VOLUME XXIX NUMBER 3 AUGUST 1988

The American Recorder

Published Quarterly by the American Recorder Society *$4.00*

The American Recorder

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THE AMERICAN RECORDER

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The American Recorder (ISSN: 00030724) is published quarterly in February, May, August, and November for its members by The American Recorder Society, Inc. Advertising deadlines are the 1st of December, March, June, and September, as are deadlines for reports, letters, and chapter news; articles are due three months before the issue date. Submissions are welcome and should be typed and double-spaced.
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Library Subscriptions: *$20 U.S., $22 Canada and overseas.* **Membership:** *$25 U.S. and Canada, $30 overseas (includes $15 for subscription), $15 U.S. student membership (includes $10 for subscription).*
Postmaster, send address changes to the American Recorder Society, Inc., 596 Broadway #902, New York, N.Y. 10012-3234. Second class postage pending at New York, N.Y. and at additional mailing office.

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Cover: *Shepherd with a Musical Instrument,* by Jan van Biljaert (1603–71). By courtesy of the Bowes Museum, Barnard Castle, Co. Durham, U.K.

FROM THE EDITOR

David Lasocki, whose 1983 Ph.D. dissertation was entitled *Professional Recorder Players in England, 1540–1740,* turns his attention in this issue to an amateur recorder player in England, Robert Woodcock, 1690–1728. Drawing on research of the late Helen Neate, Dr. Lasocki provides an outline of Woodcock's life, discusses his concertos for recorder, and establishes that Robert Woodcock the amateur musician and composer is the same person as Robert Woodcock the marine painter, whose works are now in the National Maritime Museum in London.

"The Amateur Conductor" arrived early in 1987 with a note from its author suggesting that we might want to save it for a while, since we were in the midst of publishing Peter Seibert's two-part "blockbuster" ("Music Direction of Your Chapter," November 1986 and February 1987). Which is what we did, though there is in fact little overlap between the two articles; it's clear that a good deal of advice can be given on this subject. Theo Wyatt is the former chairman and now a musical director of the Society of Recorder Players in England.

The third article is a reprint of the late Dr. Walter Bergmann's famous tongue-in-cheek precepts for those who are being conducted rather than doing the conducting.

David Hart, a fine recorder player and Baroque flutist, a patient teacher, and a gentle, caring person, succumbed to AIDS at the end of May. We are grateful to Lucy Cross for gathering most of the tributes that appear on pages 111 and 112.

Among the reports is one celebrating twenty years of Long Island Recorder Festivals, with photographs supplied by director Gene Reichenthal.

Finally, David Goldstein's "Song" for AAT recorders and continuo is the third movement of his *American Quadro,* which will be performed for the first time on August 21st at St. David's Church in Yarmouth, Mass.

We have received a number of letters in response to the two "Points of View" expressed in the May issue; these will appear in November.

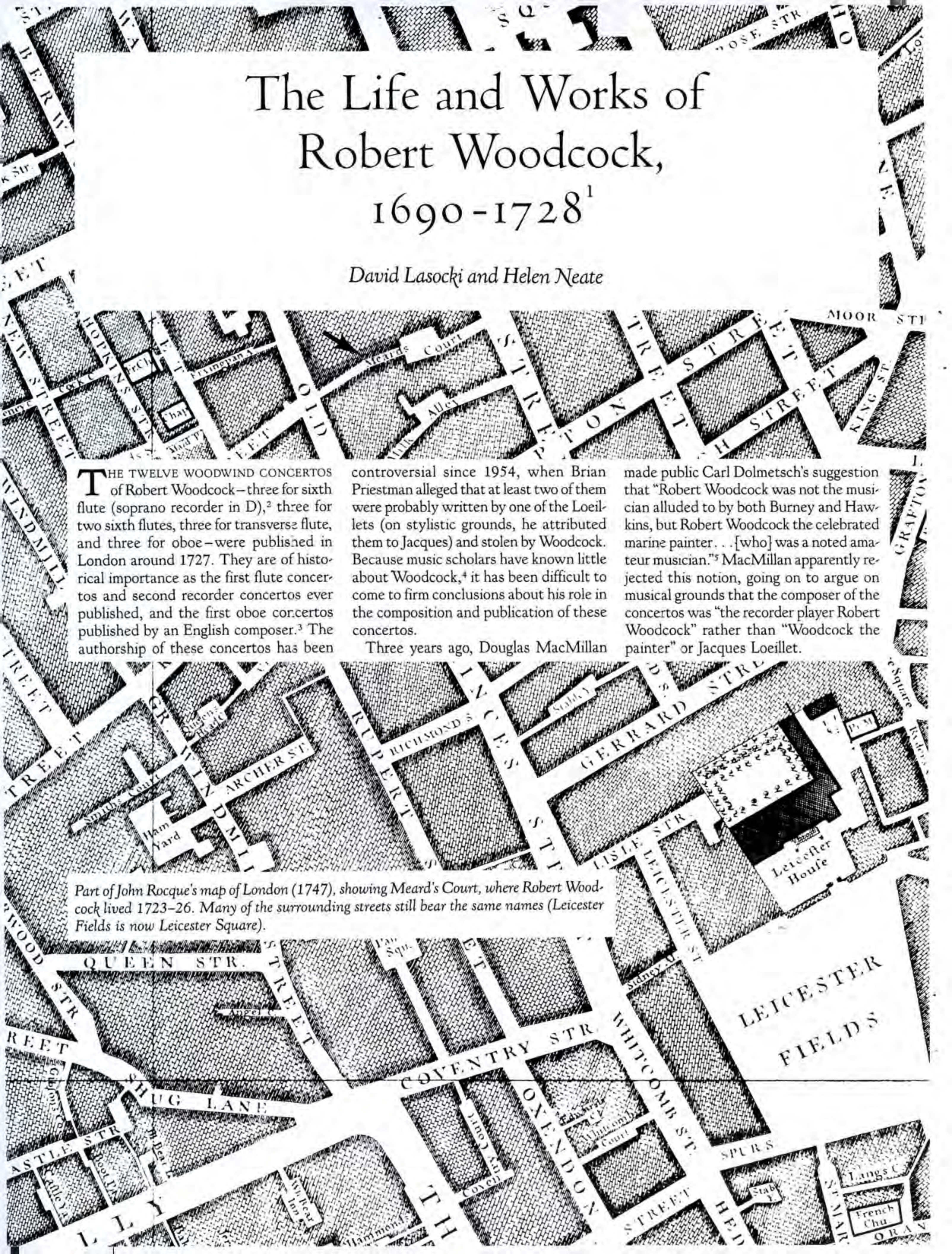
Sigrid Nagle

The Life and Works of Robert Woodcock, 1690-1728[1]

David Lasocki and Helen Neate

THE TWELVE WOODWIND CONCERTOS of Robert Woodcock–three for sixth flute (soprano recorder in D),[2] three for two sixth flutes, three for transverse flute, and three for oboe–were published in London around 1727. They are of historical importance as the first flute concertos and second recorder concertos ever published, and the first oboe concertos published by an English composer.[3] The authorship of these concertos has been controversial since 1954, when Brian Priestman alleged that at least two of them were probably written by one of the Loeillets (on stylistic grounds, he attributed them to Jacques) and stolen by Woodcock. Because music scholars have known little about Woodcock,[4] it has been difficult to come to firm conclusions about his role in the composition and publication of these concertos.

Three years ago, Douglas MacMillan made public Carl Dolmetsch's suggestion that "Robert Woodcock was not the musician alluded to by both Burney and Hawkins, but Robert Woodcock the celebrated marine painter. . .[who] was a noted amateur musician."[5] MacMillan apparently rejected this notion, going on to argue on musical grounds that the composer of the concertos was "the recorder player Robert Woodcock" rather than "Woodcock the painter" or Jacques Loeillet.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Whitcomb St
Whitcomb Court
Edwards C
Sidney Al
Leicester Fields
Hug Lane
Oxendon
Spurs Street
Langs C
French Chu

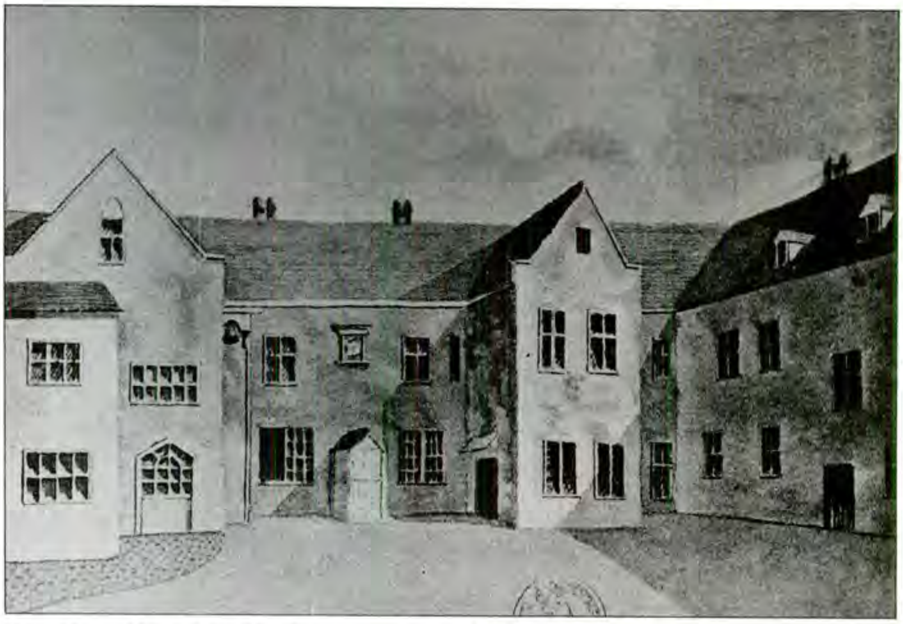
Part of John Rocque's map of London (1747), showing Meard's Court, where Robert Woodcock lived 1723–26. Many of the surrounding streets still bear the same names (Leicester Fields is now Leicester Square).

The purposes of our article are: first, to demonstrate that there was only one Robert Woodcock, a marine painter, amateur woodwind player, and composer; second, to present new biographical information about him; and finally, to discuss the concertos in the light of this information as well as musical evidence, concluding that the sole Robert Woodcock probably did compose the concertos published under his name.

Woodcock's life

The life of Robert Woodcock the marine painter is described in two brief accounts by the engraver George Vertue (1684–1756) among the forty volumes of notes he made between 1713 and 1731 for a projected general history of art in England in the sixteenth and seventeenth centuries. Vertue's notes have served as source material for several entries in biographical dictionaries from the eighteenth century to the present; they are always summarized and sometimes misinterpreted. He was a contemporary of Woodcock and seems to have known him, or at least his friends. These accounts are therefore worth quoting in full. The first, evidently written around 1725, is as follows:

> An ingenious gentleman lover of the arts of painting and music, and professor. In his youthful days he had a mighty inclination to drawing, particularly sea pieces, in which by continual practices he made great improvement. But by his often viewing of ships and taking great pleasure to see ships, was comparing their shapes and forms and studying the use and beauty of each part, in so much that he arrived to so much skill in them as to form and cut models of ships with all the parts – decks, cabins, cables, ropes, masts, sails – in proportion justly to admirable perfection. Besides this, his great genius to music which [he] studied at times so as to compose pieces of music of many parts for several instruments, that are well approved of by masters of music, playing a part himself. Still, painting had the greatest share of his affection, and about 1723 he took to practice in oil colors. Having some little instructions from painters his friends, he set himself to copying little pieces after Van de Velde which he so happily imitated even at first that greatly encouraged him to pursue that way, and surprised everyone that see his daily improvement. In about two years has copied near 40 pieces of Van de Velde, bigger and small, by which means he was lately able to complete a piece for which the Duke of Chandos paid him 30 guineas.[6] He had till lately a place or clerkship in the Government which he has left and now professes himself painter. A man of genteel mien, well shape and good features. His picture lately painted by Mr. Gibson. He is much affected by the gout.[7]



Shrewsbury House, Chelsea (engraving in the Chelsea Public Library from a drawing by Eduard Ward). Woodcock lived here from 1695 to 1714.

After Woodcock's death, Vertue added his second account:

> Mr. Robert Woodcock, whose genius led him to the study of painting sea pieces of ships, became much esteemed for the little time that he practiced and gave great hopes by his improvement daily, though much afflicted by the gout which, increasing mightily, flew up in head and stomach, [and] after many returns put an end to his life[8] in the prime of his age (about 37), 10th April 1728, and buried at Chelsea. He was very skillful in music, had judgment and performed on the hautboy in a masterly manner, there being many pieces, some published, and much approved by skillful masters in that science.[9]

Vertue thus gives us several important pieces of information about Woodcock's life in general and his musical activities in particular. First and foremost, he reports that Woodcock the marine painter studied music, played the oboe, wrote music (some of which was apparently published between 1725 and 1728), performed his own compositions, and was admired by his contemporaries for his performing and composing. Since Vertue was in close contact with Woodcock, we have no reason to doubt that the painter is to be identified with the named composer of the twelve concertos. We see, too, that his contemporaries took it for granted that he had the compositional skill to write his published works. (The only compositions he is known to have published, incidentally, are the concertos; the unpublished works do not seem to have survived.)[10]

To confirm this identification, it remains to deal with the references to Woodcock by Dr. Charles Burney and Sir John Hawkins cited by MacMillan and mentioned above. Burney, as it happens, merely quotes an advertisement for a concert at which a concerto "composed by Woodcock" (no first name given) was performed.[11] Hawkins mentions him twice: "[blank: no first name given] Woodcock, a celebrated performer on this instrument [the recorder]" and "Robert Woodcock, a famous performer on the flute [i.e., recorder]."[12] Hawkins offers no other biographical information, except for a story about Robert's alleged brother Thomas Woodcock, who does not in fact seem to have been related to Robert.[13] Whether Woodcock really was a famous recorder player, rather than a good amateur, is open to question. Neither Hawkins (b. 1719) nor Burney (b. 1726) could have known Woodcock's playing personality. Hawkins also seems to have been unfamiliar with Woodcock's concertos, since he describes them as if they were all for recorder ("twelve concertos, so contrived, as that flutes of various sizes, having the parts transposed, might play in concert with the other instruments").[14] When all is said and done, then, the only reliable information we have about Woodcock comes from Vertue and archival sources.

To return to Vertue, he tells us that Woodcock was a "professor," or teacher, perhaps of art or music – this is not clear. He gives us some details of Woodcock's artistic development, including the year when he began to copy paintings by Willem Van de Velde the younger (1633–1707), the greatest marine painter of his era (and one of the most important of all time). We should point out that there was nothing shameful about copying the works of an established master: it was a recognized method of acquiring technique. These paintings, like his music, were admired, and he sold one to no less a patron than the Duke of Chandos, known for his extravagant visual tastes as well as his musical patronage of Handel and Pepusch. We might add that the "painter friends" referred to by Vertue could well have been other well-known followers of Van de Velde, such as Johann van der Hagen and Peter Monamy.

David Cordingly writes that Woodcock "remained a faithful follower of the younger Van de Velde's style throughout his life."[15] This opinion can be documented by surviving paintings, most of them now in the National Maritime Museum, Greenwich, London. In several cases Woodcock copied a Van de Velde painting faithfully; in other cases, he retained the composition, but substituted one ship for another. Eventually he painted originals that owe a great deal to Van de Velde in style.[16]

MacMillan erroneously reports that art historian Michael Bryan wrote of a visit Woodcock made to the Low Countries in 1723 to copy Van de Velde's paintings. Bryan, in fact, merely summarizes Vertue, who, as we have seen, said only that Woodcock copied paintings by Van de Velde.[17] Since Van de Velde lived in England from 1672 until his death in 1707, working for the Crown, a great many of his paintings must have been viewable in the London area – at Court and through private collectors, pupils, assistants, and followers. Therefore Woodcock would not have had to travel to the Netherlands to view them. There is nothing in any extant biographical document about Woodcock to suggest that he ever travelled abroad.

Finally, Vertue tells us that Woodcock was born in 1690–91,[18] had a clerkship in the Government that he left, apparently around 1725,[19] and died of the gout at Chelsea on 10 April 1728.

Vertue's biographical data can be confirmed and extended from parish registers and wills. Robert was the second child and only son[20] of Robert Woodcock senior and his second wife, Deborah. Robert senior had been born on 30 September 1642 in Upton St. Leonard, a village a few miles from Gloucester, at the foot of the Cotswolds.[21] According to family wills, his ancestors were husbandmen or yeomen in Upton for several generations.[22] By the age of forty, Robert senior had made his way to London, where on 28 May 1683 at Allhallows the Great, he married Deborah Littleton, then said to be a spinster, aged about twenty-eight, of St. John, Hackney.[23] He is described as both gentleman – signifying an improvement in his station in life above that of his family – and a widower of St. Mary, Islington. During the next few years, Robert senior and Deborah moved to Chelsea (then a fashionable village just outside London), where Robert junior was baptized at Chelsea Old Church on 9 October 1690,[24] probably within a few weeks of his birth.

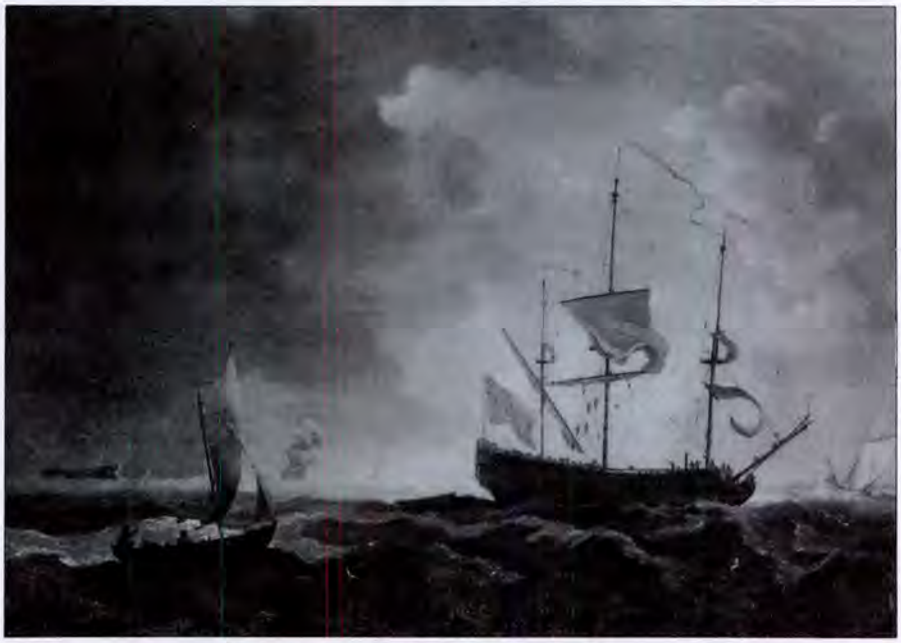
Robert junior grew up in Shrewsbury House, Chelsea, where his father and mother ran a girls' school from about 1695 onwards. The house was built in the early sixteenth century as a residence for the Earls of Shrewsbury and is said to have been occupied for a time by Sir Thomas More. (It was demolished in 1813, the site now being occupied by 43–45 Cheyne Walk.)

Robert senior and his wife seem to have been in comfortable circumstances. When he died on 4 April 1710,[25] he left to his daughter, Deborah, £1,000, and to Robert junior £500 due from land in Sawbridgeworth, Hertfordshire, an annuity of £14, "my rings I now wear, my watch, my swords and all my books, together with my family coat of arms and my six family pictures and a piece of gold of six and thirty shillings value."[26] He left to his wife a house in Church Lane, Chelsea, then rented to someone else, and the residue of his property. His sons-in-law, Robert Lynch and John Freak, and their wives (i.e., his daughters, unnamed, from his first marriage) received £5 apiece for mourning. Finally he left his maidservant £20.[27] Another indication of the family's position and wealth is that the gallery of Chelsea Old Church was donated by Robert senior. The coat of arms mentioned in the will is that of the Woodcocks of Newport, Shropshire;[28] it can be seen on the seal of the will of Robert junior.

In 1714, his mother moved the school from Shrewsbury House to the Manor House, Chelsea, built in the early sixteenth century by Henry VIII and later owned by Sir Hans Sloane; she remained there until her retirement in 1728. (The site is now occupied by 19–26 Cheyne Walk.) She survived both Robert senior and Robert junior and was buried on 17 June 1730 at Chelsea Old Church.[29]

Robert junior's lifelong interest in shipping was no doubt aroused and stimulated by the constant passing of smaller boats of every type on the busy Thames immediately in front of his home at Chelsea. Since his parents were teachers, he would presumably have been given a good education himself – enough to enable him to enter the civil service, in any case. Presumably they also saw to it that he was given a good musical education, although there was a stigma attached to a "gentleman" becoming too proficient in that art.

The moving of his mother's school happened around the same time as his marriage – on 18 May 1714 at the church of



Third Rate Getting Under Way *(The National Maritime Museum, London; reproduced with permission). One of Woodcock's original paintings in the Van de Velde style.*

St. Benet and St. Peter, Paul's Wharf, to Ayliffe Stoaks of St. Giles-in-the-Fields, spinster.[30] (The choice of church for the wedding suggests that Robert had already moved out of the family residence to that parish.) The couple had five or six children: Eleanor,[31] Leonard (probably the same person),[32] Dianah,[33] Deborah,[34] Anne,[35] and Robert.[36] From the baptismal records of their children, it seems that Robert and Ayliffe were living in the parish of St. Giles-in-the-Fields (between the Cities of London and Westminster) around 1717 – perhaps with her parents – and had moved to St. Martin-in-the-Fields, Westminster by 1721. From around midsummer 1723 to the end of 1726, they lived in the parish of St. Anne, Westminster, at 7 Meards Court, which ran between Old Soho/Wardour Street and Dean Street in Soho.[37] They paid a rent of £20 per year, and the house was one of four in the Court to receive the highest rating of 9s for the poor rate (they also paid a scavengers rate of 5s 6d, a paving rate of 2s, and a land tax of £2 per year).[38] They seem to have moved away at the beginning of 1727. Perhaps they had to move to cheaper premises because Robert's gout was inhibiting his ability to work. In any case, they may have stayed within the same parish, since Ayliffe was still living there in 1737.

