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CONTENTS

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The Recorder Consort at the English Court 1540-1673[1] Part 1

David Lasocki

THE EXISTENCE of a recorder consort at the English Court in the sixteenth century has never been spelled out in the literature relating to the Court musicians, although a few researchers have concluded that there were recorder players at Court. Only one Court record published so far mentions recorder players, that in the Privy Purse Expenses of Princess (later Queen) Mary, which list payments of New Year's gifts in 1543 and 1544 to all the royal musicians of the time, including "The recorders."[2] In 1911 this document was noticed by Canon Francis W. Galpin, who commented:

> The players appear to have been Venetians, and they were quite distinct from "the flutes."[3]

That a consort existed in the seventeenth century has been easier to see. The list of Court musicians who were issued liveries for the funeral of Queen Elizabeth I in 1603—which has long been known from Henry Cart de Lafontaine's famous book, *The King's Musick: A Transcript of Records Relating to Music and Musicians (1460-1700)*[4]—includes seven recorder players, five of them members of the Bassano family. Walter L. Woodfill, noting the presence of those Bassanos in a subsidy list of 1590, names them as the recorder players at the Court in that year.[5] Thurston Dart, citing "hours spent with Lafontaine and Woodfill's invaluable books," claims that the Court had four recorder players in 1540 and six in 1547, and that the numbers of Court musicians in 1558, 1570, and 1590 were "much the same as [in] 1547."[6] He apparently based these figures on the assumption—which turns out to be correct—that the earlier members of the Bassano family were recorder players. Previous scholars, therefore, saw some of the clues relating to the Court recorder players and began to put them together.

My own survey of further Court records, both published and unpublished, has demonstrated the existence of a recorder consort and enabled its full personnel to be determined. It has shown that a consort of five, later six, recorder players was employed at the Court from 1540 until about 1630, when its members were absorbed into a general group of wind players. A few records relate to the consort's duties. The standard of performance of the consort and the sizes of instruments it would have used can be deduced from treatises and inventories. I have been able to trace some of the consort's probable repertory. I have also learned a great deal from Court and other records about the advantages of Court service for musicians and about the lives of the recorder players.[7]

The arrival of the recorder consort

When Henry VIII came to the throne of England in 1509, he inherited a small musical establishment that had changed little for centuries.[8] During the course of his reign he changed this establishment out of all recognition by increasing the number of musicians and adding new instruments. Besides keeping and augmenting the group of shawms and sackbuts used by his father, Henry introduced to his Court the fashionable Italian practice of having complete consorts of other instruments. One of the advantages of such a consort is that all the instruments can be tuned in the same way, thus potentially improving the intonation of the ensemble. He imported from Italy two such consorts (viols/violins and recorders) that were to play an important role in the musical life of the Court up to the early seventeenth century, and gradually formed a third consort (flutes/ cornetts) by bringing players over from France.[9]

The term "consort" had various meanings in the sixteenth century.[10] That the word was used to refer to the groups of instruments at Court is shown by a document among the Cecil Family and Estate Papers at Hatfield House listing the New Year's gifts paid to some royal musicians on 1 January 1605: "the consort

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[1]This article is an abridged version of Part B of my recent study, *Professional Recorder Players in England, 1540-1740*, 2 vols. (Ph.D. dissertation, The University of Iowa, 1973), I, pp. 19-143. The tables first appeared in *Early Music* 10/1 (January 1982), p. 25. I would like to express my deep gratitude to Peter Holman (Colchester, Essex) and Roger Prior (Belfast, Northern Ireland), without whose help and friendship I could never have researched this material.

[2]See Frederick Madden, ed., *Privy Purse Expenses of the Princess Mary, Daughter of King Henry the 8th, afterwards Queen Mary* (London: William Pickering, 1831), pp. 104, 140.

[3]*Old English Instruments of Music* (London: Methuen; Chicago: A.C. McClurg, 1911), p. 142; see also 4th ed., rev. Thurston Dart (London: Methuen, 1965), p. 106.

[4]London: Novello [1909]; reprint, New York: Da Capo Press, 1973, p. 45.

[5]*Musicians in English Society from Elizabeth to Charles I* (Princeton: Princeton University Press, 1953; reprint, New York: Da Capo Press, 1973), p. 300.

[6]"The Repertory of the Royal Wind Music," *Galpin Society Journal* XI (1958), p.73.

[7]For detailed biographies of all the players in the Court recorder consort, see Lasocki, *op. cit.*, II, pp. 539-706.

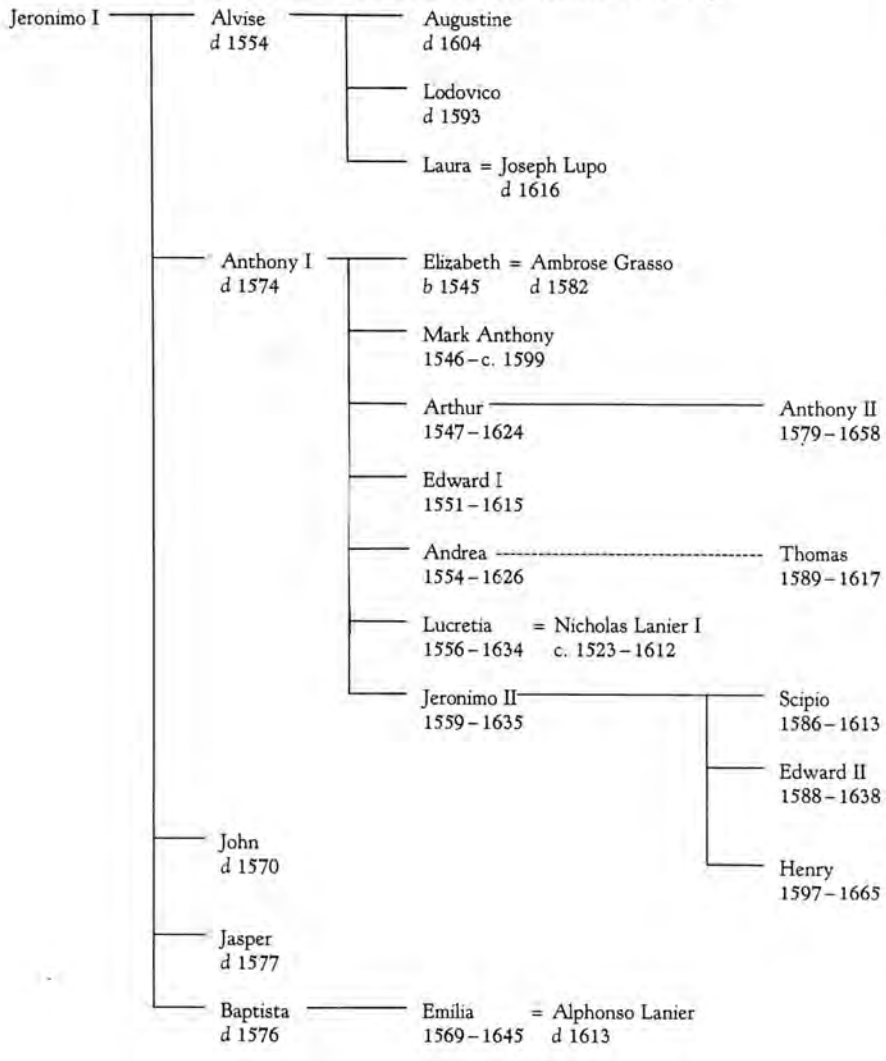
[8]See Richard Rastall, "The Minstrels of the English Royal Households, 25 Edward I-1 Henry VIII: An Inventory," *Royal Musical Association Research Chronicle* IV (1964 [1967]), pp. 1-41.

[9]For details of the sackbut/shawm and flute/cornett consorts, see Lasocki, *op. cit.*, I, pp. 21-22. The violin consort is discussed in two studies by Peter Holman: "The English Royal Violin Consort in the Sixteenth Century," *Proceedings of the Royal Musical Association* CIX (1982-83) pp. 39-59; and *The English Violin Band, 1540-1642* (Ph.D. dissertation, The University of London, forthcoming).

[10]See Warwick Edwards, *The Sources of Elizabethan Consort Music* (Ph.D. dissertation, Cambridge University, 1974), I, pp. 36-43.

Table 1

The musical members of the Bassano family



of viols," "the consort of flutes" and "the consort of hoboys and cornetts [sic]."[11]

Henry may have been particularly eager to secure consorts of flutes and recorders because he played the instruments himself. A chronicler reports that the summer Progresses of 1510, the second year of his reign, found him

> exercising himself daily in shooting, singing, dancing, wrestling, casting of the bar, playing at the recorders, flute, virginals, and in setting of songs, making of ballads, and did set two goodly masses.[12]

As far as recorders are concerned, he brought over an existing consort of five players from Venice. Four of the players in question, Alvise, Jasper, Anthony, and John "de Jeronimo," were first employed at his Court in 1531 as members of the shawm and sackbut group.[13] These four men were in fact the Bassano brothers, the founders of the English branch of a family that was to dominate the Court wind music for the next century. The brothers seem to have returned to Venice within a few years, but Anthony came back to England by 1538, when he was appointed as "maker of divers instruments" to the Court.[14] The King then made great efforts to secure the return of the three other Bassanos to England with their youngest brother, Baptista, and to persuade the Venetian authorities to release them. In the only surviving letter from the sequence exchanged between Henry's Chancellor, Sir Thomas Cromwell, and his Venetian agent, Edmond Harvel, the latter wrote in October 1539 that the Bassanos were "all excellent[,] and esteemed above all other[s] in this city in their virtue" and that it would be "no small honor to His Majesty to have music comparable with any other prince[,] or perchance better and more variable."[15] Negotiations with the Doge of Venice for the release of the Bassanos broke down, but "putting also any displeasure or damage [that] might ensue unto them aside," they left for England "with all their instruments."[16] On 6 April 1540 Henry officially inaugurated the recorder consort by granting stipends to "Alvixus, John, Anthony, Jasper, and Baptista de Bassani, brothers in the science or art of music."[17]

Circumstantial evidence suggests that the Bassanos were originally Jewish refugees from the town of Bassano, about forty miles from Venice, who had settled in Venice at the beginning of the sixteenth century.[18] (They probably had become at least nominal Christians for the sake of gaining employment, before they came to England.) Their father, Jeronimo I, is likely to have been an instrument maker and a sackbut player in the *trombe e piffari* (sackbuts and shawms) of the Doge of Venice. Some of his sons may also have been members of the Doge's band. Thus the Bassanos were a significant addition to the Court's musical establishment, bringing with them to England not only a high standard of shawm and sackbut playing but fine instrument making and—apparently the greatest prize—recorder consort playing. A genealogy of the musical members of the family is given in Table 1.

Personnel

The Bassano brothers made up a five-member consort, as Table 2 shows. Augustine, the eldest son of Alvise,

[11]Quoted in *ibid.*, p. 36.

[12]Edward Hall, *Hall's Chronicle; containing the History of England, during the Reign of Henry the Fourth, and the succeeding monarchs, to the end of the Reign of Henry the Eighth* (London, 1809), p. 515.

[13]For full details, see Lasocki, *op. cit.*, II, pp. 549–50.

[14]*Calendar of Letters and Papers Foreign and Domestic of the Reign of Henry VIII*, XIII (1892–93), p. 537.

[15]Public Record Office, SP1/153, f. 215.

[16]*Loc. cit.*

[17]"Fratres in sciencia sive arte musica." Public Record Office, C66/690, m. 38.

[18]For details of the early history of the family, see Lasocki, *op. cit.*, II, pp. 584–91.

[19]For details, see *ibid.*, II, pp. 573–74.

[20]"...alevando senpre li figliuoli nelle virtu, per far servitio a sua maesta, si came anno fato et fanno del continovo." Public Record Office,

joined them in 1550, presumably when he became old enough to receive an official place. Since six was evidently considered the optimum number of players for the consort, perhaps Augustine was playing unofficially, without fee, as early as 1540.

As places in the consort became vacant in the sixteenth century through the deaths of their holders, they were filled initially from the second generation of the Bassano family in England. Alvise's place was taken by Augustine's younger brother, Lodovico. Both Augustine and Lodovico were composers, and both seem to have played the lute, although probably not at Court.[19] The places of Anthony I, Jasper, and John were taken by three of Anthony's sons, Arthur, Edward I, and Jeronimo II. All of them were taught to play by members of the first generation: in a letter to Queen Elizabeth written in Italian in 1568, fourteen years after Alvise's death, the four surviving brothers refer to their "always educating our sons in virtue to enable them to serve Her Majesty, as they have done and continue to do."[20] Like their father, Anthony's sons also played shawm and/or sackbut, and Jeronimo played the viol at Court.[21] The choice of who was to take up each place in the recorder consort as it fell vacant seems generally, but not always, to have been determined by the ages of those Bassano sons who did not yet have a place.

When Baptista died in 1576, Anthony's youngest son, Jeronimo, was only seventeen and may have been considered too young to take over the place. For the first time, then, the Court turned outside the Bassano family—to another foreign musician. The man recruited, William Daman, was also Italian and perhaps also a Jew.[22] He had been brought to England around 1565 by Sir Thomas Sackville, Lord Buckhurst, and had been "servant to the same."[23] Daman was a composer of both instrumental and sacred music.

Only two more places fell vacant during the reign of Elizabeth. When Daman died in 1591, none of the male members of the third generation of the Bassano family was old enough to assume the place (the oldest, Anthony II, was 11), so the choice fell on the son of another foreign Court woodwind player. Alphonso Lanier was the second of the seven musical sons of Nicholas Lanier I, a Huguenot who had been recruited in France for the English Court flute/cornett consort in 1561.[24] Alphonso, who seems to have been born in France, could well have been trained by his father.

When Lodovico Bassano died in 1593, his place went to Robert Baker senior, the first member of the consort born in England of English parents. Baker had been apprenticed to Anthony Tyndall, a member of the London Waits. These were the official musicians of the City, a group that had been playing the recorder, among other instruments, since 1568. Baker became a London Wait himself for six years before moving up to the Court. His exceptional talent had been recognized early by the City of London authorities, who granted Tyndall a unique yearly payment to defray the expenses of training him, and later created an extra place in the Waits on his behalf. As a member of the Waits, Baker would have been expected to play the recorder, cornett, shawm and/or sackbut, and viol, and probably at least one instrument of the mixed consort (treble lute, bandora, cittern, flute, treble viol or violin, and bass viol).[25]

At the end of Elizabeth's reign, then, the men who held the six places in the recorder consort were Arthur, Augustine, Edward I, and Jeronimo II Bassano, along with Alphonso Lanier and Robert Baker senior. These six plus Andrea Bassano, who held a place in the shawm/sackbut consort, appear under "Recorders" in the "Allowance of certain mourning livery to the following musicians for the funeral of Queen Elizabeth" in 1603.[26] Andrea seems to have been deputizing for Alphonso Lanier—who had been absent from the Court on army service in 1597 and 1599 and presumably continued to be away for military or business reasons—and this list includes both placeholder and deputy.

When Augustine Bassano died in 1604, his place was given to Clement Lanier, Alphonso's younger brother (probably in fact a half brother), whose mother was Anthony Bassano I's daughter.[27] In 1609, Anthony II was granted the reversion of his father, Arthur's, place in the consort.[28] (A reversion was the promise by the Crown of a future place.) Arthur did not die until 1624, however, and the prior death of Edward I Bassano in 1615 gave Anthony the opportunity to have a place earlier.[29] On Arthur's death Anthony surrendered Edward's old place and took up Arthur's, presumably because it carried a higher rate of pay.[30] In 1603, Anthony deputized in the flute/cornett consort and in 1630 was named among the company of players of the cornett, flute, recorder, and shawm.[31]

The list of twelve wind players who were paid "for attending the installation

Table 2

The Court recorder consort

Alvise Bassano 1540–1554	Lodovico Bassano (1554) 1568–1593	Robert Baker senior 1594–1637	Robert Baker junior (by 1625) 1637–1642
Jasper Bassano 1540–1577	Jeronimo II Bassano 1579–1635	Henry Bassano (1622) 1625–1665	
Anthony I Bassano 1540–1574	Edward I Bassano 1576–1615	Anthony II Bassano 1615–1624	William Noke 1624–1631
John Bassano 1540–1570	Arthur Bassano 1570–1624	Anthony II Bassano (1609) 1624–1658	
Baptista Bassano 1540–1576	William Daman 1576–1591	Alphonso Lanier 1593–1613	John Hussey 1613–1629
	Augustine Bassano 1550–1604	Clement Lanier 1604–1661	

SP12/47, No. 83.

[21]Public Record Office, E351/544, f. 16.

[22]See Roger Prior, "Jewish Musicians in Tudor England," *Musical Quarterly* LXIX/2 (Spring 1983), p. 265.

[23]R.E.G. Kirk & Ernest F. Kirk, *Returns of Aliens Dwelling in the City and Suburbs of London from the Reign of Henry VIII to that of James I*, 4 vols., Huguenot Society of London Publications X/1–4 (Aberdeen: Huguenot Society of London, 1900–07), II, p. 39.

[24]*Calendar of State Papers, Foreign Series, of the Reign of Elizabeth, 1561–1562* (1866), p. 229.

[25]See Lasocki, *op. cit.*, I, p. 224.

[26]Lafontaine, *op. cit.*, p. 45.

[27]E. Stokes, "Lists of the King's Musicians, from the Audit Office Declared Accounts," *The Musical Antiquary* II/3 (April 1911), p. 177.

[28]Public Record Office, Ind 6745 (unnumbered folio; grant made November 1609).

