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# The American Recorder

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# The American Recorder

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Cover: Portrait of Orlandus Lassus at age thirty-nine from *Mellange d'Orlande de Lassus contenant plusieurs chansons tant en verse Latins qu'en ryme Francoyse* (Paris: Adrian le Roy & Robert Ballard, 1570).

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# The Motets of Orlandus Lassus

## Their sources and stylistic idiom

Paul C. Echols

Musicians today who are interested in performing and studying the motets of Orlandus Lassus (1530/32–1594) face certain problems arising partly from the nature of the repertory itself and partly from the way in which it has been edited and published in modern times. Lassus was not only one of the greatest sixteenth-century composers, he was also one of the most prolific. Over 2000 of his compositions survive, which include, aside from secular works (French chansons, German Lieder, Italian madrigals and villanellas), some 70 Masses, 101 Magnificats, over 500 individual motets, and a considerable number of other liturgical works or cycles such as hymns, Mass propers, passions, and settings of Office lessons and responsories.

Although he excelled in every genre

he cultivated, Lassus was above all the supreme motet composer of the late Renaissance. Over thirty major collections of his motets were brought out during his lifetime by publishers in Germany, France, Italy, and the Low Countries. Most of these were reissued in later editions, often by different publishers under different titles, sometimes with alterations in the music or choice of contents. To this many-branched flood of publications—no doubt as confusing to the music-buying public of Lassus' time as it is to modern scholars and bibliographers—must be added numerous manuscripts, the most important of which were the series of choirbooks turned out by court copyists at Munich, where Lassus was chapel master for most of his career, for the private use of the chapel.<sup>1</sup> Climaxing this pro-

digious output, two of Lassus' sons jointly edited and had published in 1604, a decade after his death, a monumental retrospective collection of 516 motets, aptly titled *Magnum opus musicum*.<sup>2</sup>

Remarkable enough for its sheer size, Lassus' motet oeuvre is also enormously varied in form, style, technique, choice of texts, and liturgical or extra-liturgical function. Given such numbers and variety, present-day scholars, unsurprisingly, have found it difficult to study and assess this body of music as a whole, to establish a reliable chronology of works, to understand Lassus' compositional development, and to make meaningful generalizations about his style.<sup>3</sup>

Performers, too, have their difficulties with the motet repertory. The modern

<sup>1</sup>Early published collections of Lassus' music have been catalogued in Wolfgang Boetticher, *Orlando di Lasso und seine Zeit. I: Monographie* (Kassel, 1958), pp. 729–818, and by Horst Leuchtman in the *Répertoire International des Sources Musicales* (RISM), Series A, Part 1: *Einzeldrucke vor 1800*. Vol. 5, pp. 232–254. Both lists include library locations and are arranged chronologically. Boetticher identifies publications within each year by means of a Greek letter following the date; RISM uses a Latin letter (cross-referenced to Boetticher). While Boetticher's list contains fuller information, including references to scholarly literature, the RISM entries are more clearly cross-indexed to identify later reprints of publications. Most of the manuscripts formerly belonging to the court chapel at Munich are now in the Bavarian State Library (Bayerische Staatsbibliothek) and have been catalogued by Julius J. Maier, *Die musikalischen Handschriften der Kgl. Hof- und Staatsbibliothek. I: Die Handschriften bis zum Ende des XV. Jahrhunderts* (Munich, 1879). A new catalogue of the manuscript holdings, prepared by Marie-Louise Gölner, is soon to be published. For a general list of manuscripts containing Lassus' music in libraries throughout Europe see Boetticher, pp. 819–838. Boetticher's list, however, does not analyze the contents of the manuscripts (a separate index refers the reader to discussion of manuscripts in the body of his monograph).

<sup>2</sup>Ferdinand Lassus and Rudolph Lassus (eds.), *Magnum opus musicum Orlandi de Lasso . . . complectens omnes cantiones quas motetas vulgo vocant*. (Munich: Nicolai Henrici, 1604), published as six partbooks (Cantus, Altus, Tenor, Bassus, Quinta Vox, Sexta Vox), unpagged, with an alphabetical index at the back of each book arranged in sections by the number of voice parts (from two to twelve). For works of more than six voices, the added parts are included in one or more of the books.

<sup>3</sup>The Lassus bibliography is relatively small, especially as regards studies in English. Boetticher's *Orlando di Lasso und seine Zeit* (see n. 1 above; referred to hereafter as Boetticher I) remains the most comprehensive study of the composer's music and its sources; a second volume, a catalogue of works, has yet to appear. Biographical information in Boetticher and elsewhere has been updated and corrected in the light of new or reconsidered evidence by Horst Leuchtman, *Orlando di Lasso. I: Sein Leben* (Wiesbaden, 1976), a meticulously documented work superseding previous researches (referred to hereafter as Leuchtman I); Vol. II (Wiesbaden, 1977) is an annotated edition of Lassus' surviving letters. On Lassus' motet style in general see Edward E. Lovinsky, *Der Motettenstil Orlandi di Lassos* (Heidelberg, 1933) and Lucie Balmer, *Orlando di Lassos Motetten* (Berne, 1938); on harmonic organization see Horst-Willi Gross, *Klangliche Struktur und Klangverhältnis in Messen und la-*

*teinschen Motetten Orlandi di Lassos* (Tübing, 1977); on affective text setting see Horst Leuchtman, *Die Musikalischen Wortausdeutungen in den Motetten des Magnum opus musicum von Orlando di Lasso* (Strasbourg, 1959). Regrettably, there are no full-scale monographs on Lassus written in English; specialized studies are mentioned here in subsequent footnotes. Readers can begin with the *Grove's Dictionary* articles mentioned in n. 5 below and also look at Gustave Reese, *Music in the Renaissance* (rev. ed. New York, 1959), where discuss on of Lassus' music is spread over pp. 390–95, 404–06, 506–10, 690–98, and 709–10. Other useful introductory surveys are in *The New Oxford History of Music*, Vol. IV (London, 1963), pp. 333–50, and Howard M. Brown, *Music in the Renaissance* (Englewood Cliffs, 1976; available in paperback), pp. 298–314.

<sup>4</sup>In the first series (Leipzig, 1894–1926), the secular works (edited by Adolf Sandberger) appear in the even-numbered volumes, and the motets (transcribed by Carl Proske and edited, with commentary, by Franz X. Haberl) appear in the odd-numbered volumes, of which there are eleven. The *Werke*, long out of print, has recently been reprinted by Broude Brothers, New York, and has also been put on microfiche by University Music Editions, New York.

scholarly edition of the composer's music, *Orlando di Lasso: Sämtliche Werke*, was begun in 1894, discontinued in 1926 after twenty-one volumes, resumed as a second series (*Neue Reihe*) in 1956, and is still incomplete.<sup>4</sup> In dealing with the motets, the editors of the original series, Franz X. Haberl and Adolf Sandberger, chose the simple expedient of transcribing in score format the entire contents of the *Magnum opus musicum*, retaining original clefs and note values. The deficiencies of this procedure, often pointed out by subsequent scholars, can be briefly summarized: Lassus' sons organized their collection by the number of voice parts, a method that obscured the chronology of the motets; they sometimes adopted readings at variance with those in earlier printed or manuscript sources; and they changed the texts of a number of works, mainly by substituting sacred words for the original secular ones. These features, unfortunately, were carried over into the modern edition, which, moreover, lacks its own general alphabetical index.<sup>5</sup> In his critical notes to the *Werke*, Haberl referred to most, but not all, of the earlier manuscripts and prints; he also listed the sources, where known to him, of Lassus' texts (Biblical, liturgical, etc.); and he included the original secular texts of the *contrafacta* in separate appendices. However, there was no attempt made at a chronological ordering of the motets, no discussion of how they might have fitted into the liturgical practice of Lassus' time, and no comparison of variant readings from sources other than the *Magnum opus musicum*.<sup>6</sup>

Since the *Magnum opus musicum* did not include all of Lassus' individual motets or motet cycles, the original series of the *Werke* was also incomplete

in this respect. The new series, thus far devoted principally to Masses, includes one volume of secular pieces and motets not found in the first series, and another of hymn settings.<sup>7</sup> But major cycles such as the Penitential Psalms, the two settings each of the Lessons of Job and the Lamentations of Jeremiah, the Matins Lessons for Christmas, and the Mass propers for the feasts of Christmas, Easter, Pentecost, and Corpus Christi still await critical scholarly editions.

Insofar as practical performing editions of the motets are concerned, the field is predictably spotty. Most of those currently available in this country as choral octavos have been uncritically taken (with or without acknowledgement) from the *Werke*.<sup>8</sup> They have been re-edited with the needs of present-day church and college SATB mixed choruses in mind, resulting in a lopsided concentration on four-voice motets (Lassus is at his most original in the five- and six-voice works) that have been in many cases transposed upward into keys with three or more sharps or flats. (Upward transposition of Renaissance motets to fit modern SATB requirements is a frequent but often questionable procedure. How much does this falsify the original sonority intended by the composer? Keys such as A-flat, E major, etc. are also not very practicable for early-music ensembles with period instruments planning a vocal-instrumental performance.)<sup>9</sup>

In a recent article on the composer's polychoral music, the English scholar Denis Arnold begins by commenting that "of all the great 16th-century masters, Orlandus Lassus is the most shamefully neglected."<sup>10</sup> For Lassus and other early composers whose music has been revived in modern times, a rise or fall in popularity with performers and

listeners probably has less to do with the tides of fashion than with fortuitous events of one kind or another—the appearance of an important monograph, a festival-conference, newly-released recordings, or performances on tour by well-known professional ensembles. All these can individually and collectively stimulate interest in a composer's music; but of equal or greater influence in the long run is the extent to which reliable music editions are easily available. In the case of Lassus, the mixed state of his music in modern editions—incomplete and not altogether satisfactory—is undoubtedly one of the principal causes of neglect.

For the present, performers can wade through the *Werke* and current choral octavo literature, or go back to original sources to make their own editions—a task requiring, in addition to some experience with Renaissance white notation, a knowledge of what the most important sources are, as well as the use of bibliographical tools to discover their library locations.<sup>11</sup> This essay is intended as a practical guide to both original sources and modern editions of Lassus' motets, and it is divided into a chronological survey of his motet production, followed by a discussion of the major stylistic features of this repertory. In the following survey, contemporary manuscripts and prints are described in the text, while scholarly literature and music editions are commented upon in the footnotes.

Lassus' career began in Italy, where he was taken at about age 12–14 as a choirboy in the employ of Ferrante Gonzaga, a member of the Mantuan ducal house and a general in the armies of the Hapsburg Emperor Charles V.<sup>12</sup> After serving in Ferrante's household chapel

<sup>4</sup>Complete alphabetical lists of the motets will be found in the following: Boetticher I, pp. 945–80, includes all of Lassus' works together in one alphabetical list, which indicates the number of voice parts but contains no reference to the location of compositions in the *Werke*; James Haar's article on Lassus in the new *Grove VI* (Vol. X, pp. 480–502) contains a separate alphabetical list of the motets, including number of voice parts, date of first publication, and location in the *Werke*; J.R. Milne's article in the fifth edition of *Grove* (Vol. V, pp. 59–82) arranges the motets alphabetically within sections by number of voice parts and also includes dates of first publication and location in the *Werke*. Missing from these lists, however, is any mention of the sources of the texts—an omission that will be noticed immediately by anyone planning a program of, say, Christmas or Easter music by Lassus. To extract motets by subject categories of one kind or another, it is necessary to go through Haberl's notes in the individual motet volumes of the *Werke*. Despite its faults, the *Werke* at least does indicate sources for most of the motet texts—crucially important information to the performer that has often been omitted entirely from more recent collected works editions.

<sup>5</sup>Only the last volume of motets in the *Werke* (Vol. 21),

which was edited by Sandberger, contains notes on variant readings. The most extensive work on dating the motets (based partly on stylistic criteria) has been done by Boetticher.

<sup>7</sup>The new series, jointly sponsored by the Académie royale de Belgique and the Bayerische Akademie der Wissenschaften, includes the following volumes to date: I, Wolfgang Boetticher (ed.), *Latentische Motetten, französische Chansons und italienische Madrigale aus wiederentdeckten Drucken 1559–1588*; II, Kurt von Fischer (ed.), *Die vier Passionen* (Matthew and John both a5, Mark and Luke a4; only Matthew was published by Lassus, appearing in the *Patrocinium musicus*, 1575); III–XII, Siegfried Hermelink (ed.), *Messen Nos. 1–70*; XVIII, Marie-Louise Göllner (ed.), *Das Hymnarium aus dem Jahre 1580/81* (twenty-seven hymn settings a4 and five a5 for the church year).

<sup>8</sup>Aside from choral catalogues issued by individual publishers, the chief source of information on octavo literature published in America and Western Europe is *Choral Music in Print*, 2 vols. (Philadelphia: Musicdata, 1974; supplements 1976, 1979), sacred music in Vol. I, secular music in Vol. II.

<sup>9</sup>There is ample evidence for contemporary instrumen-

tal performance (or doubling) of Lassus' motets, ranging from the titles of collections themselves, which often include a phrase such as "may be equally well performed by live voices or on all kinds of musical instruments," to first-hand accounts of court ceremonies in which motets were performed.

<sup>10</sup>"The Grand Motets of Orlandus Lassus," *Early Music*, VI (April 1978), p. 170.

<sup>11</sup>Potential transcribers will happily discover that Lassus benefited from some of the most carefully edited and beautifully produced prints and manuscripts of the sixteenth century. His music, mostly notated in  $\Phi$ , contains few rhythmic complexities other than the occasional use of *proportio sesquialtera* (a speeding up of tempo in the proportion of 2:3, usually expressed in modern editions as  $d = \underline{d}$ ) and coloration (blackened notes indicating hemiola or triplets). Text underlay in the sources is generally clear and precise.

<sup>12</sup>After reviewing all the available evidence on Lassus' date of birth, Leuchtman I, pp. 72–81, concludes that either 1530 or 1532 is equally plausible. There is no documentary evidence to support the story of Lassus having been kidnapped three times as a boy on account of his beautiful voice.

both in Palermo and Milan (1544–49), he settled in Naples for about two years and then moved to Rome (1551), becoming chapel master at the pontifical basilica of St. John Lateran in late 1552 or early 1553. When he began composing, and what his earliest works were, remain unknown; but Lassus must surely have already achieved a considerable reputation as a musician and composer to have been offered so important a position while still in his early twenties.<sup>13</sup>

After about two years, Lassus left this post (in which he was succeeded by the thirty-year-old Palestrina) and returned to the Low Countries to visit his ailing parents. The years 1555–56 were spent mostly in Antwerp, and though he seems not to have held any official position, he made influential friends and arranged for the first publication of his works. In 1555, the well-known publisher Tylman Susato issued a collection of Lassus' *Madrigali, vilanesche, canzoni francesi e motetti a quattro voci*, which included five motets.<sup>14</sup> The following year another publisher, Jan Laet, brought out *Il primo libro de motetti*, the so-called Antwerp Motet Book, containing twelve motets a5 and six a6.<sup>15</sup>

The twenty-three motets in these two collections make up a fascinating document, revealing a personal style—based on a synthesis of Franco-Flemish and Italian elements—already fully formed. These works not only give us our earliest picture of the composer's style, but also show clearly what its antecedents were. Writing about Lassus the madrigalist, Alfred Einstein summed up the Italian influence by saying:

We repeat: the musician Lasso, who spent

his most impressionable years... in Italy, may with justice be called an Italian artist, and it is almost superfluous for him to say of the motets as well as of the madrigals of his Opus I [1555], in its French title: 'faictz a la nouvelle composition d'aulcuns d'Italie'—'made in the new style of certain Italian masters.'<sup>16</sup>

There is no question of Lassus' firsthand knowledge of Italian avant-garde musical circles of the 1550s. The "certain Italian masters" would have included such figures as Antonio Barré, who was also Lassus' publisher in Rome; Cipriano de Rore, the most influential madrigalist of the period; and Nicola Vicentino, chief theoretician for the experimental work being done with chromaticism. Rore's achievement in expanding the expressive range of the madrigal by increased chromatic inflection, word painting, and sensitive treatment of text declamation was probably the most important single influence on Lassus' early development. One bit of evidence that this was so can be seen in Susato's 1555 print, where the last two motets are chromatic settings of Latin odes written in the classical manner—Lassus' *Alma nemes*, followed by its inspiration, if not its direct model, Rore's *Calami sonum ferentes* (published here for the first time).<sup>17</sup>

But Lassus had also studied the music of the foremost northern composers, Nicolas Gombert (chapel master to the Emperor Charles V) and Jacob Clement (Clemens non Papa), chief exponents of the post-Josquin style of counterpoint based on pervading imitation and closely-woven textures. And he was certainly familiar with the work of Adrian Willaert, a transplanted Nether-

lander like Cipriano de Rore, and chapel master at St. Mark's basilica in Venice since 1527. Lassus' debt to these composers can be seen to some extent directly: in the Antwerp Motet Book certain features of *Fremuit spiritu Jesus* derive from Clement's motet on the same text, while *Creator omnium Deus* is based partly on Willaert's motet of the same name.<sup>18</sup> Most often, however, influences manifest themselves obliquely, since Lassus treated Franco-Flemish contrapuntal devices—imitation, canon, and cantus-firmus, ostinato, and parody procedures—freely and with great ingenuity. He was gifted, as few composers are, with superb and apparently effortless technique. (Martin Luther's comment made years earlier about Josquin is perfectly apropos: "He is the master of the notes; they must do as he wills. As for other composers, they have to serve as the notes will.")<sup>19</sup> In practically everything Lassus composed, this technique served one essential purpose: to generate music out of the meaning and spirit of words—hence the most notable hallmark of his work: its great and imaginative variety.

The array of different contrapuntal procedures found in the Antwerp motets parallels the wide selection of texts (and their varied moods). The Bible provided verses from the Song of Solomon (*Audi dulcis amica*),<sup>20</sup> the Gospel of John (*Fremuit spiritu Jesus*, about the raising of Lazarus), and the psalms (a favorite source of inspiration for Lassus; the primary emotions of these poems—exultance, penitence, supplication—provided him with ideal canvasses for expressive text setting and tone painting).<sup>21</sup> From liturgical books he set responsories (including three

<sup>13</sup>Biographical information about the composer's early career up to the time he began work in Munich is scanty and often contradictory. The most reliable contemporary account of his early life is the short biographical sketch by his friend, Samuel Quicquellberg (1529–68), a physician attached to the Munich court, which appeared in H. Pantaleon's biographical dictionary, *Prosopographiae heroum atque illustrium uirorum totius Germaniae*, Vol. III (Basel, 1566), pp. 541–42; facsimiles of both the original edition in Latin and the German-language edition of 1578 are in Leuchtman I, pp. 298–301.

