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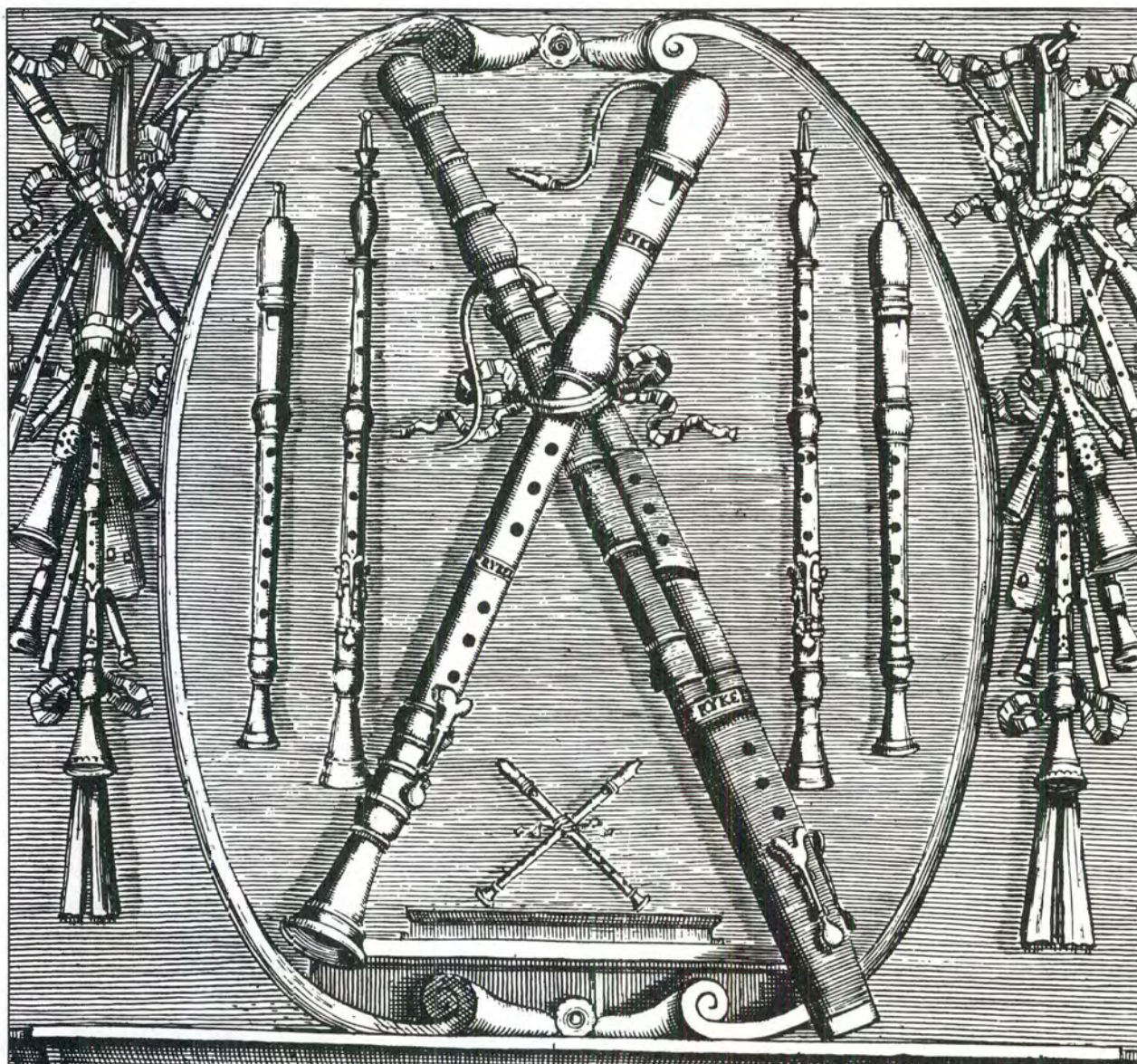
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FROM THE EDITOR

One of the nice things about not being a scholarly journal is that our articles don't have to break new ground. Thus viol builder Peter Tourin can write on what is now known about the origins of the viola da gamba without having to add some new, possibly minute, piece of information. His original contribution to the field is building viols based on Renaissance instruments and making them work, and he goes on to talk about that.

Ralph Taylor, the second editor of this journal, has written a tribute to a longtime friend, former ARS president Cook Glassgold, who died this past winter after an amazingly varied and productive life. Susan Prior, who teaches and performs on flute and recorder in the Toronto area and has become a frequent contributor to these pages, gives tips on practicing painlessly. Finally, Polly Ellerbe of the New York Recorder Guild covers running a weekend workshop so thoroughly that, by following her instructions, anyone ought to be able to do it.

The issue also contains a piece for solo recorder with viola or tenor viol by ARS administrative director Waddy Thompson, a talented composer who holds a doctorate in composition.

Our next issue will have an interview with Dutch recorder virtuoso Marion Verbruggen by Ken Wollitz and Martha Bixler, an article on tuning and voicing by Laura Beha, and an extended report on the Boston Early Music Festival.

Sigrid Nagle

Cover: The trade card of an eighteenth-century master flute maker, Coenraad Rykel of Amsterdam. Pictured on the frontispiece of Adam Carse's *Musical Wind Instruments* [7893.T.11]. Reproduced by permission of the trustees of the British Library.

A Summary of Recent Research on the Early Viol

Peter Tourin

OVER THE PAST TWO DECADES there has been a vast upsurge of interest in the viola da gamba. One hears the sounds of viols daily on any good music station, and most classical musicians are at least aware that the instrument exists and was used in Renaissance and Baroque music. The majority of the viols being played today are of a rather late type, usually based on eighteenth-century English or German models, or perhaps a French seven-stringed instrument. Recently, however, a wave of research into the history of the viol has begun to change our twentieth-century performance practice and enrich our listening pleasure.

In October 1974, Ian Harwood published "An Introduction to Renaissance Viols" in *Early Music* magazine. At the time, very few people knew anything about the early viol, and this article elicited great response. During the succeeding decade, several makers and performers worked to develop good instruments for the performance of pre-Baroque viol music. Interest has grown to the point where in June 1983 Oakland University in Rochester, Michigan and the Musicians of Swanee Alley hosted a three-day symposium on the Renaissance viol and violin, attended by builders, musicologists, performers, and acousticians from the United States, Canada, and England. This seminar and others like it have sparked further interest, and a growing group of builders and performers now specializes in the early viol.

There are several major sources of information on the shapes, sizes, and tunings of these instruments: the extant viols themselves, iconographic evidence, extant music of the period, treatises on music that mention viols, and individual accounts of musical practice. The further back one goes, the more heavily one must rely on iconography and written

documents—there are many extant eighteenth-century viols to study, but very few from the sixteenth century.

Iconographic research is extremely valuable, but artists' renditions are not photographs. As one looks at them, one must ask if the artist was interested in or capable of accurate portrayal, whether stylistic conventions in the art of the place and period affected the accuracy of portrayal, and whether the medium inherently limited accuracy. An artist doing a woodcut of a lyra da gamba, for example, may have had difficulty including all the strings. And while six pegs and five strings may indicate a local quirk of performance practice or a broken string, five pegs and six strings may well involve artistic license.

In the same vein, an artist who depicts an odd playing position may not have known what he was about. On the other hand, he may have been adhering to a symbolic convention, or showing a short-lived and unfamiliar (but possibly important!) moment in the development of playing technique. The upshot of it all is that in order to develop theories about actual instruments and practices, one must study as much iconographic evidence as possible and base hypotheses on groups of portrayals.

Another very valuable source of historical information is the early written records, but these also are not without their pitfalls. There are of course difficulties in putting one language into another, as anyone who has studied two different translations of the same text will avow! The history of the viol encompasses many languages over a period of more than four hundred years, during which time both the instrument and its terminology changed quite a bit; one must therefore be sure that one knows the meaning of the words one reads. Even our own language has problems of terminology. At one time or another,

English records refer to viols, vials, vyolls, violdes, vyalls, violins, violen, and several other variations. Are these all names for the same instrument? Undoubtedly not—but which ones are which? One must be cautious about basing conclusions solely upon written evidence.

Since the author is a viol builder, much of his own research has involved extant historic viols. The instruments themselves form a marvelous body of evidence, which is intriguing partly because it often poses as many problems as it solves! A certain historic instrument often does not fit any of our current conceptions of what the viol must have been, thus forcing us to ask questions of it: is it typical of viol building practice at a particular time and place, or was it put in a museum because it was a unique piece the likes of which nobody had ever seen? Has it been repaired or restored? If so, when and how? One must remember that skillful restoration work is hard to detect, and that one-hundred-year-old wood usually looks as old as three-hundred-year-old wood—and that skillful restoration done by repairmen who knew nothing about viols may have radically modified an instrument's structure.

In addition to these questions, one must ask about the possibility of forgeries, or of later copies of very early instruments. And finally, one must always be aware that lack of understanding may lead one to the wrong conclusions. One must continually reexamine familiar instruments in the light of current knowledge, to see if something small but important might have passed one by.

Precursors to the viol

Until recently, historians of early bowed stringed instruments have generally considered Medieval fiddles, rebecs, and Italian lyras as precursors to the viol family. Each of these instruments

had characteristics also seen in viols; e.g., rebecs had lateral tuning pegs, many fiddles had frets, and lyras had curved bridges and details of construction that were inherited by viols and violins alike.

Numerous depictions exist of fiddles and rebecs being played "a gamba," that is, held downwards on the lap or knees, with an underhand bow grip (see Figure 1). These instruments are shown in several shapes, and are often referred to collectively as "Medieval viols." These depictions appear frequently in art of the eleventh to thirteenth centuries and then disappear; during the fourteenth and fifteenth centuries almost all portrayals are of "da braccio" instruments, i.e. instruments held at the neck or shoulder. Thus there is a gap of almost two hundred years between Medieval viols and the early Italian viola da gamba. Several musicologists have tried to fill this gap, some of them, notably Thurston Dart and Gerald Hayes, pointing to a possible connection with Spanish Medieval music practice.

The leading researcher on Spanish precursors to the viol is Ian Woodfield, who started looking into this area in the early 1970s while studying for his doctorate at Kings College in London. Woodfield wrote his doctoral thesis, *The Origins of the Viol*, in 1977 and has recently published a book entitled *The Early History of the Viol*. His research strongly ties the development of the viol to the Spanish vihuela. The work is necessary reading for anybody interested in the earliest years of the viol, and this section of the article summarizes much of his research.

Iconographic evidence indicates that, like other European musicians, Medieval Spanish musicians played fiddles and rebecs both da braccio and a gamba (for further information about these instruments, see Woodfield's book, Mary Remnant's *Musical Instruments of the West*, or *The New Grove*). By the thirteenth century, when the latter practice was dying out in the rest of Europe, Aragonese musicians in Spain and Sicily continued to use rebecs held downwards, and they did so into and throughout the fifteenth century. The rebec seems to have been primarily a Moorish instrument, and there were many Moorish musicians in Aragon. Depictions show fretted Aragonese rebecs, though elsewhere in Europe these instruments were not fretted.

In the mid-fifteenth century, a new



Figure 1. Medieval fiddle, rebec, vihuela de mano, and vihuela de arco. The fiddle and vihuela de mano are waisted; the vihuela de arco has indented center bouts with corners. All four instruments have flat fingerboards and flat bridges. Based on illustrations in Woodfield's *The Early History of the Viol* and reproduced with permission of Cambridge University Press.



Figure 2. Woodcut by Marcantonio Raimondi (1509) showing a lyra da braccio. Note the drone strings off the fingerboard and the shape of the pegbox.

form of stringed instrument, the vihuela, was invented in Aragon. It developed into the vihuela de mano, or plucked vihuela, and the vihuela de arco, or bowed vihuela (see Figure 1). Similar in appearance, both forms were flat-bridged and fretted. The plucked vihuela began to appear in artists' depictions in the 1460s and '70s; although there were lutes and mandoras before this time, this was the first waisted (i.e. with only gentle incurving at the middle, like a modern guitar), plucked stringed instrument. Some of the early portrayals of plucked vihuelas show distinct center bouts, or mid-sections, with corners like those of the later viola da gamba—Aragonese fiddles of before 1450 are also depicted in this way—but by 1500 there was a clear convention of plucked vihuelas with waists but bowed vihuelas with corners. This is a logical development, as only the latter have the problem of bow clearance at the center of the body.

The earliest portrayals of the bowed vihuela date from about 1473, and the instrument was in general organological evidence in Valencia by 1485–1510. Woodfield hypothesizes that the playing position and technique of the bowed vihuela related directly to the downwards playing style of Aragonese rebec players. Various bow grips are depicted, but generally the grip is underhand, and never overhand.

