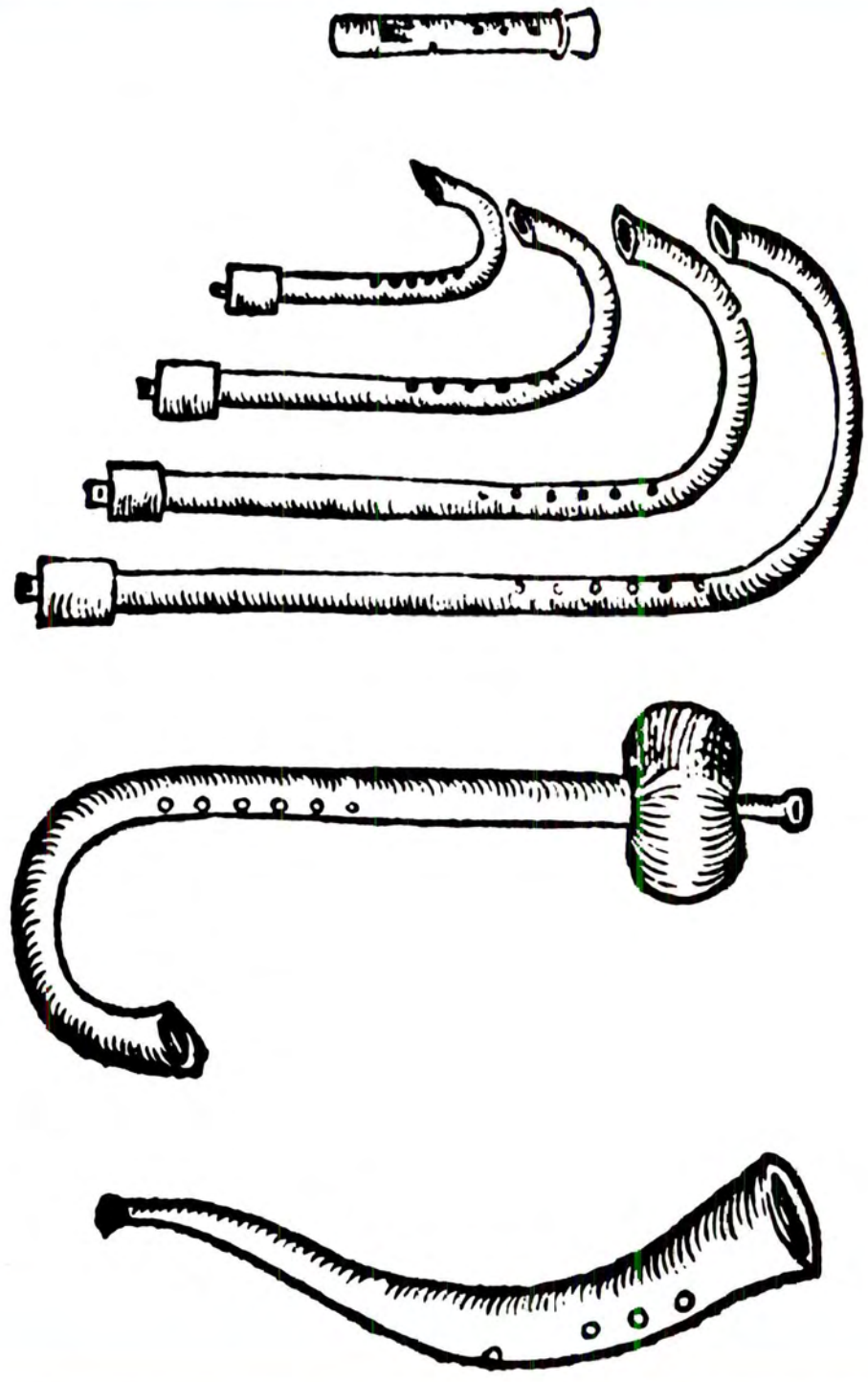


VOLUME XXIV NUMBER 2 MAY 1983

The American Recorder

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The American Recorder

VOLUME XXIV NUMBER 2 MAY 1983

The American Recorder Society, Inc.

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Cover: Instruments from a woodcut in Martin Agricola's *Musica instrumentalis deudsch* of 1545 (see Figure 21, facing page).

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Martin Agricola's Poetic Discussion of the Recorder and Other Woodwind Instruments

Part II: 1545 (continued)

William E. Hettrick

This article, which began in the November issue, is a translation with commentary of the woodwind section in the 1545 edition of Martin Agricola's *Musica instrumentalis de iudisch*. The first part dealt with the recorder, krummhorn, shawm, and four-hole pipe. We continue with an illustration of some of these instruments, followed by Agricola's discussion of the transverse flute and his instructions for playing embellishments and rapid tonguing.

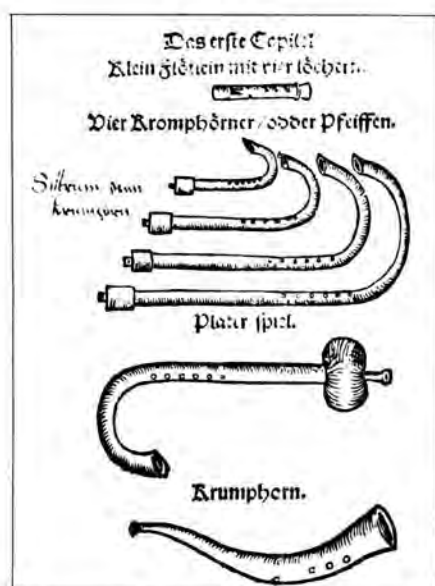


Figure 21. Fol. 23v. (Top to bottom) small pipe with four holes, four krummhorns, bladder pipe, and a kind of curved cornett, called Krumphorn, made of an animal horn.



Figure 22. Fol. 24r.



Figure 23. Fol. 24v.

THERE FOLLOWS ANOTHER FINE MUSICAL FOUNDATION SHOWING HOW NOTES SHOULD BE PROPERLY FINGERED ON TRANSVERSE FLUTES.

I've described the foundation that's known
For the six kinds of woodwinds I've shown,
Such as krummhorn, recorder, cornett,
And then shawm, pommer, bagpipe; and yet,
They are almost identically made,
As to fingerings by which they're played.

Going further, I'll be very plain
And the flute fundamentals explain;
I'll discuss them quite clearly for you,
Just as much as I'm able to do.
To begin, take this lesson from me,
That it has no more holes, you can see,
Than a total of six; in addition,
They are played in a different position:
Now the left hand has three holes, and then,

Also three for the right, once again.
Thus one reckons three fingers in sum,
Not including the pinky and thumb.

And as far as the blowing's concerned,
This is found in the charts to be learned
(They will follow directly, hereunder).
At the numbers you won't have to wonder,
For they have the same form as explained
For recorders. I needn't be pained
With discussing this further; it's known
From the lessons above, which have shown
How to know well what it is about.
On this subject there should be no doubt.

THE FORM OF THE SWISS FLUTE

Here you see well depicted the form
For these woodwinds: their method and form.

Don mancherley Pfeiffen. 25

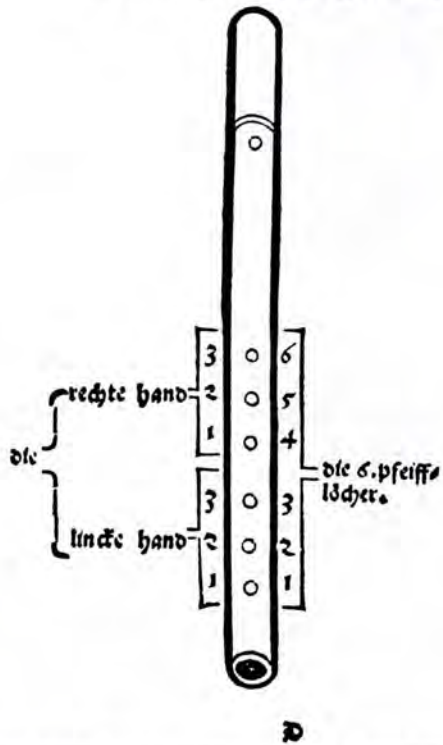


Figure 24. Fol. 25r. Illustration of a transverse flute showing the consecutive numbering of the fingerholes, starting at the bottom. At the left, from top to bottom: "the right hand" and "the left hand." At the right: "the six fingerholes."

Don mancherley Pfeiffen. 26
Cautiuncula.

Wch sey im Pfeiffen darauff gfind
 Das du bleibst mit zitterndem wind/
 Dann gleich wie hernach wird gelart
 Von der Polischen Geigen art
 Das/das zittern den gesang zirt
 Also wirts auch alhie gespürt.
 Auff Orgeln werts ein gros ornat
 Wiewol mans selten gebraucht hat
 Bisher inn den Deud'chen landen
 Ich hoff es sey schon vorhanden
 Wo die Orgelmacher nicht luschn
 Vnd halten darmit hindern puschn/
 Wolan sie mögen drauff mercken
 Rech zuthun inn solchen wercken
 Gott hats ja darumb nicht geben
 Vns allein darmit zuleben
 Sondern dem neqsten mitzuteilh
 Dahin mag ein jederman eilh
 Der nach Gotts wort wil handeln recht
 Vnd wil nicht sein des Teuffels knecht.

Scire tu
 nihil est
 nisi hoc sci
 at et alter.

Vom Discant.

Du Discantist find dich herbey
 Wiltu auff Schweytsch Pfeiffen sey/
 Sie findestus gantz hell vnd klar
 Jan volgender figur furwar.

D 4 Des

Figure 26. Fol. 26r.

Das erste Capitel.

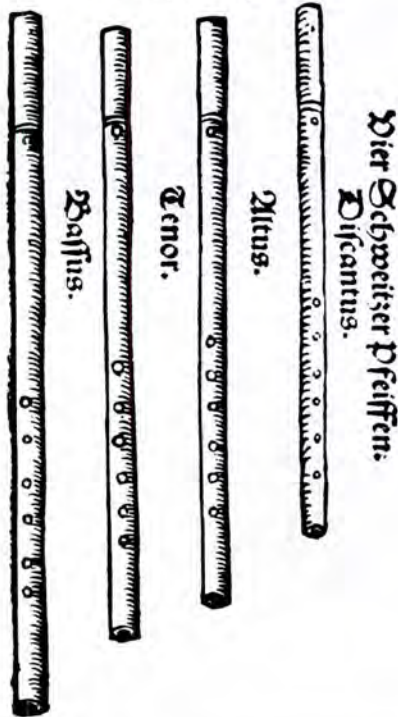


Figure 25. Fol. 25v. Four flutes: (left to right) bass, tenor, alto, and discant.

A FEW PRECAUTIONS

And in playing the flute, it is known
 That with quivering breath it is blown.
 Because, just as I teach later on,
 In my lessons for playing upon
 Polish fiddles, this sound to the ear
 Makes fine music; it's also true here.
 And on organs, this beautiful sound
 Would add grace, but upon German ground
 It has seldom been used up to now;
 Yet I hope it soon will be, somehow,
 Unless makers of organs decide
 To remain behind bushes and hide
 It from us. But let's trust them to take
 Proper care in the organs they make.
 That's why God surely has not decreed
 That a hermitlike life we should lead,
 Rather share things with our fellow man:
 To do this should be everyone's plan,
 If to follow God's word is their goal
 And not give to the Devil their soul.

ABOUT THE DISCANT

Now come here, you discantist, and see
 How to play the Swiss flute easily.
 There's instruction quite lucid and clear,
 Which you'll find in the chart given here.

Des Discants Scala vnd Fundament.

Sequuntur tres irregulares/harum Tibi-
bularum Scalae/ad Epidias
ress. transpositae.

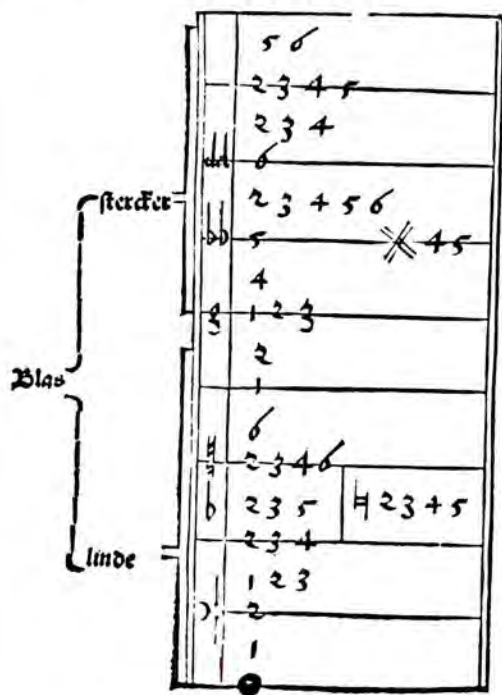


Figure 27. Fol. 26v. Fingering chart for discant flute. At the top: "There follow three irregular scales for these flutes, transposed to the upper fourth."

(Translation of Figure 28)

ABOUT THE TENOR AND ALTO

If to play on the tenor you yearn,
And the alto, then come here and learn.
In this fine little chart that you see,
You'll discover the way it should be.

Von mancherley Pfeiffen. 27

Vom Tenor vnd Alt.

Wiltu lernen Tenor vnd Alt
So mache dich hieher gar bald/
zu diesem figürlein so fein
Da findestu/wie es sol sein.

Des Tenors vnd Alts fundament vnd Scala.



Figure 28. Fol. 27r.

Das erste Capitel.

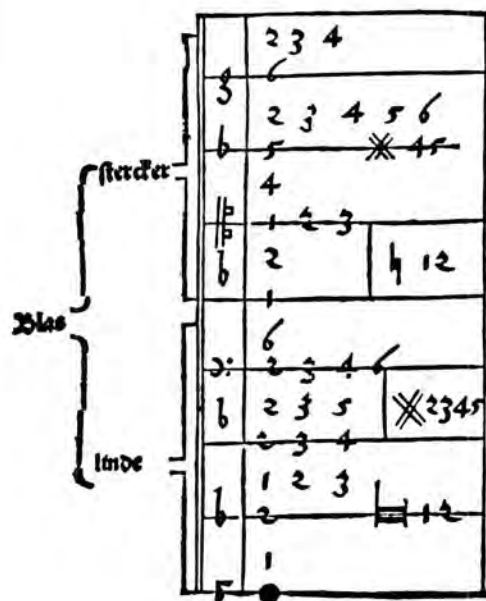


Figure 29. Fol. 27v. Fingering chart for tenor-alto flute.

Von mancherley Pfeiffen. 28

Vom Bass.

Wiltu sein ein rechter Bassant
Auff den Pfeiffen/wie jhr genant/
So kom/vnd merck es gar eben
Wie dir's hie wird fürgegeben.