<sup>14</sup>Susato published the collection (four partbooks) in two issues: one with an Italian title page and dedication by Lassus dated 13 May 1555; the other, with a French title page and no dedication, as the fourteenth book in his series of chanson publications. The French issue is available in facsimile as Vol. 15 of the series, *Corpus of Early Music* (Brussels: Editions Culture et Civilisation, 1972). The motets are *Audi dulcis amica*, *Peccantem me quotidie*, *Domine quando ueneris*, *Inclina Domine aurem tuam*, and *Alma nemes* (see n. 17 below).

<sup>15</sup>On this collection see Edward Lowinsky, *Das Antwerpener Motettenbuch Orlando di Lasso's* (The Hague, 1937); brief surveys, based on Lowinsky, are in Reese, *Music in the Renaissance*, pp. 306–10, which includes a list of concordances with the *Werke*; and Brown, *Music in the Renaissance*, pp. 300–04.

<sup>16</sup>Alfred Einstein, *The Italian Madrigal*, 3 vols. (Princeton, 1949), Vol. II, p. 480.

<sup>17</sup>*Alma nemes* was printed in the *Magnum opus musicum* with a substitute text, *Alme Deus qui cuncta tenes*, and is so published in the *Werke* (III, 93). The opening of *Calami sonum ferentes* is in Einstein, *The Italian Madrigal*, I, p. 415; the complete motet is in Rore's collected works, ed. Bernhard Meier (American Institute of Musicology, CMM 14), Vol. VI, p. 108.

<sup>18</sup>*Fremuit spiritu Jesus* (*Werke* XV, 23). Clement's motet is in his collected works, ed. by Karel Ph. Bernet Kempers (American Institute of Musicology, CMM 4), Vol. XIV, p. 32. *Creator omnium Deus* (*Werke* XIII, 68); Willaert's motet, which has yet to appear in his collected works, is in Modena, Biblioteca Estense, Ms. mus. 313.

<sup>19</sup>Quoted from Donald Jay Grout, *A History of Western Music* (rev. ed. New York, 1973), p. 195.

<sup>20</sup>*Audi dulcis amica* (*Werke* I, 99). Lassus' other Song of Solomon motets are *Tota pulchra es a4* (I, 96), *Anima mea liquefacta a5* (IX, 42), *Veni dilecti me a5* (V, 124), *Veni in nortum meum a5* (V, 120), *Quam pulchra es a6* (XIII, 149), *Surge propra amica mea a6* (XIII, 158), *Vulnerasti cor meum a6* (XIII, 154), and *Osculetur me osculo a8* (XXI, 9).

<sup>21</sup>Lassus set most of the 150 psalms, either in whole or (more commonly) in part. These can be located by using the index of psalm incipits at the back of the *Liber usualis*, or some other chant book, together with one of the

alphabetical motet lists mentioned in n.5. It should be noted, however, that Lassus set a great many Mass offertories (almost all a4), the texts for which are often drawn from the psalms. In order to distinguish between liturgical offertories, settings of entire psalms such as the penitential and laudate psalms (see n. 31 below), and motets that use only a few psalm verses (or a patchwork of verses from different psalms), it is necessary to check the texts in the *Werke*. It is still unclear what liturgical function, if any, was fulfilled in Lassus' day by the motets in this last category; perhaps they were intended simply as devotional pieces to be performed at appropriate times during Mass or other worship services. We do know how one such motet from the Antwerp Motet Book, *Gustate et videte* (Psalm 33[34]:9–11), was used for a time since there is a charming (and true) story about it. On the feast of Corpus Christi in 1584, a severe thunderstorm threatened to disrupt the traditional procession through the streets of Munich. As the Sacrament was carried out to the porch of the church from which the procession was to begin, Lassus' choir began to sing *Gustate et videte* ("O taste and see") under his direction, whereupon the sun came out. Thereafter, the motet was performed at the procession each year to ensure fair weather. The first thirty-two measures are in Brown, *Music in the Renaissance*, pp. 302–04; the complete motet in the *Werke* (V, 73).

from the Office of the Dead)<sup>22</sup> and antiphons (including two different settings of *Da pacem Domine*, the prayer for peace). Secular motets, besides the chromatic *Alma nemes*, included *Stet quicumque volet potens*, an idyllic celebration of the quiet life, and three occasional works: *Heroum soboles*, a grandly set encomium to Charles V; *Te spectant Reginalde*, addressed to the English cardinal Reginald Pole; and *Deliciae Phoebi*, in honor of Antonio Perenotto, bishop of Arras and the person to whom the Antwerp Motet Book was dedicated.<sup>23</sup>

An impressive debut in virtually every respect, the Antwerp collections must have played an important role in helping Lassus obtain his next position. In 1557, he was engaged as a tenor singer in the court chapel of the Bavarian Duke Albrecht V at Munich. The chapel, one of the most eminent in Germany, was then headed by Ludwig Daser and had formerly included among its members Ludwig Senfl (d. 1543), the pupil of Heinrich Isaac and one of the great figures of early sixteenth-century German music. Along with Lassus, a number of other Flemish musicians were hired as part of an ambitious plan by Albrecht to create a more cosmopolitan establishment.<sup>24</sup>

A year after settling in Munich, Lassus married Regina Wäckinger, the daughter of a court official, by whom he had seven children. In 1562 or 1563 he took over the leadership of the chapel, holding this position until his death in 1594, after which it was inherited in turn by two of his sons, Ferdinand (c. 1560–1609) and Rudolph (c. 1563–1625). Lassus' long and stable tenure was interrupted only by numerous trips through Germany, Italy, and France, either with the court on official state visits or on personal visits and recruiting missions to engage singers and instrumentalists.

The earliest major works of his

Munich period are the *Prophetiae sibyllarum* (Sibylline prophecies), a prologue and twelve settings of Latin poems, and the *Sacrae lectiones ex propheta Job* (Sacred lessons from the prophet Job), settings of the nine Matins lessons from the Office of the Dead. These cycles, both written a4, come down together in a beautifully designed and illustrated set of four manuscript partbooks, now in Vienna and presumed to be in the composer's autograph.<sup>25</sup> Portraits of Lassus, attributed to the court painter Hans Mielich, survive in the alto and tenor books with the caption, "Orlando di Lasso at the age of twenty-eight."<sup>26</sup> Since his birthdate was either 1530 or 1532, the manuscript must have been compiled sometime in 1558–60 or shortly thereafter; and it was then presented to Duke Albrecht as a gift for his private use. But when were the cycles themselves written? The *Prophetiae*, by far the better known of the two, was Lassus' most extended essay in the chromatic idiom he learned from Rore and his circle. It seemed logical to assume, therefore, that the work was

composed in Italy or shortly after Lassus' arrival in Antwerp; but recently accumulated evidence—albeit still largely circumstantial—is strongly in favor of its having been composed in Munich between 1557 and 1560.<sup>27</sup>

Except for the prologue, written by or for Lassus, the poems of the *Prophetiae*, each twelve lines in dactylic hexameter, are oracles—traditionally attributed to the sibyls, or prophetesses, of classical antiquity—that foretell the coming of Christ. Lassus' concise settings (the longest is fifty-four measures) combine a rather austere style of homophonic declamation—only occasionally relieved by short points of imitation and ornamental melodic turns and passing notes—with the full, rich sound of chromatically juxtaposed triads. The prologue ("Songs, which you hear performed in a chromatic way . . ."), more intensely chromatic than the other movements, has been the subject of a number of recent analyses.<sup>28</sup> A less extreme but more characteristic example of the harmonic idiom of the cycle is the opening passage of the seventh movement, *Sibylla Hellespontica* (Example 1):

Example 1.

The image shows a musical score for a vocal and lute piece. It consists of two systems of music. Each system has a vocal line (soprano) and a lute line (bass). The lyrics are in Latin. The first system starts with 'Dum me-ditator quon-dam, vi-di de-co-ra-re pu-er-um'. The second system starts with 'el-lam Ex-i-mi-o ca-stam, quod se-ser-va-ret ho-no-re'. The score includes various musical notations such as clefs, time signatures, and accidentals.

Once while I was meditating, I saw him adorn a maiden with great honor, because she kept herself chaste. . . .

<sup>22</sup>The Office of the Dead was another favorite source of texts for Lassus. Aside from his two Requiem Masses (both in the *Neue Reihe*: the very beautiful work a5 in Vol. VI, 135; the less well known setting a4 in Vol. IV, 95), he composed two settings of the Lessons of Job (see n.30 below), and set many of the responsories. The Antwerp Motet Book includes *Heu mihi Domine* a5 (*Werke* IX, 6); Susato's print includes *Peccantem me quotidie* (I, 159) and *Domine quando veneris* (III, 107), both a4. These three works are settings of only the respond (i.e. refrain) portion of Matins responsories; a complete, liturgically correct performance of each requires that the plainchant verse be inserted, followed by a reprise of the second half from the asterisk noted in chant books) of the respond.

<sup>23</sup>On the political motets in the Antwerp Motet Book see Albert Dunning, *Die Staatsmotette 1480–1555* (Utrecht, 1970), pp. 203–12. *Heroum soboles* a6 has been edited (using original clefs) in Heinrich Hüschen (ed.), *The Motet (Anthology of Music, Vol. 47 [Cologne, 1975])*, pp. 58–60.

<sup>24</sup>It would seem strange that Lassus, after having been chapel master at St. John Lateran, would accept a post as a mere singer in Munich; records show, however, that his initial salary was higher than Daser's. There must have been some kind of tacit agreement from the beginning that, should all go well, Lassus would take over the leadership of the chapel as soon as Daser could be decently pensioned off. See Leuchtman I, pp. 107–111.

<sup>25</sup>Vienna, Österreichische Nationalbibliothek, Ms. mus. 18744. Performing edition of the *Prophetiae* (at original pitch, original note values, modern clefs) by Hans Joachim Thierstappen in *Das Chorwerk*, Vol. 48 (Wolfenbüttel, 1937); this has been reprinted by Edwin F. Kalmus (Belwin-Mills). The cycle, unpublished during Lassus' lifetime, was edited and brought out by his son Rudolph (Munich: Nicolai Henrici, 1600).

<sup>26</sup>Color reproductions of this portrait are in Leuchtman II, pp. 4 of the frontispiece, and Robert Wangermée, *Flemish Music* (Brussels, 1968), p. 243. Mielich also decorated the famous manuscript of Lassus'

*Penitential Psalms* (see n. 31).

<sup>27</sup>Literary evidence is discussed in Peter Bergquist, "The Poems of Orlando di Lasso's *Prophetiae Sibyllarum* and Their Sources," *Journal of the American Musicological Society*, XXXII (Fall, 1979), pp. 516–38, which includes a critical edition, with English translation, of the texts. See also Leuchtman I, pp. 124–26.

<sup>28</sup>In order of publication these are: Edward E. Lowinsky, *Tonality and Atonality in Sixteenth-Century Music* (Berkeley, 1962), pp. 39–41; William J. Mitchell, "The Prologue to Orlando di Lasso's *Prophetiae Sibyllarum*," *Music Forum*, II (1970), pp. 164–73; Karol Berger, "Tonality and Atonality in the Prologue to Orlando di Lasso's *Prophetiae Sibyllarum*: Some Methodological Problems in Analysis of Sixteenth-Century Music," *Musical Quarterly*, LXVI (October, 1980), pp. 484–504. The authors apply different analytical methods and arrive at different conclusions. The Prologue is given complete in all three articles; mm. 1–9 are in Brown, *Music in the Renaissance*, p. 305.

The chromaticism is radically conceived, governed by root progressions in the bass voice rather than vicissitudes of individual part writing: thus there is little actual dissonance except that created through the use of suspensions. By juxtaposing abrupt, unprepared changes between unrelated triads with restrained and supple declamatory rhythms, Lassus creates an enigmatic quality that aptly reflects the mysterious character of the prophecies themselves. The chord sequences that result from chromatic inflection by whole triad seem, at least in small dimensions, to be randomly patterned (they are difficult to explain in terms of traditional modal procedures and equally resistant to analysis as tonally organized progressions) but Lassus carefully controls the large-scale tonal contours of the movements both by using bass lines as harmonic foundations and by ensuring that major cadential points relate clearly to the mode in which he is writing. Except for a few individual motets, which may date from the same period, Lassus never again composed in this extreme fashion, but the type of triadic chromaticism tried out in the *Prophetiae* became an integral part of his harmonic vocabulary.<sup>29</sup>

The *Sacrae lectiones*, in all probability contemporary with the *Prophetiae* or written in Antwerp shortly before, are very different pieces. The nine readings from the Book of Job—a series of somber and, for the most part, deeply pessimistic meditations on the meaning of life and death—were set in a grave and flowing style, employing a mixture of contrapuntal imitation, free polyphonic

### Example 2.

The image shows three systems of musical notation for a vocal piece. Each system consists of a vocal line (likely soprano or alto) and a bass line. The lyrics are written below the notes. The first system has lyrics: 'quod re- dem- ptor me- us vi-'. The second system has lyrics: 'vit, et in no- vis- si- mo di- e de ter- ra'. The third system has lyrics: 'vit, et in no- vis- si- mo'. There are some markings above the notes, such as '5' and '10', which might indicate fingerings or breath marks. The notation includes various note values and rests.

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth. . . —Job 19:25

writing, and smooth homophonic declamation. One of the loveliest movements is *Scio enim*, the third part of Lesson VIII (Example 2).<sup>30</sup>

Sometime around 1560 Lassus began work on a third cycle, commissioned by Duke Albrecht, consisting of settings of the seven penitential psalms. They were copied out in two manuscript volumes, the first finished in 1565, the second begun that year and not completed until 1570.<sup>31</sup> Both were adorned with miniatures by Hans Mielich, who included a full-length portrait of the composer, a group portrait of the court instrumental musicians, and another—reproduced here—of the chapel choir.<sup>32</sup> A separate commentary on the manuscripts was written by the humanist Samuel Quicquelberg in which

he described Lassus' music in the following terms:

Lassus expressed these psalms so appropriately, in accommodating, according to necessity, the thoughts and words with lamenting and plaintive tones, in expressing the force of the individual affections, in placing the object almost alive before the eyes: that one is at a loss to say whether the sweetness of the affections more greatly enhanced the lamenting tones or the lamenting tones brought greater ornament to the sweetness of the affections. This genre of music they call *musica reservata*. . . .<sup>33</sup>

The term *musica reservata* has yet to be precisely defined, largely because sixteenth-century writers used it inconsistently; but the most plausible explanation to emerge from recent research is that—whatever its technical

<sup>29</sup>Two other chromatic motets possibly from the same period as the *Prophetiae*, though not published until later, are *Timor et tremor a6* (pub. 1566; *Werke* XIX, 6; also in *Das Chorwerk*, Vol. 14, in original note values transposed up a minor third to E-flat, from which it has been reprinted by Edwin F. Kalmus [Belwin-Mills] in *Lasso: 7 Sacred Motets*), and *Anna mihi dilecta*, a secular work a4 (pub. 1579; in the *Werke* III, 95 with a substitute text, *Christe Dei soboles*; also in *Das Chorwerk*, Vol. 14, with the substitute text, in original note values transposed up a whole tone to A, from which it has been reprinted by Kalmus, *idem*).

<sup>30</sup>The *Sacrae lectiones* were first published in 1565 by the Venetian publisher Antonio Gardano, and issued that same year in Paris by Adrian le Roy & Robert Ballard. The work was reprinted nine times thereafter, the most important later edition being in the *Patrocinium musicus Orlandi de Lasso*. . . *Quarta pars* (Munich: Adam Berg, 1575), from which the music example here is taken. There is a modern edition (now out of print), which I have not seen, by Hans Joachim Thierstappen, *Die Klagen des Hiob* (Berlin, 1948). Lassus set *Scio enim* a second time as an individual motet a4 (*Werke* III, 105; also in a performing edition by H.C. Collins in *Latin Church Music of the Polyphonic Schools*, No. 25, London: J.W. Chester).

<sup>31</sup>Munich, Bayerische Staatsbibliothek, Ms. mus. A I & II (= Cim. 207 I & II). The work was first published as *Psalmi Davidis poenitentiales*. . . (Munich: Adam Berg, 1584), in five partbooks. At the end of both manuscript

and print is a setting of the two laudate psalms, *Laudate Dominum de coelis* (Psalm 148) and *Laudate Dominum in sanctis eius* (Psalm 150), run together as a single work (Psalm 150 begins in the middle of the *tertia pars*). The seven penitential psalms are: 1. *Domine ne in furore . . . miserere mei* (Psalm 6), 2. *Beati quorum remissae sunt* (Psalm 31[32]), 3. *Domine ne in furore . . . quoniam sagittae* (Psalm 37[38]), 4. *Miserere mei Deus* (Psalm 50[51]), 5. *Domine exaudi orationem meam, et clamor meus* (Psalm 131 [102]), 6. *De profundis clamavi ad te Domine* (Psalm 129 [130]), 7. *Domine exaudi orationem meam, auribus percipe* (Psalm 142 [143]). Berg's 1584 print is available in facsimile as Vol. 25 of the series, *Corpus of Early Music* (Leipzig, 1906), and Annie Bank (Amsterdam, n.d.), neither of which includes the laudate psalms. Three of Bäuerle's editions, however, are available in reprints by Edwin F. Kalmus (Belwin-Mills): No. 1 (transposed up a whole tone to D), No. 6 (up a whole tone to G), and No. 7 (down a whole tone to F with two flats [= transposed Mixolydian]). Bäuerle added so many expressive and dynamic indications, accents, and phrase markings that performers may want instead to make their own scores directly from the facsimile. Excerpts from No. 3 are in Willi Apel and Archibald Davison (eds.), *Historical Anthology of Music*, Vol. I (Cambridge, 1949), pp. 157–58; the first section of No. 6 is in Brown, *Music in the*

*Renaissance*, pp. 308–09; the complete No. 6 is in William J. Starr (ed.), *Omnibus: music scores*, Part 1 (Englewood Cliffs, 1964), pp. 47–51, where it has been reprinted from Bäuerle with the editorial markings removed.

<sup>32</sup>These three pictures, all in the second volume of the manuscript, are reproduced in black and white in the iconographical appendix to Leuchtman I, which contains virtually all the known contemporary portraits of Lassus. Color reproductions of the two group portraits are in Wangermée, *Flemish Music*, p. 275, 277.