The vihuela spread rapidly through the Aragonese empire, moving eastward

into Majorca, Sardinia, and Italy. To understand the connection with Italy, one must realize that Aragon, like Venice in the fifteenth and sixteenth centuries, was a maritime empire, stretching east by water routes as far as Sicily, and after 1442 including the Kingdom of Naples. In addition to the political ties, there were religious ones resulting from the election of two Borgia Popes (the Borgias came from the area of Valencia). Spanish influence in Rome and the Papal states was at its height during the reign of the Borgia Alexander VI (1492–1503), and it was during this time that Italian paintings began to portray vihuelas, first in areas closely connected to the Borgias, later in cities more free of Spanish influence like Venice, Milan, and Florence.

Transition to viols in Italy

The court at Ferrara seems to have been the scene of the earliest Italian use of vihuelas, or viole as they were termed in Italian (singular viola; the vihuela de arco became the viola da arco). By 1470 the court musicians included two violists; around the turn of the century, several paintings from the Ferrara, Bologna, and Urbino areas depict viols. In Rome, portrayals of plucked vihuelas date from 1492, and bowed vihuelas appear slightly later, circa 1510. There are also written references to travelling Spanish musicians playing in Rome on "viole grande" or "viole grande da archeto," and, in one case, proceeding north to Mantua. Some of the early Roman portrayals show bowed vihuelas that already have hybrid features pointing to Italian construction. Thus it is clear that although the change from vihuela to viol was partly one of terminology, the instrument was altered physically as well once it arrived in Italy.

One can view this change as the result of a sort of cross-fertilization between Spanish and Italian instrument-building practices. Spanish musicians bringing their vihuelas to Italy presumably had both lute-style music for the plucked vihuelas and a droning tradition for the bowed vihuelas: since both instruments are depicted with flat, guitar-type bridges affixed to the soundboard, they had little capability of playing single melody lines of any complexity. By the time vihuelas appeared in Italy, Italian luthiers had already developed their tradition of lyra building to a high degree, as several extant lyras clearly attest. Their refined appearance looks forward

to the Italian viol- and violin-building practice that later developed.

There were two types of lyras. The lyra da braccio, held at the neck or shoulder, usually had five strings on the fingerboard and two drone strings to one side; Figure 2 shows such an instrument. The lyra da gamba or lirone, held between the legs, was larger and had many more strings—sometimes thirteen or fifteen on the fingerboard and double courses of drones to the side. Like the bowed vihuela, both types were presumably used for single-string melodies with drones or chordal accompaniments.

The cross-fertilization hypothesis, which is supported by iconographic evidence, is that as the Italians began to desire the capability of playing polyphonic music with single melodic lines in different voices, they combined attributes of the bowed vihuela (e.g., six strings with frets; what we call lute tuning—fourths with a third in the middle) with their already-existent lyra-building technology, and the result was the early viol, a much more versatile instrument for use in this developing musical style.

Peter Holman supports this hypothesis in an intriguing paper entitled "The Origin of the Viol and Violin—A New View" (unpublished). He believes that the viol and violin families developed almost simultaneously in Italy because of the need for a sustaining instrument in several sizes to accompany vocal chansons, although he puts the viol, whose earliest depictions date from 1497, slightly earlier. Citing Tinctoris' *De Inventione et Usu Musicae* (Naples, 1481–1483) as containing the first clear mention of arched bridges on bowed strings, he connects this reference to equal-sized fiddles (Holman uses the French word *vielle* but is clearly referring to the Medieval fiddle). He then suggests that a period of experimentation with arched-bridged fiddles in the 1470s and '80s led the Italians to try these bridges on the viola da arco, resulting in a set of arched-bridged instruments of different sizes. He goes on to mention correspondence of Isabella d'Este in the court archives of Mantua, which includes letters of 1495 commissioning a Brescian luthier to build three viols in two different sizes for the Mantuan court—the first known evidence of a consort of viols in different sizes.

Early Italian viol building

It is always dangerous to make sweeping generalizations, and especially so in

the case of the earliest Italian viols. The first part of the sixteenth century was a time of rapid development and great experimentation, and there is evidence of many different attempts to develop a family of instruments that worked well. Nonetheless, Italian viols built from about 1500 on share several characteristics that can be seen in extant instruments, portrayals of viols (Figure 3), and treatises that discuss them. The instruments seem generally to have been fairly heavily built and of rather large size (the string lengths of extant trebles are typically in the vicinity of 50 cm., nearly comparable to those of modern tenors!). They had frets, lateral tuning pegs, curved bridges, and often flat backs and center bouts with corners. The bridges were essentially like those of later viols in that they raised the strings up above the belly so that they could easily be bowed singly, but they were set rather far down, as if to get the longest possible string length for a given body size.

These instruments tend to have five or six strings, though one sees examples of four and even three. One presumes from current research that the strings were of gut, with no metal-wound bass strings. This circumstance has major implications for viol sizes and tunings, since without using metal-wound bass strings it is difficult to make a viol that speaks well over a wide range. A current hypothesis is that viols came to be built with more strings as string-making technology advanced.

Several Italian writers from about 1530 to 1610 discuss viols and their tunings. It is beyond the scope of this article to consider them in detail, but the major ones were Lanfranco, Ganassi, Ortiz, Zacconi, Virgiliano, Cereuto, Banchieri, and Cerone. Although their charts and accompanying texts show a varying number of strings and many different tunings, one can generalize that the standard practice was to have three tunings (discantus, altus-tenor, and bassus) that cover four musical parts, so that the altus and tenor parts were played by viols with the same tuning. This middle instrument was usually a fourth, but sometimes a fifth, below the discantus, and the bass instrument was usually an octave below. But with only treatises to refer to, it is impossible to make judgments about actual pitch standards, sizes of instruments, or transposition practices. A recent article by Howard Mayer Brown in *Music in Medieval and*

Early Modern Europe, entitled "Notes (and transposing notes) on the viol in the early sixteenth century," considers these problems thoroughly and lucidly.

No one Italian viol builder clearly stands out above the rest, but there appears to have been a long period of intense experimentation on the part of such makers as the Cicilianos, the Linarolos, Gasparo da Salo, Zanetto, and Brensio.

Italian viol building lost impetus towards the end of the seventeenth century. Many luthiers turned to building instruments of the violin family; a number of later viols, in fact, resemble violins in shape and construction. But though the Italians left the viols and pursued their love affair with things violinistic, they started a tradition that spread and flourished throughout Europe.

It is interesting to speculate about why Italian viol building died out relatively early. One possible explanation is that these viols did not work musically in a way the players liked, and that Italian builders did not succeed in making the transition to the lighter and more responsive viols that soon appeared in other countries.

This conjecture becomes even more intriguing if one believes that early Italian viols lacked soundposts. Many extant Italian viols have no wide mainbrace, but only rather narrow upper and lower back braces, making it attractive to argue that they were built to be played without soundposts (Ian Harwood's article on Renaissance viols, mentioned earlier, has illustrations that are very useful in clarifying this terminology). This topic is complex, and there are arguments for both postless and posted viols in the early Italian viol-building period; it is likely that both practices

were being tried simultaneously. But one thing is empirically clear: postless viols generally have a quieter, thinner, and brighter treble sound, much less bass response, and often more tendency to instability and wolfing. There is no way to know whether this sound quality was considered desirable in Renaissance Italy, but one may speculate that the difficulty of playing postless viols made early Italian players less enthusiastic about using them—just as is the case with modern players!

English viols

The viol travelled from Italy to England during the early sixteenth century. In an article in the *Proceedings of the Royal Musical Association* entitled "The English royal violin consort in the sixteenth century," Peter Holman discusses evidence that viols were introduced to England around 1515 by a family of musicians who had seen them in Milan. Court records of Henry VIII from 1526 mention two viol players with Netherlandish names; previously, the records show rebec players but no viols. Then, in about 1540, there appear six viol players with Italian names; Holman thinks these musicians were probably Sephardic Jews who were displaced from Spain in 1492 by Los Reyes Católicos, Ferdinand and Isabella, and who came to England via Italy. By 1561 the London Waits listed viol players. Most important for the development of English viol music, the instrument rapidly became popular in the households of Englishmen of standing.

There is some slight evidence that English viol builders working in the 1500s were influenced by other styles, particularly the Italian, but we really have little idea of what their in-



Figure 3. A sixteenth-century consort includes two Italian viols, one held in the usual way and the other in an archaic crossways manner (The Bettmann Archive).



Figure 4. Seventeenth-century English viol from Christopher Simpson's *The Division Viol* (1659).

struments were like. Except for sixteenth-century court and household records, little written information remains. Iconographic evidence is also sparse aside from the important memorial picture of Sir Henry Unton (1557?–1596) in the National Gallery in London. This painting, which depicts the major episodes in Unton's life, shows a group of viol players as well as a mixed consort. In the latter, a musician holds the viol crossways in his lap in the old-fashioned manner already rejected by Ganassi in his tutor (Rome, 1553). Figure 3 shows an Italian viol being played in this manner.

The few extant sixteenth-century instruments indicate that several makers were turning out viols in what later evolved into the typical English style. Although good-sized, they were not as large as the Italian viols that we have already considered (their treble string lengths were around 40 cm.), and they were very lightly constructed, with bellies bent out of several staves of spruce rather than carved from two pieces glued together along the center line—as were almost all other historic viols. This practice is peculiarly English, and quite successful structurally and musically. It continued into the time of Barak Norman (active circa 1690–1725), several of whose instruments

have multi-piece bellies. After this it died out in favor of the more common two-piece carved bellies.

The two early English builders from whom we have the most extant viols are John Rose and Henry Jaye. Rose's instruments, built in the latter half of the seventeenth century, seem to fall nicely into a recognizable size structure, with treble string lengths about 40 cm. Jaye's, however, do not handily fall into pigeonholes; a number of extant treble and bass instruments are of differing body sizes.

One would love to know where the English builders got the idea of making these light, responsive instruments. There is no written evidence about this practice except for an indirect reference in Christopher Simpson's *The Division Viol* (London, 1659 and 1665; see Figure 4). Simpson mentions large instruments of two shapes, one like the usual viol and the other resembling a violin. He states: "The Sound should be quick and sprightly like a Violin; and Viols of that shape (the Bellies being digged out of the Plank) do commonly render such a sound." There are no extant violin-shaped English viols, but many of the normal shape with multi-piece bellies, so one may assume that he meant to differentiate between violin-shaped basses with carved tops and viol-shaped basses with bent tops.

The practice of bending the tops is a subject of speculation. Perhaps there was a shortage of good tone-spruce, especially in the wider sizes necessary for large basses. This seems unlikely, however, as some of the smaller instruments also had multi-piece bellies. Perhaps the builders were lute makers used to bending staves, who felt that it was quicker to do this than to carve the bellies. Perhaps they felt that there was some acoustic advantage in having the wood fibers run the length of the belly, rather than being cut as the arching rose, which always must happen with a carved belly. Or very likely they felt that the advantage was structural: that with the longer fiber length, the belly was slightly stronger, and could therefore be made slightly thinner.

These questions do not lend themselves to immediate answers. The author has worked extensively over the last several years developing prototypes for a consort set of these viols with suitable bows. On the basis of this research and development, one can say that these light, bent-top viols work

very well when strung entirely with gut (i.e. no bass strings overwound with metal) on low bridges, which is presumably the way they were originally set up. The low bridge gives a very flat string angle and therefore exerts relatively less pressure downwards, so that the lightly constructed belly is not endangered. The strings, including the fat, roped-gut bass ones, speak easily with little bow pressure. These instruments work well musically and are much easier to play than some replicas of earlier viols, moving one to speculate that they might quite possibly have represented an exciting advance in viol building.

Another important aspect of English viol building is the development of several sizes of bass viol for different musical purposes. The English spoke of *lyra*, *division*, and *consort* basses in order of increasing size, the implication being that the bottom part in consort music could be taken by a very large bass (string lengths over 80 cm.), whereas for the more demanding playing of *lyra* music or divisions, one might better use a smaller instrument. Three written sources provide information on these basses. In his *Syntagma Musicum* (Wolfenbüttel, 1618), Praetorius indicates great familiarity with both Italian and English musical practice, and his *viola bastarda*, with its several tunings, is clearly related to the English *lyra* viol. Writing in the middle of the century, Simpson says that the string lengths of a division viol should be thirty inches, or 76 cm. The author of the *Talbot Manuscript* (circa 1690) apparently borrowed many instruments from musician friends and recorded their measurements in great detail. Though writing at a time when Norman and Meares were already building smaller viols of the sizes we now find familiar, he measured a set of viols with the larger and older sizes. These sizes are similar to those of Praetorius' viols and Simpson's division bass, and the extant viols of John Rose and other early English makers fit his measurements rather well.