[29]Public Record Office, S03/6 (unnumbered fo-

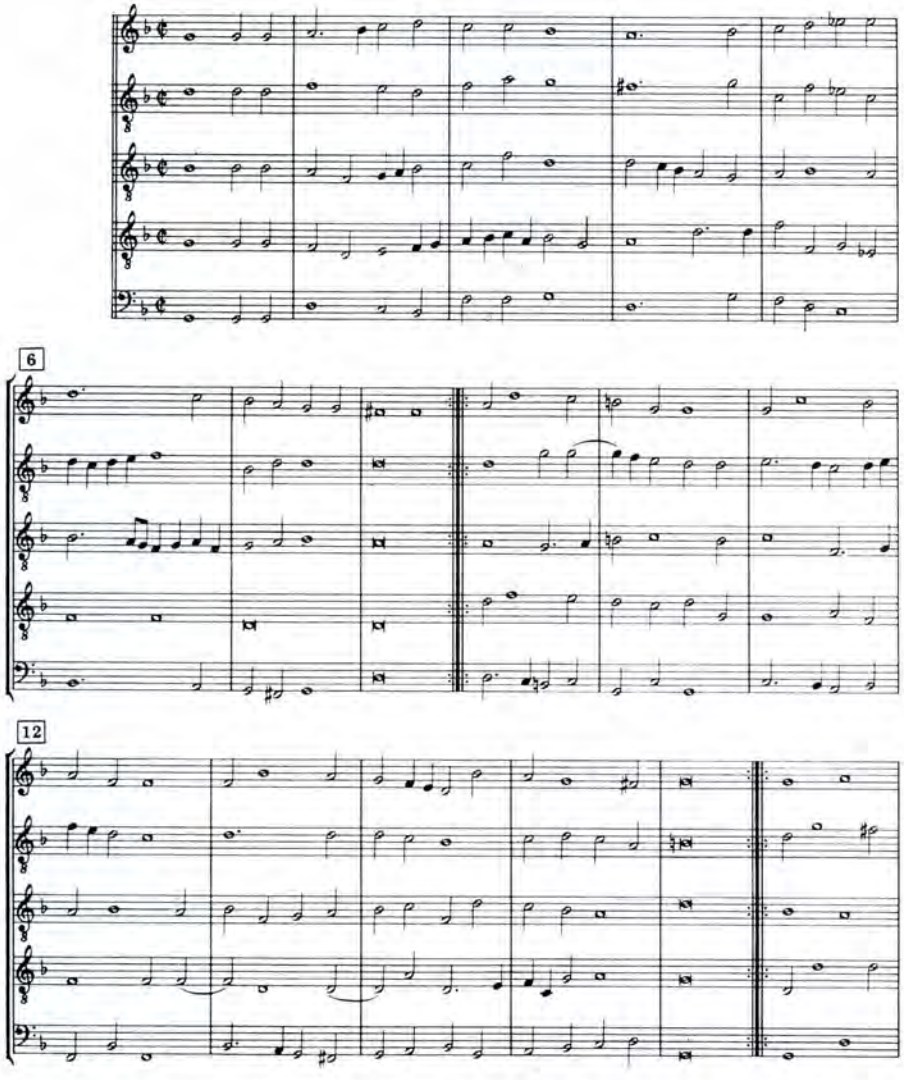


Figure 1. Augustine Bassano, Pavana No. 1, *probably for recorder consort, from British Library, Egerton Ms 3665, mm. 1–17 (© 1981 by Nova Music, London).*

of the Elector Palatine at Windsor for 3 days in February 1613" consists of six members of the sackbut consort plus Andrea, Anthony II, Edward I, and Jeronimo Bassano, and Robert Baker and Clement Lanier.[32] It looks as if the latter six men were the current members of the recorder consort in practice. If so, then Andrea was continuing to deputize for Alphonso Lanier—who by that time may have been near death, since he was replaced only nine months later—and Anthony II, having received the reversion of his sixty-five-year-old father's place, was now playing for him in the consort.

The next place to fall vacant was that of Alphonso Lanier in 1613. Perhaps this place was out of the range of Bassano influence, for it was not given to the next in line of the third generation of their family—Edward II, at that time aged 24—but to John Hussey, an English musician about whose origins and training nothing is yet known.[33] Hussey was, however, a versatile musician. He seems to have also played the sackbut at Court,[34] and in his will he mentions owning a harpsichord, a tenor viol, and a case of flutes.[35]

Like Arthur Bassano, Jeronimo also made arrangements for one of his sons to succeed him in the recorder consort. In January 1622 he surrendered his place and took up a new grant shared with his youngest son, Henry.[36] On 10 February 1624, Henry gave his share of the wages to Jeronimo for the duration of the latter's life—in other words, Jeronimo received all the money for the joint place.[37] Henry succeeded to the full place on Jeronimo's death in 1635. He also held a place in the shawm/sackbut consort, in which he may have specialized on shawm.[38]

On the death of Arthur Bassano in 1624, his place was given to William Noke, another English musician whose origins and training are as yet unknown.[39] Noke deputized in the flute/cornett consort in 1625.[40]

Robert Baker senior also arranged for his son to succeed him. The division of the place must have been made by 1625, since Robert junior is listed among the "Musicians for windy Instruments" in the accounts for the funeral of James I that year.[41] He succeeded to the full place on his father's death in 1637.[42] He deputized in the shawm/sackbut consort in 1628; by 1630 was a member of the company playing cornett, recorder, flute, and shawm; and in 1633 had a (tenor?) cornett purchased for him.[43]

The next list to name all the current members of the recorder consort is that of the Court musicians who were excused from paying a subsidy on 22 December 1625.[44] They are given as Anthony II and Jeronimo Bassano, Robert Baker senior and junior, Clement Lanier, and John Hussey. Robert Baker junior, who by now shared his father's place, was evidently playing in the consort instead of William Noke, who appears among the members of the flute consort. Three years later, however, on 15 July 1628, the "List of musicians who are discharged from paying the five subsidies lately granted by the Parliament" names the "Musicians for the recorders" as Anthony II and Jeronimo Bassano, Robert Baker senior, Clement Lanier, John Hussey, and William Noke—that is, the men who held the places before any arrangements were made for the succession of sons.[45]

When John Hussey died in April 1629, his place, curiously, was given to Clement Lanier, who already held a place in the recorder consort.[46] But Hus-

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lio; grant made June 1615).

[30]*Calendar of State Papers, Domestic Series, 1623–1625* (1859), p. 346.

[31]Lafontaine, *op. cit.*, pp. 45, 72.

[32]Bodleian Library, Rawlinson Ms A239, f. 74.

[33]*Calendar of State Papers, Domestic Series, 1611–1618* (1858), p. 210.

[34]Public Record Office, E351/544, f. 163.

[35]Public Record Office, PROB 11/155, f. 256.

[36]Public Record Office, S03/7 (unnumbered folio).

[37]Public Record Office, E406/45, f. 70v.

[38]For details, see Lasocki, *op. cit.*, II, pp. 576–77.

[39]*Calendar of State Papers, Domestic Series, 1623–1625*, p. 346.

[40]Lafontaine, *op. cit.*, p. 65.

[41]*Ibid.*, p. 57.

[42]*Ibid.*, p. 96.

[43]*Ibid.*, pp. 66, 72, 83.

[44]Willibald Nagel, "Annalen der englischen

sey had been paid for providing sackbuts for the Court the previous year, and Clement's place was eventually passed on to a shawm and sackbut player,[47] so it looks as if this was partly a practical way of removing one of the recorder places and changing it to a shawm and sackbut place. In any case, by the following year the Court wind musicians had been reorganized from the three traditional consorts to three "companies" of mixed instruments (see part two of this article), so there was probably no need to keep six men in the recorder places. When William Noke died in 1631, after this reorganization, his place was given to Thomas Mell,[48] but there seems to be no surviving evidence that Mell ever played the recorder.

After the establishment of the recorder consort by members of the Bassano family, then, recruitment to the consort later came partly from second- and third-generation members of that family in England, partly from other foreign musicians or their descendents, and eventually from native musicians. In the sixteenth century, the succession of places seems to have been principally determined by the availability of young Bassanos to take them up. In the seventeenth, the three men who passed their places on to their sons made prior arrangements to ensure the succession—once by reversion and twice by division of the place.

Several records show that the practical arrangements for the consort involved the use of men who did not hold places in it. Andrea Bassano deputized for Alphonso Lanier, and Anthony II Bassano did so for his father after he had been given the reversion of his place. William Noke deputized in the flute consort, his place being taken by Robert Baker junior, the holder of a joint place. The story of what happened to the consort in 1630 will be taken up later.

Standard of performance

Surviving records contain virtually nothing about the state of the practice of recorder playing in England in the sixteenth century. But some sense of the quality of performance the Bassanos would have brought with them from Venice can be deduced from a Venetian and another Italian source of the first half of that century.

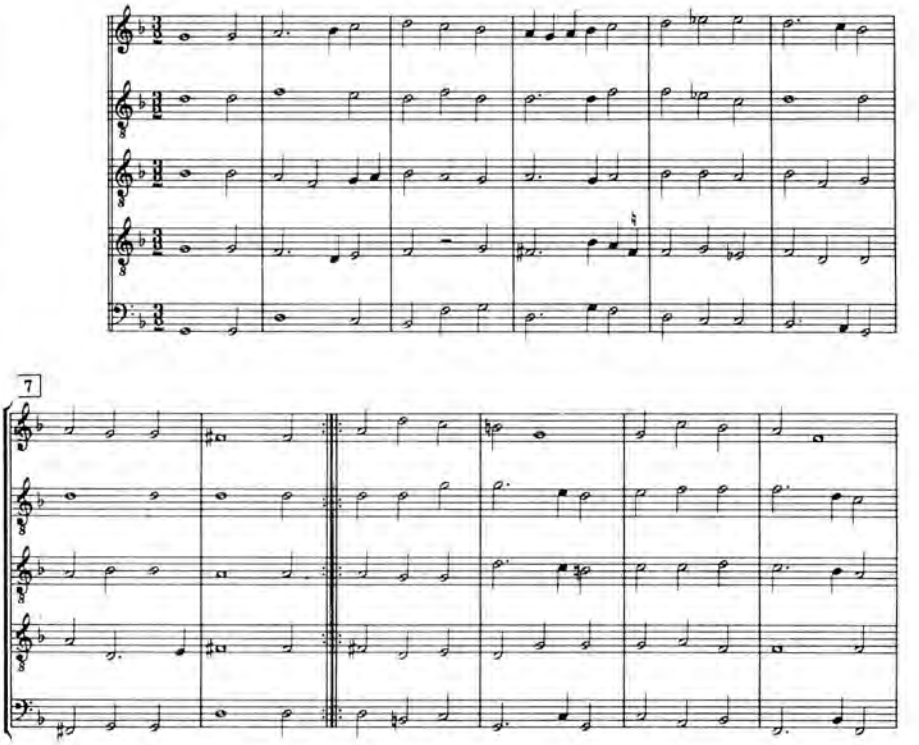

Figure 2. Augustine Bassano, Galiarda No. 1, *probably for recorder consort, from British Library, Egerton Ms 3665, mm. 1–12 (© 1981 by Nova Music, London).*

Sylvestro Ganassi's treatise on recorder playing, *Opera Intitulata Fontegara* (Venice, 1535),[49] is of paramount importance for our purposes, since it was written by a recorder player employed by the Doge of Venice at the time the Bassanos may have been. In any case, they were in the same city at the same time. The Bassano brothers would surely, therefore, have been acquainted with Ganassi. Furthermore, if, as Henry VIII's agent Edmond Harvel claimed, the Bassanos were "all excellent[,] and esteemed above all other [musicians] in [Venice] in their virtue,"[50] they would presumably have been among those leading recorder players of the time with whom Ganassi says he had studied and played. They would therefore have brought with them to England the expressive style of recorder playing that Ganassi described, based on an imitation of the human voice and achieved by a combination of good breath control, a knowledge of alternate fingerings, a wide variety of articulations, and virtuoso diminution technique. Even if they had used only the basic compass of a thirteenth for the recorder before the publication of Ganassi's treatise in 1535, they would almost certainly have been aware of his work and perhaps adopted some or all of his extended range.

Almost everything Ganassi tells us about the recorder technique of his day is confirmed by Jerome Cardan (1501–1576), the great Italian Renaissance philosopher, mathematician, and physician, in his treatise, *De Musica*, written around 1546.[51] Cardan's fingering charts show a basic compass of only a ninth, although he says that with a very intense breath one can produce two octaves.[52] He knows the extra seven tones added by Ganassi and reproduces them in a chart but prefers to use a smaller size of recorder for those pitches.[53] Cardan, like Ganassi, holds the human voice as a model and considers that the recorder is suitable for exact imitation of the voice, not just the approximation that all in-

Hofmusik von der Zeit Heinrichs VIII. bis zum Tode Karls I. (1509–1649)," *Beilage zu den Monatsheften für Musikgeschichte* XXVI (1894), p. 40.

[47]Lafontaine, *op. cit.*, p. 65.

[48]Public Record Office S03/9 (unnumbered folio).

[47]Andrew Ashbee, *Lists of Payments to the King's Musick in the Reign of Charles II (1660–1685)* (privately printed, 1981), pp. 117, 126.

[48]Lafontaine, *op. cit.*, p. 79.

[49]Facsimile, Milan: La Musica Moderna, 1934. Edited with German translation by Hildemarie Peter, Berlin-Lichterfelde: Robert Lienau, 1956. English translation by Dorothy Swainson from the German translation, Berlin-Lichterfelde: Robert Lienau, 1959.

[50]See footnote 15.

[51]Trans & ed. Clement A. Miller in Hieronymus Cardanus, *Writings on Music* (n.p.: American Institute of Musicology, 1973). See also Miller's

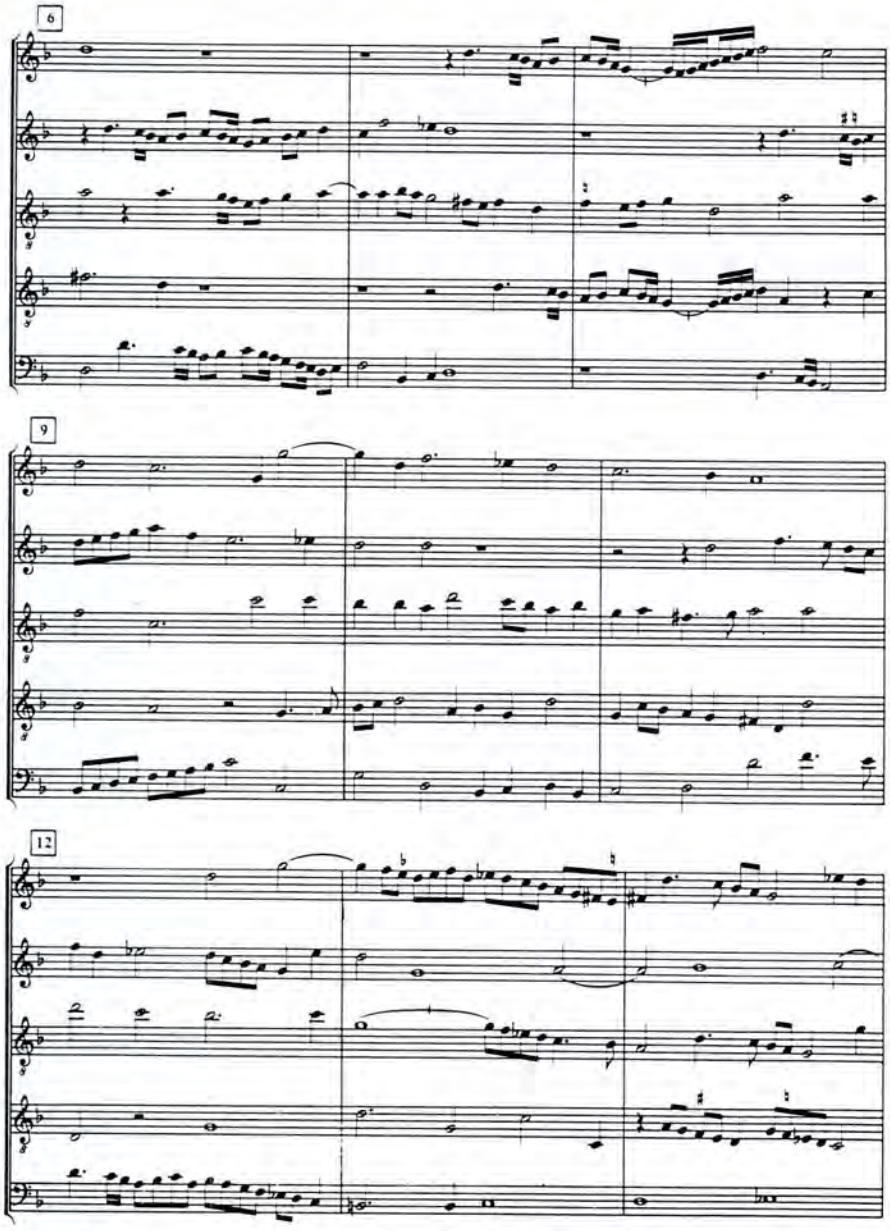

Figure 3. Jeronimo Bassano, Fantasia No. 2, *probably for recorder consort, from Oxford, Christ Church Mss 716–20, mm. 6–14 (© 1981 by Nova Music, London).*

struments are capable of producing.[54] Cardan, too, stresses the importance of breath control and goes beyond Ganassi's simple information on the breath to make the important distinction between the amount (full, shallow, or moderate) and the force (relaxed or slow, intense, and the median between them) of the breath used on wind instruments. He also distinguishes the different kind of breath needed for each size of the same instrument. Finally, Cardan uses Ganassi's three basic forms of articulation syllables and reiterates the importance of diminution technique in recorder playing.[55]

We might also mention that Hercole Bottrigari, writing in 1594, confirms that good sixteenth-century wind players were skillful at playing in tune. He includes wind instruments "such as [recorders and flutes], and straight and curved cornetts" in his category of "stable but alterable instruments"—that is, "those which, after they have been tuned by the diligent player [or maker], can be changed, augmented, or diminished in some degree, according to the good judgment of the player."[56] Even though these wind instruments

> may have a certain stability because of their holes, the accomplished player can nonetheless use a little less or a little more breath and can open the vents a little more or a little less, bringing them closer to a good accord. Expert players do this.

Repertory

No sixteenth-century English compositions have survived that are marked specifically for recorders. The repertory of the Court recorder consort must therefore be pieced together from indirect evidence. The obvious place to look is among compositions by members of that consort, particularly the Bassano family. About twenty sixteenth-century pieces by Augustine and Jeronimo II Bassano and William Daman, surviving in consort versions and/or lute or keyboard arrangements, seem to represent part of the repertory. Some of the early seventeenth-century repertory, including ten dances probably by Augustine and Jeronimo Bassano, is almost certainly contained in the Fitzwilliam Wind Manuscript (see below).

No music by members of the first generation of the Bassano family seems to have survived, if indeed they composed any. Perhaps part of their repertory consisted of vocal music. The title page of Ganassi's recorder treatise depicts three recorder players and two singers performing from printed (vocal) partbooks. This may have been a common Venetian practice that the Bassanos could have brought to England.