<sup>33</sup>Quoted from Claude Palisca, "A Clarification of 'Musica Reservata' in Jean Taisnier's 'Astrologiae,' 1559," *Acta musicologica*, XXXI (1959), p. 154; the passage in its original Latin is given in Boetticher I, p. 230.

<sup>34</sup>In addition to Palisca's essay (n. 33), other important writings on the problem of *musica reservata* include Edward Lowinsky, *Secret Chromatic Art in the Netherlands Motet* (New York, 1949; repr. 1967), pp. 87–110; Bernhard Meier, "Reservata-Probleme: Ein Bericht," *Acta musicologica*, XXX (1958), pp. 77–89; Gustave Reese, *Music in the Renaissance*, pp. 511–17 (sources mentioning the term are quoted or summarized); Leuchtman, *Die musikalischen Wortausdeutungen*, pp. 105–36; Claude Palisca, "U: Oratoria Musica: The Rhetorical Basis of Musical Mannerism," in Franklin W. Robinson and Stephen G. Nichols, Jr. (eds.), *The Meaning of Mannerism* (Hanover, 1972), pp. 37–65.

resources, social function, or method of performance — it is music that powerfully expresses a text, affecting the listener by using compositional procedures in ways akin to the methods of rhetoric. Both musician and rhetorician bring the devices of their art to persuade and move their audience. This music is “reserved” in the sense that its artful subtleties and powers of persuasion can be understood and appreciated best by the educated, sophisticated connoisseur.<sup>34</sup>

The Penitential Psalms fit this description. All seven are composed on the same plan, being divided into a number of short sections corresponding to verses of each psalm. The opening section is set for five voices, and subsequent sections are scored for various combinations ranging from two to five voices. The settings close with a doxology (*Gloria patri*), the second half of which (beginning on *sicut erat*) is set for six voices. Only *De profundis* (No. 6) features a Gregorian psalm tone as a cantus firmus; for the rest, Lassus employs no single procedure throughout, but shifts from section to section between sonorous homophonic textures and imitative and free polyphonic writing. Melodic lines, plain and syllabic in the four- and five-voice sections, more florid and melismatic in the duos and trios, are always sensitively molded to the speech rhythms of the text. And whatever the mood suggested by the text, the character of these settings remains utterly devotional, devoid of any extremes of word painting or contrapuntal fancy. Aside from their obvious value as artistic statements, the Penitential Psalms are functional liturgical music of the highest rank. Perhaps the two most consistently fine settings are the aforementioned *De profundis* and *Miserere mei Deus* (No. 4), of which the opening section is given in Example 3.

The quasi-homophonic texture of these measures is a characteristic feature of what might be termed Lassus’ “devotional manner” — one he frequently adopts for texts of a solemn, penitential, or reflective nature. Since the mood of such texts precludes dramatic or picturesque word setting, Lassus instead designs a sonorous web of slow-moving lines on reiterated pitches. As the voices slip in and out of rhythmic synchronization, a rippling momentum is created. There is sometimes rhythmic or melodic imitation among the voices, but Lassus’ main source of control is har-

Example 3.

Have mercy upon me, O God, according to thy loving kindness.  
—Psalm 50 (51):1.

PSALMVS QVARTVS.

The opening of Psalm IV, “Miserere mei Deus,” in the Bassus partbook of *Psalmi Davidis poenitentiales* (Munich: Adam Berg, 1584).



monic: the contrapuntal motion decorates a series of expressive chord changes. All of the Penitential Psalms partake of this texture — ideally suited for choral rendition — to one degree or another, and Lassus worked innumerable variations on it throughout his career.

The three great cycles — *Prophetiae sibyllarum*, *Sacrae lectiones ex propheta Job*, and *Psalmi poenitentiales*—composed at the beginning of Lassus' Munich tenure were harbingers of a creative flood that did not substantially abate until the late 1570s. During this period he composed more than a third of the total number of his motets; and under his direction, the Munich chapel rose to become one of the foremost musical establishments in Europe.

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This is the first part of a three-part article.

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Lassus and his choir: miniature painting by Hans Mielich of the chapel choir at Munich, from Munich, Bayerische Staatsbibliothek, Mus. ms. A II, fol. 186.

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# New Light on Handel's Woodwind Sonatas

David Lasocki

## Introduction

How many woodwind sonatas did Handel write? If you had gone into a music shop fifty years ago and asked for all his flute sonatas, you would probably have been given one or two volumes containing a total of seven or eight sonatas—two in E minor, and one each in G minor, A minor, G major, C major, B minor, and F major. If the shop assistant had been unusually well versed in woodwind musicology for the time, he might have pointed out to you that four of these—in G minor, A minor, C major, and F major—were really intended for the recorder, not the transverse flute. As for his oboe sonatas, you would probably have received two—in G minor and C minor. If you had tried to discover the best edition of all these sonatas, you would have ended up consulting vol. xxvii of Friedrich Chrysander's great *Händel-Gesellschaft* edition of the composer's works, published as long ago as 1879. There you would have read that the eight flute sonatas and two oboe sonatas came from a volume entitled *XV Solos for a German Flute, Hoboy, or Violin with a Thorough Bass for the Harpsichord or Bass Violin, Opera Prima*, the first edition of which "was published about 1724 at Amsterdam, and was soon copied by John Walsh in London, but 'more correct,' as the title says." Chrysander gave the flute sonatas the numbers 1a, 1b, 2, 4, 5, 7, 9, and 11 in this set, and the oboe sonatas 6 and 8. You might also have been able to find three other flute sonatas in A minor, E minor, and B minor, known as the Hallenser Sonatas because they were thought to date from Handel's period in Halle early in his life.

If you had gone into the same shop twenty-five years later, you would have found several changes in this situation. First, there were now at least two editions of the four recorder sonatas actually for the recorder (Moeck, Schott). Sec-

ond, Thurston Dart had published an edition (Edition Schott 10062, 1948) of three more recorder sonatas, one in B<sup>b</sup> major and two in D minor, which he called the Fitzwilliam Sonatas, since the manuscript from which they were taken belonged to the Fitzwilliam Museum, Cambridge; the third of these was a transposed version of the B minor flute sonata shorn of its last two movements. Third, Dart and Walter Bergmann had published an edition (Edition Schott 10403, 1948) of another oboe sonata, in B<sup>b</sup> major, also from a Fitzwilliam Museum manuscript. Fourth, Hans-Peter Schmitz had edited the eleven "flute" sonatas for the new Handel complete edition (Bärenreiter-Ausgabe 4003, 1955). Schmitz' preface states, astonishingly, that although he had consulted the two of Handel's autograph manuscripts that were known to Chrysander, he had otherwise based his edition not even on the eighteenth-century prints, but on the old Chrysander edition. Also, he only mentions the Fitzwilliam Sonatas in a footnote. Nevertheless, Bärenreiter's beautiful engraving and presentation might well have lulled you into thinking that this edition represented the last word in Handel flute/recorder sonata editions.

In the last few years, however, the accepted ideas about Handel's woodwind sonatas have been radically altered by the work of several scholars, including the English musicologist Terence Best and myself. The challenge has been on two fronts. First, Handel's autograph manuscripts for most of the sonatas have been unearthed, as well as a number of important manuscripts by copyists both within and outside Handel's circle. These have proved to be different in many significant details, including instrumentation and key, from the text in the early prints. Second, the early prints themselves have been re-examined, leading to an amazing tale of

misrepresentation by Handel's main publisher and casting considerable doubt on the reliability of the published text. This recent research is summarized in the remainder of this article.

## The Early Prints

Contrary to Chrysander, who obviously never saw a copy, the first edition of Handel's sonatas for a melody instrument and basso continuo appeared under the title *Sonates pour un Traversière, un Violon ou Hautbois con Basso Continuo Composées par G.F. Handel. A Amsterdam chez Jeanne Roger. No. 534*. This edition (hereafter referred to as R) contained not fifteen but twelve sonatas. The instrumentation given on the title page is in fact collective, the instrument for which each sonata is intended being given at the bottom of the first page in each case: *flauto, traversa, hoboy, or violino* (recorder, flute, oboe, or violin), as shown in Example 1:

### Example 1.

(No.)	Key	Instrument
1	e	flute
2	g	recorder
3	A	violin
4	a	recorder
5	G	flute
6	g	oboe
7	C	recorder
8	c	oboe
9	b	flute
10	A	violin (probably not by Handel)
11	F	recorder
12	E	violin (probably not by Handel)

(Uppercase letters represent major keys and lowercase letters minor keys.)

Schmitz gives the date of this edition as c. 1722, presumably because Jeanne Roger died in that year, although in the absence of evidence that this was a late publication of hers, he should have said

more accurately c. 1716–22, the years in which she was in business. John Walsh in London sold copies of this edition with his own label pasted over the Roger imprint.

Around 1732, Walsh issued a new edition with his own title page, entitled *Solos for a German Flute, a Hoboy or Violin with a Thorough Bass for the Harpsicord [sic] or Bass Violin, Compos'd by Mr Handel. . . . Note: This is more Corect [sic] than the former Edition.* This edition (hereafter referred to as W) was mostly reprinted from the plates of R. But the figuring was corrected in places, and a few movements were added or moved to their rightful positions. Sonatas 10 and 12 were replaced by two others, in G minor and F major, also for violin, and also probably not by Handel. The twelve sonatas in R, plus the two new violin sonatas, plus the violin sonata in D major that Chrysander called No. 13 but which never appeared in an early print, make up the fictitious XV *Solos* of Chrysander. Opus 1, the title by which these sonatas are known nowadays, does not appear on either of these title pages, but was first used in a Walsh advertisement of 1734.

The curious thing about R is that, on closer inspection, it turns out not to have been published by Jeanne Roger at all, but by Walsh. This conclusion is supported by several pieces of evidence. First, Jeanne Roger's father, Estienne, published his editions without any plate number on the title page. Then just before he died in 1716, he gave plate numbers to all his leftover stock in an arbitrary manner. From then on, his last editions and the editions of his successors in business, Jeanne and his son-in-law Michel-Charles Le Cène (1723–43), were given plate numbers in chronological order, making it possible to date them. The plate number for the edition of Handel's sonatas is erroneous: it would correspond to a Le Cène edition of 1727 and turns out to belong to the second volume of Vivaldi's Opus 9, published at that time.

Secondly, R was engraved by two of Walsh's engravers, who worked from 1724 and 1726 onwards, respectively, the bulk of their handiwork clustering around 1730. Clearly, if the style of part of the engraving did not appear until at least 1726, Jeanne Roger, who died in 1722, could not have published R.

Thirdly, the watermark on the title page of one of the surviving copies of W is identical to that on the title page of R. Fourthly, the R title page itself, al-

#### Example 2.

First Edition			Autograph			
Opus 1	Instr.	Key	Ms location	Instr.	Key	Date
1a	---	---	BL	flute	e	c.1720
1b	flute	e	FM	violin	d	1712–20
2	recorder	g	FM	recorder	g	c.1712
4	recorder	a	BL	recorder	a	c.1712
6	oboe	g	FM	violin	g	1712–20
7	recorder	C	FM	(recorder)	C	c.1712
8	oboe	c	FM	oboe	c	c.1712
9	flute	b	FM	(recorder)	d	c.1712
11	recorder	F	FM	recorder	F	c.1712
---	---	---	FM	oboe	B <sup>b</sup>	c.1706
---	---	---	FM	(recorder)	B <sup>b</sup>	c.1712

(BL = British Library; FM = Fitzwilliam Museum)

though very similar to those of Jeanne Roger in lettering and layout, is not identical. In other words, the title page is a fake. Fifthly, W and a slightly later re-edition of it survive in more Continental than British libraries, whereas R, ostensibly published on the Continent, is found in more British libraries than Continental.

All this evidence suggests very strongly that Walsh was solely responsible for the production of R, and that it was issued somewhere between 1726 and 1732. Furthermore, the label that Walsh stuck over the false Roger imprint seems to date from 1732 itself, suggesting that R may have appeared rather closer to 1732 than to 1726. But why should Walsh go to all this trouble? This question will be dealt with later in this article.

#### The Manuscripts

Chrysander knew the autograph manuscripts of the E minor flute sonata he called No. 1a and the A minor recorder sonata in the library of the British Museum (now British Library). And as long ago as 1893, the catalogue of the music in the library of the Fitzwilliam Museum drew attention to the presence there of the autographs of most of the remaining woodwind

sonatas, although not all are in the same keys or for the same instruments as the well-known versions. Yet until my recent editions of the sonatas, the modern editions of them were based almost entirely on the early prints, not on the manuscripts. As we shall see, this practice produced misattributions of instruments and poor texts. The surviving autographs are listed in Example 2.

The most important contemporary manuscript copy of the sonatas is in the Aylesford Collection in the Manchester Central Library. This collection originally belonged to Handel's friend and librettist Charles Jennens, for whom it was supplied by the group of copyists working under Handel's principal amanuensis, John Christopher Smith the elder. It contains nine of the sonatas in the hand of the reliable Handel copyist known as S2 (see Larsen's book on *Messiah*), without indication of instrumentation. Internal evidence suggests that it was copied, not from the autographs, but from a manuscript similar to that used for the early prints.

Four of the sonatas occur in the manuscript of another copyist, though not one from Handel's circle, in a private collection in London (the owner of which has requested that he remain anonymous). Two sonatas are to be

#### Example 3.

Opus 1	Key	S2	London	Brussels	Tenbury
1b	d	x			
2	g	x			
4	a	x			
5	F	x	x (G; flute)	x (oboe)	x
6	g	x			
7	C	x	x (recorder)		
8	c	x		x	
9	d	x	x (recorder)		
11	F	x	x (recorder)		

found in a large early-eighteenth-century German manuscript of woodwind and violin sonatas in the Brussels Conservatoire library. Finally, one of the sonatas is found in a copyist's manuscript from St. Michael's College, Tenbury Wells, now on deposit in the Bodleian Library, Oxford. All these manuscripts are summarized in Example 3.

#### The Manuscripts and Prints Compared

##### Opus 1/1 in e

Chrysander printed two Handel flute sonatas in E minor, which he labelled 1a and 1b. Only 1b is to be found in the early prints, as the first sonata in both R and W, marked *Traversa Solo*. But, as every flutist must have noticed, this sonata contains a *b* in the second movement (m. 34), whereas the flutes of Handel's day usually went down only to *d'*. It also goes higher (to *f''*) than his other flute sonatas, which reach only to *d'''*. In the autograph and S2 manuscripts, however, the sonata is in D minor, which produces an *a* in the second movement. Neither manuscript indicates instrumentation, although in the autograph the sonata begins in the middle of a page, immediately following a violin sonata. These two pieces of evidence suggest that Handel originally intended this sonata for the violin.

What Chrysander called 1a is the only flute sonata found in Handel's autograph (*Sonata a Travers. e Basso*). It dates from around 1720, a little later than the other woodwind sonatas seem to have been written. It has every appearance of having been put together in a hurry, presumably for a specific performance. The first movement is that of 1b, altered to avoid *e'''* and *f'''* (m. 15–17). The second and fifth movements are transposed versions of the second and fourth movements of the G minor recorder sonata. The fourth movement is again from 1b, rewritten to suit the flute. Even the sole newly-composed movement, the third, in G major, begins with the first three measures or so of the first movement of the D major flute sonata, altered to avoid *e'''*, and contains reminiscences of phrases from the F major and C major recorder sonatas.

I think I may have traced the occasion for which the sonata was put together. Jean Christian Kytch was a Dutch woodwind player who came to London around 1707. He quickly joined the orchestra of the Queen's (later King's) Theatre in the Haymarket, the opera house of the day, where Handel wrote

#### Example 4.

Autograph

R, W, S2

Flute sonata

an obbligato bassoon part for him in *Rinaldo* (1711). In 1719–20, Kytch was in the service of the Duke of Chandos at Cannons, just outside London, in the famous musical establishment of which Pepusch was musical director and for which Handel wrote his masque *Acis and Galatea* and his Chandos Anthems. Thus the connection between Kytch and Handel was obviously close. Between 1719 and 1723, Kytch — sometimes with other Cannons musicians — supplemented his income by playing in a large number of public concerts in London, details of which have come down to us in newspaper advertisements. He usually played a concerto and/or sonata for the oboe, but twice he played a concerto for the "little flute" (small recorder). In one, and only one, of these concerts he played the transverse flute: on 23 February 1720—in the very year from which Handel's autograph of this sonata seems to date—he is advertised to play "a solo... on the German flute." Was Kytch's desire to play the flute in a concert, then, perhaps the stimulus for Handel to put together this sonata for him?

##### Opus 1/2 in g, 4 in a, 7 in C, and 11 in F

There is no doubt that these four sonatas were intended for the recorder. The autographs of the G minor, A minor, and F major sonatas are clearly marked *Sonata a Flauto e Cembalo*. The title page of the autograph of the C major sonata is missing, but the London copyist's manuscript is marked *a Flauto e Cembalo*, and all four sonatas are marked *Flauto Solo* in the early prints.

#### Example 5.

Autograph, Organ concerto

R, W, S2

An examination of the autographs reveals a very significant fact: they are written in a large, bold, neat hand with practically no corrections. This writing was used by Handel around 1712, which dating is confirmed by the paper. R was published c. 1726–32, long after Handel made the fair copy of these four sonatas. Nevertheless, some details in the prints and S2 manuscript of them show that they must have been based on earlier versions of the music. Two illustrations will clarify this point. First, the fourth movement of the G minor sonata begins in the prints and S2 as shown in Example 4, line 2. The autograph, on the other hand, has the reading shown in line 1. When Handel borrowed the movement for inclusion in later works (flute sonata in E minor Opus 1/1a of c. 1720, organ concerto Opus 4/3 of c. 1735–36, and organ concerto Opus 7/5 of c. 1750), he moved the barline so that the movement begins on the half-bar, but otherwise followed the autograph of the recorder sonata (line 3).

Second, Handel changed the entire F major sonata into an organ concerto (Opus 4/5) around 1735. In six significant instances, the prints and S2 on the one hand have readings different from the autograph and organ concerto on the other hand. That the autograph is not only different from but later than the prints and S2 is suggested in one of these instances on musical grounds: the slides in the autograph and organ concerto at m. 14 of the fourth movement are an ornamented version of the

passage found in the prints and S2 (Example 5).

Throughout these four sonatas, the manuscripts and prints differ on small points of bass figures, rhythms, ornaments, articulations, tempo markings, time signatures, and even notes. S2 sometimes follows the autograph and sometimes one of the prints; occasionally it has still another reading. Generally the autograph is better endowed with articulation marks and appoggiaturas, whereas the prints tend to be marked with more trills (cadential and passing), the only other ornaments indicated. Such trills could easily have been included by Handel in his first version and neglected when he made the fair copies; in any case he almost never indicated obvious cadential trills.