Robert Woodcock junior died on 10 April 1728 and was buried on 15 April at Chelsea Old Church,[39] "as near to my dear father there as may be,"[40] as he requested in his will. He bequeathed his estate to his wife. His early death left her and the children in reduced circumstances. When she died in 1738, the entry of her burial in the St. Anne's register was marked by the letter P, signifying pauper.[41]

Woodcock's concertos

Robert Woodcock's concertos were published by Walsh and Hare in London around 1727 under the title: *XII / CONCERTOS / in Eight Parts / The first three for / VIOLINS and one Small FLUTE / The second three for / VIOLINS and two small FLUTES / The third three for / VIOLINS & one GERMAN FLUTE / and the three last for / VIOLINS & one HOBOY / The proper Flute being nam'd to each Concerto.*[42] The "violins" are in fact accompanied by basso continuo (with separate parts for violoncello and figured bass), and three of the concertos include viola parts. Details of the keys and instrumentation are given in the table on the right.

Details of Robert Woodcock's concertos

No.	Key	*Instrumentation*
1	E	6th-fl, vns, bc
2	A	6th-fl, vns, bc
3	D	6th-fl, vns, bc
4	b	2 6th-fl, vns, bc
5	D	2 6th-fl, vns, va, bc
6	D	2 6th-fl, vns, bc
7	b	fl, vns, bc
8	D	fl, vns, bc
9	e	fl, vns, bc
10	e	ob, vns, va, bc
11	c	ob, vns, va, bc
12	E♭	ob, vns, bc

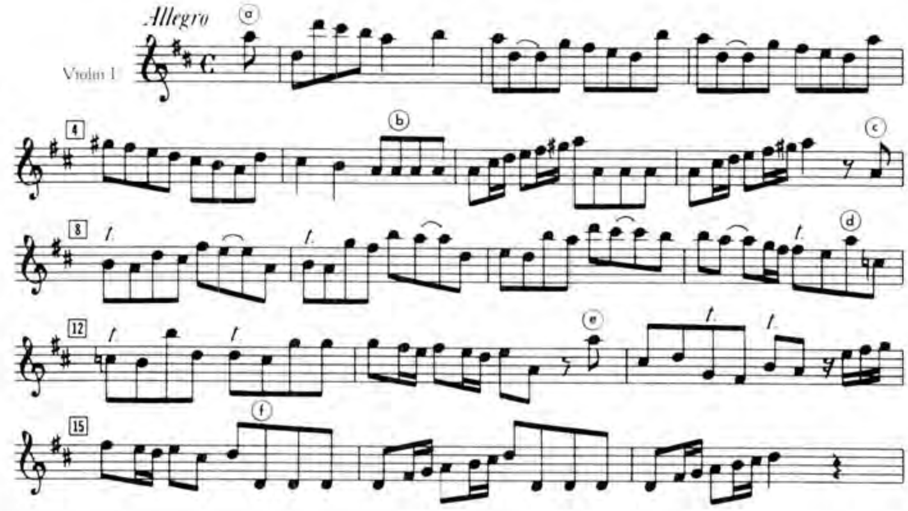
Key: Uppercase letters = major keys
Lowercase letters = minor keys
6th-fl: sixth flute
fl: transverse flute
ob: oboe
vns: violins I and II
va: viola
bc: basso continuo

At least one of the concertos was written several years before the publication date. A "new" concerto by Woodcock for the "little flute" was performed by the well-known recorder player John Baston in a concert at the Drury Lane Theatre, London, on 14 March 1722.[43] It seems that Baston had private access to a manuscript of at least one of Woodcock's sixth-flute concertos four or five years before their publication.

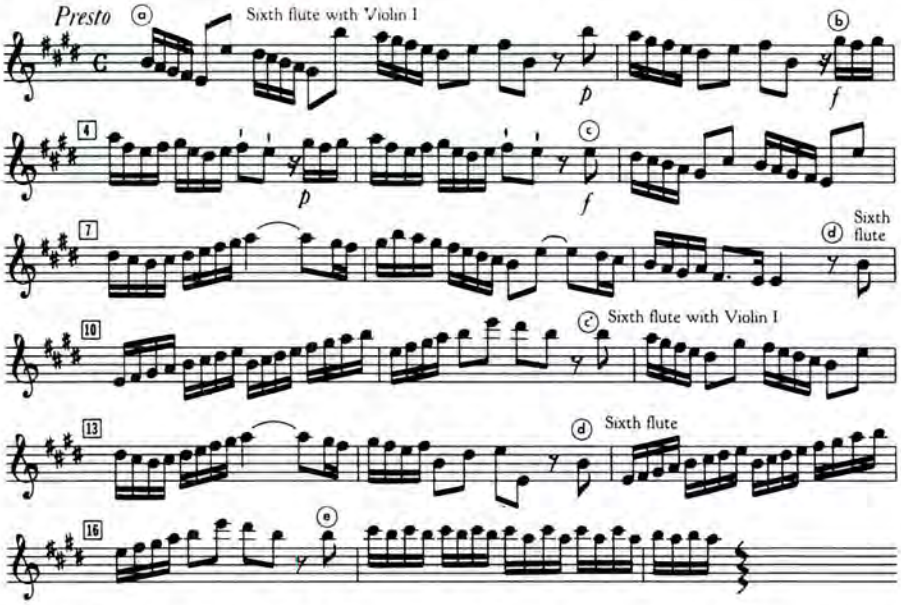
Woodcock's concertos entered the repertory of other professional recorder players of his day, and even of the next. A concerto "of the late Mr. Woodcock's on the little flute" was performed at the Goodman's Fields Theatre, London, on 8 May 1734,[44] perhaps by Jacob Price, who had performed a recorder concerto at that theater four years previously.[45] The published set of concertos was ordered from Walsh by Bartholomew Mosse, promoter of the Dublin charity concerts, in September 1754, presumably for performance in those concerts by local and imported musicians.[46]

But did Woodcock write the concertos? In 1954, Brian Priestman, who had made a study of the life and work of the members of the Loeillet family, pointed out that:

> In the Brussels Conservatoire library there are two manuscripts in a late 19th century hand of two concerti, one for flute and another for oboe, copied, it would appear, from another manuscript in Rostock. The copyist of the Brussels MS. has seen fit to proclaim their authorship as that of J.B. Loeillet. [The musicologist and librarian Paul] Bergmans has added in pencil in the card-index catalog "Jacques Loeillet." The curious part about all this is that they are in fact duplicates of [two of] the con-



Example 1. Concerto No. 3 in D major for sixth flute, violins, and basso continuo, I, mm. 1–17.



Example 2. Concerto No. 1 in E major for sixth flute , violins, and basso continuo, I, mm. 1–18.

> certi hitherto known as Woodcock's. The probable solution of this apparent mystery is that Woodcock, when travelling abroad, came across these concerti, brought them back to London and had them printed under his own name. We must, by stylistic analysis, lay them at the feet of Jacques, if we presume them to be by one of the three Loeillets. John is not the author, for Woodcock could not have printed them in London, where John was living[,] under his own name. If Woodcock did indeed perform this neat act of piracy, can the other four concerti in his set of six [*recte* ten in his set of twelve] also be ascribed to the Loeillets? This is a problem which time will have to resolve: a thief's sack may obviously contain items of value from several burgled premises.[47]

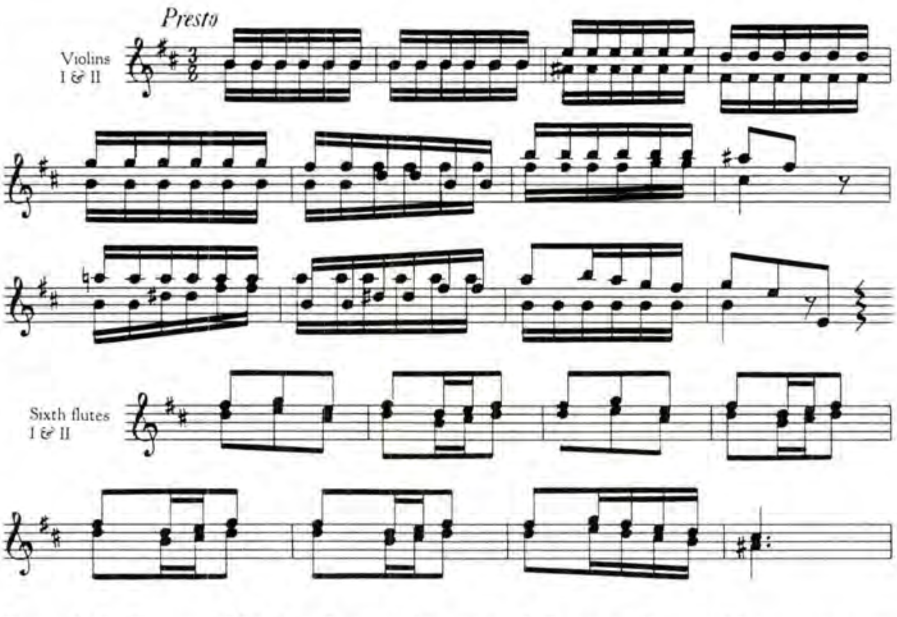
Earlier in the article, Priestman stated, without source, that Woodcock "was primarily an executant instrumentalist, and . . . he travelled abroad."[48] But incorrect biographical information may lead scholars to unfounded speculation. As we have mentioned above, there is no evidence that Woodcock ever travelled abroad, and he seems to have been a schooled amateur performer and composer, whose concertos were acknowledged and respected by his contemporaries; moreover, performances of individual concertos by Woodcock were advertised before and after their publication. If some or all of these concertos are to be taken away from Woodcock, we must have good evidence for it.

Priestman's argument is weak. He chooses to favor the attribution to Loeillet in a nineteenth-century copy of an eighteenth-century copyist's manuscript of unknown date and provenance over the attribution to Woodcock in a print published during the composer's lifetime in the city where he lived. Such evidence would be more persuasive if we knew that the manuscript came from the circle of one of the Loeillets. But so far, no one has published anything about the date and provenance of the manuscript. Jacques Loeillet worked in Munich, which is a long way from Rostock. The sole reason for Priestman's supposition that the probable composer was a Loeillet seems to be that the Loeillets were better-known composers than Woodcock. That in itself is hardly compelling. There are, in fact, countless examples of works by a minor eighteenth-century composer being attributed to a well-known composer in one or more sources. As evidence against Priestman's opinion, no other concertos by any of the Loeillet family have survived – only sonatas and suites. Moreover, as Edgar Hunt has written, "Would not [John] Loeillet of London have heard and possibly recognized his brother's works? Is it not equally possible that the [manuscript] ascriptions are mistaken, and that these concerti are in fact Woodcock's?"[49]

Before we leave Priestman, we should mention that the Rostock manuscript of Concerto No. 3 actually describes it as for "Flauto solo," or in other words, for recorder, not transverse flute. The recorder part is notated at pitch in the same key as the orchestra. These features, together with the range of the part (d′ to d‴), also seem to have confused Hugo Ruf, who edited the work in 1959 as a flute concerto by Jacques Loeillet.[50] Perhaps he could not conceive of a recorder with that range, although the part is perfect for the sixth flute.

The question of authorship has been taken up recently by MacMillan, who claims that the concertos have "a number of features which suggest. . .that [they are] of English origin."[51] These features are: 1. the style, "very similar. . .melodically, harmonically, and orchestrally to the small flute concerti of Babell and Baston";[52] 2. the use of the solo violin, "very characteristic of the English small flute concertos"; and 3. the lack of viola parts in nine of the concertos (a practice found also in Babell's concertos). MacMillan notes that "Woodcock's harmony (like Baston's) is simple and unadventurous" – something that one might expect from an amateur composer. He finds "of greater interest than harmony. . .the curious accompaniment of the central slow movements of all three solo recorder concerti by unison violins *alone* [his italics]." But this feature is not as curious as MacMillan supposes. Vivaldi often dropped out bass instruments and sometimes also violas in sections of his fast movements, and he occasionally did so in slow movements as well. See, for example, the middle (solo) section of the Largo of his C minor recorder concerto, RV 441; two movements scored entirely in this fashion are in the violin concerto RV 333 and the oboe concerto RV 455. The practice even has a name: Quantz (1752) called it *Das Bassetchen* or *la petite basse* (literally "little bass"; his translator, Edward R. Reilly, renders it as "high bass part").[53] Woodcock may have copied the idea directly from Vivaldi or indirectly from Babell (in whose fourth concerto it also occurs).

MacMillan goes on to point out that, although Priestman claimed that Woodcock's Concerto No. 3 in D major is identical to one of the "Loeillet" concertos (for recorder) in Rostock/Brussels, the slow movements of the two concertos are in fact different: the print has a Siciliana in 12/8 meter with the accompaniment of unison violins, and the manuscript a Grave in C meter with the accompaniment of unison violins doubled by basses an octave lower. He remarks that "the style of the concerto is so similar in melody, harmony, and orchestration to the other English small flute concerti that I believe there is no need to speculate further on the authorship of these works. The differences in the slow movements have not hitherto been noticed, and I suspect that this is the vital piece of evidence to indicate that the recorder player Robert Woodcock wrote



Example 3. Concerto No. 4 in B minor for two sixth flutes, violins, and basso continuo, I, mm. 1–12, 29–36.

these charming concerti." Of course a difference in a slow movement does not in itself prove that a piece is by one composer rather than another. MacMillan does not say, but perhaps took into account, that the chromatic bass of the "Loeillet" Grave is more sophisticated than the Woodcock Siciliana or any of the other slow movements in the set. The composer of this Grave remains to be determined.

Hunt, unconvinced by MacMillan's scenario, has written an alternative: "Jacques Loeillet, the oboist, knew and played the oboe concertos—presumably he had a copy of the Walsh edition of the 12 concertos. He probably also tried out the other concertos in the set and liked No. 3—apart from the slow movement—and so substituted a movement of his own. If Loeillet played this concerto and the oboe concerto a lot, his name would become attached to it."[54]

Two pieces of internal evidence suggest that the print of No. 3 is earlier than the Rostock manuscript. First, the print sometimes notates syncopated quarter-notes as two tied eighth-notes (see Example 1, mm. 2–3, 8–11); the manuscript omits many of the ties, as if a copyist had been careless. Second, the bass is figured in the print but unfigured in the manuscript (whereas the Rostock copy of Concerto No. 12 for oboe in E♭ does have the figures).

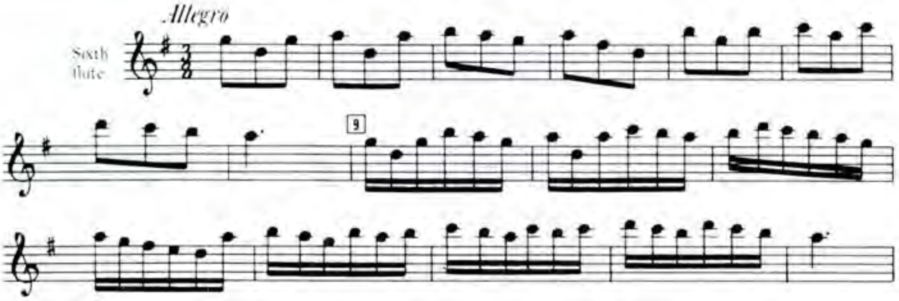
As recently discussed elsewhere,[55] another piece of evidence that MacMillan does not mention also tends to discount Loeillet's authorship. The second concerto at Rostock (No. 12) survives in European libraries in no fewer than three further manuscripts in which it is attributed to George Frideric Handel, under whose name it has even been published in a modern edition.[56] Although the style of this concerto is reminiscent of Handel's, Handel scholars do not now claim it as authentic, and it is not included in the new thematic index (HWV).[57] Anthony Hicks in his Handel work-list for *The New Grove* accepts the composer as Woodcock.[58]

One of the difficulties in deciding the question of authorship is that we lack any confirmed examples of Woodcock's style. We can, therefore, only look for internal consistencies and inconsistencies among the twelve concertos. MacMillan, as we have seen, claims that the style of the Woodcock concertos is similar to that of the other concertos for small recorders by Baston and Babell. But the situation is more complex than he allows.

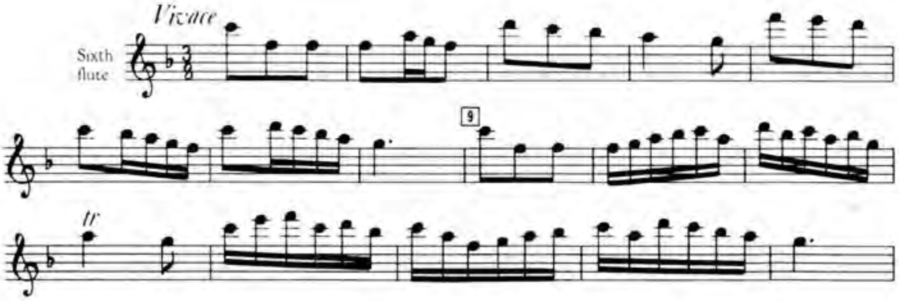
Nos. 1–4 and 6–8 of the Woodcock concertos are essentially Venetian in conception, having the fast-slow-fast sequence of movements, the first of which is based—strictly or loosely—on the ritornello principle.[59] The keys visited in these opening movements are the standard sequence of I V vi I (Nos. 1, 2, 3, and 8) or i III v i (No. 7), modified slightly in two cases: i III V iv III i (No. 4), and I V vi V I (No. 6). Both the construction of the ritornellos and the form of the movements are superficially Vivaldian, although on closer examination they seem to owe at least as much to Albinoni. The probable main influences are Vivaldi's Opus 3 and Opus 4 concertos (published in 1711 and c. 1712–15, respectively), and Albinoni's Opus 7, which includes solo and double oboe concertos (1715).[60] Vivaldi's ritornellos generally establish or confirm a key as well as bring back some or all of the phrases from the opening section (thus the name "ritornello"). His episodes, which feature the soloist, sometimes with interruptions by the orchestra, generally move to a new key; the material may be based on the ritornello or freely introduced. Albinoni, on the other hand, relied more on the motto, a single phrase from the opening section that opens all subsequent sections. Sometimes he used a technique known as the *Devise:* after the opening orchestral section, the soloist enters with a new phrase; the orchestra then returns with its preceding phrase; finally, the soloist enters again with his own phrase and continues normally.[61]

The Woodcock concertos have examples of all three types of opening movement. First, Nos. 2, 3, 6, and 8 are all based on the ritornello principle tonally. The ritornellos generally comprise several phrases, well contrasted and balanced. (See Example 1, which consists of six phrases, labeled *a–f.*) The amount of melodic material that returns, and the distribution of the episodes among soloist and orchestra, vary a great deal from movement to movement. In No. 2, for example, the first ritornello comprises five phrases *(abcde)*, of which *d* is a violin solo. In the first episode, the soloist plays passagework based on *e*, then introduces a new phrase *(f)*. The middle section of the movement is difficult to separate into ritornello and episode because the orchestration is so varied, including another new phrase *(g)* introduced by the solo violin. The final ritornello begins conventionally enough with *a* and *b*, then gives to the solo violin a phrase originally played by the soloist *(f)*, ending with the solo violin phrase from the first ritornello *(d)* now played by soloist and orchestra together. The most unusual first movement is that of No. 3 (one of the "Loeillet" concertos), which includes an unaccompanied cadenza for the recorder at the beginning of the first episode and a quasi-cadenza partly over a pedal-point at the beginning of the final episode.

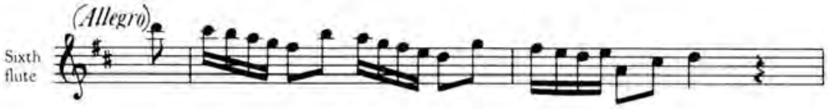
Second, No. 7 makes use of the motto technique. The opening orchestral section introduces two phrases *(ab)*; after a cadence on the mediant, variants of *a* lead to a cadence on the tonic. The remainder of the movement is based completely on *a*: the soloist's passagework and two brief (two-measure) interruptions by the or-



Example 4. Concerto No. 1 in E major for sixth flute, violins, and basso continuo, III, mm. 1–16 (recorder part in original key).



Example 5. Concerto No. 3 in D major for sixth flute, violins, and basso continuo, III, mm. 1–16 (recorder part in original key).



Example 6. Concerto No. 1 in E major for sixth flute, violins, and basso continuo, I, mm. 11–14 (recorder part in original key).

chestra. The final section is almost identical to the first, except that *b* is omitted.

Third, Nos. 1 and 4 make use of the *Devise*. In No. 1, for instance (see Example 2), the soloist and orchestra together open with three phrases: *a*, *b*, and *c* (which is itself a varied extension of *a*). After the cadence on the tonic, the soloist opens with a new phrase *(d)*. This is interrupted by the return of the orchestra with a variant of *c* (*c′*). Finally, the soloist reintroduces his opening phrase *(d)*, then continues with passagework *(e)*.

