing the function of the various segments of the ritornellos in a late Baroque concerto’s fast movement.<sup>109</sup> Dreyfus identifies the three main segments as: 1. opening statement (which defines a particular key by reference to its dominant), 2. spinning out (in which that key is absent), and 3. ending statement (which makes a formal cadence in the key). In his opinion the sense of such a movement “proceeds primarily from the discernible relationships between ritornellos” (that is, which segments they contain) and secondarily from the absence of segments (or significant portions of them) during the solo episodes. He takes as one of his examples the first movement of the Second Brandenburg Concerto, pointing out that the “ideal” complete ritornello of three such full segments never appears.

How many times have you heard a recorder player express a wish that Bach had written sonatas for the instrument? In fact Bach may well have done so, but a great deal of his chamber music has been lost (it passed to his eldest son, Wilhelm Friedemann, who sold it; the vocal music, which was carefully preserved by the second son, Carl Philipp Emanuel, has largely survived).<sup>110</sup> What little chamber music we do have is preserved for the most part in rather late copies. Michael Marissen has aroused controversy with his recent suggestion that Bach’s sonata in A major for flute and obbligato harpsichord (BWV 1032) was originally written as a trio sonata in C major for alto recorder, violin, and continuo (the slow second movement remaining in A minor).<sup>111</sup> Drawing on earlier suggestions by Hans Eppstein, Robert Marshall, and Alfred Dürr, Marissen describes the evidence: the autograph contains 1. errors of the interval of a third made when Bach transposed the first and third movements of the sonata from C major (thus the original key) and 2. a crossed-out bass figure and revisions of the octave placement in the right hand of the harp-

<sup>104</sup>Peter Ryom, *Répertoire des oeuvres d'Antonio Vivaldi: Les compositions instrumentales* (Copenhagen: Engstrøm & Sødning, 1986). The Ryom classification numbers made their first appearance in his *Antonio Vivaldi: Table de concordances des oeuvres (RV)* (Copenhagen: Engstrøm & Sødning, 1973). The “short” version of both instrumental and vocal parts of his index, lacking incipits and commentary, was entitled *Verzeichnis der Werke Antonio Vivaldis (RV): Kleine Ausgabe* (Leipzig: VEB Deutscher Verlag,

1974; 2nd ed., 1979).

<sup>105</sup>RV 52, 86, 87, 92, 94, 95, 101, 103, 105, 108, 441, 442, 443, 444, and 445. For more details on a recently discovered copyist’s manuscript of RV 95, see Paul Everett, “Vivaldi Concerto Manuscripts in Manchester, II,” *Informazioni e studi Vivaldiani* VI (1985), 7, 25.

<sup>106</sup>RV 555, 556, 557, 558, 566, 576, 577, and 585.

<sup>107</sup>For biographies of three of the Dresden oboists, Peter Glösch, François La Riche, and Johann Chris-

tian Richter, see Bruce Haynes, “Telemann’s *Kleine Cammer-Music* and the Four Oboists to Whom it was Dedicated,” *Musick* VII/4 (March 1986), 30–35; reprinted in *Journal of the International Double Reed Society* XV (1987), 27–32.

<sup>108</sup>“Questions of Tonality in Bach’s Cantatas: The Woodwind Perspective,” *Journal of the American Musical Instrument Society* XII (1986), 40–67.

<sup>109</sup>J.S. Bach’s Concerto Ritornellos and the Question of Invention,” *Musical Quarterly* LXXI/3 (1985),

sichord part (thus the original texture). Bach evidently made the new version partly by moving the position of the notes on the staff but partly by merely changing clefs (see Example 3). In fact an alto recorder is eminently suitable for the range of the part (f–g<sup>'''</sup>) except for one note: the e' found in m. 6 of the second movement. Marissen refers to this e' as a "virtuoso" note on the instrument that "may be attributable to the abilities of the available player"; at the same time he maintains that the note "is not even so difficult to play, for it appears in a context which allows plenty of time to prepare the note." (It can be played, of course, by covering the bottom of the instrument with the knee.) Marissen also discusses the excised middle section of the sonata's first movement, showing that some clues to its completion survive in the form of occasional slurs. He goes on to suggest that the movement could be completed using only existing material, by means of transposition and voice exchange, and that such a completion would fit with the surviving slurs.

Bach's A major flute sonata is an example of an unusual hybrid composition that an eighteenth-century German theorist, Johann Adolph Scheibe, called a *Sonate auf Concertart* (sonata in the concerted manner, or in the style of a concerto). (For this reason, incidentally, some performers and scholars believe the original form of the work to be a concerto.) Laurence Dreyfus discusses the genre in a recent article on a similar sonata, that in G minor for viola da gamba and obbligato harpsichord (BWV 1029).<sup>112</sup> In a footnote he criticizes Marissen's proposed completion of the first movement of the flute sonata, noting that although it "has the virtue of supporting the principle . . . by which ritornello segments are transposed even to remote scale degrees. . . [it] depends on a mechanical formula, which is precisely what Bach's ritornello principles avoid."

Meanwhile, Willem Kroesbergen and Marijke Schouten have made their own reconstructions of the original trio sonata versions of six of Bach's sonatas: four for 2 violins and basso continuo (BWV 1028, 1029, 1030, and 1032) and two for flute, violin and basso continuo (BWV 1020 and

327–58.


<sup>110</sup>See, for example, Christoph Wolff, "Bach, Johann Sebastian," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (Washington, D.C.: Grove's Dictionaries of Music, 1980), I, 804.

<sup>111</sup>"A Trio in C major for Recorder, Violin and Continuo by J.S. Bach?" *Early Music* XIII/3 (August 1985), 384–90.

<sup>112</sup>"J.S. Bach and the Status of Genre: Problems of Style in the G-minor Sonata BWV 1029," *Journal of*

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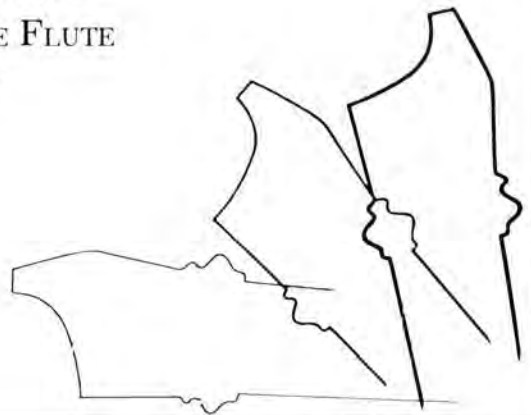
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1031).<sup>113</sup> In an article on the A major flute sonata they reject both Marissen's reconstruction and his instrumentation, expressing skepticism about the suggested use of e' for the alto recorder and the key scheme (C major–A minor–C major).<sup>114</sup> One of the difficulties with Kroesbergen's criticism of Marissen is, as Thiemo Wind has pointed out in reviewing the first performance of four of the reconstructed trio sonatas, that Kroesbergen has not yet published the musicological support for his theories.<sup>115</sup> Marissen has promised to answer his critics in a forthcoming article.<sup>116</sup>

Christopher Addington, in a would-be revolutionary article—seriously flawed by numerous misquotations and errors of logic<sup>117</sup>—on the kind of instrument for

which J.S. Bach's transverse flute works were intended, mentions in passing his opinion that Carl Philipp Emanuel Bach's trio sonata in F major for "flauto basso," viola, and basso continuo (Wq 163) was written for a bass flute in F, not a bass recorder as is commonly claimed.<sup>118</sup> He justifies this assertion on the basis of a surviving example of such a flute made by Anciuti (1739, now in Vienna) and "half a dozen surviving [lower] octave flutes in low D" that were made during the composer's lifetime. It has always seemed strange that C.P.E. Bach used the bass size of the recorder, an instrument no other size of which was apparently played at the Berlin court of Frederick the Great, where the composer worked. Addington's

*Musicology* V/1 (Winter 1987), 55–78.

<sup>113</sup>Advertised for publication in February 1987 by Musiccontinuo, Utrecht (see the advertisement in *The Musical Times*, p. 82, and elsewhere).

<sup>114</sup>"Bachs trisonates gereconstrueerd," *Tijdschrift voor Oude Muziek* 1/5 (15 November 1986), 115–18; see also the interview with them by Jolande van der Klis, "Als het klopt is het praktisch en also het nog niet klopt heet het wetenschappelijk," *ibid.* II/1 (15 February 1987), 12–13.

<sup>115</sup>"Trisonaten J.S. Bachs (re)konstruiert," *TIBIA* XII/2 (1987), 447–48.

<sup>116</sup>In *Journal of Musicology* (information in letter to DL, 9 April 1987).

<sup>117</sup>See the riposte by Peter Reidenmeister, "'Neueste Forschungen' auf dem Holzweg: Die 'Bachflöte,'" *TIBIA* XI/3 (1986), 200–03.

<sup>118</sup>"The Bach Flute," *Musical Quarterly* LXXI/3 (1985), 264–280; 277.

suggestion is therefore welcome, and I hope that it holds up to scrutiny better than the remainder of his article.

Mariano Martín asserts that the use of the flute and recorder in eighteenth-century Spanish music has been difficult to trace because this repertory has scarcely been catalogued.<sup>119</sup> He reports on a few references that are beginning to turn up, all of which concern the flute except for a *Cantata al Santísimo* with two recorders by one Iribarren (source not stated).

Turning to the twentieth century, Edgar Hunt briefly analyzes and comments on Edmund Rubbra's major works involving the recorder.<sup>120</sup>

Beate Zelinsky and David Smeyers discuss and analyze Karlheinz Stockhausen's *In Freundschaft* (1977), originally conceived for clarinet alone and subsequently adapted for several other melody instruments (alto recorder, basset horn or bass clarinet, bassoon, flute, horn, oboe, saxophone, trombone, violin, and violoncello).<sup>121</sup> Geesche Geddert, who worked with the composer to produce the recorder version, discusses why she believes the work to be important, analyzes it, comments on the recorder version, and gives help with its interpretation.<sup>122</sup>

The Australian composer Brenton Broadstock comments on his *Aureole 3* for recorder and harpsichord (1984),<sup>123</sup> and John Martin writes about his experience in performing the work.<sup>124</sup> Another Australian, David Worrall, discusses the characteristics of recorders in large ensembles, and particularly the problems of performances by amateurs.<sup>125</sup> He then describes his *Silhouettes* for recorder ensemble and tape (1984), written to exploit these characteristics and overcome these problems.