The chronology of the sources of these four sonatas therefore seems to be as follows. First, Handel composed the original version (Q1) around 1712. At about the same time he made a fair copy of the sonatas and in the process recomposed a number of passages. Around 1730 Walsh engraved the sonatas, either from Q1 itself or a source very like it, but making errors. In the early 1730s, probably by 1732, S2 copied the sonatas, apparently from still another source which incorporated some but not all of the changes Handel made for his fair copy. Finally, in 1732, Walsh printed a corrected version of the sonatas, either from the same source as previously but more carefully, or from a different but similar source.

#### Opus 1/5 in G

Handel's autograph of this sonata is missing. In both R and W it is found in G major and marked *Traversa Solo*. R lacks the fifth movement, and the third movement is replaced by the sixth movement of the B minor flute sonata; these errors are corrected in W. There are no fewer than four copyists' manuscripts: S2 in F major, Brussels in F major marked *Hautb: solo*, Tenbury in F major, and London in G major marked *Traversa*. The question is, what were the original instrumentation and key? Handel used the fifth movement of the sonata in three other places, twice in F major and once in D major. Moreover, S2 presents the versions of 1b and 9 in their original keys, and is of course close to the composer. Thus the original version of this sonata was presumably in F major for the oboe, which attribution is corroborated by the key and range (c' to c''').

What is the origin of the two G major versions for the flute? At first sight the London version seems to have been copied from R, since they both lack the fifth movement. But other features of the two sources suggest that this similarity is merely fortuitous, and that the manuscript was copied from a source other than the prints. Whether it emanated from Handel is another matter. Walsh's desire to publish sonatas for the newly-fashionable flute makes it possible that he, rather than Handel, was responsible for the transposition and new attribution of this sonata. Nevertheless, it fits the flute well, and there is no reason why flutists should not continue to enjoy it.

#### Opus 1/6 in g

This has previously been considered an oboe sonata, since both R and W marked it *Hoboy Solo*. The autograph, however, has *Violino Solo*, and the compass (down to a) confirms it. In three places in the finale there are pencilled alternatives in Handel's hand, altering to a higher pitch all notes below d', and two of these alternatives relate to the use of the movement in the Overture to his opera *Siroe*, where oboes double the violins. Chrysander incorporated part of two of these alterations into his text in small print, making the sonata playable on the oboe. But there is no doubt that Handel intended it for the violin.

#### Opus 1/8 in c

The autograph is clearly Handel's original draft, for it contains numerous corrections. It is lacking the fourth movement, which is present in the S2 and Brussels manuscripts. At one point in the second movement Handel wrote half a bar at the end of a line, then forgot to write only half a bar at the beginning of the next line; thus the barring is incorrect for the remainder of the movement. This error is corrected in the other sources. With one small exception, the autograph also lacks bass figures. But the fact that the S2 manuscript has figures, which are generally the same as those in the prints, suggests that Handel may have added figures to a later copy of the sonata (now lost).

#### Opus 1/9 in b

In R and W this sonata is in B minor and marked *Traversa Solo*. However, the autograph, S2, and London manuscripts are in D minor (range f' to d'''), and the London manuscript is marked *a Flauto e Cembalo*. Thus the

sonata was obviously originally intended for the recorder. It has in fact become well known as the third of Dart's so-called Fitzwilliam Sonatas, although for some unaccountable reason he did not print the sixth and seventh movements, claiming, wrongly, that the manuscript "omits the last two movements of what is already an immensely long sonata." Klaus Hofmann has since published an edition of the full seven-movement form (Neuhausen-Stuttgart: Hanssler, 1974. H.E. 11.224), and of course it occurs in this form in my own complete edition of the recorder sonatas.

This sonata presents the most complex problems in establishing the chronology of the sources and the definitive text. The sources are: an autograph manuscript (M\*) in D minor of the sixth and seventh movements only; the autograph manuscript (M) in D minor of the complete sonata, which contains corrections; the S2 manuscript in D minor; the London manuscript (L) in D minor; and the two prints, R and W, transposed into B minor for the transverse flute.

Both M and M\* date from around 1712. On musical grounds, M\* seems to be the earliest source of all. Its version of the 6/8 seventh movement was written first in 3/8; the time signature still reads 3/8, although every second barline has been crossed out. All the other sources have this movement in 6/8.

The sixth movement provides a fascinating glimpse of the composer's mind at work. The M\* version opens with a gesture that is omitted completely from the other versions. There are many repetitions of the figure marked A in Example 6, and there is a rather uninspired episode in the second half of the movement that again utilizes figures A (see Example 7[i]). In writing M, Handel changed one occurrence of figure A towards the beginning of the movement (m. 5; Example 6, line 2) and replaced the episode in the second half with a much shorter and more effective one based on a chromatic scale (Example 7 [ii]). He then crossed out all the figures in m. 2-5, substituting for two of them figure B, which is a partly ornamented and partly de-ornamented version of figure A (Example 6, line 3). The movement as found in S2, L, R, and W seems to represent the final stage in the process of composition. In m. 2-5 Handel reinstated figure A but retained figure B, producing the order BABA, which to my ear is the most satisfying solution

Example 6.

(Example 6, line 4). The autograph reading of the parallel passage in the second half of the movement (m. 13–14) has figures BA, which is changed in the other sources to AA, here sounding quite satisfactory because the figures

are in sequence not at the same pitch (Example 8).

Apart from demonstrating Handel's compositional skill with somewhat unpromising material, this detective work suggests that the autograph manuscripts

Example 7.

Example 8.

present only his first thoughts on the sonata. This conclusion is confirmed by other details. L, S2, and especially R and W have better bass figures than M, and also more articulation marks and fewer trills than the autograph, the reverse of the situation with the prints and fair copies of the four recorder sonatas discussed above.

R and W have identical texts for all movements except the sixth. This movement was omitted from the sonata in R and placed instead in the G major flute sonata. For W, therefore, a new plate had to be engraved. In the process some changes crept in, and except in one case R seems to have the better text. Throughout the sonata, apart from minor details, S2 is close to R.




The chronology of the sources of this sonata therefore seems to be as follows. First, Handel composed versions of the sixth and seventh movements (M\*) around 1712. Soon afterwards he composed the whole sonata (M), making a number of alterations in the sixth and seventh movements. Around 1730 Walsh engraved the sonata (R), not from M but from a source not extant (P1), which incorporated further alterations by the composer and may have omitted the sixth movement. The transposition to B minor for the flute may also have been found in P1 or may have been made by Walsh. In the early 1730s, probably by 1732, S2 copied the sonata from P1 or a similar source in D minor. Finally, in 1732, Walsh printed an allegedly corrected version of the sonata (W), again from a source similar to P1, restoring the sixth movement omitted in R but making a number of mistakes in re-engraving the plate.

Obviously one has to take into account all the sources in establishing the definitive text of this sonata, yet the primary sources are not the autographs or the later print but S2 and R.

*Recorder Sonata in B<sup>b</sup>*

This, the first of Dart's so-called Fitzwilliam Sonatas, has survived only in Handel's autograph. There is no indication of instrumentation, but Dart's attribution to the recorder makes sense on the evidence of the key and range (*f* to *e'''*). Moreover, when Handel used the third movement again in his A major violin sonata, he changed the key to A major, which would seem to eliminate the possibility that the B<sup>b</sup> major version is for the violin. The other possibilities are the flute and the oboe. The key would be suitable for the oboe, but less so for the flute. The range is too high for

the oboe, and all of Handel's genuine flute and oboe sonatas go significantly below *f* (flute sonatas to *d'*, oboe sonatas to *c'* or *d'*).

The autograph is not a fair copy but rather a first draft, upon which a number of minor corrections are visible. One in the third movement is worth mentioning. The two sections of the movement both begin with the rhythm  but thereafter mostly have . Presumably thinking that what he first wrote at m. 23 would make too many eighth-notes in succession, Handel crossed it out and changed it to the  rhythm. Later he reinstated the three eighth-notes on the fourth beat. Because the autograph is not a fair copy, the fact that Handel borrowed all three movements for use in other pieces (first = second allegro in Overture to *Scipione*, 1726; second = third movement of organ concerto Opus 4/4, 1735) is helpful for clearing up some puzzling passages.

#### Oboe Sonata in B<sup>b</sup>

Again the autograph is the only extant source and, as it contains numerous corrections, is clearly Handel's original draft. As in the C minor oboe sonata, there is one place (third movement, m. 11) where he wrote half a bar at the end of a line and forgot to write only half a bar at the beginning of the next line.

#### Flute Sonata in D

In the same Brussels manuscript that contains copies of Handel's C minor and F major oboe sonatas are two flute sonatas, in G major and D major, attributed to him. On stylistic grounds they are clearly not by Handel, and the G major sonata in particular is of extremely poor quality. However, the manuscript also contains a flute sonata in D major attributed to a "S[igno]r Weisse." The composer in question is no doubt Johann Sigismund Weiss (c. 1690–1737), the brother of the famous lutenist Sylvius Leopold Weiss, since one of the other "Weisse" pieces in the manuscript is ascribed to "Jean Sigm. Weisse." Yet it is highly unlikely that Weiss had anything to do with this sonata. Its first movement begins with a de-ornamented version of the first six measures of Handel's D major violin sonata, known as Opus 1/13 after Chrysander but in fact written around 1749–51 (autograph in British Library). Its second movement begins with the same theme as the first movement of Handel's newly rediscovered early trio sonata (c. 1707) for two alto recorders

and basso continuo in F major, and its fourth movement begins with the same theme as the third movement of that trio sonata (which in turn was obviously the inspiration for the fourth movement of the F major recorder sonata). Its third movement is a rather chromatic recitative-like bridge, typical of the experiments Handel was making in his early Italian period (1706–07) — compare the slow movement of the G major violin sonata, for example. The writing throughout is entirely in Handel's early style.

Thus, although the manuscript is neither attributed to Handel nor in the hand of a copyist from his circle, it is almost certainly a previously unknown flute sonata by him. Its existence would certainly help to explain one puzzle concerning these sonatas. The third movement of the E minor flute sonata, Opus 1/1a, in G major, written c. 1720, begins with the first three measures or so of the D major violin sonata, written 1749–51. Yet the violin version is apparently earlier, since notes 5–10 of m. 2 of the flute version have been taken down an octave to avoid the *e''* on the flute. It would now appear that Handel first wrote these measures in the D major flute sonata around 1706–07. When he needed a flute sonata in a hurry around 1720, he gained inspiration for its third movement from the opening of the first movement of the D major flute sonata, not to mention bits of the F major and C major recorder sonatas. When he wanted to compose a violin sonata around 1750, he again sought inspira-

tion in the early D major flute sonata, which he still had lying around in a drawer, this time retaining more of its opening theme but ornamenting it slightly (see Example 9).

#### Walsh and the Early Prints Reconsidered

Having examined all of the authentic woodwind sonatas by Handel in some detail, we can now return to the question of why the London publisher John Walsh went to the trouble of pretending that his first edition of some of them was in fact being published by Jeanne Roger in Amsterdam and selling copies with his own label pasted over the false imprint. First, let us examine the relations between Handel and Walsh at this period. Around 1720 Jeanne Roger did issue an edition of some music by Handel (keyboard suites) that had not previously been published, the engraving of which was actually done by Walsh. Soon afterwards, and perhaps because of this circumstance, Handel obtained from King George I a privilege of copyright to protect him against pirated publications. He then replied by publishing some of the keyboard suites himself, "to prevent the public being imposed upon by some surreptitious and incorrect copies of some of them that have got abroad," and Walsh sold this official edition with his label pasted over the imprint. In the early 1720s, most of Handel's new operas were engraved and printed by one John Cluer "for the Author." But Walsh must have been on good terms with Handel, for he too was allowed to issue some operas as

Example 9.



Flute sonata in D  
*Adagio*

Flute sonata in e  
*Largo*

Violin sonata in D  
*Affettuoso*



"Published by the Author" with Handel's privilege. Then in the mid-1720s Walsh started to issue pirated arrangements of and selections from Handel's operas. After one such publication, the authorized edition declared pointedly that "if J. Cluer's name is not in the title page of those works, they are spurious editions, and not those corrected and figured by Mr. Handel." From 1725 onwards, however, Handel did not bother to use his privilege any more, presumably aware of its worthlessness against Walsh and other publishing pirates. Finally, from 1730 onwards, Walsh settled down as Handel's regular official publisher. It was evidently a case of "if you can't beat 'em, join 'em."

The circumstances of publication of the woodwind sonatas were therefore probably as follows. Around 1730, Walsh obtained copies of ten sonatas by Handel without the "consent or approbation" (as the privilege calls it) of the composer. He wanted to publish works for the newly-popular transverse flute as well as the ever-popular violin and (to a lesser extent) oboe. Five of the sonatas he had obtained were for the recorder (four in early drafts which antedate the autograph fair copies of c.1712) but because of the keys and range could be played on the flute or violin as they stood. He left four of them alone but transposed the D minor sonata into B minor for the flute. (Alternatively, but less likely, Handel may already have transposed the sonata himself.) Three of the sonatas were for the violin (in D minor, A major, and G minor). He transposed the first into E minor for the flute, left the second alone, and labelled the third for the oboe. The remaining two sonatas were for the oboe (in F major and C minor). He transposed the first into G major for the flute and left the second alone. Presumably to round out the customary set of twelve sonatas, he added two violin sonatas by another composer in what he thought would pass for Handel's style.

Since he wanted to improve his relations with the composer, or to continue newly-won good relations, he was reluctant to assume full responsibility for perpetrating this motley collection and wondered how he could shift some of the blame elsewhere. He remembered the arrangement he had had with Jeanne Roger around 1720 whereby he engraved the music of Handel's keyboard suites and she issued the edi-

tion with her own title page, and he must have known that she had died in 1722. Since she was no longer around to protest, what better than to pretend that she had published this new edition, but then to put his own label over the imprint and sell the sonatas himself, as if he had merely imported them from Amsterdam (forbidden by Handel's royal privilege but more defensible)? He therefore drew up a title page in Jeanne Roger's style — and, since he was primarily interested in the flute, violin, and oboe market, he did not mention that four of the sonatas were for the recorder, but relegated the instrumentation to the bottom of the first page of each sonata — invented a plate number, and had the sonatas engraved by his current engravers. (He adopted the same plan for the trio sonatas, Opus 2.) A couple of years later, having established good relations with Handel for a while, he could own up to the edition. So he engraved a new Walsh title page and took the opportunity to correct some of the mistakes of the earlier edition. Handel had by then presumably given up hope of monitoring Walsh's activities and did not bother to insist that the remaining mistakes be corrected.

#### *Spurious and Doubtful Sonatas*

##### *Dart's Second Fitzwilliam Sonata in d*

Dart claimed that this sonata had been "assembled by the editor from widely scattered copies of its movements" in three of the Fitzwilliam Handel volumes. In fact it is no sonata at all. Its first two movements are the early versions of the seventh and sixth movements (in that order) of the proper D minor sonata. Its third movement is a minuet found, without indication of instrumentation, in another volume of the manuscripts, and which Dart changed from 6/8 to 3/4 meter, presumably in order to be able to write a *double* for it. This curious deception seems to have passed unnoticed until Hofmann's edition of the Fitzwilliam Sonatas.

##### *Hofmann's Third Fitzwilliam Sonata in G*

In his edition of the Fitzwilliam Sonatas for recorder, Hofmann included the B<sup>b</sup> major and (proper) D minor sonatas, and also a third sonata, in G major, which had never previously been ascribed to the recorder. Fuller — Maitland and Mann had given it to the harpsichord, which, as Hofmann rightly points out, cannot be true, because there are bass figures in the second movement. Hofmann believes it to be in fact for alto

recorder, on two grounds. (1) The lowest note of the piece is g', whereas all Handel's sonatas for flute, oboe, and violin go below this note (and indeed below f'). (2) A passage at the end of the first movement makes a "surprising" move up to g" instead of going down to g', in order, so he believes, to avoid the low f", which would have been difficult to play on the recorders of the time. He concedes that the sonata would make far greater technical demands on the performer than would Handel's other recorder sonatas — the writing is higher (e" is common) and the first movement consists of an unbroken chain of sixteenth-notes, causing breathing problems for a recorder player — but is still not deterred from making the attribution of the sonata to the recorder. What he cannot explain satisfactorily is a genuinely surprising passage in the third movement where the melody instrument has the notes b"" c"" d"" e"". He suggests that Handel really meant to write a"" b"" c"" d"" or e"" f"" g"" a"", ignoring the fact that Handel deliberately changed clef to accommodate this unusually high passage. Besides, Hofmann's suggested alternatives are still unplayable or unthinkable on the alto recorder of the day. The English recorders of the period tended to be weak in the high register, and in fact Handel avoids e"" and f"" in his recorder sonatas (except for one instance in the A minor sonata). A few late Continental fingering charts went up to a"", b"", or even c"", but never to d"" or e"". That a recorder sonata going up even to a"" would have been written in Italy c.1707 seems unlikely. The only melody instrument of the time that was capable of performing this very high passage is the violin, which could also have coped easily with the technical demands of the first movement. The sonata has been assigned to the violin by Terence Best for his forthcoming editions (Hällische-Händel-Ausgabe, Ser. IV, Vol. 18; Faber Music, London).

##### *Hinmenthal's Flute Sonata in D*

This sonata was published under Handel's name in Bärenreiter's *Hortus Musicus* series in 1935 (No. 3), following a manuscript in the Erzbischöfliche Bibliothek in Paderborn with the title *Traversiere Solo Sig. Handel*. However, it was republished in 1961 as a sonata by Quantz after the discovery that it had been published as No. 5 of *Solos for a German Flute, a Hoboy or Violin with a Thorough Bass for the Harpsichord or Bass*

*Violin Compos'd by Sigr. Quants [sic] by Walsh & Hare in London in 1730.* Quantz indirectly confirms his authorship of the sonata. In his *Lebenslauf* (1755) he mentions that this Walsh edition is very inaccurate and contains one spurious sonata (No. 3). Thus, by implication, No. 5 is authentic. (The sonata is, incidentally, also ascribed to "Mr Aug. Stricker" in the Brussels manuscript mentioned above, a reflection of the unreliability of attributions in eighteenth-century manuscripts in general and this manuscript in particular.)