Considerations of musical style show that the earliest surviving compositions by members of the Bassano family apparently are the *Pavana Bassano* and *Galliarde Bassanni* that appear in the Susanne van Soldt keyboard book, dated 1579 on its cover and probably copied in The Netherlands.[57] The pavan is also to be found in the Trumbull manuscript (compiled c. 1595) in a lute version a fourth lower attributed to "Augustin"—

article "Jerome Cardan on the Recorder," *American Recorder* XII/4 (November 1971), pp. 123–25.

[52]*Ibid.*, p. 62.

[53]*Ibid.*, p. 67.

[54]*Ibid.*, p. 69.

[55]*Ibid.*, p. 70.

[56]*Il Desiderio or Concerning the Playing Together of Various Musical Instruments*, trans. Carol MacClintock (n.p.: American Institute of Musicology, 1962), p. 15.

[57]British Library, Add. Ms 29,485, ff. 10–10v, 11–11v. Modern edition ed. Alan Curtis, *Dutch Keyboard Music of the Sixteenth and Seventeenth Centuries*, Monumenta Musica Neerlandica III (Amsterdam: Vereniging voor Nederlandse Muziekgeschiedenis, 1961), pp. 19–22.

[58]Reading, Berkshire Public Record Office, Trumbull Add. Ms 6 (on loan from the Marquess of Downshire), ff. 7v–8.

[59]Cambridge University Library, lute part Ms Dd.3.18, f. 36v; recorder part Ms Dd.5.21, f. 41; bass viol part Ms Dd.5.20, f. 4; cittern part Ms Dd.14.24, f. 22. For more information on these manuscripts see Ian Harwood, "The Origins of the Cambridge Lute Manuscripts," *Lute Society Journal* V (1963), pp. 32–48.

presumably Augustine Bassano.[58] A further version of the pavan exists in an incomplete set of partbooks—the tune is missing—in the Cambridge consort lessons,[59] where it is called *Alphonso's Paven*, suggesting that Alphonso Ferrabosco I arranged it for mixed consort.[60] Both the type of cadence employed in this pavan and galliard, and the very short phrases, demanding a faster tempo than the dances current later in the sixteenth century, suggest a composition date perhaps as early as 1550. The figuration in the rather clumsy keyboard version consists mostly of written-out trills, whereas the idiomatic lute version contains many rapid stepwise divisions in a completely different style. Both these arrangements were probably made from a lost original for four- or five-part consort that was part of the early repertory of the Court recorder consort. If the ornamentation is subtracted, the four voices in the keyboard version appear to have as their lowest notes *d'*, *g*, *c*, and *G*. These pitches correspond almost exactly to the lowest notes of the four sizes of recorder in use in Italy in the mid-sixteenth century—the high instrument (soprano) in *c''*, discant or cantus (alto) in *g'*, tenor in *c'*, and bass in *f*. The range of the original parts is difficult to discern from the arrangements but seems to be well within the basic compass of a thirteenth mentioned by Ganassi in 1535.[61]

Probably the next surviving compositions in chronological order are four pavans and three galliards by Augustine and two galliards by Jeronimo Bassano that are written in the style current in England in the third quarter of the sixteenth century. One pavan by Augustine and two galliards by Jeronimo exist in an incomplete set of what seem to have originally been six partbooks in the Filmer manuscripts.[62] The composers are all instrumentalists associated with the Court, so these dances could well have been part of the repertory of the recorder consort.[63]

One of the Tregian manuscripts (probably copied by Francis Tregian the younger during his imprisonment in the Fleet c. 1609–19) contains two pavans and two galliards by Augustine Bas-

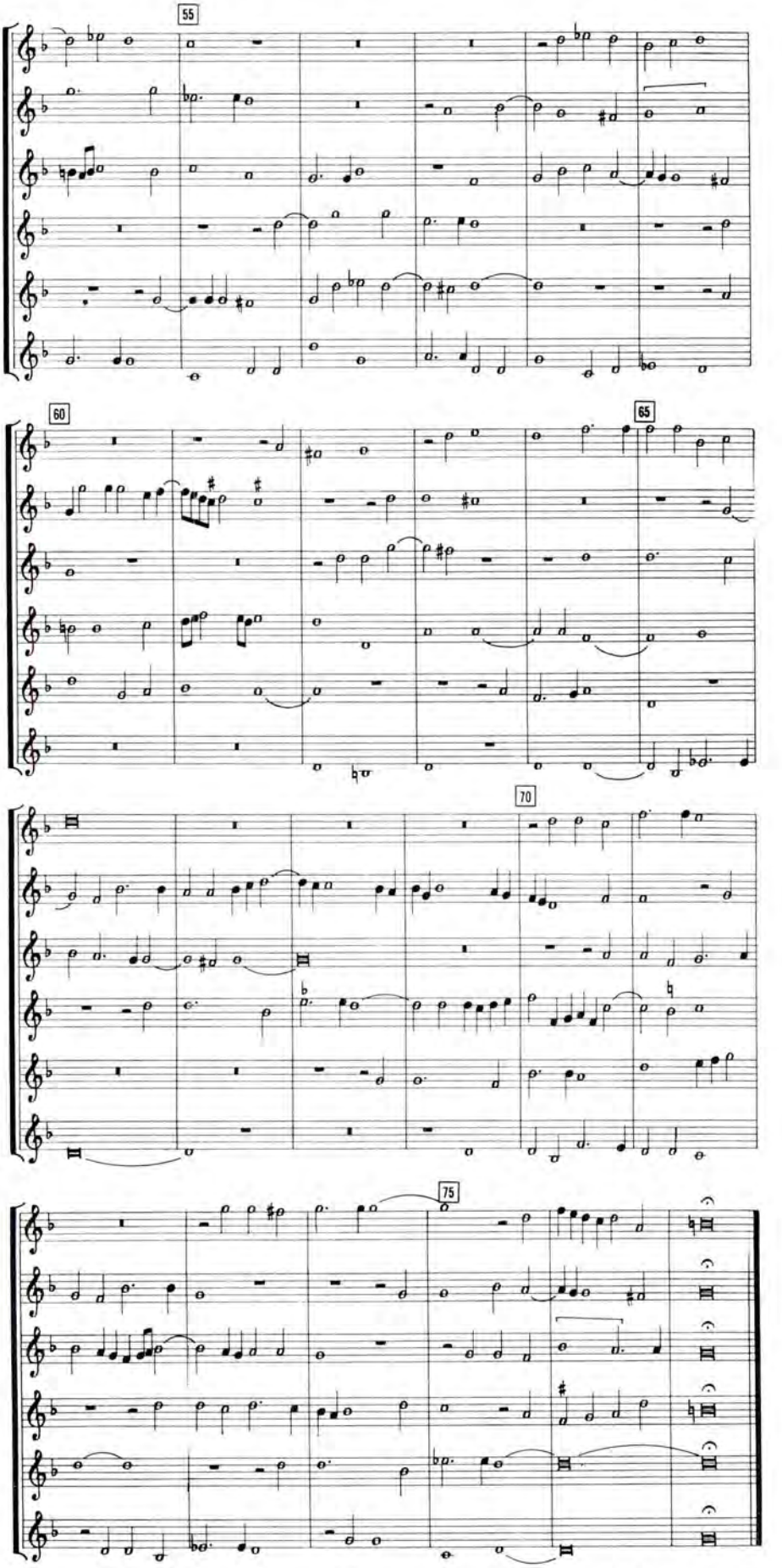

Figure 4. William Daman, Fantasia di sei soprani, *from New York Public Library, Drexel Ms 4302, mm. 54–77 (© 1981 by Mapa Mundi, London).*

[60] *Alphonso Ferrabosco: Collected Works for Lute and Bandora*, ed. Nigel North (London & New York: Oxford University Press, 1979).

[61] Swainson translation, p. 9.

[62] Yale University Library, Filmer Ms 2, first set, No. 4, ff. 3v–4; second set, No. 7, ff. 8v–9; second set, No. 8, ff. 8v–10v. The two surviving partbooks are in the mezzo-soprano and bass clefs. No. 18, an allemande by J.H., is the same piece as

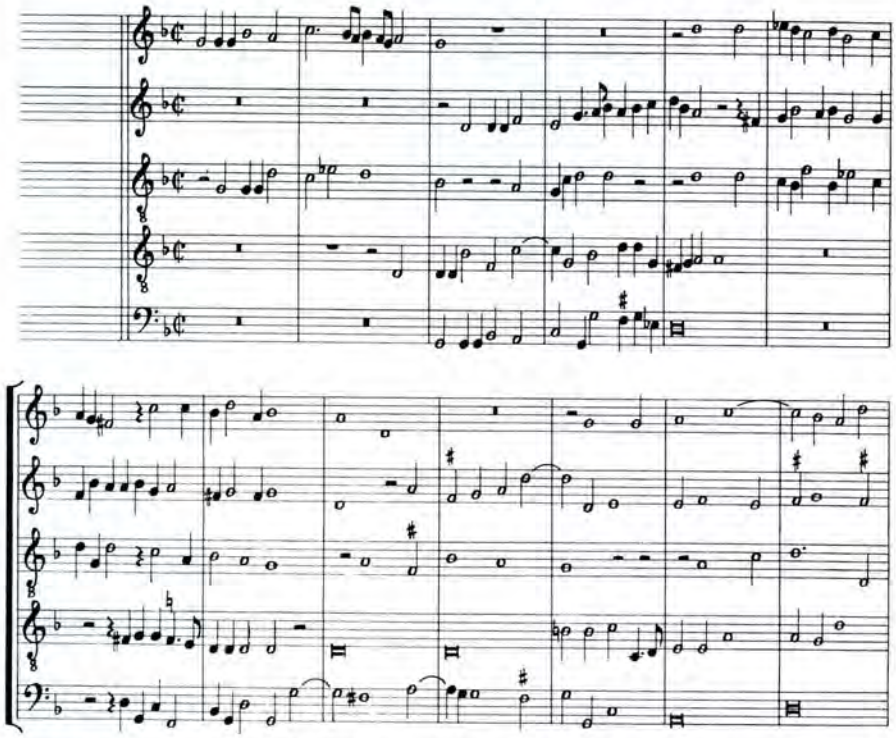

Figure 5. Jeronimo Bassano, Note felice, *probably for recorder consort, from Cambridge, Fitzwilliam Museum, Mus. Ms 734, mm. 1–13.*

sano.[64] The first of the pavans also survives as an idiomatic lute piece in the Trumbull manuscript referred to above;[65] the two versions sound like independent workings of a common tune ("gist") and bass. The consort version of this and the three other dances have parts with the following ranges: 1. $d'-e^{b}''$; 2. $g-b^{b}'$; 3, 4. $c-g'$; and 5. $F-b^{b}$. Their lowest notes and restricted ranges (never greater than a twelfth) would exactly fit a consort of five recorders consisting of soprano, alto, two tenors, and bass (sounding an octave higher than notated). Oliver Neighbour has written that the style of these compositions is simple, with "no imitation beyond the occasional passing-note figures," and that they were "either originally composed in four parts or devised by [a composer] who thought more naturally in four parts than in five."[66] The pavans are built in sixteen-measure strains.[67] Figure 1 shows the opening of the first of Augustine's pavans, and Figure 2 the start of the corresponding galliard. Neighbour points out,

> The traditional way of composing a galliard to follow a pavan was to boil the same material down into half the number of 3/2 bars .... [Of] the two by Bassano, the second is irregular in having eleven instead of eight bars to each strain, but both are exactly modelled on their pavans and can have cost their author very little effort.[68]

Four five-part fantasias by Jeronimo Bassano survive in two rather late, related sources probably written in the 1630s or 1640s.[69] Figure 3 shows part of the second fantasia. Peter Holman has observed that these pieces

> are written in a free contrapuntal style in which two or three ideas are combined and in which expressive harmony is often as important as counterpoint. This style is common in mid-16th century English music—it is found in the church music of Shepherd, Tye and Mundy and the consort music of Parsons—but it is rarely found after about 1580.[70]

Three of the fantasias would fit a consort of two sopranos, alto, tenor, and bass recorders; the fourth, two sopranos, two tenors, and bass.

Two consort pieces by William Daman have survived. Both have curious counterparts by Alphonso Ferrabosco I. The first, *Ut re mi fa sol la* for three voices, was printed in Amsterdam in 1648 in a collection of fantasies for viols.[71] The ranges of the parts are: 1. $c'-a''$; 2. $g-c''$; and 3. $c-g'$. A three-part piece by Ferrabosco with the same title exists in five manuscript sources, with ranges 1. $a-e''$; 2. $g-a'$; and 3. $c-e'$.[72] The second of Daman's pieces, a fantasia entitled *Di sei soprani*, is found in a companion Tregian manuscript to the one discussed above; its ending is given in Figure 4.[73] The upper five parts are written in the treble clef and the lowest in the soprano clef. The ranges of the parts are: 1, 2, 3, 5. $d'-g''$; 4. $c'-g''$; and 6. $b^{b}-d''$. Preceding it in the manuscript is Ferrabosco's fantasia *Di sei bassi*, the parts of which are all notated in the bass clef, with ranges: 1. $c-d'$; 2, 4. $F-c'$; 3, 5. $F-b$; and 6. $D-f$.[74]

When and for whom were Daman's pieces written, and what is their connection with Ferrabosco's? On the question of dating, Peter Holman has written of the two six-part pieces:

> Ferrabosco is known to have left England in 1578, and so the pair presumably dates from before then. The style of the music confirms this. Daman's counterpoint is of the free type that uses sonorous chording and rhythmic imitation rather than the more modern and stricter counterpoint that was coming into England from the continent during the 1580s.[75]

He adds that "an early date for Daman's piece, perhaps in the 1560s or 1570s, could mean that it was written for Thomas Sackville's household musicians,"[76] of which Daman was a member from about 1565 until his appointment to the Court recorder consort in 1576. Sackville's household may well have had musicians who could muster a six-member consort of recorders, flutes, or cornetts, and he may have asked both Daman and Ferrabosco to write for it. However, I believe that the pieces are

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No. 1 in the dance section of the Fitzwilliam Wind Manuscript, partbooks 2 and 6. Therefore the Filmer manuscript may also have had six partbooks.

[63]The composers are Edward Collard, J[ames] H[arding], A[nthony] H[olborne], J[oseph] L[upo], T[homas] L[upo], and W[alter] P[iers].

[64]British Library, Egerton Ms 3665, ff. 520v–521. Modern edition ed. Peter Holman, *The Royal Wind Music, Vol. I: Pavans and Galliards in 5 Parts by Augustine Bassano* (London: Nova Music, 1981), pp. 2–7.

[65]*Ibid.*, ff. 8v–9.

[66]*The Consort and Keyboard Music of William Byrd* (London: Faber & Faber, 1978), pp. 181–82.

[67]Eight-measure strains in Holman's transcription (Neighbour uses a standard measure worth a whole note). The three types of treatment of the strains are analysed in Neighbour, *op. cit.*, p. 182.

[68]*Op. cit.*, p. 189.

[69]Oxford, Christ Church Mss 716–720, pp. 21–24; London, Royal College of Music Ms 1145, cantus (ff. 52v–54), altus (ff. 53–54v), and tenor (ff. 52v–54) (only three of the five parts survive in this source). Modern edition ed. Peter Holman, *The Royal Wind Music, Vol. II: Four Fantasias in 5 Parts by Jerome Bassano* (London: Nova Music, 1981). For a discussion of the sources, see the preface to his edition.

[70]*Ibid.*, preface.

[71]XX. *Koninckl[y]cke Fantasien, om op 3 Fioolen de Gamba en ander Speeltuigh te gebruycken* (Am-

more likely to have been written for the Court, at which Ferrabosco worked intermittently between about 1562 and his departure from the country sixteen years later.[77] In that case Daman's six-part piece would have been written for the complete recorder consort between 1576 (when he joined the consort) and 1578 (when Ferrabosco departed), making use of four soprano recorders in d″, a soprano in c″, and an alto.[78] Similarly his three-part piece, which is written in the same style, would fit a soprano recorder in c″, an alto, and a tenor. Ferrabosco's three-part piece would fit two alto recorders and a tenor, but could have been intended for any of the Court consorts—recorders, flutes and cornetts, shawms and sackbuts, or violins. His six-part piece seems most likely to have been intended for shawms and sackbuts.

In this section I have discussed a number of pieces by Augustine and Jeronimo Bassano and William Daman that probably formed part of the repertory of the Court recorder consort in the sixteenth century. The evidence is not conclusive, however, and a few puzzles remain. Why are Augustine's pavan and galliard, quoted in Figures 1 and 2, in the unusual key of G minor? Was it to produce a particular veiled tone quality (because of the several forked fingerings necessary in this key)? And why do the bass parts contain so many low F-sharps, which are almost impossible to obtain on this size of recorder, owing to the key covering the lowest hole of the instrument? Did the Bassanos make basses (that have not survived) with a more complicated key arrangement? Or did the consort perhaps transpose the pieces up a step—a common Renaissance practice, especially for shawm players,[79] which several, if not all, members of the consort also were?