Loes Helsloot interviews Erik Beijer and Saskia Coolen, two of the performers of *RECORDERS*, a piece of experimental musical theater for tape, recorder, and lighting, first performed in Amsterdam on 16 November 1986.<sup>126</sup>

Finally, Eve O'Kelly has written a thesis on the use of the recorder in twentieth-century music, including a catalogue of (serious rather than educational) twen-

tieth-century recorder music.<sup>127</sup> After a consideration of the instrument and a history of its revival, O'Kelly analyzes the modern recorder repertory, both conservative and avant-garde, then discusses avant-garde techniques.<sup>128</sup> It is perhaps some measure of the novelty and importance of this comprehensive work—as yet unpublished and only available from the author—that it has already received a review by Hermann Moeck,<sup>129</sup> and the author has been the subject of a profile as a “recorder personality.”<sup>130</sup> We look forward to its publication.

## Appendix

To help readers obtain copies of articles mentioned in this review, here is a list of the early music and recorder periodicals cited therein. (I am assuming that musicological periodicals will be easier to obtain direct from libraries or on interlibrary loan.) For each periodical appears: title, frequency, subscription address (U.S. if available, otherwise local), subscription price for U.S. customers (in \$U.S. unless otherwise stated), availability of back issues where stated (if not stated, write to the periodical anyway).

*Continuo: The Magazine of Old Music* [Canada]. 11 issues yearly. P.O. Box 10, Bath, N.Y. 14810. \$12. Reprints of some articles available at 50 cents per page plus \$2 handling (\$3 minimum order).

*Early Music*. Quarterly. Journals Subscriptions, Oxford University Press, Walton Street, Oxford OX2 6DP, England. \$40.

*Early Music New Zealand*. Quarterly. Adrienne Simpson, Editor, 70 Glenmore Street, Wellington 5, New Zealand. \$12 (airmail).

*Il flauto dolce: rivista semestrale per lo studio e la pratica della musica antica*. Twice yearly. Società Italiana del Flauto Dolce, Via Confalonieri 5, I-00195 Roma, Italy. Price varies: Nos. 12, 13, each Lire 8,000; No. 14–15, Lire 14,000.

*Flûte à bec & instruments anciens*. Quarterly. Association Française pour la Flûte à Bec, 22 Rue Saint-Charles, F-75015 Paris, France. 130 F.

*FOMRHI Quarterly*. Fellowship of Makers and Researchers of Historical Instruments, Maggie Lyndon-Jones, Hon. Treasurer, 20 Queen Street, St. Albans, Hertfordshire AL3 4PJ, England. £6.50 (seamail), £9.50 (airmail) to members only. Back issues £1.50 (seamail), £2.00 (airmail) to members only.

*The Galpin Society Journal*. Annual. Pauline Holden, Hon. Secretary, 38 Eastfield Road, Western Park, Leicester LE3 6FE, England. £12 (as part of membership). Back issues available through University Microfilms International, 300 N. Zeeb Road, Ann Arbor, Mich. 48106.

*Journal of the American Musical Instrument Society*. Annual. AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark, Vermillion, S.D. 57069. \$20 (as part of membership).

*Musica Antiqua*. 10 issues yearly. Cardenal González 38, 14003 Cordoba, Spain. 4,000 pesetas.

*Musick*. Quarterly. Vancouver Society for Early Music, 1254 West 7th Avenue, Vancouver, B.C., Canada V6H 1B7. \$8.

*“Recherches” sur la musique classique française*. Annual. Éditions A. et J. Picard, 82 Rue Bonaparte, Paris VIe, France. Price not stated.

*The Recorder: Journal of the Victorian Recorder Guild*. Twice yearly. Victorian Recorder Guild, Inc., Box 56, Forest Hill, Victoria 3131, Australia. Australian \$12 (as part of membership). Back issues available at Australian \$3.75 per issue plus postage (for 1 or 2 issues: \$4.20 airmail, \$1.20 seamail; for 3 or 4 issues: \$7.50 airmail, \$2 seamail).

*Recorder and Music Magazine* [England]. Quarterly. Magnamusic Distributors, Inc., Sharon, Conn. 06069. \$15.

*TIBIA*. Four issues yearly (formerly three). Hermann Moeck Verlag, D-3100 Celle 1, Postfach 143, West Germany. DM 29.

*Tijdschrift voor Oude Muziek*. Five times yearly. Stichting Organisatie Oude Muziek, Postbus 734, 3500 AS Utrecht, The Netherlands. Free to donors to Stichting Vrienden van de Oude Muziek (donation of at least f30 per year asked).

St. George's Drive, London SW1V 4DB, England.

<sup>119</sup>Some of these techniques are also being described by Robin Troman in *Flûte à bec & instruments anciens*: “Souffle,” No. 13–14 (December 1984–March 1985), 15; “Flûte à bec contemporaine (suite),” No. 15 (June 1985), 6–8; “Flûte à bec contemporaine: Respiration continue,” No. 16 (October 1985), 2; “Flûte à bec contemporaine (suite): Whistle tones,” No. 19 (September 1986), 3–4.

<sup>120</sup>*TIBIA* XII/1 (1987), 369.

<sup>121</sup>*Recorder and Music Magazine* IX/1 (March 1987), 29.

<sup>119</sup>“La flauto de pico y la flauto travesera en el siglo XVIII en España,” *Revista de musicología* VIII (1985), 115–18.

<sup>120</sup>“The Recorder Music of Edmund Rubbra,” *Recorder and Music Magazine* VIII/10 (June 1986), 296–97.

<sup>121</sup>“Karlheinz Stockhausens ‘In Freundschaft’: eine Herausforderung für Interpreten und Publikum,” *TIBIA* X/3 (1985), 412–16.

<sup>122</sup>“In Freundschaft’ von Karlheinz Stockhausen jetzt auch für Altbloßflöte,” *TIBIA* X/3 (1985), 416–19.

<sup>123</sup>“Aureole 3—A Musical Drama,” *The Recorder*

No. 2 (March 1985), 16–18. The work is published by the Australian Music Centre, GPO Box N9, Grosvenor Street, Sydney 2001, Australia.

<sup>124</sup>“Preparing Aureole 3 for Performance,” *The Recorder* No. 3 (November 1985), 31–32.

<sup>125</sup>“Composing for a Large Recorder Ensemble,” *The Recorder* No. 3 (November 1985), 8–12.

<sup>126</sup>“RECORDERS: Een eigentijdse bewerking van middeleeuwse muziek,” *Tijdschrift voor Oude Muziek* I/5 (15 November 1986), 126.

<sup>127</sup>*The Recorder in Twentieth-Century Music*, 2 vols. (M.Phil. thesis, Goldsmith's College, University of London, 1985). For copies, write to the author at 97



# REPORTS

## The 1987 BEMF & E

The fourth Boston Early Music Festival & Exhibition was held from Monday, June 8 through Sunday, June 14. The Festival is a biennial late spring event, first presented in 1981. As on previous occasions, it offered a dense array of concerts, lectures, demonstrations, and of course the Exhibition itself.

The main exhibition space was in the Castle, a late-nineteenth-century fortress-like structure with an exterior of huge, rusticated stone blocks and a crenellated square tower. The interior is one room vast enough to accommodate three wide aisles lined on both sides with booths. Mercifully there was air-conditioning, and the aisles were carpeted, which helped somewhat to abate the festive uproar of fiddles, shawms, oboes, bagpipes, flutes, recorders, organs, and so on—all of which were being eagerly tried out by curious or purposeful customers. One saw a happy infant of some four years making random sounds on a charming, green-and-gold table positiv, while further down the aisle a lad of about seven was standing before a somewhat larger organ playing a Bach minuet with the speed and precision of a young Mozart. Around the corner an impromptu trio of krummhorns was buzzing, and further on a bearded man leaned close as he tried a hammered dulcimer. And so it went, up one aisle and down the next, hour after hour and day after glorious day. Circumstances were less than ideal for the careful testing of a fine recorder, but when would one again have the opportunity to encounter so many in the same place? Not, presumably, until the spring of 1989.

The number of exhibitors has grown with each Festival, and this year there was a significant increase in the number of publishers of early music both in facsimile and in splendid clear, scholarly, modern editions. Many music distributors were present as well, and even *Grove's VI* had a booth. These wares were hard to resist, since a twenty-percent discount seemed to be the general practice.

More patrician quarters were available diagonally across the street on the fourth floor of the Park Plaza Hotel, and here most of the harpsichord and fortepiano makers were to be found. In room after room one encountered instruments of breathtaking beauty. The fortepianos were generally austere in appearance, but many of the harpsichords were lavishly decorated, with painted, lacquered, and gilded exteriors, poetic pastoral landscapes inside their lids, and delicate flowers strewn across their soundboards. Simply as examples of

cabinetry they were works of art, and of course out of all these instruments, sumptuous or plain, emerged beautiful sounds. There were also woodwinds, including a roomful of fascinating, knobby shakuhachis, as well as harps, viols, and other instruments. The Exhibition provided an opportunity to see and hear and touch and play that was in itself ample reason to go to Boston. But there was much more.

In conjunction with the Festival there were daily sessions of a research conference on the early violin at the Boston Museum of Fine Arts. A separate symposium, held Friday morning, concerned the recently restored double-manual harpsichord by Henri Hemsch, Paris, 1746?, in the Museum's instrument collection. John Koster's description of how he decided what was original and what was the product of later restoration was as engrossing as a good detective yarn, complete with slides of the evidence. Similarly, Sheridan Germann's account of her cleaning and inpainting of the soundboard decorations included a fascinating slide show of iconography and painting style.

The semifinal and final rounds of the Erwin Bodky Competition took place on Wednesday and Thursday, and on Saturday the winner, Sophie Yates from London, gave a recital at the New England Conservatory. The annual competition, sponsored by the Cambridge Society for Early Music, this year was confined exclusively to harpsichordists.

Performance demonstrations were a daily

feature back at the Castle. Of particular interest to recorder players was a short concert by David Ohannesian of Seattle, performing on instruments of his own manufacture. One heard Renaissance recorders ranging from soprano to contrabass, with emphasis on the larger sizes. They produced a bright, organ-like sound that was most impressive. The Amsterdam Loeki Stardust Quartet, four young Dutch recorder players, gave a similar demonstration of instruments by Friedrich von Huene at the Park Plaza.

The American Recorder Society again had a booth. It was manned by Waddy Thompson, our administrative director, whose tact, charm, and intelligence have contributed greatly to the Society's present state of well-being. On Thursday morning the ARS sponsored a Recorder Makers' Roundtable, with Edgar Hunt chairing a panel of about a dozen makers. Some spoke often (Phil Levin and Alec Loretto), others were inaudible (the room was noisy), and some spoke not at all. Nothing revelatory was forthcoming except perhaps von Huene's remark that in the eighteenth century the recorder was a very expensive instrument.

On Friday the ARS annual meeting and a Chapter Officers' Workshop took place. The next afternoon there was a reception jointly sponsored by the American Recorder Society and Early Music America, a highly social affair with an astonishingly complete congregation of early-music personalities. This warm oc-



Harpsichordist John Gibbons plays the Museum of Fine Arts' restored Hemsch harpsichord.

Herb Switzer



Herb Snitzer

Catherine Turocy—with mask—during a rehearsal of the dance program.