Des Bass fundament vnd leyter.

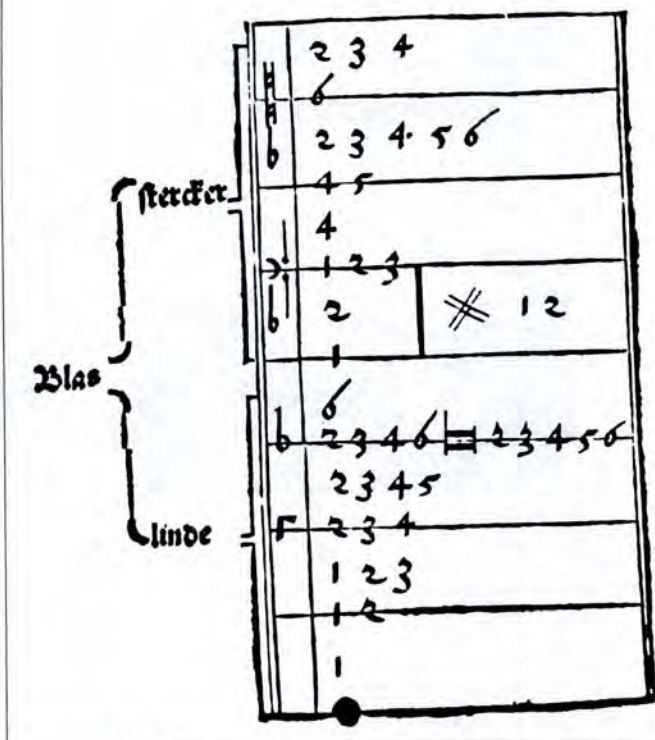


Figure 30. Fol. 28r., including fingering chart for bass flute.

Das erste Capitel. Volget noch ein ander/ besser/vnd gemeine art/ wie man die Claves nach Mu- sicalischer weise/auff diesen Pfeiffen blasen vnd greiffen soll.

Witter mag ich nicht verschweigen
Sondern noch ein arth anzeigen
Der obgesagten fundament
Auff Schweizerpfeiffen jst genent/
Welchs das gemeinst vnd leichtst geacht
Drumb hab ichs auch auff die ban bracht
Las dir es aber nicht faul thun
Das ich von zweien sage nun/
Vnd vom dritten gesagt jensmal

151) Inn der Deudschen Instrumental/
Denn man kan alhie die Scalas

Quemads Transponir/ wie im gsang/merck das/
modum in Auch wie es auff Orgeln geschicht
tantu/ tra Auff Lauten/wie ich dich bericht/
in Instru- Vnd auff den andern so furran
mentis mu- Derhalben lasz fahren den argwan.

positio can- Drumb hab ich sie beid dargestels
tas fieri po- Nim eine welche dir gefelt/
test.

Sundamen- Doch wil ich reden inn gemein
ta/ huius Diese deucht mich die bequemst sein/
generis Ti- We

biarum/oe-
ptimum.

Figure 31. Fol. 29v.

ABOUT THE BASS

If your goal is to master the bass
Of the woodwinds I've named in this place,
Then come here and observe very well
What the chart given here has to tell.

(The next two pages in the original, not reproduced here, contain a discussion and illustration of the trombone and three types of trumpets.)

(Translation of Figure 31)

THERE FOLLOWS YET ANOTHER BETTER AND GENERAL METHOD OF BLOWING AND FINGERING THE NOTES IN A MUSICAL MANNER ON THESE WOODWINDS.

Now my wish is to hold nothing back,
But continue along a new tack
And explain the abovementioned way
Of performing on Swiss flutes. I'd say
It's the one that's the easiest to use,
Therefore I have presented these views.
But don't let it annoy you to find
That I speak of two, not just one kind,

And that once a third method I sought,
Which my *Instrumentalis deudsch*^s taught.
For one always can transpose each key
As is practiced in singing, you see.
It is done on the organ as well,
And on lute also (hear what I tell),
And on others, and so on, and so forth.
Therefore let your suspicion now go forth.
Thus of each I have given a view;
Pick the one that's most pleasing to you.
Nonetheless, and in general, I'll say
That to me, this one seems the best way.

(Translation of Figure 32)

And the knowledge and skill you should know
In the following charts I will show.
If you want to advance and excel,
Pay attention to what they will tell.

THERE FOLLOW THE THREE CHARTS.

There follow three other, regular scales for these flutes.

Don mancherley Pfeiffen. 30

Wie du sie aber solt verstan
 Wil ich inn figurñ zeigen an/
 Vnd lassen sie herfür draben
 Du magst achtung darauff haben.

Folgen nach die drey figurñ.

Sequuntur tres aliae/harum fistularum/Scalae regulatae.

Figure 32. Fol. 30r.

Das erste Capitel Des Discants Scala.

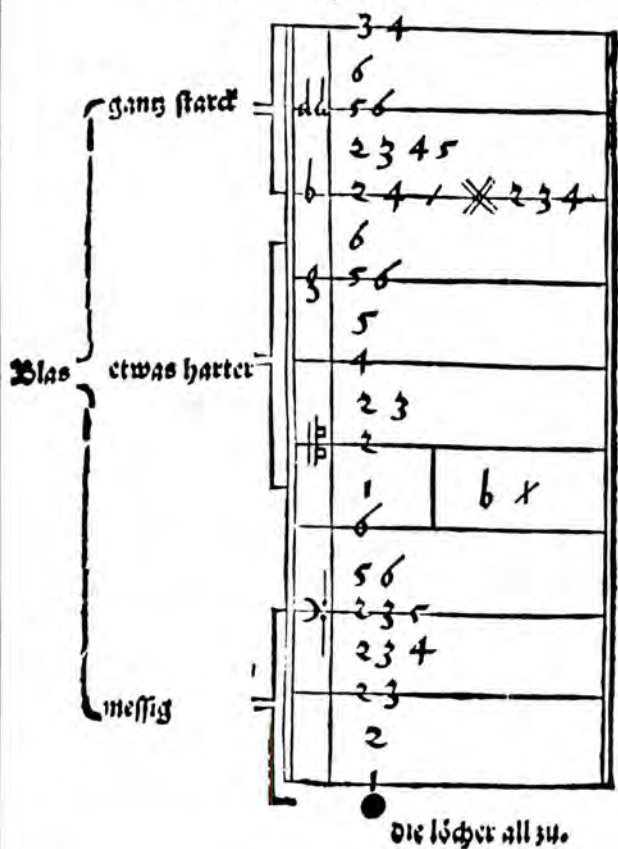


Figure 33. Fol. 30v. Fingering chart for discant flute.

Don mancherley Pfeiffen. 31 Des Tenors vnd Alts fundament.

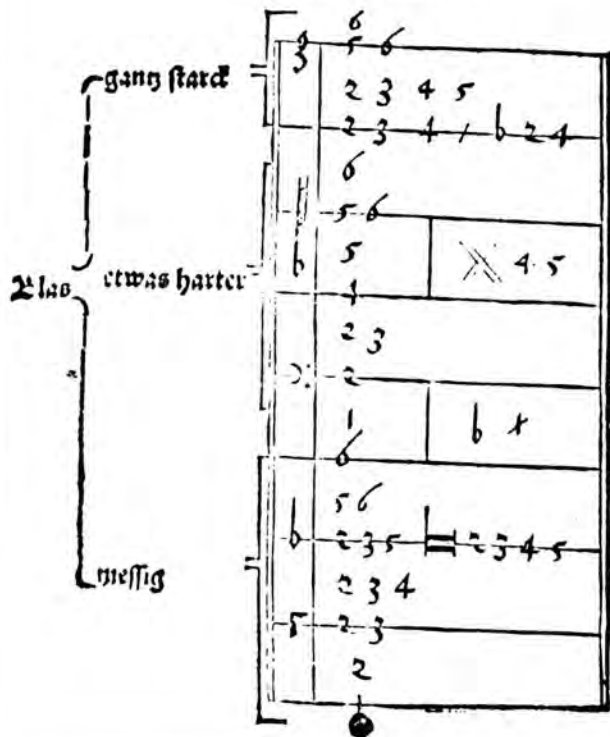


Figure 34. Fol. 31r. Fingering chart for tenor-alto flute.

Das erste Capitel Des Bass Scala.

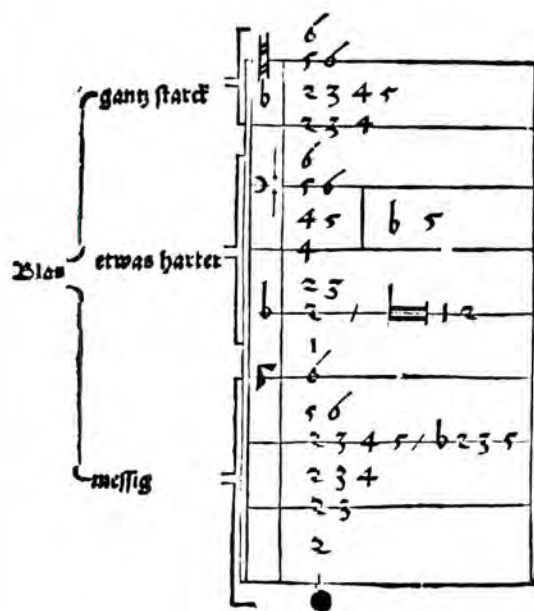


Figure 35. Fol. 31v. Fingering chart for bass flute.

"Irregular"

"Regular"

"Irregular"

"Regular"

d e f g

Figure 36. Composite fingering chart for flutes, prepared from Figures 27, 29, 30, 33, 34, and 35. Information given by Agricola: 1) blow gently; 2) blow stronger; 3) blow moderately; 4) blow somewhat harder; 5) blow very strong. Differences in fingerings for the corresponding notes in the 1529 edition: a) this is the only fingering given; b) the fingering ●●● ○●● is given for the bass; c) this is the only fingering given; d) the incorrect fingering ●●● ●○● is given; e) this is the only fingering given; f) this is the only fingering given; g) the fingering ●●● ○○● is also given for the tenor-alto.

Von mancherley Pfeiffen. 32
**Folget von der zungen
 bewegung odder applica-
 tion auff den Pfeiffen.**

Ich wil dir nicht bergen noch eins
 Welchs auff Pfeiffen nicht ist ein kleins
 Sondern das vornehmste stück zwar
 Vnter andern/gleub mit furwar/
 Nemlich wie die zung im mund gfürt
 Auff die Noten wird applicirt.

Drumb ich dir sag zu dieser stund
 Wenn du die Pfeiffe setz an mund/
 Vnd wild Pfeiffen nach dem gfang
 So merck/ob die Noten gehn lang/
 Nemlich/ob es Martine sein
 Longae odder Breues allein/
 Aus welchen man gemeinlich macht
 Semibreues/das halt inn acht.

Die Semibreuff/wie ichs verste
 Minimae/Semiminimae
 Haben gleich application
 Das soltu aber so verstan/
 Die zunge mustdu bewegen
 Vnd inn deinem munde regen
 Auff ein iglich inn sonderheit
 Wie volgend im Exempel steht.
 Finger vnd zung sollen gleich sein
 So laut die Coloratur rein/
 Denn wo die zung wird ehr getegt

Denn

Figure 37. Fol. 32r.

THE FOLLOWING IS ABOUT THE MOVEMENT OR APPLICATION OF THE TONGUE TO WOODWINDS.

One more thing I don't wish to conceal,
 Which on winds signifies a great deal,
 And in fact, of all aspects in view,
 Is the one that's most basic, it's true!
 It is this: how the tongue that's inside
 Of the mouth to the notes is applied.

Thus, I tell you at this time and place,
 When you bring the pipe up to your face,
 And desire from notation to play,
 Then observe what the note values say:
 Whether maximas are what you find,
 Or then longas or breues (they're the kind
 From which semibreues often are made),
 For attention to this must be paid.

Now the semibreve, minim, and then
 Semiminim, as far as I ken.
 Have the same kind of articulation—
 You should add this to your education.
 Understand that the tongue should be moved
 And controlled in your mouth, as is proved
 In examples that follow for you,

Das erste Capitel

Dann die finger vom loch bewegt
 Lauts nimmet so wol zusammen
 Als wenn sie beid zugleich kommen,
 Die andern beide Noten schnell

Edem zu Als fusa vnd Semifusel/
 fac et Semifusae applicatio. Haben auch beid einerley weis
 In applicirn/das merck mit vleis/
 Vndoch nicht auff die selbig art
 Wie von den andern ist gelart.
 Wiewol eglich im applicirn
 Die Semiminimas so sarn
 Wie es ja under ist verzelt
 Das wirstu deutlich spören bald
 Inn einem Exempel ganz fein
 Darnach applicir das zunglein/
 Auff igliche Noten mit list
 Wie es drunder geschriben ist/
 Auff Sackpfeiffen kan mans nicht sarn
 Da müßens die finger regirn.



Figure 38. Fol. 32v.

Each note getting its own special due,
 if your fingers and tongue move aong
 At the same speed, the embellished song
 Will sound clear, but when one of them lingers—
 First the tongue, then the motion of fingers
 From the holes—then the sound won't be prized,
 As it is with the two synchronized.

Now the other fast notes you may use, the
 Semifusa and also the fusa,
 Eoth employ the same manner of playing—
 Fay attention to what I am saying
 Eut this isn't the type of endeavor
 That is taught for the others; however,
 There are some, who in tonguing, will play
 Semiminims indeed in the way
 That is mentioned below. You will see
 In a minute how clear this can be.
 My example shows how one devotes
 Rapid tonguing to these kinds of notes.
 Thus apply yourself well, so you'll know
 The technique that's described here below.
 But on bagpipes you can't play this way,
 For the fingers alone have the say.

Don mancherley Pfeiffen. 33

Eachpfeiff.



Lezlich werd ich von diesem schwand
 Verdienen ganz geringen danc
 Von enlichenpfeiffern furwar
 Ich achts geringer dann ein hat/
 Sie sprechen ich mache zūgemein die Kunst
 Antwort/ich hab von Gott vmb sunst/
 Spricht/vmb sonst habe ihs empfangē
 Vmb

Figure 39. Fol. 33r. Bagpipe.

To conclude, from this story I'll get
 Little thanks from some pipers, and yet
 It is true that I really don't care,
 For it means less to me than a hair.
 But I make art too common, they claim.
 I reply: from God freely it came.
 "Freely ye have received," it is said,
 "Freely give to your neighbor."⁹ Instead,
 Then, of seeking your own things, give heed
 To the things of your neighbor in need.¹⁰

And if someone gives me his disdain,
 He may very well strive to obtain
 Something better than what I have taught,
 Or his labors will all be for naught.
 For a thing may be quickly rejected,
 Then made better in time, and respected.
 So if you can do better, then I
 Will myself sing your praises on high!