#### *The Hallenser Flute Sonatas*

These three sonatas, in A minor, E minor, and B minor, were published as Nos. 1-3 of a collection entitled *Six Solos, Four for a German Flute and a Bass and Two for a Violin with a Thorough Bass... Compos'd by Mr Handel, Sigr. Geminiani, Sigr. Somis, Sigr. Brivio by Walsh in London in 1730.* The second sonata opens with the first two movements of the C minor oboe sonata, which was composed c.

1712, and must be later than the oboe version since it presents Handel's final version of the text. Thus it cannot be a work that Handel composed in Halle. Its third movement is not found elsewhere. The last movement is a minuet, found elsewhere in G minor, which was later published in the second set of keyboard suites (1733). The arrangement is careless and presumably did not have Handel's authority. The other two sonatas exist in no other source and must, especially the first, be open to doubt on stylistic grounds.

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*I should like to express my sincere appreciation for the enormous help given me during my work on the Handel woodwind sonatas by Dr. Walter Bergmann, Terence Best, The Hon. Gerald Coke, Tim Crawford, Prof. Edgar Hunt, Prof. Betty Bang Mather, Guy Oldham, and the staffs of the British Library, Brussels Conservatoire library, Central Library (Manchester), Fitzwilliam Museum, Library of Congress, and St. Michael's College (Tenbury Wells).*

*This article was published in German in Tibia, No. 3/80, pp. 166-76.*

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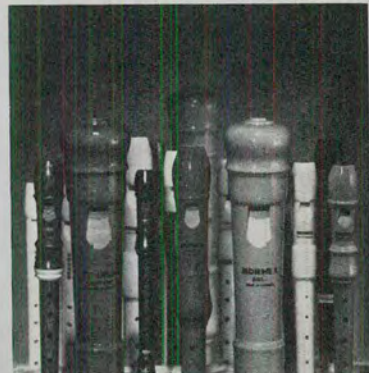
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# The Recorder in Education

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## The Pied Pipers

Captivating children with early music

Martha Bishop

The auditorium lights dim, and the faintly approaching sounds of pipe and tabor, hurdy-gurdy, krummhorn, and lute are heard in a processional. The group of four musicians, augmented by children carrying flags, wends its way up to a stage festooned with banners and a myriad of instruments, masks, hats, and props. The Pied Pipers have embarked upon another "Queen Elizabeth" program. Guy Robinson steps forward and heralds "Let me speak . . ." boasting of the infant Elizabeth's virtues as recorded in Shakespeare's *Henry VIII*, and accompanied by lutenist George Petsch playing Dowland's *Queen Elizabeth's Galliarde*. After a few words from the Pied Piper's director Martha Bishop about Elizabeth's childhood and the unfortunate end of her mother Anne Boleyn, the group ventures into an improvised version of *My Lady Carey's Dompe* on lute, cittern, guitar, and bass viol. Singer Eleanor

DeBacher next tells about the sad state of affairs that existed when Elizabeth began her reign at age twenty-five. She explains how, through Elizabeth's ingenious management, the economy and state of the arts improved to such a marked degree that the whole era was named for her. Shakespeare's dramas figured prominently at her court, and the next song comes from *Twelfth Night: When that I was and a little tiny boy*. Sung in the play by Feste the clown, it admonishes one to make the best of every good situation because there is a lot of misery in life.

Audience participation always figures highly in Pied Piper programs, and the audience next gets to its feet to learn the steps of the pavan, complete with bow. Six promising young dancers are selected to perform it with Lady Eleanor and Lord Guy, and all are outfitted with masks on sticks, with the admonishment not to reveal their true iden-

ties to their partners until the end of the dance. Then comes a "commercial break"—a street cry advertising everything from almanacs to spices and accompanied by appropriate percussion: pot lids, bells, and oyster shell castanets.

The perils of journeying on the high seas and on foot in the sixteenth century are next described with references to pirates and highwaymen. The four musicians don feathered caps to put themselves in a swaggering mood for a song about the most famous highwayman, *In Sherwood livde stout Robin Hood*. Next they tell of witchcraft and the test in which those accused were weighted down in water. If they survived, they were surely genuine witches and had to be put to death! The group performs a "Witches Dance" in which singer Ellie cackles melodically behind a witch's mask and provides percussion by beating a cow's



Lady Eleanor and Lord Guy lead a group of young dancers in a pavan.

Larry Filoso

skull with an animal's thigh bone.

The concert draws to a close with a description of the religious situation in Elizabeth's time and a vocal rendition of the famous canon written by her court musician, Thomas Tallis (ideally sung also by the audience). There is a chance for questions and an explanation that Eleanor's and Martha's costumes would have been considered suitable for Queen Elizabeth's court attendants; the only permissible colors were brown, golds, silvers, and hues that blended well with Elizabeth's auburn hair. The program closes with Elizabeth's statement that in all her seventy years she remained wedded only to England:

Here is my hand  
 My dear lover England  
 I am Thine both with mind and heart  
 For ever to endure  
 Thou mayest be sure  
 Until death us two do part.

The Pied Pipers then recess to Henry VIII's version of *Greensleeves*.

Formed in 1975, the group specializes in children's programs. These have included "Music History in a Nutshell," presenting a piece from each century; "A Festival Day in the Renaissance," complete with imaginary banquet, hunt, and dancing; "Medieval and Renaissance Beasties," with songs of lions, chickens, snakes, crickets, and rats; and "Early Christmas Music and Customs," dealing with both the religious and secular aspects of Christmas. The Pied Pipers began as a group of housewives who, with missionary zeal, spread early music among youngsters; it has developed into a professional ensemble aided by grants from the Music Performance Trust Funds, the Kennedy Center, and the Georgia Council for the Arts.

Each year the group designs one new program, carries over one program, and drops an older one. The Pied Pipers are particularly excited about their forthcoming production "Medieval People," which is based on Chaucer's *Canterbury Tales*. Each musician will assume the role of two different characters and give an account of his or her lot in life, accompanied by appropriate music. Guy, looking forward to his role as a troubadour, is learning to juggle, and Martha, responsible for much of the costuming, is planning ways of making a coat of mail for Knight George.

The following suggestions are based on five years' experience in programming for children:

1. Send preparatory material to schools: pictures of instruments, hints on how to prepare for the program, even music to learn for participation in the program. The better prepared the children are, the more they will gain from the experience.
2. Memorize your music. There is no substitute for eye contact between performers and with the audience. It's hard to look as though you are enjoying a piece if your head is buried in the music. Besides, stands hide



Doris Zungile

The Pied Pipers: Guy Robinson, Eleanor DeBacher, Martha Bishoff, and George Fetsch.

instruments from view.

3. Keep pieces short and snappy. An occasional slow piece is all right, but you will lose your audience if you program too many of them.

4. Involve the audience—ask them questions; have them clap, sing, dance, parade; let them ask questions at a given time in the

program. For one piece we pass out hand puppets so that several children can be the seven heads of Machaut's "Phyton le merveilleus serpent."

5. Enjoy yourselves! Children make a discerning audience and are quick to pick up on the moods of performers. If you enjoy the concert, so will they.

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# Book Reviews

Dale Higbee

**A Chronology of Music in the Florentine Theater, 1590-1750: Operas, Prologues, Finales, Intermezzos, and Plays with Incidental Music**

ROBERT LAMAR WEAVER AND NORMA WRIGHT WEAVER

Information Coordinators, Detroit, 1978 (Detroit Studies in Music Bibliography No. 38), 421 pp., \$19

This valuable source book represents the culmination of a twenty-year family effort, stemming from Robert Lamar Weaver's important but still unpublished Ph.D. dissertation on "Florentine Comic Operas of the Seventeenth Century" (University of North Carolina, Chapel Hill, 1958). It contains an informative history of Florentine theaters and academies, as well as a discussion of patrons and artists.

I was surprised to learn that "in the first half of the eighteenth century identified singers performing in Florence numbered approximately 475," of whom "over 350 performed in one to three operas." Opera singers during that period were not so mobile as their modern-day counterparts, but apparently they were on the road much of the time.

The following is also of interest:

In Baroque opera it was the common practice to use women in the male soprano and contralto roles, not merely as a stopgap for the lack of a suitable castrato, but for the purpose of obtaining the proper voicing, which, in the Baroque context, meant that heroic roles must have high tessitura. Women of great reputation sang male roles, some even specializing in singing *da uomo*. . . . In modern performances it follows that the more appropriate arrangement is to use women in castrato roles rather than to transpose the roles.

The major part of this book consists of a chronological listing of performances or events, such as marriages or deaths, related to performances of dramatic works. Most of the entries are based on printed librettos, but information is also drawn from diaries and other sources. Spoken dramas with no known music are also included, thus giving a more complete picture of Florentine theater activity. Entries typically include information about text, music, dates, names of singers, and place of performance. Four tables and twenty-eight illustrations of scene designs, libretto title pages, musical scores, and letters add significantly to the text.

The final section is devoted to indexes: librettists; composers; singers and actors; dancers (excluding nobility); impresarios, instrumentalists, costumers, painters, etc.; theaters, academies, companies, and *conversazioni*; and titles. This is followed by a bibliography (divided into books and articles, manuscripts, and collections of librettos and

music) and a general index.

This book, which is nicely printed and handsomely bound, will be essential to all students of early opera.

**Ornamentation in Baroque and Post-Baroque Music, With Special Emphasis on J.S. Bach**

FREDERICK NEUMANN

Princeton University Press, Princeton, N.J., 1978, xiv and 630 pp., \$50

In matters of Baroque performance practice, two cardinal articles of faith among the orthodox have been that ornaments begin on the beat, and that trills start with the upper note. Robert Donington, for example, in *A Performer's Guide to Baroque Music*, writes:

Baroque ornaments, when attached to a beat, mostly take the beat. . . . The rule is more reliable for late than for early baroque music, and at no time was accepted unanimously; but for the age of Bach and Handel it can never be wrong.

When the trill has primarily a harmonic function, it is begun obligatorily with its upper auxiliary.

Challenging this view and in general serving as something of a gadfly to the accepted authorities has been Frederick Neumann, who has published a series of papers since 1965. The responses of his critics and his own replies have been shrill at times, but this massive tome under review is notably free of polemics. It is the first really fresh look at its subject since the appearance of Arnold Dolmetsch's pioneering book *The Interpretation of the Music of the XVIIth and XVIIIth Centuries* in 1916.

Systematically organized, this treatise includes sections on Baroque trends of ornamentation, one-note graces, the slide, the trill, the compound trill, the mordent, other small ornaments, and free ornamentation. Each section is subdivided according to nationality and time. As indicated by its subtitle, the book gives special treatment to the works of J.S. Bach, and this orientation has shaped the author's emphasis. In his preface Prof. Neumann states:

This focus on Bach's music explains certain features of outline and presentation. Thus, for instance, the whole body of English ornamentation was left out because it has no traceable bearing on Bach—nor even on Handel.

This latter assumption seems questionable, however, and it might merit a separate study.

In his opening discussion of categories of musical ornaments, Neumann divides the off-beat graces into three types: prebeat, afterbeat, and interbeat. In much of the text, however, he uses *Vorschlag*, *Nachschlag*, and *Zwischenschlag*, which for a book in English



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gives it an overly Germanic flavor. Although he discusses onbeat graces, he stresses those that are offbeat (to prove his thesis that they existed!) to the extent that readers unfamiliar with the writings of Dolmetsch, Donington, Putnam Aldrich, and others might think that onbeat ornaments were the exception rather than the norm. The book is a much needed corrective, however, and it achieves the author's goal:

Not the substitution of a new dogmatism for an old one, but the establishment of far greater freedoms for historically authentic ornament interpretation. Within these freedoms I never deny the important, rightful place to the on-the-beat and related designs of modern doctrine; I only deny them their claim to monopoly.

Neumann attributes the twentieth-century "onbeat monopoly" to two errors by modern scholars:

One is the application of historical documents outside their legitimate pertinence through unjustified generalizations; the other is the too literal application of the verbal or musical text of such documents.

He believes that C.P.E. Bach, in particular, has had a much greater influence than is justified. C.P.E. Bach, he points out, was much more rigid than such contemporaries as Quantz, and the application of his rules to the music of his father, whose style had developed by age thirty, is unjustified.

While Neumann attacks the over-rigidity of his colleagues with maneuvers reflecting the mind of a good lawyer, he himself seems overly rigid when it comes to matters of parallel fifths and octaves, which underlie many of his detailed arguments. He defends his position as follows:

The prohibition of parallel fifths and octaves may well be the most durable and universal rule in musical history, since it extended its jurisdiction over the whole Western musical world from the Middle Ages to the 19th century. . . . In Bach's time the rule was still at the height of its authority. . . . Yet, there can be no doubt that parallels did occur plentifully in actual performance along with many other untoward accidentals.

It is on the basis of these principles that we are generally entitled to see in the avoidance of parallels an important clue to the rendition of certain ornaments, but we must be aware that the clues vary in force according to circumstances. . . . In principle one can say that parallels are the more objectionable the slower they are; the fewer voices are involved; the stricter the form and the more careful the part-writing in other respects; the more homogeneous the tone color and dynamics of the two voices involved. Parallels are also more obtrusive when they are open rather than hidden; when they occur between the outer voices or between basic progressions; and when the second of a pair falls on a strong beat.

This is fine in the abstract, but when it comes to individual cases I often find myself in disagreement with Neumann and prefer many instances of onbeat graces which are unacceptable to him. He objects to the fifth resulting from the onbeat rendition of the grace in measure 11 in the third movement of

Bach's E major Flute Sonata, BWV 1035, for example, and says that onbeat execution of the grace in measure 35 from the Sarabande from the Sixth Partita, BWV 830, "with its ensuing open fifths is hardly possible." He also suggests that "upward leaps lean to unaccented shortness of anticipation," citing as one example measure 6 in the third movement of the Trio-sonata from the *Musical Offering*, BWV 1079. Speaking of the opening Largo of this work, Neumann says:

In three out of four slide-trills, written with little notes, onbeat execution would produce . . . offensive parallel fifths. . . . Hence we can be reasonably sure that their anticipation was intended.

Having played this work many times, I can only say that my ears are not offended by, but in fact prefer an onbeat interpretation.

On the other hand, Neumann is flexible enough to conclude:

The most noteworthy finding of this complex chapter on Bach's one-note graces is the impossibility of giving positive rules. . . . The performer has to give up the crutch of ready-made solutions and suffer the "embarrassment of riches," with a wide choice and a commensurately wide artistic responsibility.

He offers the reader useful, tentative guidelines, ending with this observation:

After all this is said, the performer's taste and judgment, tempered by the framework staked out by our historic investigation and enlightened by stylistic insight, must have the final word here as everywhere else in the field of performance.

Similarly in discussing trills, Neumann comments:

The many alternatives certainly tax the performer's musicianship, taste, and imagination, but the same is true of all aspects of performance. Here as elsewhere, "instant authenticity" in the form of a simple all-embracing rule is only a chimera. However, instead of deploring with Wanda Landowska the multiplicity of choices as a "trap" and an "ambush," we should welcome the chance of varying and enriching the ornamental coloring of Bach's works. Far from being "cruel" to the performer by leaving him a choice of ornamental manipulation, Bach paid him a compliment by trusting his musical intelligence.

Recorder players preparing the Vivaldi C minor Concerto, P. 440, and wondering about the graces in measures 1 and 2, will be interested in this observation:

Perhaps the most characteristic case of anticipation before short notes is the typical Italian form of the mordent preceded by the grace note.

Also:

The execution of ornaments should not interfere with a characteristic and prominent rhythmic design. An inserted grace that displaces the principal note from a syncopation, for example, actually distorts the rhythmic disposition.

Neumann makes a convincing case for many instances where anticipated trills are best, and he offers numerous examples of written-out main-note trills in music by Froberger, Kerll, Buxtehude, and others.



His discussion of the second, non-oscillating variety of trill, the tone repetition called *trillo* by Caccini, is most interesting. Some scholars have even doubted the existence of this type of trill. Howard Mayer Brown, in *Embellishing Sixteenth-Century Music*, for example, states that the *trillo* "ought to be a controlled vibrato rather than the ugly series of newly articulated repeated notes perpetrated by so many twentieth-century singers as trilli." Neumann, however, says:

The execution of this grace must have ranged from a clear and sharp separation of its tones to smoothly connected dynamic stresses without a break of the breath. One could speak of *staccato* and *legato* style of execution (of which the latter is a form of intensity vibrato). Unquestionably, both styles were used.

It is difficult to ascertain where in Italy, or how long and how frequently the one-note *trillo* remained in improvised use. Most likely its use diminished in the course of the century, but several documents attest to its survival into the 18th century. Quantz, reminiscing in his autobiography, speaks admiringly of Faustina's (Hasse's wife and Handel's prima donna) technical mastery and mentions her ability of tone repetition which he considered unique. . . . His obvious wonderment and the apparent fact that he had never heard this practice before shows that the art had but few practitioners left.

Neumann's comments on the vibrato-type of *trillo* are also of value:

During the 18th century we still frequently find the wavy-line symbol for strings with vibrato meaning.

J.S. Bach uses the wavy-line symbol with unquestionable vibrato meaning a few times for the voice and for melody instruments. . . . The symbol has the meaning of an extended trill only for his keyboard works.

The same meaning can be assumed to apply to the few instances where the symbol occurs for melody instruments. Here too we find the same characteristic chromatic progressions which establish an unmistakable link to the vocal examples. . . . Another case, usually misinterpreted as a trill, occurs in the 5th Brandenburg Concerto where both flute and violin have the vibrato sign typically for the *one measure* which ascends chromatically. [BWV 1051-1, mm. 95-96] The vibrato in all these cases is probably intended to underline the emotional coloring which so often is associated with Bach's chromaticism.

The section on free ornamentation is briefer than the others because, as the author points out, this topic is less controversial and has been discussed well elsewhere, and because there are a number of publications of examples of *passaggi* written out by composers. Here the emphasis is on documents that are neither familiar nor readily accessible, and also on matters of interest that have not received adequate attention in the literature, such as added ornaments in Bach's music. Neumann offers general suggestions following Bach's characteristic use of various graces, and he gives interesting original examples of short embellishments at the endings of movements in the Gamba-Clavier Sonata, BWV 1027, and Flute-Clavier Sonata, BWV 1031.

Concluding the book are a postscript titled "Historical Research and Modern Performance" (including a discussion of the merits of old and modern instruments); a selective glossary of terms and symbols; a selected bibliography of primary sources, followed by a far too brief list of secondary sources, the most recent of which is dated 1976; and a valuable detailed index.

A couple of trivial errors that only a recorder player would notice: Neumann refers to Ganassi's *Opera intitulata Fontegara* as a "flute treatise" in the text, although he says it is "for the recorder" in a footnote. Similarly he refers to Johann Christian

Schickhardt as an "eminent German flutist" and cites his *Principes de la flûte*, which of course is for recorder.