Edgar Hunt

Friedrich von Huene showing his instruments at the Exhibition.



Herb Snitzer

Roger Norrington rehearsing the Festival Orchestra for *The Seasons*.

casian (indeed, very warm, for there was no air-conditioning) culminated in the presentation to Friedrich von Huene of the ARS's first Distinguished Service Award, in the form of an inscribed silver bowl. Friedrich gave a touching speech thanking first his wife, Inge, then his five children, and then several other people who had helped him upon his way. After that we all left, flushed and happy, for our evening's entertainment.

Concerts were the glittering highlights of the Festival, which itself sponsored ten separate presentations. More than thirty others were listed in the program book under "Concurrent Events." During my four-and-a-half-day stay I heard nine concerts, and my spirit clamored for more—since the standards of performance were

uniformly excellent—but the flesh in which I travelled about from one event to another refused. The two main productions of the Festival were "Masterpieces of 17th- and 18th-Century Dance" at the beginning of the week, and Haydn's *The Seasons* at the end. Each performance was given twice, on successive evenings.

The ballet program, which featured the New York Baroque Dance Company, convinced me that the revival of Baroque dance has come of age. At first one is conscious of the difference from modern ballet. The movements seem circumscribed and, yes, affected. Baroque dance does not use space in the expansive manner of nineteenth- and twentieth-century ballet. The footwork and floor patterns, however, are complex and subtle, and they are accompanied by a rich vocabulary of stylized gestures of the arms and hands, all closely integrated with the music. Putting this all together in a convincing fashion demands both masterful technique and great taste from the dancers.

In this production their costumes were relatively simple but gorgeous, using strong colors, plumes, and iridescent fabrics with striking effect, but they did not detract from or interfere with the dancing. Some of the dances employed masks, beautiful, idealized porcelain faces that become expressive with a tilt of the head, half face, or profile, enhancing the pantomime of emotion. Dancing as Terpsichore in the Prologue to Handel's *Il Pastor Fido*, Catherine Turocy, artistic director of the company, did not wear a mask; her ever-changing smile, now persuasive, now joyous, projected a quicksilver image of loveliness.

A suite of four *commedia dell'arte* dances was irresistibly funny. First came a nose-picking hunchback Pulcinello. Then a dwarf in skirts

appeared and trotted about, suddenly grew to adult stature, then shrank again and was led cut by the hand. Although one soon realized that a grown man was moving about in a very trying squat, the illusion of a dwarf was most compelling. Similarly with the "Peasant in a Basket," one wondered how that poor woman could bear the weight of the smug fellow on her back, only to realize that the woman was a doll manipulated by her apparent passenger. Even then it was easier to see the illusion of two figures instead of the reality of one. When the three-legged man came out, there was scarcely time to think about how he did it as one watched the permutations of life with three legs. How he walked: two right legs then left, two left legs then right, outer legs then middle. And now does one cross three legs? A hilarious performance!

The Festival Orchestra's playing for the ballet was rather pallid, but on Friday and Saturday its sound was full, fresh, and glowing in *The Seasons*, under Roger Norrington's direction. Mr. Norrington conducts ahead of the music, cueing entrances a split-second early. The result is a very alert and lively ensemble. At the second performance I sat near the stage and to one side and had a clear view of the conducting. I found that watching Mr. Norrington enhanced my perception of the music. His gestures prepared me for the sounds as they prepared the musicians who made them. *The Seasons* is a happy work, and the musicians looked happy playing it.

The first public performance of *The Seasons* was given in Vienna in 1801, two years after *The Creation*. Like its enormously popular predecessor, *The Seasons* was presented by a huge orchestra and chorus. Two years later, however, Haydn revised the work for a perfor-

mance at the country home of his employer, Prince Esterházy, and it was this scaled-down version that was given in Boston, with a chorus of thirty and an orchestra of about forty players. Soloists, chorus, and orchestra all performed with rare fervor and involvement. The most exciting moment came during "Autumn," when the horn players, suddenly augmented to four, held their instruments high to blare forth lusty hunting calls.

On four evenings additional concerts were given at 11 p.m., sometimes at a different venue from the 8 p.m. presentations. On Wednesday P.A.N. (Ensemble Project Ars Nova) gave a concert centering on the music of Ciconia and Dufay (or Du Fay, as the program had it). The group performs from memory, and no one does this repertory better. Countertenor Michael Colver and soprano Laurie Monahan sing their *foriture* with breathtaking speed and accuracy. On Friday Don Angle gave a harpsichord recital comprising such unexpected delights as "Honeysuckle Rose" and Joplin rags. His mastery of harpsichord technique is such that the music seemed to have been written for the instrument. On Saturday night the Loeki Stardust Quartet, led by Paul Leenhouts, performed with great panache. The group began with a display of ensemble virtuosity, playing the monophonic *Estampita Tre Fontane* in an ever-changing texture of perfect unisons, octaves, fourths, and fifths, with a variety of drones. A *Lamentationes* by Palestrina was played on an eight-foot choir of recorders with Leenhouts on the contrabass, followed by a Bach *Fuga alla breve e staccato* on a two-foot choir with Leenhouts playing garklein, the instrument scarcely visible under his long fingers. Two modern pieces, *Periferisch, Diagonaal, Concentrisch* by Frans Geysen and *Wolken* by Karen von Steenhoven, were especially effective. On the *Trail of the Pink Panther* was designed to amuse. The concert ended with a four-recorder arrangement of Vivaldi's Concerto for flautino in C major. The performance was brilliant but a little silly, since recorders are not violins.

A program of German music of the sixteenth and seventeenth centuries by the Boston Shawm & Sackbut Ensemble, the Boston Viol Consort, and assisting artists was most satisfying. The Boston shawms and sackbuts consistently deliver the clear sonority of excellent intonation. We heard various mixed consorts of reeds, brasses, and strings, and whole consorts of viols and low recorders. The program was long, but it moved briskly and did not tire the listeners.

Altogether the Festival provided a musical, intellectual, and social experience that was almost overwhelming in its richness and excellence. I am looking forward to 1989!

Kenneth Wollitz

#### Conference on the early violin

Those of us who thought we were reasonably well informed about the history of the violin were in for an eye- and ear-opening ex-

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perience at the fourth BEMF research conference this year. Ably organized by Neal Zaslaw (Cornell University), the conference had as its title, "The Italian Violin School to the time of Corelli: Instruments, Repertory, Performing Practices." It was graciously hosted by the Museum of Fine Arts, which had also organized an exhibit of early violins and bows, along with sixteenth- and seventeenth-century drawings and paintings showing these instruments being played.

A particularly happy innovation this year was the inclusion of afternoon demonstrations, in which various aspects of the early Baroque repertory and playing techniques were explored by such experts as Sonya Monosoff, Richard Luby, Jaap Schröder, Stanley Ritchie, Daniel Stepner, and, perhaps most persuasively of all, Dana Maiben. These workshops permitted a fruitful dialogue to develop between the scholars, Baroque players, and amateur devotees who made up the audience.

Each of the conference's five days was devoted to a separate aspect or two of the topic. Of particular interest under "Performance Practices" was the paper given by Sonya Monosoff (Cornell University) on "Technical and notational devices in Biagio Marini's Opus 8." It contained details on the use of scordatura, double-stops, tremolo, and *affetti* in the music of this most innovative and expressive of early violin composers.

The conference's second day, devoted to "Violin composers and their influence," explored little-known works by Giovanni Antonio Leoni, G.B. Vitali, Antonio Veracini, and others. Peter Walls (Wellington, New Zealand) spoke on "The influence of the Italian violin school in seventeenth-century England," explaining the impact on native English composers such as Purcell of the music of Legrenzi, Bassani, and Colista found in the Oxford Bodleian Music School MS c. 79, and, later, of Niccolò Matteis.

The third day's discussion centered on two

important topics: the use of the violin in seventeenth-century Italian sacred music, and the bassline. On the latter subject, Jaap Schröder (Amsterdam) in his paper and workshop considered "Late seventeenth-century repertory for violin and cello without keyboard"—a group of pieces from the Bologna and Modena area—and Tharald Borgir (Oregon State University) tackled the more controversial question of "The myth of bassline doubling in Italian Baroque music." Were there indeed always four players in a seventeenth-century trio sonata? He offered some cogent evidence to the contrary.

Organology was a principal consideration on the conference's fourth day. Laurence Libin (Metropolitan Museum of Art) expressed his deep concern about the "Problems and issues of violin organology," and admonished: "Altering a work of art is reprehensible." Frederick Hammond (UCLA) traced the strikingly brief rise and fall of the viol as a solo division instrument in Italy and its much longer survival and use as a consort instrument—especially in the academies—in conjunction with the performance of madrigals. Peter Holman (Colchester, England), director of the Parley of Instruments, described the emergence of "The violin consort in the sixteenth and seventeenth centuries"—a talk that dealt first with the immense lacuna that still exists on the early history of the violin, even after a hundred years of research, and then described the growth and spread of the violin band and violin consort in a period generally thought to have been dominated by the viol consort.

The final day, devoted to "Aesthetic, Cultural, and Social Topics," included a "Defense of the early Italian sonata" by John Daverio (Boston University), who eloquently praised its abrupt contrasts of affections and its fantastic elements. Vocal effects (recitative and aria), dramatic use of contrasting textures and meters, theatrical and dramatic effects, and dance rhythms all combined to produce intensely stimulating music.

Another innovation of this conference was the concluding roundtable discussion, at which Peter Walls posed some of the burning questions still facing Baroque violinists. What, for example, do we really know about the way the violin and bow were held? Stephen Bonta (Hamilton College) emphasized the need to investigate in detail the many kinds of repertory in which the violin was used—from vocal music (canzonettas and cantatas) through sacred, ensemble, and dance music—between 1500 and 1700.

All who attended could agree with him that a working conference such as this one, with its judicious mixture of scholarly papers, demonstrations, and questions from the floor, is an ideal way to pool ideas and bring to light new research. It is hoped that the proceedings will soon be published in book form. Certainly a future conference could focus on the development and repertory of wind instruments during the same period.

Caroline Cunningham  
Manhattan School of Music

## ARS annual meeting

The annual meeting of the American Recorder Society was called to order at 1:30 p.m. on June 12, 1987 at the Boston Early Music Festival. Present were board members Shelley Gruskin, Martha Bixler, Suzanne Ferguson, Patricia Petersen, and Susan Prior, administrative director Waddy Thompson, and about twenty-five ARS members.

President Gruskin welcomed everyone and summarized the board's activities during the past year. He noted that the current board is in its final year, and that the election process for a new board will soon be under way. He invited suggestions for activities to celebrate the Society's fiftieth anniversary in 1989.

He then invited members to share their concerns. Most seemed to feel that the ARS is meeting the needs of amateur recorder players by providing information and encouragement. Members praised ARS workshops and expressed appreciation for the members' meetings at these workshops.