Das erste Capitel.

Umb sonst laßt zum nechsten glangen/
 Ihr solt nicht suchen was ewr ist
 Sonderns negsten/zu aller frist.
 Philp. 2.

Auch wil mich jemand verachten
 Der mag gar wol darauß trachten
 Das ers besser/dann ich/mache
 Sonst wird gar falsch seine sache/
 Ein ding kan bald werden veracht
 Aber langsam besser gemacht.
 Rast du dich besser beweisen
 So wil ich dich selber preisen/
 Wo nicht/so halts lestermaul still
 So handelstu nach Gottes will.
 Wolan auff dis mal gnug daruan
 Wir wölns Exempel fangen an/
 Darinn vns fletlich wird bewert
 Was wir droben haben gelett.

Volget nach das Exempel von
 der zungen application.

Wiltu das dein pfeiffen bestich
 Lein wol das diridride/
 Linguat Tibicinorū Das gehört zu den Noten Klein
 applicatio. Darumb las dirs nicht ein spot sein.

Auch wiltu weiter specularn
 Vnd reinlich lernen colorirn
 Mir mordanten rechter massen
 So magstus vom Lehrmeister fassen
 Denn es wil sich hie leiden nicht
 Das ich darvon thu vnterricht.

Linguae

Figure 40. Fol. 33v.

But if not, for the last time keep still:
 Make your actions conform to God's will.
 But of this, what I've said has been ample;
 Now we want to begin the example,
 In which it can be clearly discerned
 What above in these pages we've learned.

THERE FOLLOWS AN EXAMPLE OF THE USE OF THE TONGUE.

If your aim is to play the right way,
 Then learn well your *di ri di ri de*
 (It belongs to the small notes); then you
 Won't be laughed at for what you may do.

If to forge on ahead is your will,
 And to learn to embellish with skill,
 Using figures with all the right features,
 You may gain this technique from your teachers.
 Nonetheless, do not take it amiss
 If I give you instruction in this.



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The 1545 edition of Agricola's treatise covers the same wind instruments as his 1529 version, but most of the material is new: the text, the fingering charts, and several added illustrations. On some pages, he merely rearranged the placement of the woodcuts from the earlier edition, and the pictures of the ruspfeife and the gemshorn were deleted. His section on the small four-hole pipe remains the same in both versions¹¹ and is included in the present article. Matching the poetic meter of the 1529 edition, the ten-syllable lines in this section seem slightly more elegant than the eight-syllable lines in which the rest of the 1545 edition is written. This instrument appears to be the same as the four-hole *gar klein Plochflötlein* discussed and illustrated by Praetorius in 1619.¹² A comparison of the instrument with the others shown by Praetorius in the same plate yields the probability that the concert pitch produced with all of the finger-holes closed was *d'''* (Praetorius actually seems to give *d''*), but the figure is very small, and the woodcut is somewhat unclear at this spot). At any rate, Agricola indicates that an additional tone a step lower could be played by partially covering the bottom end. Thus, the instrument can be considered as going down to concert *c'''* (or *c''*), and Agricola's fingering chart would therefore sound two octaves and a fifth (or one octave and a fifth) higher than written. The reason for transposing written notes so much lower than their actual sounding pitches seems to have been a desire to relate the notation to normal vocal ranges, using standard clefs.

In his discussion of transverse flutes, Agricola refers to his 1529 edition and states that he wishes to give two more methods for relating written music to the notes of the instruments. Thus, in all, he presents three different sets of fingering charts for flutes in the two versions of his treatise: in 1529 the bottom written notes of the bass, tenor-alto, and discant flutes are *D*, *A*, and *e*, respectively; in 1545 the "irregular" chart shows *C*, *G*, and *d*, and the "regular" chart shows *GG*, *D*, and *A*. In fact, all of these charts contain transposed notation, not actual pitches (it would take a monster bass flute—and a giant player—to be able to reach concert *D* or *C*, to say nothing of *GG!*), and all seem to have in common the three standard flute sizes shown by Praetorius:¹³ the bass (lowest note concert *g*), the tenor-alto (*d'*), and the discant (*a'*). Accordingly, Agricola's fingering chart of 1529 will sound an octave and a fourth higher than written,¹⁴ his "irregular" chart of 1545 will sound an octave and a fifth higher,

and his "regular" chart of 1545 will sound two octaves higher.¹⁵

Finally, Agricola adds an entirely new section on recognizing various note values and playing rapid embellishments (divisions). His methods for multiple tonguing, graphically illustrated by examples, reveal a practical knowledge based on personal observation and perhaps actual playing as well.

NOTES

¹William E. Hettrick, "Sebastian Virdung's Method for Recorders of 1511: A Translation with Commentary," *The American Recorder* 20/3 (November, 1979): 99-105.

²William E. Hettrick, "Martin Agricola's Poetic Discussion of the Recorder and Other Woodwind Instruments, Part 1: 1529," *The American Recorder* 21/3 (November, 1980): 103-113.

³Published in Mainz by B. Schott's Söhne.

⁴A diplomatic edition of both versions appeared in *Publikation älterer praktischer und theoretischer Musik-Werke*, ed. Robert Eitner, year 24, vol. 20 (Leipzig: Breitkopf & Härtel, 1896). Containing the original text transcribed into modern type (with some mistakes) and the illustrative material redrawn (incorrectly in some cases), this edition cannot be considered completely trustworthy.

⁵All of the notes indicated in the text and in the fingering charts are the written versions; on recorders they would sound an octave higher.

⁶The Eitner diplomatic edition gives this fingering incorrectly as 1 2 3 4 5 6.

⁷Likewise, the incorrect fingering 1 2 3 4 5 6 7 is given in the Eitner edition.

⁸Agricola refers here to his 1529 edition.

⁹Matt. 10:8. "Freely ye have received, freely give."

¹⁰Agricola refers here to Phil. 2:21. "For all seek their own, not the things which are Jesus Christ's."

¹¹Thus, Edgar Hunt, *The Recorder and Its Music* (London: Herbert Jenkins, 1964), is incorrect in stating (p. 35) that the four-hole *klein Flötlein* does not appear in the 1529 (1528) edition.

¹²*De organographia*, p. 34 and plate 9.

¹³*Ibid.*, p. 22 and plate 9.

¹⁴Therefore, the octave transposition indicated in my caption for Figure 24 in Part I of this article (*The American Recorder* 21/3 [November, 1980]: 112) should be corrected.

¹⁵These transpositions and the reasons for such seemingly strange practice are explained convincingly by Howard Mayer Brown in an unpublished paper, "Notes (and Transposing Notes) on the Transverse Flute in the Early Sixteenth Century," a copy of which he kindly made available to me.

The author wishes to express his thanks for a grant, supporting this study, from the Faculty Research Fund of Hofstra College of Liberal Arts and Sciences, Hofstra University.

Beginning with this issue, *The American Recorder* will have a protective outer cover. We hope that your copies will now arrive untorn, unwrinkled, and reasonably clean. This cover is designed to be removed—though we hope you will give the membership blank on the inside to a friend.

An Interview with Harry Vas Dias

Nora Post

OBOE maker/player Harry Vas Dias was born in Amsterdam and received his early education in London. He completed his training in New York at the Juilliard School. Vas Dias' professional activities have included membership in the American Ballet Theater, Buffalo Philharmonic, Chautauqua Symphony, and New Orleans Symphony. He began copying eighteenth-century oboes in 1974, at which time he ceased playing professionally in order to devote himself to instrument making. Characterized by extraordinarily detailed workmanship—and the consequent elegance that has earned them a unique place among wind instruments—Vas Dias' oboes are played in such ensembles as Aston Magna, Concentus Musicus Vienna, the Aulos Ensemble, and Concert Royal.

As I remember, you started making Baroque oboes in the early seventies. How did you become interested, and why?

I started because I wanted a Baroque oboe for myself. When Concentus Musicus came to the United States on their first tour, around 1970, I was playing oboe in Birmingham. I went to hear them because they were a European group, and it was something different to do—nothing ever happens in Birmingham. And I was amazed: there was this guy playing a Baroque oboe.

Was it Schaefflein?

Yes. There he was, playing marvelously on this wooden thing with just a couple of brass keys at the bottom, and it was all there, you know. Fascinating. So, I thought, I wanted to do that too.

Harry, did you ever have any regrets about going into oboe making as a full-time occupation, as opposed to being a player, since you were a professional oboist for more than twenty years?

To tell you the truth, I think I discovered myself as a maker rather than as a player.

Why?

I was a better maker. I considered myself



Photograph by John Cuertzen

a good player, but since I started late, I always felt that it wasn't so easy for me.

But you started making oboes late, too.

Yes, but that's not a drawback, since you are working with your brain, not your reflexes. When you are working with your reflexes you have to be young in order to develop them. And if you start too late, then it's a problem.

What do you think the ideal temperament or personality of an extraordinarily good instrument maker should be?

You have to have a very good ear. But then it's like anything else, isn't it? If you are an artist and paint a picture, you have to have a high standard. In other words, your conception has to be far-reaching. It's not a question of temperament. People

with different temperaments can make good oboes. So it must be somebody who is dedicated, and has the mental and physical equipment, and the drive.

Yes, but in the case of making an oboe, I would think that the kind of person who has a great deal of patience and can spend a lot of time with detail would have a great advantage.

Oh yes. That's one of the things you have to have, along with being strongly motivated.

But someone might be motivated and still not have the same sense of detail that you do. The work might always be sloppy compared to yours. You have the ability to stick with it, an ability with detail that makes you a great oboe maker.

Yes, but you play beautifully. Why? It's not only that you want to play beautifully because you can play beautifully, but it's easy for you. It's easy for me. I don't work very hard. I have the equipment and I can just do it. It's partly being able to do it, and partly wanting very badly to do it. And wanting to do it right, knowing what's at stake. It's a serious thing, making oboes; it isn't just a pastime, or a quick way to make money—you can't make much money at it anyway.

Looking ahead, how do you see your career, say, in twenty-five or fifty years?

In fifty years I'll be dead!

Well, let's say you leave your factory to someone you want to carry on the business. The interest in playing historical instruments is recent; it started (for the oboe) with people like Piguet and Schaeftlein. Do you think this will be a long-term development? Many people say that the current state of contemporary music is so awful that they don't want to play it and, therefore, they are looking backwards. They are learning the Baroque oboe because they really aren't interested in Stockhausen. Of course, I'm only offering my opinion of what I think is the case.

I couldn't agree more!

Do you think interest in old music and old instruments is going to continue, or do you see it as a ten- to twenty-year development, which will peak out?

I think there will be a vogue, and it will kind of peak out.

So it's not as if you are founding Mariage or Lorée, for which there will always be a demand?

But I think there will be a continuing demand, because we are starting something. I don't think it will die.

Let's talk about something else: how long does it take you to make an oboe, and do you

make them one at a time or in batches?

I make them one at a time, and it takes me two weeks. I should say at least two weeks—with the aging of the wood, it can take a lot longer.

Wouldn't it be more economical to make them in batches?

Yes it would, but it's not always practical, particularly if I'm making improvements. I wouldn't be able to carry improvements from one to the next.

Do you ever consider a copy completed, or are you always looking for improvements?

I always look for improvements, yes.

Is there any one oboe you have made that, more than any other, seems like a truly finished instrument?

It's usually the one I'm playing at the moment!

Just like composers, who all love their most recent work!

It's also that having the time to spend with an instrument gives me the opportunity to correct all the things I find wrong with it, and, in the end, I get something fairly good.

Do you ever get to the point where you are totally discouraged with an instrument?

If I'm copying one for the first time and it doesn't seem to be working out, yes. This has happened to me.

But you are pleased with the instruments you have made up to this point?

Some of them. The ones I'm making now make me happiest. The ones I'm not making—those I tried to make and failed—don't make me happy.

Which instruments account for the most sales?

The Denner oboes are about a third of sales. The Stanesby Sr. oboes are another third, and the rest are oboes d'amore and other models.

Let me ask you a technical question: when you are testing a new oboe, how do you know whether the problems are the fault of the instrument, the staple, or the reed?

Even a reed that's not so good will show problems with the instrument. You blow differently when you are testing. It's nice to have an easy reed to show you things right away, but then to play on a resistant reed to feel how it reacts as well. So I do that. I play on different reeds. I never play on just one reed to make an oboe. And I never tune an oboe in two hours and sell it. You can't do that because it's going to change. Finishing an oboe should really take place over several weeks. And that's why I like to

keep my oboes longer, and spend more time with them, catching them while they're changing. Of course, ideally, if you had someone breaking one in, they could bring it to you, and you could touch up the bore where it needed it. Even with grenadilla wood, you have to do some of that.

How important do you think it is to be a good player in order to make a good instrument?

It's important, yet I know a very good maker who is not such a good player.

How much does being a player help you as a maker?

A lot. Practicing and rehearsing for concerts with a Baroque group in Atlanta, where I now live, makes me very much aware of my equipment, and I find it very, very helpful.

Most Baroque ensembles play at a'=415. Is it a problem adjusting oboes to play at that pitch?

It's not much of one because of the large bore and large reed. I think that the Baroque oboe is a much more forgiving instrument than the modern oboe. You can play higher or lower according to the way you fix your equipment. There are limits, of course.

How do you get a museum instrument to play in tune with itself at the right pitch? The octaves?

Yes, exactly. You get the octaves to play in tune. But one never has enough time in a museum. Usually in the space of six or seven hours you've got to measure the instrument and test it completely. Many museums don't like you to play the instruments, or ask you to play them very little. And I agree with that, because it's possible to damage them by playing on them too much.

There are those who say there is no such thing as a true copy; that any copy is different enough from the original that it's not a real copy. How do you feel about this view, and how close do you think your oboes are to the originals? What are you aiming for?

I'm aiming for an instrument with a characteristic sound and feel. An oboe, just like a violin, should be something beautiful. Not only that: it should sound beautiful. I admit that I'm not as close as I'd like to be. I wish I could make instruments as beautiful as some of those I've played in museums—both in the way they look and in the way they sound.

In what ways are you not "on the mark"?

First, I should have learned to play the

Baroque oboe from childhood. I should also have been apprenticed to a great oboe maker of the eighteenth century; I would have spent years learning the skill. Then I would be better equipped.

Are you saying it's much more difficult to make a copy because we live in the twentieth century?

No, it's not really difficult to make a copy, but it takes a while before you really become aware of what's going on with these old oboes in order to get close. I think my later instruments are better than my earlier ones. Five or ten years from now I may not like these instruments; I may like what I'm making then.

Why are the recent instruments better?

I get closer to my conception. As far as the original is concerned, you know, the only way you can really make a close copy is to have the instrument with you in the shop and play it next to the instrument you are making.