During the reign of James I (1603–1625), the Court recorder consort continued to use music written by Augustine and Jeronimo Bassano. The repertory has survived in a collection now known as the Fitzwilliam Wind Manuscript (after its owners, the Fitzwilliam Museum in Cambridge), which was first

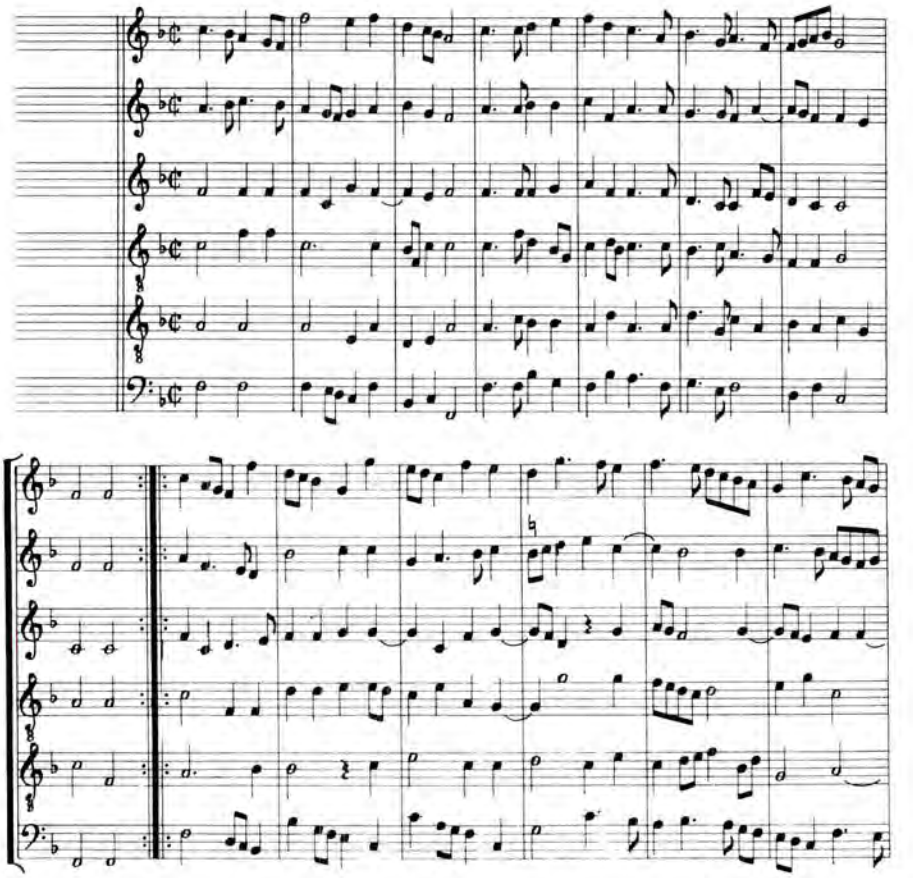

Figure 6. Augustine Bassano, Almande No. 3, *probably for recorder consort, from Cambridge, Fitzwilliam Museum, Mus. Ms 734, mm. 1–14.*

described in print by Thurston Dart in 1958.[80] The manuscript comprises a set of five (originally six) partbooks, each of which has the arms of James I impressed on its side. Dart's suggestion that they "must have been prepared originally for the royal wind music of King James"[81] was at first generally accepted. More recently, Richard Charteris has argued that the music was intended for viols,[82] although his argument has, to my mind, been convincingly refuted by Peter Holman.[83]

The collection contains three groups of pieces. Of the first group of thirty-five, all but three are apparently motets and madrigals by such sixteenth-century Italian composers as Lasso, Marenzio, and Vecchi. The exceptions are two madrigals and a six-part fantasia by Jeronimo Bassano. The latter was probably composed around 1580, as were his five-part fantasias discussed above.[84] Since no words are given for any of the vocal pieces beyond short incipits, they were presumably intended for instrumental performance. Unfortunately, these pieces have not yet been thoroughly studied or published in a modern edition, but they all, especially those by Jeronimo Bassano, could well have formed part of the repertory of the Court recorder consort. (The opening of Jeronimo Bassano's *Note felice* is shown in Figure 5. The tenor part of this six-part piece is missing.)

The second group is a numbered sequence of twenty-one dances and two more wordless madrigals, with the composers identified only by their initials, plus an extra dance by Jo[hn] Ad[son]—who did not gain a place at Court until

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sterdam, 1648), No. 7. Modern edition ed. Paul Doe, *Elizabethan Consort Music* 1, Musica Britannica XLIV (London: Stainer & Bell, 1979), pp. 1–2. A manuscript lute arrangement of the lower two voices also exists in British Library, Add. Ms 29,246, f. 31.

[72]Modern edition, ed. Paul Doe, *op. cit.*, No. 2, p. 2.

[73]New York Public Library, Drexel Ms 4302, p. 259. Modern editions, 1. ed. Paul Doe, *op. cit.*, No. 67, pp. 128–30; 2. ed. Peter Holman, *Fantasia di Sei Soprani* (London: Nova Music, 1980).

[74]Drexel Ms 4302, p. 255. Modern edition ed. Paul Doe, *op. cit.*, No 68, pp. 131–33.

[75]Introduction to *Fantasia di Sei Soprani*, *op. cit.*

[76]*Loc. cit.*

[77]John V. Cockshoot, "Alfonso Ferrabosco (i)," *The New Grove* VI, p. 478.

[78]The c soprano was first described by Michael Praetorius in 1619. See his *Syntagma Musicum, II: De Organographia* (Wolfenbüttel, 1619), p. 34. Facsimile ed. Wilibald Gurlitt (Kassel: Bärenreiter, 1959).

[79]See *ibid.*, II, p. 37.

[80]*Op. cit.*, pp. 70–77.

[81]*Ibid.*, p. 72.

[82]"A Rediscovered Source of English Consort Music," *Chelys: The Journal of the Viola da Gamba Society* V (1973–74), pp. 3–6.

[83]*Ibid.*

[84]Cambridge, Fitzwilliam Museum, Mus. Ms 734, No. 32. Modern edition ed. Thurston Dart,

1633—in a later hand. The third group, evidently dating from after the Restoration, is a sequence of "5 part things for the cornetts," consisting of music by Matthew Locke, Charles Coleman, and Nicholas Lanier II.

The second group almost certainly contains part of the repertory of the Court recorder consort. The initials of the composers fit either known members of the Court recorder and flute consorts—J[ames] H[arden], one of the flutes,[85] J[eronimo] B[assano], and A. B[assano]—or Court composers who wrote theatre or masque music (A[lphonso] F[errabosco II], N[athaniel] G[iles], R[obert] J[ohnson], and T[homas] L[upo]). Peter Holman, in the introduction to his edition of the dances from this group of pieces, has written that, with the exception of a pavan by "A.B.," they are all

almans in style if not in function. They are examples of a type that was popular in England and France from the end of the 15th century onwards that combines an airy melodic style with clear directional harmony. [Since this style was] particularly associated with the main dances of Jacobean masques ...it is no surprise to find that at least four of the ones in the Fitzwilliam collection come from English court masques around 1610, and that another four probably do.[86]

The pavan by A.B., probably Augustine Bassano,[87] fits the same consort as the two by him in the Tregian manuscript, and stylistic considerations suggest that it dates from the same period—the third quarter of the sixteenth century.[88]

Holman's analysis of the part ranges of these dances shows that they fall into two categories, corresponding to the above-mentioned groups of composers. First there are pieces with restricted ranges, suitable for a six-part recorder or flute consort playing an octave higher than written (one piece by Jeronimo Bassano is unique in having a lower *bassus* part, going down to *D*). Second there are pieces with extended ranges and often in sharp keys, probably intended for cornetts and sackbuts, or shawms and sackbuts, or a more mixed group of loud wind instruments; these are probably all arrangements for wind instruments of dances from the masque repertory.

The ranges of the restricted parts (an octave higher than written) are: *cantus* $d'' - g'''$; *altus* $b' - f'''$; *quintus* $c' - a''$; *sextus* $c' - f''$; and *bassus* $f - b^{\flat}'$ (No. 14, $d - f'$). One of the probable ensembles for which this group was written is a consort of recorders consisting of one d'' soprano, two g' altos, two c' tenors, and one f bass. The exceptionally low *bassus* part in No. 14 could have been intended for a quint-bass recorder (lowest note $B^{\flat}$). The opening of the third piece, an alman by A.B., is shown in Figure 6, with missing tenor part reconstructed by Peter Holman.

Part two includes a discussion of the instruments and duties of the Court recorder consort, as well as the reorganization of the wind musicians at the Court around 1630.

Suite from the Royal Brass Music of King James I (London: Oxford University Press, 1959), No. 3, pp. 5–8.

[85]For the life of Harden, see Mary Edmond, "Limners and Picturemakers: New Light on the Lives of Miniaturists and Large-scale Portrait-Painters working in London in the Sixteenth and Seventeenth Centuries," *The Volume of the Walpole Society* XLVII (1978–1980 [1980]), pp. 76–81, *passim*.

[86]Holman, *op. cit.*

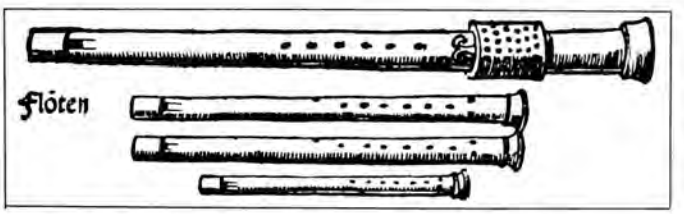
[87]For details of the identification see Lasocki, *op. cit.*, I, p. 74.

[88]Cambridge, Fitzwilliam Museum, Mus. Ms 734, No. 16, attributed to "A.B."

The Bass Recorder in Consort

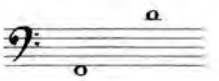
Constance M. Primus

NO ONE KNOWS when the bass recorder was invented, but it seems to have been developed in the late fifteenth century. At that time instrument makers began to build consorts of like instruments in various sizes to correspond with vocal ranges, in order to play vocal music in the new imitative polyphonic style. This music, based on thirds and characterized by a mellifluous sonority, was well suited to performance by such consorts. Earlier polyphonic music had a narrower range with more crossing of parts, and is usually more effective with a different timbre on each line.

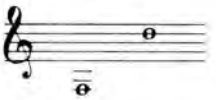


Virdung's recorder consort: bass, two tenors, and an alto.

The earliest known reference to the bass recorder occurs in Sebastian Virdung's treatise of 1511,[1] which included an illustration and fingering chart for a bassus in *f* as well as for a tenor in *c′* and a discant (alto) in *g′*. Virdung's fingering chart indicates that the notated range of the bass was *F* to *d′*:



We presume, however, that its sounding range was, like modern basses, an octave higher, from *f* to *d″*:



Virdung gave instructions on choosing sizes of recorders to fit vocal music. He said that the usual quartet combinations were bass with two tenors and an alto, or bass with one tenor and two altos. Soon afterwards, in 1533, Pierre Attaingnant published a collection of the newer-style "Parisian" chansons in which he specified certain pieces as suitable for recorder quartets. These can all be played with Virdung's instrumentations.

As the range of polyphonic music expanded during the sixteenth century, so did the family of recorders. An example of this later music is Anthony Holborne's collection of *Pavans, Galliards, Almains* for "viols, violins, or other Musicall Wind Instruments," published in 1599. The notated range of some of these pieces extends down to *D*, and of others up to *a″*. To play the entire collection on a consort of recorders would require both a larger and a smaller recorder than those mentioned by Virdung.

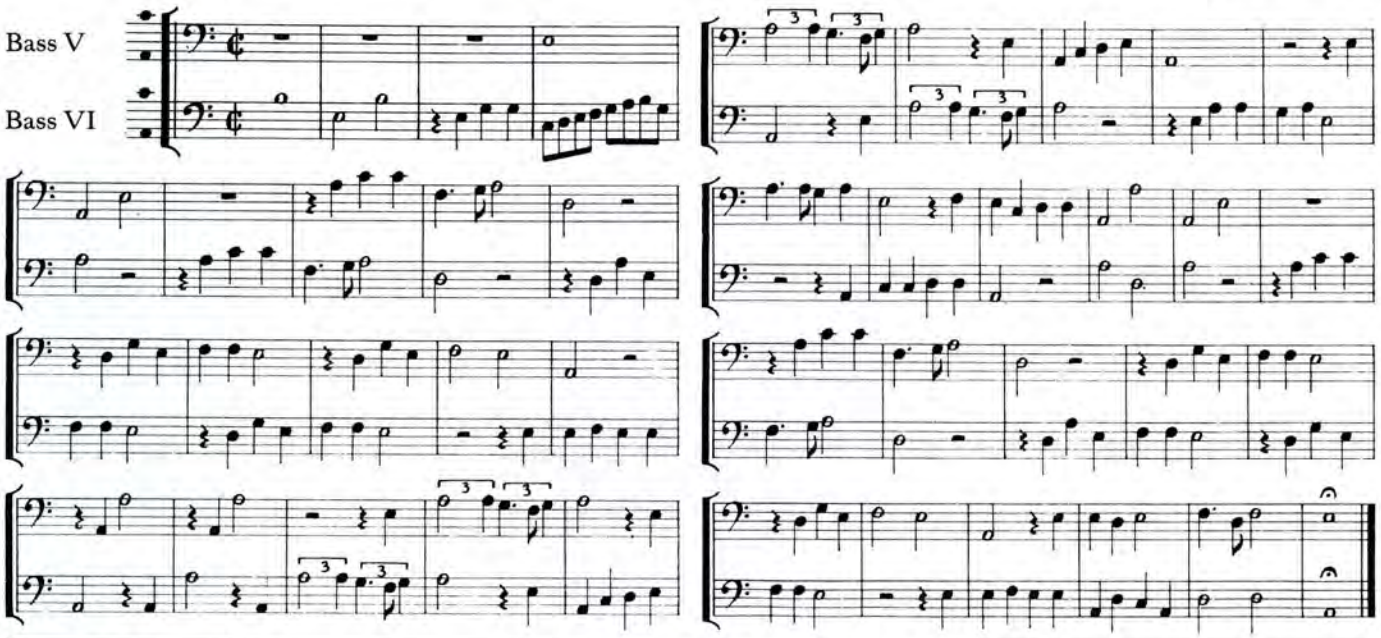
In 1619 Michael Praetorius illustrated eight sizes of recorders, which besides a basset in *f* corresponding to Virdung's bassus included a larger bass in $B^{\flat}$ and great bass in *F*. He suggested combinations of the five largest recorders for canzonas and motets, with the bassets playing the middle parts. Praetorius also recommended the use of either of two smaller consorts, one playing the combinations of instruments that Virdung suggested, and another sounding an octave lower, using the bassets with the two larger basses. (Later in the century, Marin Mersenne suggested combining two such consorts to play in octaves, like an organ with 4-foot and 8-foot stops.) Praetorius cautioned that the sound of the lower-pitched recorders might be too soft to carry in churches and suggested that consorts of recorders alone perform in smaller rooms.

In addition, Praetorius gave advice on how to combine recorders with voices. Because it is important that the lower line *sound below* the other parts, he proposed that a male voice sing this line, with recorders on the upper parts. (Even though the alto-tenor-bass recorder combination sounds deceivingly low, it is pitched, as we know, an octave higher than notated.) If any of the upper parts were sung, but not the lowest, he recommended that the bass line be played at pitch by an instrument such as a curtal (early bassoon).

With this historical background, let's turn to some bass parts from the types of consort music described above. The first is from Josquin des Pres' chanson *Petite camusette*[2]—a good example of Flemish music in the imitative polyphonic style. This piece works well with a consort of six recorders that includes two basses; the bass parts make an excellent practice duet. Strive for good intonation, particularly in the leaps of fourths, fifths, and octaves. Try also to match articulations with your fellow bass player, using a portato tonguing for the stepwise passages and making skips and repeated notes more detached (see "Beginning the Bass" in the May issue).

Petite camusette

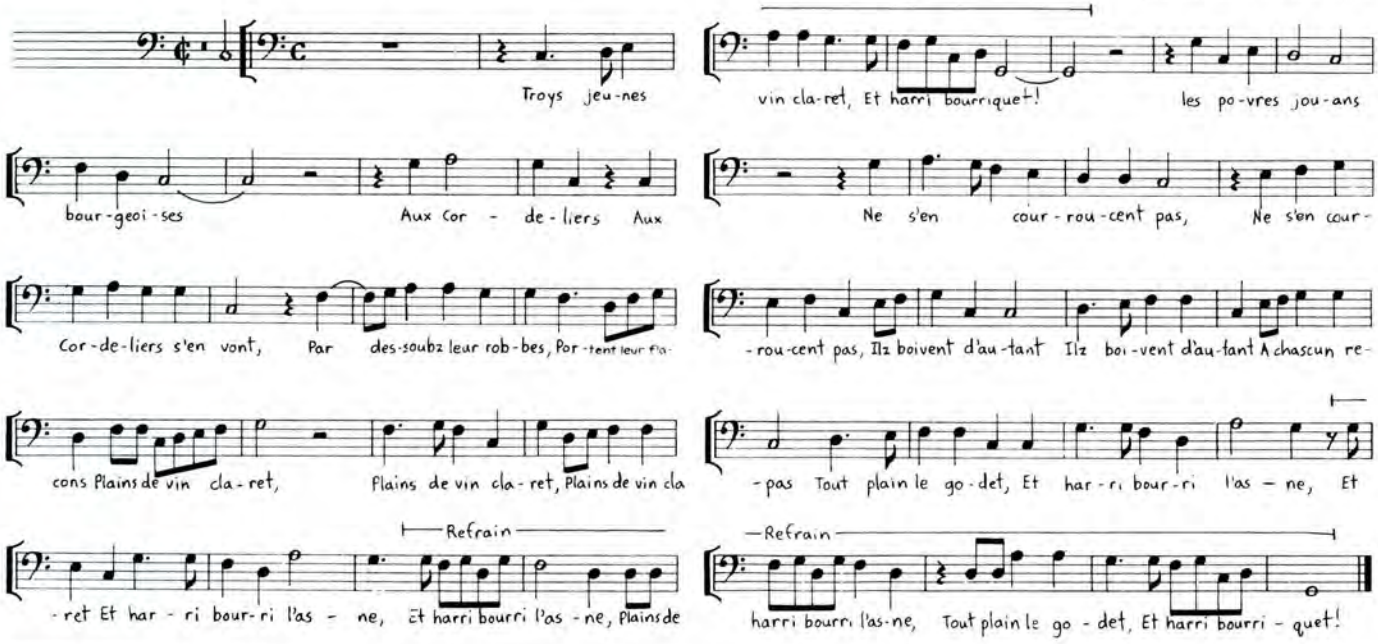
Josquin des Pres



Troys jeunes bourgeoises[3] by Guillaume Le Heurteur is one of the chansons that Attaingnant called suitable for recorders. Each phrase of the text involves imitation in all four parts, with short refrains in homophonic style. Because the bass recorder "speaks" slowly, you must exaggerate the crispness of your articulation to match that of the upper parts. Base your phrasing on the text, and anticipate the entries, particularly those that fall on the second or fourth quarter-note beat of the measure, so that your attacks are not late.