The episodes in the concertos tend to be less interesting than the ritornellos. They consist largely of passagework restricted to scales and small intervals (see Example 2, mm. 14–18)—perhaps because their composer and/or dedicatee had limited ability to play large intervals.[62]

The Woodcock concertos for two recorders have even simpler melodic material for the soloists than the solo concertos do. See, for instance, the opening of No. 4 (Example 3), in which the tempestuous string ritornello is answered by an episode consisting of simple trumpet figures over a static accompaniment in the violins. Such differentiation of material is commonly found in contemporaneous double oboe concertos, in which the simpler material is indeed derived from earlier trumpet style.[63]

The slow movements of these seven concertos fall into two groups. The first group are dances, or dance-like if not so called: sicilianas (Nos. 1 and 3), and sarabandas (Nos. 4 and 6). The second group consists of adagios, two rather Vivaldian (Nos. 2 and 7), one more Handelian (No. 8).

The finales of the same seven concertos are more varied, although two pairs of movements are similar. Those of Nos. 1 and 3 are both binary movements in 3/8 meter, constructed largely of regular phrases echoed as variations (Examples 4 and 5; the variations begin in each case at m. 9). Those of Nos. 4 and 6 are both gavottas, fairly similar in melodic content, although No. 6 has the added interest of threefold repetition with different orchestration (first time, recorders; second time, recorders in unison with violins; third time, variation in triplets for Violin I). No. 2 has a minuet and trio, No. 7 a curious monothematic affettuoso, and No. 8 a passepied.

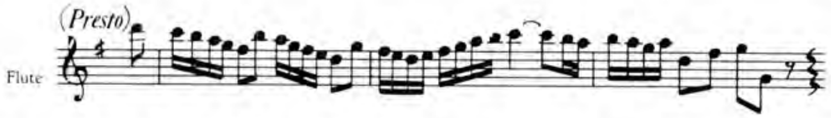
The melodic style of these concertos is fairly unified. Particularly striking are some parallels between movements. For instance, a phrase in the first movement of No. 1 (Example 6) is repeated almost literally in that of No. 7 (Example 7). The ritornellos of the first movements of Nos. 6 and 8 contain similar leaping figures (more Albinonian than Vivaldian). When both formal and melodic characteristics are taken into consideration, there is sufficient evidence to show that these seven concertos could be the work of a single composer.

Nos. 5 and 9–12 in the Woodcock set are quite different from the other seven. Three of them (Nos. 10–12) have four movements (slow-fast-slow-fast). Three of them, too, have violas in the orchestra (Nos. 5, 10–11). Although four of the fast movements are based on the ritornello principle (5/I, 9/I, 10/II, 11/II), this is difficult to discern, as the melodic material is so unlike Vivaldi's. The construction and melodic material of all five concertos are in fact far more Handelian than Venetian, and it is not surprising that No. 12 was mistaken for a work by Handel. (Another possible influence is Pepusch, who composed a flageolet concerto that was performed in 1717.)[64] Moreover, they vary considerably among themselves in approach. No. 11, for example, is hardly a solo concerto at all—it is more like a concerto grosso with occasional solo passages for the oboe; the oboe doubles the violins almost throughout in the first (a grand overture) and third movements and the first section of the fourth. In the third movement (Andante) of No. 10, the violins play throughout and are doubled by the oboe in the "solo" sections; the melodic material is similar to that of the first movement (Allegro) of No. 5. The opening slow movements of Nos. 10 and 12 are similar (Examples 8 and 9). Apart from fleeting resemblances (for example, mm. 29–36 of the third movement of No. 5 are similar to mm. 14–17 of the first movement of No. 6), there is little indication that they were written by the same composer as the other seven concertos of the set.

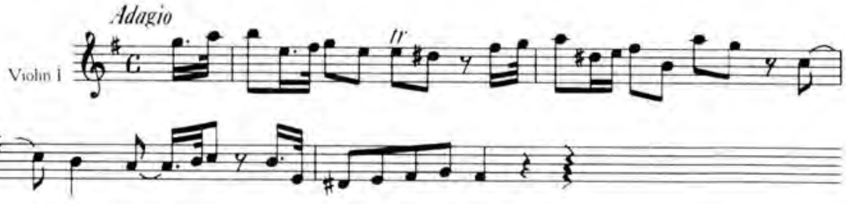
Thus we have Venetian Woodcock and Handelian Woodcock. Such a stylistic split should perhaps not disturb us, since it is also displayed by Babell's concertos. For both Woodcock and Babell we may explain this split in three ways. First, we could say that a single composer felt comfortable writing in two different styles during the same period of time; second, that a single composer changed his style over a number of years, perhaps beginning with imitation of Venetian methods when the concertos of Vivaldi and Albinoni were first imported in the 1710s, then assuming more Handelian traits as the influence of that composer became increasingly felt in English musical life in the 1720s; or third, that some of the concertos are not by the composer named on the title page. The publisher, John Walsh, evidently had no scruples about rounding out a set of works to the traditional numbers six or twelve if necessary with works by other composers, the most celebrated case being the four doubtful violin sonatas he added to two different editions of Handel's solo sonatas.[65] Handel apparently took no action, or did not care to take any action, against Walsh on those occasions. Babell's concertos were published after his death, when he could not protest what Walsh might have done. (The last two concertos of his set are of considerably poorer quality than the first four; perhaps they are not authentic.) Woodcock was still alive when his works were published, although he was suffering from gout and died of it a year later. If we suppose that two (or more) composers were involved in the Woodcock set, we are no nearer a solution of the problem of authorship, since our supposition does not answer the question of which of them, if any, was Woodcock. Neither, however, does it help us to give any of the concertos to a Loeillet, since one of the two so attributed belongs to the Venetian group and the other to the Handelian group.

It is clear from our analysis, however, that the mixture of styles within and among these concertos could only have been arrived at by a composer working in England. That would eliminate Jacques Loeillet from consideration. John Loeillet, who worked in London, is a candidate, although the style is unlike that of his solo and trio sonatas. In any case, one would expect him to have developed a more unified and original concerto style.

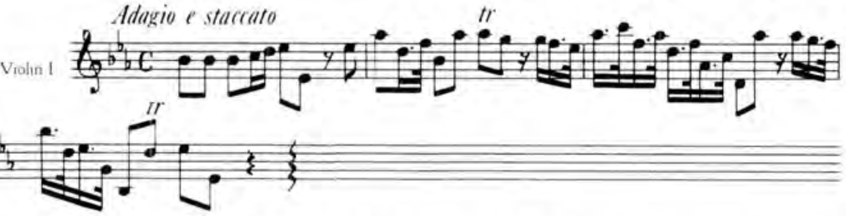
Let us sum up our discussion of the evidence relating to the authorship of the concertos published under Woodcock's name. Stylistically, seven of the concertos are Venetian in conception; the remaining five concertos are more Handelian. The composer or composers almost certainly worked in England. Our analysis does not enable us to ascribe the twelve concertos to any particular composer; rather, it raises questions of how the differences in style arose. One of the two concertos attributed to a member of the Loeillet family in a Rostock manuscript (for recorder) belongs to the first group, the other (for oboe) to the second. We have no evidence of the date or provenance of this manuscript. The copy of the recorder concerto seems to be later than the print, and three other surviving manuscript copies of the oboe concerto attribute it to Handel, who almost certainly did not compose it. Vertue reported that Woodcock's contemporaries praised him for his compositions, some of which—evidently these concertos—were published. Performances of two of his recorder concertos were advertised before and after his death. None of the Loeillets is known to have written any other concertos. The style of these twelve is unlike that of John, the Loeillet who worked in London. On balance, therefore, the evidence strongly points towards Woodcock having written most or all of the concertos.[66]



Example 7. Concerto No. 7 in B minor for flute, violins, and basso continuo, I, mm. 26–28.



Example 8. Concerto No. 10 in E minor for oboe, strings, and basso continuo, I, mm. 1–4.



Example 9. Concerto No. 12 in $E^{\flat}$ major for oboe, violins, and basso continuo, I, mm. 1–4.

It remains for us to look at two other matters connected with Woodcock's concertos: Hawkins' claim that Woodcock and Babell invented the practice of treating recorders other than the alto as transposing instruments, and the circumstances in which the concertos were performed.

Hawkins described recorder transposition as follows:

> The true concert flute [i.e., alto recorder] is that above described; but there are also others introduced into concertos in versions of a less size, in which case the method was to write the flute part in a key correspondent to its pitch; this practice was introduced by one [blank: first name missing] Woodcock, a celebrated performer on this instrument, and by an ingenious young man, William Babell, organist of the church of Allhallows, Bread-Street, London, about the year 1710, both of whom published concertos for this instrument, in which the principal part was for a sixth flute, in which case the lowest note, though nominally F, was in power D, and consequently required transposition of the flute-part a sixth higher, viz., into the key of D.[67]

But it sounds as if Hawkins had heard of the prints of the collections of Woodcock and Babell, estimated the publication dates to be around 1710 (they were in fact around 1726–27), and reasoned that, since theirs were the first published concertos for small recorders, they must have invented the practice of transposing the recorder parts. Recall from our discussion above that Hawkins does not seem to have been familiar with Woodcock the man, either.

To shed light on the transposition question and on the circumstances of performance of Woodcock's concertos, let us look at the early history of woodwind concertos in England. Recorder concertos may date back to 1709, when John Baston, a recorder player and cellist, was advertised as playing a "concerto grosso" with his brother Thomas, a violinist and perhaps recorder player, only a year after they had made their debut on the London musical scene.[68] The instrumentation of this concerto is unfortunately not specified. As Baston later wrote recorder concertos with a concertato violin part for his brother, it is tempting to assume that this concerto grosso was such a piece.[69] It could also, however, have been one in which violin and cello took the concertino parts.

Concertos for the "little flute"—apparently always the fifth flute or sixth flute—are first specified in an advertisement for an intermission entertainment at the Drury Lane Theatre by James Paisible in 1716.[70] He had begun to play for such occasions the previous year, at the same time that John Baston fulfilled the same role at the newly opened, rival Lincoln's Inn Fields Theatre. The works Baston played in 1716–17 include recorder concertos (e.g., "a new concerto for the flute"; "a concerto for the violin and flute, composed by John Baston and to be performed on the stage by him and his brother"), although the first advertisement to specify his performance on a small recorder dates from 1719 ("a concerto for violin and little flute"), and the size of recorder is not mentioned until 1720 ("a concerto on the fifth flute").[71] From this date onwards, a large part of Baston's advertised repertory consisted of concertos for small recorders, sometimes said to have been composed by himself. Thomas Baston was often advertised as playing with John until around 1710, apparently taking the solo violin parts in Babell's concertos as well as, perhaps, the second recorder parts in concertos for two recorders.

The composers of Paisible's concertos are unfortunately never named. As Babell is associated twice with Paisible in concerts—first, accompanying him on the harpsichord in 1713;[72] second, playing with him in a concert in 1718 that included concertos by Babell (instrumentation unspecified) and "a piece for the echo flute" by Paisible[73]—Babell may have been one of these composers. Babell does not seem to have been associated with the Lincoln's Inn Fields Theatre until 1718, at the time that Baston was performing there.[74] If Babell's recorder concertos had not already been written for Paisible, they were presumably written for Baston, and in any case would certainly have been played by him, at that time. If Paisible himself composed recorder concertos, none has survived. The only date we have to pin on Woodcock's concertos is 1722, when one of them was performed by Baston.

Thus the evidence is inconclusive. If Baston was the first composer of recorder concertos, he would have been the man responsible for the introduction of transposition for the recorder. If not, perhaps Paisible or Babell did so. As for Woodcock, he is the least likely candidate of the four, especially as he was an amateur who imitated the practices of professionals.

Recorder concertos seem to have been performed in England a few years before their counterparts for flute and oboe. This circumstance is not surprising, since the recorder was a popular instrument among professionals and amateurs alike. Performances of oboe concertos began to be advertised in 1716 by Jean Christian Kytch, one of the leading woodwind players of the day.[75] It may be no coincidence that Albinoni's oboe concertos had been published only the previous year;[76] except that Kytch played a bassoon concerto the same month, and that was presumably by Vivaldi (from a manuscript copy) or a local composer. The first performance of a flute concerto was advertised two years later, by a "master. . .who never performed before in public."[77] Within a year or two such concertos were being performed by several wind players (Francis Dahuron, John Granom, Kytch, Richard Neale).[78] Unfortunately, the composers are never named in the advertisements, leaving us to speculate whether the flutists modified oboe or recorder concertos, had access to manuscripts of German or Italian concertos, or had concertos written for them by local composers.

So far we have discussed professional performance of woodwind concertos. Hearing these pieces in concerts and at the theater was probably the inspiration for Woodcock to write his own. Moreover, professionals—like Baston in 1722—must have been happy to have Woodcock's concertos, before and after publication. Perhaps he even wrote some of the concertos for professionals, although their relatively modest technique suggests amateur performance, presumably by himself.[79] Apart from unusual events,[80] amateurs did not play on the public stage. Rather they took part in series such as the "Castle Concert," run by professionals who admitted gentleman auditors and performers by subscription and hired some other professional performers.[81] The most successful of such series in the 1710s and 20s was that run

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by John Loeillet in his own home. Unfortunately, we know little about the repertory of his concerts since, unlike events on the public stage, they were never advertised. Woodcock's own performances, then, are likely to have been restricted to such venues. This raises an interesting possibility: if Woodcock was one of the gentleman participants in Loeillet's concerts, that would explain why copies of two of Woodcock's concertos ended up with the name Loeillet name on them.

Conclusions

We hope to have demonstrated that Robert Woodcock the marine painter, amateur oboist, and composer (1690–1728) is to be identified with the recorder player of that name mentioned by Sir John Hawkins. His talent in art and music was respected by his fellows and at least one influential patron. In the five years left to him after he made his decision to abandon the civil service and concentrate on painting, he created plausible copies of Van de Velde's compositions and began to be more original. The early nineteenth-century art historian Horace Walpole regretted that Woodcock's "promising abilities were cut off ere they had reached their maturity by that enemy of the ingenious and sedentary, the gout."[82]

From our discussion of the twelve woodwind concertos published under Woodcock's name in 1727, we conclude that he probably composed most or all of them. As a composer, Woodcock has a place in the history books as one of the first to write such concertos. As in his painting, his style was borrowed—from Vivaldi, Albinoni, and Handel—and his early death prevented him from developing more originality. It would be going too far to say, as Vertue originally did, that Woodcock had a "great genius to music"; but Vertue's later opinion that he was "very skillful in music" holds up to scrutiny. Woodcock's twelve concertos are attractive examples of the genre, better crafted than similar examples by Baston, a professional, and deserving of modern performance, especially by amateurs, for one of whom (the composer himself) they were probably written.

David Lasocki is a music librarian at Indiana University. He writes about the history, repertory, and performance practices of woodwind instruments.

Music autography by Wendy Keaton.

MODERN EDITIONS

No. 2. Concerto II for descant recorder, strings, and basso continuo (Copenhagen: Wilhelm Hansen, 1967). Score and parts. Transposed down a tone to G major.

No. 2. Concerto No. 2 for descant recorder and piano reduction, ed. Walter Bergmann (London: Faber Music, 1968). Transposed down a tone to G major.

No. 3. Concerto No. III for descant recorder and strings, arr. Carl F. Dolmetsch for performance by recorder and harpsichord or piano (short score) only (New York: Hargail Music Press, 1948). Transposed down a tone to C major.

No. 3. As Jacques Loeillet, Konzert D-dur für Querflöte, zwei Violinen und Basso Continuo, ed. Hugo Ruf (Kassel: Bärenreiter, 1959). Score and parts.

No. 4. Concerto No. 4 in A minor for two descant recorders, solo violin, strings (no viola) and piano (harpsichord), ed. Robert Salkeld (London: Schott, 1957). Transposed down a tone from B minor. Score and parts/piano reduction.

No. 4. Air and gavotte from Concerto for two descant recorders with strings (no viola) and continuo (pianoforte or harpsichord), ed. Edgar H. Hunt (London: Schott, 1940).

No. 5. Concertino No. 5 in C major for two descant recorders and strings, ed. Freda Dinn (London: Schott, 1957). Transposed down a tone from D major. Score and parts.

No. 12. As G. Fr. Händel, Konzert Es-dur für Oboe, Streichorchester und Cembalo, ed. Fritz Stein (Braunschweig: Henry Litolff's Verlag, 1935; reprinted, Frankfurt: C.F. Peters, n.d.). Score; also piano reduction by Carl-Heinz Illing.

RECORDINGS

No. 2. Performed by Richard Schultze, sopranino recorder, with Telemann Society Orchestra, cond. Theodora Schultze. Transposed to C major. Vox DL 750 (n.d.). Vox STDL 500.750 (1961). Amphion CL-2140 (1973). Amphion 2140 (1980).

No. 3. Performed by Myriam Eichberger, soprano recorder, with Münchener Jugendorchester, cond. Jaroslav Opela. EMI 037-030 754 (LP), 237-030 754 (cassette) (197–?).

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cond. Michael Dobson. CRD 1031 (1976). Musical Heritage Society MHS 4498 (1981). CRD 3331 (CD) (198-). Musical Heritage Society MHS 11210 (CD), MHS 7497 (LP), MHC 9497X (cassette) (1987).

No. 9. Performed by Hans-Martin Linde, Baroque flute, with Festival Strings Lucerne, cond. Rudolf Baumgartner. Archiv 198 196 (1964). Archive ARC 3196 (1964). Heliodor HS 25050 (1967). Privilege 135 002 (196-). Deutsche Grammophon 413 420-1 (1984); 419 365-1GX2 (LP), 419 365-4GX2 (cassette) (1987), and other issues.

No. 10. Performed by Theodora Schultze, oboe, with Telemann Society Orchestra, cond. Richard Schultze. Vox DL 750 (n.d.). Vox STDL 500.750 (1961). Vox PL 14 300 (1965). Vox STPL 514.300 (196-). Amphion CL-2140 (1973). Amphion 2140 (1980).

No. 12. Performed by Hans Kamesch, oboe, with Vienna State Opera Chamber Orchestra, cond. Ernest Kuyler. Oceanic OCS 25 (1951). Olympic OL-8119 (1974).

No. 12. Performed by Neil Black, oboe, with Thames Chamber Orchestra, cond. Michael Dobson. CRD 1031 (1976). Musical Heritage Society MHS 4498 (1981). CRD 3331 (CD) (198-). Musical Heritage Society MHS 11210 (CD), MHS 7497 (LP), MHC 9497X (cassette) (1987).

No. 12. Performed by John Williams, oboe, with Bournemouth Sinfonietta, cond. Volker Wangenheim. His Master's Voice ASD 3609 (1979).

NOTES

[1] Note by David Lasocki: This article is dedicated to the memory of Walter Bergmann (1902–1988): mentor, colleague, and friend. The late Helen Neate did the initial research for the biographical portion. Her draft article and research notes were inherited by Dr. Bergmann, who kindly passed them on to me and encouraged me to prepare them for publication. I have checked Ms. Neate's sources and in many cases supplied references. I have also added further biographical material, rewritten the prose, and appended the discussion of the music. In a draft letter found among her notes, Ms. Neate wrote: "I originally became interested [in researching Woodcock's life] because my maiden name was Woodcock and certain things written by Brian Priestman and repeated by Carl Dolmetsch stung my family pride (though no connection [between Robert's family and mine is] known)." The "things" in question are the allegation that Woodcock probably stole concertos by one of the Loeillets. I might add that "Las" means a wood or forest in Polish, so my own surname is the equivalent of something like Woodcock in English.

I would like to acknowledge the help given to me in the preparation of this article by A. Peter Brown, Carl Dolmetsch, Peter Holman, Edgar Hunt, Catherine Lasocki, Michael Lynn, Scott Reiss, Benito Rivera; the staffs of the Greater London Council Record Office, the City of Westminster Public Libraries, the Guildhall Library, the church of St. Giles-in-the-Fields, and the Cardiff Public Library; and my colleagues in the Indiana University Music Library, especially David Fenske and Kathryn Talalay.

[2] On sixth flutes see Dale Higbee, "On Playing Recorders in D: Being a Short History of the Odd-Sized Recorders and Concerning the Revival of the Voice Flute & Sixth Flute," *The American Recorder* 26, no. 1 (February 1985): 16–21.

[3] Vivaldi's six solo flute concertos, Opus 10, which both Marc Pincherle (*Vivaldi: Genius of the Baroque*, trans. Christopher Hatch [New York: W.W. Norton, 1957], 123) and A.J.B. Hutchings (*The Baroque Concerto* [London: Faber & Faber, 1959], 155) claim as the first such set, appeared c. 1728. A concerto grosso by Dall'Abaco with parts for two flutes was published c. 1719 (Opus 5, No. 3). The first recorder concertos – solo and double – published were those of Babell (c. 1726) discussed below. Oboe concertos by Italian and Dutch composers had been published previously: Albinoni (Opus 7, 1715; Opus 9, 1722), Alessandro Marcello, Predieri, Rampin, Giuseppe Sammartini, Giuseppe Valentini, and Veracini (*Concerti a cinque*, c. 1717), De Fesch (c. 1718), and Vivaldi (Opus 7, c. 1719; Opus 8, 1725).

[4] Owain Edwards in his article on the composer in *The New Grove Dictionary of Music and Musicians*, 20 vols., ed. Stanley Sadie (New York: Grove's Dictionaries of Music, 1980), 20:521, writes that "nothing is known of his life."

[5] "'A New Concerto, Compos'd by Mr. Woodcock,'" *The Recorder and Music Magazine* 8, no. 6 (June 1985): 180–81.

[6] In the former British system of coinage, a guinea was one pound one shilling.

[7] *Walpole Society* 22 (1933–34): 23. Vertue's spelling and punctuation have been modernized for this article.

[8] The eccentric punctuation in Vertue's original (a period between "returns" and "put") led Ellis Waterhouse to suggest that Woodcock committed suicide (*Painting in Britain 1530–1790*, 3rd ed., Pelican History of Art [Harmondsworth, Middlesex: Penguin Books, 1969], 104). Professor Waterhouse admitted in a letter to Ms. Neate dated 10 September 1963 that "it looks as if I have slandered the memory of poor Robert Woodcock." He had read Vertue's sentence as meaning "He put an end to his life," but he saw now that "it is equally natural and more charitable to interpret it as saying 'The gout put an end to his life.'" In the fourth edition of Waterhouse's book (1978, 153), the statement has been amended to read "died of the gout."