What if there were things you could do to a copy to make it play substantially better than the original? Would you do them? Let's say there were a couple of bad notes on an oboe—would you fix them?

Of course I would. It's not a question of purism but of artistic values.

You want to make a kind of sound that you have inferred from your experience—how you think the music was intended to be played. You have to get into the maker's head.

How do you do that?

You look at his work.

And what does it tell you?

What he was thinking about. You look up the bore and see what he did there, if he put in extra reamers—that kind of thing.

When you make the first copy of an oboe, what percentage of your time is spent on research, specifically into making reeds and staples?

It's on ongoing thing. Once you start making instruments, you think about these things all the time. When I started, I just made an oboe. But then I began to think more, and then I made improvements.

So the research is never done before the instrument is completed?

It should be, but it never seems to work out that way. My own feeling is that when people in the eighteenth century picked up an instrument, the reed was right for that instrument. Each maker may have made different reeds, or had reed makers who understood how to

make them for those particular oboes. They were probably different for German oboes, or for Stanesbys or Bradburys, or whatever.

Is this intuitive, or have you researched the question?

It's only a guess, of course. Stanesby Jr.'s chart of fingerings for the tenor oboe is a good example. He intended certain fingerings for that particular instrument. I strongly suspect that they all had charts for their particular oboes, because the instruments don't finger alike.

People didn't travel the way they do now. The world was not internationalized in the sense that a Lorée, for example, can be played by oboists in any country with very few adjustments.

True. They were more isolated.

Do you think makers of the modern oboe could learn anything from you as a maker of old oboes?

I think it would be presumptuous of me to pass judgment on instrument makers who have been working at it far longer than I have. They really should know.

Do you think the major makers of the modern oboe are craftsmen in the same sense as, say, Derner or Stanesby were during the eighteenth century?

Yes, I do, but with one reservation: since methods were more primitive during the eighteenth century, people had more chance to give individual attention to each instrument. The art of violin making hasn't changed since the time of the Cremona makers, and they made better ones then than before or since. So, how can we possibly say that today's makers are better? They simply have different requirements, a different conception.

Following your line of reasoning, if the oboe hadn't evolved, if we were playing the same one now as they were during the eighteenth century, there might be a case for saying the eighteenth-century oboe was the superior instrument. What do you think of that idea?

We're laboring under a tremendous disadvantage, as you know. We don't have the reeds that were meant to be played on those oboes. Without them it's hard to know. But what little hints have come down to us from reeds that have been found—one by Michel Pigué, for example, and another that's in the Cincinnati collection—show that they were tremendously sophisticated, far more so than we would have suspected.

Do you think there are major differences between the timbre of the Baroque oboe and

that of the modern one?

Oh, yes. The nature of the Baroque instrument is different, as well as the kind of reeds that play comfortably on it. These are the guides that we have. You will find that the Baroque oboe is not so penetrating as the modern one, not so loud; it's more mellow, perhaps a bit more reedy. You have to remember that there were literally dozens of works written for oboe and recorder, and the recorder was never very loud.

As Americans trying to play the Baroque oboe, it has occurred to me that because of our twentieth-century "American-ness," we may be after a concept of sound that never existed in the eighteenth century. What do you think?

It's interesting that you mention that because, as a former European, and having traveled back there, I think they are no closer than we are.

Why not?

They can't be, because they are living in the twentieth century just like us. Ever stop to think about that?

Sure. But Michel Pigué, for instance, sounds essentially the same on the modern oboe as he does on the Baroque oboe. Since he was trained as a French oboist, and since the oboe was most likely invented at the French court, we could make a case that the French sound—whatever it was at the time—was the sound of the Baroque oboe. Consequently, Pigué might be closer to the original sound than we are simply because of his training.

I know what you are saying, and I understand, but I still come back to the fact that there are very binding limitations on what you can do with an instrument because of the nature of the reed you play on and the nature of the bore. When you play the Baroque oboe, the instrument itself will dictate what you can get out of it.

How do you see the future of performance of Baroque music on the modern oboe?

It's better to play Baroque music on the modern oboe than not to play it at all. But since we now have and know old instruments, and know of early performance practice, it seems obsolete to me to play this music in public on modern instruments. It's not really viable anymore. People shouldn't think that because they sound beautiful playing a Bach aria on the modern oboe that it's valid.

You don't feel that it is.

No, not really. We know so much now that it's just turning your back on all the

knowledge that's come up in the last few years.

Do you think it's possible for a Baroque oboist to play with the same sense of confidence, security, and technique as a modern oboist?

Yes, it's possible. Not only that, it was done. Look at Vivaldi's oboe music, for instance: these works are difficult, particularly the beautiful G minor sonata.

Yes, that piece is murder on the Baroque oboe—especially that last movement!

But the fact is that eighteenth-century virtuoso players were able to take their instrument and play it very, very well. They spent their lives playing it. And who's to tell—someday, someone who really plays well will work hard—for a number of years, and we'll have a virtuoso of the Baroque oboe. We need someone like Heinz Holliger, but who plays the Baroque oboe.

And who started at the age of ten, and had the right reeds, too.

Yes.

Of course, we're getting much closer to that now. Some players finally feel as confi-

dent playing the Baroque oboe—certain things just work better. It sounds better, too.

But that's a matter of opinion. You and I think it sounds better, but others don't. Well, that's their bag. On the other hand, I don't like the idea of people playing old music on an old instrument just because it's old, and playing out of tune and excusing it because it's mean-tone tuning. That's not a good enough excuse; there is no excuse. The instrument can be played in tune and sound well, though it may not meet modern standards for tempered tuning. The Baroque oboe is a bit like a fiddle—you have to find the notes.

How do you go about learning the things you need to know to make a Baroque oboe?

It's a lot easier now than when I began. I didn't have a Baroque oboe, but of course that's what made me start. I think a person who's serious about the Baroque oboe should learn to play as well as they can, and at the same time take technical courses. The important thing is to learn to understand the instrument. It's because you spend the time to study it that you understand it. You can't just

pick up the instrument, blow on it for a few months, and expect to make great instruments. You can't.

Do you have any particular instruments that you are interested in making soon?

Yes, I'd like to make an oboe da caccia and another classical oboe. There are always more oboes that I want to make. . . .

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Serpent in the Midst

Eric Halfpenny

The late Eric Halfpenny, for many years secretary of England's Galpin Society, was also during the 1950s a regular contributor to the Recorder News (which later became Recorder & Music). Besides articles, he wrote a humorous column that he called "Serpent in the Midst." As Theo Wyatt later noted with regret: "Why has no licensed jester succeeded him? A movement devoted to something so quintessentially unimportant as the recorder needs constant doses of sharp wit as antidote against taking itself too seriously."

A few excerpts follow.

Recorder Fingering

So much confusion surrounds the fingering of the recorder that we have endeavored to summarize the outstanding facts connected with this matter, as much for our own peace of mind as anything else. We gladly pass on the fruits of our research for the benefit of others who still find the whole thing a puzzle.

It appears that there are at least four different ways of fingering recorders. First, there is the authentic traditional way by which recorders have been fingered from remotest antiquity—or, at any rate, the last twenty-five years of it—which is therefore known as the English Fingering, or the Authentic Traditional Fingering. Then there are the Old English Fingering, so called on account of its having been thought out by Frenchmen about 1660; and the German Fingering, which, as its name implies, originated in England in connection with whistle-headed flutes about 1770. In addition to these, there is the "Stutzfingertechnik," which was discovered by a German maker of English flutes in a French tutor for the German flute in 1941.

For present-day purposes the English Fingering is far superior to any other, because if one plays out of tune it is the instrument.

The Old English (French) Fingering was a Bad Thing, because it recognized some latitude in intonation in accordance with meantone practices, and encouraged sloppy work from the makers, who never quite mastered the art of scientific recorder making in consequence, the poor saps.

Of German (Old English) Fingering, it is not possible for me to speak without choking in righteous indignation. Let it suffice that it is

based on a non-recognition of the True Principles of recorder playing and is a misguided and abortive attempt to use no fingers where two will do.

The "Stutzfinger" (lit.: "Ham-handed") technik—I mean technique—is particularly suitable for beginners, as all holes that are not being used are stopped with wax, and the instrument is supported on the right third finger at all times.

Ornamentation

In these enlightened days, no one would venture to play in public without a whole lot of ornaments. The great trouble with musical ornaments is that nobody really has a clue how to play them except oneself.

Celebrated treatises such as Guffi's *Omo cum sua*, 1631, Janiken van Oomlout's *Prinzip og Wobbl am Flystes Doozes*, 1598, and Fynkerton's *Pantehnicon*, 1503, are unanimous on the way to play ornaments. You just read what they say, and then interpret it in the way you fancy.

To give a simple instance, the only proper way to play trills is by starting on the upper or lower note with or without an appoggi—an appoggi—an upper or lower note, and ending either sometimes or always in a turn, a mordent, or a *coup de grace*. Trills may be played only at cadences or anywhere else it is thought fit to do so, and only on the supertonic, the subdominant, the mediant, the dominant, and two or three other notes whose names I forget.

Instrumentation

Recent researches by Dr. Abendrücke of Zugposauenen am Bier prove conclusively that the Shepherd's tune which opens Act III of *Tristan* was intended by Wagner to be played on the bass recorder. Dr. Abendrücke shows that Wagner, who didn't know much about old instruments, prescribed in the autograph score "one of those silly things with a blob at the end," which has always been taken to mean the *cor anglais*; but, as he points out, the *cor anglais* isn't silly. Not as silly as the bass recorder, anyway. Dr. Abendrücke has prepared a new score in accordance with the composer's obvious wishes, with the third act transposed up a fourth to make it easier for the recorder, which will actually be played on

the stage by the Shepherd, who is attending a Summer School especially to learn his part.

Music review

Jeremy Firkin: 2 Fantasias a3 and a4 & "Ah Fie! Gentle Shepherd" (ed. Hilary Halary and Sally Savary), Barnes and Staines, 3d.

Firkin is a little-known English composer who died in Southwark in 1631 at the age of forty. After a somewhat circumscribed early life as potboy at the "Tabard," where, however, he learned to play stantipes on the panpipes and to hocket on the pochette, he was called to Court as fourth hurdy-gurdyist, tromba marina, lighting and effects, and it is from this period that the present fantasies date. Although written in French lute tablature, they are obviously intended for recorder consort like everything else.

This is a performing edition, with all ornaments and decorations written out and the usual missing accidentals written in. In bar 5, line 4, page 9 of the score an editorial flat needs redecorating, and a four-bar rest in the Medius on page 6 line 3 is in the mezzo-soprano clef instead of the bass-baritone. But these are minor blemishes, and the editors are to be congratulated on having unearthed these hitherto unknown works, which so worthily take their place amongst the rest of the masterpieces of the Golden Age as to be indistinguishable therefrom. At least, they all sound the same to us.

Correspondence

Q. I am a student at St. Lethe's Training College, and I am doing Music (i.e. Recorder) As part of my Thesis I want to make a clavichord. Please tell me how to go about this.

A. An inexpensive clavichord can be very simply constructed from an iron bedstead, a lot of screwdrivers, and the keyboard out of an old harmonium. . . . When finished you should try the instrument out in a quiet room. If you cannot hear it, it is a *very good one*, and you are more fortunate than you know.

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Is your harpsichord in tune? Have it tuned by regular contract. A good modern instrument does not require attention more than once every six hours.

The Efficient Consort Rehearsal

Marvin Rosenberg

Consort rehearsal time is a limited commodity for many recorder players. It is important that this precious time be used efficiently. Listed here are several suggestions that will help make rehearsals more productive.

1) Plan your rehearsal beforehand. Know what pieces, or sections of pieces, you want to perfect. The scatter-shot approach can be a real time waster. Be realistic, however. Unless you're dealing with experienced near-professionals, don't expect to rehearse an entire concert in two hours.

2) Have everything set up and ready before the players arrive. Music stands and chairs should be arranged in such a way that the players can see one another. (In this regard, the bass recorder can be a problem. I play a direct-blow bass and, in order to see the lower part of the page, have to raise the stand so high I cannot see the other players. I don't have the answer for this situation, but next time I may buy a bocal bass.)

3) When the players arrive, they should get themselves organized. All instruments should be near at hand and all music on the stands. Nothing wastes more time than players running to their cases to put together a bass recorder or looking for a piece of music at the bottom of the pile.

4) Start on time! Make it a habit! If someone is delayed, those present should begin anyhow and work on sections where the missing part can be left out temporarily.

5) Warming and tuning up can be a time waster. In cold weather, instruments must be warmed before playing and tuning. Don't make a fetish about tuning, however. Good intonation does not come about solely because you all start with the same *a'*. Constant adjustment is required and should be attended to individually by each player. By the way, instead of tuning just to *a'*, try tuning to two or three different notes: *a'*, then *c'*, and even *f'*. You will see at once that tuning is a compromise, and constant adjustment a must.

6) A good way to solidify what was worked on at the previous rehearsal and get everyone's mind on the task at hand is to begin with something that was "worked out" last time. Don't get sidetracked, however. Just play the piece through. If it is not satisfactory, re-schedule it for a later rehearsal. Don't upset your carefully (I hope) made plans.

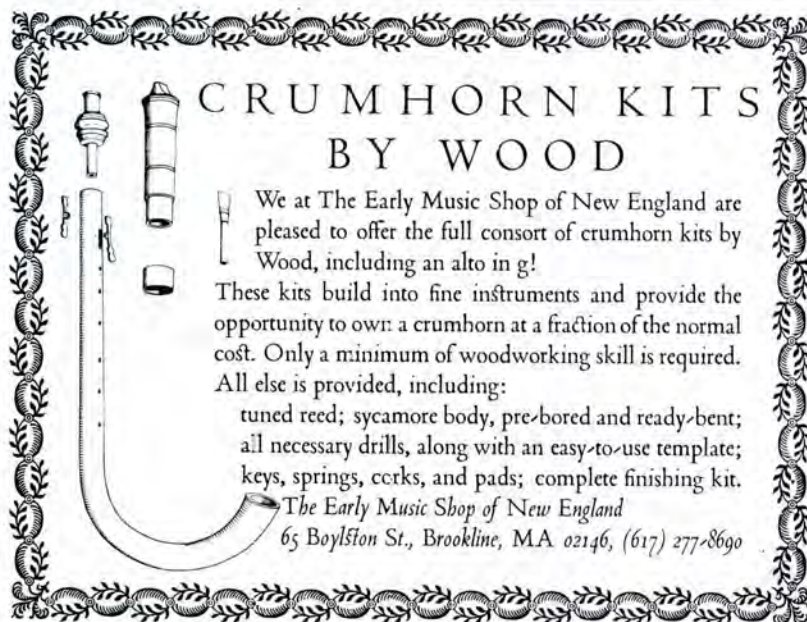
7) If possible, don't stop the playing with a generalized statement such as: "It doesn't sound right." This is no time for diplomacy. Say: "The alto was ahead," or "Let's tune this chord." In other words, be specific.