Among the suggestions they made were the following:

- that more levels be included in the ARS Education Program, and that instruction tapes be made available to help members move from Level II to Level III;
- that ARS officers and workshop leaders pay visits to chapter meetings;
- that educational packets be made up for chapters, suggesting music for large-group playing and guiding leaders in its use;
- that more information on the history of the recorder and its repertoire appear in the magazine or be made available in packets for chapters.

The president asked for members' reactions to contemporary music, as the ARS, through the Katz Fund, is sponsoring a competition and planning to publish a series of limited editions of modern pieces. The general feeling seemed to be favorable.

The meeting adjourned at 2:50 p.m.

Susan Prior

## Friedrich von Huene's remarks upon receiving the ARS Distinguished Service Award

Thank you, thank you, thank you. I am touched and moved. I shall treasure this!

Most of what I did I just had to do. All I accomplished would not have been possible without inspiration, without example, without a lot of support. Of course, example inspires—these two go together very well.

I received a lot of inspiration from the beautiful music of long ago. When I was about five years old, my mother sang to me "My Old Kentucky Home." It made me cry—perhaps I noticed that she was homesick. Of course I had my ears wide open for all beautiful music.

Much later, inspiration came from the beautiful instruments I had the chance to play before I ever made any myself. I could not have accomplished much without the example of the

Edgar Hunt



Friedrich von Huenz after receiving the ARS Distinguished Service Award, with wife Inge, son Thomas, and ARS president Shelley Cruskjin.

pioneer recorder makers working early in this century. I knew their work before I knew the marvelous recorders made by the Derrers, Bressar, the Staresbys, and Rippert.

Verne Fowell and the men in his shop were quite an inspiration and example for me. Four years in that shop in the Gainsborough Building across the street from the Conservatory made a craftsman out of me.

Inspiration came also from many marvelous players.

Now I come to support. There was support from my mother: she made it possible for me to get an education and music lessons, and to gain experience in carpentry and cabinetmaking. My friend Jimmy Homans lent me \$3000—a lot of money then—and he trusted me to repay it. Support from the Guggenheim Foundation was more than twice what Jimmy lent me. Support came from many friends and customers—too numerous to mention here.

The most important support came from my wife, and of course it keeps on coming. All the really difficult matters are taken care of by her. To name a few: paying the bills, answering the mail, packing instruments, dealing with customers, starting the Early Music Shop of New England, starting these festivals—without her, it might not have happened. Thank you, Inge.

Thank you, members of the American Recorder Society, for recognizing the biggest achievement of my life: raising five children. Here most of the credit goes again to Inge. She not only gave them birth but fed them, clothed them, taught them good behavior, and made a home for us. And now I would like to ask my son Thomas to present some flowers to Inge.


I am happy to have the support of five marvelous children. Inge and I are getting

dividends. Patrick finishes recorders now better and more efficiently than I. Andreas occasionally makes some excellent tools, not only for us but also for our friends in England. Nikolaus runs the Early Music Shop of New England, and he does it marvelously. Elisabeth helps with many of the difficult tasks and produced a video of a day in our shop, which many of you have seen in the exhibition. Thomas helps in many ways and cheers his parents, as you just noticed.

Many others help and give support. I can name here only a few: Tim Burnett, Duncan Sanders, Kevin McDermott, David Hahn, Sue Farrell, Carol Lewis, Alice Mroszczyk, Chris Henriksen, Eric Haas, Peter Bloom, Larry Zukof, Sonja Lindblad, Gisela Krause, Judy Linsenberg, Chris Krueger, and many others, including friends in Europe, Edgar Hunt and Richard Wood, and many of you here in the room. It is marvelous that we have so many good friends and so much good support in what we are doing.


And it is marvelous that we have music, a most beautiful language that touches our hearts and souls, that can be understood by all nations and people and can be appreciated through the centuries. The spirit of Buxtehude spoke to us the other night. Tonight Haydn will speak to us again through music. I am happy that we have so many visitors from other countries who enjoy this music with us. I hope that future festivals will be able to invite musicians from far away, perhaps even from Japan, hopefully also from beyond the Iron Curtain, so that music can help bring understanding between nations, and people can become friends.

Thank you, thank you, my friends. I hope to see you here again in 1989.



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## Yale's Only Antique Recorder Missing

An eighteenth-century ivory alto recorder was one of four instruments stolen from the Yale University Collection of Musical Instruments in New Haven this past June, when thieves broke into the museum's first-floor gallery of wind and stringed instruments and smashed a glass display case. Other items taken include an ivory stockflöte (or walking-stick flute), an ivory harp, and a crystal flute—all dating from the nineteenth century. The four had been part of a special exhibit highlighting instruments made from precious materials.

To date, none of the stolen objects has been recovered despite museum officials' pleas for the instruments' safe return, "no questions asked." The robbery does not seem to have been the work of professional instrument thieves: in departing the scene of the crime, they either dropped or inexplicably left behind integral portions of their catch. The entire bell of the recorder was found together with bits of the crystal flute's footjoint in a debris of broken glass at the bottom of the display case. Fragments of the stockflöte were recovered from underbrush at the rear of the building. Only the ivory harp was carried off *in toto*.

A superb example of nineteenth-century Gothic revival craftsmanship, the harp gave the appearance of being more *objet d'art* than musical instrument. Its focal point is the figurehead of a young prince handsomely carved into the top of its pillar, while present throughout are regalia in the form of gracefully executed *fleurs de lys*.

The missing stockflöte is believed to be of English origin. Three sections of ivory thread together to form the cane—the body of the flute; handle and tip are separate. The instrument is playable and has four sterling silver keys, of which one is functional and three are for effect.

The crystal flute, by Claude Laurent, is completely transparent. Its surface is etched overall with discreet grid patterns. The four keys are of sterling silver, as are the ferrules that protect each tenon and the tip of the foot joint. The uppermost ferrule bears the royal arms of France, giving rise to speculation that the flute once belonged to Louis XVIII. Engraved on the ferrule positioned between the upper middle and lower middle joints is the maker's name and the instrument's place and date of manufacture (Paris, 1814).

The loss of the unstamped ivory recorder is particularly disturbing in that it was the sole example of a blockflöte in the University's collection. Its slender profile resembles that of two altos by Jeremias Schlegel in the Musée Instrumental du Conserva-

toire de Paris, and its overall length—between 495 and 496 mm—is exactly the same. In contour, however, the Yale instrument is considerably less stark in appearance by virtue of its elegantly crafted turnings.

The proportion of its baluster and pattern of its beadwork are suggestive of recorders produced by Nürnberg *Holzblasinstrumentenmacher*—in particular, Johann Benedikt Gahn, Johann Wilhelm Oberlender, and various representatives of the Schell family—during the first quarter of the eighteenth century. Its columnar, flat-bottomed bell

can be most likened to one made by F.S. Schvechbaur for his only known recorder, an ivory alto that is now part of the Dayton C. Miller Collection, Library of Congress (Acc. no. DM0328).

Although optimism about the return of the missing instruments dims with time, anyone with information about their whereabouts is urged to contact Director Richard Rephann or other members of the museum staff at 15 Hillhouse Ave., P.O. Box 2117, New Haven, Conn. 06520, (203) 432-0822.

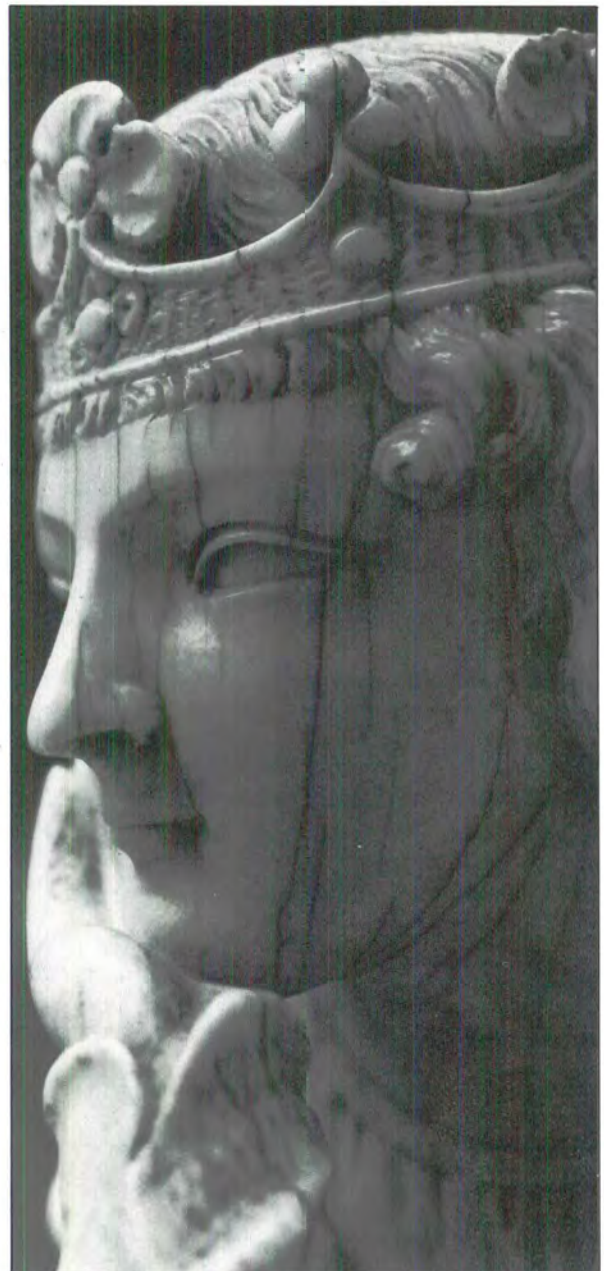
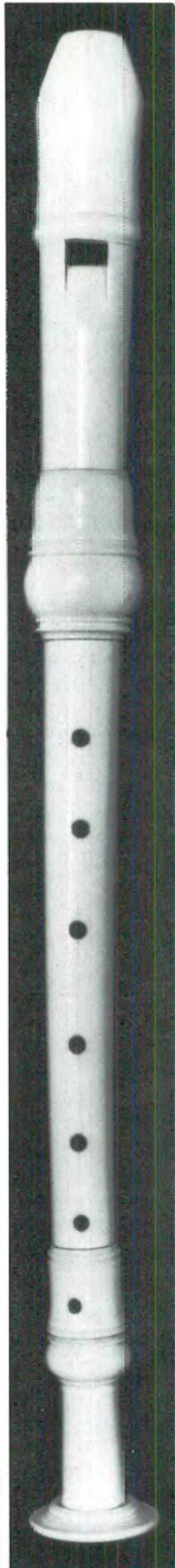
S.E. Thompson  
Assistant Curator



T. Charles Erickson



Thomas A. Brown



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# Les Loisirs de Sonya

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Angelo Zaniol

Suite pour deux flûtes à bec altos sans basse à la manière ancienne

1981

Prélude (Allegro)

The musical score is written for two alto recorders in 2/4 time. It consists of five systems of two staves each. The key signature has one sharp (F#). The score includes various musical notations such as eighth and sixteenth notes, rests, and trills (tr). Measure numbers 7, 13, 19, and 25 are indicated at the beginning of their respective systems. The piece concludes with a double bar line and repeat dots.