[9] *Walpole Society* 22 (1933–34): 34.

[10] Unless the quintet discussed in footnote 66 is by him.

[11] *A General History of Music from the Earliest Ages to the Present Period* (London, 1776; 2nd ed., 1789; ed. Frank Mercer, 2 vols., New York: Harcourt, Brace [1935]), 996.

[12] *A General History of the Science and Practice of Music* (London, 1776; ed. Charles Cudworth, New York: Dover, 1963), 2:608, 826.

[13] See footnote 20.

[14] *A General History of the Science and Practice of Music*, 826.

[15] "Catalogue" in *The Art of the Van de Veldes: Paintings and Drawings by the Great Dutch Marine Artists and their English Followers* (Exhibition Catalog, National Maritime Museum, London, 1982), 127.

[16] The suggestion made by Carl Dolmetsch that an early eighteenth-century portrait of a recorder player in his collection at Haslemere, Surrey, was probably

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painted by Woodcock (reported in David Lasocki, "Johann Christian Schickhardt (c. 1682–1762): A Contribution to his Biography and a Catalogue of his Works," *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 27, no 1 [1977]: 36) seems to have been founded only on the knowledge that Woodcock was both a painter and a recorder player. There is, however, no evidence that Woodcock ever painted anything but marine scenes.

[17] *Bryan's Dictionary of Painters and Engravers*, new ed. rev. and enl. under the supervision of George C. Williamson (London: George Bell & Sons, 1909–10), 5:393.

[18] A few scholars have worked out the equation "1728 – 37 = 1692."

[19] Cordingly (*loc. cit.*) says that the clerkship was in the Admiralty, but this is probably an educated guess.

[20] Hawkins believed that Robert junior "had a brother named Thomas, who kept a coffee house at Hereford, an excellent performer on the violin, and played the solos of Corelli with exquisite neatness and elegance. In that country his merits were not known, for his employment was playing country dances and his recreation angling. He died about the year 1750." (See *A General History of the Science and Practice of Music*, 2:826.) But it is highly unlikely that this Thomas Woodcock was a brother of Robert, since Robert senior mentions only one son, Robert junior, in his will of 1710. Thomas Woodcock is also mentioned by Burney: "[Vivaldi's] *Cuckoo Concerto* [RV 335], during my youth, was the wonder and delight of all frequenters of country concerts; and Woodcock, one of the Hereford waits, was sent far and near to perform it." (See *Memoirs of Dr. Charles Burney, 1726–1769*, ed. Slava Klima, Garry Bowers, & Kerry S. Grant [Lincoln: University of Nebraska Press, 1988], 32.) The editors of these memoirs repeat Hawkins' statement that Thomas was Robert's brother.

[21] Information taken from an inscription on a large monument towards the east end of the recessed portion of the north wall of the churchyard of Chelsea Old Church, cited in *Survey of London* 7, part III. Robert senior's tombstone, which still exists at the church, reads: "Robert Woodcock, Gent. / 1710."

[22] Ms. Neate left a quantity of notes on the history of this and other branches of the Woodcock family. This material is, of course, tangential to our current purposes.

[23] Parish register, Guildhall Library, Ms. 5159.

[24] Parish register (baptisms to 1703), Greater London Council Record Office [hereinafter referred to as "GLCRO"], P74/LUK/162.

[25] Died 4, buried 9 April 1710, Chelsea Old Church. See the monument in the church (footnote 21) and register of burials, GLCRO P74/LUK/163.

[26] Will made 25 March 1710.

[27] To gain some idea of the value of the money mentioned above, compare the finances of James Paisible, the recorder player, bass violinist, and composer, who was among the best-paid musicians in London. He had a pension of £100 from the Crown and earned about £40 a year at the theater; he bequeathed his servant £45 plus £55 in back wages, and the possessions mentioned in his inventory-after-death of 1721 were worth about £90. See David Lasocki, *Professional Recorder Players in England, 1540–1740*, 2 vols. (Ph.D. dissertation, The University of Iowa, 1983), 2:790, 798, 805.

[28] The Thurston Woodcock of Newport who took out the coat of arms in 1623 (Visitation of Heralds, British Library, Harl. Ms. 1396, ff. 286v, 319) may have been the grandfather or great-uncle of Robert senior, although Ms. Neate was unable to establish the connection between Robert senior's father, Thomas, and Thurston.

[29] Parish register, GLCRO, P74/LUK/163.

[30] *Harleian Society Publications, Registers* 39:122. The name is spelled Ayloffe in Robert's will. When the will was proved, Robert's wife apparently gave her name as "Ayliffe alias Ayloffe." See footnote 40.

[31] Apprenticed to John Christopher Croft of Covent Garden, haberdasher, for the sum of £12 2s apprenticeship tax in 1737. *The Apprenticeships of Great Britain 1710–1762 Extracted from the Inland Revenue Books at the Public Record Office London for the Society of Genealogists* (typescript, 1921–28), 15/30.

[32] Born 21 June, baptized 8 July 1725, St. Anne, Westminster (parish registers, Westminster Public Libraries, Buckingham Palace Road Branch [hereinafter referred to as "WPL"]). Unfortunately, the St. Anne's parish register does not give Leonard's sex. Leonard was sometimes used as another form of the name Eleanor. The name Leonard was uncommon for males at that time, although it might have been suggested to the family through the birthplace of Robert Woodcock, senior: Upton St. Leonard, Gloucestershire. But since Robert junior's known son, born after Leonard/Eleanor, was named Robert, and it was common for firstborn sons to be called after their fathers, it is probable that Leonard and Eleanor were one and the same person.

[33] Baptized 7 June 1717, St. Giles-in-the-Fields (parish registers, held by church). Apprenticed to Susan Forster of St. James, Westminster, mantuamaker, for the sum of £20 apprenticeship tax in 1738 (*Apprenticeships of Great Britain*, 15/173).

[34] Born 8, baptized 30 December 1721, St. Martin-in-the-Fields (parish registers, WPL). Buried 17 May 1722, Chelsea Old Church (parish registers, GLCRO, P74/LUK/163).

[35] Born 14, baptized 29 May 1724, St. Anne, Westminster (parish registers, WPL). Buried 3 November 1724, Chelsea Old Church (GLCRO, P74/LUK/163).

[36] Born 14 January, baptized 1 February 1727, St. Anne, Westminster (parish registers, WPL). Buried 26 June 1727, Chelsea Old Church (GLCRO, P74/LUK/163).

[37] Rate books, St. Anne's parish, Kings Square Division (WPL): A1154, 1156, 1158, 1160, 1162 (scavengers rate); A92, 93a, 95, 97, 99, 101, 103, 104 (poor rate); A1237, 1238, 1239, 1240, 1241 (paving rate); A1737, 1739 (land tax).

[38] Rates were – and still are – property taxes calculated as a percentage (or rate) of the assessed value of the property.

[39] GLCRO, P74/LUK/163.

[40] Will made 4 October 1726, proved 10 July 1730 (Archdeaconry Court of Middlesex, GLCRO, AM/PW 1730/74).

[41] Buried 13 February 1738 (parish registers, WPL), still in the Kings Square division of the parish.

[42] They were advertised in the *London Journal* on 18 February 1727. See William C. Smith & Charles Humphries, *A Bibliography of the Musical Works Published by the Firm of John Walsh during the Years 1721–1766* (London: Bibliographical Society, 1968), No. 1552. They seem to have been reprinted by Walsh alone around 1730 (*ibid.*, No. 1553) and were advertised as late as c. 1782 in the catalog of Elizabeth Randall, the widow of Walsh's successor (according to Edwards in *The New Grove*). Johann Gottfried Walther, in his *Musicalisches Lexicon* (Leipzig, 1732; facsimile, ed. Richard Schaal, Kassel: Bärenreiter, 1953), 653, says that Woodcock's concertos are listed in the *Pariser Music-Catalogum* for the year 1729. Even if this was the Walsh print, it shows that the concertos were being distributed in France.

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The expression "the proper flute being named to each concerto" on Walsh's title page makes little sense. In the first place, it would apply only to the recorder concertos (and perhaps, to stretch a point, to those for German flute). Second, the only recorder used in the collection is the sixth flute. Identical expressions occur on the title pages of the Babell and Baston concertos (published c. 1726 and 1729, respectively), where they are appropriate, since these collections consist of concertos for different sizes of recorders only. This reasoning confirms that the Babell concertos were published before Woodcock's (cf. Edwards' statement in *The New Grove* that Woodcock's were earlier).

[43] Emmett L. Avery, ed., *The London Stage, 1660–1800*, Part II, 2 vols. (Carbondale: Southern Illinois University Press, 1960), 2:668. This is the advertisement quoted by Burney (*A General History of Music*, 996). On Baston's life, see Lasocki, *Professional Recorder Players*, 2:850–53.

[44] *London Stage* 3, no. 1 (1961): 396.

[45] *London Stage* 3, no. 1: 67.

[46] See Denis Arnold, "Charity Music in Eighteenth-Century Dublin," *Galpin Society Journal* 12 (1968): 167–68.

[47] Brian Priestman, "An Introduction to the Loeillets," *The Consort* 9 (1954): 25–26. He gave the two concertos the Priestman numbers XVII and XVIII. See his "Catalogue Thématique des Oeuvres de Jean-Baptiste, John & Jacques Loeillet," *Revue Belge de Musicologie* 6, no. 4 (October-December 1952): 228, 273–74.

[48] "An Introduction to the Loeillets," 25.

[49] *The Recorder and its Music* (London: Herbert Jenkins, 1962), 72.

[50] Jacques Loeillet, Konzert D-dur für Querflöte, zwei Violinen und Basso continuo, ed. Hugo Ruf (Kassel: Bärenreiter, 1959).

[51] "'A New Concerto.'"

[52] William Babell, *Babell's Concertos in 7 Parts: The first four for Violins and one small Flute and the last for Violins and two Flutes. The proper Flute being nam'd to each Concerto* (London: Walsh & Hare, c. 1726); Nos. 1–4 are for sixth flute, No. 5 for two sixth flutes, and No. 6 for two alto recorders. John Baston, *Six Concertos in Six Parts for Violins and Flutes viz. a Fifth, Sixth and Consort Flute. The proper Flute being nam'd to each Concerto* (London: Walsh & Hare, 1729); Nos. 1 and 3 are for alto recorder, Nos. 2, 4, and 5 for sixth flute, and No. 6 for fifth flute.

[53] Johann Joachim Quantz, *On Playing the Flute*, ed. Edward R. Reilly, 2nd ed. (New York: Schirmer Books, 1985), 236–37. The practice seems to have had its origin in music for the opera and, indeed, formed part of Benedetto Marcello's satirical instructions to opera composers in *Il teatro alla moda* (1720): "There must be no bass in the accompaniment to an aria. To keep the singer from straying he should be accompanied by violins in unison; in such a case a few bass notes might be given to the violas but this is *ad libitum*." See "Il teatro alla moda by Benedetto Marcello," trans. Reinhard G. Pauly, *The Musical Quarterly* 34, no. 3 (July 1948): 383.

[54] Letter to David Lasocki, 21 September 1985.

[55] David Lasocki, "A Review of Research on the Recorder 1985–86," *The American Recorder* 28, no. 4 (November 1987): 152.

[56] Note by David Lasocki: I said that "no Handel scholar has ever claimed it as authentic." It may be, however, that as a result of the modern edition, some of them have believed it authentic.

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

[58] *The New Grove* 8:130; see also *The New Grove Handel* (New York: W.W. Norton, 1983), 152.

[59] For more details, see Michael Talbot, "The Concerto Allegro in the Early Eighteenth Century," *Music & Letters* 52 (1971): 8–18, 159–72.

[60] A manuscript recorder concerto by Albinoni is mentioned by Michael Talbot in his *Albinoni: Leben und Werk* (Adliswil: Editions Kunzelmann, 1980), 226, 243.

[61] See Talbot, "The Concerto Allegro," 171.

[62] Baston's concertos, in contrast, are far cruder in tonal design, scarcely moving from the tonic; but the passagework is bolder and more virtuosic, if more stereotyped. (No. 5, however, is Vivaldian in its design and its violinistic passagework.) The passagework in Babell's first four concertos is the most satisfying of the three composers'; it is well directed and paced, and mixes scales and small and large intervals.

[63] See Michael Talbot, "Albinoni's Oboe Concertos," *The Consort* 29 (1973): 16–17.

[64] Michael Tilmouth, "A Calendar of References to Music in Newspapers Published in London and the Provinces (1660–1719)," *Royal Musical Association Research Chronicle* 1 (1961): 96. The concerto is unfortunately not extant. Hutchings supposed that the "Vivaldian three-movement and ritornello style" of Babell's concertos was influenced by "the German solo concertos with which he may have become acquainted through Pepusch" (*The Baroque Concerto*, 330). Since Hutchings was himself unacquainted with Pepusch's concertos, he must have imagined that Pepusch acted as a conduit for the transmission of manuscript concertos from Germany to England.

[65] See Terence Best, "Handel's Solo Sonatas," *Music & Letters* 58, no. 4 (October 1977): 431, 433.

[66] As a corollary to Priestman's attempt to give Woodcock's concertos to Loeillet, Walter Bergmann has suggested that we might reverse that strategy and attribute to Woodcock the quintet sonata in B minor for two voice flutes, two transverse flutes, and basso continuo found in Rostock under the name of Loeillet. (See John Baptiste L'Oeillet, Quintett h-moll für zwei Querflöten, zwei Blockflöten und Basso continuo, ed. Rolf Ermeler, Hortus Musicus 133 [Kassel: Bärenreiter, 1955].) The work seems to be of English provenance for two reasons: the use of the term "flauto di voce," and the treatment of the recorders as transposing instruments relative to the alto, both practices known only in England. Curiously, the work is stylistically unlike the Woodcock concertos or John Loeillet's sonatas.

[67] *A General History of the Science and Practice of Music*, 1:608n.

[68] *London Stage* 2, no. 1: 195.

[69] Baston's concertos, as we have mentioned, are generally pre-Vivaldian in construction. He could, therefore, have written a recorder concerto prior to the publication of Vivaldi's first set of concertos in 1711.

[70] *London Stage* 2, no. 1: 406; see also 397, 405.

[71] *London Stage* 2, no. 1: 399, 401, 405, 416, 439, 468, 522, 580, 581, 605; Tilmouth, "A Calendar," 99.

[72] At Hickford's Room on 25 March 1713; see Tilmouth, "A Calendar," 84.

[73] At the Tennis Court in the Haymarket on 12 March 1718; Tilmouth, "A Calendar," 101.

[74] *London Stage* 2, no. 2: 490, 492, 493.

[75] *London Stage* 2, no. 1: 402.

[76] See also footnote 2.

[77] Tilmouth, "A Calendar," 103.

[78] *London Stage* 2, no. 2: 527, 539, 572; Burney, *A General History of Music* 2:994; *Daily Courant*, 20 February, 3 March 1720.

[79] We know from Vertue that Woodcock played the oboe and performed at least some of his own works (the concertos were, of course, written for recorder, flute, and oboe), and Hawkins claimed that he played the recorder. Woodcock could quite easily also have played the flute—several contemporaneous professional musicians resident in England played all three instruments (Barsanti, Kytch, La Tour, Loeillet, Sammartini, and Schickhardt).

[80] One such event was the curious concert in The Long Room next to the King's Theatre, 4 December 1718, advertised as follows: "an assembly of the best masters of vocal and instrument music, who never performed before in public. All the performers will appear in masks; the order of performance will be as follows . . . a new concerto for the little flute . . . a concerto German flute solo. . . . All the solos will be played on a throne built for that purpose; and after the concert is performed, any gentleman or ladies may, appearing in a mask, if they please, ascend the throne, and call for any instrument and play a solo, etc., the auditors only excepted." See Tilmouth, "A Calendar," 103.

[81] See Hawkins, *A General History of the Science and Practice of Music*, 2:895.

[82] *Anecdotes of Painting in England . . . collected by the late Mr. George Vertue; digested and published from his original mss. by . . . Horace Walpole*, 5 vols. (London, 1826–28), 4:59–60.

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Basically, what you are doing with this sign language is designating specific points in time. You do this with movement of the hand or the baton, and the absolutely vital principle you must grasp is that the point you are designating is the point at which the movement *stops*. Everyone knows that the first beat of the measure is indicated by a vertical downward movement, but not everyone realizes that the first beat starts exactly when that downward movement finishes.

I think you may find it a help, at least initially, if you imagine that you are conducting inside an enormous triangle and that on the first beat you are going to hit the bottom bar exactly in time with the music. And it will do no harm at all if you allow your hand or baton to bounce just as it would have to do if you were indeed playing a triangle.

The other little principle you have to grasp is that the rhythmic relation between conductor and player (just as between one player and another) is one of anticipation and feedback. I have said that the note starts at the point in time when the movement of the conductor's hand stops. But the player cannot know for certain where it is going to stop. And if he waits to see where it has actually stopped, and then plays the note, he will, *ipso facto,* be too late. So what actually happens is that he is given information to enable him to predict where the beat will come, and he then checks the accuracy of his prediction (after the event) by reference to the conductor's movements, and adjusts the position of the next note accordingly as necessary. The same holds true for all concerted rhythmic activity, whether in music, dance, or whatever; if you wait to see or hear what the other performer does before making your contribution, you must be too late. It follows that every concerted rhythmic act has perforce to be an act of faith, bread cast upon the musical waters.

The human brain fortunately has a quite remarkable ability to measure the distance apart in time of two events, provided they are reasonably close together, and from that information to extrapolate where a third, equidistant event should be. But it must have two events of which it can measure the separation. So it comes about that if the player is correctly to forecast the position in time of the first note, he must be given a minimum of two preceding points of reference. You can of course give him more than two. Some conductors do that, and beat or count out a whole measure in advance; but that looks very amateurish and will diminish the respect in which the conductor is held. I do not recommend it.

If we think in terms of a simple four-in-a-measure piece starting on the first beat, it is obvious from what I have said that the conductor has to indicate the position in time of beats three and four of an imaginary preceding measure. The position of beat four is indicated by the point at which his hand stops going upwards, and, at its simplest, beat three can be indicated by no more than the point in time at which his hand starts to move upwards. But to make absolutely certain this point is recognized, it is usual to give a tiny downward movement of the hand, a vestigial beat on beat three.

What you must always remember is that these two signals have to convey two vital pieces of information: not only when the piece is going to start but, perhaps even more important, the speed at which it is going to proceed. So the conductor must have a clear concept of the speed he wants, and the third and fourth beats that he indicates must be exactly at that speed.

The other part of this conventional sign language has to do with indicating the position of each beat within the measure and is pretty simple. We have already said that the first beat is vertically downwards. The other thing you need to know is that the last beat is always from the conductor's right and upwards. It follows that the penultimate beat must always be from somewhere else towards the conductor's right. It will not surprise you to learn that when there are four beats in the measure, the second beat is towards the conductor's left. If we revert to the image of the triangle, you can imagine that in a measure of four you are striking in turn the bottom bar, the left corner, the right corner, and the top corner of the instrument. In a measure of three you omit the left corner, and in a measure of two you confine yourself to the bottom bar and the top corner. If you need six or eight beats, you subdivide the movements appropriate to three or four: beat one bounces off an imaginary point just above the bottom bar, beat two goes on all the way down, beat three (of eight) is towards the left but not so far to the left as beat four, and so on. However many beats there are, only one starts at the top of the triangle and goes down.

That movement should be strictly reserved for the first beat of the measure.

You will see plenty of conductors, amateur and professional, who offer the players two downs and two ups in every measure of four. Does it matter? Often, not at all. Where it does matter is when the music contains long rests. I recall a performance on recorders of the famous Tallis forty-part motet "Spem in Alium." Choir 8 starts by counting thirty-two measures of rest in a slowish four half-notes and has to count rests of sixteen and eleven measures subsequently. Nearly all the entries are staggered and off the beat. It is a piece in which those who lose their grip on the bar line are swept swiftly away and drowned. Yet our conductor consistently gave us two downbeats per measure, thus effectively disguising every bar line. The breakdown rate would have been halved if he had rationed his downbeats. So I say it is worth taking the trouble to train yourself always clearly to differentiate the first of the measure from every other beat.

If you have to start a piece on some beat other than the first of the measure, you simply conduct the two imaginary preceding beats strictly according to the principles enunciated above. So to start a 3/4 piece on the third beat, you conduct one down and two to the right. Difficulties can arise with a very short eighth- or sixteenth-note upbeat; in such cases it will help if you subdivide your last beat.

I said earlier that the conductor's starting signal can be auditory or visual. In other words, he can count the players in instead of conducting them in. That is what I myself have been doing for the past thirty-five years. It works, but it is nothing to be proud of. And of course you cannot use this method if you are playing to an audience. As I was writing these notes, in fact, I made a resolution to stop counting the players in and to rely exclusively on the stick in the future. Apart from looking more professional, it has this advantage: it positively forces the players actually to look at you for at least two seconds. If you always count them in, it is possible for them to play for hours without ever letting their eyes fall on you at all. We shall return later to other aspects of the problem of persuading them to acknowledge your existence.

If you do count the players in, you must give them two beats, and the numbers must relate to the beats in the measure you are about to play. So for a piece starting on beat four, you will say, "Two. . . three."

The other simple trick you have to learn is how to get your players to stop together. The convention is to hold the hand or stick motionless aloft until you want the last note to end, and then to execute a swift slicing or chopping motion to suit your own fancy. But remember that the players need to be able to anticipate where this slice or chop is going to occur; you can conveniently provide a clue with a little further upwards motion of the stick just before the slice or chop.