8) Isolate and work on the difficult spots. Don't keep starting at letter A when your problem is the first two measures of letter C. If a long passage needs work, break it down into one- or two-measure segments and work out each segment. Then connect one segment to the next until the entire passage is satisfactory. If at this point there is still a problem, don't repeat the passage; again, isolate the troublesome segment and work on it.

9) Follow this golden rule: "Thou shalt have a pencil at all rehearsals and use it to mark any phrasing, breathing spots, repeats, etc." Nothing is so annoying as: "Gee! I forgot." It also wastes valuable time.

10) Before everyone leaves, announce the pieces to be worked on at the next rehearsal. It is each player's responsibility to learn the notes at home. Rehearsal time is for working on ensemble and interpretation. You owe it to your colleagues not to waste time "woodshedding" the notes.

These suggestions can help make each minute of rehearsal time productive. However, they are useless unless the players have some degree of musicianship and a concept of how they wish the music to sound.




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Medieval People and Their Music

A Concert for Schoolchildren of All Ages

Martha Bishop

The Pied Pipers have developed a program in which they bring to life eight medieval characters. Since the group consists of only four performers, this takes a bit of ingenuity.

The stage (usually in a cavernous "cafetorium") is littered with various animal skulls—obviously some castle's cow pasture—and a sign points "To Caunterbury." Faint sounds of *Summer is icumen in* are heard as a small band enters led by a Priest piping bird calls. "From every shires erde/Of Engelond to Caunterbury they wende . . ." the Priest intones in Chaucerian English as the others set up camp. An Abbess prepares the meal, a Lady amuses herself with a chessboard, and a Knight strums his oud. The pilgrims invite the audience to join them in a song to bless the meal, and the Abbess shows the direction of the melody with her hand. (What an opportunity this could be to teach children the Guidonian hand!) The Abbess describes life in the convent—the only place a female can get any education—and touches on the lack of "women's lib."

Her speech is interrupted by a Troubadour stumbling upon the camp (the Priest has left earlier, disgusted because the Abbess spoke in public). The group is alarmed at the minstrel's intrusion but is quickly put at ease as he entertains them by juggling. The Troubadour, amid coy glances at the Lady, explains courtly love to the audience, elaborating on the rules of etiquette, such as: "At table one should not wipe one's greasy fingers upon the dog." He then begins a love song to the Lady, *Douce dame jolie*, and is joined by the others. The Lady steps forward and talks about the life of the nobility—the running of the manor, the lack of privacy and sanitary facilities, the sparsity of education and abundance of amusements. The latter include singing and dancing, which she demonstrates. The Knight joins in her dance and at its conclusion tells the audience of his rigorous training for knighthood. He invites the others to take part

in singing a battle song, and all do a spirited rendition of *L'Homme armé*, accompanied by the percussive droning of a nun's fiddle, and, usually, spontaneous clapping by the audience. The Knight then escorts the Lady away for a bit of hanky-panky, leaving the Abbess and Troubadour, who do a show-and-tell section on the psaltery, hurdy-gurdy, and pipe and tabor.

They are interrupted by the Knight dragging onstage a Witch he has found in the forest. While the others cower in fear, the Witch explains sorcery and the role witchcraft plays in people's lives as she dangles frogs and insects, objects of tremendous fear to the medieval layman. Suspected witches, she explains, were put in weighted sacks and dropped into the river. If they drowned they were innocent—but if they lived they were truly witches and another way to kill them had to be devised. Her speech is climaxed with a *Spagna* to which she whirls wildly, beating a skull for percussion while a *vielle* plays the melody. The Abbess rushes out to get the bailiff to rid them of the Witch. While she is gone the Witch explains to the audience that the *vielle* is strung with the guts of a cat and its bow with the tail of a horse. She cajoles the Troubadour into playing the horn of an antelope—a gemshorn—and she joins him with a *rebec* in a duet.

They are interrupted by the jangling of a leper's bell. The poor wretch begs some food and explains the life of the poor and sick—herbal treatments, bleedings, food scavenged on the road (she spies a rat's skull for a stew!). Since she is on her way to Canterbury to beg alms, she asks to join the group. The Witch and Troubadour agree but decide the group needs a song of blessing; they join in *Reis glorios*. This proves too sad a song for the Beggar, who cajoles them into *O Virgin glorios*, which she accompanies with a noisy shawm.

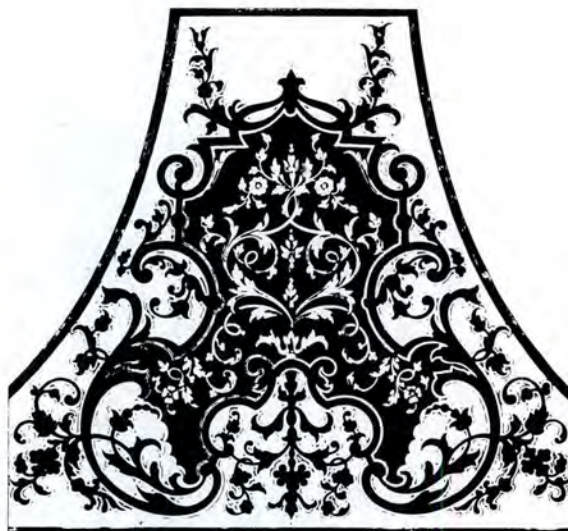
A Miller, hearing the racket, joins in, beat-

ing upon his cannister of ale. He shows his good nature by offering everyone a drink and goes on to describe the miller's trade, explaining how one's dress and often one's name are derived from one's occupation. He hints that millers are somewhat mistrusted on money matters, at which point the Beggar chimes in with a miller's story from Aesop's fables, leaving the audience with a moral: better not try to please everyone all the time or you'll look a fool (although she cautions them to please certain people like their teachers and parents!). The Miller once again shows his generosity by offering more ale all around, and everyone toasts him with the drinking song *Greiner, zanner*.

At this point the Troubadour entertains questions from the audience (Why are the shoes so pointed? Where did you get all those instruments? [We made most of them.] Where did the Lady go?). "Ye goon to Caunterbury, God yow speede! The blisful martir quite yow youre meede!" is a fitting final speech, and the group wends its way offstage to the strains of *Como poden*.

The Pied Pipers are Martha Bishop (Abbess/Beggar), Eleanor DeBacher (Lady/Witch), George Petsch (Knight/Miller), and Guy Robinson (Priest/Troubadour). The program has proven to captivate children (a very tough audience!). We attribute its success to several factors:

- 1) Putting things on "their level" as regards life in the Middle Ages.
- 2) Doing mostly short and snappy pieces on a great variety of instruments—all from memory, of course!
- 3) Sending preparatory material to schools so children can learn some of the songs and know what instruments they will be hearing.
- 4) Making characters and costumes colorful, and creating frequent shifts of attention to different parts of the stage.



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The International Society of Early Music Singers

For the second year a symposium on early vocal practices was organized by Professor Ross Duffin; it was held at Case Western Reserve University in Cleveland on October 29–31, 1982. Last year's conference had recommended the formation of a society, and this one made it a reality.

The symposium was a fine blend of excellent concerts and thought-provoking papers. About fifty registrants attended the papers, while the concerts, supported by the Ohio Arts Council and open to the public, were packed.

Nigel Rogers, tenor, accompanied by Paul O'Dette, lute and chitarrone, presented "Virtuoso Music from the Early 17th Century" from Italy, France, and England. Paul Hillier, baritone and harp, assisted by Wendy Gillespie, vielle, gave a program of monophonic songs from England, France, and Austria, plus dances from Italy, spanning the twelfth to the fifteenth centuries. The Cleveland Baroque Soloists and Friends—Doris Ornstein, harpsichord; Julianne Baird, soprano; Wendy Gillespie, viola da gamba; and Ross Duffin, recorder—provided a concert of French and German works from the late seventeenth and early eighteenth centuries.

The first paper, read by James Stark of Mount Allison University in New Brunswick, was entitled "The Emergence of the Bel Canto Idiom." Dr. Stark has been involved for many years in research on vocal physiology and is currently writing a book on the history of bel canto. His paper, complete with medical diagrams and technical jargon, was a welcome attempt to bring scientific exactness to a discussion that so often founders on the lack of an agreed-upon vocabulary. (I was fascinated by his demonstrations of radically different vocal placements.) Musically, he concentrated on the period of Caccini and tried to match original descriptions of early singing, including the ornaments, with modern medical analyses of the vocal mechanism.

The three remaining papers were given by the soloists of the concerts—an excellent method of ensuring that practical relevance is combined with research.

Nigel Rogers, speaking on "Articulation in Italian Monody," was an apt choice for this topic since so much of his stunning concert featured highly ornamented repertory. Mr. Rogers seized the opportunity to make a rebuttal to some aspects of Dr. Stark's paper, calling to his aid many quotations from singers c. 1600 and noting that only a glottal articula-

tion (as opposed to both a vibrato-based and a diaphragmatic articulation) could achieve the necessary speed for the Italian repertory c. 1570–1640. He briefly touched on such thorny issues as registers, rubato, and vibrato, and concluded with a passionate plea for passion in early-music performance.

Julianne Baird gave a lecture-demonstration on "Porpora's Singing School," that is, the training of the eighteenth-century castrato virtuosos for the operatic stage. The daily schedule of a student and a surviving page of exercises were intriguing. So also were Ms. Baird's performances of pieces and études of the famed Farinelli and others that she had chosen to demonstrate the standard devices of this spectacular style. A special treat was the chance to hear one of the recordings made in 1902–3 by one of the last castratos, Moreschi (d. 1922), who sang in the Sistine Chapel Choir.

Paul Hillier's talk, "Approaches to Singing Early Music: The How and the Why," was more a personal statement on attitudes towards early singing than a recipe. As such, it was both less and more practical than other presentations—less, because it didn't provide us with useful formulas and quick tips; more, because it gave one artist's approach and suggested directions for us all, especially in dealing with medieval singing, where we simply will never have all the historical information that we need.

Following the recommendations made at last year's symposium, Ellen Hargis, an arts administrator and singer from Ann Arbor, had drafted by-laws for an international society. Most of this year's registrants met to

refine and to approve these proposed by-laws, which included this statement:

The International Society of Early Music Singers is formed to promote public interest and education in vocal music before 1800; to improve and maintain performance standards in the field of early vocal music; and to provide an organization for the benefit and edification of singers and others in the field of early vocal music.

The following trustees were elected: Garry Crighton (Canada), Ross Duffin (U.S.A.), Ellen Hargis—president (U.S.A.), Paul Hillier (England), Quentin Quereau (U.S.A.), Nigel Rogers (England), and Beverly Simmons (U.S.A.). Plans are being made for incorporating, for a newsletter, and for next year's symposium.

If you are interested in early music singing, in keeping abreast of the latest information or contributing to it—or if you just want songbirds of a feather with whom to flock together—then leap out of your chair immediately, and write to: The International Society of Early Music Singers, c/o Quentin Quereau, 2984 Corydon Rd., Cleveland Heights, Ohio 44118.

The Symposium concluded appropriately at Trinity Cathedral with the singing by thirty of the registrants of a full Anglican cathedral service for the First Evensong of All Saints, with music by William Byrd.

There is not any Musicke of Instruments whatsoever, comparable to that which is made of the voyces of Men, where the voyces are good, and the same well sorted and ordered.—Byrd.

Garry Crighton

Reprinted from *The Courant*, January 1983.

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BOOK REVIEWS

Dale Higbee, editor

Music in New Jersey, 1655-1860

CHARLES H. KAUFMAN

Fairleigh Dickinson University Press, Rutherford, New Jersey, 1981, 297 pp., \$65

American musicologists, who for years seemed to be interested only in European topics, are now finding more and more in their own country's music history to delve into and write about. In recent years many works on individual early American composers and schools of composition have appeared, but broad-gauged studies of the musical life of a region remain rare. Thus Charles Kaufman's book is doubly welcome: as a well-written and thoroughly documented account, and as an example of the type of study needed for many other locations.

The subtitle well states the purpose and scope: a study of musical activity and musicians in New Jersey from its first settlement to the Civil War. The book's two main sections are on sacred music, in which Dr. Kaufman discusses the musical practices of each of the major religious groups active in the state during this period, and secular compositions,

in which he devotes chapters to music education, publications, instrument makers, concert life, and published views on music. These are preceded by a succinct précis of the settlement of New Jersey that sets the historical context and are followed by nearly a hundred pages of appendixes, indexes, and bibliography. About fifty illustrations, including music from early songbooks, newspaper advertisements, and concert handbills, are included.

Readers not familiar with early American psalmody may find the section on sacred music, with its lengthy descriptions of psalm books, a bit slow going. More interesting are the accounts of dissent caused by the eighteenth-century practice of "lining out," whereby a choral leader sang each line of a psalm and the congregation repeated it. Also described are debates over the introduction of instrumental music into church services. As late as 1830 one choirmaster was advised by the church trustees that he could accompany his singers on the bass viol, but "the less said about it the better."

In seventeenth-century New Jersey almost

any kind of secular music making was viewed with disfavor, especially any "music for the sake of merriment" on the Sabbath. But by the late eighteenth century Dr. Kaufman is able to document a more flourishing secular musical life. Concerts could be heard in cultural centers such as Princeton; Fourth of July celebrations included bands playing marches and choruses singing odes; and one could receive musical instruction, if not from a New Jersey teacher, then from one of the itinerant musicians who stopped en route between New York City and Philadelphia to conduct classes and sell tune books.

Some of the most interesting material is found in the appendixes (if one can cope with the very small print), where the author has included exhaustive lists of New Jersey musicians, musical societies, instrument makers, and music tradesmen, along with quotes from newspaper advertisements and articles. These bring an immediacy to the history (in 1816 one George Geib advertised to "the Ladies and Gentlemen of Newark and Elizabeth-Town and on the road between these towns, that in the future he will attend

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within that route . . . teaching the Science of Composing Music, thro' Bass, the art of pre-luding, singing, and the German Flute"). They also provide an invaluable resource for future researchers.

Carolyn Bryant

Bach and the Dance of God

WILFRID MELLERS

Oxford University Press, 1981, viii & 324 pp., \$39.95

This study is soon to be followed by a pendant, *Beethoven and the Voice of God*. At first I was wary of what I feared would be yet another "Bach-as-devoutly-religious-man" approach. I am still unconvinced that there are enough hard facts proving that Bach always viewed music as "a harmonious euphony for the glory of God." But Professor Mellers' book is engagingly written — the sort that really makes you think about the music and sends you scurrying to the scores and records to check out his assessments.