31

37

43

49

55

61

Air (Adagio)

The image displays a musical score for 'Air (Adagio)' for the American Recorder. The score is written in C major and 4/4 time, consisting of seven systems of two staves each. The music is characterized by a slow, lyrical melody with various ornaments and trills. The first system begins with a treble clef and a common time signature. The melody starts on G4 and moves through a series of quarter and eighth notes. A trill ornament is marked above the first measure. The bass line provides a simple harmonic accompaniment. The second system starts at measure 7, marked with a '7' in a box. The melody continues with a trill ornament above the first measure. The third system starts at measure 13, marked with a '13' in a box. The fourth system starts at measure 18, marked with an '18' in a box, and features a trill ornament above the first measure. The fifth system starts at measure 23, marked with a '23' in a box, and includes a trill ornament above the first measure. The sixth system starts at measure 28, marked with a '28' in a box, and features a trill ornament above the first measure. The seventh system starts at measure 34, marked with a '34' in a box, and includes a trill ornament above the first measure. The score concludes with a final cadence in the seventh system.

Menuet

Musical score for Menuet, measures 1-18. The piece is in 3/4 time and G major. It consists of two systems of two staves each. The first system (measures 1-8) features a treble staff with a melodic line and a bass staff with a bass line. The second system (measures 9-18) includes first and second endings. Measure numbers 1, 9, and 19 are indicated at the start of their respective systems.

Gavotte

Musical score for Gavotte, measures 1-18. The piece is in 3/4 time and G major. It consists of four systems of two staves each. The first system (measures 1-5) includes a trill (tr) in measure 4. The second system (measures 6-11) includes a trill (tr) in measure 7. The third system (measures 12-17) continues the melodic and bass lines. The fourth system (measures 18-23) includes a trill (tr) in measure 22. Measure numbers 6, 12, and 18 are indicated at the start of their respective systems.

Gigue

The first system of the Gigue consists of two staves. The upper staff begins with a treble clef and a 3/8 time signature. The music features a rhythmic pattern of eighth and sixteenth notes. The lower staff starts with a bass clef and a 3/8 time signature, providing a harmonic accompaniment with similar rhythmic motifs.

The second system, starting at measure 9, continues the melodic and harmonic development. It includes a repeat sign at the end of the system, indicating a first ending. The notation shows various intervals and rhythmic patterns characteristic of the piece.

The third system, starting at measure 17, features a repeat sign at the beginning. The music continues with intricate rhythmic patterns and melodic lines in both staves, maintaining the lively character of the Gigue.

The fourth system, starting at measure 29, shows further melodic and harmonic progression. The notation includes various accidentals and rhythmic figures, leading towards the end of the piece.

The fifth system, starting at measure 34, continues the rhythmic and melodic flow. The notation shows a variety of note values and rests, contributing to the piece's dynamic texture.

The sixth system, starting at measure 43, features a repeat sign at the beginning. The music continues with intricate rhythmic patterns and melodic lines in both staves, maintaining the lively character of the Gigue.

The seventh system, starting at measure 52, concludes the piece. It includes a final repeat sign and a double bar line, marking the end of the Gigue. The notation shows a variety of note values and rests, contributing to the piece's dynamic texture.

# BOOK REVIEWS

## The Performance of the Basso Continuo in Italian Baroque Music

THARALD BORGIR

UMI Research Press, 1987, 180 pp., \$44.95

## Early Music: Approaches to Performance Practice

JOSEF MERTIN

Translated by Siegmund Levarie

Da Capo Press, 1986, 204 pp., \$29.50

Performance practice being, as it is now, a highly marketable commodity, we must expect more and more such studies as these. The two volumes represent two approaches that are already well on the way to making large, fecund bibliographies. Dr. Borgir's monograph is founded on a dissertation, and is done with the earnest carefulness and the hesitation to step beyond the documentarily verifiable that are characteristic of such productions. Dr. Mertin's book is a lordly overview based on a lifetime's experience as a choral conductor; it is full of the speculation that comes from wide practical

knowledge and of the grand manner of expression that comes from being surrounded by respectful students. Both works provide much food for thought and are well worth listing in those expanding performance practice bibliographies.

Dr. Borgir has done a service by focusing on the seventeenth century's most important musical literature—i.e., Italian—and tracing, by various kinds of written documentation, the meanings of terms like basso continuo and the changing musical practices. I know from my own *Figured Bass Accompaniment* (1970) that this job needed doing, and that areas of study specific to Italy, notably the origins of basso continuo practice and the growth of partimento, were grossly underworked by today's writers and players. Dr. Borgir has a good nose for ferreting out mistaken assumptions we all make, and from several examinations (e.g., of tricetypes), one can see him to be a good musician. Apart from a missing page in the index, the

book is an impeccable production. It could serve as a starting point from which a student could begin to think about the issues.

I put it this way because I see here a degree of the desk-bound pedantry one has come to expect from dissertations. It is good to have documentation to show that bass instruments were not necessarily used, that practices changed, that 16' bass tone only gradually and fitfully appeared, that the lute/chitarrone is correct for some repertoires, that, for example, accounts concerning Handel's cantata performances show bass string instruments present only for some of them, and so on; the problem is to draw conclusions. Except in the case of early monodies, it seems to me to be going against musical common sense to "prove" by documentation that bass lines were not doubled by *something*: clearly, the norm established by about 1700 or soon afterwards of doubling this line with a melody instrument had to be established, and this was done in different ways in different genres. To present the facts is right and useful; to draw conclusions about desired practice from these facts is another matter.

Take the question of 16' bass tone (not so called, by the way: I am not very confident of Dr. Borgir's organological expertise). Documentation can, I suppose, suggest that a double bass was used in the orchestra but that the bass line was not doubled in solo music. But one needs to raise other questions more difficult to answer by consulting title pages or church accounts: how was this line played? Cannot the 16' instrument be played in such a way as to suit perfectly well a solo aria's bass line? Why anyway does one assume 8' pitch for lines in seventeenth-century music? Was there not a more imaginative approach generally to octave-pitch than became the norm later on? Is it not so that some extant cellos and basses of the late seventeenth century are so complex in tone that it is actually difficult to say whether they are at 16' or 8' (to my ears, at least)?

Perhaps a certain kind of musical scholarship—one that (as here) seeks to distinguish the "rationale" from the "practice" of a musical habit like basso continuo—does then see them as separate instead of, as I think them to be, intertwined. Dr. Borgir's work is worthwhile enough to be discussed on its own terms, but students will need to be warned against accepting all the conclusions he draws from his study of documents of the time. For example, basso continuo in the sense of keyboard-and-cello, etc. was certainly not the norm for a long time; but it seems to me against common sense to attribute its general acceptance to anything so

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specific as "Bolognese usage in the last decades of the seventeenth century." Then too, of course, keyboard alone was "fully acceptable under many circumstances"—Hobson's choice, I should think, more often than not! But to reason from this statement that habits changed because "the reason for using a bass-line instrument . . . was the need to bring out a melodically significant line," rather than any other kind of line, seems to me also against common sense. Surely the reason for strengthening the bass line was to strengthen the bass line, *tout court*? Why strengthen the bass line? Well, for that, one would need to go back and think about the huge pipes made at Haarlem, Strasbourg, or Bologna in the 1470s, about the origin of the perfect cadence, about diatonicism . . .

Dr. Mertin is interestingly opposite to Dr. Borgir in approach and coverage. He writes like a French Catholic. By that, I mean that the translation is literal enough (though uneasy with technicalia) to convey the rhetoric (lots of dramatic present-tense verbs, etc.) of someone lecturing to a large class of the converted who like to think they know much already. I would say that large tracts of the book are virtually incomprehensible to anyone not already well versed in what the author is talking about. This is not because there are large numbers of brilliant *aperçus* (there are not), or because the translation is expressively elegant (it is not—it is, rather, a "transference" to English); it is because the technique is so elliptical. Question: what does this statement mean—"A little comma after each tactus value keeps the tempus orders almost invisible; what matters here is the projection of perfect and imperfect." Answer: you will not see the point unless you have fully grasped the meaning of *perfect* and *imperfect*, *tempus* (which I think you will not do from this book), *tactus* (perhaps, if you read and reread), and *projection* or *orders* (here you will have to translate back into German, if you can).

Yet there are some fine flashes of understanding, or at least of interesting hypotheses, if one is patient. For example, on the same page as the above quotation, Mertin/Levarie says this:

Ultimately all tuning procedures seem to relate to the old *ut* and *fa* clefs of the choral tradition. There, too, the distance of a fourth serves the rendition of church modes on absolute pitches while avoiding ledger lines in certain keys.

Now, given that "there" pulls one up to ask "where?" and that "rendition" is a laceration of tolerable English; given also that the author confuses notation with sound and that the speculative point being made is very doubtful anyway, nevertheless that point is a fascinating one to think about. I take it to be this: that over the years between 1450 and 1750 pitch standards did vary over approximately a fourth, and this fourth may be the same fourth (so to speak) that separated, say, *tonus primus* (Dorian mode) from its natural transposition *alla quarta*, as G. Gabrieli called it (G-Dorian).

Dr. Mertin is known outside Austria chiefly as an organ builder, a profession that gives

him many insights into the relevance of instruments. In reading this book I for one learned several important things about Austrian organs, especially those of c. 1640. I also found a number of pearls of wisdom: on the danger of barlines in editions of vocal music, on modern tempi, on the theory of keys, on practical problems of instrumentation in Machaut or Dunstable, on harpsichord realization, on Bach's *Magnificat*. There are lots of little errors of the kind that come from quick assumptions and the desire to make a point, e.g., that Bach conducted his own Palestrina arrangement. Mertin's handling of Bach generally is so uneasy from the point of view of musicological reliability as to make one uneasy about many statements elsewhere. But that is a common problem with what I called French Catholic writing. I find him more interesting and trustworthy when his conclusions or points are tentative; the confident answers are always a worry.

I do not see anything of great interest here for recorder players, but Dr. Mertin knows a lot of music and practical problems coming therefrom. Yet his heart seems to be in the Grand Idea, and I would be surprised if any reader of this journal found much more than mystery and mysticism in the appendix, a "summary of historic consiance theory." I find it hard to say whether the points being made are fair or not. What we really need is a translation of the translation.