Now I said that the human brain was very good at measuring the distance apart in time of two events, provided these events were reasonably close, and extrapolating from that. The accuracy with which it can perform this feat falls off very sharply if the distance is more than about a second. It is also a fact that the stamina of the average conductor falls off very sharply if he is required for any lengthy period to move his arm more than twice a second. So you will generally be advised to choose a beat somewhere between 60 and 120 a minute, and aggregate or subdivide accordingly. Thus if the composer has marked his music quarter-note = 40, you would best beat it in eighth-notes. If he has marked it quarter-note = 200, you would beat it in half-notes. It will also be generally true that the fewer beats the better. This is very general advice; there are many instances where you need to be flexible. If the start of a piece is complicated, you may need a fast beat to begin with and halve it when the piece is safely under way. If your players are, as is all too often the case, unused to counting in half-notes, you may need to humor their weakness by beating in quarter-notes. If the piece has a pronounced rallentando at the end, you may need to double your beat. And so on.

We have talked about starting and stopping the music. What about what comes in between? I am going to propose a thoroughly heretical doctrine. In between, provided always that the players are listening to each other, keeping together, and neither running away nor dragging, you should simply follow them. Of course if the piece is falling apart at the seams, with rival factions competing to establish their own speed or rhythm, you must assert your authority. And of course there will be pauses, major cadences, double bars, and rallentandi where the music obviously has to breathe or slow down, and at those points only you can bring order out of chaos by imposing your will on the assembly and insisting that it is obeyed. But elsewhere you will do no good by forcing on the players your concept of speed and rhythm. For one thing, most of them will not see your beat anyway. And for another, it is their show. Your function is just to help them keep together by providing a visual signal that will reinforce or supplement aural feedback.

You must not on any account devalue the absolute primacy of listening. No matter what the context, no matter how primitive the technique, nobody can ever play with others without listening to the others and adjusting his or her playing accordingly. You must not get in the way of that process. I vividly remember an occasion at the end-of-course concert at Swansea two years ago. By popular request, the ninety assembled players were playing Bach's Contrapunctus IV under Philip Thorby. He took them through it, emphasizing all the time what each part had to listen to in the other parts. Then for the final performance he told them they were going to play it without a conductor. And having started them he simply stood and listened. Nobody who was there will ever forget the tremendous impact of that ninety-strong piece of chamber music playing.

So, I repeat: do not drive; follow. I will go further and say that I think that often the major contribution that the conductor can make to the enjoyment of his players is by providing a kind of ballet, danced to the tune they are playing. I am not suggesting that you should actually waltz around on your podium or engage in the extravagant exhibitionism that is the hallmark of some professional conductors. But I do seriously suggest that you can enhance the occasion for your players if you appear to be giving physical expression through your movements to the rhythm they are providing. For this purpose your movements must be fluid. That is not to say they should be sloppy. They must still indicate clearly where the beats are. But they must not be rigid. They must flow, in curves rather than straight lines. They must bounce. Your hands should appear to be dancing to the music.

There is a danger here, because they will tend to dance together. Unfortunately, nothing shows up the tyro conductor more effectively than both hands moving in symmetrical motion. It looks bad, it wastes energy, and it prevents your left hand being being used for supplementary signalling. So, at least in the beginning, keep it in your pocket or behind your back until you get used to giving the beat with one hand only. As you become more experienced, you will want to use your left hand for indicating entries for individual voices and for suggesting dynamics – palm downwards and descending to mean soft, and palm upwards and rising to suggest loud. But that may well be a long way in the future, both for you and for your players. I have known groups that could not be persuaded by a whole afternoon's nagging to play softly even once. And it is worth saying here that if your group does happen to be responsive to instructions on dynamics, you can suggest most of what needs to be conveyed very adequately with the right hand alone–small, gentle movements to suggest soft and larger, more vigorous movements to suggest loud.

You may think that so far I have been advocating a rather supine role for the poor conductor, a musical doormat for the players to walk on. Not so. The conductor must provide whatever he can provide. Most of the players want to learn. Most of them want to gain insights into the performance of the music in hand. If you can give them those insights, then you must do so. If you feel that the music will sound most effective at a certain speed, then you must reveal that concept by ensuring that the piece is played at that speed–even if, left to their own devices, all the players would have played it faster or slower. If you think the composer's intentions can be realized only if the sopranos make half the amount of sound that comes naturally to them, then you must persuade them to play softer–and good luck to you in that!

What you must not do is to pretend to insights you have not got. If you have nothing to say about a piece of music, say nothing. Let the players play it through until they are tired of it, and then play something else. If you have no positive ideas about how to make it sound better next time, don't mess about altering things in an attempt to persuade the players you do. A corollary is that you should try always to have plenty of music to play. Nothing is more embarrassing than to realize, with half an hour to go till teatime, that both you and the players are tired of and bored with the only music on the stands.

It is useless, I suppose, to speak of enthusiasm. If you have not got it, you cannot acquire it. And if you have got it, it is very hard to suppress. But it is an almost essential ingredient in any fruitful symbiotic relationship between conductor and conducted. Speaking personally, I can tell you that life holds few more intense pleasures than feeling a group absorbing and responding to your own enthusiasm for a piece of music, and playing it with a love with which you yourself have infected them. Lucky you when that happens!

What should you do by way of preparation? Well, you must obviously look at the score to try to identify trouble spots. But do not be disheartened if the score doesn't mean much to you. There are a few consummate musicians in this world who can hear a piece of music as they read the score–I remember John Beckett, who spent many months in hospital after a car accident, telling me how his main pleasure at that tedious time was to listen to the collected string quartets of Haydn from the score, and that what was so particularly luxurious about the circumstances was that he could listen to them *with all the repeats*. You perhaps will not have that facility. I certainly do not have it myself. But I get by because, fortunately, I have played almost all the pieces I am called on to conduct, and therefore have a reasonable aural memory of what they ought to sound like. If you have not played the piece in question, it is an enormous help if you have heard plenty of music by the composer or his contemporaries and have absorbed the idiom. People sometimes comment on what seems to them an uncanny

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ability on my part to spot wrong notes in their part as I read from the score. It is nothing of the sort. All I can pick up is that the music does not sound as I remember it or as I imagine the composer would have written it. All the score gives me is a clue to why they might have made a mistake in reading the part. So the best preparation, in my opinion, is to play and listen to as much music as you can.

I promised to say something about how to ensure that the players acknowledge your existence. It is not easy. They have not seen each other for a month, and there is a lot of news and gossip to impart, so every minute that is not taken up with playing is a precious opportunity for social exchange. Interference with that opportunity by the conductor is highly unwelcome. You therefore have positively to impose your personality on them. A fat lot of use that advice is, you will say, when you are feeling like a timorous mouse that by some miracle of genetic engineering has been crossed with a shrinking violet. About as much use as telling a man suffering from a nervous breakdown to pull himself together. Well, not quite so useless. However inadequate you may feel, the vital thing is not to *seem* inadequate. The easiest way to suggest inadequacy is to speak in a voice that the players have to strain their ears to hear. YOU MUST SPEAK UP. The basic points to remember are: keep the pitch and the speed down, keep the decibels up. You will make matters more difficult for yourself if you give the opposition a chance to get started on a serious conversation, so leap in with what you want to say the very moment the music stops.

One last piece of good advice: when you are telling the players where to start again from, tell them at least twice, the second time louder than the first. Quite a few otherwise good conductors are hopeless at this task. I have heard them say, "We are going from 2, 4, 6, 8, 10, 12 bars before B–3, 4, go." It takes only a little imagination to realize that the poor players cannot start counting until they know what letter to start from and which direction to go in. So tell them first what your starting point is and whether you are going forward or backwards (and tell them twice), and then start counting.

May I round off this little discourse with a few strands of homespun philosophy on what I think your attitude as a conductor should be? The first thing I would say is that, when in front of a bunch of players, you must avoid any temptation to find parallels between your role and that of Toscanini or Thomas Beecham. The job of the professional orchestral conductor is to extract a performance that will enchant the paying audience or the buyer of the phonograph record. If he has to crucify the players to achieve that peformance, then crucifixion it has to be. The interests of the audience are paramount. The audience is the master.

For you, the players are the masters. Their enjoyment is the paramount consideration. There is no audience, and the quality of the performance is of interest only insofar as it is reflected in the enjoyment of the players. If they do not enjoy the experience, then you have failed as a conductor, even if you have extracted a performance that has satisfied you in every respect.

The problem is that in any bunch of recorder players, hardly any two will share exactly the same concept of what they want from the experience. Some may not come to chapter meetings for much more than companionship and warmth. Some may primarily want exercise for lungs and fingers, a kind of cultural jogging. Probably only a minority will be able to listen with any kind of critical acuity, while they are playing, to the overall effect of the music. You cannot please all of these categories all the time, but you must resist the temptation to concentrate exclusively on the needs of only one of them. They have all, we hope, paid their dues.

I would not, however, want you to get the impression from all this cynicism that I regard the quality of the performance as unimportant. Even the dimmest player can sense the difference between a pleasant and an unpleasant sound going on around him or her and will get more enjoyment from the former.

In whatever you do put over by way of instruction, you must try to be tactful, gentle, and if you can manage it, witty. Unfortunately the secrets of being witty are not to be taught, and if wit does not come naturally to you, it is perhaps best not to try. But you can and must be gentle and tactful. I acknowledge that you will occasionally encounter anti-social behavior that needs to be put down firmly, but preferably with humor. But you really do not deserve to be allowed to conduct if you leave anyone at all feeling sore. Sarcasm is totally prohibited. Cheap laughs at the expense of any player, even if all the other players laugh with you, should be enough to lose you your conductor's license. Superciliousness is a crime. In being allowed to conduct, you have been granted a rare privilege. You should be humble and grateful for this privilege, remembering always that you are the servant of the players.

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Twenty-six Golden Rules of Ensemble Playing

Walter Bergmann

The following is reprinted from the August 1972 issue as a tribute to Dr. Bergmann—musician, music editor, recorder teacher, and tireless promoter of early music—who died in London in January at the age of eighty-five.

There are at least three versions of these Golden Rules. A set of fourteen of them appeared in the June 1957 issue of The Recorder News *(predecessor of* Recorder and Music, *the journal of the English Society of Recorder Players), with this introduction by the author:*

> *Many times I have been asked to publish my Golden Rules, and music dealers have from time to time received orders for them. I would still keep them from the public eye, if not from the public ear, in order to preserve my copyright and to make myself indispensable, but recent publication in foreign journals has distorted these wise rules so much that I feel obliged to publish them, or at least some of them, in order to protect them from further deterioration. Recorder players are strongly advised to observe or not to observe them. They have originated in the happy experiences of more than fifteen years of recorder teaching.*

The full complement of twenty-six rules, very succinctly stated (as they were in 1957), appeared in the June 1976 issue of Recorder and Music. *This time Dr. Bergmann wrote:*

> *At the unanimous wish of our beloved editor I give herewith, of course hesitatingly, a list of some of my rules for ensemble playing, which some unkind pupils of mine have collected during the thirty years of my teaching how not to play the recorder. [Since their appearance in 1957] they have lost none of their insignificance.*

Meanwhile, an expanded version of the rules had been published in the AR*—with no introduction and in a slightly different order—and it is this version that appears here.*

Edgar Hunt kindly responded to a query on the various versions and included some reminiscences of Walter Bergmann. He writes:

> *I have a personal preference for the 1957 version, although I don't know the significance of the numbers [the fourteen are numbered, with many skips, from 1 to 167]. I think there must have been an even earlier version, as I seem to remember there was an 18B (that being the number of the regulation under which Walter was interned).*
>
> *I well remember our first meeting, when he came (1939) to Schott's music shop in London, where I was employed. Our conversation was about Telemann's music: did I know the Trio-sonata for recorder, viola da gamba, and continuo? In reply I reached for Nagel's Archiv 131. Years later he told me that he had made an edition of it that he had hoped to offer to Schott. In spite of that unintended slight we were soon firm friends.*
>
> *The war brought internment for him, the army for me. In due course he was released and took over my job. After the war there was room for both of us, and we were in almost daily contact. We also worked together through the Society of Recorder Players and the Recorder in Education Summer Schools.*
>
> *A high spot of our collaboration was the broadcast in the early 1960s of Walter's edition of Blow's* Ode on the Death of Mr. Henry Purcell, *when the performers were: Alfred Deller and John Whitworth (countertenors), Carl Dolmetsch and I (recorders), Desmond Dupré (viola da gamba), and Walter Bergmann (harpsichord).*

---

1. Never worry whether you play the same piece as the others; they will soon find out. (I once heard about an orchestra that was to play the *Fledermaus* Overture. The Overture to *Hansel and Gretel* was on the other side of the sheet of music. Half of the orchestra played one overture, and the other half the other overture. When the conductor shouted "Other side!" everyone turned the page. . . .)

2. Stop at every repeat sign and enter into a palaver about whether you should, should not, would, would not, could, could not, want, or want not to repeat.

3. Which is the most essential part in an ensemble? The other one.

4. Always aim for the highest number of n.p.s. (notes per second).

5. If you play a wrong note, give your partner a dirty look.

6. Always keep your fingering chart handy. If, in the middle of a piece, you don't know the fingering of a note, look it up, try the note, and then catch up with the others.

7. If a passage is difficult, slow down; if it is easy, speed up. In the long run it all evens out.

8. A right note, at the wrong time, is a wrong note.

9. Do take your time turning a page—it gives everyone a nice rest.

10. Rests are difficult, especially on the recorder. If you are not sure of their lengths, just ignore them.

11. If you alone are right and everyone else is wrong, follow the wrong.

12. If you have irretrievably lost your place in the music, stop everyone and say, "I think you need to retune."

13. Blessed are the poor in intonation, for theirs is the kingdom of music. (The others get so involved in intonation that they forget the music.)

14. Memorize the following line, which you can have ready for a variety of situations: "I always play in tune, because I play a Moeck (Coolsma, Aulos, Dolmetsch, Koch, Kung, von Huene, etc.) recorder."

15. Tune carefully before playing, and then you can safely play out of tune for the entire evening.

16. Your conductor has been paid. There's no need to look at him.

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17. But be sure to *follow* the conductor (don't be together with him).

18. Spare the breath and spoil the tune!

19. Remember, vibrato *always* starts on the upper frequency.

20. An ornament should be an embellishment and not an embarrassment.

21. Remember Shakespeare's immortal lines: "A rest is silence." *(Hamlet)*

"My kingdom for a semiquaver." *(Richard III)*

"My foot my tutor?" *(The Tempest)*

22. Pick out of old books (Quantz, etc.) what you like, and bypass what does not suit your preconceived ideas.

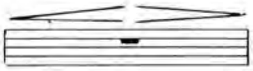
23. Authentic interpretation is not achieved until not a note of the original is left.

24. Do be careful to select the right edition. The best editor is he who writes *forte* at the beginning of a fast movement, and *piano* at the beginning of a slow one. He puts breath marks over rests and omits them where they could be helpful. He also writes prefaces that make the performance of a piece completely unnecessary and sometimes even undesirable.

25. Remember, *forte* and *piano* marks, dots, and crescendos and decrescendos are not there to be observed. They are decorations for the eye, invented by frustrated engravers, and they have no special musical meaning. As communications from the composers they are equally unimportant, because composers are mostly dead and don't understand their own compositions, anyhow. There are, however, three exceptions to this rule:

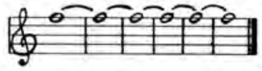
a. A dot over a note prolongs its duration by one-half step.

b. Crescendo and decrescendo hairpins are essential in the following context:

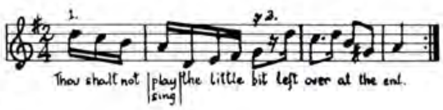


c. In examples like the following, adhere carefully to directions:

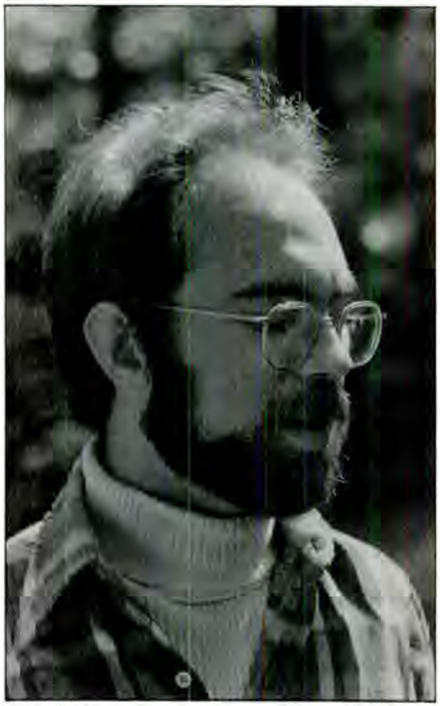
Nicht schleppen (trans.: do not drag)



26. Thou shalt not play the little bit left over at the end. . . .



Tributes to David Hart



David Hart Hank Kranzler

Perhaps the thing most striking about David Hart was the glow—of warmth, generosity, humor, and self-effacing modesty. It drew anyone who had spent even a few quiet minutes with him back for sustenance. The outward sign of this glow—the window through which the public saw him—was music. But music was clearly an extension of something deep and in union with his soul. Perhaps it *was* his soul.

David certainly did play a lot of music, in a lot of places, and on a lot of things: as a student at the New England Conservatory, and then with Bart Kuijken; later as a performer with groups such as the New York Pro Musica, the Ensemble for Early Music, the Elizabethan Enterprise, The Oregon Shakespeare Festival, Musick for the Generall Peace, Tafelmusik, Concert Royal, Sequentia, and, most recently, the Newberry Consort. On flute, recorder, lute, harp, viol, tabor pipe, and once, long ago, shawm. Many readers of this magazine will also remember him as a popular and successful workshop coach.

This list, though impressive, is nonetheless incomplete, for to touch the core of David's music one had to hear him play English country dance, which he loved and which never sounded better than when he was playing it. Indeed, it is how I most wish to remember him, listening as he focuses his unfailing musical scrutiny on the twenty-ninth repetition of "Hundsdon House," and hoping that the dancers won't get it so that there might be a thirtieth.

Considering that David inspired happiness in so many others, it is ironic that he himself suffered from frequent patches of melancholy. Life posed him many questions, and it didn't come back to answer many of them. Now, with his loss, it is we who are left with the most wrenching unanswered question.

Jack Ashworth

Our friend David Hart was a true musician and a true gentleman.

His musical gifts and capacities were impressive: he could transpose anything anywhere on any instrument—even a flute that played a non-diatonic scale. His rhythm was more than precise; it had gestural meaning, it was phrasing itself.

David was gracious, generous, and polite: his manners were of a sort that are rare but invaluable in a small ensemble of musicians. He gave himself pleasure, I think, by being kind, and one got the impression that to return him a kindness was to diminish that pleasure a little. You could hear these qualities in his music, and you could hear music in his gentle Texas drawl.

He taught us all—whenever I hear the flute played with exceptional subtlety, imagination, and humor, in Baroque, medieval, or country-dance style, I think of David, whether or not the performer is really he.

There's a phrase in Matteo's "Le greygnour bien," at the end of the B-section, where all three parts go off into completely different meters for about seven seconds, and are supposed to come together in a cadence at one single moment. Playing it with David was like letting go hands in a country dance, going through a separate figure alone in space, and finding the hand again exactly when and where you needed it. I feel he's spun off now into some figure or measure of his own and that when it all comes together at last, his hand, and his smile, will be exactly where it needs to be.

Lucy Cross

Playing a concert with David was always a treat. The first time we played on the same stage was in the Texas All-State Concert Band (in a year that will remain unspecified); the last time was at Wave Hill. We always had little ornamentathons, and in French music we were pretty evenly matched. For this last concert, though, I had programmed a pleasant, uncomplicated Italianate trio. At the first couple of rehearsals we didn't pay much attention to the slow movement, beyond saying, "We'll add a few notes here and there." Well, by the dress rehearsal the flute part had so evolved that David was trilling and turning and arpeggiating and generally mopping up the stage with this easy-looking slow movement. The more notes he added, the more I listened to him, thinking, "How did he do that?" and the harder it became for me not to blow my next entrance, which was supposed to be imitative—although imitating David was definitely out of the question. In the end, I took another path, it seeming more prudent for me not to ornament at all, and what the audience heard that day was this slow movement with the flute part all over the map while the oboe d'amore and harpsichord played a bare melody and skeleton chords underneath. The piece was ravishing, thanks to David's imagination and musicianship, and he was such a chum that he never asked me why my part had become so streamlined.

I was dumbstruck by his playing. It made you want to drop everything and listen. It took you beyond the notes, and beyond the piece, reaching you in a way that no words and few thoughts could have. To David this was just part of how the piece went, and how the music worked. That spellbinding naturalness that distinguished him as a musician may be what I'll miss the most about him. And I still find myself asking, "How did he do it?"

R.J. Alcala

I'll remember my dear friend David Hart most vividly as the perfect travelling companion. Even though we were both totally incapable of coping with foreign languages, we loved to be tourists. And despite David's apparent frailty of person, he was a hardy, indefatigable travel-

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ler. I've followed the ineffable, bowlegged Hart strut through Belgium, Holland, England, Japan, Nantucket, Texas, Colorado, North Carolina, and the hot springs country of central California. Our true friendship was based on a shared taste for poking through the countryside – any countryside. We particularly liked to take lots of time picking at the landscape. Trips with David were always fun but never superficial; some kind of satisfying discourse always took place, even while we struggled up hillsides or basked on rocks. We had many plans for future travels.

We all know David was somehow at odds with his own phenomenal musical gifts, and mistrustful of the friendships that grew around them. David liked himself best as an observer of the natural world. I was lucky enough to be allowed to participate in some of his happy explorations.