Barak Norman and Richard Meares are the best-known builders of the later English period, which began towards the end of the seventeenth century and lasted into the eighteenth. In their instruments, multi-piece bellies gave way to carved, two-piece ones, and sizes were reduced to what we are now accustomed to seeing. They are elegant products of the final period of English viol building.

German viols

The impetus for viol building and playing moved north from Italy into Germany during the early 1500s. The instrument's spread through Germany is much harder to document than its rise in Italy: even though both countries were politically divided into many small states, musical culture in Italy was more cohesive during the sixteenth and early seventeenth centuries.

There is historical evidence of viol building in southern Germany well before 1600. Hans Burgkmair's prints for Maximilian I's *Triumphzug*, which include very detailed portrayals of elaborately shaped bass viols, were done between 1512 and 1519, and a woodcut by Albrecht Altdorfer dates from the same period (Figure 5). Several instruments survive: the Germanisches Museum in Nuremberg, for example, has two viols with labels from before 1600.

The earliest German viols were built in the south, mostly in Munich and Nuremberg, and had many of the same characteristics as early Italian viols. They were similarly large and heavily built, often with no mainbrace, which, as mentioned above, may indicate that they had no soundposts. Some were also similar in shape to Italian instruments of that time or a bit earlier.

One of the puzzles about these early German viols is how they evolved into



Figure 5. Woodcut by Albrecht Altdorfer (circa 1500) of a German viol. Many German and Italian depictions of this period show viols with similar unusual shapes.

the later north German form made by Tielke and his followers in the 1660s and after. If we hypothesize that the Italians gave up viol building because their instruments were unsatisfactory, then we must ask what sparked the Germans to develop this later form of viol, which is musically so successful. One conjecture is that these later builders were influenced by English musicians and instruments.

Two Nuremberg builders are interesting in this regard. Ernst Busch and Paul Hiltz, who were active around 1615–1660, built viols that were large like the early German and Italian instruments, but had elaborate outlines one sees in some early English viols. The most intriguing aspect of their instruments is that they (or others very like them) are depicted in a finely executed contemporary north German painting of the family of Herzog August the Younger of Braunschweig-Lüneburg, whose court was greatly influenced by English music and musicians. These builders may therefore be a link between the early German builders and those of the next period, Tielke and his school.

Like Barak Norman in England, Joachim Tielke of Hamburg is the best known of his country's viol makers, with many surviving instruments of great refinement and elaborate decoration. His instruments are lightly constructed with great technical and acoustical skill, and are quite different in style from their predecessors. Günther Hellwig's *Joachim Tielke—Ein Hamburger Lauten- und Violenmacher der Barockzeit* documents the extensive musical links between north Germany and England in the mid-1600s. Since English musicians came to Hamburg, Lübeck, and Braunschweig, it is reasonable to assume that north German builders observed the lighter and more responsive English viols and adapted the English building techniques. We know that later south German builders were also influenced by the English, as there exists a letter written in the 1670s from Jacobus Stainer, the famous Absam (near Innsbruck) builder, to a customer, in which he mentions that he was building viols on an English model that he saw at the Innsbruck court.

It is also possible that Tielke studied in Italy. Hellwig points to elements of Tielke's style that indicate an Italian influence and suggests that the maker and his older brother went south to learn lutherie. Thus it is reasonable also to

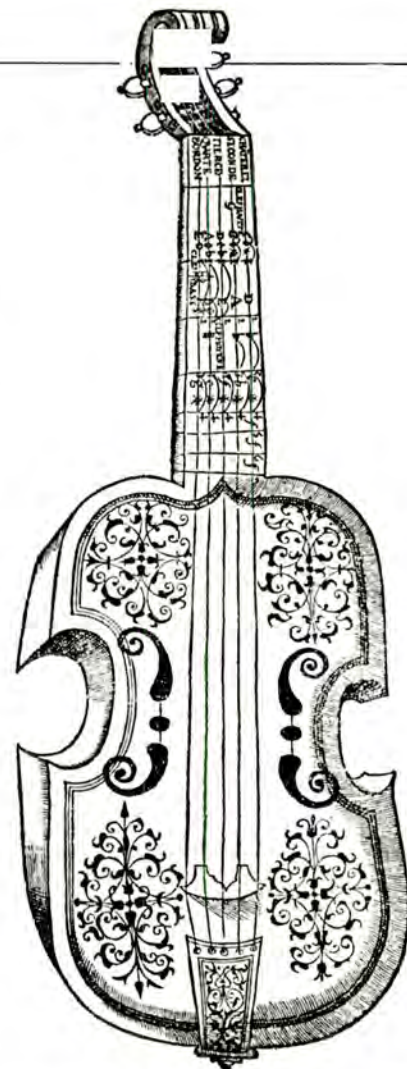


Figure 6. Viol in Mersenne's *Harmonie Universelle* (1636), with a form like that of a mid-sixteenth-century French instrument.

find that although his instruments are built lightly like English viols, he carves his bellies in the Italian manner.

One should also note that not only were Tielke's instruments built lightly, but that they were smaller than the earlier south German instruments. The sizes of the many extant basses and tenors are those that have become standard to modern viol players. Tielke's viols, in fact, are the models for many modern builders of German Baroque viols.

French viols

There is less evidence of early viol playing and building activity in France than in other European countries. The two widely separated treatises that mention viols are those of Philibert Jambe de Fer (*Epitome Musical*, Lyon, 1556) and Marin Mersenne (*Harmonie Universelle*, Paris, 1636). The illustration from Mersenne reproduced here (Figure 6) is derived from Jambe de Fer.

There is also an anonymous painting in the Musée des Beaux-Arts in Troyes (circa 1630) of young viol players performing for Louis XIII – another rare portrayal of a group of these instruments being played.

One interesting aspect of the early French sources is their mention of a *contre-dessus*, or high tenor, tuned a step down from the *dessus* (or treble viol); France is the only country that had such a viol (references to English altos in C seem to be modern misinterpretations of the larger sizes of old English trebles).

Most early viol playing in France, as in other European countries, was undoubtedly consort music performed by “nobility, merchants, and other men of virtue” (*Jambe de Fer*). Though no sixteenth-century French music specifies viols, Claude Gervaise (a violist in the *Musique de Chambre* in 1543) wrote three books of four- and five-part dances in the 1550s that are typical of this type of consort music.

There are no known extant French viols of the sixteenth century and, in fact, very few before 1680: the flowering of French viol music was a Baroque phenomenon, which did not start until the later seventeenth century, when English viol playing was already dying out. The two major French contributions, the *pardessus*, or high treble, and the seven-stringed *basse de viole*, were both developed at this time and came into popular usage in the early eighteenth century.

At this point I should pull all the foregoing information together in a neat summary, but this topic doesn't admit of such – research is very much ongoing, and those of us involved in it enjoy a strong sense of forward momentum. So I would like to step out of my historian's shoes, become for a moment a viol builder in the first person, and talk about what is happening at present in the field of research on early viols.

I started playing the viol in 1964, and though I played a great deal of late sixteenth- and seventeenth-century consort music, I had no sense of what instrument would fit the literature best. I knew empirically that, for example, the bass player in the consort was always in the doghouse for being too loud, but I didn't know why! Ian Harwood's aforementioned article was a turning point for me. I started reading avidly about early

viols; the Tourin Musica establishment got a grant from the Vermont Council on the Arts, and we built a set of cornerless Italian viols, thinking at the time that we knew all that there was to know about what we were making.

We immediately discovered what several other adventurous builders have also found: that it is very hard to make a viol play well without a soundpost! This first exploration indeed raised more questions than it answered, so we began to amass more information, mostly on the extant instruments. We have been on many research trips both here and abroad; corresponded with many builders, researchers, and museums; and published (under a grant from the National Endowment for the Arts) a research tool that we entitled *Violist – A catalogue of extant historical viole da gamba in public and private collections*. This catalogue contains basic measurements and notes on all extant viols of which we are aware.

In the process, we discovered the existence of an active and enthusiastic early viol research community. Ian Harwood and Martin Edmunds in London have been interested in building early Italian viols for years. On this continent, Darryl Williams in Ontario built a set of Venetian viols for the Musicians of Swanee Alley, and Ray Nurse in Vancouver has recently stepped out of the world of lutes to study and make several early Italian viols for Hortulani Musicali; he has also done some most interesting research in Italy. All of the above group were at the 1983 symposium at Oakland University, which was a unique opportunity for us to compare notes and generate enthusiasm for more work.

Most of the builders in this research community have concentrated on Italian instruments, as we ourselves did at the start. But our own building and research efforts and those of others convinced me that the field of early Italian viols was a very difficult one: the structure of the instruments is quite different from that of the viols we are accustomed to build; we have very little concept of the sound for which we are striving; and the state of research is not yet well advanced. I therefore decided to work from known back to unknown, and to concentrate on early English viols: there are more extant instruments, and more information is available on them; there is more documentary evidence of use to the builder; and, most important, there is a vast

body of literature to be played on such instruments. Thus we started to study and build English viols of around 1600.

This work has been very rewarding. We found that the building techniques were quite manageable, as were the long string lengths – contrary to the warnings of apprehensive players. We also discovered that there are great advantages to using all-gut stringing for consort playing. In demonstrations in which we played the same piece both on typical Baroque instruments and on our English consort set, the strong consensus was that the bass was quiet, organ-like, and not as overbearing as the Baroque bass with overwound strings: that the tenor parts were always distinguishable within the polyphony and not lost in a mass of sound; and that the treble parts were always audible even when played quietly. In short, less total mass of sound, but a great gain in clarity.

Little work has been done on early English viols in America, but a good deal has taken place in England. Dietrich Kessler of London reestablished the practice of making these instruments, and he wrote about it in the July 1982 *Early Music*. John Pringle, lately of London and recently of North Carolina, has also built many beautiful English-style viols, and was willing to stick his neck out, as I also have, to insist that players could indeed play long string lengths if they would just stop worrying and try it!

I would be remiss if I didn't also include Ephraim Segerman and Djilda Abbott of Northern Renaissance Instruments in Manchester, England, as without their pioneering research on the history of strings we builders might have no sets of all-gut strings to put on our early viols. Their work inspired a second generation of string makers, such as Damian Dlugolecki of New York, who have made sets of all-gut strings commercially available.

This list is not comprehensive; I've mentioned only those builders and researchers I know whose work has particularly advanced the state of the art. My apologies to anyone I've left out, and special thanks to the performers who have worked with us, playing on our prototypes, making suggestions, and giving invaluable criticism along with lots of encouragement.

As a performer and builder, I feel most emphatically that this project is not a dry exercise in musicology. We are working to produce useful instruments,

and at each step our creations teach us many things about the music for which they were intended. Some things work better, some worse, but the overall effect is new to one's ears. Developing instruments is a complex process involving musicological research, fine craftsmanship, and ear-training, and I hope that the results of all our efforts will continue to bring new and interesting forms of audible pleasure to players and listeners alike.

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Peter Tourin studied harpsichord building with Frank Hubbard, viol and lute making with J. Donald Warnock, and string instrument acoustics with Carleen Hutchins. He began building viols in 1969; his shop is the focus of the Tourin Musica, a family business in Duxbury, Vermont.

A viol player as well, he has recorded for Musical Heritage Society with *Dulcis Musicae* and at present is a member of the University of Vermont Baroque Ensemble and the Boston Viol Consort. He is on the faculty of the Oberlin Baroque Performance Institute and the Viola da Gamba Society of America.

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Enjoy Your Practicing and Improve your Playing

Susan Prior

IF PRACTICING is a bore, don't do it. Aimless practice is boring and harms your playing. However, if you truly want to improve, you can develop a plan that suits your own aims and solves your own problems. Far from being boring, it will kindle new interests in your study of the recorder. The guidelines suggested here should serve only to get you started. Your own ideas are best for you.

Those who play the recorder mainly in groups or at chapter meetings may not feel any need to practice to improve technique—a word we tend, unfortunately, to associate with speed and brilliance, neither of which is essential to good consort playing. You may have other goals, however: to carry your breath through longer phrases, to make a better sound, and to sight-read better. Regular practice can help you in all these areas.

First, pick your time and place: your concentration will benefit from a relaxing atmosphere. Even if your time is limited, remember that you can accomplish more in brief, regular practices than occasional long sessions.