Peter Williams

*Peter Williams has been professor of music at Duke University since 1985, prior to which he was professor of music and director of the Russell Collection of Harpsichords and Clavichords at the University of Edinburgh.*

### Tudor Music

DAVID WULSTAN

University of Iowa Press, 1986, iv & 378 pp., \$25

No serious performers of Tudor music, instrumental or vocal, should be without access to this superb book, nor should they ignore the many wise, thought-provoking, even controversial ideas embodied therein. Wulstan has produced the first overall treatment of English music from roughly 1485 to 1625 (Davy to Gibbons, with an extension to Tomkins in the mid-seventeenth century) to appear in a long time, and we are much in his debt.

Wulstan opens with a fascinating, sophisticated (the book is not for novices), theoretical and philosophical discussion of why some consideration of the "spirit of the age" must inform our thinking about music of the English Renaissance. Careful consideration, however; there are many traps built into a simplistic attempt to talk about how "Renaissance culture" common to "Renaissance man" influenced Renaissance music and musicians. While specific factors (patronage, the nature of musical jobs, printing monopolies, etc.) are important, others are not: "composition . . . is influenced by the

more specific, musical culture . . . the only true way to describe and comment on a musical composition is to perform it." Here speaks, tellingly, the scholar-performer. We are at once reminded that Wulstan, director of the admirable Clerkes of Oxenford, knows intimately how all this musical material actually works, how it *sounds*.

Some general cultural themes do appeal to the author. He reminds us often that Renaissance composers enjoyed a shared "spirit of competition and criticism." In discussing the way the English set words to music, especially in songs and madrigals but also in the Protestant liturgy, he considers the effect of humanism and the New Poetry—both striving for a rebirth of an ancient "intimate relationship between words and music." Of course the difficulty, variously worked out: by Campion, Gibbons, Weelkes, Wilbye, and the great Dowland, was to let neither overshadow the other. At the end of his career Dowland, indeed, seemed exhausted by this most difficult task, which he had accomplished so outstandingly.

The chapter on "Small and Popular Musickes" deals with the songs and musical utterances of bellmen, criers, pedlars, boatmen, watchmen, and waits, along with the rebeck-dances of minstrels. The church-bell-like ostinatos of many rounds ("Ah Robin, gentle Robin," for example), the popularity of ground bass formulas (Dumps, Romanescas, Passamezzo), and the use of music in plays are all touched on illuminatingly. "Private Musick" talks of the Fayrfax and Henry VIII MSS, traces the development of carols from dances to paraliturgical songs (encouraging us to forget the artificial distinction between "burden" and "refrain" that troubles performers), and contains much discussion of instrumental music and the proper use of instruments in all kinds of Tudor music. (Gibbons, incidentally, is Wulstan's exemplary instrumental composer.) The advice, based on a close reading of contemporary opinions, is sound. Thus we should avoid "unremitting vibrato" in string playing and singing, and excessive staccato in wind and string playing (less off-the-string please). Other "anachronisms" to be shunned include t-k-t-k double tonguing, which "was regarded as a crudity until the nineteenth century. . . the articulation of cornetts and sackbuts should resemble the articulation which results from the proper pronunciation of consonants in vocal music." Subtlety is the watchword, and good singing style the ideal. Drums should not be used in polyphonic dance music, normally not with wind bands, and never in the Tudor carol, where they are "totally out of place." The chapter includes an interesting mention of the problems caused by different pitch levels in the broken consort that became fashionable near the end of the Tudor reigns, and a long analysis of lute tunings and actual pitches.

"With Fingers and with Penne" is a must for would-be virginalists. It comments upon the Mulliner Book, the Fitzwilliam Virginal Book, and other secular and sacred keyboard music. Here perhaps English greatness gets slightly

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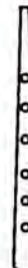
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short shrift, but this leaves room for a discussion of changing ideas on temperaments/tunings and for Wulstan's rejection of much received pseudo-wisdom about the use of the "so-called modes" (he deems them irrelevant in this context). "Graces at Play" is a very long consideration of the signs used by the virginalists and their probable meanings. It takes some clues from the writings of Restoration composers, who may in this matter represent a logical development of earlier practice. The discussion of dance traditions suggests answers to perennial questions: How fast and how freely should the dances be played? What is the mood? Should the final chord be played? (Answer: not always.) What do the various time signatures imply? Should there be a suggestion of *notes inégales* in almans?

"The Meaning of the Author" examines editors' problems with underlay and missing parts (especially in church music), and includes sections on scribal errors, *musica ficta*, and added plainchant. Wulstan excoriates bad nineteenth-century ways of singing—too much vibrato and the retracted larynx technique—and urges singers to use clear vowel contrasts as color devices, as well as to perform in a manner that is "clean voyseed, well reysed, and pronouncing" (quoting Morley). Italianate Latin should be replaced by English Latin (sing "exselsis," not "ekshelsis"), and expression and dynamics should grow out of the music itself, often from its scoring as well as its text. Above all, "the performer is the medium, not the message"!

"A High Clear Voice" gets to the core of Wulstan's personal research on Tudor vocal music, especially church music, analyzing at great length the commonly understood voice ranges, clefs, mensuration signs, and actual performing pitches and their interrelationships. He adduces genetic and geographic factors in determining characteristic vowel sounds and vocal color. His presentation is brilliant, if still somewhat arguable; what is not to be denied is his conclusion, that "Tudor composers created a sonority, or rather a family of sonorities, *sui generis*... Tudor church music, for long known to have been remarkable, was indeed unique" because it actually sounded different.

The last five chapters of this splendid book are magnificent examples of the integration of political/religious history with music history (both biographical and analytical). Wulstan takes the reader through the pre-Reformation Henrician years (he describes Taverner's work in Wolsey's chapel to show us how the liturgy worked on a daily basis), the Edwardian period of Cranmer's liturgical genius, and the brief resurrection of Catholic liturgy under Mary (Sheppard is the hero here, with White, Tallis, and of course the recusant-to-be, Byrd, playing their roles). He goes on through the Elizabethan and Jacobean periods of musical glory (Gibbons, Farrant, the verse anthem, Morley, Weelkes, and others) to, finally, the "Distracted Times" that saw the Stuart monarchy overthrown by the Cromwellian Commonwealth and the work of the last heir to the

Byrd/Gibbons legacy, Thomas Tomkins (*Musica Deo Sacra* was published in 1641; Byrd died in 1623 and Gibbons in 1625). So ends a glorious, rich, thought-provoking book about the best music that ever did come out of England.

William Metcalfe

#### The Writings of Josef Marx: An Anthology

Compiled and edited by Gloria Ziegler  
Introduction by Raoul Pleskow  
McGinnis & Marx, New York, 1983, vi & 160 pp., \$12 plus \$1 postage

Josef Marx was a seminal figure in the worlds of both early and contemporary music (as I reported in "Josef Marx, oboist and musician extraordinaire, 1913–1978: An appreciation," *AR*, May 1979). This paperback brings together a number of his articles and liner notes from recordings. Of special interest is Marx's important article on "The tone of the baroque oboe" from *The Galpin Society Journal*, 1951. There are also several reprints from *Woodwind Magazine*, *Philharmonic Hall Magazine*, and one from *AR* titled "Is old music expressive?" along with some previously unpublished lectures. This book is labeled "Vol. I," so I hope another volume will be forthcoming.

#### Newsletter of the American Handel Society

Vol. 1, No. 1, April 1986  
Available from the Dept. of Music, University of Maryland, College Park, Md. 20742

The American Handel Society was founded on February 23, 1985 by Howard Serwer, Paul Traver, and Merrill Knapp at a ceremony in Halle, Germany, celebrating the three-hundredth anniversary of the composer's birth there. Intended as an interdisciplinary association, it includes among its membership scholars in musicology and eighteenth-century English theater, as well as interested amateurs. It is aimed at the furtherance of Handel scholarship, the encouragement of more and better performances of Handel's music, and the improvement of communications among Handelians. This six-page first issue includes reports of Handel activities in Rome and London, plus a calendar of future major Handel festivals and concerts. Regular dues are \$15 annually.

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# MUSIC REVIEWS

**Sonata G-Moll** a flauto, flauto basso obbligato (violino) e basso, Op. 5/3

GIOVANNI PAOLO SIMONETTI

Edited by Winfried Michel

*Amadeus Verlag BP 421*, 1983, distributed by *Foreign Music Distributors*, \$14.40

Here is an absolutely first-rate trio sonata. Unfortunately, Simonetti is not identified by Michel, nor could your reviewer find a reference to him in the standard sources. The sonata is written in the transitional style of the very late Renaissance. Possible orchestrations besides the unusual combination in the title—alto and bass recorder—are several. The top part would work just as well on violin (the work is too early for traverso), and the second on violin, treble viol, or keyboard (obbligato rather than continuo, with the harpsichordist or organist playing the second part with the right hand).

The music itself is fascinating. The harmonic changes are strange and unpredictable, and imitative passages are frequently true trios because the bass serves as both a harmonic and

a melodic instrument. In overall feeling the piece is more of a *sonata da chiesa* than a *sonata da camera*, given the slow tempo of the first three movements. The extraordinarily chromatic second movement is appropriately marked *Andante con sorpresa*—"with surprise." The next movement is even better. Buy it and play it, or at least listen to the recording on Swiss-Pan 10018.

Jane Ambrose

The following two volumes are from the *New Recorder Series*, published by Earlham Press, Ltd., and distributed by Theodore Presser.

**Two French Dances** for an ensemble of recorders (S[div.]A[div.]T[div.]B)

Arranged by James Duncan Carey

*E.P. 1004*, 1982, *score and parts* \$7.25

In these charming folkdance arrangements, the melodies are fitted to mostly diatonic chords in such a way that even the inner parts are interesting to play. All lines are of medium

difficulty. The divisi parts indicated in the heading occur in only two measures in the second dance as optional pedal tones, so the pieces work equally well with one or several recorders to a part.

The inclusion of score and parts, the clear printing, and the convenient layout make these pieces easy to read and to rehearse.

**Four Arias from Rinaldo**, 1711 (AA & BC)

GEORGE FRIDERIC HANDEL

Edited by Nancy Hadden

*E.P. 1001*, 1982, *score and parts* \$8.25

In her preface, Ms. Hadden observes that it was fashionable in the eighteenth century to publish instrumental arrangements of theater tunes and opera arias. Like most aria arrangements I have seen, these four combine alternating instrumental ritornelli and vocal solo parts into one long upper line. It is difficult to maintain interest for such a long time without making some sort of musical distinction be-

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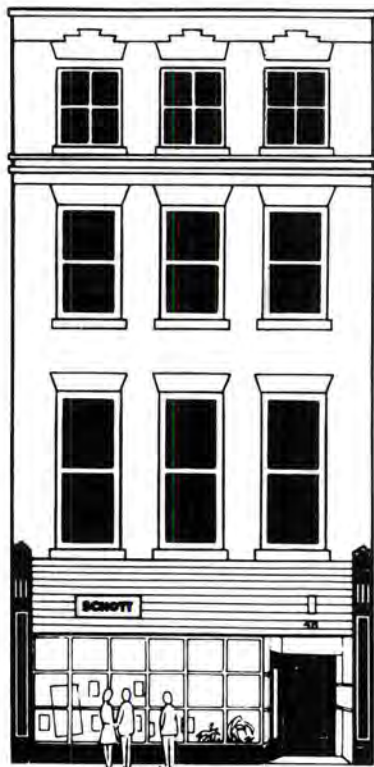
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tween these sections; this is probably one reason why few such aria arrangements have been republished. Of course, the original purchaser was most likely a gentleman amateur player with the tunes fresh in his ear from the preceding night's opera performance. On the other hand, professional instrumentalists also used these pieces in recitals.