This book is a work of great scholarship and erudition, and its literary style makes it a pleasure to read. In addition, physically it is an example of the bookmaker's art, being beautifully printed and bound. In view of the book's importance, I hope the publisher will print pagination and topic-titles at top and bottom, trim the size of the pages, and make it available in a less expensive paperback edition at a price college students can readily afford.

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The Syntagma Musicum of Michael Praetorius  
 Volume Two, *De Organographia*, First and Second Parts  
 Third Edition  
*Da Capo Press, New York, 1980, 170 pp. including 42 plates, \$16.50*

Michael Praetorius (1571-1621) studied philosophy at the University of Frankfurt-on-the-Oder, entered the service of the Duke of Braunschweig-Wolfenbüttel as chapel organist at age eighteen, was made Kapellmeister at thirty-three, and remained at this post for the rest of his life. He was recognized as a major composer in Germany during his lifetime, and some of his music continues to be performed today. It is his writings, however, for which he is best known, and the *Syntagma Musicum* is his most important work. The second of its three volumes appeared in two editions, in 1618 and 1619. When it was published it was the most comprehensive work on its subject, and it remains today a major source of information about the music of its time. It describes in some detail the instruments then in use and includes an appendix of forty-two woodcuts that comprise a "Theater of Instruments."

A fine facsimile edition was published by Bärenreiter (Kassel) in 1958. The first and second parts of this second volume (but not parts three, four, and five, which deal with the organ) were translated into English in 1949 by Harold Blumenfeld, who also wrote an introductory essay. A second edition of this translation, including ten of the plates, was published by Bärenreiter (New York) in 1962. This latest edition is a reissue of the 1962 publication, but with all forty-two woodcuts (with translated captions). For some reason the woodcuts are slightly reduced in size from the originals. I also noted that Plate II, Rückpositif of Organ, does not include the fold-out in the facsimile which offers a view of the organ console.

Praetorius describes eight sizes of recorders (contrabass in F to sopranino in g<sup>2</sup>) and remarks that "a complete set such as this can be purchased in Venice for about eighty thaler." He recognizes that recorders played together create the illusion of being an octave lower in pitch than is actually the case. He mentions problems in recorder consort playing caused by the difficulty in finding instruments correctly in tune with others, and he makes an interesting claim of discovering how to tune them:

Like church organs they are easily affected by heat and cold, their pitch being found lower in winter and higher in summer. Thus it would be advisable to have two full sets of wind instruments at hand, the instruments of one set being built to a pitch half a semitone below the pitch of those of the other set. But it occurred to me to piece apart the flutes half way between the mouthpiece and the highest finger hole, thus lengthening the upper section of the pipe by the breadth of two fingers. This makes the length of the tube variable and thus its pitch may be accordingly adjusted higher or lower. Although certain reputed instrument makers were of the opinion that this would make some of the

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tones of the flute false, they actually had no objections to the idea—apart from the fact that certain of the highest tones did not respond very well.

Other evidence of Praetorius' very practical approach to music-making is in the following comments:

I do not consider it very important how each player tunes his violin or viol so long as he is able to execute his part correctly and well.

Some persons get special notions about such things, and are wont to scorn organists who do not make use of this or that way of fingering. But this, I believe, is not even worthy of discussion. Let one run up and down the keyboard with his front, middle or rear fingers and even with his nose if it helps, for so long as what he plays sounds fine and pure and is correct and pleasant to the ear, it is not very important by what means he accomplishes it.

This publication makes readily available an English translation of one of the classics of organology. It belongs in every music library.

### Viola da Gamba Method for Classroom or Private Study

MARTHA BISHOP

*Emory University, 1979, available from the author, 1859 Westminster Way NE, Atlanta, GA 30307, \$7.50*

Martha Bishop's *Viola da Gamba Method* is a welcome addition to the existing stock of instruction books. Intelligently compiled, comprehensively prefaced, and adorned with charming pictures, it is an invitation to anyone interested to go ahead and acquaint himself/herself with the instrument that enjoys such favor these days among the musically inclined. As the author states in her foreword, the venture can be undertaken alone or under the guidance of a teacher; a solitary player can profit as much as a class or a family wishing to learn together. This latter aspect in particular makes Ms. Bishop's method special: all the exercises—scales, triads, melodies—are designed to serve the treble player as well as the tenor or bass; fingerings are provided for each size of viol so that the different instruments can be practiced simultaneously; extremely well-chosen pieces by major composers from the Middle Ages to the Baroque allow for the playing of part-music from a very early stage of accomplishment to a considerable level of proficiency.

Ms. Bishop has refrained from being dogmatic about either the bowing or the left-hand techniques, purposefully avoiding "saying anything which would contradict another teacher's approach." Instead she lets the leading viol masters of the past speak for themselves. The quotes from Chr. Simpson, J. Rousseau, Playford, Danoville, et al. make informative and delightful reading.

For a future, hopefully augmented, edition of this method, the present writer would like to suggest, first of all, that a small glossary of technical terms be added; *musica ficta*, *note inégale*, *mordent* and *trill*, *organum*, *passamezzo antico*, even *ground* and *catch* are not self-explanatory. No beginner in the art of music

can be expected to know what such words stand for yet ought to be given the tools to find out. A limited bibliography of reliable and readily available musical reference books and dictionaries would serve the same purpose.

Secondly, the book should be printed on better paper. Those pictures especially that are not etchings or line drawings (e.g., the illumination from the twelfth-century *Manesse MS*) would profit immensely. And might it not be possible to provide at least the larger illustrations, such as the one just cited, the *Accordo* picture from F. Bonanni's *Gabinetto Armonico*, 1723, the gambas from M. Praetorius' *Syntagma Musicum* vol. II, 1619, and others like them with captions giving the source of each?

In the third place, a different kind of binding would be preferable. The rings that hold the method together allow it to open flat on the music stand, but if one wants to turn a page quickly, the paper catches and tears. (Admittedly, quick page turns are rarely necessary, as Ms. Bishop has taken care to avoid them in the layout of the pieces.)

These suggestions, however, look forward into the future. In the meantime we hope that this excellent *Viola da Gamba Method* will find its way into many music-making households and classrooms. Warmly recommended!

Ingrid Brainard

### MUSICA-Calendar 1981

*Bärenreiter, Kassel, 1980, DM 15*

Readers of AR will be interested to discover an unfamiliar picture including the recorder, *Still-life with instruments*, by Anthony Leemans (1631-1673), on the cover of this latest beautiful music calendar. The recorder is also one of the instruments played by a quartet of angels in *Mary with the child and angel musicians*, by Jaume Cabrera, an artist who lived in the fourteenth-fifteenth centuries. This beautiful altarpiece, shown in full color, was also unfamiliar to me. Less accurately portrayed is what is described as a bass recorder in *Ladies making music*, by Balthasar Kuchler (1571-1641). Other illustrations are equally interesting, and commentary in parallel German-English-French is provided on the back of each picture. Incidentally, one date in 1981 that recorder players will want to celebrate is the three hundredth anniversary of Telemann's birth on March 14. Bärenreiter has once again come up with a real winner with this calendar. Get one for yourself and a friend!



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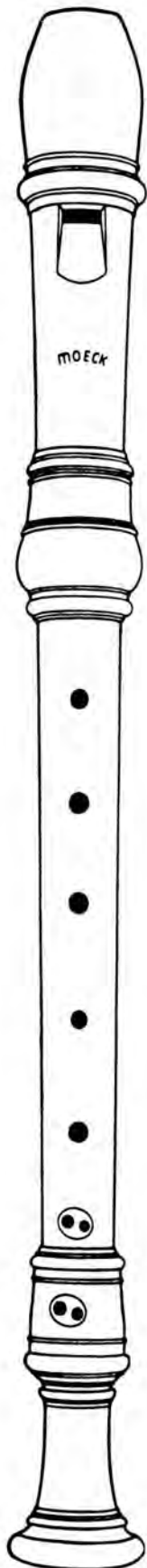
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# Music Reviews

Reviewers for this issue: Jane P. Ambrose, Bernard J. Hopkins, and Pete Rose.

## Interlude

EUGENE BOZZA

*Alphonse Leduc*, 1978, distributed by Theodore Presser, Bryn Mawr, Pa. 19010, \$4

This lovely extended piece is scored for soprano and alto recorder (to be played by one person) or flute. It will require a recorder player with great facility and a good sense of intonation to handle the wide range and chromatic nature of Bozza's writing. Flutists, on the other hand, will find it a playable piece of moderate technical demands. The composition is unbarred, and the prevailing interpretive indication is *calme*. It should be played freely, with careful attention to phrasing and dynamic niceties. Teachers and performers should consider this piece as an alternative to *Syrinx* or to the solo pieces of Ibert.

J.P.A.

*Illustrations incidental to J.S. Bach's Aria "Erbauliche Gedanken eines Tobackraucherers"*

EBERHARD KRAUS

*Edition Moeck 1519*, 1977, \$8.50

This peculiarly titled work is a set of six miniature twelve-tone pieces for recorder (Si/S/A) and harpsichord (or piano). It was inspired by Bach's aria, the title of which can be translated as "Elevating Thoughts of a Tobacco Smoker." According to Kraus's notes, each piece is intended to reflect the essence of the corresponding verse of the aria. *Illustrations* may be performed by itself or as a miniature cantata, with the verses of the original aria (for bass voice and continuo) interspersed between the modern pieces.

The twelve-tone row upon which this work is based is quasi-tonal, consisting almost entirely of a sequence of triads. As a result, *Illustrations* contains an abundance of polytonal sonorities suggestive of late-period Alban Berg.

All six of the pieces are neo-Baroque in form and are to a degree based on motives extracted from the Bach aria. The writing for both harpsichord and recorder is very conventional except in the second, which features special, but fairly tame, effects to be played on the headjoint of the soprano. The keyboard score is arranged in cantata format, with the continuo part realized differently for each verse. The edition is clearly printed and includes a recorder part and a small leaflet containing the continuo line for optional viola

da gamba. There is, however, no separate voice part, and this seems a curious oversight.

I feel that several criticisms of this work should be made. For one thing, the relationship between the texts of the individual verses of the aria and the character of the corresponding *Illustrations* is not at all clear. Also, while writing in historical or semi-historical idioms has its place, such compositions should yield results that transcend the idiom if they are to be accepted as more than academic exercises. That is certainly not the case here. Finally, the unsentimental, objective quality of the harpsichord seems to be uncomfortably pitted against an overemphatic, *espressivo* style of writing for the recorder.

On the positive side, *Illustrations* may have merit as a modern work that is accessible to most recorder players and is pleasant without being too dainty.

P.R.

## Première Suite en Trio

ANTOINE DORNEL

Edited by Pierre Poulteau

*Alphonse Leduc*, 1977, distributed by Theodore Presser, Bryn Mawr, Pa. 19010, \$8.25

This trio was published in Paris in 1709 as part of a *Livre des Symphonies contenant six suites en trio pour les flûtes, violins, hautbois*, etc. The most interesting and effective way to play this piece would be to diversify the instrumentation throughout the six movements to utilize a variety of tone colors. The *gay* marked at the beginning of the overture should be delayed to the double bar where the triplets begin, and the introductory section should be played elegantly, at a moderately slow tempo. Movements four and five, a *loure* and *caprice*, are perhaps the most engaging. Poulteau's realization is stylish and simple. On the whole, a worthy trio, particularly if several kinds of instruments are employed.

J.P.A.

## Hungarian Children's Songs for 2 or 3 Recorders

SANDOR SZOKOLAY

Arranged by Vilmos Bantai

*Editio Musica Budapest*, 1976, distributed by Boosey & Hawkes, Oceanside, NY 11572, \$4.50

These may be children's songs, but Mr. Bantai's settings would be suited only to youngsters who are quite advanced both technically and musically. They seem to be arrangements from violin settings of Hungarian and Moldavian folk songs and dances collected by Zoltán Kodály and are presented here in attractive Bartók-like set-

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tings. After the twenty-eight generally short duets, the collection ends with a four-movement *Suite a Tre* based on four of the Kodály tunes.

If allowances are made for the sforzandos, crescendos to *fff*, and other such unrealistic dynamics, the pieces are entirely suitable for pleasant sessions à deux, and would certainly lend an exotic touch to programs of blander fare.

B.J.H.

#### Twelve Tone Variations (SA<sup>8va</sup>TB)

JULIUS SCHLOSS

Peer International Corporation, 1980, \$6

With the exception of Ernst Krenek (*Hausmusik*, Bärenreiter 3478), the composers of the Viennese school completely ignored the recorder, a circumstance that is somewhat mystifying since Vienna was one of the primary centers of musicological study in the early part of our century. Mystification turns to frustration when we consider Anton Webern, whose doctoral thesis was on Netherlands polyphony. Furthermore, Webern wrote music for such non-orchestral instruments as the mandolin, harmonium, and tenor saxophone, and he was generally intrigued by instruments of unusual "color." One can, therefore, regard with some historical interest the publication of this little three-movement work by the late Julius Schloss, who was a pupil of Alban Berg.

Musically, this is a light, impersonal but well-written twelve-tone piece. It possesses the usual external characteristics of a composition of its genre—asymmetrical phrasing, unresolved dissonance, and lack of literal repetition. The first movement is fast and features a sustained trill throughout that is passed back and forth between the soprano and alto. The second movement is slow, spare, and somewhat pointillistic, and the third is moderately fast, with an interesting interplay of hemiola rhythms.

A considerable number of passages that are not particularly idiomatic to the recorder make this piece more difficult than it looks. In the first movement, the alto part (which, as mentioned above, alternates with the soprano) is particularly tough. It sustains a *b*" to *c*" trill for as long as four measures and contains very fast slurred passages that hover around the break. Other difficulties include a high *f*" for the alto and a tenor part with an extremely low tessitura.

Parenthetically, if your alto recorder cannot successfully sustain a *b*" to *c*" trill when you finger *b*" the normal way and trill with the third finger, try fingering *b*"  $\emptyset$  1 2 3 4 - - with the bell closed. The trill is still produced with the third finger, and the bell remains closed for both notes throughout the trill. If the results are sharp, add the sixth or the sixth and seventh fingers for both notes. For those fast passages around the break, using the alternate *g*" (- 1 2 3 4 5 6 7) will help avoid some of the clicking noises, but will take practice.

The edition, which includes score and parts, is generally quite excellent, although

one may reasonably wonder why the alto recorder was notated as an 8<sup>va</sup> part. But since the members of any recorder consort willing to tackle a twelve-tone piece will probably have the necessary transpositional skill, no great sin has been committed.

Definitely worth a try.

P.R.

### Spuren im Sand

For solo recorder in C

KONRAD LECHNER

Edition Moeck #1526, 1977, \$5.75

This is an uneven work consisting of eleven short pieces for soprano (or tenor). The first five are written in a fairly traditional style; the others are in proportional notation and contain the usual effects (multiphonics, glissandi, etc.).

Most of the pieces are inspired to some degree by Renaissance music. In this respect, the composition as a whole is like quite a number of works I have run across lately. And indeed, it seems to me that after a decade of compositions that deliberately pushed the recorder away from its historical background, a re-examination of early music as a source of inspiration is in order (Hans-Martin Linde apparently began this trend with his *Amarilli mia bella*).

The first five pieces are fairly routine. Three of them have little appeal beyond being fast and flashy. The remaining six are written in a rambling freestyle that relies almost entirely on performer interpretation for their success.

The edition is well prepared and is generally up to the standards one expects from Edition Moeck. The composer's instructions, given both in German and English, are wordy and at times pretentious, but that seems preferable to having few or no instructions—a situation often encountered in editions of new music.

One important requirement for performing this work properly is not revealed in either the instructions or score. No fingerings are given for the dynamic variations that dominate seven of the pieces. Were they given, they would probably present a labyrinth for the novice, but this composition was not really intended for amateurs.

In summary, *Spuren im Sand* is a technically advanced solo work for the often neglected soprano.

P.R.

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Andreas Küng, *advanced level recorder, contemporary music*  
Kenneth Wollitz, *advanced level recorder, Krummhorn*

**PROGRAM:** Includes technical and ensemble playing and use of the recorder in many contexts. Designed for intermediate and advanced level recorder players; two in-service credits for teachers available through the ARS. Registration limited to 50 participants.

**INFORMATION:** Gerald Burakoff  
23 Scholar La.  
Levittown, NY 11756

## COLORADO SPRINGS

### COLORADO 1981: WORKSHOP AT COLORADO COLLEGE

**DATES:** July 26 — August 1

**FACULTY:** Constance M. Primus, *director, recorder, ornamentation*  
Louise Austin, *recorder, dance*  
Shelley Gruskin, *recorder, historic flutes*  
Valerie Horst, *recorder, dance*  
LeeAnn House, *harpsichord, theory*  
Gordon Sandford, *viols, recorder literature*  
Peter Seibert, *recorder, chorus*  
Brent Wissick, *viols, madrigal singing*

Plus special instructors: Alan Lühring, *Renaissance dance rhythms*; Albert Seay, *early music notation*; Susan Wadsworth, *Renaissance reeds*.