Whatever your level of accomplishment, getting your breath in shape is the best way to begin. Choose any kind of easy exercise that moves continuously in notes of equal value, such as five-note scale passages, simple patterns, or studies in eighth or sixteenth notes. At first play very slowly, and determine how far you can go on one breath. As you continue, be sure that you play the same number of notes on each subsequent breath and that no tensions are building. Be brave enough to run completely out of breath, then keep your throat open and shoulders relaxed to take air in deeply, but quickly. It is common to think that your first breath carries you further than later ones, but if you learn to get deep breaths while playing, you will manage long phrases any-

where. Playing slowly allows you to govern the steadiness of the tone, especially as you warm up. Gradually increase the speed, but keep your breaths deep and relaxed.



Example 1.

As you come to play more advanced repertoire, the demands will increase not only on your fingers and tongue but also on your breath. See how well you do with Quantz' instruction to play this passage in one breath:



Example 2.

Consort playing rarely gives you an

opportunity to hear your own sound. Others hear it, though, so it warrants attention. By playing songs and favorite themes, particularly slow ones, you'll learn where the problems lie. Your lovely tune is marred if your breath is too weak to sound good high notes. Playing by ear is the best way to improve your tone. Many recorder players have never played without music and therefore have never been free from reacting mechanically to the printed notes. You need this experience to hear what you really sound like.

If you are not used to playing by ear, choose a very simple song that you like and see if you can play it in an easy key on any recorder. For example, try *Row, Row, Row Your Boat* starting on C on an alto (G on soprano or tenor). As you play, take note of the direction of the tune—whether the line goes up or down, and by what intervals. You may observe that each line begins on a note of the C major arpeggio: C, E, or G (G major on soprano or tenor; G, B, or D). Simple songs often use arpeggio notes to start each line. By getting into the habit of noticing what key you are playing in and thinking about the arpeggio notes, you will soon find it easier to play tunes without music. Other songs you might try are *Lavender's Blue*, *Pop Goes the Weasel*, *My Country 'tis of Thee* (God Save the Queen to us Canadians), *Ode to Joy* (from Beethoven's Ninth Symphony) ...once you start, many more will suggest themselves. Try to make your tone as steady and beautiful as the ideal sound you hear in your mind.

Oddly enough, the ability to play by ear is also necessary for good sight-reading (some of my suggestions echo those made by Suzanne Ferguson in her article on this topic in the May issue). The process of sight-reading, I believe, involves the following steps: looking at the notes ahead, hearing them in your

mind, and then playing them back. The more familiar you are with the style of music you are playing, the more easily you can translate the notes not just to fingerings but to phrasing and appropriate tone quality as well. To do all this fluently, you must be comfortable playing by ear.

To improve your sight-reading, take some easy solos or duets (those in a method book will do) and read pieces through. You may be more comfortable with a slow tempo, but be sure to maintain a consistent pace, and never go back to correct a mistake. As you play, try to look as far ahead as possible and to hear the phrases before you play them. Also, try singing each phrase before playing it (you may want to be safely alone for that). As you become more comfortable with sight-reading, you will probably find that you are predicting likely phrases and making mistakes only when something unusual occurs. It is therefore a good idea to concentrate on one particular style of music when first practicing sight-reading; you are less likely to be surprised. If you are reading far enough ahead, you will be able to figure out how to play the unexpected notes and rhythms without sacrificing the timing. (Remember that when sight-reading, the rhythm is all-important: throw away notes but not beats.) Here are two passages with lurking surprises:



Example 3.

Once you can read your own line comfortably, see if you can become more aware of the other parts as you play. You can tape one part of a duet and, when playing the other along with it, watch the phrasing of the taped line as well as your own. Being able to follow the shapes of all the parts when playing from a score makes you a much more effective ensemble player.

A tape recorder can also help with intonation and ensemble practice. Since playing with others demands expert listening, it is well worth taping some passages and then playing another part along with the tape, matching the pitch and timing as closely as possible. When practicing a consort part, incidentally, it

is better to work only on the difficult bits. Getting to know a single part out of context makes you remember the line as a solo and prevents you from listening so well when the group plays together.

For improving intonation, you might tape slow, short passages such as the following:



Example 4.

Be sure to play *slowly* when taping. Also, allow yourself time to think about what you are doing between passages by taking a measured rest—such as four beats, counted exactly—before you begin the next.

Listening is especially important in situations where the tempo becomes flexible. Playing ornamented passages with another player, making ritards, imitating motifs, and entering while another part is in motion are typical ensemble pitfalls. By creating some of these situations on tape, you will be better prepared for the real world.



Example 5.

The quality of your tape recorder is immaterial. You are not judging the sound, just the pitch and timing.

Your practicing will be most effective if it is regular and organized. If you are working on your own, I suggest using the Study Guides from the ARS Education Program in the following way. First, determine your level of ability in each section of the appropriate guide and try to bring your scales and ear training up to the level of your repertoire before advancing further. Whatever the level, scales practiced attentively will improve

your technique and understanding of the structure of the music. You may even find them interesting when you play them with different articulations, make your fingers move evenly, keep the rhythm light, and pay attention to the sound of each note. One of the best ways to improve sight-reading, in fact, is to learn to play arpeggios and scales by ear in all keys. You will then recognize them more quickly, and your fingers will be prepared to deliver them automatically.

When coordination is poor, it's usually just one finger that's the culprit. By isolating the problem and using dotted rhythms in various combinations you can gain better control.



(Slur all notes)



Example 6.

These rhythms are invaluable when you're trying to learn passages with difficult fingerings. Take one small section at a time—no more than a bar at first—and concentrate on making the short notes exactly equal to each other in duration and volume. Repeat the section until you can play it with relaxed fingers that don't fly up from the recorder. Play both long-short and short-long rhythms so that your fingers learn all the motions.

A useful trick for passages containing leaps is to repeat each leap several times until your ears and fingers become accustomed to the intervals.

To play this:



Practice this:



Then this:



Example 7.

Unusual note sequences often surprise both fingers and ears. To ensure control, play the sequences backwards as well as forwards until you can do both fluently.

To learn this: Play this:



Example 8.

I use these tricks in the following way whenever I'm learning a new piece: after sight-reading at a reasonable tempo to discover the spirit of the piece and working up a section that doesn't contain too many problems to serve as a model for style and tempo, I isolate the difficult passages and work on them separately. I learn it more easily this way, and I avoid practicing a lively piece as a slow and boring one.

Even short experience with these methods will help you get started making up your own remedies for difficult problems. The main point is to listen and think as you play. You will gradually become more confident in deciding how to practice and in choosing what to practice, and you'll begin to develop your own musical thinking.

Whatever your immediate goals, you will make better progress if you approach your practicing systematically. Take one step at a time, and see how far you can go—but do enjoy it!

Example 2: from the *Solfeggi pour la flûte traversière avec l'enseignement*, par Monsr. Quantz, published by Amadeus, U.S. office 305 Bloomfield Ave., Nutley, N.J.

Example 3: measures 28–30 of the top part of Morley's *La Caccia*, *Hortus Musicus* 136, reprinted with permission of Magnamusic Distributors, Inc.; measures 20–21 of the first movement of Quantz's *Opus 2, No. 2* for two flutes.

Example 5: measures 15–18 of the top two parts of Guami's *La Guamina*, ARS Edition No. 83, reprinted with permission of Galaxy Music Corp.

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Cook Glassgold, 1899 - 1985

A Reminiscence

Ralph Taylor

I FIRST MET COOK in 1933 in the course of founding *The Dance Observer* magazine. At the insistence of my wife, Sydney, a member of the Martha Graham dance company, I had begun studying at the Graham studio and soon found myself under the spell of its ethos. I became increasingly annoyed at dance critics—particularly the *New York Times* critic—who consistently wrote off the Graham movement as an aberration isolated from the mainstream of modern dance. When my annoyance turned to anger, I began planning a publication that would counter these criticisms.

Among those who attended a meeting to discuss my idea was C. Adolph Glassgold, husband of another modern dancer, Sophia Delza. I was immediately impressed by Cook's manner, precise yet friendly, as he guided the assembled group from one premise logically to the next, so that in one afternoon we laid down the rules by which the magazine thenceforth would be governed.

Thus began an association that culminated, after the investment of much work and little money, in the genesis of *The Dance Observer* in 1934. As I worked with Cook I gradually became cognizant of his immense knowledge of printing, lettering, typefonts, paper, inks, and so on ad infinitum—information he imparted freely, matter-of-factly, and with never a sense of patronage. At no time did he ever hint of his remarkable attainments in so many other, disparate fields. It took a while to sink in that here indeed was an individual of exceptional capacities.

The years rolled on and the established press began to appreciate the need for informed dance reportage and criticism. Discarding my forensic fervor as no longer germane, I ventured into the business world. Cook and I lost touch.

A decade later, having in the interim



tried my hands at the piano with a spectacular lack of success, I happened to hear some recorders at a summer youth conference. I asked one of the performers to let me try this, to me, unknown instrument and found to my amazement that in no time at all I could produce a fair facsimile of *Three Blind Mice* and *Twinkle, Twinkle Little Star*. This in turn led me to Dr. Erich Katz. Much later, after I had reached a fair level of playing, I was invited to a party by an old friend from my Socialist days who was, coincidentally, the younger sister of Sophia Delza and, ergo, Cook's sister-in-law. Sure enough, Cook was present. As we greeted each other I observed that he had a soprano recorder dangling under one arm. After some happy exchanges we both admitted to having become addicted to the same instrument.

By now I was living, it turned out, just across the street from Cook. Soon he and I, joined by Wally Schultz, who had

come to the recorder by way of the oboe, formed a triumvirate that met regularly in Cook's apartment and went on to attend all the summer possibilities. There were still no recorder summer sessions for adults, with one exception: the pioneering week conducted by the Dushkin family at Weston, Vermont. It was there that one momentous day, through Cook's inspiration, we introduced to great acclaim a new recorder trio by an important avant-garde composer. This turned out to be three separate sheets of blank music paper with each of us sounding whatever notes came into our heads.

Elsewhere was pretty much of a void for recorderists. I recall one New England summer rendezvous for musicians where the orthodoxy simply refused to play with us. Recorders, they opined, were toys for children. After repeated turndowns, Cook came up with a challenge. We would supply authentic music suitable for playing by the various available stringed instruments plus recorders. If the others succeeded in performing the piece, we would cease badgering them and keep to ourselves. But if they failed they would thereafter allow us to participate in their music making. They accepted rather rashly, as what Cook supplied was music without barlines. In the mayhem that followed they learned to respect us. By the middle of the week we were playing trio sonatas with even the diehard pianists.

By the 1960s, winds of change were blowing through the ARS. Erich Katz, our beneficent leader, had gone off to California. New faces and talents were manifest. A burst of enthusiasm engendered a resolve to create a national magazine to address all the recorder chapters throughout the country. I was called upon to put together *The American Recorder*, and my first thought was

was of Cook. When I explained what I wanted, his reply was surely the archetype for the phrase used so effectively by President Reagan.

We set to work along familiar lines to bring into being another magazine. We went through the same meticulous search for type styles, paper, and graphics. One coup was obtaining the services of the famous illustrator Enrico Arno, who provided us with a front cover design highlighted by a recorder against condensed gothic hand lettering. With the invaluable aid of several volunteers, notably Donna Hill, a full-fledged publication finally appeared in the winter of 1960.

Cook was essentially a man of contrast. From his dignified appearance and demeanor, almost patrician, one could easily assume that he was an entrenched member of the establishment. On the contrary, he devoted a major portion of his life to the underdog, the disinherited, the martyr. To them he gave the full measure of his enormous and varied talents. What follows is but an indication of the extraordinary catholicity of his interests. Truly he was a man of many parts or, as the poet has it, a man for all seasons.

Music: Cook served as vice president of the American Recorder Society from its founding in 1959 until 1963, and as president in 1964 and 1965. He was made an honorary life member in 1984.

He remained an enthusiastic recorder player after his active involvement with the organization ended. For twenty years a group of chamber musicians gathered in his home on Sunday evenings, and he also belonged to an ensemble that met weekly at the Museum of Natural History.

Art: A painter all his life, Cook exhibited his work first in Paris, then in New York and other cities in this country. In the early 1920s he became a



member of the art faculty of the College of the City of New York. He was named assistant editor of *Creative Arts* magazine in 1931, and the following year he became curator of painting at the Whitney Museum of American Art. From 1936 to 1941 he served as national director for the Index of American Art for the Works Progress Administration.

Most recently, Cook was a volunteer in restoration and conservation in the anthropology department of the Museum of Natural History, work for which he received a citation from Mayor Koch.

He also wrote a great deal on art. He was the author of a book on Glenn O. Coeman, published by the Whitney Museum, and another on Max Beckman. He wrote numerous reviews and articles and gave many lectures at the New School for Social Research and other colleges.