Sandwiched between a "prelude" and a "postlude" that deal with some short works, the bulk of the volume is devoted to two long essays on the St. John Passion and the Mass in B Minor. These are obviously the result of years of thought — plus years spent lecturing on Bach's music. I was particularly struck by the explanation of the key scheme of the Mass, which I presume is Mellers' own analysis. Unfortunately, though he draws on the recent research into the chronology of Bach's work, Mellers makes only passing references to the sources for some of his facts, and there are few footnotes and only a brief bibliography. I am refreshed, however, by his writing an "old-fashioned" piece of musicology in the sense that it is the personal view of a scholar of obvious intellect and not just another sources / dating / water-marks study (as valuable, of course, as such work is).

This is a book that every teacher, scholar, or performer of Bach's music will want to read. It should provoke careful thought about the nature of our experience of this music. Wilfrid Mellers has given us a springboard for our discussions, and we await with interest his Beethoven book.

William D. Gudger

Musical Instruments in the Dayton C. Miller Flute Collection at the Library of Congress

Volume I

Compiled by Michael Seyfrit

Washington, D.C., 1982. Available by mail from the Superintendent of Documents, Dept. 39-LC, U.S. Government Printing Office, Washington, D.C. 20402, \$15

Praise be! Here at last is Volume I of a detailed catalogue of the celebrated Dayton C. Miller Collection. This first volume includes all 39 recorders—a very choice lot by any standard—plus all 35 fifes and 199 one-keyed flutes. Six further volumes will be devoted to other logical divisions of the 1653 instruments that comprise the total collection. Volume I is three-quarters of an inch

thick, in a sturdy and tasteful hard binding, and contains 488 black-and-white photographs. At \$15 postpaid, it is one of the few true bargains left in this inflated world. Were it twice or even five times the price, it would be an essential item for every recorder and flute player or early music enthusiast. These words were chosen carefully. Buy it.

It would require more space than is available here to deal fairly and thoroughly with why the priceless Miller Collection was offered to and then accepted by the Library of Congress in 1941, and why since then it has not received minimum decent care, never mind proper utilization. Those closely associated with it have without exception been patient and helpful to me and have my lasting gratitude, but they have never been given adequate budgets or assigned time for the barest amount of conservation or cataloguing. The 1961 Gilliam-Lichtenwanger Checklist was a single miracle, and now, twenty years later, here is a second. The present part-time curator, Michael Seyfrit, acknowledges much help from his colleagues but has clearly been the one to make key decisions and lend principal impetus to the project. It's a fine job. His short preface states clearly and concisely what he has chosen to include and to omit—choices with which it is difficult to find fault. Each individual instrument is given a full page—a luxury in itself—on which appear a close-up photograph of the maker's actual stamp and another of the key and key mount. The basic details are given in a column below the photos, in consistent order, making page-to-page comparison very easy. Generous amounts of blank space make a pleasing composition and afford room for additional notes. After 273 such pages, there are 56 full-page plates of groups of instruments in full-length photos. The concluding indices and appendices are carefully done.

All instrument catalogues henceforth, I think, will be measured against the recent Eisenach and Leipzig catalogues, and it is the greatest possible compliment to Seyfrit and "the Library" that Volume I compares so well with these two. There is less minute detail given of the Miller instruments, but Seyfrit's preface prepares us for this. It is ever so much more than has been accessible before, and to have waited longer for more might have cost us the catalogue. Every possible influence must be brought to bear now to see early publication of the remaining volumes.

My only serious criticism is that a new number was given to each specimen. Of course, of what import is the order in which Dr. Miller acquired them—the only basis of the previous numbering system? But working with this volume these recent weeks I have cursed the need to keep referring to a conversion table, old number to new—although this is true even of the new, great Leipzig catalogues I have praised above. Some small corrections in Seyfrit: new No. 113 bears the stamp of I.W. Oberlender II and should be so distinguished from the father, I.W.O. I. New No. 80's key is *not* in an "integral mount" as stated and defined, as the close-up photo

makes clear. (I had hoped the terms "knob" and "block" were by now understood to be better than the term "integral mount" as a single label to include both knobs and blocks.) New No. 86 is indeed of three-piece construction, but the description should specify that the foot joint is integral with the adjacent joint, rather than there being a long, single main joint separating head and foot. I hope I will be forgiven for begging that further volumes specify whether individual key springs are attached to the instrument body or to the underside of the key, or are needle springs mounted in a post—which detail is often helpful in dating an instrument, its maker, its updating, and/or its repair history.

When praise is deserved, let not the opportunity be ignored. Our U.S. Government did this job exceedingly well. Congratulations all around.

Phillip T. Young

Phillip T. Young, professor at the School of Music, University of Victoria, Victoria, B.C., is the author of *The Look of Music: Rare Musical Instruments, 1500-1900* (U. of Washington Press, 1980) and *Twenty-five Hundred Historical Woodwind Instruments: An Inventory of the Major Collections* (Pendragon, 1982), as well as co-author of *A Survey of Musical Instrument Collections in the United States and Canada* (Music Library Association, 1974).

The French Cantata: A Survey and Thematic Catalogue

GENE E. VOLLEN

UMI Research Press, Ann Arbor, 1982, xv + 815 pp., \$79.95

Two recent works, almost by themselves, have brought the French Baroque cantata out of obscurity: David Tunley's *The Eighteenth-Century French Cantata* (London: Dobson, 1974) and this book by Gene E. Vollen, originally completed in 1970 as a Ph.D. dissertation at North Texas State University.

Professor Vollen's study has been admirably conceived and executed—especially in its primary contribution, the thematic catalogue, which embraces over 400 cantatas by 72 composers. By my count, Vollen missed only nine of the composers of extant cantatas who appear in Tunley's Appendix A(i), "Repertoire of the French Cantata."*

The catalogue, organized alphabetically by composer, is clearly printed and easy to use. A brief biographical sketch precedes the cantata listing. Each work is identified by title, source(s), instrumentation, voice and range, author of text, and the thematic index by movement (excluding instrumental preludes and *ritournelles*). It would have been helpful if Vollen's page headings had shown cantata book as well as title where appropriate. This would have saved time in pinpointing a work by Bernier, for example, who wrote seven books of cantatas, most of which contain six

*Both Tunley and Vollen were unaware of the "Avignon" cantatas by Malet and Reboul. See my article, "A Source for Secular Music in 18th-Century Avignon," *Acta Musicologica*, vol. LIV (1982: Fasc I/II), pp. 261-279.

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titles.

The main weakness of the catalogue is that Vollen did not bring his 1970 material sufficiently up to date. Footnotes refer to available modern editions, but nowhere is there mention of Tunley's editions of *Les Forges de Lemnos* by Bernier and *Orphée* by Clérambault, Erich Schwandt's of *La Fortune* and *Pan et Sirinx* by Montéclair, or Jacoby's of *La Musette* by Clérambault—or A-R Editions' publication of the entire Book III of cantatas by Montéclair. Yet all of these appeared in the 1960s or 1970s. Perhaps a publisher's deadline prevented inclusion of a seventh cantata by Rameau (*Cantate pour la fête de Saint-Louis*) discovered by Mary Cyr and discussed by her in the *Musical Times* of November 1979.

Perfection is probably unattainable in a study of this scope. A spot check of Montéclair's cantatas, for example, revealed errors of date (Montéclair was born in 1667, not 1668, spelling (*Tircis et Climene*, not *Tiras et Climene*; *Le Songe*, not *La Songe*), and sins of omission in details of instrumentation (bass viol in *Pan et Sirinx* and in *Le retour de la Paix*; flute or oboe in *Pyrame et Thisbé*). The cantatas *Alcione* and *Jupiter et Mnemosine* are by Louis Marchand, as the title page reference to "Mr Marchant organiste" suggests, and not by Marchand Du Maine.

The three cantatas inserted by Campra into three different acts of his *opéra-ballet*, *Les fêtes vénitiennes*, should not bear the titles of the acts (or *entrées*) themselves. In fact, these cantatas are nameless and merely form part of the *divertissement* of songs and dances that is a *sine qua non* for each act of an *opéra-ballet*. The author of the text of these cantatas, far from being "unknown," was surely Campra's librettist Danchet.

The thematic catalogue is followed by a list of "Unlocated Cantatas" (a great help in identifying future research), an "Index of Composers in Catalogue," and an "Index of Titles in Catalogue."

It is preceded by a survey that includes much useful information. Of particular interest is the list of cantata performances at the *Concerts français* held in the *Salle des Suisses* of the Tuileries Palace, as announced in the pages of the *Mercure de France*. It is clear from this list that Clérambault was the most sought-after cantata composer of the 1720s.

The confusion regarding the Campra cantatas integrated into *Les fêtes vénitiennes* is also found in the survey. There are three (not two) cantatas, as Vollen himself indicated in the catalogue. These are in scene iv of "Les Devins de la Place Saint-Marc," scene iii of "L'Amour saltimbanque," and scene iv of "Les Serenades et les joueurs." One source of the problem may be that Professor Vollen seems to have confused *entrée* with scene (witness the mistranslation from the *Mercure* in which "une 4^e entrée ajoutée aux *Fêtes vénitiennes*" is rendered "a fourth scene added to the *Fêtes Vénitiennes*"). In an *opéra-ballet*, an *entrée* is equivalent to an act, not to a scene.

Professor Vollen also, it appears to me, overlooks the critical importance of French post-Lully opera in determining certain aspects of French Baroque cantatas. It is not correct to state that the *rondeau* air is the "equivalent of *Da Capo* Aria," nor is it accurate to describe the arioso-like *recitatif mesuré* as "aria-like." A glance at the *tragédies lyriques* or *opéra-ballets* of Campra, Des-touches, or Mouret would bear out that in many instances the *ariette* and not the *rondeau* is the equivalent of the Italian *aria da capo*. We should remember that in describing the *aria da capo* Rousseau wrote that "those grand pieces of Italian music which ravish the soul... the French call ariettes" (*Lettre sur la musique française* as quoted by Strunk in *Source Readings in Music History*).

It must be emphasized that these flaws are relatively minor. Professor Vollen's book, and his impressive thematic catalogue in particular, will remain for years a basic source for anyone interested in French Baroque vocal chamber music.

James R. Anthony

James R. Anthony is Professor of Musicology at the University of Arizona and author of *French Baroque Music from Beaujoyeux to Rameau* (Norton 1974/1981).

Twenty-five Hundred Historical Woodwind Instruments: An Inventory of the Major Collections

PHILLIP T. YOUNG

Pendragon Press, New York, 1982, xii and 155 pp., \$45

This valuable inventory is a greatly expanded updating of various lists published since 1960 in the *Galpin Society Journal*; it represents a twenty-year labor of love by its compiler. Organized alphabetically by maker's name, all known instruments are listed by type, with information on details and current location. Of the one hundred twenty-two makers included, forty-two made recorders, namely (with number of instruments listed): Joannes Maria Anciuti (4), Charles Bizet (2), Thomas Boekhout (10), Peter Bressan (49), Johann Christoph Denner (48), Jacob Denner (15), Johann Heinrich Eichentopf (2), M. Eisenmenger (2, but never completed: neither has finger holes), Johann Benedikt Gahn (18), Grassi (1), Heinrich Grenser (1, with three keys and clarinet-like bell), Richard Haka (10), Hotteterre (9), Nicolaus Hotteterre (2), Louis Hotteterre (2), Johann Wolfgang Kenigsberger (2), Klenig (1), Thomas Lot (1), Johann Wilhelm Oberlender I (29), J. W. Oberlender II (1), Johann Poerschman (1), Claude Rafi (2, and perhaps 5 more), Hans Rauch von Schrott (7), Conrad Rijkel (4), Jean Jacques Rippert

(15), Godefroid-Adrien Rottenburgh (1), Jean-Hyacinth-Joseph Rottenburgh (8), Johann Cornelius E. Sattler (4), Johann Schell (12), I. Scherer (1), Christian Schlegel (4), Schuchart (4), Thomas Stanesby, Sr. (10), Thomas Stanesby, Jr. (12), Jan Steenbergen (4), Engelbert Terton (6), Augustin Walch (2), Georg Walch (4), L. Walch (1, plus 5 double-recorders), Lorenz Walch (8, plus one double-recorder), Paul Walch (2), I. G. Walch (2).

Adding to this book's value are thirteen black-and-white plates showing a variety of instruments including two bass recorders by Hans Rauch von Schrott, with close-ups of details, and a tenor by Hotteterre. Appendixes include a listing of museums and private collections represented, bibliography and sources of illustrations of specific instruments, abbreviations used and some common key flap designs.

In the libraries of those interested in historic woodwind instruments, this book will take its place beside Lyndesay G. Langwill's *Index of Musical Wind Instrument Makers*, to which in his preface Young acknowledges his considerable debt. Young's *Inventory* is an important reference work that needs to be periodically updated and expanded. Its compiler requests that readers "update" him with information on instruments not listed, plus further details about those already included. I hope he will have entries on additional makers in future editions.

Dale Higbee



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MUSIC REVIEWS

Louise Austin, editor

Sonata Contrapuntistica (A & piano)

ARNOLD MATZ

Zen-on Music, distributed by Magnamusic-Baton, 10370 Page Industrial Blvd., St. Louis, Mo. 63132, 1979, \$8.25

Although many recorder players are interested mainly in the early literature, it is a refreshing sign of the vitality of the recorder movement that new works emerge from time to time.

No biographical information on Arnold Matz is offered with this piece (nor in the *New Grove*). But since the dedication is to Walter Bergmann, one can surmise the possibility that the composer was at least trained in Britain, the publication from Tokyo notwithstanding. Certainly the rather conservative, tuneful, somewhat modal-diatonic style is characteristic of much successful contemporary music from England.

As the title implies the sonata uses various contrapuntal devices. Each of the four highly imitative movements is in three voices throughout: one for each hand in the piano, plus the recorder part on top. The same motivic material is treated a little differently in every movement through diminution, inversion, transposition, and other techniques. The piece is not difficult; it is fun to play; and it provides some good interval practice.

Peter Hedrick

Four Duets (SA and piano)

ANTONIN DVORAK

Arranged by Walter Bergmann
Schott #11450, distributed by Magnamusic,
Sharon, Conn. 06069, \$6.75

Whenever I come across Walter Bergmann's name I think of the familiar photograph of him seated at the piano, a flock of children standing behind him playing recorders. I don't know what they're playing, but I imagine that it could be this music, or something like it.

The pieces in this edition (no source other than the composer's name is given) are quite delightful. Actually they will sound best with only one recorderist on a part and with the accompanist making every effort to play as softly as possible. Hans Ulrich Staeps has suggested in many of his recorder-piano editions that the accompaniment be played *una corda* throughout and that the cover of the piano be closed. That advice is appropriate here as well, but it will also help to have a pianist with a controlled and sensitive touch.