The arias offered here have been carefully chosen as being more to our modern tastes than most. They are always interesting and never too repetitive, and all the parts are enjoyable to play. Erwin Headly's continuo realization seems a bit top-heavy. It frequently obscures the second recorder part by doubling, but this problem is easily remedied by omitting those notes in the keyboard part, or putting them an octave lower if fullness is desired.

XXIX Konincklycke Fantasiën, Om op  
3 Fiolen de Gambe en ander  
Speel-tuigh te gebruycken  
Edited by Helmut Mönkemeyer  
Moeck 9004, 1985, distributed by  
Magnamusic, \$22.40

There is nothing so beautiful as consort music for viols, when they are well played. This collection presents some of the best English three-part fantasias. The title is confusing, because it actually contains two complete works that were published separately in Amsterdam in 1648: *XX Konincklycke Fantasiën* (by Thomas Lupo, John Coperario [alias Cooper or Cowper], and William Damen), and *IX Fantasiën* (by Orlando Gibbons). All of it is glorious music, however titled.

Mönkemeyer presents the music in clefs to which we are accustomed, retaining (apparently, judging by the one page of facsimile) original note values but adding some barlines. He does not explain why he consistently changes the time signatures from C to Ċ, but this notation certainly does not interfere with one's enjoyment of the music.

As mentioned in the subtitle, other instruments may be used. The music works well on recorders, and the editor has helpfully indicated the range of each part at the beginning of every piece.

Peter Hedrick

Consorts in Three Parts for recorders or other instruments

Edited by Julien Singer  
Moeck ZfS 553, 1985, \$3.50

The pieces in this small collection are taken directly and carefully from *Musica Britannica XVIII, Music at the Court of Henry VIII*. My students and I always enjoy playing this music, using recorders and viols as well as other wind and stringed instruments.

In the August 1986 issue of *ARI* I reviewed another edition of pieces from the same *Musica Britannica* volume: Pan 809 and 810, in three and four parts respectively. They include about twice as much music and are priced higher ac-

cordingly. Only two of the Moeck selections duplicate the pieces in Pan 809.

The music is thought to have been written for amateur as well as professional musicians, and levels of difficulty vary but are basically in the middle intermediate range. If you have no other Henry VIII music at hand, I recommend this little volume.

### Balli Strumentali del Primo Cinquecento

No. 1, Musica da Suonare Series  
Transcribed and edited by Francesco Luisi  
Società Italiana del Flauto Dolce, Rome,  
1976, distributed by Unicorn Music, 170 NE  
33rd St., Fort Lauderdale, Fla. 33334, \$6.25

The editor's concise but comprehensive foreword traces the forms of these seven attractive pieces from the villota and the frottola, from the song to the dance. The style of the music is often contrapuntal. Several pieces use a cantus firmus, and some have triple-meter dance sections.

The time values and signatures have been updated, though each piece is preceded by a measure in the original notation. Editorial accidents seem well placed.

Possible instrumentations include recorders or viols. Recorder possibilities are listed; several pieces can be performed with alto on the top part. Viol scoring would generally be TTTB. Some of the works fit nicely on krummhorns.

The music is clearly printed, though there are a few awkward page turns. This is a felicitous selection of varied works for intermediate players. We hope to see additional volumes from this source.

Shirley Marcus

### Noëls en Trio

For Alto & Tenor Recorders and Basso Continuo

MICHEL RICHARD DELALANDE  
Edited by Michel Sanvoisin  
Gerard Billaudot, 1983, distributed by  
Theodore Presser, \$18.50

These French Baroque Noëls by Delalande (1657-1726) are sprightly tunes suitable for accompanying what we might now call Christmas pageants. The original publication called for "flutes" (recorders? traverse?), violins, and/or oboes, with a continuo of bassoons, cellos, and/or double basses with organ or harpsichord.

Sanvoisin's introduction, in French only, is helpful to the player unfamiliar with French style. However, he gives no explanation of the many crosses (often, but not always, indicating trills), and the editorial suggestions will seem cryptic to readers unfamiliar with the French mind. Still, this edition is considerable fun and a decent value. The music is not profound but certainly enjoyable.

If you want to end your selection as the composer intended, you will have to purchase the

concluding *Carillon*, also published by Billaudot in the same series (with the composer's name given as "de la Lande").

William Metcalfe

### Baroque Studies for Soprano Recorder

With tables and diagrams for trills and embellishments

Edited by Gertrud Keller  
Heinrichshofen Editor: N4069, 1982,  
distributed by C.F. Peters, \$3.25

This collection, designed to build embellishment skills, presents thirty excerpts from Baroque music to illustrate the use of the various ornaments.

The editor states in her preface: "Hopefully,

ly, this valuable collection of music will encourage all recorder players toward a refined way of playing." This positive direction is completely offset by the book's lack of a coherent structure. Trill, scale, and arpeggio exercises are placed without comment in the midst of sections on other subjects. It is certainly confusing to be working through examples of turns and suddenly be playing a passage that contains no turns and is in fact an arpeggio exercise. The section on appoggiaturas says nothing at all about them.

The only really valuable feature is the trill chart for soprano recorder. The idea behind the book is sound, but the haphazard layout is a real detriment to learning.

William E. Nelson

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EBERHARD WERDIN

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### Five Fantasies (SAA)

EBERHARD WERDIN

Moerck ZFS 529, score \$3.50

### Intrada, Song and Dance (SATB)

MICHAEL SHORT

Oxford University Press, score \$5

Eberhard Werdin, writing in a conservative, neoclassical style, deliberately profiles the recorder as a high, squeaky instrument. The three-movement *Concertino* is a charming work overall, its language lying almost entirely within the bounds of functional tonality. In the recorder-piano version it compares favorably with the Staeps *Sonata in Modo Preclassico* (Galaxy ARS 62). In the version with strings the soloist is given the option of playing the entire piece on alto or of switching to soprano in the fast movements. I found the first pretty hard to take on *flauto piccolo*, but the third, a lively jig that eventually becomes a tango (much like Virgil Thomsor's transformation of a Baroque-sounding theme in *The Plow that Broke the Plains*), is perfect for it.

Werdin's *Five Fantasies* are considerably less

palatable. At worst, as in the opening *Fugato*, the music is corny beyond belief. The Burleske that follows is not much better, although its language is a little more complex. The best movements are the *Barkarole* and *Capriccio* (Nos. 3 and 4), which, despite their annoyingly high setting, are reminiscent of Staeps' *Sieben Flötentänze* (Haslinger). The ending *Tanzfinale* was obviously inspired by the *Galliarden und Tänze* of Erasmus Widmann, but it doesn't measure up to the real thing.

Michael Short's *Intrada, Song and Dance* is included here because it, too, shows the influence of the *Flötentänze*; the *Intrada* and *Dance* both have a spirit much like Staeps' *Sambuca*. The *Intrada*, which features a Hindemith-like quartal harmony, is by far the more successful of the two fast movements. The slow *Song* that comes between them is very dull despite its haunting melody and spare, transparent polyphonic texture.

*Concertino* would make a nice end-of-the-program number for an intermediate amateur



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consort with the teacher, coach, or star pupil as guest soloist. As for the other works, both requiring a more advanced ensemble, I do not recommend the *Five Fantasies* at all and give my support to only the *Intrada* movement in Short's composition.

Pete Rose

### Eight Sonatas (Opus 1) for three treble recorders

Vols. 1 & 2

JOHANN MATTHESON

Schott OFB 1009 & 1010, distributed by Foreign Music Distributors, 1983, \$4.95 each

These sonatas are rich in the kind of character that will inspire a trio to work on articulation, intonation, and tempo. They have three to five movements, with such unusual openings as *Marche*, *Andante* in 6/8, *Prelude-Poco Allegro*, and *Grave*, in addition to the usual *Adagio* and *Lentement*. The subsequent movements are also delightfully unpredictable.

In these well-spaced, beautifully printed urtext editions, the original separate parts are combined into a playing score, resulting in a few bad page turns.

Opus 1 also contains four duets; if they are as interesting as these trios, I hope to see them in print some day.

Louise Austin

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# LETTERS

## The business end of recorder making:

It was fun reading Alec Loretto's article "So you'd like to become a recorder maker" (August), yet I would like to add something. Even with the best of skills, there is not just the problem of making recorders but "to make a living making them." This takes discipline and setting of priorities. There are so many working hours that one might just as well consider the whole thing a "lifestyle" and stop counting the hours. One has to learn about bookkeeping (for the sake of the Internal Revenue Service), correspondence, file keeping, bill paying, overhead expenditures, information gathering, talking and listening to people you don't agree with, the fine art of cash flow, etc. If one is married, one has to find a spouse willing to go along with enthusiasm. Yes, many fine young apprentices have passed through our workshop, and a few are still making instruments since they left. I'm told that eighty percent of all small businesses in this country fail within two years, not because they don't make or sell a good product, but because they don't know how to run a business. Even if you detest the word "business" and prefer calling yourself an artist, the government will nevertheless look at your figures and demand proof of income and expenditures. Keep this in mind when you'd "like to become a recorder maker."

Ingeborg von Huene  
Brookline, Mass.

## More on dynamics:

The May issue of *The American Recorder* carries a letter from Michael Copley relating to the wide-ranging recorder dynamics obtainable with no loss of essential intonation control. Being resident in Cambridge, England, Michael can be spared a trans-Atlantic fare and has, indeed, been invited to pay a return visit to Haslemere where, at the age of twelve (he tells me), he was a student in my class at the annual Dolmetsch Summer School.

It has been my consistent policy to practice—and readily demonstrate—what I preach. But I am constantly amazed at how few earnest people consciously listen to and evaluate what one has meticulously researched, prepared, and applied. All too many fail to discriminate between a cultivated recorder sound and mere blowing. The majority seem well satisfied with finger dexterity combined with swift tonguing, apparently blissfully unaware of poor tone quality and intonation.

Refinements of tone production, nuance, dynamics, and expression should be heard and studied "live" rather than read about. However,

for the benefit of those unable to cross the Atlantic for whatever reason, my methods are fully described in my book, *Advanced Recorder Technique*.