Administration: Cook held a number of administrative posts with the federal government. During World War II he was regional director in the northeastern states for the Federal Public Housing Administration. In 1945 he joined the

United Nations Relief and Rehabilitation Administration, directing a camp for 7,000 displaced persons in Landsberg, Germany. From 1948 to 1951 he was director of Far East international relief for the American Joint Distribution Committee in Shanghai.

From 1953 to 1975 Cook was with the New York Hotel Trades Council, the central body of ten affiliated trade unions with a membership of 35,000 workers, first as administrative director and then as administrator of its medical center.

Theater: Wherever he was, Cook was always involved with the theater as well as music. In Washington and China he directed plays for little theater groups; later he made a film about his China experiences. He also wrote a number of plays and TV scripts.

Ralph Taylor edited *The American Recorder* from the November 1960 through November 1961 issues. He continues to play the recorder, making annual trips to England to attend workshops. He is chairman of the board of Caswell Massey.

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Running a Weekend Workshop

Polly Ellerbe

FOR ANYONE contemplating organizing a weekend workshop, the most important thing to do is to reconsider. The amount of work and worry is amazing. If you are determined, read on.

The New York Recorder Guild puts on two weekend workshops a year. In the hope that our experiences will help others, I'll describe here how we run them.

The prime mover and linchpin of any workshop is its director. Ours is a chapter member who is an amateur. This circumstance has its advantages, because such a person keeps the point of view of our participants, who are amateurs themselves, firmly in mind. The guiding principle in faculty hiring is objectivity, not I'll-hire-you-if-you'll-hire-me. Class offerings are based solely on members' expressed desires. A director can, and does, call on the pros for help, but the final word is amateur.

We have an assistant on hand for the weekend itself, to cover those occasions when the director must be in two places at once. Acting as an assistant is an excellent way to learn to run a workshop, or to learn that you do not want to! Both director and assistant are volunteers: it's been our experience that an unpaid staff receives more sympathetic treatment from everyone involved.

The first obligation of the director is to see that participants have a good time. To our chapter, a good time means playing as much as possible under the leadership of professional teachers. Of course, meeting people and making friends is part of the fun, but playing comes first.

We start to plan our workshops six months in advance so that we can reserve inexpensive space, apply for ARS Weekend Workshop designation, and have our pick of faculty. Faculty have a way of becoming unavailable early; one, for example, knew in November that she was busy three of the four

weekends in April. When scheduling, we have learned to watch out for the High Holy Days, other workshops, long weekends, and clock-change weekends. Once a workshop was in progress on the day the clocks were put forward, and seven people came an hour early. One visitor had even checked by calling the time recording, which had not been changed. So his host pushed him out the door "just in case"!

Each of our workshops has a theme; we have used countries, eras, and composers. The theme helps the faculty to choose music, but is broad enough so that they haven't picked the same pieces.

The current cost of our workshop, \$65, covers nearly ten hours of playing time over two days plus a concert. This fee lets us break even, is within the means of most of our members, and allows for scholarships. We offer as many class alternatives as possible. Some may not attract the minimum enrollment, but you never know until you try.

Our budget includes salaries, rent, printing, postage, phone, food, scholarships, and a reserve fund. The biggest item is salaries. We offer a specific amount rather than asking "What would you like to be paid?" Those who will not work for this amount simply do not teach for us. The complaints we hear, however, are not about low salaries, but about not being asked to teach!

We schedule a two-hour morning class, an hour for lunch, another two-hour class, a half-hour break, and then a ninety-minute class. People are freshest in the morning and right after lunch; by mid-afternoon they appreciate a shorter session. The half-hour break is useful for classes who just want to finish that last piece, and pleasant for people who don't want to feel rushed. Since our members want variety, teachers change for each

time block.

On Sunday afternoon in place of the last class we attend a concert. We are fortunate that Music Before 1800, a stellar early music concert series, takes place nearby. On occasion we have asked the workshop faculty to perform, but this usually hasn't worked very well. It is difficult to go straight from teaching to playing. Also, if the faculty members don't play regularly as a group, the concert is likely to be of the pickup, under-rehearsed type that is no pleasure to listen to.

Having decided on dates, salaries, and schedule, we hire faculty. The faculty are the core of any workshop, so we choose carefully. Whenever possible, we rely on recommendations rather than "picking cold," and we insist that teachers come on time and treat their classes courteously. We now have a pool of instructors who have worked out satisfactorily, and we keep to a strict rotation. This way we don't hire the same people for every workshop or let too much time elapse between engagements. We try to get at least one well-known name for every group, including the lowest level. At this point we tell the faculty the class time, class level, and workshop theme; we send more complete information later.

Two and a half months before the workshop, we prepare the flyer. We prominently display the theme, location, date, sponsor, faculty, and class offerings. In the body of the text we include cost, late fee, refund policy, class times, and scholarship availability. We specify to whom to make checks payable and where to send them, and give a name and telephone number for further information. The flyer includes a tear-off sheet with which to register.

A late fee helps prevent an uneven flow of registrants. Without it, we have a rush of them after the mailing goes out

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and another just before the workshop. In order to avoid misunderstandings, we clearly state that we will give a full refund if notice is received up to one week before the workshop. After that, any refund is at the discretion of the director. This is our way of making sure that expenses are covered, since it is at this one-week cutoff point that we notify the faculty that they are definitely hired. On the tear-off sheet, we ask for both day and evening phones; some people are never home. We require full payment in advance. No one objects, and registration is much simpler and safer. Students also have more incentive either to come or to let us know they won't be there, rather than just not appearing, which can ruin class plans.

The flyer is typed on a good electric typewriter. We obtain mailing labels from the ARS office for people within an hour's driving time. Two months before the workshop, we do a first-class mailing. One person, we've found, can get a seven-hundred-piece mailing ready in an evening. We send a packet of flyers to each faculty member and announce the workshop in our newsletter. We do not mail to people who make life miserable for others.

As registrations come in, we send each participant two forms. One includes directions to the workshop, descriptions of classes, exact class times, registration time, and information on lunch, music stands, smoking, our refund policy (stated once again to make sure it's perfectly clear), and the Saturday evening party. Details on parking and public transportation are important. The class descriptions give the teacher's name, the level, and any requirements. Listing the exact class times helps those who must be picked up afterward. Registration consists of picking up a name tag and having a cup of coffee, but scheduling it half an hour before the first class begins substantially reduces the number of latecomers. If we say "Music stands are required!" often enough, people usually bring them. We do not allow smoking in any classroom.

The other form is returned to us. It includes a class choice section and a series of questions designed to help us set up the classes. Here are some examples, along with the reasoning behind them.

1. *What recorders do you play and will you bring?* This gives the first "group sort," as lower intermediates don't usually play bass.

2. *Rate yourself in knowledge of: bass clef*

— C clef — meter changes — unbarred music. A weak bass clef reader belongs in a lower group; a player who reads bass and C clefs probably belongs in the top group, but someone claiming to know C clef and not bass clef probably knows neither. Facility in reading meter changes differentiates between the two middle groups.

3. *Do you prefer classes well within your ability or those where you have to work hard to keep up?* If a player is between two levels, the answer here can be the tip-off. People come to workshops for different reasons.

4. *How often do you practice: never—a few times a week—daily?* A few times a week can easily mean once every two weeks. Daily practice indicates a stronger player.

5. *Briefly describe your musical background.* The answer often gives us names of teachers to contact if we are still uncertain about placement. Depending on whether the recorder is the first instrument studied, or the latest after much musical training, a year's worth of lessons can mean very different levels of skill. We always place an unknown player on the low side. If the placement turns out to be too low, he or she will not slow down the class and will get a nice ego boost when promoted. Demotions can create quite a fuss. We check these placements with the teachers after the first morning class, and make changes before the afternoon sessions. We also keep the class lists for use in next year's workshops.

One month before the workshop we send a letter to the faculty repeating the dates, location, and theme. We tell them how many copies of music to bring, and we include a plea to arrive fifteen minutes before class time and a request for phone numbers at which they can be reached during the week before the workshop. For each teacher, we write in class time, level, probable number of players, instrumentation available, and any problems. If we may not be able to hire a teacher because of low enrollment, we warn him now.

As the registrations come in, we set up classes. The absolute maximum in a class is nine, preferably eight (two on a part in a four-part piece). Members of lower level classes usually like the support of other players; the upper groups vastly prefer one on a part.

During the week before the workshop, the pace heats up. We give faculty a final briefing. We make name tags for every-

one. These are *vital*. They help both newcomers and faculty, who are faced with a large number of people they may not know. We use the disposable kind and make sets for both days. To make sure the name is readable from a distance, we print as large as possible using a felt-tip pen. We prepare signs directing the students to registration and classes. We make two copies of the morning class lists, because by Sunday some players have forgotten where they were on Saturday, and we will have removed the first copy to use when consulting with the morning teachers. The composition of the afternoon sessions may change because of the consultations, but that of the morning class usually does not. We prepare to bring coffee, tea, sugar, fresh milk, hot cups, spoons, napkins, paper plates, a water heater, *two* extension cords, class lists, signs, pads, pencils, *two* marking pens, tape, bathroom supplies, extra name tags, faculty checks, money, and our own music stands.

On the first day of the workshop, my assistant and I arrive at least two hours before registration. That way we can prepare leisurely and stay calm when something goes wrong. Last year, for example, Security had very carefully unlocked the doors of the rooms for us early that morning, and unknown parties had very carefully locked all of them up again.

Incidentally, life is much easier now that we know the security and custodial staffs. We are particularly polite to them and do everything we can to make their work easier. Then, when we need help, they give it willingly.

We put armless chairs in our assigned rooms, start hot water for tea and coffee, and post the morning classes. After that, we circulate, meet the new people, and introduce them to others. Then we take a tip from Paul Echols. At Amherst, five minutes before chorus started, he went through the halls yelling "TIME, everyone. TIME." And before every class, so do I. We then post beside the class lists the instructions for latecomers (pick up name tag, find name on list, and go to class) and get to our own classes.

After class we talk with the faculty, arrange and post lists for the afternoon sessions, check that there is enough hot water, and arrange the tables for lunch. We all eat brown-bag lunches together, with the workshop providing coffee and dessert. Contact over the lunch table brings together old members and first-

timers, and allows people to meet their fellow players. We set up the lunch tables so that everyone is in a big group with no one left off in a corner. Also posted now is a repeat of the information about the Saturday night party.

On Sunday we arrive just one hour early in order to start the hot water and get the rooms unlocked. Otherwise, Sunday is a repeat of Saturday. We pay the faculty as soon as they finish

teaching.

After the workshop is over, and we have cleaned up, put things away, and locked the rooms, I go home and go to bed. Are you still sure you want to direct a workshop? Good luck!!

Poliy Ellerbe is music director of the New York Recorder Guild. She plays recorder and viola da gamba.

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1

6

11

16

p

mp

p sub.

pp

mp

p

ppp

pp

pp

poco cresc.

Alternate version for tenor viol

15 *

pp

pp

(segue come sopra)

21 *mp* *p* *pp*

26 *p* *mp* *Poco Più Mosso* *decresc. -- poco*

31 *-- a -- poco* *pp* *pppp* *p poco cresc.*

36 *p* *poco cresc.* *p* *pp*

40 *p* *pp sub.* *rit.* *p sub.* *mp sub.*

44 *Tempo Primo*

pp pppp sub. p p

49

p p sub. p

54 *Poco Meno Mosso*

p mp mp

59

dim. - - poco - - - a - - - poco - - - pppp

dim. - - poco - - - a - - - poco - - - pppp

Music autography by Wendy Keaton.

BOOK REVIEWS

The Historical Harpsichord

Volume One of a monograph series in honor of Frank Hubbard

Howard Schott, General Editor

Pendragon Press, New York, 1984, xii & 125 pp., \$42

One of the seminal figures in the revival of the historical harpsichord, Frank Hubbard was both a builder and an historian. He was the author of *Three Centuries of Harpsichord Making* (1967), arguably the most important book on the history of the instrument to appear in this century. Soon after his death in 1976 at the age of 56, a group of friends and admirers decided to publish a *Festschrift* in his honor. Originally the idea was to pay homage to Hubbard and also to revise his book, now almost twenty years out of date; but somewhere in the middle of the project the scope was changed, and it was decided instead to issue a series of monographs.

Volume One contains a preface by Gustav Leonhardt, an introduction and a short biography by Howard Schott, the text of a lecture given by Hubbard in 1974, and an article by Christopher Page on the origins of the harpsichord. Its bulk, however, is devoted to a long essay, "The Surviving Instruments of the Blanchet Workshop," by William Dowd, the doyen of American harpsichord builders and for ten years Hubbard's partner.