The edition includes a piano score plus a single copy of a duet score for the recorders. An assistant should be employed to turn pages for

the accompanist. The soprano recorder part goes up only to *e''* and the alto to *c'''*; both parts, however, are fully chromatic and employ multiple enharmonics, including an *e#''* in the alto part. Rhythms are simple, although the first piece has a few meter changes from 3/4 to 4/4 and back again; sixteenth notes in the fast pieces (the duets are arranged to conform to the alternating slow-fast formula of a Handel sonata) are marked with slurs to facilitate their execution. Dynamic markings range from *f* to *ff* and should not be taken literally.

For what it is, it's good. I recommend this edition on its own terms.

Pete Rose

The following editions are put out by The Early Music Center, 1045 Garfield, Oak Park, Ill. 60304, and may be ordered directly from the publisher.

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JOHANN PACHELBEL
#302, parts only, \$2

Each of these publications is practical, reasonably priced, and carefully edited, with clean layout and legible notation in manuscript—though some pages of the Corrette suites have so many staves that reading the print is sometimes confusing.

The Susato edition consists of a single part arranged from the two original tenor parts. Combined with the outer voices, it forms a harmonically complete and satisfying trio version of the dances. One must have the Schott edition (RMS 169a) in order to play them; this edition is keyed with the Schott and includes every piece in Volume 1.

The Corrette suites are examples of simple, pastoral French Baroque music that is delicate, charming, and full of life. Because of their limited range and rhythmic requirements, they are well suited to intermediate players; the distinct moods of the different dances will provide excellent study material. The fact that both suites can be played on C or F recorders opens up several possibilities, though the use of like instruments is preferred to mixed pairs.

Taken from a movement of *Dardanus* (1739), the brief Rameau *Rigodon* contains great energy and plenty of variety. It is arranged here for ATB recorder trio, although it can also be played as a trio sonata (all parts are provided) with two dissimilar melody instruments. The editor suggests several instrumentations, and all work well. All three parts are challenging, and the edition is recommended to advanced trios.

The three fugues are transcriptions of Pachelbel's works for organ. They exhibit the transparency and ordered fugal manner characteristic of the German masters. A successful performance on recorders will require a deft approach and an understanding of fugal procedure. Although arranged for trio, these pieces may equally well be played and studied by larger groups. The scoring here lies rather high, but the music is extremely attractive and could well be played on strings or other instruments.

William E. Nelson

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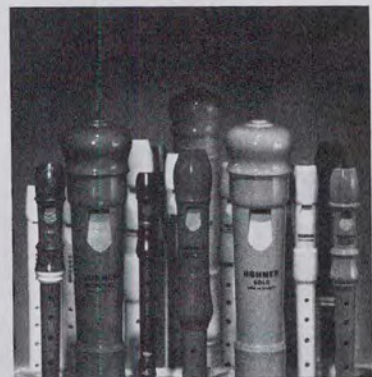
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RECORD REVIEWS

Dale Higbee, editor

German Brass Music, 1500-1700

The New York Cornet & Sacbut Ensemble
TITANIC Ti-97, 43 Rice St., Cambridge,
Mass. 02140

Nowadays the phrase "town musician" evokes little more than memories of fairy tales or of a quaint tradition. For centuries, however, town bands served varied and important functions in civic life. In the German-speaking countries in particular, the town bandsman or *Stadtppfeifer* participated in virtually every realm of musical life—secular, sacred, popular, and sophisticated.

This recording presents an appealing collection of German brass music from the period 1500–1700. The New York Cornet & Sacbut Ensemble is excellent. Its versatile members, who are also widely known as performers on modern brass, are masters of their instruments. Their performances are always confident and polished, with a noble character befitting the ceremonial nature of the instruments.

There is throughout, however, a strongly vertical approach in the playing. This can be quite effective in sturdy renditions of dances by Praetorius and Haussmann but is less so in the more polyphonic pieces (e.g., Stoltzer), where much more melodic independence is needed. The effect is anything but unpleasant, but it does impart a sameness that leaves one imagining the possibility of more stylistic variety in the nearly 200 years of repertoire presented.

Nonetheless, this disk includes much satisfying playing, notably the charming duet *Gelobet seist du, Jesu Christ*. The clarity and suppleness of the cornets, sacbuts, and natural trumpets are a revelation. We are indebted to the members of the New York Cornet & Sacbut Ensemble for this glorious introduction to a heretofore neglected repertoire.

John Tyson

Music in 18th-Century France

Concert Royal, James Richman (director, harpsichord), Ann Monoyics (soprano), Sandra Miller (Baroque flute), Mary Springfels (viola da gamba), with Sarah Cunningham (viola da gamba continuo), Shelley Gruskın (musette)
NONESUCH H-71371

On looking at the painting by Lancret on the cover of this album, one is struck by its almost impressionistic quality. Sharp lines and strong colors fade into an inviting haze, and we are left feeling more than seeing. With its lush harmonies and delicate colors, the music performed here—instrumental pieces by Marais and Rameau, and cantatas by

Rameau and Clérambault—charms us in much the same way.

Concert Royal gracefully balances subtle expression with a natural directness that makes this highly refined music seem strangely familiar. The Marais is a suite for viola da gamba beautifully played by Mary Springfels,

with particularly effective continuo supplied by Sarah Cunningham and James Richman. Rameau's difficult *Piece de clavecin en concert* no. 5 is performed with excellent ensemble and balance.

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French cantatas have been composed and have been very successful." His words have a prophetic ring when one considers the glorious works that were to follow. Here Clérambault's *La Musette* (with a guest appearance by Shelley Gruskin), for all its French grace, exhibits the Italian roots of this form. It is a small-scale dramatic event with definite operatic elements.

Rameau's genius is immediately apparent in his sublime *L'Impatience*. In it one finds that wonderful mélange of naïveté and knowing sensuality so typical of French music of the period. What Ann Monoyios' youthful voice lacks in profundity is more than compensated for by its elegant flexibility. Her use of ornaments is particularly effective in the *air tendre*, "Pourquoi leur envier leur juste récompense?"

The rich variety of pieces and excellent playing make this a recording that should appeal to the connoisseur as well as to those not yet familiar with the delights of the music of eighteenth-century France.

John Tyson

The Last of the Troubadours

The Art and Times of Guiraut Riquier (1230-1292)

The Martin Best Medieval Ensemble: Martin Best (voice, lute, oud, psaltery), Jeremy Barlow (recorder, pipes), David Corkhill (nakers, hammer dulcimer, tabors, drums, bells, timbrell), Alastair McLachlan (rebecs, fidele)

NIMBUS 45008 (45 RPM 12-inch LP record)

For this record of songs by Guiraut Riquier, "the last of the troubadours," Martin Best was not content to offer a mere recital. He has instead attempted to evoke the fascinating world in which Guiraut lived by constructing a presentation more often found in the theatre than in the modern recital hall, but which would have been quite at home in a thirteenth-century court or castle.

On July 22, 1209, an army of knights from what is now central and northern France, led by Simon of Montfort and commissioned by Pope Innocent III, entered the southern city of Beziers and proceeded to slaughter its inhabitants in what was the start of the so-called Albigensian crusade. Years later, when these "crusaders" had finished their work, the great Occitanian society that had produced the poetry and music of the troubadours was virtually obliterated and its survivors scattered to courts in Spain, northern Italy, and Sicily. Guiraut Riquier was born near the end of these wars, but because he was among the most prolific and gifted of the troubadours, his work did much to preserve and extend the traditions of the troubadour art.

The record begins with a grisly account of the massacre at Beziers, then traces through the songs of Guiraut and others the wanderings of the poet in search of recognition and patronage. It closes with a bitterly ironic attack on Simon of Montfort:

If killing and bloodshed, the deaths of souls and

murdering, belief in lies, setting lands on fire, slaughtering barons, shaming worse, giving all our praise to pride, loving evil, hating good, murdering women, killing children—if, for all this, one can in truth win the reward from Jesus Christ—if this is true, then, yes, then I agree: Simon de Montfort wears a crown and sits in glory in the sky!

The instrumental pieces that follow each reading seem chosen to provide an additional layer of irony: Bertran de Born, composer of the first, was condemned by Dante to carry his severed head like a lantern in the eighth circle of Hell for his political activities; Folquet de Marselha, composer of the second, Bishop of Toulouse and a one-time troubadour, became an ardent supporter of Simon of Montfort and "a vicious protagonist in the Albigensian crusade."

The first group of songs represents Guiraut's association with Narbonne, ending with a lament on the death of its ruler, Amalrich IV. When Amalrich died in 1270, Guiraut traveled to Castile and entered the service of Alfonso X (el Sabio), the composer and/or compiler of the *Cantigas de Santa Maria*. In this segment, Guiraut's songs alternate with those of Alfonso. The last group signals Guiraut's return to southern France, to the court of Henry II of Rodez, where he seems to have spent the last years of his life.

Martin Best's dramatic abilities and orientation are much in evidence: in his organization of the record, his readings, and the special qualities of his singing. The words are always intelligible and clearly meant to be understood. Subtle distinctions of mood are drawn between one *canço* in praise of a patron and another celebrating the virtue of Guiraut's beloved Belh Deport, and then a striking change of attitude is created for a song addressed directly to Jesus Christ. Mr. Best's use of modal rhythms for some songs and "free," chant-like movement for others seems to stem more from his feeling for poetic rhythms than from any systematic interpretation of the notation.

The instrumentalists play with great skill and enthusiasm, and they certainly make the best of arrangements that, frankly, are not very interesting. Ensembles like The Early Music Quartet, Sequentia, Hesperion XX, Trio LiveOak, and others have so enlarged and enriched our notions of possibilities for reconstructing monophonic song that simple drones and nakers playing "dum-diddle-diddle" patterns tend to wear thin quickly. Also, for a more imaginative and musically satisfying comment on the Albigensian crusade, one should listen to *L'agonie du Languedoc* by The Early Music Quartet (Reflexe 063-30132). But Mr. Best does provide complete texts, English translations, and commentary, and the sound quality of the record, due in part to its 45 RPM speed, is superb.

J. Forrest Posey

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CHAPTER NEWS

Bernard J. Hopkins, editor

New York Recorder Guild

The November 6-7 Guild weekend workshop was a triumph. Masterfully directed by Polly Ellerbe and taught by a diversified and able faculty, it gave its thirty registrants challenging playing, good listening, and a unique experience in dining.

The theme was "England—a Different Musical Style." How different? We found out as we played Tudor, Elizabethan, and Jacobean consort music, as well as modern pieces, in groups led by Martha Bixler, Sarah Cunningham, Wendy Gillespie, Bruce Larkin, Joan Munkacsi, Geoffrey Naylor, Pete Rose, Mary Springfels, and Ken Wollitz. Class levels ranged from intermediate to advanced, with both recorder consorts and mixed ensembles. Percussionists learned basic drum and tambourine technique for the rhythms of various Renaissance dances.

On Saturday night a dozen registrants enjoyed a Renaissance feast prepared by the Guild's master chef, Linda Waller. It began with mulled wine and a dramatic appetizer: brie with honey and mustard. Linda explained that Renaissance nobles liked exotic seasonings in startling combinations, evidently enjoying sharp contrasts in flavors as well as strong dissonances in music.

The main dish, served on slices of warm, homemade parsley bread, was roast chicken with a ricotta and cranberry dressing, accompanied by parsnips cooked with orange juice and marigold petals. Salad was a medley of red and white cabbage, candied ginger, pine nuts, chopped figs, and raisins, served with a spicy-sweet dressing and a garnish of mustard and brown sugar. Somehow everyone found room for dessert, chewy boiled gingerbread.

After Sunday's classes, participants journeyed to Corpus Christi Church for an afternoon of viol music by Les Filles de Sainte-Colombe, who performed works by Henry Purcell, Matthew Locke, Sainte-Colombe, and other masters from England and the Continent. They gave the kind of performance that makes viol players resolve to find more time to practice.

Our only regret is that limited space forced us to turn people away. To those who came, our thanks for making this workshop one of our best. To those who didn't—how about next year?

Judith A. Wink

Denver

The highlight of our season was a Boar's Head Feast. A hundred and fifty costumed revellers gathered in a gothic hall festooned with banners and were greeted by a bagpipe-playing Scotsman in full regalia. Seated at

candlelit tables, we were welcomed with graceful words by the Duke and Duchess of Christinmastide. A fanfare preceded each of the entertainments; these included performances of medieval and Renaissance Christmas music by the Fontegara Consort and Ye Wanton Singers.

We enjoyed a spirited "Lord of the Dance": a nobleman leaping high in a galliard; a young girl playing a saltarello, then singing a sweet soprano solo; and a strolling musician elegantly bowing a rebec—all this leading up to the entrance of the boar's head. As a squire circled the room carrying high the platter "bedecked with bays and rosemary," we sang and played the *Boar's Head Carol*. Friar Holly said grace for our food of "fleshe, fish, and fowle" and sundry diverse accompaniments.

We toasted the new year with cider and hot spiced wine; after dinner Dame Nancy Carr led the company in a grande pavane. The Duke and Duchess were gratified that many guests delayed their departure to join the Pennyworth Pipers in Christmas music. An ornate, personalized Bill of Fare and Programme was our souvenir.

The dinner was an ambitious project, and we hope to make it an annual event.

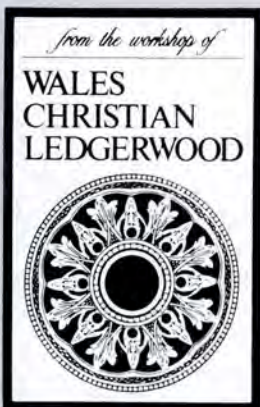
Our other meetings have been less spectacular but just as interesting. We try to appeal to players of all levels, and to those who come simply to play as well as those who want to learn. We publicize our programs on the radio and in newspapers, and we organize a beginners' orientation session at each meeting.

We have welcomed a number of guests, including a madrigal group, an autoharping folk singer who taught us how to play the spoons, and ARS president Shelley Gruskin, who conducted a daylong seminar on recorder technique. In February we held a weekend workshop on the performance of sixteenth-century dance music. Learning the steps for pavaues, almains, galliards, and brangles helped us to play them with more understanding of rhythm, articulation, and ornamentation. Other activities include a Spring Soirée and participation in the People's Fair, where we play outdoors and proselytize the Denver public.