**PROGRAM:** Includes Baroque recitals, music history, lectures, historic and English country dancing.

**TUITION:** \$135 plus ARS membership fee for non-members; room & board \$117 for adults, \$72 for children under 12.

**INFORMATION:** Roberta Blanc  
1218 Steele St.  
Denver, Colorado 80206  
(303) 322-0558

## APPLETON, WISCONSIN

### MIDWEST WORKSHOP IN EARLY MUSIC #8 AT LAWRENCE UNIVERSITY

**DATES:** August 2 — 8

**PROGRAM:** Baroque music in England, including a production of a Ben Jonson masque

**FACULTY:** Shelley Gruskin, *director, recorder, flute, reeds*  
Louise Austin, *dance, recorder*  
Michael Lynn, *recorder*  
David Porter, *harpsichord, lecturer*  
Brent Wissick, *viola da gamba*  
Irmgard Bittar, *coordinator, recorder, reeds*

**TUITION:** \$115, plus \$5 facility fee; room & board \$95 (these amounts subject to change).

**INFORMATION:** Irmgard Bittar  
301 Ozark Trail  
Madison, Wis. 53705  
(608) 231-1623



## AMHERST, MASSACHUSETTS

### THE 8th ANNUAL EARLY MUSIC WORKSHOP WILL BE HELD NOT AT HAMPSHIRE BUT AT AMHERST COLLEGE

**DATES:** August 9 — 23

**FOCUS:** Music of Burgundy and France, 1450-1550

**DIRECTOR:** Valerie Horst

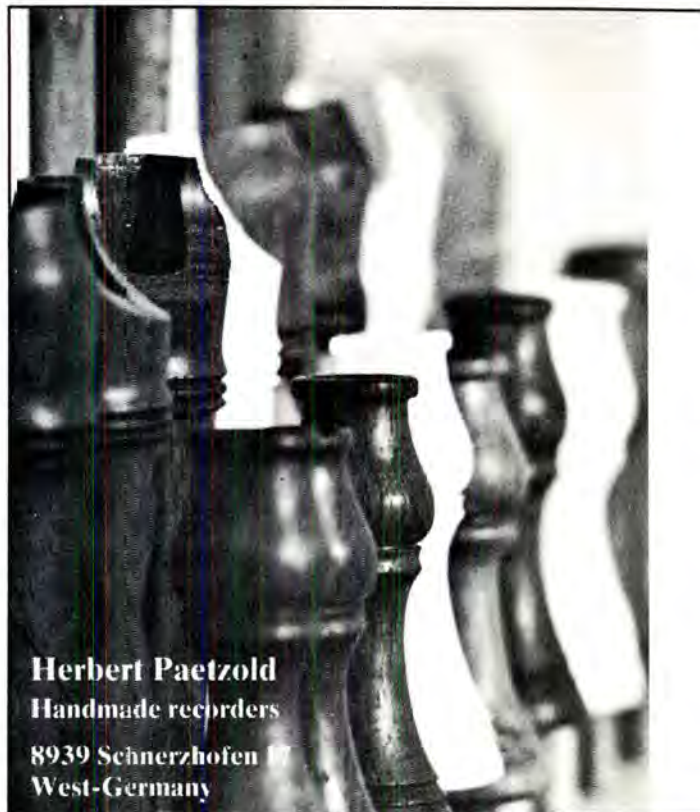
**PROGRAM:** Faculty of 40 will offer instruction in dance, voice, most early instruments. Special-topic classes for recorder players will include technique, ornamentation, playing from original notation, the new ARS Educational Curriculum; for viol players, technique, tablature, medieval strings.

Daily vocal-instrumental rehearsals. First week: Dufay's *Missa Ave regina coelorum*; second week: motets of Mouton, Brumel, Fevin.

Classes in musicianship, Renaissance theory, editing. Small mixed ensembles, coaching for established ensembles, theatre projects, medieval project. Lectures, instrument makers' fair, concerts, English country dancing.

**TUITION:** c. \$125/week; room & board c. \$125/week. Scholarships available; students may attend either week or both.

**INFORMATION:** Valerie Horst  
65 West 95th St.  
New York, NY 10025  
(212) 222-3351



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The advent of Skytrain and other low fare schemes for transatlantic crossing to England have made it possible for many more Americans to come and sample the excellent facilities offered each year at the Dolmetsch Summer School. This year, the course takes place between 6-13 AUGUST 1981 in Chichester, West Sussex. The Courses offered include: Recorder, Viol, Baroque Flute, Renaissance Lute, Harpsichord, Clavichord, Fortepiano, Virginals, Chamber Choir, and special classes for Renaissance Windband, Composition, and Arrangement. The formal classes are complemented by gala concerts, a night out at Chichester Festival Theatre (the best out-of-London theatre in England), lectures and many other exciting evenings. Spontaneous folk dancing was a feature from 1980 that will take place again! The recorder courses range from absolute beginner through to Master Class, the last a concentrated examination of old and new recorder repertoire directed by Dr. Carl Dolmetsch. The Viol classes will be under the direction of Prof. Josef Ulsamer and members of his Collegium from Nuremberg. With the emphasis on individual tuition for technique and on consort playing, they provide a thorough, practical week of positive and professional teaching by outstanding artists. The Baroque Flute course was very popular in 1980, and students are advised to book early for 1981. The Renaissance Lute course will include some "lutesong" work and some broken consort lessons.

Full details of this course will be sent on receipt of an international postal coupon by: Miss Jill Pite Marley Copse, Marley Common, Haslemere, Surrey, U.K. tel: 0428-3619

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# Record Reviews

Dale Higbee

## Ten Trio-Sonatas

GEORG PHILIPP TELEMANN

Kees Boeke (recorder), Alice Harmoncourt (violin, pardessus de viole, violino piccolo), Wouter Möller (violoncello), Bob van Asperen (harpsichord)

TELEFUNKEN 6.35451 (2-record set), \$19.96

This fine recording is a most welcome addition to the recorder discography. Performances are expert, well balanced, and generally stylish, although the endings of movements sometimes need better definition. Ornaments in some movements are sparse; in others, such as the Adagio to the D minor Sonata for recorder, pardessus de viole, and continuo, ornamentation is highly imaginative and effective. The harpsichord is a modern copy of an historical instrument, but the other instruments date from the Baroque period. Kees Boeke plays a Bressan alto recorder in six of the trios and an alto by Stanesby in the other four.

The printed folder accompanying this boxed set has a short essay about the music in parallel German-English-French text, but there is no information about music editions used. For the benefit of readers who buy this recording, available editions are as follows: No. 1—Sonata in D minor for recorder, violin, and continuo (Moeck 1067); No. 2—Sonata in A minor for recorder, violin, and continuo, from *Essercizii musici* (Peters 4560); No. 3—Sonata in F minor for recorder, violin, and continuo (Moeck 1001); No. 4—Duet in B<sup>b</sup> major for recorder and violino piccolo from *Der Getreue Music-Meister* (Schott 5408); No. 5—Sonata in F major for recorder, pardessus de viole, and continuo (Schott RMS 50; Moeck 1005); No. 6—Sonata in A minor for recorder, violin, and continuo (Schott RMS 198; Pelikan 856); No. 7—Sonata in G minor for recorder, pardessus de viole, and continuo (Schott RMS 212; International Music Co. 2680); No. 8—Sonata in D minor for recorder, pardessus de viole, and continuo (Schott RMS 210); No. 9—Sonata in F major for recorder, violin, and continuo (Schott RMS 1006); No. 10—Sonata in C major for recorder, pardessus de viole, and continuo (Breitkopf & Härtel 1968; Pelikan 860).

Sonatas & Partitas for Unaccompanied Violin, BWV 1001-1006

JOHANN SEBASTIAN BACH

Sergiu Luca (Baroque violin)

NONESUCH HC-73030 (3-record set), \$14.88

Bach's unaccompanied sonatas and partitas are among the glories of the violin's repertory. On this fine recording they are given

superb performances on a rich-toned instrument made in 1699 by Nicolo Amati and played with a seventeenth-century bow. Luca has virtuosity to spare, but the emphasis here is on music making of the highest order rather than violinistic display. Multiple stops are played with clarity, so that the Andante in Sonata II, for example, sounds almost as if played on two violins. Tempos are good throughout, and the artist often adds ornamentation on repeats. The greatest and most famous piece in the set is of course the Ciaccona in Partita II. It is given a magnificent performance. This is a recording to be listened to again and again, and Nonesuch has provided good sound and clean surfaces. An informative booklet is included with the boxed set.

Readers will want to acquire the splendid Bärenreiter edition of the music (BA 5116). The opening movements of Sonatas I and II are master lessons in written-out ornamentation, from which all students of Baroque music can profit. A number of movements can be played on alto recorder, with octave

transpositions here and there. In most cases the range is best suited to soprano fingerings, but some pieces, like the Partita III, need to be read in French violin clef.

There is also an edition of 11 Movements from the *Sonatas and Partias for Violin Solo*, BWV 1001-1006, arranged for alto recorder by Frans Brüggen (ZEN-ON Z 509011). These include the Adagio from Sonata I (transcribed from G minor to D minor); Allegro from Sonata II (transcribed from A minor to D minor, the difference for the recorder player being that one uses C fingerings in the original, F fingerings in the arrangement); the first four movements of the Partita II in D minor (in D minor, D minor, C minor, and G minor); Allegro assai from Sonata III in C major (transcribed to B<sup>b</sup> major); and Preludio, Gavotte en Rondeau, and Gigue from the Partita in E major (transcribed to F). The advanced player will find Brüggen's ideas on transcription interesting and helpful, but he can enjoy playing many movements in the original keys as well.

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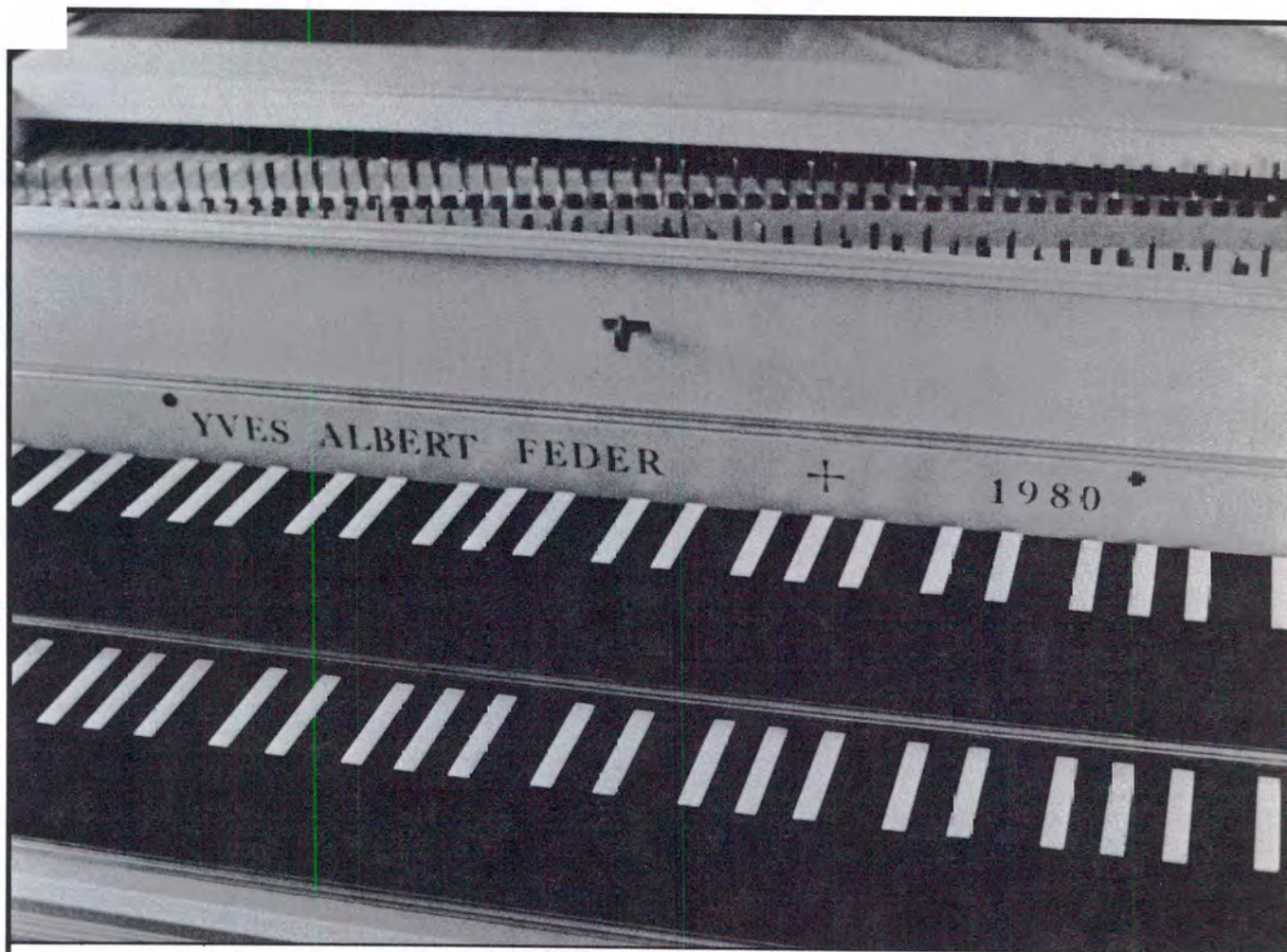
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# Chapter News

Bernard J. Hopkins, editor

## Atlanta

The Atlanta Recorder Society, a new ARS chapter, was formed in January, 1980 at a meeting of area ARS members and other interested early musicians. The initiators of this long-awaited event were Emily Adler, Christina Bird, and Dewey Kramer.

We meet on the third Sunday of each month, usually at the Unitarian-Universalist Church, which is well known in the area for its interest in the arts. Our meetings are not highly structured: business is discussed and announcements are made early in the session; the rest of the time is spent playing. We usually start with the whole group together, sometimes split into smaller groups for one-on-a-part playing, then reassemble for a last piece or for performances of the music prepared by the small ensembles. So far, we have not organized our sessions around definite themes, but as time goes on, and we get more of a feel for what people like to do, we will probably begin to experiment.

As a new chapter, we are of course encountering many small problems and some rather bigger ones. One of these is starting a music library. We could use advice from other chapters on this project. We also welcome suggestions on running a one-day or weekend workshop.

Jan Kapoor

## Denver

The Denver Chapter's participation in the fourth annual Colorado Renaissance Festival marked the start of a long and active summer. Preparation for the festival began in the spring, with a day-long workshop in which our members learned about proper costuming, language, dancing, and, most important, appropriate music. During the six weeks of the festival, twenty-five recorder groups from Boulder, Fort Collins, and Denver offered hourly entertainment. This was interspersed with lessons in recorder and Renaissance dance and demonstrations of instruments. Connie Primus of the Denver Chapter coordinated the events. Plans are already in the works for a bigger and better show next year.

The Festival had barely closed its doors when it was time for the first annual ARS workshop in Boulder. The Denver Chapter hosted the opening night buffet dinner, serving more than one hundred people. Because of the Renaissance Festival's success, the chapter was pleased to be able to offer two scholarships to the workshop.

We celebrated summer's end with a performing arts festival in September. The Denver Chapter provided two recorder ensembles and an instructor to give introductory lessons. The instructor was Augusta

Bleys, founder of the Denver Chapter, who graciously donated her services.

Barbara Duey

## Genesis of the Texas Early Music Festival

We Texans are understandably proud of our home-grown festival, which developed from humble beginnings a mere five years ago. In 1974 the festival existed only as the dream of four people from Austin, Houston, and Dallas, who met to discuss the feasibility of a statewide recorder workshop. We bantered about grandiose Texas-sized ideas and talked of obtaining a "big name" person to conduct us. Our plans were not realized because we learned how much money would be needed. At that time there were only twenty or so ARS members in the entire state.

Then in 1976 Austin organized a "Recorder Roundup" at Southwest Texas State University in San Marcos. Using its own meager funds, the chapter sent flyers to all known recorder players in the state. The workshop was held on the weekend between the summer and fall terms. Dr. Martha Reynolds is on the music faculty at the university and was able to obtain the use of the music building free of charge.

This modest first Roundup began with volunteer performances by players from Austin, Houston, and San Antonio, after which all joined in large group polychoral playing. The day ended with small groups reading through music for fun. There was no

attempt to provide real formal instruction.

The participants voted to return the following year. In 1977 the festival was expanded from just a few hours of playing to a whole day. Here the independence of Texans asserted itself: when the question arose of hiring a professional to run the workshop, the response was, "Let's do it ourselves. There's enough talent right here in Texas to run our own workshop!"

The Austin Chapter asked that the 1978 affair be held in Dallas, so Southern Methodist University hosted the weekend. Because of the wishes of the previous year's participants, a more formal workshop format was developed. It included a Friday evening get-acquainted party and "fun" toot session. The full day of Saturday classes came to a close with an evening of Renaissance dancing. For those who preferred small group playing, extra rooms were provided, Sunday morning was devoted to more playing just for fun. In the pre-adjournment planning session, Victoria issued the invitation for 1979.

That year the name was changed to the Texas Early Music Festival because so many people were playing other early instruments and because several stringed instrument makers came from Austin to display and demonstrate their wares.

Each get-together has proved more successful than the previous one, and the 1980 version at Baylor University in Waco lived up to all expectations. Our Festival is probably unique in that not a single member of



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the instructional staff has ever been paid. Staff members even pay their own expenses. Included on this year's faculty were thirteen such volunteers, seven of whom teach in the music departments of Texas universities and colleges. Also present were three certified ARS teachers.

Another unusual feature is the low registration fee. In Dallas, Victoria, and Waco \$5 per person was assessed to help with the mailing costs and other miscellaneous expenses. At Victoria we enjoyed another bonus: the hospitable Victorians not only furnished facilities and mail-

ing free of charge, but for the \$5 fee provided six meals plus a donated keg of beer.

At the closing planning session we received the invitation to hold next year's Festival in Kerrville. As all Texans know, it's in the LBJ hill country, one of the most beautiful spots in the state. Also at the planning session, inflation was taken note of, and participants voted to increase the registration fee to \$15. Kerrville, here we come!

George Kriehn

#### New Orleans

The New Orleans Early Music Society, recently reduced to some sixteen members, has set out to raise money. Our first move was to raise our annual dues to \$36, to include both local and national ARS membership. This, we felt, was not too much considering the pleasure we derive from our frequent meetings. All our members have put forth tremendous efforts to increase our treasury.

Our first major endeavor, which netted us \$150, was to play for the Franciscan Brothers' open house on the Feast of St. Francis. Four groups played for thirty minutes each.

Next was the Renaissance Fair, at which the same groups performed for fifteen minutes apiece. Then Andrew Acs led the entire ensemble in some glorious German music calling for recorders, krummhorns, viols, and voices. Due to strong winds, one of the two scheduled outdoor performances had to be canceled; however, we were paid the entire \$300 promised.

During the past year six members in costume presented eight programs for school children and received a total of \$600, of which they donated 40 percent to the chapter, after deducting expenses. New Orleans also has an annual Arts Festival, for which we play and are paid \$100. In addition, we save \$250 a year by playing for a monthly Sunday service for the church in return for their providing us our meeting place.

As can be seen, we are working very hard to keep our chapter solvent and to add to our knowledge, experience, and pleasure by having Mr. Acs direct us as often as possible.

Besides these chapter-sponsored efforts, one group has formed a consort to play for weddings and other events, and is earning fairly good money. We are also planning a madrigal dinner in the spring.

Helen Smith

The tenth annual meeting of the *American Musical Instrument Society* is planned for the weekend of April 3-5, 1981 at the Centennial Museum in Vancouver, British Columbia. The meeting will be held in conjunction with "The Look of Music," an international exhibition of more than three hundred historical musical instruments selected from thirty museums and private collections in Europe, Canada, and the United States.

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# Letters

## Carved recorders:

I enjoyed reading the fine article by Stanley Hess with its excellent artwork (August, 1980). I hope these photographs of eighteenth-century recorders will also delight readers of this magazine.