Mary Springfels

Even though David and I kept in touch during recent years, our closest and most constant contact was during the 1970s, when we were just beginning our professional careers with the N.Y. Pro Musica, Ensemble for Early Music, and Elizabethan Enterprise. Never mind the months of unemployment; those were memorable times, when we were as likely to be found strolling Broadway, encouraging one another to buy things we couldn't afford, as to be watching TV while simultaneously practicing various instruments. Endless conversations, confessions, and complaining, music-making that was so easy and so rewarding, a very special closeness that was natural to David's personality – those were the things upon which our relationship was built. Now I find myself talking to David often, just as ever. Mere physical separation could never destroy the closeness, love, and respect that will always be there.

Wendy Gillespie

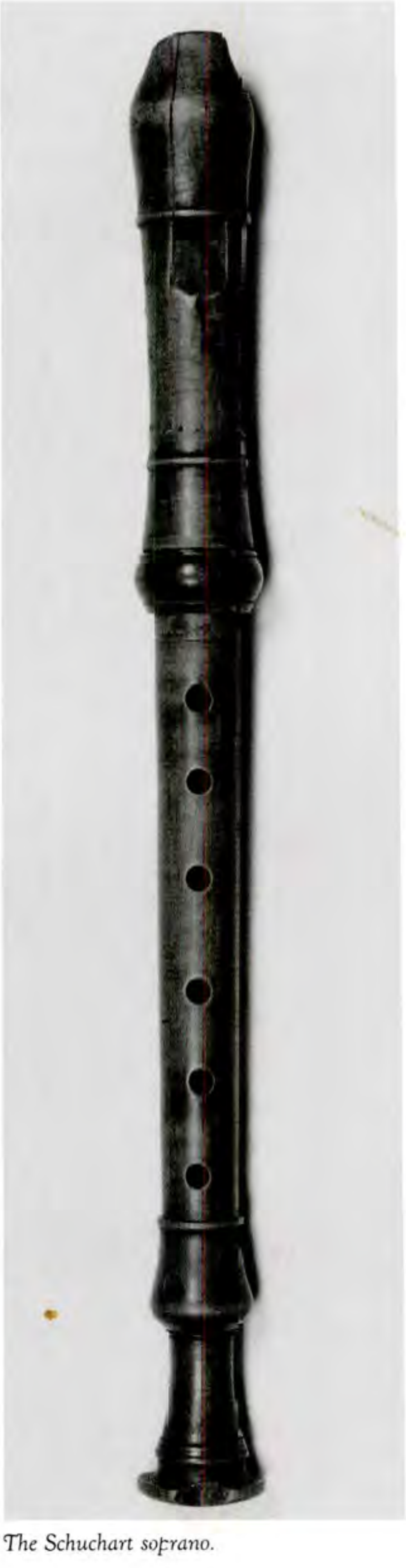
Who would not love David? He had an exquisite talent, but it never "turned his head." He accepted his gift and used it to give great pleasure to others. It was unthinkable to be envious or jealous of him.

David was a brilliant musician, a remarkable teacher, a colleague, and a dear, wonderful friend. He had a way of making a person happy with his obvious interest in anything you had to tell him about yourself or your feelings. It was always such a joy to be with him, hearing him talk or play. Or just to sit quietly near him. I started missing David as soon as he moved out of New York, but there were always return visits. Now he will not come back any more, and I can hardly bear to think I will not see or hear him again.

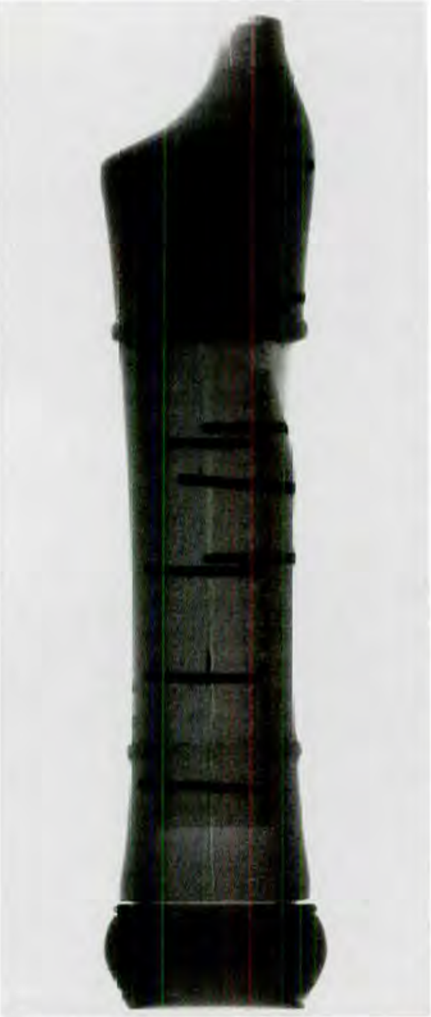
But of course his spirit will remain with all of us who knew him, any time we play or hear music, any time we share an observation, a joke, or a confidence with a friend. We will remember David, and we will always be glad to have known him.

Martha Bixler

REPORTS



The Schuchart soprano.



X-ray showing the extent of pinning in the head section and the separate tenon at the top of the body section.

Detail: maker's mark on foot.

A unique soprano recorder

Baroque woodwinds by known makers are uncommon enough in American museums that the re-emergence of one that has eluded notice for a century is noteworthy. During a consultative visit to the Cincinnati Art Museum at the invitation of curator Otto Thieme in 1987, I had an opportunity to inspect hundreds of historical instruments, including the collection of William Howard Doane, initially deposited around 1887 and later bequeathed to the Museum. Most of Doane's collection has long been held in basement storage, and there I found a typical English eighteenth-century soprano recorder of horn-mounted boxwood, 356 mm. long, listed anonymously in the museum's files (accession number 1914.140). Although no maker's stamp was immediately visible, under raking light and magnification the name SCHUCHART appeared below the mouth, between the two groups of fingerholes, and above the bell. The faint mark corresponds to type iii among Schuchart stamps distinguished by Maurice Byrne ("Schuchart and the Extended Foot-Joint," *Galpin Society Journal* XVIII, 1965, 7–13). I suppose the recorder dates from around 1750, when John Just Schuchart, c. 1695–1758, presumably collaborated with his son Charles, 1720–65.

The Cincinnati Art Museum kindly approved a loan request from The Metropolitan Museum of Art for further examination of the recorder, which is in only fair condition. The head section is badly cracked and pinned, the beak is chewed, and the bell rim has substantial losses. At some time the upper body tenon broke; the body was then bored to a depth of 16 mm. to form a socket for insertion of a double-ended tenon, crudely grooved for string wrapping on the upper end and left smooth on the lower, where it is pierced by a hole that corresponds to the thumb hole (wrapping the lower end would have occluded this hole). The lower end was not glued in place but was secured externally by a copper or brass ring (now missing; oxidized traces remain) that clamped a crack above the thumb hole. The head socket was rebored considerably deeper than the replacement tenon requires. Abused but much repaired to keep it playing, the recorder is now the only known Schuchart soprano.

Only four Schuchart recorders – one other soprano, now lost, and three altos – are listed in Philip T. Young's inventory of major collections (*Twenty-five Hundred Historical Woodwind Instruments,* New York: Pendragon Press, 1982), where reference is made to published descriptions of two examples. A stained fruitwood alto recorder with mark of type i, IuI/SCHUCHART curved over a double-head spread eagle, offered at Christie's London auction, 16 March 1988 (lot 245, with color photo in catalogue; the mid-section, lacking a mark and of an apparently different wood, may not be original), can now be added to the list of extant Schuchart instruments along with the Cincinnati soprano and an ivory-mounted boxwood flute stamped SCHUCHART, also in Christie's sale (lot 210).

Additional Contributors to the President's Appeal

A record $14,062 has been contributed to the 1987–88 President's Appeal by the members of the ARS. Of this amount $1,840 was designated for the Erich Katz Memorial Fund and $218 for the Andrew Acs Scholarship Fund.

The board of directors expresses its sincere thanks to all those who participated. Contributions that arrived between March 1 and May 31 are listed below.

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Biographical notes on the German immigrant Schuchart family and its probable links with important earlier and later woodwind makers in London (Peter Jaillard Bressan, Thomas Collier) have been provided by Byrne in his article cited above and an earlier study, "The Church Band at Swalcliffe" (*GSJ* XVII, 1964, 89–95).

The Cincinnati Art Museum's plan to remodel its instrument gallery promises a substantial improvement on the nearly forty-year-old former display in terms both of objects and of information presented. ARS members anticipating a look should first confirm that reinstallation has been completed. At that time the Schuchart recorder may go on view in company with more familiar holdings, including an extraordinary Jacob Denner oboe d'amore and two much-altered octave virginals attributed to Jan Ruckers (1595) and Andreas Ruckers (1613).

Laurence Libin
Curator of Musical Instruments
The Metropolitan Museum of Art

Twenty years of LIRF

The twentieth annual Long Island Recorder Festival was held at East Islip High School on Saturday, February 8. Twenty-seven schools braved the infamous Long Island Railroad to come the fifty or so miles from New York City, while others drove in from the easternmost part of the Island.

LIRF was the brainchild of Eugene Reichenthal and Gerald Burakoff. Inspired by countywide band, orchestra, and choral festivals for public school students, they decided to organize an event devoted entirely to the recorder. The first festival was held in 1969, with eighty participants and Maurice Whitney and Ken Wollitz conducting. Among that number were a few adults who came just to read through newly published music in a separate room.

In 1971 Edgar Hunt made his first trip to America especially to conduct LIRF. Shortly after the 1973 festival, Eugene Reichenthal took as many participants as he could gather—about a hundred of them—to the stage of what is now Avery Fisher Hall in Lincoln Center, where they opened a program called "Music in Our Schools Day." Art Nitka of Terminal Music regularly attended the festivals, bringing a variety of instruments to show the children.

In addition to Burakoff, Reichenthal, Hunt, Wollitz, and Whitney (who came several times), the festival has had such conductors as Martha Bixler, Shelley Gruskin, Pat Petersen, Renata Maimone, William Willett, Charles Gouse, William Hettrick, and Gwen Skeens. Several works have been commissioned especially for it, including Don Muro's first composition for tape and recorder, "The King's Highroad," and pieces by Herb Rothgarber, Geoffry Russell-Smith, Gwen Skeens, Raymond Granito, and Joan LaBash—all of which were underwritten by a "Meet the Composer" grant.

LIRF now attracts about five hundred participants each year: four hundred or more children and a hundred adults. It is sponsored by the Music Educators Associations of Suffolk and Nassau Counties and this year received its second grant from the New York State Council on the Arts.

The children are divided into elementary and intermediate groups; both sections study the music beforehand with their classroom teachers. The elementary students play soprano only. This year they were once again directed by the highly organized Joan LaBash, who is a whiz at controlling three hundred squiggly youngsters. She conducted her own compositions, "Fanfare," "We're Moving On," and "Three Folksong Arrangements," as well as Gene Reichenthal's "Three Good Learning Tunes."

The intermediate children play soprano, alto, and tenor. Doris Iversen, also very adept at handling masses of youngsters, led them in selections from "Musicke from Olde England" arranged by Burakoff and Strickland, "Folksongs of America" arranged by Whitney, and Gwen Skeens' "Recorder Calypso."

High school students and adults are classed as intermediate or advanced and play in groups of forty to fifty each. Ken Andresen conducted the intermediates in Renaissance bicinia, two fughettas by W.F. Bach, and Brian Bonsor's "Rumba"; the advanced players, led by Stan Davis, worked on a pavan and galliard by Byrd, two fugues by J.S. Bach, and music from the Glogauer Liederbuch, which was harder than it looked.

Each group begins rehearsing with its director at 10 a.m. Each gets a short break, time for lunch, and time to rehearse on the stage—but each group's schedule is different.

A special treat this year was the presence of Donald Beyer of Lindenhurst, who demonstrated twenty-six early instruments from his extensive collection. After lunch there was time to look at an array of music sent out by various publishers as well as instruments for sale.

Finally, everyone gathered in the auditorium to play for each other and for an audience of family and friends. The children had a chance to hear four- and six-part works performed by the high school students and adults. The adults, in turn, found out that three hundred children playing soprano recorders do not necessarily make an excruciating sound. They played accurately and in tune, with all eyes on the director.

A feature of the program for the past few years has been a performance by the Arcadian Consort, whose members are Ken Andresen, Donald Beyer, Stan Davis, Doris Iversen, Mike Pekar, and Ruth Shaffer. Children, teachers, and parents have the opportunity to hear (some for the first time) what one-to-a-part playing sounds like. The consort usually plays short, fast, and rhythmic Renaissance pieces (children

Maurice Whitney conducting at the first Long Island Recorder Festival. The student in the center is Susan Iadone, now a well-known teacher and performer on recorder and viols.

Art Nitka's table during a break. The girl in the foreground studying the instruments is Eugene Reichenthal's daughter Sara, who a few years later became first oboist with the Israel Philharmonic.

Ken Wollitz leads the advanced ensemble at the first LIRF, March 1969.

Maurice Whitney, Eugene Reichenthal, Gerald Burakoff, and Ken Wollitz performing a Schickhardt sonata at an early festival.

Gerald Burakoff with the elementary group, 1972.

Notice of Annual Meeting

The annual meeting of the American Recorder Society will be held on Friday, September 30, 1988, at 8:00 p.m. at 670 West End Avenue, New York, N.Y. All members are invited to attend. The annual report of the Society will be given at this meeting. We request that those planning to attend call the ARS office at (212) 966-1246 so that adequate seating can be arranged.

The ARS board of directors will hold its annual meeting on September 30 and October 1 and 2. Members interested in attending these sessions or in suggesting matters for the board to consider should contact the ARS office.

get restless during slow and long), followed by a "fun" piece. This year they performed an intrada and volta by Simpson, two bransles by Praetorius with buzzy-recorder high and low choir, and Russell-Smith's "A Touch of Vulgarity," for which they donned fake glasses complete with noses and mustaches. (Two years ago they wore fuzzy ears for a rendition of "Teddy Bear's Picnic.") The audience responded enthusiastically.

The day ends about 4:30 in what seems like sheer chaos, as the children search for coats, instruments, stands, gloves, parents, teachers, and school buses. After the last exhibitor packs up and the school nurse and last buses depart, the festival's organizers breathe a sigh of relief.

The logistics involved in planning this day are mind-boggling, and Gene does it practically single-handedly (or double-handedly, since his wife, Cynthia, takes care of much of the paperwork and details). Music must be selected, ordered, and then mailed out to the participants several months in advance so that everyone has time to learn it. Brochures have to be printed and mailed, arrangements made with the host school, directors hired, exhibitors contacted, and grants requested.

LIRF is an important part of the children's music education. They learn that the recorder is not just something to be studied as preparation for playing a modern instrument, but a "legitimate" instrument with its own repertoire. Seeing adults laden with bags, boxes, and suitcases crammed with expensive recorders is an eye-opener for children who may be acquainted only with the plastic sopranos the schools provide. Watching adults make music together, they learn that the recorder can be a part of their lives beyond school. If our goal is to encourage recorder playing in school and in general, we should organize and sponsor such recorder festivals throughout the country.

Ruth Shaffer

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A young recorder virtuoso

When Ariel Kemp, a twelve-year-old recorder player, entered the New Jersey Symphony Orchestra Young Artist Auditions this year, contest officials welcomed him but didn't think he had much of a chance. He was, after all, the first recorder player ever to enter the competition. But Ariel surprised them: he ended up taking second place.

Along with four other finalists, he performed with the full symphony in April. The others, all pianists and all in their late teens, played Rachmaninoff and Liszt; Ariel tackled a showpiece from an earlier time, the Telemann Suite in A minor for recorder, strings, and continuo. He was, he says, "a little nervous," but not very.

A junior high school student in Fair Lawn, New Jersey, Ariel began playing recorder in Israel at age five. Since coming here two years ago, he has studied with Carl Hane. In the future he may try other woodwinds, perhaps modern oboe, but he intends to keep on with the recorder as well. He practices about an hour a day and is also very interested in computers.

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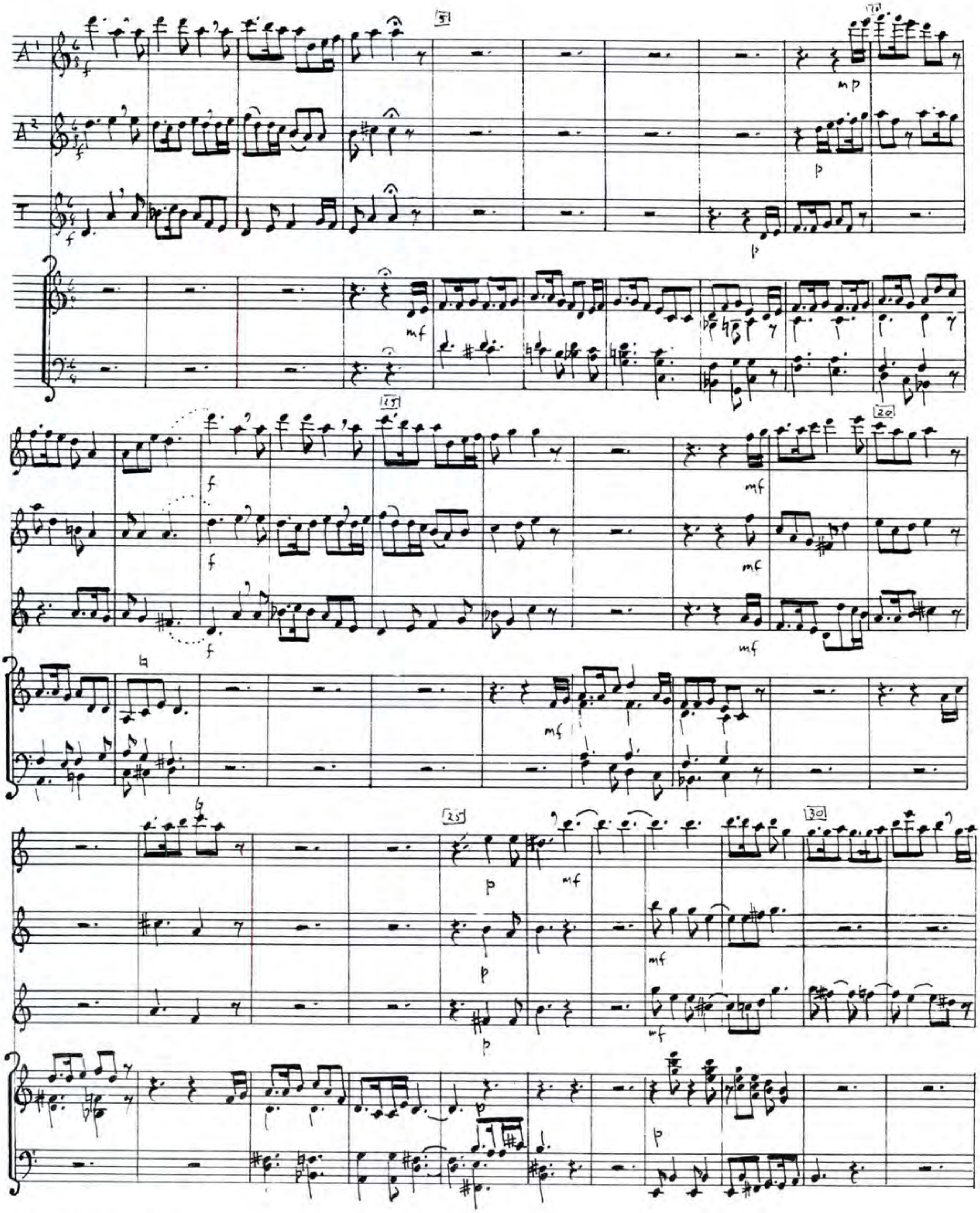
David Goldstein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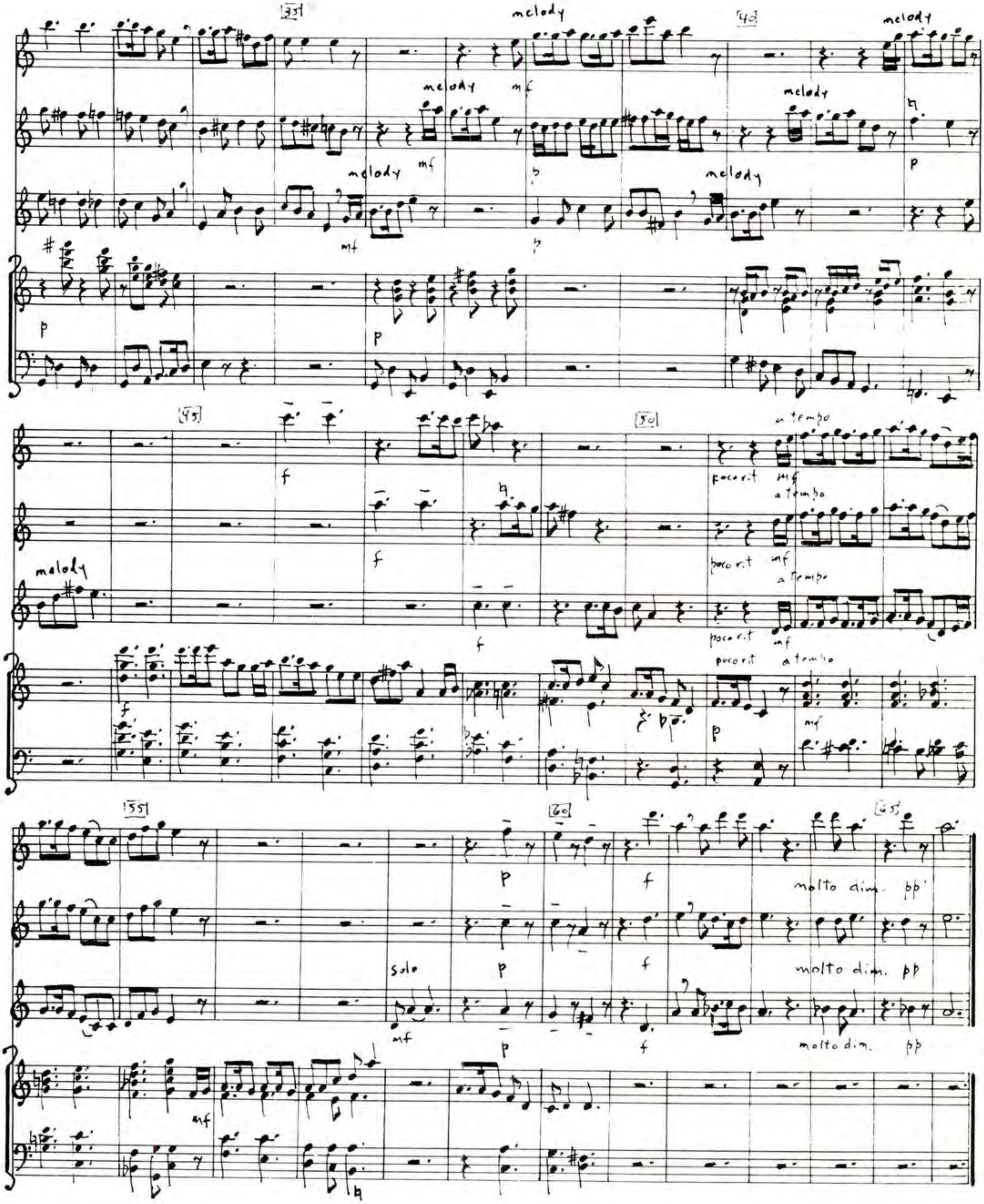
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BOOK REVIEWS

CHRISTOPHER PAGE. *Voices & Instruments of the Middle Ages: Instrumental Practice and Songs in France, 1100–1300.* Berkeley/Los Angeles: University of California Press, 1986; xi & 316 pp.; $35.