Dowd points out that Hubbard had examined only two Blanchet instruments before writing his book; now there are ten Blanchets known to us, along with a large number of other instruments that have turned up in recent years. Dowd sets out to rewrite the history of one corner (an important one) of seventeenth- and eighteenth-century harpsichord building, and he succeeds brilliantly. In eighty-eight pages he discusses in the greatest detail all that he knows about the Blanchet instruments, plus three by Taskin. (The Blanchet dynasty consisted of Nicolas [1660-1731], François-Etienne I [c. 1700-1761], and François-Etienne II [1730-1761]. The shop was taken over by Pascal Taskin, who married the widow of François II seven months after the latter's death.) Also discussed are seven *ravalement* (rebuilt and enlarged) harpsichords originally made by Ruckers and Couchet, and even a set of keyboards that the Blanchet shop apparently

made for another maker, Jean Goujon (who put them in an instrument that he passed off as a Ruckers *ravalement*).

No one professing an interest in the history of the harpsichord can afford not to own this volume. It belongs on the shelf next to Hubbard's *Three Centuries*, Russell's *The Harpsichord and Clavichord*, and Boalch's *Makers of the Harpsichord and Clavichord*. I look forward to Volume Two, although I hope that Pendragon Press can find some way to produce it at a more reasonable price.

Edward L. Kottick

John Dowland

Second edition

DIANA POULTON

University of California Press, Berkeley and Los Angeles, 1982, 528 pp., \$38.50 cloth, \$12.95 paper

Diana Poulton began playing the music of Dowland as a lute student of Arnold Dolmetsch in the 1920s, when the early music revival was in its infancy. She joined the small band of pioneers who were devoting themselves to unearthing and performing the mostly forgotten music of England's Elizabethan age. Over the years, in addition to performing and transcribing Dowland's works, Ms. Poulton also amassed a wealth of information about him, which she consolidated into this book. It was first published in 1972; this second edition is basically a reprint with some corrections and the inevitable additions from sources that always pop up just after the definitive work has appeared.

The first chapter covers Dowland's life. As Ms. Poulton points out, information about him is more plentiful than about many other musicians of his time. Not only did Dowland write about himself in the dedications to his published works and in letters to patrons, but contemporary historians also wrote about him, for he was widely esteemed both as a composer and lutenist. Since this material was produced at various times and for various purposes, it not surprisingly contains contradictions and discrepancies. The author has sifted through Dowland's writings, contemporary histories, and letters and diaries of the time, as well as documents from the royal courts, parish records, and other contem-

porary official documents. Her sorting out of the facts makes her account read at times like a detective story.

The major part of the book is devoted to the music, which the author divides into solo lute music, the song books, psalms and spiritual songs, and consort music. Each chapter opens with a discussion of the manuscript and printed sources and continues with a piece-by-piece analysis. (Pieces are referenced by number; it took some detective work on the part of this reader to discover that these numbers match up with the numbering scheme of the finding list at the end of the bibliography.) Numerous and lengthy musical examples suggest reading the book near a keyboard (or a lute, if one is so brave), the better to understand her analyses. The more important works are covered in depth. Ms. Poulton compares variants of those for which Dowland left several versions, offers interesting speculations on his inspirations for themes, and analyzes other composers' borrowings from him. Also scattered throughout the discussions are fascinating nuggets of historical information—for example, the lute piece "The Shoemaker's Wife, a Toy" prompts a discourse on lore about the shoemaker's trade in England.

A particularly helpful section, especially for those of us who write program notes or are not intimately familiar with English history, is a chapter containing biographies of Dowland's patrons and friends, in which Ms. Poulton discusses the naming and dedications of many of his works.

The text closes with a chapter on Dowland's posthumous reputation, which declined at first (not surprisingly, since the French style of lute music was becoming increasingly popular in England) and then began to rise again with the general revival of interest in the Elizabethan era and the dedicated work of musician/scholars like Diana Poulton.

The book's five hundred-plus pages include some eighty of appendices. These contain an extensive bibliography, a complete listing of all extant manuscripts that include works by Dowland, a finding list giving manuscript and early printed sources for each of his compositions, a list of facsimile editions, and a rather inadequate index. It is not a book to read straight through, but rather to dip into at in-

tervals, especially when one is looking for a new Dowland piece to play, for Ms. Poulton's descriptions of the works are often enticing.

Carolyn Bryant

The Keyboard Music of John Bull

WALKER CUNNINGHAM

UMI Research Press, Ann Arbor, Michigan
(Studies in Musicology No. 71), 1984, xviii
274 pp., \$44.95

John Bull was one of the leading Elizabethan composers. His output includes more than 150 keyboard works, along with 120 canons, some anthems, and a handful of consort pieces. At the end of 1613, when he was about forty, he fled England as a result of an adultery scandal. The Archbishop of Canterbury gave the lurid details in a letter and then summed up Dr. Bull's reputation: "The man hath more music than honesty and is as famous for marring virginity as he is for fingering of organs and virginals." Bull settled in Antwerp, serving as cathedral organist from 1617 until his death eleven years later. Thus he was both a figure of the English Renaissance and a continental Baroque composer.

Bull's importance has been recognized since his own time, and his complete keyboard works have been published in the *Musica Britannica* series (Vols. 14 and 19, 1960/67 and 1963/70), edited by Thurston Dart, John Steele, and Francis Cameron. To date, however, no serious study of his life and works has appeared. Dart's untimely death in 1971 prevented him from culminating his extensive work on Bull in a monograph. Walker Cunningham has now revised his dissertation (University of California at Berkeley, 1981) to provide the first book that examines Bull's keyboard music in detail.

Cunningham's book accomplishes its three ambitious goals: 1. to establish which works can be considered authentic and, in the process, to correct errors in the *Musica Britannica* edition; 2. to describe the style of the music in the context of Bull's time(s) and place(s); and 3. to examine the evolution of this style, dating the works to the extent possible.

After a brief biographical introduction, the author discusses each of the authenticated keyboard works, grouping them by genre. He presents these genres in order of their significance in Bull's output, an order that is roughly chronological: plain-song settings, preludes and fantasies, pavans and galliards, almans and corantos, and grounds and variations.

The author is thorough, rigorous, and musically. He assumes that the reader has the modern edition in hand and is already conversant with Bull's life and work. The reader, therefore, might benefit from using the short conclusion, an excellent summary of the development of Bull's style, as an introduction.

Inevitably, Cunningham is sometimes gail-

ty of reacting to previous scholarship rather than following the internal logic of his own work. This reflects the book's origins as a dissertation, but also stems from having to deal with Dart's predilection for exercising his fertile imagination to invent theories when facts were not available. Dart left behind many castles in the sky for more responsible scholars to dismantle.

Cunningham presents reasoned value judgments and helpful performance suggestions. Further, he injects cogent discussions of related matters such as the relevance of rhetoric to music in the Renaissance. This book is a landmark study that will be useful to anyone interested in music written at the turn of the seventeenth century.

Bruce Gustafson

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MUSIC REVIEWS

Balli, Couranten und Gagliarden mit Bass, 1606

In four parts for recorders or other melody instruments

JOHANN STADEN

Edited by Helmut Mönkemeyer

Edition Moeck 524/525, distributed by

Magnumusic, Sharon, Conn. 06069, 1983, \$5

These nine easy dances, originally published as partbooks in Nuremberg, could be played by a consort of recorders or viols. Unlike previous Mönkemeyer editions I've seen, this one indicates ranges for the four lines of each piece, making it easier to choose the right sizes of instruments. The dances are not all SATB; a bass recorder or viol is needed on the bottom line, but the instrumentation for the other three varies.

The music is technically undemanding, pleasant, and somewhat uninspired. The last of the four balli and the second and third galliard are rhythmically and melodically more interesting than the other pieces. All are quite short, even with repeats.

The printing is clear and well-spaced. My main criticism is the dearth of editorial notes. There is some information about the composer (c. 1581-1634) but none on editorial procedures. The performer would like to know whether accidentals written above notes are the editor's, whether the pieces are in their original keys and note values, and whether the numbers (25-39) at the top of each piece are those used in the original partbooks.

Chansons from the French Provinces (1530-1550)

Volume II: The Northern Region (SATB voices or instrumental consort)

Edited by Leta Miller

Musica Sacra et Profana No. 4019, P.O. Box 7248, Berkeley, Calif. 94707, 1983

This edition contains a sampling of pieces by composers from the northern cities of Beauvais, Noyon, and Amiens. As the introductory notes point out, provincial chansons were more contrapuntal and contained more word-painting than those written in Paris. These five works, by Hesdin, Doublet, Godard, Marle, and Vulfran, all have contrapuntal sections, and three of them make effective use of melismatic word-painting.

They are varied in mood and style. Hesdin's *Ung vray musicien* is an obscene "patter song" with an X-rated text. It could be quite challenging if performed instrumentally at a fast tempo, but those who understand sixteenth-century French would probably prefer a vocal rendition. The other songs are more lyrical

settings of serious love poetry. My favorite of these is Marle's *Vive sera*, with its wonderful dissonances.

Each piece is presented on two facing pages. The printing, although legible enough, appears crowded in the Godard and Hesdin chansons. The extensive editorial notes include biographical sketches of the composers, explanatory notes for each piece, English translations of the texts, original sources, and a detailed explanation of editorial procedures.

Peg Parsons

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Six Dances from "The Danserye"

TYLMAN SUSATO

Arranged by Roger Bush

Oxford University Press, 16-00 Pollitt Dr.,
Fairlawn, N.J. 07410, 1981, score \$8

This volume duplicates music available in other editions. Some players may find it useful to have the Soprano II/Alto I part written out twice, in different octaves, but it seems to me that most learn to transpose the octave early on. The arrangement here is cumbersome, necessitating singling out one's line from among five or six, always a difficult task for the beginner. In some cases two parts are written on one staff. In addition, there are many slurs and dynamic markings, and two of the six pieces have percussion parts. All this may be considered an aid to the amateur, but I like to think the freedom to work out one's own expression and orchestration is part of the total learning picture.

Pièces Très Faciles pour Flûte à Bec Soprano, "Fanfares de Chasse"

Adapted by Rose-Marie Janzer

Alphonse Leduc, distributed by Theodore Presser, Bryn Mawr, Pa. 19010, \$6.50

The introduction, in French, tells us that this volume is intended for beginning recorder players who have learned the first five notes. The fanfares are arranged for one to three instruments (two sopranos and alto). To locate these little pieces historically and functionally, two pages at the end of the book (again in French) provide background, dates, and other descriptive information. Although limited in type and range, the pieces make up a nice collection, cleanly edited and printed,

and should be a welcome supplement to a beginner's method book.

Two Four-Part 13th Century Works

Edited by Ralph Harriman
Musica Sacra et Profana 4002, 1974 (revised 1976), \$3.30 (MSEP members \$2.40)

German Tenor-Songs (a4)

Vol. 1
Edited by Bernard Hopkins
Musica Sacra et Profana 4006, 1974, \$3.30 (MSEP members \$2.80)

These two issues are musically attractive and will appeal to players who have at their disposal contrasting instrumental and vocal timbres. They include informative introductions by their respective editors, with text translations, notes on historic setting, composers, and forms, and suggestions for instrumentation.

The German tenor-songs, more accessible and probably more appealing to the contemporary ear, present both familiar and lesser-known composers (Isaac, Senfl, Finck, Resinarius, and Anonymous). I have tried them with different groups, using krummhorns, recorders, and combinations of both, as well as with viols on the lower lines. Any of these orchestrations is satisfying, and although the tenor line is best brought out by using a contrasting instrument, the parts are musically

quite equal.

The thirteenth-century pieces are a Perotin *Viderunt* and an anonymous *Salve sancta parens*. Though playable on recorders, these too may be more appropriately varied by the use of a stringed instrument and the addition of finger cymbals or bells.

The general layout of these editions is good. The thirteenth-century works are printed in two different type sizes to accommodate page turning. I personally prefer the smaller print with more space between the lines. The tenor-songs are well laid out, uncrowded and evenly spaced.

Altogether, and especially at the price, MSEP 4002 and 4006 are good additions to the repertoire of the intermediate, or even less than intermediate, player.

Ten Dances of the 16th-18th

Centuries (S or A and piano)
Edited by Carl Dolmetsch
Dolmetsch Recorder Series, Universal Edition 14046 (S), 14047 (A), 1980, \$6.75

These dances were first published as a supplement to Dr. Dolmetsch's *Start My Way* and are more difficult than the pieces included in the tutor. They represent various types from France, Italy, and England, and some will be familiar to recorder players. Piano is called for probably because this instrument is more generally available, but a

harpsichord will make a better duo.

The edition is beautifully printed and spaced and easy to read, with some tastefully offered performing indications.