Friedrich von Huene  
Brookline, Mass.



Alto recorder by Jacob Denner, Nuremberg, collection of the Royal College of Music, London.



Alto recorder, Germany, Leslie Lindsey Mason Collection of Musical Instruments (formerly the Galpin Collection), Museum of Fine Arts, Boston.



Alto recorder, photograph courtesy of Sotheby Parke Bernet, London.



Alto recorder by Oberlender, Nuremberg, collection of Dorothy and Robert Rosenbaum.



Alto recorder by Oberlender, collection of Frans Brüngen.



Alto recorder, private collection.

Notice: We want to prepare readers for the May issue, which will proclaim, in small caps, "Volume XXII Numbers 1 and 2." This does not mean that we are putting out a double issue, nor are we omitting one; readers will receive the same number of issues in their subscriptions. We are simply getting the magazine back on its original schedule, with volumes beginning with Number 1 in February and ending with Number 4 in November.—ed.

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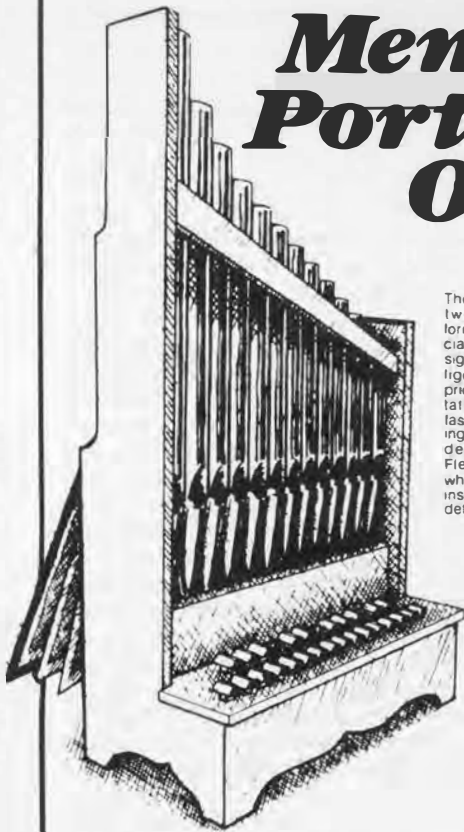
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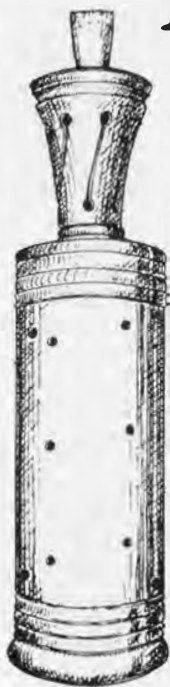
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# Board Minutes

September 19, 1980

The first session was called to order at 8:20 p.m. by outgoing president Martha Bixler. Present were all members of the new board: Andrew Acs, Suzanne Ferguson, Shelley Gruskin, Bernard J. Hopkins, Valerie Horst, Philip Levin, Patricia Petersen, Constance Primus, Susan Prior, and Peter Seibert; along with Ms. Bixler and Sigrid Nagle, editor of AR. After welcoming the new board, Ms. Bixler reviewed the elections process and recommended its revision before the next election period. She was instructed by the board to invite the three alternates, James Barker, Benjamin Dunham, and Helen Jenner, to attend future meetings of the present board (at their expense) as non-voting observers. Louise Austin's notes on the election will be distributed for the board's consideration. Ms. Bixler then presented her final report and recommendations to the new board. She suggested the appointment of a new committee on workshops, a reconsideration of the status of ARS editions, and the initiation of a newsletter; she reported that ARS has \$5000 in money market funds, that she had arranged for board members to meet with Sheldon Pierson of Trophy Music Co. to discuss possibilities of a recorder "industry council" (see below), and that negotiations were underway for possible ARS support for the 1981 Boston Early Music Festival, probably in the form of a loan.

The remainder of the session was devoted to the election of officers. Ms. Bixler described the duties of the president and other officers, and after discussion of general considerations, such as whether or not the president and treasurer must, for practical reasons, be residents of the New York area, and whether officers might have conflicts of interest (virtually all members of the board could have been ruled ineligible on this count), the following officers were elected:

President: Shelley Gruskin  
Vice President: Constance Primus  
Treasurer: Philip Levin  
Assistant Treasurer: Valerie Horst  
Secretary: Suzanne Ferguson  
Assistant Secretary: Patricia Petersen

The session adjourned at 11:30 p.m.

September 20

The second session was called to order at 10:15 a.m. by President Gruskin. Present were all board members, Martha Bixler, Sigrid Nagle, and ARS Office Manager Mary Ann Fleming, who presented the financial report. Raises in office rent, production costs for the magazine, and proposed raises for staff and new programs were foreseen to require a raise in dues, and both the financial statement and the 1981 budget were tem-

porarily tabled on a motion by Peter Seibert.

Second on the agenda was a report on *The American Recorder* by Sigrid Nagle. The board approved her request to raise advertising rates to help cover increased costs (the advertising now pays about fifty percent of the magazine's costs), and she was instructed by the board to initiate diversification of the AR book and record reviews by having the review editor solicit reviews from additional experts. She was congratulated on the continued improvement in the content and design of AR. At her request, Ms. Nagle's terms of employment were changed, on a motion by Peter Seibert with Susan Prior seconding, to make her an independent contractor rather than an employee of ARS. She was then hired to edit the next five issues of AR at a fee of \$1500 per issue.

After a lunch recess, the five new members of the board were solicited for comments and suggestions about the image and activities of the ARS. Their concerns turned out to be very similar to those of the old members: expanding membership, expediting publication of ARS editions, helping chapters improve their service to members and communities, initiating a newsletter, continuing to improve AR.

Peter Seibert reported on the achievements of the Education Committee, which, under the direction of Constance Primus, has completed the level II and level III performance study guides, which were set to appear in the November, 1980, issue of AR. The level I study guide, overseen by Gerald Burakoff, is virtually complete and will be published in the May AR. Levels IV (professional teacher) and V (professional performer) guides, with extensive bibliography and discography, are in the works, under the supervision of Philip Levin and Michael Lynn. As its outgoing chairman, Mr. Seibert recommended that the committee now develop the examinations that correspond to levels II and III; that they be made available at the summer ARS workshops in 1981; that the first three levels of study guides and examinations be evaluated and revised in 1983; that a teachers' supplement be devised; and that the level IV and level V programs be postponed until reaction to the first three levels can be reviewed. Philip Levin objected to the postponement, and the board agreed that work on levels IV and V should continue with deliberate speed.

In new actions, Constance Primus was appointed to chair the Education Committee, and Martha Bixler, Gerald Burakoff, Philip Levin, Susan Prior, and Peter Seibert were appointed to the committee. Because of its close connections with ARS workshops, the

Education Committee will have Ms. Primus act as its liaison with the Workshop Committee.

There was extended discussion of the teaching aspect of the study guides, the implementation of examinations, and the appointment of examiners. For the summer of 1981, Shelley Gruskin will appoint examiners from the faculty of workshops at which examinations are given. Philip Levin moved that the Education Committee become a standing committee of the society; the motion was seconded by Andrew Acs and passed unanimously.

Valerie Horst reported the concerns of the Workshop Committee about the relationship of the ARS to summer and weekend workshops. Philip Levin was appointed to chair the Workshop Committee and act as liaison with the Education Committee. Other members appointed were Patricia Petersen, Andrew Acs, Valerie Horst, and (ex officio) Constance Primus. It was recommended that an ARS member from outside the board, one who has attended workshops but has not run one, also be selected by Chairman Levin. Mary Ann Fleming is to serve as clearing officer for dates of summer workshops. The committee will take up policies on tuition and salaries for ARS-sponsored workshops, curriculum, teacher-pupil ratios, policy on cancellations in the event of underenrollment, certification of teachers, coordination of the education program with the workshops, and financial relations of workshops with ARS. The session adjourned at 4:10 p.m.

September 21

The final session of the meeting came to order at 9:30 a.m. Present were all board members plus Martha Bixler. The office manager's salary was the first order of business, and a raise to cover cost-of-living increases over the past two years was proposed by Patricia Petersen and seconded by Andrew Acs; with the passage of the motion, the office manager's salary was raised \$1000 for 1981.

Martha Bixler reported on her efforts with editor Donald Waxman to get the ARS editions into publication at *Galaxy*. There was discussion of whether, in the face of repeated failures to get the new program going, it should be discontinued, or whether all but the contemporary music program should be phased out. Since some Baroque materials are currently submitted by Michael Lynn, and contemporary submissions are expected from Colin Sterne, who only recently took over this area from Pete Rose, a consensus developed to support the present arrangements for a limited time. Suzanne Ferguson,

seconded by Andrew Acs, moved that the ARS continue to work with Galaxy under the supervision of a publications committee through 1981, with a review of the program at the next annual board meeting; the motion carried. Shelley Gruskin will chair the Publications Committee, assisted by Martha Bixler, Valerie Horst, and Philip Levin. They will attempt to meet as a group with Donald Waxman before the end of 1980.

The proposal for a newsletter was given by Father Hopkins, and an estimate of its probable cost was made by Andrew Acs and Mary Ann Fleming, the latter of whom had joined the meeting, along with Sigrid Nagle. Andrew Acs moved that the society initiate a semi-annual newsletter to appear in October and early April for the purpose of informing the membership of board activities and other society activities, from the chapter to the national level, that might not be appropriate for or obvious in AR. Father Hopkins would edit the newsletter. Peter Seibert seconded the motion and it carried unanimously. Andrew Acs urged President Gruskin to continue Martha Bixler's practice of sending occasional letters to board members to keep them informed of developments between meetings, and he agreed to do so.

Martha Bixler and Joel Newman were proposed and accepted as Honorary Life Members of the ARS, and ARS lawyer Benjamin Feldman was voted a free membership during his tenure as counsel. [Note: Mr. Feldman has since withdrawn his services. SF]

Andrew Acs was appointed chairman of a new Chapter Relations Committee, to be joined by Father Hopkins, Patricia Petersen, and Susan Prior. They will prepare a package of materials to help chapters get started and plan activities. A Membership and Development Committee, whose tasks it will be to build membership through increased publicity and by expediting relationships with related societies, local and regional medieval and Renaissance festivals, collegium musicum groups, and the like, and among chapters, was also named, to be chaired by Patricia Petersen, assisted by Andrew Acs, Suzanne Ferguson, Gerald Burakoff (liaison with Music Educators National Conference), and Shelley Gruskin, whose special responsibility is the drafting of a new brochure for ARS.

The board requested that the proposed meeting with Sheldon Pierson, arranged by Martha Bixler, be postponed until November or December, when a substantial number of board members will be in New York to meet with him.

Patricia Petersen moved a resolution of deep gratitude to Martha Bixler for her inspired and tireless leadership of the ARS Board of Directors during the last four years. This was passed by enthusiastic acclamation.

The meeting recessed for lunch, after which the budget again came under scrutiny. Ultimately, Peter Seibert, seconded by Patricia Petersen, moved tentative approval of the budget contingent upon revised figures

to be submitted within a month to all board members, who were directed to respond by return postcards to the treasurer.

The last order of business was a proposal to raise dues in 1982. A motion by Andrew Acs, seconded by Patricia Petersen, to raise U.S. dues to \$14 in order to meet rising costs and new expenses, was passed with one dissenting vote. Mary Ann Fleming will set an appropriate amount for Canadian and foreign increases. The meeting adjourned at 2:45 p.m., with a meeting date of Sept. 25-27 agreed upon for 1981.

Respectfully submitted,  
Suzanne Ferguson, Secretary

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# Workshop Report

## Performance Seminar in Early Music

Wagner College, Staten Island, New York

First week: viola da gamba

The sixth annual session of this successful viol workshop took place last June. On the faculty were members of the New York Consort of Viols (Lucy Bardo, Judith Davidoff, Grace Feldman, and Alison Fowle), joined by Lesley Retzer. The emphasis was on Gibbons and on contemporary works for viols. Participants came from as far away as Maine, Illinois, North Carolina, Montreal, and Rio de Janeiro. Faculty members noted that the level of playing has improved markedly over the years.

The central activity was the morning consort classes, groups that remained the same all week and worked intensively with one faculty member on a few pieces. This gave them the opportunity to reach a level of consort music making beyond anything they had previously experienced.

There were a variety of activities in the evening. George Hunter of the University of Illinois lectured on stylistic identification in

Gibbons manuscripts; a faculty consort illustrated his points. William Monical talked about the problems of a museum curator in identifying and caring for unique early instruments. On another evening he gave an introduction to organology. There were open rehearsals of contemporary works by Arnold Rosner, Bulent Arç, and Tison Street, with the opportunity to discuss with the composers the problems and special possibilities in such compositions. On Friday the faculty performed these pieces along with works of Gibbons from Dr. Hunter's new editions.

The week ended with a student concert that included a three-part tablature piece. Altogether a first-rate gamba week, with a view of the New York skyline thrown in for free.

Claire Smith and Martha Davidson

Second week: recorder and related wind instruments

As participants in Wagner's first Recorder Performance Seminar, we would like to announce that we attended an excellent workshop.

The first session each day was on recorder technique and was led by Andrew Acs. We spent an hour on such essentials as proper

breathing, instrument positioning, and ways to warm up. Each of us had specific problems and was given individual help in solving them. Next came a consort class in which we played a variety of music, one to a part.

After lunch came a varied hour. There was an original notation class, a shawm group, and private lessons with Andrew, Martha Bixler, or David Hart. Two afternoons Martha lectured on Baroque performance practice; it was fascinating to find out that the experts disagree on questions of pitch, vibrato, ornamentation, and so on. Then David led sessions on Renaissance ornamentation. What can be done with a simple melodic line!

In the evenings there were organized sight-reading sessions, a visit to Bill Monical's viol workshop, and time to try viols and instruments most of us see only in pictures (racketts, a serpent, a bandora, a garklein, an organistrum, and more).

The schedule was such that there was little unorganized time, but never was there a feeling of pressure. The physical conditions at Wagner were excellent; as example, a bountiful salad bar and air conditioning that worked.

Polly Ellerbe and Robert Lepre

The following ARS workshop information was received too late to be included in the ARS ad in this issue:

### Eighth LIRF Summer Clinic

The Hewlett School  
East Islip, Long Island

June 27 - July 3

Focus: The varied styles of recorder performance

Director: Eugene Reichenthal

Other faculty: Steve Rosenberg, Patricia

Petersen, Gwendolyn Skeens, Herbert Rothgarber

Program: Technique classes and ensembles at three separate levels, faculty rotating. Small and large group and one-to-a-part playing. Renaissance band, Baroque solo performance. Varied techniques of teaching musicianship through recorder performance.

Tuition: \$100 plus ARS membership fee; shared room, \$45; meals, \$55; three hours' in-service credit (optional), \$30.

Information: Eugene Reichenthal, 20 Cir-

cle Drive, East Northport, NY 11731.

### Midwest Workshop

St. Vincent College

August 2-8

Topic: Music of Medieval and Renaissance Spain

Faculty: Marilyn Carlson, Richard Jacoby, Arnold Grayson, Mary Johnson, Colin Sterne, Ken Wollitz

Information: Mary Johnson, 25885 German Mill Road, Franklin, Michigan 48025

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**FOR SALE:** Matched set of Dolmetsch recorders (sop., alto, tenor) in satinwood. Ivory bushed thumbholes; tenor has ivory head, rings, and foot. Excellent condition. Hard case. \$600. Arthur Allison, 108 Stevens St., Ruskin, Florida 33570. (813) 645-6103.

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**STRANGER:** Sounds fair. (Bending closer and taking a bite of my cracker.) Delicious cheese. Do you sell those fabulous KORG TUNERS — you know the latest model WT-12?

**NITKA:** Of course. I sell more KORG TUNERS than anyone I know. My price is the lowest...

**STRANGER:** (cutting in) Shhh — I know. Everyone knows. But selling at the margin you do I'm surprised you can afford Pepsi Cola, let alone cheese. Anyway, you may find yourself in trouble.

**NITKA:** Trouble? Impossible. How could I get in trouble? Have some cheese. (Try eating your own this time!)

**STRANGER:** Trouble is coming. You know, Art, (May I call you Art?) these imported products continue to go up, up, up — with no warning. Before you can snap your fingers, (snaps fingers and smashes cracker) Pardon me, I just spread some cheese on your lapel. Let me brush it off. (Grinds cheese into lapel).

**NITKA:** Think nothing of it. I know how upset I get when prices are raised suddenly, with no warning — like at our friendly supermarket each week!

**STRANGER:** Anyway, KORGS are sweeping the nation.

**NITKA:** Well, sweeping the knowledgeable music world, at least.

**STRANGER:** Don't interrupt the flow of my prose. My broker also says...

**NITKA:** What's your broker know about music?

**STRANGER:** He tunes pianos. Things are not so great in the brokerage business right now. He never mastered the tuning fork, but the Korg makes things easy for him. Makes a lot of money.

**NITKA:** Have some more cheese. Come on now — how do you hear about these coming price rises, and how much IS the WT-12 going up? And when? I hear about price rises in my business only after the deed is done! I get absolutely no warning. So I'm interested in your source!

**STRANGER:** My sources are as reliable as your sources, Art, but I dare not reveal them. As to how much, I'll give you the formula:  $\frac{X}{Y} = Z$ . And if your Casio\* has a button that says "WHIM" (or more likely "WHAM") you've got it!

**NITKA:** Stranger, I think you've had too much Pepsi Cola. But your information does agree with mine. I'm just as sure as I want to be that everything is going sky high! But meanwhile, until somebody hits that "WHIM-WHAM" button, I can tell you the current KORG WT-12 list price is \$230. And RIGHT NOW my price is \$128.50 (plus \$2.00 towards shipping!)

**STRANGER:** (Leaning closer) Will you sell me a KORG TUNER at \$128.50? Art, do you realize that you're giving me better than 40% off? I'll pay cash! (taking out a sack of pennies) You certainly sell low.

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(Stranger heads for Terminal Music with the sack of pennies, a wheel of cheese and a case of Pepsi Cola.)

**NITKA:** Folks, the characters I meet in an average business day! But face it — this guy is right! His information is probably from the same horse's mouth as mine. So even though I believe the KORG TUNER is true value at the current manufacturer's list price of \$230 — think of the fantastic value you get at my discount price of \$128.50 (+ \$2 toward shipping). Why not take quick advantage of the "better than 40% off" I'm offering you? But do it before I change my mind. BEAT THE PRICE RISE. ACT NOW!!!

*Art Nitka*

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