This is a difficult book to review. On the one hand, it is a treasure trove of literary sources referring to musical performance within a narrow context and time span. On the other, its arbitrary and rather constricting approach will often raise the hackles on readers with their own considerable knowledge and, presumably, opinions about the music of this period.

Immediately upon taking it up one's interest is aroused: both the spine and first title-page advertise the subject as voices and instruments of the Middle Ages. Excellent! Only when one reaches the second title-page is this expansive aim qualified. The topic is actually instrumental practices relating to songs in France between 1100 and 1300. Fair enough. Then the preface narrows the field even further by stating that the focus is really the courtly monophonic songs of the troubadours and trouvères. Well then? According to existing literary evidence, only stringed instruments were used to accompany this literature – mainly the fiddle, sometimes the harp. Oh. *Caveat ministerialis.*

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In part one, which deals with these songs and instruments, Page bases his thesis on, and takes as his point of departure, Hendrik van der Werf's *The Chansons of the Troubadours and Trouvères* (Utrecht, 1972) and the school of thought that sees this courtly music as largely unaccompanied, occasionally supported by the fiddle or harp. There seem to have been two main categories of this poetic literature: the elaborate, "high style" love song, or *grand chant courtois,* rhapsodic, without strict meter; and the popular, "low style," so-called dance-song, with short, repetitious sections in strict meter. These latter characteristics, producing a "tunefulness," lent themselves more easily to instrumental accompaniment. The whole question of accompaniment, therefore, is not based upon the performing environment or social context – it is not a distinction between what is "courtly" and "uncourtly" – but rather upon the *genre,* or literary art form, of the piece itself and its metrical unit. Furthermore, medieval literary sources convey the impression that instrumental music was not associated with "profound creative endeavor which demanded serious attention"; and that "spontaneous, ephemeral" string playing displayed few emotions beyond those "inspired by gregarious dining and dancing."

Citing Jean Renart's epic *Guillaume de Dole* (c. 1200), Page points out that only three of the forty-six songs quoted or excerpted in this romance are associated with accompaniment, and only the fiddle in these three. In support of his premise, he cites poem after poem referring to the use of this instrument in accompanying the troubadour/trouvère literature. As he says, none of the music for these particular songs has survived, making the issue of performance practice more problematic and difficult. (Be that as it may, there are copious literary sources demonstrating that many different kinds of instruments were in fact used to accompany much of the vocal music of this period.) The Big Question, open to interpretation, is: how many of these texts refer to the *grands chants courtois?* One also asks whether instruments were used to accompany the singer simultaneously as he performed. Fortunately, Page is prudent enough to offer qualifications from time to time ("only a fragment of the whole truth"; or "no simple answer to the question of instrumental practice. . .").

The author next turns his attention to Paris as a cultural focal point; a center full of men who could read and sing from musical notation, both mono- and polyphonic. The theorist Johannes de Grocheo, for example, contrasted the conductus and motet forms, aimed at learned sophisticates, with the troubadour/trouvère song for "kings, nobles, and princes." According to him, these "high-style" songs were accompanied by the fiddle in late-thirteenth-century Paris. This was the era of the Ars Nova: a culture of cities, in which, according to one eyewitness, "music [was] performed upon . . . every kind of musical instrument. . . ." *Aufführungspraxis* viewed through a different lens, perhaps. Page's discussion of Jerome of Moravia's treatise on the fiddle, most particularly tuning and fingering, will be extremely valuable to present-day musicians who perform early music.

After five chapters detailing a chronology from the first twelfth-century Provençal sources to the Parisian treatises mentioned above, Page devotes his next three chapters to special repertories: public dance-songs *(caroles),* sung both at court and at popular festivities; monophonic Latin songs *(conducti),* associated with the fiddle as early as 1227; and the *lai,* the performance of which was mentioned conspicuously in the *Roman de Horn* (c. 1170), alternately sung and played on a harp, and in *Guiron le Courtois.* (There are, by the way, references to other than stringed instruments performing *lais.*).

In part two, dealing with performance practices, Page explores certain technological characteristics of instruments that influenced the kind of accompaniment they could provide. He discusses in turn open-string instruments, such as the harp and psaltery, with one string assigned to each note; stopped-string instruments like the *rubeba* and the *vielle,* with its three possible tunings (his source is Jerome of Moravia); and so-called fingerboard instruments: the lute, gittern, and citole. A short concluding chapter sums up Page's thesis of accompaniment based upon the genre of the various repertories he has discussed. Most of this support seems to have been provided by just one instrument, and drones were used extensively. Sometimes two performers presented an *alternatim* version: voice alone, instrument alone, then both together.

There are four appendices, the first dealing with the terminology of musical instruments (again, alas, only the string family). Page is so right to question what was really meant by labels, such as the French *viele* (he spells it *viele*), the English *fythele,* and the Latin *viella* – and whether or not medieval writers used their terminology in a precise way. In discussing the problem of rendering words from one language to another, he shows, for example, that a single term in French can be equated imprecisely with several in English. Other difficulties present themselves, such as distinctions of language or vernacular, of the common parlance in different eras, and of usage in general. Here especially, the author's expertise is put to good use. Page then assembles in capsule form some fifteen of the more precise and detailed sources – for labelled illustrations, illustrated textual references, and descriptions (although, curiously, none is reproduced) of c. 1350 – relating in the vernacular to the fiddle, rebec, gigue, lute, gittern, citole, psaltery, rotta, and harp, and in Latin to the cithara, lira, symphonia, and organistrum.

The second appendix establishes a context for the many brief extracts he has compiled from long narrative works of Old French literature. After listing these romances and epics, Page presents a typology classifying the various occasions on which musical performances took place, such as feasts and dances. In this connection he comments on various literary conventions and images.

In the third appendix the author amasses forty-nine literary references to the participation of stringed instruments in the performance of French monody during the period under discussion. Most of these sources, he notes, are inconclusive for any one of three reasons: it is impossible to establish what kinds of songs are being performed; impossible to determine whether instrumental or accompanied vocal performance is being described; or impossible to discern whether the voice and instruments are performing together simultaneously. One misses a more expanded discussion of this key question, along with an evaluation of examples from these three categories from the abundant corpus of medieval literature. However, this feast of literary references is perhaps the most valuable section of the book, with its authoritative translations into modern idiomatic English. Given his point of view, the author favors references to stringed instruments, of course; when his sources mention other types – trumpets, drums, and shawms, for example – he doesn't bother to translate the passage.

The fourth appendix deals with medieval stringing material: gut, horsehair, silk, and metal. Page has collected numerous Old French texts that help us gain a more precise picture of how, when, and where these materials were used. For the organologist as well as the performer, this appendix will be a mandatory reference tool.

Voices & Instruments of the Middle Ages will be of less interest – or should one say consolation – to those scholars and performers hoping to find support or evidence for instrumental participation in what was essentially (in Page's view) a vocal monophonic repertory. So convinced is the author of the correctness of his position that evidence to the contrary is all but ignored. There are dozens upon dozens of passages relating to instruments cited in pioneering works such as Gautier's *Les Epopées françaises,* Faral's *Les Jongleurs en France au moyen-âge* (appendix III), and Brücker's *Die Blasinstrumente in der altfranzösischen Literatur;* surely Page would have been an ideal candidate to discuss them all critically. The recorder, for example, is mentioned by the author only in passing in the introduction with reference to an earlier article with which he obviously disagrees. Slim pickings indeed!

Christopher Page has become something of a cult figure in certain circles, no doubt because of his considerable talents as a specialist in medieval literature, director of a music ensemble (Gothic Voices), and musicologist. His grasp of the relevant French texts of this period is prodigious. This in itself makes his book an invaluable documentary source for performance practices within the parameters he has defined. Unfortunately, from this reviewer's perspective, Page represents a position that might be called Strict Constructionist: if it isn't written down in explicit, unambiguous language, it doesn't exist. Never mind trying to understand seemingly contradictory or ambivalent evidence – or iconographical source material, so important when literary evidence is either vague or wanting. Page provides only six illustrations, and one feels after reading his book that pictorial evidence in general is rather dismissed as hearsay. What should be of concern is that the unwary reader may not be aware of the references, textual and graphic, that support a position at odds with the author's. Too bad, because by collecting, presenting, and evaluating all the available material, pro and con, explicit and implicit, and *then* attempting to develop a thesis, the author would have given us a more balanced book and done an invaluable – and needed – service. The layout of the volume, by the way, especially of the footnotes, which are all bunched together at the end, leaves much to be desired. Citations are annoyingly incomplete, and the bibliography is highly selective.

However, when all is said and done, *Voices & Instruments of the Middle Ages* remains an extremely impressive and useful work that the specialist can read with pleasure while maintaining a balanced view towards its main thesis. For all those who wish to examine for themselves some of the original sources on performance practices of early medieval monody, the book is a goldmine of expertly translated and interpreted excerpts. And for the fiddle player or perhaps even the harpist involved with early music, it will be manna from heaven.

Edmund A. Bowles

Edmund A. Bowles is a specialist in medieval musical instruments and performance practice, musical iconography, and the history of the timpani. His books include Musikleben im 15. Jahrhundert *(1977),* Musical Performance in the Late Middle Ages *(1983),* Musical Ensembles in Festival Books, 1500–1800: An Iconographical and Documentary Survey *(1988), and* The Timpani: A History in Pictures and Documents *(scheduled to appear in 1989).*

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WALTER VAN HAUWE. *The Modern Recorder Player.* Volume II. London: Schott & Co. Ltd. (Ed. 12270), 1987; 100 pp.; $17.50.

Great pedagogy comes from understanding a subject so completely that one understands its simplicity. Walter van Hauwe, who is both an immensely experienced teacher and a virtuoso performer, possesses this type of understanding. One is immediately struck by the clarity of his approach. With magical insight, in language understandable to all, he explains the myriad complexities involved in mastering the recorder.

This volume has just four chapters: "About scales and arpeggios," "About trills," "About vibrato," and "More about articulation," but each of them is rich in explanation and exercises. He gives us step-by-step instructions for developing technique as well as rubato and musical sensitivity. Van Hauwe understands that, clearly taught and conscientiously practiced, even the seemingly difficult presents no problems: "Later, C-sharp major will be as difficult or as easy as C major." It is in fact this combination of high expectation and simple explanation that best characterizes his book.

What we have here is actually the beginning of a veritable encyclopedia of recorder playing. For example, there are twenty pages (!) devoted solely to trills. You should, of course, work through the progressive exercises, but, if you need a quick and easy reference for, say, dynamic possibilities, you can simply turn to page 95 and find them charted out.

We are repeatedly encouraged to use our ears and the material that is provided here to develop our own creativity. In "About scales and arpeggios," we read, "You can give the scale, or parts of it, all kinds of musical qualities," along with this statement (followed by examples):

> A nice exercise: before you begin to study a particular sonata containing, let's say, four movements–Triste, Vivace, Menuet, Gigue, or Prelude, Allegro assai, Sarabande, Vivace–try to put all these characteristics, with their special rhythms, into a scale based on the key of that sonata.

There are even ensemble exercises. Here again van Hauwe is impressively analytical, but he can also say, "The study of scales and chords . . . can offer a lot of opportunity for having fun."

This is the only method of its kind. You may not agree with everything van Hauwe says, but you can rest assured that there is a reason for his saying it. *The Modern Recorder Player* should be required reading for all recorder teachers.

In his introduction, Frans Brüggen states, "There is no one better than Walter van Hauwe, I think, to write a book on recorder technique." I humbly concur.

John Tyson

MARTHA GOODWAY AND JAY SCOTT ODELL. *The Metallurgy of 17- and 18th-Century Music Wire.* Volume two of *The Historical Harpsichord,* a monograph series in honor of Frank Hubbard; Howard Schott, general editor. New York: Pendragon Press, 1987; xii & 143 pp.; $32.

As we learn more about historical instruments, we gain a greater understanding of the less obvious details of their construction. The first two volumes in this series present material on the cutting edge of our knowledge. Volume one featured William Dowd's detailed history of the constructional practices of the famed Blanchet family (see my review in the August 1985 issue of *AR*). The current work, a collaborative effort by a metallurgist and a conservator at the Smithsonian Institution, deals with the historical composition and fabrication of harpsichord wire.

In 1966 Odell found bits of original wire embedded in parts of the Smithsonian's 1761 Stehlin harpsichord. Careful investigation revealed previously undiscovered pieces of wire on other instruments as well, hidden below replacement string loops, under moldings, or even encased in paint. In a few years Odell had collected several hundred samples, many from sources outside the Smithsonian. He and Goodway then set out to examine their hoard, with an eye toward drawing up specifications for wire to be used in restringing antiques.

It is clear from their analyses that the difference between modern wire (spring steel and spring brass) and old wire is not merely one of composition. Density, hardness, tensile strength, inclusions (material not normally part of the alloy), and surface finish are of equal and sometimes greater importance. For example, old brass wire was composed of copper, with about fifteen percent zinc for yellow brass and thirty percent for red. Modern spring brass has about the same amount of zinc in the alloy, but its greater tensile strength is determined by the wire-drawing process. Wire-drawing itself is treated in great detail, both scientifically and historically.

All this analysis is for naught unless it tells us how old wire sounds different. Although the authors make no attempt to deal with the musical aspects of old wire, they include comparisons of the spectra and the relative inharmonicity of old and new wire. Thus they deal with distinctions in sound, but strictly on an objective basis. Of greater value, although perhaps to a smaller audience, is the book's detailed account of the manufacture and properties of the kind of wire that served harpsichord builders and owners for centuries.

Edward L. Kottick
University of Iowa

Correction: In the May issue, the word "flute" was inadvertently omitted from the title of *The Baroque Flute Fingering Book.* This book is available from the Flute Studio Press, 846 Wellner Rd., Naperville, Ill. 60540.

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MUSIC REVIEWS

ATTILIO ARIOSTI. *Arias From the Operas "Vespasian" and "Coriolanus"* (A). Edited by Ulrich Thieme. Moeck ZfS 542/543, 1984; distr. by Magnamusic; 10 pieces; $5.

GEORG FRIEDRICH HANDEL. *Arias From Operas* (A). Arranged by Peter Prelleur (London, 1735). Edited by Gerhard Braun. Moeck ZfS 566/567, 1986; distr. by Magnamusic; 9 pieces.

These two collections illustrate the popular eighteenth-century practice of transcribing opera excerpts for the amateur instrumentalist. Ariosti (1666–c. 1740) is not well known to recorder players, since his main works were operas, oratorios, and cantatas. Born in Bologna, he worked as court composer in Mantua, Berlin, and Vienna, then moved to London. There, as a musical director of the London Royal Academy, he presented *Vespasian* and *Coriolanus*. Their success led Walsh to publish excerpts arranged for fashionable instruments of the time, as he did also for Ariosti's great rival Handel. The Handel selections are from a collection of arias printed as an appendix to Peter Prelleur's *Directions for Playing on the Flute* (1735).

These short, unaccompanied pieces give the fairly advanced player material for working on finger technique, cantabile playing, phrasing, articulation, and ornamentation (there are just a few written ornaments). The Handel has a few more of the typical Baroque configurations; the Ariosti is, perhaps, a little more straightforward and less demanding. Indications for the voice and symphony or ritornello parts are given. It would have been instructive to have translations of the Italian titles (e.g., the word "lusinghe," used in the Handel, indicates that the piece should be played in a caressing manner).

Both of these clearly printed editions are worth adding to the recorder player's library, as the pieces are certainly not to be found elsewhere.

JOHANN JOACHIM QUANTZ. *Caprices and Fantasias for Treble Recorder Solo.* Edited by Paul Zweers. Schott Ed. 12148, 1985; distr. by European American Music; $7.95.

Originally for solo flute, these works come from a manuscript in the Royal Library in Copenhagen. They are a welcome addition to the *Fifteen Solos* edited by Giesbert (Schott Ed. 12216), several of which are also from the Copenhagen collection; there are no duplications.

In addition to the caprices and fantasias of the title, the collection includes gigas and allegros, along with a presto, sarabande, minuetto, and allegretto, the latter three with variations. It is not certain whether all the pieces are by Quantz, but they seem to be in much the same style. They are attractive, typically Baroque solo virtuoso pieces and should provide much-needed practice material for the serious recorder player. The level is fairly advanced, but a few of them are less difficult; I find the minuetto and variations, for example, quite accessible technically, also the sarabande and the second giga.

The editor has left possible inconsistencies of articulation as found in the source; taking into consideration that these are indications for the flute, the recorder player may accept or change as seems best.

JACOB VAN EYCK. *Der Fluyten Lust-hof,* Vol. I, Part 1 (S). Edited by Thiemo Wind. Vellekoop, Musiekuitgeverij XYZ 1013, Naarden, Holland, 1986.

Der Fluyten Lust-hof ("The Pleasure Garden of Flutes") is said to be the largest historical collection of music for solo recorder. The five printings during van Eyck's lifetime and the four modern editions attest to its popularity. This one is based on the first edition of 1644, known as *Euterpe oft Speel-goddine* ("Euterpe, or the Goddess of Instrumental Music"). The editor reveals many variant readings of these pieces and includes material that did not appear in later seventeenth-century editions. (His articles about this important repertoire appear in two recent issues of *AR*–February 1986 and November 1987.)

Van Eyck (c. 1590–1657), blind from birth, held the position of carilloneur at several churches and the Utrecht town hall from 1625 till his death. He was responsible for playing and maintaining the bells, and from 1649 on he was also paid for entertaining in the churchyard of St. John's Church, playing on his recorder. Since his works had been published by then, it is possible that these open-air concerts had already been going on for some time.

These pieces are popular tunes and psalm melodies with variations in the division technique of the time. They are ideal for teaching: the original tunes provide simple material for a beginner, and the variations progress through all levels to the very virtuosic. They are generally attractive pieces, and you will find some favorites in this volume, from a Dutch national anthem to such English standards as "Lachrymae Pavan," "Doen Daphne d'over schoone Maeght" ("When Daphne from fair Phoebus did fly"), and "Comagain." They can be played equally effectively on recorder or viol, or even violin or rebec. They are in the C recorder range but can be adjusted or transposed for F recorder.

This beautifully printed edition has a preface (lacking in the older Vellekoop edition), and bars, as well as pieces, are numbered.

Shirley Marcus

The New ARS Board

In the 1988 election 1239 ballots were counted; this number represents 32% of the eligible voters. The results are as follows:

Martha Bixler	985
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Constance Primus	738
Phillip Stiles	728
Scott Paterson	719
David Barton	661
Marilyn Boenau	647
Louise Austin	643
Neil Seely	581

Alternates are Ken Andresen (577) and Robert Dawson (556).

The new board members will begin serving their four-year terms at the fall meeting (September 30–October 2).

Ballots were counted under the supervision of the nominating committee, David Fischer, chair.

Quartets for Recorders. Vol. 1: Vocal Music of the Renaissance. Vol. 2: Instrumental Music of the Renaissance. Vol. 3: Renaissance Dances. Vol. 4: Famous Pieces from the Baroque. Universal Editions 17118-17121; score $12.50, $12.50, $16, $15 respectively.

These volumes are filled with interesting material, carefully edited and thoughtfully laid out.

Volume 1, graded easy to medium, contains fifteen transcriptions of madrigals and motets. Composers include Dowland, Morley, Vasquez, Jannequin, and Josquin. The pieces are very attractive, but omission of the text limits one's understanding of the music.

The twelve selections in Volume 2 are graded medium difficult. The excellent choices include fantasias by Lupo, Banchieri, and Byrd, as well as works by Isaac, Maschera, and Cabezón.

Volume 3 contains dance music by Phalèse, Widmann, Susato, Praetorius, and others; each composer is represented by a short suite or pair of dances. The volume is graded easy to medium.