Troys jeunes bourgeoises

Guillaume Le Heurteur

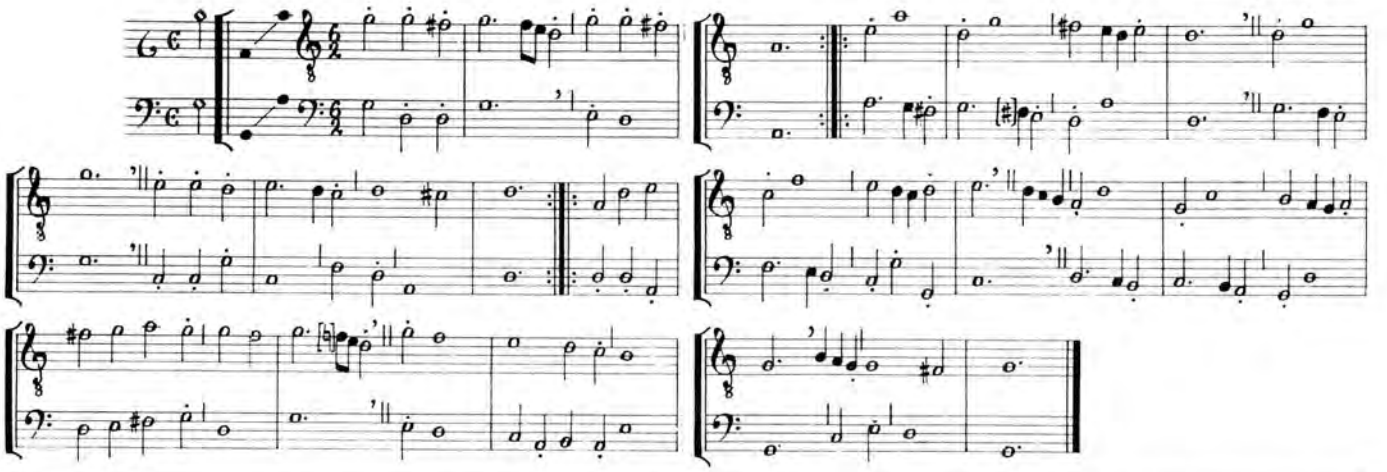


Anthony Holborne's collection sounds very well on recorders. There is little imitation in these dances, but the parts often have complex polyphonic rhythms. The clue to the rhythmic structure of the dance is often in the bass part, so this part must be projected to the other players. Practice the bass along with the top part of the galliard *The New-yeeres gift*[4] to get a feeling for the dance before playing all the parts together. The suggested articulations will help emphasize the hemiolas and phrase structure. Notes with dots over them are to be separated rather than played staccato; unmarked notes should be somewhat longer. Single lines at the top of the staff show rhythmic groupings, with double lines indicating ends of phrases, where you should take a breath (always shorten the note before a breath so that the following note arrives exactly on the beat).

Additional breaths should be taken where indicated by commas. Since this edition retains the original note values, the music appears deceivingly slow. Strive to make the bass part dancelike!

The New-yeeres gift

Anthony Holborne

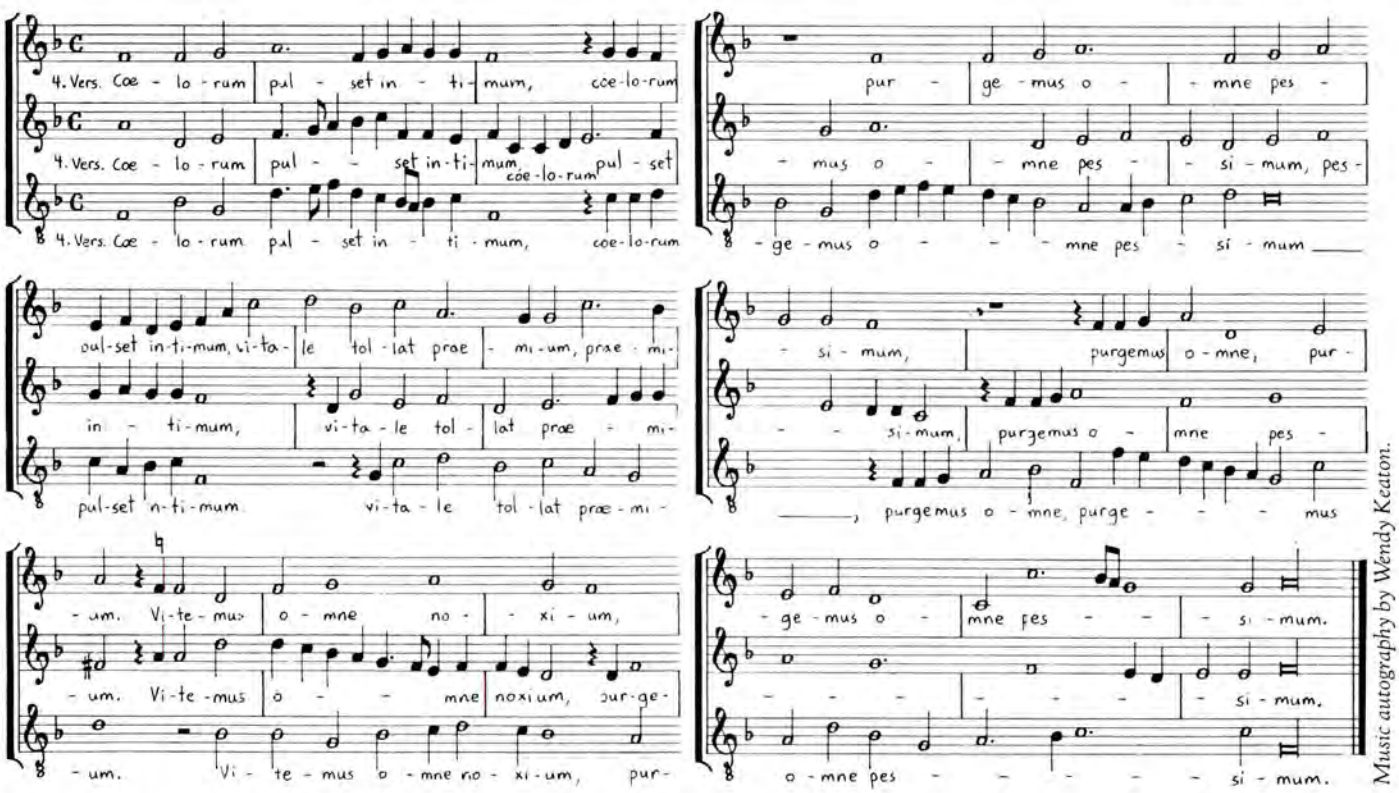


Finally, here is a setting by Praetorius of the fourth verse of the hymn *Lucis Creator Optime*.[5] Since its range is unusually narrow for this period, it can be played on three basses! You can also experiment with some of Praetorius' ideas for instrumentation. As notated, the piece is intended to be sung by two altos (top parts in treble clef) and a tenor (bottom part in treble clef with subscript eight). Played on alto and tenor recorders it will sound an octave higher, as it also will with soprano recorders on either or both of the top parts or with an alto taking the bottom. To perform the piece at notated vocal pitch on recorders, play the bottom part on a bass (as if it were an alto) and the top parts on tenors or basses (reading as altos "up"). Then for a full, organ-like sound, try it with six recorders playing in octaves, such as alto–alto–tenor and tenor–tenor–bass.

To use voices with recorders, follow Praetorius' suggestion and have a tenor sing the bottom part, with the instruments on the upper parts. Experiment with various sizes as suggested above, but be sure that the voice *sounds below* the other parts. If either or both of the upper parts are sung but not the lowest part, a bass recorder on the bottom would be in the correct octave relationship but probably would be overpowered by the voices. The bass should therefore be doubled by or replaced with a reed or stringed instrument playing in the notated range.

Lucis Creator Optime

Michael Praetorius



Music autography by Wendy Keaton.

At the end of this article is a list of duets and trios with parts for bass recorders. These pieces, along with those given in the text, provide a variety of challenges in musicianship for the bass player. Remember that the bass line should provide rhythmic vitality and harmonic direction. The other players should always be aware of the bass part and use it as a guide for intonation and rhythmic precision.

Lucky is the recorder consort with a fine bass player. Luckier is the group in which several or all of the members play bass well —for all may share the joys and challenges of playing the bass line!

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[1] *Musica getutscht und auszgezogen*, translated by William E. Hettrick, *The American Recorder* XX/3 (Nov. 1979), pp. 99–105.

[2] Josquin des Pres, *Three Chansons* for five and six recorders and voice ad lib., ed. LaNoue Davenport (New York: Galaxy, 1970), ARS 73. Copyright © 1970 by Galaxy Music Corp., New York, sole U.S. agent.

[3] Pierre Attaingnant, *Fourteen Chansons* (London: London Pro Musica Edition, 1972), LPM PC1. Used by permission of Magnamusic Distributors, Inc., Sharon, Conn. Also in *Chansons for Recorders*, ed. Howard Mayer Brown (New York; Galaxy, 1964), ARS 52. Copyright © 1964 by Galaxy Music Corp., New York, sole U.S. agent.

[4] Anthony Holborne, *Pavans, Galliards, Almains* (London: London Pro Musica Edition, 1980), LPM AH1. Used by permission of Magnamusic Distributors, Inc., Sharon, Conn.

[5] Michael Praetorius, *Gesamtausgabe der Musikalischen Werke* vol. 12 (*Hymnodia Sionia, 1611*), ed. Rudolf Gerber (Wolfenbüttel-Berlin: Kallmeyer Verlag, 1935).

DUET COLLECTIONS WITH BASS PARTS

Bicinia from Glareanus's Dodecachordon, ed. Walter Frei. Bärenreiter HM 187.

Fonghetti, Paolo. *Four Duets from Capricii, et madrigali . . .a due voci, 1598*, ed. William E. Hettrick (performance score and facsimile parts). Sweet Pipes SP 2311.

Mancinus, Thomas. *Four Duets from Duum vocum cantiuncularum . . .liber, 1597*, ed. William E. Hettrick. Sweet Pipes SP 2319.

Whythorne, Thomas. *Fifteen Duos in Canon, 1590*, ed. Walter Bergmann. Schott 10465, RMS 293.

TRIOS WITH BASS PARTS

Byrd, William. *Non Nobis Domine* (four resolutions arranged for three recorders, ATB & SAB, by Martha Bixler and Paul John Skrobela). Anfor RCE No. 16.

Eight Chansons of the Late Fifteenth Century for three voices or instruments (various combinations of recorders), ed. Bernard Thomas. London Pro Musica TM 3.

Faber, J.C. *Parties sur les fleut dous à 3* (ATB), ed. Edgar Hunt. Schott 5696, RMS 514.

Isaac, Heinrich. *Two Carmina* (STB or ATB—performance score and facsimile parts), ed. William E. Hettrick. Sweet Pipes SP 2312.

Marenzio, Luca. *Twelve Villanelle (1584)* for 3 voices or instruments (SA*B), ed. Bernard Thomas. London Pro Musica TM 20.

Willaert, Adrian. *Four Trios from Antonio Gardane's Motetta trium vocum, 1551* (ATB), ed. William E. Hettrick. Sweet Pipes SP 2307.

INSTRUMENT CARE

Voicing and Tuning

Philip Levin

Recorder players frequently ask what the terms voicing and tuning mean, and how one tells whether an instrument is in need of either. By answering the first question I hope to enable you to answer the second.

Voicing

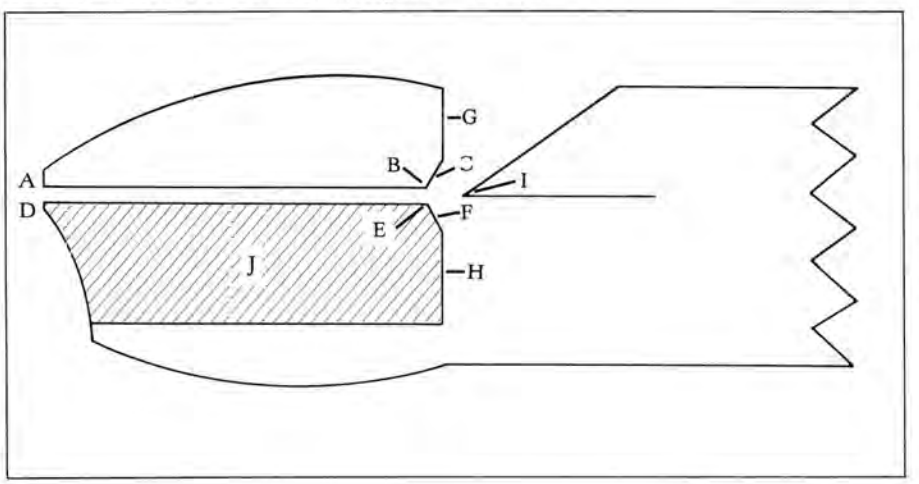
With respect to sound generation, musical instruments may be divided into two categories: those that allow the player relatively broad flexibility of tone and intonation, and those that permit relatively little. Although its potential for flexibility is a matter of some controversy, most players would agree that the recorder belongs in the second category. Instruments of this ilk generally go through life, as it were, with the tonal and intonational characteristics that were provided by the builder. Very few players consider themselves competent to undertake adjustments in this area; regulating recorders, after all, is a skill that is developed and maintained only with continuous practice, just like making oboe or bassoon reeds. While the reed player learns by making an endless number of reeds for himself, the owner of a few recorders does not, or should not, need to service his instruments often enough to develop proficiency at it. As in reedmaking, the regulation of recorders involves cutting away material that cannot be replaced, and, like a reed, the recorder is destroyed when too much wood has been removed.

Because they are made of wood, a naturally porous and hygroscopic material, and because they are drenched with moisture with each use, recorders are notoriously unstable. As anyone who gives concerts or makes recordings on the instrument can attest, it sometimes seems to have a life of its own, responding continuously to such conditions as amount of use on a given day, interval between uses, temperature, humidity, altitude, and so forth. Matters pertaining to the speaking characteristics, tonal color, and moisture susceptibility of recorders are referred to collectively as the voicing, and they are influenced primarily by the configuration of components in the mouthpiece area of the head. The term may be used as a noun, "the voicing," which means those components or their state of regulation, or as a verb, "to voice" (a recorder), which refers to the adjustment of those components.

In the sketch, line AB represents the roof of the windway, which ends at C, the upper chamfer. Item J is the block, with line DE the floor of the windway, and F the lower chamfer. Letter I is the edge or labium, and the general area between it and surfaces G and H is called the window. Adjustments to these components usually involve the removal of only the most minute amounts of material and the most minute adjustments of configuration. Alterations are commonly done to remedy the following problems:

a. clogging (recorder starts out fine but quickly becomes "waterlogged"),
b. airy or hoarse overall tone,
c. airy or hoarse high notes,
d. unreliable high notes,
e. buzzing high notes or "wiry" overall tone,
f. fragile or breaking high notes,
g. weak low notes.

After careful removal of salivary precipitate or other foreign matter from all voicing components, the most common voicing adjustments entail alterations of the following parameters:



a. height of surface DE in relation to edge I;
b. shape (straight, concave, convex, etc.) of surface DE;
c. shape of surface AB;
d. size, neatness, and angles of chamfers C and F;
e. tightness of block J in mouthpiece;
f. height of roof surface AB above level of edge I;
g. distance between surface G and edge I, known as the "cut up";
h. relationship of surface H to surface G, adjusted by moving the block in or out of mouthpiece;
i. height of edge I in relationship to surface AB;
j. angle of surfaces AB and DE in relation to each other and to centerline of bore;
k. shape and sharpness of edge I.

In addition to their desired effect, many of these adjustments also alter the overall pitch or relative intonation of a recorder; conversely, tuning a recorder can change its tonal characteristics substantially. This is why recorders sent to us for voicing often require tuning adjustments as well.

It might be mentioned parenthetically that item k in the list above is an especially sensitive one. The edge can easily be—and often is—put out of adjustment by placing the index finger against it to mute the sound when blowing moisture out of the windway. Instruments made of soft woods are particularly vulnerable and often show nicks in the edge as well from an untrimmed fingernail. Should it be necessary to blow moisture out, mute the recorder by placing the index finger gently on the upper perimeter of the window, *opposite* the edge.

While we're discussing moisture, I'd recommend trying a commercial product such as Anticondens (available from Moeck) or Duponol (from Magnamusic) before you have a clogging recorder revoiced (item a on the list of problems). Simply saturate the block of a dry recorder with the solution and put the head aside so it can dry again before use. The chemical will come back into solution when the block gets wet. Avoid other chemicals or detergents because they sometimes precipitate solids as they decompose. Consider revoicing if the instrument seems to need treatment more often than every month or so, or the treatment becomes ineffective.

It seems appropriate at this point to discuss the different types of voicings used on the four main categories of recorders:

1. simple and crudely finished (inexpensive

school instruments);

2. simple and well finished (modestly priced commercial instruments);

3. more sophisticated, but not quite "historical," with curved windways (moderately expensive commercial instruments);

4. historical (custom-made instruments or commercial ones whose manufacture has involved a fair amount of handwork).

The first category includes the least expensive Küngs, Adlers, Hohners, etc. Their voicing consists of a windway with sides parallel front to back, no curve or arch side to side, and a very high roof; surface AB is 1 mm. or more above edge I. The block is usually made of some inexpensive substitute for *Juniperus Virginiana*, the aromatic red cedar used in virtually all of the more sophisticated recorders. It is usually set way below the edge, so that when looking through the mouthpiece end of the windway, you will see the edge about midway between the upper and lower surfaces. The instrument is designed in this way so that it can be built with virtually *no* handwork and will never be returned to the dealer for any reason, regardless of rough treatment. The resulting sound is fluffy and unfocused, the pitch rather indistinct or nebulous. Although the instrument may seem fairly well in tune, it has no resistance, and tiny changes in breath pressure result in considerable changes in pitch, so that there is no dynamic flexibility. This type of instrument projects very little and may be perceived as "sweet and gentle" by an undemanding player. As its owner becomes more secure and begins to expect more in terms of precision and air resistance, his efforts to improve the tone by having the voicing touched up and the block raised will result in unmanageable intonation problems—which were previously concealed. It is therefore impractical to attempt to voice such an instrument to attain a particular aesthetic goal other than an inoffensive tone; either it works or it doesn't.

It's important to acknowledge the usefulness of this type of instrument. The sound is usually subdued enough not to intimidate the neophyte, and the design lends itself to inexpensive manufacture while resisting the "teething ring" treatment usually inflicted by schoolchildren. Most of us owe our first exposure to the recorder to just such an instrument, and it is a perfectly respectable product as long as it's not misrepresented by advertising hype.