Skally Skarekrow's Whistling Book

Four pieces for treble recorder and piano
GEOFFREY PCOLE
Forsyth Brothers Ltd., 126 Deansgate, Manchester, England, 1981

These pieces are of moderate difficulty, quite accessible to average players both musically and technically. Entitled *Clouds*, *Spring Breezes*, *Sunshine*, and *Hailstones*, they are nicely evocative, with a gentle rolling tune and an occasional larger flourish for the breezes, and the obvious sort of hocketing effect for the hailstones. Those who like to explore conservative twentieth-century music in the popular vein will find this collection pleasant.

Visually, the parts are amply spaced and easy to read, and there are a few helpful playing indications. Some of the slurs in the recorder part should be played with a legato or portato tonguing, rather than literally slurred—although the style invites a different sort of articulation than we use in older music, so some of the slurs are appropriate. *Spring Breezes* certainly should be played smooth and connected to create a rippling effect.

Shirley Marcus

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A PERFORMER'S GUIDE



Timothy J. McGee

A practical guide that provides modern performers with the historical background and expanded techniques to perform early music, both vocal and instrumental. Tempo, rhythmic flow, instrumentation, ornamentation, articulation, improvisation, style, and singing techniques are all discussed. Here too are practical hints on selecting a program and choosing substitute instruments, and a reference guide to modern editions of the music.

\$27.95

University of Toronto Press
33 East Tupper Street, Buffalo NY 14203

Trente Déchiffrages-Etudes (A)

Edited by Pierre Montreville

Alphonse Leduc, 1982

This collection of thirty sight-reading études (six each by five relatively unknown composers) could probably be sight-read by an advanced player familiar with avant-garde techniques and notations. I suspect that the title is not meant literally, however, and certainly the best markets for this book are the teacher and accomplished amateur, both of whom could benefit from using it for study or practice. Stylistically, the majority of these études are in an academic, neoclassical vein, although a few employ modest avant-garde effects—mostly multiphonics, underblown harmonics, and vocal sounds—for expressive purposes, and some use proportional notation.

Our first encounter is with Jean Aubain, who seems to be a charming personality although his work is marred by an extraordinary degree of sameness. All but one of his études have ternary forms with at least one section in each a *scherzando*. Furthermore, his melodies evolve from very similar kinds of motives. By contrast, Daniel Brebbia's music displays a wide range of language, from the thoroughly accessible and marvelously witty *Danse* to the relatively abstract *Improvise* and *Mots*, which, though not twelve-tone, are based on interval sequences that determine the choice of pitch independent of the rhythm and phrasing. A twelve-tone row is the basis for one of the études by Claude Desmarests, who is at once the most adventurous and least interesting composer in the group.

Pierre Montreville (who also served as editor of this collection) writes in an undistinguished, neoclassical style completely lacking in originality. Most of his études reflect the facet of Staeps' work typified by the *Allegro deciso* from the *Virtuose Suite*. An exception is a five-eight ditty that brings to mind many similar odd-metered movements by Erich Katz. Finally we come to Pierre Tillous, by far the most mature and successful of the five. His themes and motives may not be spectacular, but he never fails to make excellent use of them, so that his études have an individual character and are consistently effective.

There are far too many mistakes in this étude book, but, all things considered, it is worth acquiring.

Ikebana (A and piano)

TILO MEDEK

Edition Moeck 1533, 1932, piano score and part

This set of two short pieces by the German composer Tilo Medek, an avant-garde defector, offers a mild bit of pleasantry with a touch of humor. *Ikebana* is the ancient Japanese art of flower arranging, and the title undoubtedly refers to the manner in which Medek manipulates his material, for there is

nothing particularly Japanese about the sound of this music.

Medek's "flowers" are mostly diatonic runs of four to seven notes moving stepwise in a single direction, simple motives, chords (used non-functionally as sounds), and Alberti bass-type patterns. He constantly inverts, reverses, transposes, and/or compounds these components in a modular fashion to create various textures and states of melodic, harmonic, and rhythmic mobility. He also generates larger sections through the same procedures, so that the complete form bears a considerable degree of correspondence to its small details. This approach, which graphically demonstrates how an entire work can be created from a few simple ideas, makes *Ikebana* both easy and instructive to analyze.

Although this music is not difficult, it has its share of problems because of the elaborate and specific use of expressive dynamics. Medek apparently has written several compositions for the flute, and I suspect that he may have been hearing that instrument in his mind's ear while writing this piece.

Pete Rose

Suite en Fa Majeur (A and BC)

Suite en Re Mineur (S and BC)

MARIN MARAIS

Transcribed by Jean-Claude Veilhan; continuo realization by Danièle Salzer

Alphonse Leduc, 1982, \$20.25 and \$11.50

Marais was a student of Lully and the most important figure in the French school of viol composers and performers. The two compositions are transcriptions from Books III (1711) and IV (1717) respectively of the *Pièces de Viole*. In his foreword, Marais gives editors and performers several alternatives to the bass viola da gamba: organ, harpsichord, violin, soprano viol, theorbo, guitar, transverse flute, recorder, or oboe. Regarding the D minor suite, he states: "I was careful to write for people who, rather than difficult pieces, prefer pieces that are relaxed, tuneful, and not overloaded with chords." Indeed this suite is the less complicated of the two as well as the shorter by twice. The movements correspond to the French models—*Prélude*, *Allemande*, character piece ("La Mignone"), *Caprice*, *Menuet*, *Gigue* ("La Petite"), and *Rondeau*. The piece is not difficult except where the passage work that is so characteristic of the gamba must be imitated by the recorder or oboe.

The F major suite is an enormous and magnificent piece containing eleven movements, several with doubles and alternates, and concluding with an elaborate chaconne. The music is truly wonderful but so idiomatically conceived that it is almost impossible to transfer one's conception to the alto recorder. The passage work is disastrously difficult, and the chordal effects that are so intrinsic to the gamba are, of course, impossible. It seems

a shame to make a transfer that is so unsatisfying musically when there is so much unpublished French wind music in the Bibliothèque Nationale.

As in most French editions, the hands of the composer and the editor are not identified. The printing job is truly ugly. The cost is exorbitant partly because there are two large-print solo/continuo parts as well as the score.

Sonata in A major

For flute and continuo

GIUSEPPE TARTINI

Wilhelm Hansen, Copenhagen, distributed by Magnamusik-Baton, \$11.50

This publication is a first edition from the Royal Library of Copenhagen's Giedde's Collection, which also contains the Quantz *Solfeggi*. Tartini (1692-1770) was a transitional composer whose complex and intricate style reflects the combination of *galant* and *empfindsamer* tendencies of his time and his own skill as a virtuoso violinist.

The editors have tried to provide an "impression" of late Baroque Italian style, but have failed on two counts. Their flute ornamentation, based on Tartini's violin embellishments, sounds awkward and busy on the modern flute and unsatisfying in the extreme on the Baroque flute, where tone color variations are lost in the convolutions of its



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excesses. The continuo part, though based on eighteenth-century models, is chunky and overly heavy with full chords. Some of these chords sound strange indeed, but since no figures are provided they cannot be checked.

The music is pleasant but undistinguished. One wonders about the "à la française" designation of the second movement—until the third movement's prototypical Italianate figures take over. Ignore the ornamented version of the first movement in favor of something more conservative, thin out the accompaniment, and you will have an agreeable new sonata.

Jane P. Ambrose



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Dances, Songs & Motets of Renaissance Poland (SATB)

Vols. I and II

Edited by Bernard J. Hopkins

Musica Sacra et Profana 4012, 4051

These twenty-four compositions by Mikolai Gromolka, Wacław Szamotulczyk, Mikolai of Crakow, and others include eight dances, eight songs, seven motets, and a preambulum. They are refreshing and undemanding, and their ranges make possible a performance by either a whole or a broken consort. One combination we found effective was alto recorder, tenor kortholt, tenor krummhorn, and bass viol. With a viol consort, the pieces work well with alto and tenor parts transposed down an octave.

The dance sets combine sections in different meters. Intermediate players may find it difficult to make an uninterrupted transition from 2/4 to 3/4, a problem compounded when the tempo also changes at that juncture. Nevertheless, the music is worth extra rehearsing to ensure a smooth performance. The songs are in a mixture of compositional styles. In most of them the writing is note against note; they are rhythmically simple with chordal harmonization. The sacred selections have a cantus firmus tenor in long, equal notes.

A commendable job of editing places each score on one or two pages. The notation is large, clear, and well-spaced, a boon to anyone with less than 20/20 vision. Bernard Hopkins' preface on the developments leading up to the golden age of Polish music (c. 1550–1600) is absorbing, as is his information on the origins of particular pieces.

Hermione Abbey

Miranda (Cantata for soprano, A & BC)

JOHANN CHRISTOPH PEPUSCH

Edited by Fred Palmer

Musica Sacra et Profana B3003, \$8.45

I have long wondered why only one of Pepusch's six chamber cantatas to English texts (by John Hughes) has hitherto been readily available to modern recorder players (Corydon, Schott RMS 826). They are charming, if not at all profound, Italianate in their cheerful melodies and simplistic harmonic sequences, not too difficult of execution, and bearable (at least once) to audiences, upon whose ears they fall lightly.

Miranda, whose "tunefull Voice and Fame had reach'd the wond'ring Skies," and whose songs caused "pleas'd Surprise" in the bosom of "the God of Musick," is the subject of another of these works. In two recitatives and two short *da capo* arias, Apollo calls her a "Matchless Charmer," promising her "the highest prize of Harmony." It is a real piece, if a slight one, inexpensive, and worth playing if only to remind oneself (in the Handel/Bach/Scarlatti tercentenary year) of the very real distance between minor talents and great

composers. Mr. Palmer has put far too many notes in his realization of the figured bass, but one needn't play them all. Nor should one delay the recitative cadences, as Palmer suggests; they belong on the beat, as written originally.

William Metcalfe

Canti Popolari Italiani (SS and guitar)

Ten Italian Folksongs

PAVEL KLAPIL

Universal Edition 17543, distributed by
European American Music, 1982, \$5

I've reviewed more than a dozen of Klapil's books, all favorably; he has developed a useful format and he realizes it successfully. Most of his other books, which were published by Leduc, contain folksongs of Slavic origin. Their appeal lies in the simple, soothingly harmonic recorder parts and especially in the effective guitar accompaniments. Although notated for classical guitar, these parts are decidedly within the ability of the first-year student (a classification, I'm convinced, that takes in ninety-five percent of all self-professed guitar players).

This little book is as good as the others and has the advantage that all the tunes are arranged for the same combination of instruments. Each is lilting and lasts about a minute; all but *Santa Lucia* were unfamiliar to me. The second recorder part is always interesting, and the guitar part has plenty of variety.

Eugene Reichenenthal

J'ay pris amours

Edited by Richard Taruskin

Ogni Sorte Editions RS5, 1982, modern
score, four partbooks in original notation,
notation guide, \$15

These twenty-eight settings, in two or four parts, of a well-known Renaissance chanson ("one of the four all-time hits of the fifteenth century") give us a marvelous opportunity to sample the endless ingenuity possible in musical creation.

In his introduction, Taruskin analyzes the varied treatments of the tune by different composers, many of them anonymous. He notes that some of the pieces were written "less for esthetic than didactic [purposes]," but they are fun to play and practice just the same. Amusingly, he points out that in one piece "mensural hell breaks loose," and indeed the rhythmic intricacies are occasionally formidable. Studying his essay and playing the pieces amount to a virtual mini-course in Renaissance music.

A basic purpose of the RS series is to help performers learn to play from original notation, and for this reason the edition includes both a modern score and facsimile parts. When concluding his lucid explanation of

complexities in the original notation, Taruskin gives us hope: 'After practicing and mastering these 'transcendental etudes,' one will have no trouble with any Renaissance notation.' It would be wonderful to reach this point. Of course, one can simply enjoy the music by reading from the modern scores.

RS5 is the largest collection in the series to date and a welcome addition to the Ogni Sorte catalogue. We look forward to being enriched by further issues of the same high quality.

Gordon Sandford

Teachers' Corner

The Harmonious Recorder

DOROTHY GAIL ELLIOTT

Noteman Press, 2603 Andrea La., Dallas, Texas, 1982, soprano (59 pp.) or alto (56 pp.) book \$4 each, teacher edition (105 pp.) \$12, tapes (2) \$12, complete set \$28

Dorothy Gail Elliott's fine new recorder method (really not so new, as it appeared under another title about fifteen years ago) is both imaginative and pedagogically sound. While planned for class instruction, the materials are suited to individual students as well. The soprano or alto book may be used, separately or together, with either the teacher's manual (including accompaniments, mostly for piano) or the tapes. The alto book is intended for more advanced students.