Mary Scott

Triangle Recorder Society

Last September the sounds of recorders wafted over the rolling grounds of the Quail Roost manor house at the Triangle Recorder Society's fall weekend workshop. Faculty members Deborah Booth, Valerie Horst, Helen Jenner, Morris Newman, and Pat Petersen provided top-notch instruction in recorder, Renaissance flute, notation, peda-



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gogy, wind band, and more. Students were treated to sumptuous meals served on the lawn overlooking strolling peacocks and grazing horses.

Saturday evening's banquet celebrated Triangle's fifteenth anniversary and was followed by group singing and country dancing. Folks departing after Sunday afternoon's sessions were convinced that early music in such a setting is "the only way to go." The next Quail Roost workshop is scheduled for September 16-18.

Triangle's annual spring workshop at Camp Kanata, near Durham, will be held May 13-15. The faculty will include Tina Chan- cey, Helen Jenner, Margaret Johnston, Pat Petersen, and others. For more information on either workshop write or call Kathy Schenley, Route 2, Box 210-A, Chapel Hill, N.C. 27514. (919) 967-2319.

Kathy Schenley

Northeastern New York

Our chapter resumed meeting in September after a three-month summer break. As in past years, we get together each month with a guest director. We play music of intermediate difficulty in the early part of the evening; after a short business meeting, we progress to more difficult pieces. Players of all early instruments are welcome, and we always find time to help beginners get started.

Last year we sponsored several special events. In April the Capital District Chapter joined us for a wonderful workshop with Persis Ensor. Forty people with a variety of instruments learned a lot and ended the evening with a covered dish supper. In May we presented our annual concert. We performed two pieces in which everyone played; many members also participated in various smaller groups. A performance of Bach's Fourth Brandenburg Concerto was especially exciting. In November ten members attended a workshop on conducting with Morris Newman. We hope that new directors will soon emerge.

This year we have scheduled a workshop on April 18 with Friedrich von Huene and our annual concert on May 22.

Our meetings are held in Christ Community Church in Clifton Park, New York. Everyone who enjoys recorders is welcome.

Marianna Kastner

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FEES

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PROGRAM

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FEES

Tuition \$150 Deposit \$25
Room & board: double . \$125 (payable *Recorder at Rider*;
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Commuter Facility Fee \$10

COORDINATOR: Sonya Burakoff

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PROGRAM

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FEES

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Room & board.....\$140 Deposit \$35 (payable *Colorado ARS Workshop*, \$20 refundable till July 1.)

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*for further information, contact Constance Primus, 13607 W. Miss. Ct., Lakewood, CO 80228 (303) 986-0632

SUMMER WORKSHOPS 1983

In-service credit and the ARS Level III Examination are available at all workshops by arrangement. All workshops offer recorder classes at Levels II and III of the ARS Education Program; some offer Level I as

well. To obtain an Education Program Study Guide, use order form elsewhere in this issue. ARS membership is required of all workshop participants; see application form near end of magazine.

NEW MIDWEST ARS WORKSHOP UNIVERSITY OF WISCONSIN WHITEWATER, WI AUGUST 3-7, 1983

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PROGRAM

The Midwestern Winds Breve Week

Early Baroque Music in Italy—canzonas, monody, diminutions, and early sonatas. There will be an informal production of an intermezzo. Also, classes in later Baroque suites and sonatas at all levels.

FEES

Tuition, room & board \$100
Deposit \$20 (payable *Midwest Workshop*;
refundable till July 1)

COORDINATOR: Irmgard Bittar
301 Ozark Trail • Madison, WI 53705 • (603) 231-1623

MIDEAST WORKSHOP at LAROCHE COLLEGE PITTSBURGH, PENNSYLVANIA JULY 31-AUGUST 6 Marilyn Carlson, director

FACULTY

Marilyn Carlson Arnold Grayson
Colin Sterne Andrew Waldo
Kenneth Wollitz Mary Johnson
Janina Kuzma

PROGRAM

"The Golden Age of Polyphony." New instrumental forms of the 16th century; legacy of the dance suite: Recorder, flute, capped reeds, harp, viol, lectures, Renaissance band, 20th-century recorder techniques, small consorts, playing with harpsichord for all, student-faculty concert, *Les Musiciens* Consort. Flexible schedule, congenial atmosphere. Located in greater Pittsburgh, near to PA Turnpike and airport. Dormitory and classrooms air-conditioned.

FEES

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FACULTY

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PROGRAM

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Theatre projects— First week: *Commedia dell' arte*, directed by Andrea von Ramm. • Second week: "The Vision of the Courtier," a music-drama of 1600, directed by Paul Echols.

Lectures on Venetian music by Alejandro Planchart.

Other— Instrument Makers' Fair, student and faculty concerts, parties, barbecues, historic surroundings, recreational opportunities.

FEES

Tuition \$170 per week Room & board . \$150 per week
(2-week students: \$150 per week) (singles except on request)
Deposit \$40 per week
(payable *ARS Amherst*: \$30 refundable till July 1)

Some tuition scholarships available: *apply very early*. Students may attend either week or both. Established ensembles attending the workshop together may receive private coaching.

COORDINATOR: Elizabeth Ann Taylor
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HISTORICAL DANCE AND MUSIC AT DOMINICAN COLLEGE SUMMER 1983

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INSTRUMENT DESIGN AND BUILDING WORKSHOP —

July 24-July 30, 1983. Learn the basic skills needed for wind instrument construction and for making cane reeds for all double reed renaissance instruments. Participants may build a recorder, cornetto or a cornamuse as well as make instrument reeds. Faculty: Kieth Loraine, Robert Dawson, Steve Silverstein, Lyn Elder.

HISTORICAL DANCE WORKSHOP — July 31-

August 6, 1983. Dance through the 15th-19th centuries at this day and evening program of court & stage repertory with internationally known dance historians. Faculty: Regine Astier, Angene Feves, Sandra Hammond, Carol Teten, Emma Lou Thomas.



FLUTE, RECORDER, HARPSICHORD, PIANO WORKSHOP — July 31-

August 5, 1983. Technique and ensemble studies from beginning to conservatory level with emphasis on renaissance, baroque, and 20th century repertory. Faculty: David Barnett, Robert Dawson, Eileen Hadidian, Tamara Loring, Peggy Monroe, David Ohanesian, Steve Silverstein, Joanna Young.

INSTRUMENT REPAIR AND MAINTENANCE CLINIC —

August 6-August 7, 1983. Lectures and demonstrations on the maintenance and basic repair of string and woodwind instruments for the amateur musician instrument owner. Participants will have the opportunity to make improvements or repairs on their own instruments. Faculty: Lyn Elder.

RENAISSANCE AND MEDIEVAL MUSIC WORKSHOP— August 7-

August 13, 1983. Technique and ensemble studies for performers and skilled amateurs, concentrating on major composers of the 13th-16th centuries. Faculty: Julianna Baird, William Mahrt, Ray Nurse, Art Hills, Margaret Panofsky, Peter Halifax, David Barnett, Robert Dawson, Herb Myers, Steve Silverstein, Peggy Monroe.

For further information write or call Dominican College, 1520 Grand Avenue San Rafael, California 94901 (415) 457-4440 ext. 243
Division of Continuing Education.

LETTERS

Why not more workshops?

Col. Katz's suggestion that once a year the ARS make workshops available to all members within 250 miles of their homes is a wonderful one. The ARS Workshop Committee would love to see ARS workshops take place all over the country, every week or weekend of the year. Unfortunately, the ARS cannot accomplish this goal alone. Indeed, limited as it is by its present size and modest dues structure, it does not yet act as sole sponsor of any workshop, because it cannot afford either the administrative time or the financial risk. Even the week-long summer workshops receive only limited aid from the ARS: virtually all responsibility, financial and otherwise, lies with the workshop directors.

In addition, experience has shown that an indispensable workshop ingredient is local initiative. Behind almost every successful workshop are one or more local organizers who know their area and the needs of their play-

ers, and who are willing and able to do the very large amount of work required.

If a chapter or other local group would like to hold an ARS weekend workshop, the Workshop Committee stands ready and eager to help, with a program of *mutual sponsorship*. This program includes a loan for pre-workshop expenses, free mailing labels of ARS members, use of the ARS bulk mail permit, and money for scholarships. (Details of the program were sent to all chapter representatives in May and November of 1982.) For those giving their first workshop, we have also prepared a comprehensive list of suggestions, hints, and warnings based on the experiences, sweet and bitter, of directors of past workshops. Both the sponsorship program and the list of suggestions are available on request from the ARS office.

Ruth Bossler, Chairman
ARS Workshop Committee

An author replies:

May I alert prospective users of my book, *Piping Songs*, to an error in the otherwise generous and perceptive review that appeared in your November issue?

The book is not for kindergarten children. The foreword to teachers clearly states that it is directed to and has been used effectively with children of seven to nine years. At this level children find the ten-minute written work quite easy and enjoy adding their own illustrations to the songs they play. If they have their own books, there is no need for a teacher to make copies.

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Priscilla Evans
Halifax, Nova Scotia

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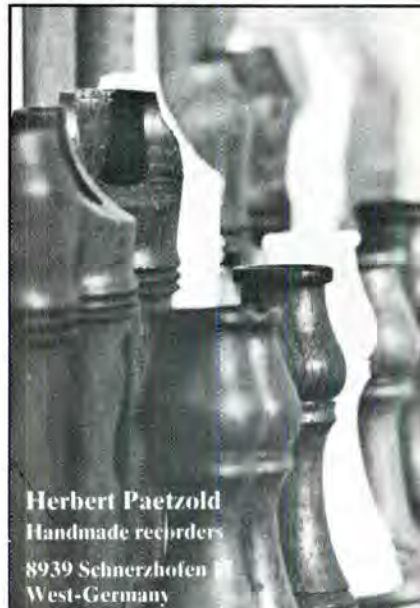
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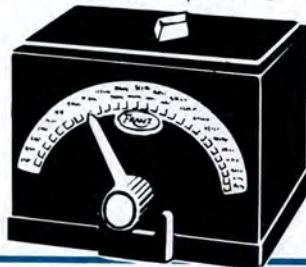
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ELECTRONIC



Seiko Quartz TM 359

Convenient dial for tempo. Both red and green flashers, for both strong and weak beat indication. Has A-440 thru A-445 pitchpipe tone. Loud electronic click sound. Provides not only tempo, but rhythm pattern (4/4, 6/8, etc.). Small 2 1/2" x 5 1/4" x 7/8". A super instrument at a super sale price!

List price \$69.50 **SALE \$49.95 (SUPER BUY!)**

Seiko Quartz TM 357

Smaller than above, red flasher, A-440 pitchpipe tone. Tempo only, no rhythm feature. Only 2 1/4" x 3 1/2" x 3/4". Beautiful brushed aluminum face, color-coded tempo dial. With earphone and presentation box.

List price \$52.50 **SALE \$36.50**



Metrina Quartz TM (By ZEN-ON)

New metronome of exceptional tempo accuracy ($\pm 0.02\%$). A-440 tuning signal. 3-way tempo monitor: 1) visual (light); 2) speaker; 3) earphone. (Includes earphone.) Very attractive vinyl case. 4 3/4" x 1 3/4" x 7/8". Small!

List price \$59.50

SALE \$37.50



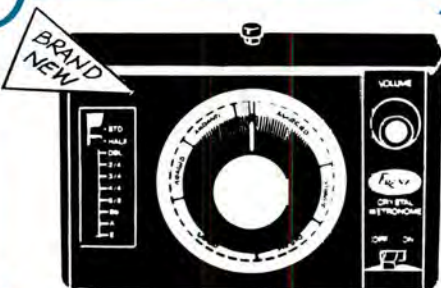
Seiko Quartz TM 358

Same as TM 357, but all plastic front, no earphone jack or earphone. Super buy if you want just the basic metronome and no frills.

List price \$49.50 **SALE \$34.95**



ELECTRONIC (Cont.)



FRANZ TM 77 — The latest addition to the Franz family, does everything a metronome should do (and then some). Tempos 40-216 would be GOOD, but the TM 77 allows you to CUT THE TEMPO IN HALF or DOUBLE IT! Need an accented beat? With this little beauty the first beat of each measure can be accented for 2/4, 3/4, 4/4, 6/8 time signatures.

What more of a metronome can you ask? Help you tune, I reply. With a quick flip of the finger you can get a Bb(456.2), A(440), or E(329.6) (especially good for guitars).

Enough you say? There's Still More!! — There's an audio outlet to plug into either an earplug or an amplifier to HEAR the beat and a flashing light on top to SEE the beat!!!

PLUS an A/C adaptor AT NO CHARGE so you don't have to eat up expensive batteries like there's no tomorrow!

A Value at \$68.95. **SALE \$42.50**

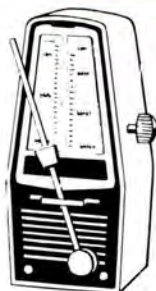
KEY WIND



Seth Thomas TM-1100

The classic pyramid shape in rubbed furniture grade hardwood. Loud tick-tock pendulum beat. Obvious quality. US made. Key permanently attached.

List price \$40.95 **SALE \$25.50**



Taktell Piccolo TM 825

Made by the famous Wittner Company. German precision. Firm, excellent, sound. Pendulum principle. Durable plastic. Only 2 1/2" x 6" x 1 1/2". Simple to use. Light in weight. cover for dust protection. Long running time per wind.

List price \$39.50 **SALE \$22.50**



Franz TM 55

Patented "floating mechanism" is self-leveling, eliminates "limping" (tick-TOCK, or TICK-tock). Provides even tick-tock! Dependable, handsome, high impact plastic. A quality metronome.

List price \$34.00 **SALE \$19.95 (UNBELIEVABLE)**



Taktell Super Mini TM 858

Size of cigarette package. Smallest pendulum metronome. Top performance. High impact. Ultra light weight, fits in pocket or instrument case. Incredible price.

List price \$43.35 **SALE \$19.95**

ORDER IMMEDIATELY. Friends. Just about every metronome that goes tick tock, buzz bluzz, beep beep or blink blink is on **SALE** with deep and drastic cuts here at Terminal Music's Great and Gala metronome sale. Why the low prices — I love my customers, and I'm willing to sell at a very low price. (They don't call me the meshuge metronome maven for nothing!)

Sale ends when present stock is gone.

Quantities Limited. First Come, First Served
MAIL THIS COUPON TODAY

(or copy your order on a plain sheet of paper)

Hi-Mini TM 658

Newest of the pocket-sized pendulum metronomes. It comes in its own viny carrying case. A recessed winding key and an unbreakable mainspring makes this one tough deal to beat!!

List price \$29.95 **SALE \$19.95**



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Please send the following metronomes: (Add \$2 shipping cost for first metronome. Each additional metronome up to four, add \$1.) or more metronomes, include your best shipping cost estimate.

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DON'T DELAY!
Larry.*

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Charge to VISA MasterCard. (\$10 minimum)

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