In the second category are instruments with a simple, but refined, windway design. This type, typified by Fehr and the Roessler Meister and Moeck Standard models, has its block set higher, so that little light shows between it and the edge, and has chamfers that are neat, clean, and free of fuzz. With small chamfers, as on the models named above and the least expensive Moeck Rottenburghs, the recorder may have some resistance. With larger chamfers, as on many Dolmetsch recorders made between 1965 and 1975, there is less resistance, a much bigger tone, and somewhat coarse high notes. The sharp angle between the roof and the block on this model, converging at the chamfers, also contributes to these characteristics. (On most copies of historical instruments, the roof and block are more parallel but the sides converge; see below.) Whether they're built with small or large chamfers, category 2 instruments have a much more focused tone and pitch than those in category 1; they are also somewhat less resistant to abuse because of closer tolerances. Often the only difference between category 1 and 2 models made by the same maker is the care taken in the final voicing and tuning. For example, neither the Roessler School model of the first category nor the Meister of the second comes into contact with costly human hands until the final adjustment process. Here, the Meister obviously gets more attention.

Category 3 instruments such as the more expensive Rottenburgh models have an arched or curved windway. It must be understood that the voicing is part of a total system that must remain "compatible," to borrow a hi-fi term. When any single component of the system is improved, the others must also be upgraded to avoid undesirable quirks and to realize benefits from the initial improvement; problems encountered in attempts to improve instruments in category 1, mentioned above, illustrate this point. The manufacturers of these curved-windway models have made substantial investments in design, wood selection, handwork, tooling, and tool maintenance—all of which contribute to their superior sound and increased cost. Some further advantage may have been gained because there is theoretically an ideal distance between the top of the windway and the center of the bore, and this distance can be more nearly maintained with a curved surface than a straight one. (A carefully voiced recorder with a straight windway, however, may well

be superior to a less carefully finished instrument with a curved one.) A curved windway also seems to dissipate moisture a little more effectively than a straight one does. But category 3 instruments do not make use of the *greatest* potential advantage of a curved windway, which brings us to category 4.

The most characteristic feature of recorders in this category is a windway that tapers horizontally along its length, wider at the mouthpiece and narrowing at the chamfers. This feature, obviously easier to achieve with a curved windway, allows the maker to approach that final tonal dimension, present only in historical specimens and fine replicas. Many details of these instruments, such as impeccably consistent voicings and undercut toneholes, which are narrower at the outside surface of the body and expand inward, can be achieved only with handwork. Such recorders should display stability and incisiveness of pitch over a broad range of breath pressure. Their dynamic flexibility, along with flawless tone and response, allows them to "project"—to be heard clearly at a distance without sounding loud or overbearing close up. These features, in addition to the care taken in other aspects of research, design, and construction, account for the seemingly inflated cost of fine replicas. In this writer's experience, the margin is, in fact, painfully small.

Tuning

Tuning involves adjustments to either the overall pitch or the relative intonation of an instrument. When the instrument is more or less equally sharp or flat throughout its range, we talk about overall pitch. If individual notes are out of tune, or octaves are wide or narrow, we discuss relative intonation. When examining problems of overall pitch with a customer, I must first find out how hard he or she likes to blow the recorder and whether it can or should be made to work at that pressure; I then enquire about the pitch of other recorders in the ensemble with which the customer plays. Because an instrument that is flatter in pitch than another is usually perceived as out of tune, many commercial recorders, especially in category 1, are built to play very sharp. It is more difficult for inexperienced players to identify sharpness than flatness, so they are usually unaware that the "flat" recorders in a group are in fact likely to be correct. We often receive requests for voicing instruments that are nearly a quarter tone sharp to $a'=440$ when blown softly, with no mention of tuning. If an instrument this sharp seems to play in tune with itself with the center joint pushed in, it will certainly be grossly out of tune when pulled out enough to get the overall pitch down to 440.

Aside from changes resulting from voicing adjustments, tuning may be affected by the following procedures:

a. adjusting the sizes of all the toneholes (to change overall pitch), or of individual ones (to affect relative intonation). The open hole just below the one last closed has the greatest effect on the pitch of a given note unless that note is cross-fingered, in which case it is the open hole between the crossed or forked fingers. Material such as modelling clay may be added to the entire circumference of the hole to lower the pitch somewhat; to raise it, the hole may be enlarged by filing. Either procedure will affect notes in the upper octave more than in the lower.

b. adjusting the acoustical location of holes by adding material to or removing it from the upper or lower half of the hole. Moving the average acoustical center of a hole *up* the bore is done by adding material to the *lower* side of the tonehole, then filing or undercutting the upper side, if necessary. This procedure raises the pitch of fingerings in the lower register and flattens it in the upper. The exact reverse is true when the hole is lowered: the octaves are widened. When a more extreme adjustment is required, it can be attempted by filling the hole with wax or epoxy and moving it to a new location.

c. pulling out the head. This lowers overall pitch but affects each note differently, flattening it in proportion to its distance from the tenon: those closest are affected the most, while those farthest away are changed very little. On an alto, left-hand E and F will be most altered, and low G and F least. Furthermore, the entire second register is much less affected than the first, so the overall octave relationship is widened. Pulling out can therefore be used in conjunction with changing the location of the toneholes to adjust this relationship.

d. adding material to or removing it from the bore to remedy weak or "burbly" notes. Each problem is influenced by a different spot on the bore, which must be found by experimentation; moreover, each spot may affect other characteristics of the instrument's sound—just as in the case of holetuning.

Tuning is seldom a straightforward affair and very often has unexpected side-effects. For example, the open hole under the right-hand middle finger controls the B♭s on an alto but also influences the pitch of high D; efforts to lower a sharp B♭ in either octave may make high D unacceptably flat. The consequential problem is often not noticed until weeks or months later, by which time its cause has been forgotten. Therefore, if a recorder owner wants to attempt minor adjustments on his own, he should test the entire instrument carefully for tone and intonation after *each* alteration.

When it comes to voicing and tuning, a simple analogy in closing may prove useful: if your television set seems to have a technical disorder, you bring it to a technician. You wouldn't think of opening the back and cutting and soldering wires or switching components with no idea of the probable results. Since your recorder may well have cost more than your TV, you should treat it with similar respect. The most seemingly innocuous tampering, especially with voicing, will almost certainly turn a simple matter of minor adjustment into a tedious trial-and-error repair job, and if wood has been removed from a critical place, the instrument may well be irreparable.

REPORTS

Early Music in Puerto Rico

On a mid-February weekend when many ARS members were wearing fur-lined gloves and hoping their cars would start, the Puerto Rican Chapter and its guests put on suntan oil and played early music on the waterfront of Old San Juan.

The workshop began with a Friday afternoon reception followed by dinner in an open courtyard, orientation, and a Renaissance band session. Instruments on hand included the standard recorders and several viols as well as crumhorns, racket, rebec, kortholt, cornamuse, and an instrument that appeared to have been made by adding some spare washing machine parts to an old oboe. Participants spent an exhausting and exhilarating three and a half days playing and studying in the restored Arsenal building, a cloister-like enclave of arched rooms and patios looking out over the docks. The weekend ended with a public student-faculty recital followed by a farewell reception.

Incorporated only six months previously as the Early Music Society of Puerto Rico, the chapter had set a goal of enrolling five stateside residents and eighteen to twenty-four islanders. Chapter members sent mailings and made numerous phone calls to the frozen North. To drum up interest on the island, they presented two concerts of Purcell's *Come Ye Sons of Art*, appearing twice on Puerto Rican morning television to plug concerts and workshop and to discuss early instruments and early music in general. As a result of these efforts, we had the pleasure of hosting seven stateside residents from Louisiana, New York, Connecticut, and Pennsylvania and a total of twenty-four islanders. These numbers gave us the desired teacher-student ratio, and the group was small enough for us all to get to know each other yet large enough for a diversity of instruments and levels.

Our stateside visitors roomed at Tres Palmas, an oceanside guest house that provided a complimentary piña colada and an air-conditioned room, laundry service, and breakfast for only twenty-five dollars a day. Two chapter members drove our guests to the Arsenal and back each day. Two-hour breaks for lunch and dinner gave us all a chance to explore Old San Juan on foot, and free time from 6:00 p.m. Saturday until 1:30 p.m. Sunday allowed everyone to enjoy the tropical nightlife.

The faculty was excellent. Valerie Horst quickly convinced every self-styled "advanced" player that he or she might just learn a thing or two during the weekend. Her gentle professionalism made us renew our commitment to serious, disciplined practice. Ruth Cunningham worked patiently with the intermediate-level mixed ensemble. Her emphasis on breathing, tonguing, and phrasing helped us take the big step from playing the notes in time to playing music. Ruth's classes generally reflected her soft-spoken and reserved personality. After one particularly successful reading of a melancholic love song, however, the tenor section set down their instruments and burst into wild, congratulatory hand slaps and bilingual praises for the whole class. Finally, Martha Bishop, the Atlanta fireball, was everywhere, bolstering the group with her unending energy and zest for early music. To Valerie, Ruth, and Martha, a very well-deserved "*sobresaliente*" for an excellent workshop.

At the farewell reception, most of our stateside guests promised to return next year and bring their friends. Why not begin thinking now about a 1985 mid-February weekend of early music in the tropical sun of Puerto Rico?

George B. Parks, Jr.

Humanities West

"Venice in Glorious Decline" was the subject of a weekend seminar presented by Humanities West in Berkeley, Calif., April 6–8. This recently formed non-profit organization was inspired by the Aston Magna Foundation, whose summer sessions were devoted to the arts and humanities of the seventeenth

Puerto Rican workshop participants on the balcony of La Casa del Capitán, overlooking Old San Juan harbor.

Martha Bishop's mixed ensemble performing at the student-faculty recital.

and eighteenth centuries. Like Aston Magna, Humanities West brought in renowned performers and scholars, notably Jaap Schröder, Baroque violin, of Yale University and the Schola Cantorum Basiliensis; Nicholas McGegan, Baroque opera specialist and artist-in-residence at Washington University; and Judith Nelson, soprano, noted for her performances in Baroque works.

Albert Fuller, professor of music at Juilliard and the founder of Aston Magna, gave the opening address on "La Serenissima," the Venice whose eleven-hundred-year history as a refuge from barbarism provided the setting where the quest for knowledge, individuality, and art could take place. Patronage of the arts was immense: the citizens of no other European center spent as much money on (or talked as much about) paintings, household goods, sculpture, and theatrical and musical events of all kinds. Greek and Roman mythical and pastoral themes provided topics of conversation for the intelligentsia and subjects for poets and musicians both amateur and professional. Alessandro Marcello, for example, who wrote the earliest sonatas for the recorder, used the instrument specifically to evoke the Arcadian spirit.

In "Musical Life in Vivaldi's Venice," Eleanor Selfridge-Field, music historian and program coordinator for the weekend, spoke about the great diversity of performances to be heard at the opera as well as in theaters, salons, churches, and at the annual carnival—and of course on the canals, where Venice's unique contribution, the singing gondoliers, held forth. Elizabeth Gleason looked at other aspects of Venetian culture in a very interesting lecture on the "Social World of Eighteenth-Century Venice." In "Artworks as Souvenirs: Venetian Scene Paintings," Linda Ridings Nascimento told how tourists from throughout Europe created a new type of patronage by their demand for scenes of the city—rather expensive postcards, but a source of great profit for the artists. Gustavo Costa discussed journalism and comparative literature of the time, and William Holmes gave an illustrated lecture on how Venetian operas were staged in the eighteenth century.

Music was the art that best showcased the "Pearl of the Adriatic" for those attending the seminar. Jaap Schröder gave a demonstration in which he pointed out that the bow hand controls the expression, the rhetoric of the composer. In an evening program he performed sonatas by Vivaldi and Marcello and a remarkable invention by Bonporti, all with admirable clarity and precision. Judith Nelson and Susan Rode Morris captivated their audience with a spectacular display of vocalism in duo and solo works of Marcello and Vivaldi, a rarely heard group of gondola songs, and Barbara Strozzi's *I Baci*. They were well supported by Elisabeth LeGuin, cello, Sarah Mullen, violin, and Elaine Thornburgh, harpsichordist, the founder and president of Humanities West.

Nicholas McGegan skillfully conducted (from the harpsichord) Albinoni's intermezzo *Vespetta e Pimpinone*, first performed in 1708. Paul Tavernier proved to be a full-throated bass with the requisite comic sense, and Dorothy Barnhouse's characterization was excellent.

We can look forward to a similar session on "Rembrandt's Amsterdam" on October 12–14; "Los Angeles in the 1940s" is scheduled for the spring of 1985.

Lee McRae

New Katz Fund Trustees

Four new trustees were appointed in December of 1983 to five-year terms on the board of the Dr. Erich Katz Memorial Fund by ARS president Shelley Gruskin. They are Richard Conn of Denver; Suzanne Ferguson of Grosse Pointe, Mich.; Michael Foote of Minneapolis; and Ilse Schaler of Bristol, R.I. The new board will be responsible for the activities of the Fund, which was set up in 1973 to honor the longtime ARS leader who died in that year.

Mr. Conn, who was elected chair of the

board at its first meeting in Minneapolis in April, is curator of native art at the Denver Art Museum. A recorder player since 1962, he has studied with Christine Mather and Muriel Milgrom, taken short courses with Bernard Krainis, and attended various workshops. Mr. Conn has been president of three ARS chapters: Winnipeg, Phoenix, and Denver. This summer he was Master of Revels at the Colorado Workshop.

Ms. Ferguson is professor and chair of English at Wayne State University in Detroit. Until 1983 she lived in Columbus, Ohio, where she helped found the Columbus Chapter and served as its president twice. A certified ARS teacher, Ms. Ferguson began playing the recorder in Erich Katz's adult education class in Santa Barbara in 1967. In addition to performing with several groups and teaching privately, she has directed summer workshops in Put-in-Bay, Ohio, and led weekend workshops in the Midwest and Florida. She was secretary to the ARS board from 1980 to 1984.

Mr. Foote, who will serve as secretary to the Katz board, teaches English at Hamline College in St. Paul and manages the Minneapolis Chamber Orchestra. A recorder player since 1965, he has studied with Kenneth Wollitz, Shelley Gruskin, Kay Bowers, Morris Newman, Martha Blackman (viols), and George Houle (music history), among others, and has taught recorder extensively. He is past president of both the Santa Barbara and the Twin Cities Chapters. His Ph.D. work at the University of California concerned the relationship between music and poetry in the English Renaissance.

Ms. Schaler studied recorder with Friedrich von Huene and Bernard Krainis and received the ARS teacher's certificate in 1967. Co-founder of the Providence Chapter, she taught privately and directed the performance practice group in that city for eleven years. After moving to Texas in 1978, Ms. Schaler continued to teach and directed an early music group called the In Nomine Players. In 1981 she organized the Texas Early Music Festival. She has recently returned to Rhode Island to live.

The president of the ARS is an ex-officio member of the Fund board.

At their first meeting, board members determined that in order to carry out its designated functions of providing music scholarships to deserving students, commissioning new works, and supporting other projects consistent with the general goals of the ARS, the fund should be considerably larger than it now is. They therefore began developing fundraising and other promotional plans. In addition to soliciting funds from members and chapters of the ARS, the board will apply for grants from appropriate foundations. It will announce plans for a competition for recorder compositions sometime in the fall of 1984. Suggestions from the membership on how to enhance the Fund are welcome and should be sent to Richard Conn, 1280 La Fayette St. #505, Denver, Colo. 80206.

Suzanne Ferguson

BOOK REVIEWS

Passacaglio and Ciaccona: From Guitar Music to Italian Keyboard Variations in the 17th Century

RICHARD HUDSON

UMI Research Press, Ann Arbor, Michigan, 1981, xii & 314 pp., $54.95

Most music dictionaries link *chaconne* and *passacaglia*, invariably using these spellings. One finds both, for example, under one heading in the *Harvard Dictionary of Music* (second edition, 1973), with the usual description of two related variation forms. "There have been many futile attempts to explain the derivation and original meaning of these terms, and just as many attempts, equally futile, to make a clear distinction between them," states Apel, though he goes on to provide a fair and necessarily brief synopsis of their origin(s). For performers seeking practical aid, Robert Donington's latest handbook, *Baroque Music: Style and Performance* (Faber, 1982), quotes both seventeenth- and eighteenth-century sources, none as helpful as one might like: Bressard in 1701 and Walther in 1732 consider the *Passacaglio* slower than the *Chaconne*, while Quantz reverses the tempo relationship. Even worse, a work by Louis Couperin "appears in manuscript as 'Chaconne or Passacaille,' confirming that these two dance titles are in essence no different . . . ."

This book was Richard Hudson's 1967 doctoral dissertation at UCLA. While it is evident from the title that it does not encompass later Baroque music, particularly French music, the volume does cover almost all that is known about the early history of the two forms. After establishing the *Chacona* as an energetic peasant dance that seemingly originated in the New World (it is mentioned in a 1598 Peruvian poem), Hudson traces its evolution in Spain, its lascivious and humorous connotations and use as a stage dance, the texts that revolved around it, and its adoption into Italy—all within the first quarter of the seventeenth century. Associated with this dance are a variety of chordal progressions, usually a form of I–V–VI–V, and intended for guitar accompaniment.

The *Passacaglio*, equally connected to the guitar, began in the early seventeenth century as a ritornello, often I–IV–V–I, and was used as a kind of improvised lead-in for songs and their verses. Like the *Chacona*, it eventually moved from Spain, where it originated, into Italy.

Hudson goes on to discuss a series of guitar sources dating roughly from 1586 to 1628 in which both *Passacaglio* and *Ciaccona* appear. He lists the rhythmic and harmonic similarities and differences, as well as their elaborations as harmonic sequences. Because of the many formulas involved, the author uses a shorthand letter system (i.e., S [for subdominant] = the progression I–IV–V–[I], with S_{vi} = I–V–vi–IV–V–[I]), that on occasion tends to make formula listings resemble computer graphics. In addition to the differences in formula usage, Hudson points out that the *Ciaccona* pieces are consistently in major keys, the *Passacaglio* pieces in minor. The guitarist Foscarini and his works for the instrument take a separate chapter, in which we learn that this composer superimposed the older contrapuntal lute style on the chordal manner of playing the guitar (there is also a side excursion to Nicolas Vallet's *La chacona a 7*, published in 1616 and the earliest known set of variations on these forms).