Volume 4 presents ten very challenging arrangements: music from suites by Bach and Handel, a Bach fugue, and a complete version of the well-known Canon by Pachelbel, transposed to F major for AAAB recorders. Though graded easy to difficult, almost none can really be called easy; all of this music requires some skill and experience to produce a satisfying result.

Despite the skillful transcriptions and the fine choice of music, this series has a major drawback—it is expensive. A quartet would need at least two copies of each volume. If cost does not matter, you will probably find interesting material here.

Johann Melchior Molter. *Concerto in B-flat Major* (AAAA & bc). Edited by Manfred Harras. Bärenreiter 8073, 1984; distr. by Foreign Music Distributors; score & parts $7.50.

The literature for four alto recorders and continuo is definitely enriched by this publication. Molter (d. 1765) was a prolific composer of concertos, suites, sinfonias, and vocal pieces, but most of his works were destroyed during World War II.

This concerto (originally written in A major for four flutes and continuo) is accessible and challenging. The four solo parts have equal responsibility in the music, unlike some of the Schickhardt concertos for the same instruments. Each of the three movements offers its own technical challenges; the third has a middle section in B-flat minor. In the useful preface, Harras indicates clearly his editorial practice. The figured-bass realization is basic and uncomplicated.

Maurice C. Whitney. *The Bass Quartet* for four bass recorders, bass gambas, or violoncellos. Loux Music LMP 10, 1985; score & parts $4.80.

This brief piece is a gem. Its rhythmic and harmonic aspects make it a pleasure both to play and to hear, and the writing exploits the possibilities of bass recorder tone colors to their fullest. Marcato, legato, and espressivo are called for, with musical material that appropriately demonstrates these effects. Score and parts (no page turns) are printed in the publisher's usual clear typography.

There is little comparable literature for bass recorder ensemble; this work sets a standard for compositions yet to come.

The Recorder Consort, Vol. II. 44 pieces, collected by Steve Rosenberg. Boosey & Hawkes, 1982; $6.75.

Like Volume I (reviewed in the May 1987 issue), this new edition presents a wide variety of medieval, Renaissance, and Baroque music in one to six parts. In his foreword, Mr. Rosenberg states that this volume is for school groups and intermediate-level consorts. With its varying number of parts, it is certainly suitable for class instruction but will be of limited use to the average home consort with a fixed number of players.

The music is well chosen, and is in a very readable format. Teachers will find this volume a reasonably priced source of high-quality literature for their classes.

William E. Nelson

The following music by the Israeli composer Chanoch is published in Jerusalem by Viola Editions and is available through Hendrik Pool, P.O.B. 6445, 91063 Jerusalem. In general, these lighthearted works show the influence of the folk and especially the popular music of Israel. Although delightfully tuneful, they contain too many disparate melodic strains. They are also overly long, with large sections repeated verbatim. Virtually all movements are exotic in their melodic modality (actually, in most cases they are based on the church modes: dorian, phrygian, etc.), but in their harmony and key relationships they display a very traditional tonal orientation. All the editions are nicely printed, with attractive, durable covers, in a slightly oversized format (13½" x 9¾").

Prima Sonata (S). V.E. 1; $6.

In the most ambitious composition of the lot, Chanoch attempts to force his simple and tuneful popular idiom into a large, academic form. It doesn't work very well. Of its four movements, the third, a brief, unpretentious Ora (hora), is the best. Technically, this music makes demands that seem out of keeping with its character, especially in its range, which includes both high *c#''''* and *e''''*. (The open-bell fingerings he shows for these notes are unsatisfactory; stopped-bell fingerings will yield better intonation and more reasonable dynamic levels, but will give a timbre noticeably different from that of the adjacent notes—a peculiar and distracting effect in the context.)

Primo Quartetto (SSAT). V.E. 4a (score), $13.20; 4b (parts), $16.50; 4c (any additional single part), $3.60.

This conservatively harmonized composition uses the full ranges of the instruments. The third of its four movements features a fast, somewhat tricky duple-against-triple rhythmic motion and makes technical demands above the

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norm. The last movement, a slow and stodgy Prelude and Fugue, is the least interesting.

Ora (2 recs. [in C] & hps.). V.E. 5a (score), $3.60; 5b (parts), $4.50; 5c (hps. part), $1.60; 5d (single recorder part), $0.90.

This is a very poor arrangement of the third movement of *Prima Sonata*. For reasons beyond my grasp, the melody has been transposed down a half step, giving it a key signature of five flats. For the first half of the piece, the second recorder part hovers at the very bottom of the instrument (the range of both parts calls for recorders in C). The keyboard accompaniment is thick and polyphonic.

Ora (2 recs. [in C] & strings). V.E. 5e (score), $3.60; 5f (parts), $4.50; 5g (any single part), $0.90.

Another arrangement of the same piece, this one is transposed up a half step from the original—but here the reason for the transposition clearly has to do with instrument range (specifically, in the viola part). The balance between recorders and accompaniment is not quite so good as in the harpsichord version.

Due Sonatine (S). V.E. 6, $6.

These two solo pieces work better than the *Prima Sonata* simply because they are shorter. Yet there is still too much melodic material, and the forms seem to be outwardly imposed rather than integral.

Waldram Hollfelder. *Zwei Kleine Partiten* (SATBB). Moeck ZfS 547, 1984, dist. by Magnamusic; score $3.50.

These easy pieces—one for Advent, the other Christmas—are partitas in the original sense: newly composed variations on pre-existing cantus firmus melodies. Since the edition gives us the titles but no further information on the tunes themselves, a brief word about them is in order. "Es kommt ein Schiff geladen" is from the *Andernacher Liederbuch,* 1608; "Zu Bethlehem geboren" first appears in print in the *Cölner Psalter,* 1638. Both are short and simple.

Hollfelder's language is mildly neotonal and quite pleasant. Each partita contains three variations; the first has significant balance problems, especially in variation two. Overall, the second partita is the better one.

Pete Rose

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Eberhard Werdin. *Weihnachtslieder zu Zweien* (Christmas Songs for two recorders). Moeck ZfS 570/571, 1986, distr. by Magnamusic; 9 pp. of music, score $5.

This is a delightfully unpretentious collection of thirteen German Renaissance and Baroque Christmas songs set for soprano and alto recorders. The music is all quite familiar, including settings of "Vom Himmel hoch," "In dulci jubilo," "Es ist ein Ros' entsprungen," and "Lieb Nachtigall."

The arrangements are both attractive and musical, very close in style to the original versions by Praetorius and his contemporaries. They are moderately easy to play and well suited to recorders. The music works well on viols, too, and it would be easy to orchestrate the pieces in many combinations for a Christmas program. The editor has appropriately supplied German words for singing, but unfortunately he provides no English translations.

As is usual with the ZfS series (this is a double issue), there are no awkward page turns, and the edition is very easy to play from. Although the music is well known in early-music circles, it would have been helpful to have some discussion of its background and of the editor's method.

Joel Cohen. *A Medieval Christmas.* Transcribed and edited by Gunther Schuller. Margun Music MM77, 1986; 90 pp., paper; $40.

A Medieval Christmas, assembled by Joel Cohen for performance by the Boston Camerata, is a large and carefully planned musical pageant built on a wide variety of winter traditions and music from pre-Christmas times through the fifteenth century. The Camerata recorded the work for Nonesuch Records in 1975 (Nonesuch H-71315). Now Gunther Schuller has produced this handsome publication.

Medieval music, of course, presents many problems. Notation in the original sources is frequently obscure and indefinite; there is normally no indication of tempos, dynamics, or ornaments; rhythms are open to various interpretations; and even instrumentation is not specified. Performances are thus filled with conjecture, and this publication is based, inevitably, on one ensemble's unique ideas. Even the editor points out that "there can be no such thing as a 'definitive' edition of medieval music"; he notes that "the intent of our publication is to serve the larger purpose of introducing musicians. . . to the joys of [this] music."

Great care has been taken with this edition. The extensive commentary, by Schuller and Cohen, deals with the music and the circumstances of publication, and includes a brief glossary and the text (mostly in Latin) with translations. One can learn a great deal about recreating medieval music from these examples. The whole is certainly good entertainment.

The score calls for approximately twenty musicians (including eight singers) and a reader. A variety of medieval instruments are suggested along with possible modern substitutions (e.g., oboe for shawm).

No parts are included; the user is referred to the publisher for information on their rental.

The edition contains a faithful transcription of the recording, so it functions well for study purposes. It is hardly scholarly; there are no incipits, and the settings seem to be derived from modern editions rather than primary sources. Rather, it resembles a modern orchestral score. The print is clear and readable, and the format is attractive. Margun Music deserves our thanks for making it available.

Thomas Tompkins. *Six-Part Consort Music.* Edited by George Hunter. Northwood Music TT6; score & parts $10.

Thomas Tompkins was a student of William Byrd and one of the more important English composers in the first half of the seventeenth century. This edition of the presumed complete six-part consort music comprises a pavan, a galliard, and four fantasias. The music is very attractive, with some affinities to that of Orlando Gibbons. It represents the best features of English instrumental compositions of the time.

This performing edition is based on Hunter's own transcriptions of the original manuscripts, yet the scholarship is lightly worn. For practical reasons the editor employs barlines, even though the originals were unbarred, and he properly cautions users that he has done so. The parts are clearly written and easy to read, with measure numbers for easy reference and no page turns within any individual piece. It is convenient to have the score included. Hunter has written a brief and useful introductory note, mentioning among other things that some of the music is particularly suitable for performance on winds, especially cornetts and sackbutts. His edition, however, seems basically intended for viols, with two treble, two tenor (in alto clef), and two bass parts.

These pieces are of moderate difficulty. Probably the chief problem for viol players will be the high pitches sometimes required of the trebles.

The music has been published by others, but this rewarding new edition will probably be the choice of most players.

Gordon Sandford

CHAPTER NEWS

Miami

The Miami Chapter holds playing sessions on the third Friday evening of each month. Valerie Horst has been music director since Arnold Grayson's illness. Chapter members visit Arnold frequently and report to the rest of us on his progress in rehabilitation.

In February, the chapter and Miami Dade Junior College cosponsored a weekend workshop featuring music of Italy and multi-choir works. About thirty-five participants met with Tina Chancey, Valerie Horst, Scott Reiss, and Ken Wollitz. Country dancing was the highlight of the evenings, and chapter members provided a Saturday luncheon.

We are very proud of Patricia Balestra, one of our youngest members. In March she received first prize in the music competition at the Dade County Youth Fair, as well as the Judges' Award for outstanding performance.

Our second annual Recorder Recital, with individuals and groups in the chapter performing for the enjoyment of each other and the community, took place on May 22.

Laurelle Inge

Westchester Recorder Guild

The chapter, which was established in 1985, continues to flourish, with new members and guests at each of our meetings. At last count we had seventy members.

We get together monthly in White Plains; members place themselves in one of three playing groups (varied, intermediate, or advanced).

The highlight of our season is our annual all-day workshop. This year's was full to capacity, with registrants from New York, New Jersey, Connecticut, and Pennsylvania. It was a high-energy day, with ensemble and specialty classes led by six different coaches. The grand finale "tutti" put the finishing touches on our gathering.

Lorraine Schiller

Sarasota

After a successful March workshop with conductors Pat Stenberg and Ron Rodeheffer, the Sarasota Chapter met in April for a members' recital and a session on Burgundian music, the latter inspired by the ARS Members' Library publication *Vintage Burgundy*.

The recital is an annual April event, for which recorder and viol consorts practice for weeks ahead. We heard a trio for viols headed by Dr. Theron McClure, followed by four alto recorders and harpsichord playing a Scarlatti quartettino.

Director John Ohanian then lectured on the Renaissance court of Burgundy, which employed such musicians as Binchois, Dufay, and Josquin. The realm of the Burgundian dukes comprised present-day Holland, Belgium, Luxembourg, Lorraine, and northeastern France and ranked in importance with that of the king of France. The fifteenth-century Duke Philip the Good is especially remembered for his encouragement of the arts.

Following the talk, chapter members played the pieces in the edition—"Pange lingua" by Touront and "Gloria: Fuga duorum temporum" by Dufay. The session served as a valuable demonstration of how these editions may be used to increase understanding and enjoyment of a particular period of music. Thank you, ARS!

Phyllis Ohanian

Cleveland

The Greater Cleveland Chapter of the ARS is now twenty years old. It was founded by an enthusiastic group of about twenty players who gathered at the home of Patty Grossman Hoover in the fall of 1967. Our first president, Sidney Silber, obtained a charter from the national organization. Shortly afterwards we started a library with recorder music donated by Cornelia Hayman and Mary Jaffe. Thanks to gifts of music, books, magazines, and records by Sid Silber, Mary Luton, and others over the years, we now have an excellent chapter library. Donations to the chapter treasury have enabled us to establish an education fund. The first issue of our newsletter, entitled *The Continuo* and edited by Dick Jacoby, came out in 1970; this publication continues to flourish.

Our ranks have included professional musicians and music teachers as well as amateurs, all united by a love of the recorder and early music. Together we have accomplished a great deal. At our monthly meetings we have explored beautiful music and sharpened our playing skills. We have participated in a number of fine workshops with such teachers as Frans Brüggen, Carl Dolmetsch, Friedrich von Huene, and former members of the New York Pro Musica Antiqua.

At first we met at Western Reserve University, where Dr. Roland Evans, the music department chair, made a ballroom available. Several moves later we have come full circle, returning to what is now Case Western Reserve in the fall of 1987. On occasion we have gathered in members' homes; our annual picnic at Harry Cagin's house is a longstanding chapter tradition.

During the chapter's early years, the level of enthusiasm was high. Many of our amateur players enrolled in recorder and music appreciation classes taught by Patty Hoover, Frieda Schumacher, and Marilyn Carlson. Ortrun Gauthier, David Pierce, and others later added their names to our list of dedicated teachers. Some of our members belonged to professional ensembles; as a result of the confidence gained at chapter meetings and in classes and private lessons, a number of our amateur players also formed ensembles that performed at various community functions.

By 1973 our ranks had swelled to seventy members, some of whom played viols and other early instruments in addition to the recorder. A typical monthly meeting consisted of a small-group practice session coached by volunteers, followed by an ensemble performance or a grand consort. Membership steadily declined during the middle and later years of the decade, however, and Patty Hoover's move to Pittsburgh in 1977 was a great loss. At that point we brought in an outstanding young recorder teacher, George Leggiero, as the first in a series of paid music directors. He remained actively involved in the chapter for eight years, holding various offices. Our subsequent directors have been either graduate students in early music performance practice or school and church musicians with considerable playing experience in early music ensembles.

Because we now have only thirty-seven members, our basic playing format is the grand consort. This year, however, we held a chapter concert for the first time in several seasons, and our present music director, Maury Wilkinson, encourages members to perform at monthly meetings as well. We would welcome suggestions from other chapters on ways to increase membership and bring more professional players into the chapter.

Carolyn Peskin
Editor, The Continuo

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LETTERS

Fingerings for Telemann:

In his letter in the May issue, Anthony Rowland-Jones tells how he produces a soft c''' and d''' for the first movement of Telemann's famous D minor sonata. But there should be *three* levels of volume in this work: each tone is repeated piano and then pianissimo, and the same is also true of the g''. There are interesting pianissimo fingerings for all three notes.

For c''', finger the tone as usual, but vent the third hole and add a finger to the fifth.

For d''', cover all the holes, but vent the thumb, third, and fifth holes.

For g'', cover all the holes, but vent the third and seventh, and breathe softly.

Eugene Reichenthal
East Northport, N.Y.

A clarification:

May I say how much I enjoyed and admired the diligence and scholarship of David Lasocki for his "Review of research on the recorder, 1985–1986" (November 1987). In private correspondence to David I have drawn his attention to other periodicals he might be interested in reading, and in the same letter I raise two minor points. He suggests that these should appear in the columns of this magazine–hence this letter.

First, David refers to a "heated exchange" between myself and Dr. Moeck. These words might give the wrong impression. There exists between me and the good Dr. a friendship that started in 1972. A warm friendship, yes. Heated exchanges, no. Second, in commenting on my article "When is a Ganassi recorder not a Ganassi recorder?" (May 1986), David states that I come out "strongly in favor of that [approach] taken by Morgan." In outlining four approaches to reconstructing a Ganassi-type recorder, I mentioned the obvious possibility of working from a surviving original. And if that is what Morgan does, then I suppose it could be argued that I come out "strongly in favor," etc. But that was not my intention. Many fine instruments have been produced using the third method I outlined–working from the frontispiece of Ganassi's *Fontegara*. But this is not to be taken that I come out "strongly in favor," etc. Rather, the article attempted to discuss the problems facing a maker, and no less important I hoped to educate modestly those who own or aspire to own a Ganassi-type instrument. That such education is necessary is evident from a letter recently received from a client who, having heard a Ganassi alto of mine on gramophone record, asks if I would consider making another such instrument, but this time featuring English fingering and double holes!

Alec Loretto
Auckland, New Zealand

A note of thanks:

On May 22nd I attended an ARS chapter meeting in Miami. It was a great surprise to find the occasion was in my honor. I want to thank all of you who organized this special event.

Here at Calderwood I'm growing a beard and swimming two times a week. I've become tanned as I sit in the sun each day. I've been enjoying these activities.

It's always good hearing from you, and I'm looking forward to your future letters.

Arnold Grayson
1351 N. Krone Ave.
Homestead, Fla. 33030

More on ornamentation. . .

Congratulations to Betty Bang Mather and David Lasocki on their fine articles and to you for publishing them together (February). Ms. Mather's concise and approachable practicum on Baroque ornamentation is balanced superbly by Mr. Lasocki's insightful piece on the philosophy of ornamentation.

Both amateurs and professionals are at a point where we need to ask ourselves hard questions about our philosophy of performance. It is no longer a simple question of pro- or anti-"authenticity." David Lasocki initiates a process by which we can become more conscious of our choices. He touches on many of the questions and areas in need of examination; by limiting his scope to ornamentation, he does not overwhelm us.

I feel he could have expanded his discussion of Baroque style. While pointing out that our *concepts* of Baroque style change every few years, he does not point out that the object of those concepts is also plural–that there are many *styles* of Baroque music. Ms. Mather's late Baroque ornaments may not all be appropriate to a sonata by G.B. Fontana from 1641. (Neither does she make this point in her piece.) A modern performer must decide in which styles to perform, and how to make them sound different.

Mr. Lasocki's comparison of Baroque ornamentation with jazz performance is very welcome. Performers and teachers of early music have suggested such a parallel, but seldom is it analyzed. His description of a jazz player's work is inspirational, particularly when he closes by asking, "Should our training for ornamentation be any less intense?"

There is, however, one difference between jazz musicians and modern Baroque players that is only implied in the article, and that I consider crucial to our understanding of the difficulty of learning Baroque ornamentation. Jazz players learn their craft primarily by listening and imitating–as musicians in the seventeenth and eighteenth centuries undoubtedly did as well. They are/were steeped in the music of their own time from the start of their practice. Modern Baroque players do not have this advantage. They do not live in the culture that produced the music, they do not have as many living examples to imitate, and they do not have a living tradition to follow. Modern Baroque imitation is just one generation old, and it has been practiced by just a few musicians, not a whole culture.

Each performer must experiment painstakingly until he or she finds ornaments that work in a particular piece. With more experience the player develops a vocabulary of his own that makes it easier to extemporize. This process takes much longer than an imitative one.

Both of these issues–the differences in Baroque style between 1600 and 1750, and the imitative method of learning ornamentation–are touched upon in the introduction to Mather and Lasocki's *Free Ornamentation in Woodwind Music*. Their omission does not negate the value of these fine articles, but both issues have significant bearing on the problems of modern musicians ornamenting Baroque music.

Scott Reiss
Arlington, Va.

...and articulation:

I appreciate Mr. Krainis's response in the May 1988 issue clarifying that what he meant in his previous letter (May 1987) by the exceptional treatment of the tongue stroke *tiri* taken on the beat has to do with the effect produced and not its occurrence in late Baroque wind treatises. My remarks concerning *tiri* taken on the beat (Letters, November 1987) were not in regard to all forms of expressive unevenness but only to the late French Baroque convention of *notes inégales*.

Frederic Palmer
Belmont, Calif.

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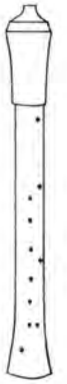

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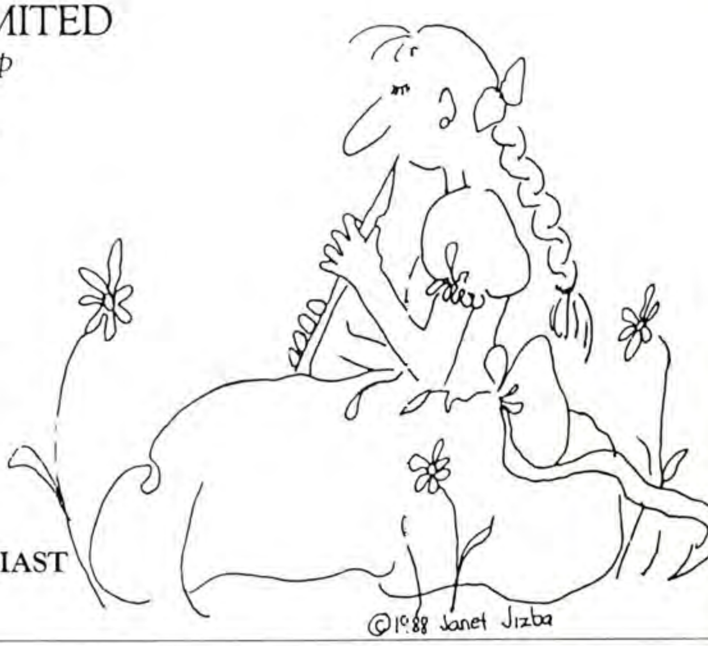

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