For readers new to this correspondence, I reiterate that there are six natural methods of obtaining dynamic contrasts (on a good recorder) while remaining in tune, plus a seventh with the lip key of my invention. All these and much besides have been demonstrated in countless lectures and workshops throughout sixteen different countries and twenty tours of the United States.

Carl Dolmetsch  
Haslemere, England

## Wet windways are for the birds:

Do you have moisture in your mouthpiece? Ever try to hit a high G on an alto when the instrument is starting to clog up? Let me tell you, it's no fun. I've watched fellow players blow out their windways, suck on their mouthpieces, and—like mountain men cleaning the barrel of a squirrel rifle—disassemble their recorders completely to swab out every section. All this fuss to get their instruments to sound right. A wet windway is the bane of a recorder player's existence.

Ever since I began playing two-and-a-half years ago, I have employed a simple, foolproof drying method shown to me by my talented tutor. She used feathers. They are absorbent and, with their tapered shape, fit perfectly into the mouthpiece. Best of all, they are readily available.

Every morning I follow the flight patterns of the pigeons, doves, finches, and occasional yellow-bellied sapsuckers that swoop over my back yard. Sooner or later a feather or two floats down. Then, during my daily practice session, I keep a collection close at hand, ready to be pushed into service at the first stuffy sound. Feathers help me maintain a mellifluous and undistorted tone, and my composure remains unruffled as well.

To the stubborn, swabbing fanatics out there who will surely insist that theirs is the only true way to an arid salvation, I say, horsefeathers, oops, I mean bird feathers. They'll never let you down.

Philip Feld  
Phoenix, Ariz.

## Articulation and the recorder (cont'd.):

I read with great interest Scott Reiss's article on articulation in the November 1986 issue

and the lively discussion it has generated.

After defending his admonition against slurring on the recorder by maintaining that those eighteenth-century authorities who advocated it were primarily concerned with the flauto traverso, Mr. Reiss goes on to say: "The only mention of slurring with specific reference to the recorder that I am aware of is found in an obscure English tutor for beginners."

Slurring is in fact clearly described in two unpublished Baroque treatises dealing specifically with the recorder. The first is Bartolomeo Bismantova's *Compendio Musicali* of 1677; in his "Regola per suonare il Flauto Italiano," the author includes the following:

È note a Regola adorne, si proferranno così.  
Per Cornetto.  
tu tu tu tu tu tu tu  
Per Flauto.  
tu tu tu tu tu tu tu

I have included his example for the cornetto because it clarifies the intended two-note slurs indicated by the syllables in the recorder example that follows, and because—by changing the consonants of the same basic articulation pattern—Bismantova shows that he is sensitive to the particular playing qualities of the recorder. (That the six notes under the slur should in fact be slurred in pairs is supported by Marcello Castellani in an article on Bismantova's treatise in *The Galpin Society Journal* XXX, [May 1977], pp. 76–85.)

The second treatise is Etienne Loulié's recorder method, written sometime between 1700 and 1707, which appeared in the November 1983 issue of this journal in a translation by Richard Semmens (XXIV/4, pp. 135–45). Having said that "it is necessary to pronounce the syllable *tu* on each note," Loulié makes the following 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." He gives this example:

t t t t

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It might also be mentioned that slurs are common in eighteenth-century music specifically for the recorder—including that of Telemann, who was himself a recorder player.

In regard to Mr. Krainis's discussion of the relationship between tonguing and inequality (Letters, May), I would like to add—for the sake of clarity—that only when *tiri* (or *туру*, etc.) is taken off the beat does it produce the "lilt" of French *notes inégales*. This convention calls for a slight lengthening of strong notes with a corresponding shortening of weak notes; when *tiri* starts on the beat we do not have *notes inégales* because both strong and weak notes enter exactly at the time specified by the notation. Frederick Neumann has covered this subject thoroughly in several articles. Nor is the trochaic *tiri* "exceptional," as Mr. Krainis states: Freillon-Poncein, Hotteterre, and Quantz all call for it when a pair of sixteenth-notes follows an eighth-note:



Concerning the guttural double-tonguing suggested by Mr. Reiss, I can find no evidence that eighteenth-century woodwind players used them. The last reference to this type of double-tonguing is found in Bismantova's treatise, and he says it was rarely used ("non usate"). After that, guttural double-tonguing seems to disappear from the vocabulary of woodwind articulations until the end of the first quarter of the nineteenth century.

Its disappearance coincides with the transition from the Renaissance recorder with its cylindrical bore to the Baroque recorder with its conical bore. A similar change in bore occurred with the transition from Renaissance to Baroque flute. It is interesting to note that the revival of guttural double-tonguing occurred at about the same time as the ascendancy of the modern Boehm flute, which restored the instrument's cylindrical bore. It may also be that eighteenth-century woodwind players found the harsh sound of guttural double-tonguing inappropriate to their music.

Frederic Palmer  
Belmont, Calif.

I would like to comment on some points in the article and the responses to it, not in the spirit of controversy but in order to give readers a slightly different point of view.

First, as far as woodwind tutors are concerned, I find that while each is valuable in itself, a comparison enables us to learn a great deal about the development of articulation patterns and to speculate on the reason for this development. For example, Bismantova uses the syllables favored by treatise writers at the beginning of the seventeenth century except that he introduces a hard "t" to every four-note grouping—perhaps because the music of this time called for a more rhythmic interpretation than did the long melodic lines of the Renais-

sance and early Baroque era. The increasing importance of dance music may have been a factor here.

As far as the syllables themselves are concerned, I must disagree with Mr. Reiss's statement that there was an unbroken tradition of using the guttural double-tonguing *teke* or *dugu*. It is true that *Fontegara* (1535) mentions *teke* among many others, including *kara* and *karu*. However, by the 1580s all but *te*, *de*, *le*, and *re* have practically disappeared. Dalla Casa mentions *teke* (*teche*) in 1584, but only to condemn it. This tonguing disappears from the treatises until the early nineteenth century, after the embouchure holes of flutes had been enlarged—enabling *teke* to sound pleasant.

I must also differ with Mr. Krainis when he says that *did'll* is basically the same as the *tere lere lere* of the eighteenth-century treatises. It is very similar, but as I hear it *did'll* tends to group notes more by twos and is more unequal than *lere*, which produces a more uniform vocal line. The difference is accentuated if one follows Quantz's direction to linger a little on the first of the two notes. These differences, however small, give us clues to the musical effects desired by the composer. The smallest clue is valuable when we study music about which we have little information.

I agree with Mr. Reiss that information on slurring on the recorder is scarce, but it is not lacking. During the Renaissance the slur seems not to have been used on the recorder or any other instrument—even trills were tongued or bowed—but in the early Baroque period specific ornaments such as the *cascata* and other ornamental *affetti* seem to have been slurred in imitation of the voice, which was always called the most perfect of instruments.

In the middle and late Baroque periods the practice appears to have been extended to groups of notes, either in florid ornamentation or for special effects, which composers like Telemann and Barsanti were careful to notate. Slurring was considered an ornament, and in some tutors (such as Peter Prellleur's *Modern Musick Master* of 1731) there are instructions about when the slur should be applied even when not written into the music.

Eduardo Vargas  
President, Antiqua,  
The Early Music Association  
of Colombia  
Bogotá, Colombia

I am extremely pleased with the voluminous response to my article. I had hoped it would stimulate people to think about performance issues in a new way, and to think through their own approaches to articulation—and it clearly has. It in no way reduces the value of this response that some have taken exception to my views.

In the article I reviewed the various historical descriptions of articulation in order to formulate a basic vocabulary modern performers could use. At that point I left this considera-

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tion of historical sources in order to expand that vocabulary with articulations that I had derived in my own practice. Finally I urged players to become familiar with the original sources and fluent in the vocabulary of tonguings I had provided so that they might make their own decisions about how and when to use the various options. This is fundamentally different from an approach in which one tries to establish a specific technique for each historical style by studying the writings of that period and provenance.

The most controversial aspect of my article has been my position on slurring. I use slurring only for special effects and not to create a legato articulation between notes connected by a  $\smile$ . I find the *articulated slur*, executed with an extremely light single tonguing or lateral double tonguing, far more effective on the recorder than a conventional slur. This is my own technique, based on my perceptions of the recorder's acoustical properties and my experience with the circumstances of modern performance. The bottom line is that it works for me. My articulated slur has the smoothness of an unarticulated slur on other woodwinds, but it also gives a line a clarity that a conventional slur doesn't. I urge students to try to master the articulated slur both because I have found it effective and because I perceive that, historical considerations aside, many modern performers overuse slurring.

Since the historical evidence for slurring is attracting such intense interest, let me try to construct a more complete overview of this subject than I have until now. Attitudes toward slurring seem to have changed somewhat between the sixteenth and eighteenth centuries. In my article I used sixteenth-century examples because writers of that time were surprisingly uniform in opposing slurring on woodwinds. These writers were primarily Italian, as Italy produced the premier players of wind instruments, supplying musicians to courts throughout Europe until well into the seventeenth century.

Bismantova's manuscript indeed shows six sixteenth-notes under a slur. But by changing the vowel on the second note of each pair (*de a de a de a*), he indicates some change inside the mouth between the two notes.

In the eighteenth century, the transverse flute and oboe became the prominent woodwinds as the recorder and (somewhat earlier) the cornetto fell out of favor in professional circles. As the instruments favored by the Italians diminished in importance, so did Italian influence diminish and French influence, in particular, increase.

Loulié, Freillon-Poncein, and Preleur all describe the use of the slur on the recorder, and Hotteterre tells recorder players to refer to the instructions on the slur in his flute treatise. (My response to Ben Dunham's letter [May 1987] was regrettably careless on this point.) Yet the examples in these early eighteenth-century sources almost always limit the slur to 1. pairs of eighth-notes and 2. three or more notes only when they are part of a cadential

figure consisting of appoggiatura, trill, and termination.

By providing examples in which the only non-ornamental slurring consists of pairs, these writers are replacing the traditional double-tonguings (which they never mention) with slurred pairs. To my knowledge, there is no mention of double-tonguing in eighteenth-century treatises until Quantz, in 1752. Are we to assume that double-tonguing fell into disuse in the late seventeenth century, only to be rediscovered by Quantz three-quarters of a century later? If, on the other hand, double-tonguing *was* in use throughout the Baroque era, it could have been employed as a substitute

for slurring, as it was in the Renaissance.

The purpose of my article was not to limit but to expand a player's choices. To use in any given style only the techniques that were expressly permitted by a treatise writer of that time is very limiting. What do you do with all the styles that have no spokesman? And how do you reconcile what is said with what is *not* said? I encourage a thorough understanding of the possibilities inherent in the recorder. Then each player can determine how best to incorporate all the devices into his or her own technique.

Scott Reiss  
Arlington, Va.

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