From here, the ever more elaborate tale of the two forms, increasingly complex with regard to formula, contrapuntal additions, and variation and ostinato techniques, takes the reader to seventeenth-century Italian keyboard music, notably, of course, that of Girolamo Frescobaldi. After a well-encapsulated summary of the various keyboard forms serving as background to this composer's work, Hudson launches into an analysis of Frescobaldi's uses of *Passacagli* and *Ciaccone* and makes the points that the composer clearly differentiates between their respective formulas, and that the *Ciaccona* forms, with their leaping bass intervals, sound more harmonic and tonal, as opposed to the stepwise, melodic, and less tonal effect of his *Passacagli*. In the later works especially, the new contrapuntal emphasis caused the gradual disappearance of the leaping formulas, with stepwise, essentially non-angular forms pervading.

The author not only provides an analysis of Frescobaldi's *Cento partite sopra passacagli* but also offers a conjectural plan and reordering of all the new pieces in the 1637 publication, outlining a sequence that conceivably might have "taken place during an evening of social dancing." He theorizes that while the dancers were assembling, a guitarist or even a harpsichordist

> would play the usual *Passacagli* as a ritornello to set the key, the rhythm, and the mood of the dance to follow. After the first dance, the (instrument) would again resume its *Passacagli*, and play them as long as it took the dancers to prepare for the next dance or perhaps as long as an appreciative audience wanted to listen. These *Passacagli* functionally served the purpose of modulating to the key, rhythm, and mood of the dance, of providing short interludes between rounds of the dance, and probably also the purpose of filling in the time between dances. But in the case of a talented guitarist or cembalo player, the *Passacagli* no doubt became instrumental sets of variations to be attentively listened to by the audience. Thus, an evening of social dancing might have presented musically a form consisting of a series of dances alternating with groups of *Passacagli*. If the *Passacaglio*, the *Ciaccona*, and all the other dances were as popular as the flood of guitar books would suggest, then it would not be surprising if Frescobaldi were familiar with such a scene.

Thereupon Hudson rearranges the sequence of pieces, not illogically for performing purposes (there is a discrepancy between the order listed in the 1637 table of contents and that of the printed music), but for reasons that he does not entirely substantiate. He writes:

> It may seem presumptuous to even suggest it, but all of the evidence seems to point to some sort of mishap at the printer's office in Rome back in 1637. Perhaps the original manuscript provided by Frescobaldi was inadvertently dropped on the floor, and its pages moved from their intended order. Frescobaldi died in 1643, and so he may not have had the opportunity to see the finished publication or to complain about its errors.

This statement contrasts rather markedly with Alexander Silbiger's in *Italian Manuscript Sources of 17th Century Keyboard Music* (that author's dissertation, Brandeis, 1976, UMI Research Press, 1980):

> Frescobaldi spared neither care nor effort in the preparation of his publications . . . and he must have closely supervised their printing; the musical texts are remarkably free of misprints. The extensive prefaces are further signs of the value he attached to these works and the concern he felt about their proper performance.

My criticism here, however, is a small point and detracts not at all from the main subject.

A few more areas and composers wind up the volume at hand: a fascinatingly poignant *Passacaille del Seigr. Louigi*, the only known keyboard piece by Luigi Rossi (1598–1653),

is printed in full. Though it has previously been published twice (*Chaconnes et passacailles*, ed. Noelie Pierront, Paris: Scola cantorum, 1954; and Rossi: *Six airs et une passacaille*, ed. Henri Prunières, Paris: Senart, 1914), it is well worth investigating, and I was glad of its inclusion.

Hudson concludes his survey with a variety of works utilizing the ubiquitous forms by Bernardo Storace, Maestro di Capella at Messina, Sicily around 1664. The author describes them as "the climax of seventeenth-century Italian keyboard music for the *Passacaglio* and *Ciaccona*." Again, there is a generous listing of the respective formulas involved. Before providing a final few examples by Poglietti and Kerll, Hudson summarizes, "The (six) generations of formulas that develop represent the continuing drama of a struggle to retain identity, while meeting the insistent demands of counterpoint."

Overall, Hudson's prose is generally readable and occasionally even colorful, but the volume is naturally far more detailed and theoretically based than the author's articles in *The New Grove*, or, for that matter, the somewhat less dissertation-oriented article by Thomas Walker ("Ciaccona and Passacaglia: Remarks on Their Origin and Early History," *JAMS* XXI/3, Fall 1968). And of course the prospective reader should know that there is a kind of implied *caveat* in Hudson's foreword, indicating that his study appears essentially as it did when first written, and "in the meantime, I have continued my exploration of these forms and in some areas have modified my point of view or reached different decisions, especially concerning certain details in the transcription of guitar notation." He refers the reader to a number of his own subsequent articles, as well as to a four-volume history, scheduled to be published in 1982 by Hänssler/American Institute of Musicology: *The Folia, the Sarabande, the Passacaglia, and the Chaconne: The Historical Evolution of Four Forms that Originated in Music for the Five-Course Spanish Guitar*. Presumably that will take into account the development of these forms past the seventeenth century, and it should be a blockbuster.

Igor Kipnis

Harpsichordist Igor Kipnis was graduated from Harvard University with a degree in social relations, but he decided to follow in the footsteps of his father, a celebrated basso, and became a professional musician. He has made more than sixty recordings.

The Trombone in the Middle Ages and Renaissance
G.B. LANE
Indiana University Press, Bloomington, 1982, x & 230 pp., $25

This is the letter Indiana University should have written to the author:

Dear Mr. Lane:

Thank you for your manuscript. I found parts of it interesting and was suitably impressed by your eighteen pages of endnotes

and nineteen pages of bibliography (which, however, contain only four sources dating from 1973 and later, one of which is the revised edition of Grout's *A History of Western Music*). Nevertheless, the book has severe flaws that prevent publication in its present form.

First, your endnotes are riddled with references to secondary sources rather than to the primary sources from which the information is drawn. Your reporting is therefore third-hand, and until I know what the original had to say (and if material is presented in translation, who the translator was), I cannot allow myself to be convinced. Furthermore, you frequently buttress your position with references to outdated or not necessarily reliable sources. For example, on page 10 you cite a statement by Sachs (from his 1940 *History of Musical Instruments*) as "evidence" that the tone qualities of the sackbut and cornett were similar in the seventeenth century.

Second, far too much information does not relate to anything else: you include beautiful reproductions of paintings and woodcuts that you almost never refer to in the text, but the paintings you discuss in detail are not among these. Similarly, you have many musical examples (such as twelve pages from Safowitz' 1965 thesis) but do not discuss them; when you do talk about music you do not include examples. I must confess that this aspect of your book left me somewhat bewildered.

Third, about three-quarters of your book contains material that is not germane to your topic. I suggest that you eliminate detailed etymological conjecture about the meaning of terms such as *tuba ductailis*, discussions such as the one that goes on for six pages on "Actual Uses of Brass Instruments in Roman Times," detailed descriptions of lip-blown instruments other than the trombone, and lengthy accounts of guilds, waits, courts, churches, and other organizations to which instrumentalists belonged (topics *The New Grove* covers very well).

If you can take the material in the remaining forty or so pages of useful text and rewrite it so that it demonstrates sound scholarship and eliminates run-on sentences and a general prolixity, and if you make a genuine attempt, through analysis, with pertinent musical examples, to establish the characteristics of a late Renaissance style of trombone writing, then we may be interested in publishing your book.

Edward L. Kottick

French Baroque Music from Beaujoyeulx to Rameau
Second revised edition
JAMES R. ANTHONY
W.W. Norton, New York. 1978, 458 pp., $22.50, paper $8.95

This first exhaustive study of French Baroque music of the seventeenth and early eighteenth centuries is an extraordinary achievement. Anthony sifts, records, and assesses the accomplishments of France during this period and synthesizes a vast quantity of primary historical and biographical material. He deals with the stylistic characteristics of music in France from 1581, when the *Ballet comique de la Reine* of Beaujoyeulx made its debut—the first French court ballet and forerunner of the *tragédie lyrique*—to 1733, the year of François Couperin's death as well as of the appearance of Rameau's *Hippolyte et Aricie*.

Twenty-two chapters are grouped under five headings: stage music, religious music, music for the lute and keyboard instruments, instrumental ensemble and solo music, and vocal chamber music. They are bracketed by an introduction that covers the institutions and organizations of the *grand siècle* and an epilogue dealing with the performance of the music.

Anthony develops each topic in a comprehensive manner. He includes all the composers, prominent as well as obscure, their works, and the institutions with which they were associated. By constantly quoting early writers he enhances his evaluation of the music, and his analyses often compel the reader to refer to the actual scores.

Readers must shed many preconceptions about the Baroque that they have absorbed from texts on music of Germany, Italy, and England in order to appreciate its Gallic form. Indeed, the term "Baroque" itself presents numerous problems in France, as Anthony admits. Many French scholars have been reluctant to use it because of its pejorative connotation, and as eminent a French historian as Norbert Dufourcq (in *Larousse de la musique* I, p. 257) refers instead to the "first classical period."

In the present edition the author has expanded his original 1974 text to include research and studies undertaken in the intervening years, and enlarged the bibliography with more than one hundred and sixty new entries. The changes, however, are not as extensive as the preface leads one to believe. Bits of information added in parentheses throughout the text often halt the flow and might preferably have been relegated to footnotes. The reader would also have benefited from a clearer definition of the genres, additional musical examples to illustrate various points, and more biographical information in order to identify the multitude of unfamiliar composers of this era.

The book presupposes some knowledge of the French language, history, and culture and is intended for the initiated rather than the novice. A researcher will find its extensive bibliography and index invaluable.

For *AR* readers the three areas of special interest will probably be the institutions and organizations of France during the *grand siècle*, instrumental and ensemble music, and sonatas and suites for solo instruments. Equally stimulating are Anthony's general observations on the performance practice of the period and the problems it presents today. Here the citation of both contemporary treatises and present-day authorities will help performers to make their own interpretations of French seventeenth- and eighteenth-century music.

Sabina Teller Ratner

Who's Who in American Music: Classical, First Edition
Edited by Jaques Cattell Press
R. R. Bowker, New York & London, 1983, xiii & 582 pp., $125 plus shipping & handling

This valuable reference work offers biographical data on 6,800 American music professionals, including composers, performers, conductors, editors, musicologists, writers and critics, librarians, educators, organizational administrators and executives, managers, and patrons. The main biographical section is organized alphabetically by last name and lists one or two classifications (e.g., *educator, recorder*) for each person. This is followed by two more indexes, one geographical and another arranged by professional classification. A typical entry includes given and professional name, birth date, education and training, career history, works performed or published, recordings, major roles of singers, positions, teaching experience, honors and awards, bibliography of published works about the entrant, memberships, research interests, publications, artist's representative and address, and mailing address. Twenty persons listed classify themselves as recorder players, but others come to mind who might be included in future editions, and I was surprised at the omission of names of some prominent instrumentalists. The editors request readers to bring to their attention names of any persons not listed who are currently active and influential contributors to the creation, preservation, performance, or promotion of serious music in America. The publisher plans to bring out revised editions every two years. This is a most welcome publication and is recommended for purchase by all libraries with a section for books on music.

Dale Higbee

MUSIC REVIEWS

The Baroque Recorder in 17th- and 18th-Century Performance Practice

JEAN-CLAUDE VEILHAN
English translation by Bill Hopkins
Alphonse Leduc, distributed by Theodore Presser, 1980, $20.55

The Baroque Recorder is mostly a gleaning from treatises by J.P. Freillon-Poncein, Jacques Hotteterre, and J.J. Quantz, augmented by quotes from Michel Corrette, Mahaut, F. David, and others. Of particular interest is the inclusion of Thomas Stanesby Junior's tribute to the tenor recorder, written about 1732 when the popularity of our instrument was beginning to decline.

Although most of this material is available elsewhere, it is especially well organized and clearly presented here. Moreover, it is often given in the form of direct quotations from this period that produced the most valuable writings on the recorder, with few interpretative statements from our own time added. Topics covered include characteristics of the construction of the Baroque recorder, treatments of various tonguings and ornaments, trill fingerings, and musical examples of the English, French, Italian, and German styles of writing for the instrument. There is also a comparative fingering chart for the alto recorder drawn from thirty-one sources and an insert containing a large table of articulations.

One would expect the music examples to be mostly for the alto, but Veilhan has chosen them to show the use of some of the rarer sizes: the tenor recorder, the voice flute (tenor in d'), altos in $e^{\flat\prime}$ and g', and fourth and sixth flutes (sopranos in $b^{\flat\prime}$ and d''. Nevertheless, most of the examples can be played on one of the standard sizes.

The text and helpful footnotes are printed in a most convenient and reasonable arrangement, with two columns per page, French on the left and English on the right. The editor's practice of putting the French quotes in italics with commentary in roman, while reversing this procedure for the English quotes and text, is confusing. One facsimile from David's *Méthode Nouvelle* is not translated; otherwise, Bill Hopkins' work is clear and accurate.

In most cases the distinction between the ideas of the Baroque authors and those of Veilhan is carefully preserved. Exceptions include an editorial indication of beats by vertical strokes in example 26 and the suggested use of altos in $e^{\flat\prime}$ in J.S. Bach's aria *Achzen und erbärmlich Weinen*; the *Neue Bach Ausgabe* says simply "flauto dolce I, II."

The title page states that *The Baroque Recorder* is volume 3a, but nowhere is there mention of volumes 1 and 2. The small print, however, provides the information that the forthcoming volume 3b will be devoted to contemporary technique.

This is an excellent source book that nicely complements the author's more general *The Rules of Musical Interpretation in the Baroque Era*, also published by Leduc.

Sonata from Opus 2 (A & BC)

LUIS MERCY
Edited by Thomas Cirtin
Zen-on Music, 1979, $8.25

Here is an excellent new edition of a very nice composition. Its two beautiful adagios are expressive as written but also provide good ornamentation possibilities. The second movement is an exciting allegro, and the last a minuet. (Don't scorn Baroque sonatas that end with minuets; the taste of the time often called for a diverting last movement, a happy ending. Enjoy it.)

The editor's preface is especially interesting and helpful. Besides explaining his procedure with the music, Mr. Cirtin has included extensive biographical material, mostly drawn from Sir John Hawkins' history of 1776 and David Lasocki's study, "Professional Recorder Playing in England, 1500–1740," which was published in the January and April 1982 issues of *Early Music*. (An excerpt from Dr. Lasocki's doctoral dissertation on this same topic is in this issue, and another appeared in the February *AR*.)

The editor explains that the continuo realization is in a full-voiced style recommended by Heinichen and Geminiani in their writings on accompaniment—meaning that sometimes more than four voices sound simultaneously. I think this style works well here. Only twice (mm. 19–22 in the first movement and mm. 74–75 in the second) does the top voice of the harpsichord come too close to the recorder part. The accompaniment is definitely for harpsichord; a piano would overpower the recorder.

The editor offers a novel interpretation for the few staccato markings that appear only in the bass part: the realization should be kept simple here. Mr. Cirtin provides no source for this suggestion, and I could find no mention of it in some standard treatises on continuo accompaniment, but it seems apt in this case.

Peter Hedrick

Peter Hedrick is a professor of music at Ithaca College, where he also teaches recorder and oboe and conducts the early music ensemble.

Selections from Danserye (SA)

TIELMAN SUSATO
Arranged by Marvin Rosenberg
The Broken Consort, P.O. Box 230, Howard Beach, N.Y. 11414, 1979, score $2

Marvin Rosenberg has done us a service in this slim and inexpensive volume. Duet players who have looked longingly at the four-part dances in Susato's *Danserye* now can play eight of them. Included are four rondes and one each of the basses dances, branles, and pavanes from the first volume, plus one selection from the second.

All the lower parts can be played as well (in some cases better) on the tenor. All the upper parts but one are readily playable on alto reading up, thus enlarging the utility of this collection. Here and there the editor has supplied the repeats with simple melodic ornamentation.

One erratum is indicated in a note pasted onto the appropriate page, and another was missed: on page 4, the G in the sixth measure of the alto part should be an F.

Invitation to Medieval Music

Volume 4
Transcribed by Brian Trowell
Stainer and Bell, distributed by Galaxy Music, 1978, score $3.25

The late Thurston Dart conceived the idea of a series devoted to unfamiliar but worthy music of the fifteenth century. Un-

fortunately, he lived to complete only the first two volumes; Brian Trowell of King's College has continued the project.

Volume 4 carries Dart's highly practical, original foreword, as well as a very instructive preface by Trowell. Half the eleven works are anonymous; the rest are by Dunstable/Hert/Ockeghem, Busnois, Johannes Wrede (Urreda), Ghizeghem, Magister Gulielmus, and Soursby. They represent a broad and rich sampling of late Medieval styles.

Two selections are sacred, three (two of them monophonic) are textless dances, and the rest are songs (rondeaus and virelais) with French texts, with the exception of the Italian *O Rosa Bella* and the Spanish *Nunca fué pena mayor*.

Metronomic suggestions in each piece warn the performer not to race through the music, as Stainer and Bell's practice of quadruple reduction of original note values might tempt them to do.

These editions are primarily for singers and present some problems to instrumentalists. All but four selections have page turns. Although the layout is not crowded, the notation size is smaller than players of recorders, viols, etc. are accustomed to. Furthermore, the forty-eight-page booklet is stiffly bound and will not lie open on the music stand, so page turners or copying will be required.

Thurston Dart's final editorial words are very apropos:

> Do not expect this music to reveal its secrets at a glance. Composing was a slow business, then as now; try to match this with equal care in preparation and performance. If the music sounds boring, you are likely to be on the wrong track. Start again, and remember that these pieces were written for the delectation of a highly sophisticated audience. They can give great enjoyment today if they are well handled.

Bernard J. Hopkins

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8 Miniaturen

HERMANN REGNER

Schott OFB 146, distributed by European American Music, 1977, $3.75

This work for solo recorder and Orff instruments contains some delightful morsels that are technically and musically quite advanced. In six of the pieces the recorder part is for soprano; it never goes above *a"* but is often rhythmically tricky, with accent shifts including superimposed hemiolas. The two other pieces, which have a corresponding range for the alto, are free recitatives that pose interpretative difficulties.

The Orff instruments needed are the alto and bass xylophones and the alto metalophone; one and in some cases two players are required. These instrumental parts are not difficult, but several call for three or four mallets and one of them requires six.

Most of the pieces feature the usual Orffian melody-ostinato combination, with modal harmonies in parallel moving triads, perfect intervals, and clusters. Regner sparingly adds chromatics to some of the melodies. These clash with the strict modality of the Orff instruments, producing dissonances that are unexpected and often quite stunning.