Mrs. Elliott is very clear in both plan and objectives. Her program is designed for upper elementary school students, grades five through seven, and the material can be covered in one semester of two meetings per week. It is intended as the beginning of a continuing recorder program in the school.

Some preparation is necessary for both

teacher and students. Teachers must have attained a degree of proficiency on the recorder before attempting to teach it (hear, hear!) and should listen to the tapes before planning their lessons. Students need an elementary knowledge of music notation (much space is saved by eliminating music-reading instruction) and some experience in sight-reading simple rhythm patterns. In other words, they will come to this method not to learn to read music, but to learn a musical instrument.

Many recorder methods use folk songs and other familiar material for teaching pieces. This device is often very successful; it gives students, both children and adults, satisfaction to recognize what they are playing. Other methods stress new material in order to encourage them actually to read the notes, and Mrs. Elliott takes this approach. Most of the carefully graded pieces are her own compositions. She does make suggestions for improvising, playing by ear, and transposing, but the teacher may want to introduce some familiar tunes as supplementary material.

This method has many things to recommend it. Besides piano accompaniments, the teacher's book includes tear-out pages with parts for bells and percussion. There is a welcome small picture of what is in the student's soprano book on each teacher's book page. Mrs. Elliott tells how to teach the first lesson and how to buy and care for a recorder, and she includes a sample letter to be sent to parents. She offers advice on dealing with students who are behavior problems (have them play tuned bells instead of squeally recorders) and slower students (give them the easier parts). Reviews come at the right times. Some of the pieces are really very good musically, and we are rewarded at the end with an excerpt from Mozart's *Eine kleine Nachtmusik*. I am charmed by Mrs. Elliott's "musical man," created from a twisting staff with notes on it, who serves as a pictorial *leitmotiv* for the first

part of the book, and who finally has his own, quite delightful piece. Her canons, rounds, and plays on words catch the eye and ear.

I have a few caveats. A teacher might find it nerve-racking to try to use all the materials—teacher's book, students' books, and cassette—simultaneously. Occasionally, something is omitted in the teacher's book that appears in the students' books, e.g., *Jingle Bells*, no. 42, and *Chinese Lullaby*, no. 73. One has to be on the *qui vive* to catch them on the miniature in the teacher's book. Slurring is introduced in the students' books (very early for alto) without any reference to it in either the teacher's book or on the tape.

There are some misstatements: the bass recorder does not "read always from the bass clef." Sopranos are not known as "descants" in Europe—only in England. One should not "draw your lips in just a little" to play the recorder. I do not care for the suggestion to cover the holes tightly and use the fingers like hammers (although I have heard myself saying both these things!). Nor do I agree with all the fingerings given. Her instructions for thumb technique are, however, to my mind just right.

I am somewhat doubtful about the tapes. They would, of course, be very useful to a student working alone or a teacher who does not play the piano. Some of the accompaniments are quite grand, tempos are steady, and intonation in the recorder accompaniments (mostly alto) is generally very good. The occasional thwang of the autoharp is welcome. But almost all the tempos are plodding. The recorder playing is really not very inspiring, and occasionally there is far too much vibrato. Ensemble is not always perfect among the accompanying instruments.

My criticisms of this method are minor, however, and my recommendations are strong. I am eager to start using it with my own students.

Martha Bixler

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CHAPTER NEWS

Rhode Island

The Rhode Island Recorder Society has been providing local recorder enthusiasts with programs and playing opportunities for more than twenty years. Originally chartered as the Providence Chapter and later combined with the East Bay Chapter, we now draw our membership from throughout the state as well as adjacent parts of Massachusetts and Connecticut.

The past year has been successful and enjoyable. Our membership stands near thirty, and we recently had the pleasure of welcoming back to our area one of this chapter's founders, Ilse Schaler. The highlight of our activities was our annual all-day workshop. Held in March, it featured John Tyson of New England Conservatory as visiting faculty. John's presentations, especially his improvisation classes, were such a rousing success that we have already planned a return visit in the fall.

Regular meetings are held monthly on Saturday afternoons at a local school in East Providence. We are fortunate in having three dedicated and talented conductors: Catherine Hawkes, Will Ayton, and Phil Stiles. Meetings typically consist of a program followed by playing sessions. This year's programs covered such topics as technique, orchestration, and rhythm and percussion. In playing sessions, in addition to the usual

recorder repertoire, we devote time to twentieth-century pieces, and have played works by two of our members.

Outside of the meetings, several consorts get together on a regular basis. Members have performed at weddings, concerts, fairs, and educational events sponsored by (among others) the R.I. Historical Society and the R.I. Music Educators Association. We also make our members aware of early music activity in nearby Boston, and enjoy a cordial relationship with the Boston Chapter, our nearest ARS neighbor.

ARS members who find themselves in our area are encouraged to contact us; new players are always welcome.

David Bojar

Sacramento

On April 13 the Sacramento Recorder Society held a workshop on Andrea Gabrieli's *Missa brevis*. We performed it with a chorus and an orchestra that included, besides recorders, viola da gamba and vielle. Our members were joined by players from Santa Rosa, Santa Cruz, Berkeley, and the Bay area.

Dr. David Stein, director of the university chorus and Oratorio Society at California State in Hayward, and Fred Palmer, recorder soloist and workshop director, shared the

conducting. Both also gave brief talks on Venetian church music in the early Baroque era.

We think this type of workshop is unique on the West Coast; it certainly proved highly successful.

Virginia Janes

Triangle

The Triangle Recorder Society's eighth annual early music weekend at Camp Kanata in central North Carolina was attended by forty-six enthusiasts from as far away as New Jersey and Florida. The weekend began on Friday, May 10 with a group playing session, which ended with Ken Wollitz conducting a Sousa march and Pat Petersen stretching our legs in an English country dance. Classes in recorder and viol, plus electives, were on Saturday's schedule, with Ken treating all to a seminar on the "nuts and bolts" of recorder playing. After supper, Helen Jenner led the singing of rounds and madrigals on the big porch overlooking the lake. Martha Bixler and Pat Petersen directed the lively country dance session that followed. Classes continued on Sunday morning, and we finished up in the afternoon with Brent Wissick conducting a three-choir motet played on recorders, buzzies, and viols.

Plan to join us for our 1986 workshop May 9-11. The Triangle Recorder Society meets for playing sessions on the third Sunday of each month. If your travel plans bring you near Durham, please drop in.

Kathy Schenley



Rhode Island workshop attendees M. Anderson, A. Sanders, K. Hundreiser and M. Cote

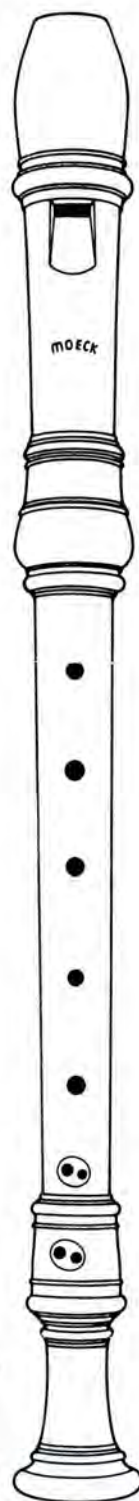
Notice of Meetings

The Annual Meeting of the American Recorder Society will take place at 8 p.m. Friday, October 4, at 670 West End Avenue, New York, New York. It is open to all members. The Annual Report of the Society will be given at this meeting. We request that those planning to attend call the ARS office so that we can arrange for adequate seating.

The ARS Board of Directors will hold committee meetings on the afternoon of October 4 and its annual meeting on October 5 and 6. Members interested in attending part of the Board meeting or in suggesting matters for the Board to consider should contact the ARS office.

Waddy Thompson

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LETTERS

The early days of the ARS:

While studying biology at Cornell in 1939, I read in the *New York Times* that a course in recorder playing was being given at New York University. I joined it after moving back to Newark the following year. The instructor was Margaret Bradford, who had gone to Haslemere, England to study with Arnold Dolmetsch. His granddaughters Jeanne and Marguerite, whose friend I am proud to be, today carry on his work in making fine recorders.

Margaret Bradford invited me to a meeting of the American Recorder Society, which she, Alfred Mann, Suzanne Bloch (daughter of the composer Ernest Bloch), and Margaret Westlake had formed in 1939. It met once a month at the City and Country School in New York City, where Mrs. Bradford taught. In those days the thirty to forty members divided into two or three playing groups according to ability.

World War II took more and more of the men, so that in 1943, when I was the ARS secretary, we decided to suspend meetings until the return of more normal times. An interesting incident occurred just before we disbanded. To one of our meetings someone brought a distinguished recorder conductor who had recently come to the United States from Germany. We found him unnecessarily strict and formal, according to our lax standards. This may have been Erich Katz' introduction to the ARS.

Another incident of the early days does the Society little credit. In 1941 we were assembled on the stage of the Metropolitan Museum of Art's auditorium. Three times the conductor tried to get us started and failed. So Alfred Mann and his talented mother, harpsichordist Edith Weiss-Mann, took over and presented the concert.

Lois M. Hutchings

Problems with permissions:

In May 1984 the Iowa City Early Music Society gave a concert at our public library, which the library broadcast over its non-profit, local cable television station. When we were making arrangements for the concert the previous February, the library asked us to get a letter from the publisher of each piece to be performed, giving permission for it to be cablecast live and recorded for indefinite future cablecasts. I wrote to the publishers immediately.

Eighteen months later, and well over a year after this concert, I still have not heard from several of them. One publisher refused to give permission for indefinite future cablecasts. Even though our letter clearly stated that both the Iowa City Early Music Society and the Iowa City Public Library are non-profit organizations, two publishers wanted us to pay for the broadcast permissions: one asked \$25, the other \$250.

Because of these problems, the library was reluctant to televise our concert this year. It did so, but we had to put the program together (all ninety minutes of it) using music from just the few publishers who not only replied but imposed no unreasonable conditions on their approval.

As television novices, we have been surprised by both the library's requirements and the publishers' varied responses to them. We would welcome replies to the following questions:

1. Does a non-profit group have any legal responsibilities to publishers of pieces performed in a non-televised performance? What if the group charges admission to a non-televised performance? Why does it make such a difference if the concert is televised?
2. Can one legally circumvent the problems of getting broadcast permission from publishers by finding and using very old editions, by making one's own arrangements of

published pieces, or by transcribing facsimiles of old manuscripts?

3. How does one know if a piece is in the public domain?

4. Can the ARS do anything to ease this process of acquiring broadcast permissions, or can it recommend actions for chapters to take?

5. Have other chapters experienced similar problems? If so, what was done about them?

Dr. Shauna S. Roberts
Secretary, ICEMS
Iowa City, Iowa

A portable "harpsichord":

We used to have a problem every time a local group asked us to perform some trio sonatas at one of their meetings, because our harpsichordist, fearing damage to his fine instrument, was very reluctant to transport it.

I found a solution that may be of interest to other ARS members. I purchased a Yamaha PS-3 Porta Sound, built a rather inexpensive cabinet that resembles an early spinet harpsichord, and placed in it an old Sony AM/FM radio with two small speakers. Believe it or not, it sounds as good as, if not better than, some harpsichords.

I will be happy to supply further information to anyone who requests it.

Arthur B. Allison
Sun City Center, Fla.

The voice flute:

Since writing "On playing recorders in D" (February, pp. 16-21), I was interested to read John Henry van der Meer's book *Musikinstrumente* (Prestel-Verlag, Munich, 1983), in which he expresses the opinion that in the seventeenth and eighteenth centuries the voice flute was used in England and France, but not in Germany – and that the Denner instruments pitched in the neighborhood of d' are really high-pitched tenor recorders.

I was also glad to learn from Alex Loretto of the existence of a voice flute by Thomas Stanesby Jr. in the private Castle Collection in Wellington, New Zealand.

Tom Prescott now plans to make his voice flute patterned after instruments by Bressan. John Willman has informed me that he has decided not to make any voice flutes.

Dale Higbee
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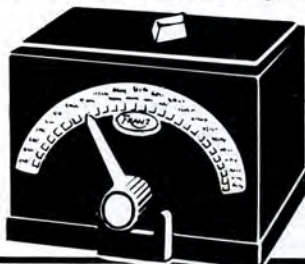
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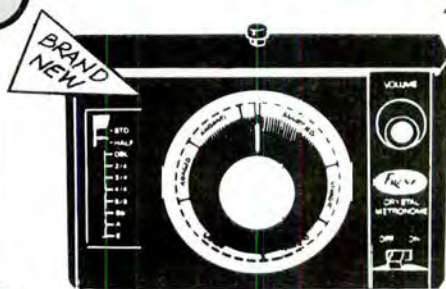


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HARGAIL MUSIC, INC.

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