The edition contains only one copy of the score. It is nicely printed, but the recorder player has to cope with a bad page turn in the third piece.

This is pleasant music. The recitatives (nos. 2 and 4) are particularly nice, as is the folk-like no. 5. The last two pieces, which use ironic mannerisms that have become cliché, are the least interesting. I certainly recommend this edition as either study or performance material to anyone with the appropriate instruments.

Pete Rose

Florilegium for Recorder and Keyboard

HELMUT BORNEFELD

Universal Edition No. 17461, 1982, distributed by European American Music

"Florilegium," the composer tells us in his preface, is a collection of flowers, and he wishes us to consider the twelve pieces in this opus as musical flowers. Although each is brief, the whole is quite substantial.

The recorder part calls for five sizes (sopranino–bass). The keyboard can be either organ or piano, but, the composer notes, "hardly harpsichord."

Bornefeld's style is pleasantly modernistic. He frequently employs multiphonics and quarter tones in the recorder part and clusters of notes in the keyboard part; the music is very chromatic, with little feeling of key. The composer carefully indicates a wide variety of articulations. Rhythms are complex, sometimes quite free and at others in ostinato patterns. The two players constantly interrelate: "The goal is to interweave all playing technique, breathing technique, and sound technique with the organ to achieve as poetic a performance of these delicate pieces as possible."

The edition is attractive and carefully prepared. Explanatory text is in both German and English, with the preface in these languages plus French. Since the movement titles are in German, here are their translations: 1. primrose, 2. wind flower, 3. weeping heart, 4. lily of the valley, 5. Turk's cap lily, 6. forget-me-not, 7. larkspur, 8. gentian, 9. columbine, 10. crown imperial, 11. autumn crocus, and 12. Christmas rose.

A performance will require a great deal of individual preparation and ensemble study. Fortunately, the recorder part includes generous cues from the keyboard score to help in coordinating the duet. This is complex and far from easy music, but it is well written and worthwhile. The recorder needs music of this caliber to give it proper status. Advanced students should give *Florilegium* a try.

Gordon Sandford

LETTERS

Problems with editing Loulié:

The usefulness to recorder players of the translation of Etienne Loulié's manuscript recorder method in the November 1983 issue of *The American Recorder* can be enhanced if one takes into account the difficulties that confront anyone who sets out to edit any of Loulié's twenty-seven treatises in manuscript volume n.a. 6355 of the Bibliothèque Nationale of Paris. At first glance these manuscripts seem straightforward and easy to edit. One is tempted to start with the first page and work one's way to the end, disregarding all crossed-out materials as irrelevant to the task at hand.

Yet each of Loulié's treatises poses unique problems, and Manuscript XIX and Manuscript XX—the two recorder methods—are no exception. Indeed, these eighteenth-century manuscript numbers conspire against our understanding of these texts, for Manuscript XX is the older of the two and was reworked circa 1701 by Loulié in preparation for Manuscript XIX, the method translated in full by Dr. Semmens.

Any editor of Manuscript XX must try to distinguish between passages that Loulié crossed out during the initial writing and those crossed out during the 1701 revision. These later changes can be detected by close scrutiny of the original manuscript in Paris. Manuscript XIX poses a different type of problem. Loulié inserted three small slips of paper into Manuscript XIX. In the nineteenth century, a librarian gave each of these slips a consecutive folio number. That is to say, the little slip that Loulié placed over a full page as an insert or correction was numbered *before* the page to which it belongs, simply because it lay on top of that full page. Thus the folio numbers in this manuscript volume show the position of a given piece of paper in the volume, but not necessarily the relationship of what is said on each piece to what is said in the text proper. Dr. Semmens may have relied upon a photographic reproduction for his edition, for in the microfilm of Manuscript XIX these three little slips that Loulié added seem to be independent pages. They have been presented as such by Dr. Semmens. This has created several redundancies and gaps in the logic of the translation:

1. In the original, folio 179r is superimposed upon a crossed-out tablature on folio 180r. Thus page 140 of the translation should move from the demonstration of the mordent on *mi* at the top of the left-hand column to the paragraph at the bottom of that column (fol. 180r), and then to this short paragraph, which was omitted in translation although Loulié did not cross it out:

> The mordent can be played on each note of the recorder. Almost all mordents on other notes are played like the mordent on *mi*, with a few exceptions, as we shall see.

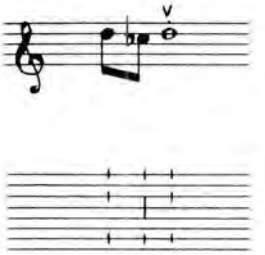
The tablature on folio 179r should follow this paragraph.

2. The little slip of folio 181r (p. 141) lies over a paragraph on folio 182r. It should replace a similar paragraph on folio 182r that is almost illegible owing to crossed-out words. Thus the discussion of the *balancement* begins on folio 182 and moves on with none of the repetitions present in this translated version.

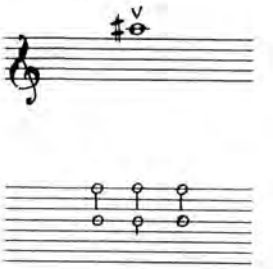
The reverse side of this little slip (fol. 181v, p. 142) was—as Dr. Semmens suggests in footnote 5—intended to be superimposed upon the "regular" trills of folio 175v (p. 138), although Loulié neglected to cross out the tablatures on folio 175v. Dr. Semmens' insertion of an editorial trill for the G in folio 181v would, however, seem to be incorrect, for the trill on this G is not regular. Indeed, Loulié crossed out that G on folio 181v and left the fingering column blank. He then placed the trill on this G among the "irregular" trills of folio 176r (p. 138).

3. The third slip that Loulié added does not affect performance. Folios 185r and 185v were apparently added as afterthoughts, for they are on a different type of paper.

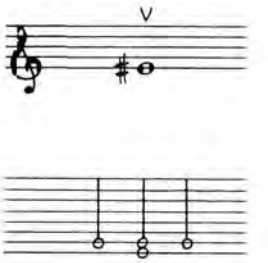
Typographical errors have a way of creeping into the most accurate and careful editions. Indeed, in the original, folio 180v (p. 140) shows the F–E♭ mordent as follows:



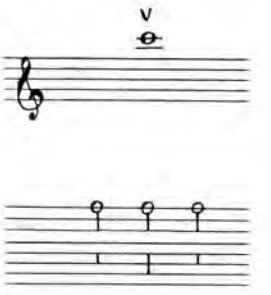
while the upper C♯–B mordent reads:



and the lower G♯–F mordent reads:



The final three mordents on folio 179r are not editorial, as the brackets imply in the footnote on page 141; they are Loulié's. However, in the manuscript, the mordent on the high E reads:



At other points in the translation, Loulié's own fingerings are also shown as editorial interpolations. Whether or not the brackets are appropriate, Loulié would agree with the remaining tablatures in the translation of Manuscript XIX.

With these four tablatures corrected and the little slips shifted to the appropriate places, Manuscript XIX becomes a useful and reliable tool for recorder players interested in

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For the first 100 orders accompanied by a deposit of $100.00, we offer a discount of 10 per cent.

We are pleased that our anniversary coincides with the anniversaries of Bach, Handel, Schütz and Scarlatti, and we hope to see you at the next Boston Early Music Festival, June 2—9, 1985.

Sincerely,

Friedrich von Huene

Friedrich von Huene

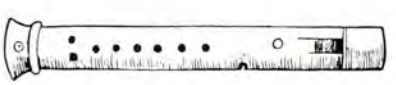
applying a historical treatise to their own performance.

The excerpts from Manuscript XX in the long footnotes on pp. 139–41 and 144–45 raise problems as a result of Dr. Semmens' possible reliance upon the stark black and white of a microfilm. Had he scrutinized the original he might have noted two distinctly different inks and been warned that this manuscript had undergone major revisions. Until very recently—when Loulié's will was found—these two inks were merely an intriguing puzzle. Now they permit the dating of Manuscript XIX and show us that there were several stages to the writing of that manuscript.

Loulié died on July 16, 1702, not in 1707 as Brossard had led us to believe. His references to Freillon-Poncein show that Manuscript XIX can therefore only have been written between the appearance in the shops of Poncein's *Véritable Manière* in early 1700, and the late spring of 1702 when Loulié's failing health probably reduced his ability to work. This version would seem to have been penned in 1701, when Loulié was ailing yet still mentally alert. On the other hand, Manuscript XX would seem to have been written before the publication of Poncein's method, but how much earlier cannot yet be stated with certainty.

In 1701 Loulié revised his older method in preparation for a new version that would be his reply to Poncein. He crossed out whole passages and fingerings with an ink that has remained jet-black while the original ink has oxidized to a chocolate brown. (He later copied out this new version of the method—Manuscript XIX—in the same jet-black ink.) At this time he also wrote a new set of articulations directly over the older ones. Dr. Semmens' translation of selected passages and examples from this older method (footnotes 3, 4, and 6 of his edition) does not distinguish between these two inks. The older articulations, tablatures, and text are therefore mingled with the revisions of 1701, creating an edition that is open to further clarification. There are, in addition, several misreadings of unaltered fingerings. I plan a critical edition of Loulié's Manuscript XX and of his uncompleted manuscript on historical performance (manuscript n.a. 4686), which was being copied out by his friend Marguerite Foucault at the time of his death.

Patricia M. Ranum
Baltimore, Md.



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CHAPTER NEWS

Dallas

In April the Dallas Recorder Society sponsored a one-day workshop at the University of Texas. Instructors were Dr. Ralph Dudgeon of the University's music department, who also conducts its collegium, and Lewis Baratz, who is working on his master of music degree and conducting instrumental consorts at Southern Methodist University.

One morning session was devoted to such fundamentals of recorder playing as tone production, articulation, and finger technique; a second class featured a lecture-demonstration of virtuosic divisions in the Italian style and ornamentation of the French Baroque.

In the afternoon the participants divided according to their preference for Renaissance or Baroque music. Dr. Dudgeon initiated the first group into the ornamentation practices of Ganassi and others. Meanwhile, Mr. Baratz's Baroque class worked on interpreting Handel's F major Sonata. Both teachers encouraged participants to demonstrate their newfound skills.

George Kriehn

Pittsburgh

The Pittsburgh Chapter has been awarded a chest of four viols on low-cost rental by the Viola da Gamba Society of America for the spring and summer semesters. The viols, made by Emmo Koch, were willed to the VdGSA to develop viol activities in areas where not many instruments are available and so encourage more viol playing in the United States. The consort consists of two trebles, a tenor, and a bass.

The chapter currently has seven members participating in its viol classes, which I organized and teach. While a few of the students have previously played string instruments, the majority are recorder players who began the viol to diversify their wind consorts and increase their understanding of Renaissance and Baroque instruments and playing techniques.

We viol players in the Pittsburgh area hope that interest in our instrument will grow to the point where we can establish a VdGSA chapter here, and that in the future ARS and VdGSA chapters can collaborate in workshops and other early music activities in the western Pennsylvania – West Virginia – eastern Ohio region.

Barbara Coeyman

Rochester

With the first fluctuations of upstate N.Y. snow came Martha Bixler, carrying a portfolio of music by Machaut for a November workshop. Members were bullish on the lovely fourteenth-century French pieces, and, by several indicators, appreciated a review of medieval percussion technique.

For a minimal investment (dues), members shared a windfall profit from our mature municipal chapter. After taking stock of ample class selections, they settled into technique/consort instruction at various levels. The Standard Player Index showed +32 hours of tutelage per person, quite a substantial gain!

A blue-chip class offering continues to be Neil Seely's on beginning viol. We are feeling the joy of diversification as viols trade notes with recorders in class, at workshops, and in local concert performances.

A full talent disclosure of new Rochester member Jim Mullen led to commissioning him for the spring workshop. His sampling of early through contemporary music yielded a surplus of smiles and accounted for a brisk increase in knowledge. Some participants sold short their ability to do Renaissance dancing, but a small group followed our workshop leader in steps from Arbeau, a taxing but enjoyable venture.

On balance, Rochester ended its 1983 – 84 playing season with inflated expectations for the future, its net worth greatly increased by the mutual fund of administrative and educative volunteers and its membership solidly bonded in the love of music.

Kathleen L. Karafonda

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

The new ARS Board

The following candidates have been elected to the ARS Board of Directors:
Andrew Acs
Louise Austin
Martha Bixler
S. Ronald Cook, Jr.
Suzanne Ferguson
Shelley Gruskin
Kenneth Johnson
Patricia Petersen
Susan Prior
William Willett

Alternates are Jennifer Lehmann and Polly Ellerbe.

The By-laws revisions were approved by 1100 votes out of the 1157 ballots that were properly cast.

The annual meeting of the Society will take place Friday, September 28 in New York City. It is open to all members.

The new ARS Board will meet Saturday, September 29 and Sunday, September 30 in New York City.

Those interested in attending either meeting or suggesting matters for the Board to consider should contact the ARS office.

How many ARS members does it take to change a lightbulb?

We don't know either, and it's the one question we forgot to put in the Membership Survey. Did you return yours to us? The more we know about you, the better we can design future ARS programs. Please take a few minutes to complete the survey and return it to us today.

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OCTOBER WORKSHOP: Hudson Guild Farm, Andover, N.J., Fri. 10/12—Mon. 10/15. Recorder, viol, flute, mixed ensembles, wind band, notation, Baroque performance practice, collegium, English dancing, hikes, party, foliage! Faculty: Martha Bixler, Deborah Booth, Lucy Cross, Arnold Grayson, Valerie Horst, Carol Marsh, Morris Newman, Pat Petersen, others t.b.a. Fee: $150. Information: V. Horst, 65 West 95th St., New York, N.Y. 10025. (212) 222-3351. Apply early!

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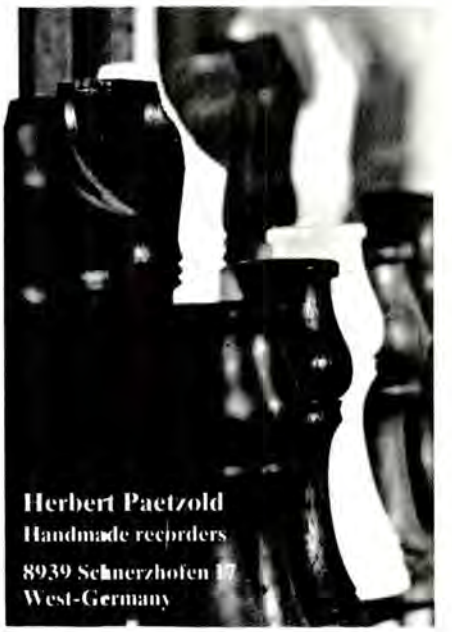
Payment must accompany copy. Classified advertisements will not be billed.

Deadlines: December 1 for February issue; March 1 for May; June 1 for August; September 1 for November.

MOVING? Be sure to send the ARS your new address, as this magazine cannot be forwarded.



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The Two Sides of Nitka: A Dialogue

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NITKA, *the Poet:* Wait, it's not a line of stands; it's antique hardwood reproduction furniture. (All you think of is money.) Yes, from the makers of the gorgeous SALVI harps.

N, *the B:* Sounds expensive. Money is important.

N, *the P:* A SALVI is expensive. So's a Rolls. But how do you measure pure joy – is it only in dollars and cents? That's crass if ever I heard crass.

N, *the B:* Nothing crass about being practical. I'll bet I could buy 3 Manhassets for the price of a SALVI.

N, *the P:* Maybe even 5 or 6. Can you play from more than one stand at a time? Buy one SALVI instead of a bunch of the others – Invest some money to feed the soul. You'll grow old more gracefully.

N, *the B:* I asked once before. Just exactly how much is this great stand? How many meals do I have to go without to get a SALVI?

N, *the P:* Only one in some of the restaurants I've heard about here in New York! But food isn't important when you consider a SALVI.

N, *the B:* SALVI, schmalvi. I can play with my music propped up on a desk.

N, *the P:* Then you'll never be an artist – only a musician.

N, *the B:* Read my lips – how much cash?

N, *the P:* Checks will do. I'm glad you're seeing it my way. It's a great investment. You like the Mozart model, the Schubert, the Beethoven...

N, *the B:* Which is cheapest?

N, *the P:* The Mahler is the least expensive. None are cheap.

N, *the B:* Exact figures, please. How much? Quit stalling.

N, *the P:* The Mozart makes you look quite distinguished, and very professional. And it looks good with your blue sportcoat. But, I don't think you're a candidate for a SALVI unless you change your attitude towards life. We only sell SALVI to one who appreciates the absolute best in life – a Rolls, a Jag...

N, *the B:* Never mind, I'll take it. How much could it cost for such joy? Whatever it costs, it's cheap if it changes my entire outlook on life. Give me the Mozart model. I'll go all the way.

I don't want this dialogue to mislead you all. The SALVI really doesn't cost as much as you may think, my friends. In fact, for something so superb, it doesn't cost much at all. Prices are on the next page. To soften the blow, I've come up with a special price when you buy an Oberlender alto or tenor with one of these (magnificent) stands – add up the price of both items and take off 12 percent. (Try for that deal elsewhere and you'll be 110 years old before it happens.) Fantastic value, that. And the two items are of equal quality – superb! (**N, *the B:*** Better be superb for those bucks.)

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N, *the P:* There you go again – denigrating a work of art – a thing of beauty.

N, *the B:* Knock it off. I bought the stand, didn't I? My wife uses it for important mail.

N, *the P:* Yeee-ch.

Larry

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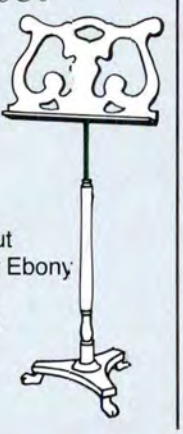

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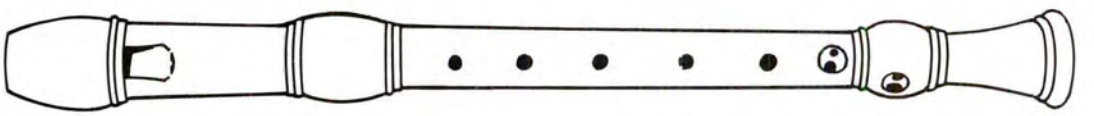

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