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# The American Recorder

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## THE AMERICAN RECORDER

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## FROM THE EDITOR

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Almost every article submitted to *The American Recorder* goes for review to at least one member of our editorial board. Over the years their help has been invaluable. The magazine is far better, and the job of editing it far more rewarding, because of their willingness to share their expertise.

This issue we welcome three new members, each of whom is involved in the recorder world in a different way. Dr. David Lasocki is well known for his research into the recorder's history, his editions of recorder music, and his many articles in this journal and others. He recently received a Ph.D. in musicology and an M.A. in library science from the University of Iowa, and is currently the public service librarian in the music library at the University of North Carolina at Chapel Hill.

Thomas Prescott has been making custom Baroque flutes and recorders since 1973, when he began his apprenticeship with Friedrich von Huene; he opened his own workshop in 1975. He has served as treasurer and vice-president of the Boston Early Music Festival and is an active member of the Westchester Recorder Guild. We've been asking him to look over so many articles on recorder making that we decided it was time to make the position official.

Kenneth Wollitz has introduced hundreds of students to the recorder at workshops and in classes and private lessons. Through *The Recorder Book*, which he wrote in 1982, he has reached thousands more. He also served as president of the ARS for a number of years. His empathy with the amateur musician gives him a very good sense of what type of article will appeal to readers of this journal. The articles in this issue include an interview with Michala Petri, who is something of an anomaly among today's recorder virtuosos: she didn't study in Holland, and she regularly performs with modern orchestras. A young Dutch scholar named Thiemo Wind writes about Jacob van Eyck's life and recorder compositions. And Constance Primus' report on her chapter's delightful Valentine's Day program may give your chapter some ideas.

Sigrid Nagle

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# An Interview with Michala Petri

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Kenneth Wollitz and Martha Bixler



*Michala Petri, the astonishing Danish recorder virtuoso, played a recital last spring in Kaufmann Hall at the 92nd Street Y in New York City. She performed works from the eighteenth, nineteenth, and twentieth centuries, accompanied at the harpsichord by her mother, Hanne Petri. A couple of days later we talked with her about her life and work, and found her to be a warm, friendly, and most appealing young woman.*

*KW: Michala, you are from a family of musicians, I believe. Your mother, for example, is a professional musician?*

Yes. She was educated as a pianist, although she has played the harpsichord more in recent years because she plays with me. My father is a violinist. My brother plays the 'cello; he is four years younger than I. I play with my mother and brother but not my father, since he is with an orchestra and would not be able to go around and play concerts with me like the other two.

*KW: Do you feel that this family environment helped your musical development?*

I'm sure it did. It meant a lot to me to hear music when I was quite young.

*KW: Did you, or do you now, play other instruments?*

When I was twelve I started the flute because my parents thought I could get a good job in an orchestra playing it. I played both flute and recorder until I was sixteen. Then I saw I couldn't do both. I chose the recorder, because I realized that it was more my instrument.

*KW: Did you play a keyboard instrument at any point?*

Yes, and I still do a little bit. When I started, I had to make harmonizations and play an accompaniment and realize a continuo part.

MB: Was this in Hannover?

Yes, mostly. I started studying there when I was eleven. My mother had gone to Ferdinand Conrad for advice about me. He said he'd see that I got into the music academy in Hannover; he thought I could make a living out of recorder playing. Each week I travelled with my mother from Copenhagen to Hannover, leaving Monday night and travelling back again on Wednesday morning. The trip was six hundred kilometers, about eight hours by train. When I was fifteen, I started travelling alone. Then it got to be not every week, but every two weeks, and then every three weeks, until I was eighteen years old. I had to be eighteen to take my exam and get my final degree. Since then I have not had any real instruction. I have sometimes taken one lesson here and one lesson there, but with different musicians, not just one teacher.

KW: So Ferdinand Conrad was the major influence in your musical development? Oh yes, the only one.

MB: What kind of degree did you get, Michala?

I don't know what they call it here. I did not take a concert exam. I could have stayed on one more year and done that but decided not to.

MB: Were you going to school at home all that time?

When I was eleven, I stopped going to normal school. I brought books home and studied every evening. Then my parents asked if I could have one year away from school. After that I was free.

KW: So you've really devoted your life to music.

Yes, yes. And I've never been in doubt that I would play recorder, and I've never been in doubt that I would perform when I was grown up.

KW: Did you know that you were going to become such a fabulous player?

I didn't think so much about that. I just thought about the next concert I was going to play.

KW: How old were you when you first performed in public?

When I was five, I was on a children's radio program. I just played a very easy selection. That year I also entered a children's competition and played a sonata in G major by James Hook for soprano recorder and piano. I love that sonata very much, especially the first

movement. It's so easy, you know; it's just five notes.

MB: Did you win the competition?

Yes, I did. But there were lots of prizes, not just one first prize and one second prize and so on.

KW: Did you perform on a regular basis from then on?

I played children's concerts. Sometimes it was with grownups, but I always performed as a child. When I was eleven, I played my first concert as a musician, with my mother and brother. I played the Telemann Partita in G major [Michala plays a bit of the first movement on an alto]. But I played it on a soprano.

MB: How old are you now?

Twenty-six. People always say I look younger, but now I am beginning to look my age. I like being older because I can say things with more conviction. People trust me more. When I play with an orchestra, they trust what I am saying and believe I know what I want in the music.

KW: You must have done a great deal of practicing to achieve your astonishing virtuosity. How much do you, and how much did you, practice?

When I started, I used to practice seven hours a day. It's not more than a pianist: my mother used to practice eleven hours a day when she was studying in Vienna. But I think for wind players it's different, you get so tired that you can't practice that much. Nowadays, when I am travelling I just do what I can—two or three hours—but when I'm home I still practice seven hours a day.

MB: Did you practice that many hours when you were a little girl?

Oh no. When I was five, I played half an hour each day with my mother. She would say, "Now we go and play," and we sat together and I played. Gradually it was more, and more, so when I started studying in Hannover I practiced two hours a day, but not more than that because I also had my schoolwork.

KW: Do you have to do that much practicing to keep the coordination of tongue and fingers?

Yes. I think two hours are necessary to keep the fingers fit, and above all to keep the breath, because breath control is the thing that I lose first. It's not the fingers. Two hours maintains my technique. That doesn't mean that everybody has

to practice two hours. It's just because I feel it immediately if I do less.

KW: Will you say a little bit about your breath control? You play very long phrases and seem to have an endless supply of air.

Yes, people tell me so, but in fact that's something I've never thought about. I never practiced breathing exercises except when I studied in Hannover. I'd lie down on the floor with a book here and a book there, but I don't do that anymore. I do play long notes every morning. I take a deep breath and play notes stepwise up a fifth, then another breath and go down a fifth in all keys. And that's all I do for breath control.

KW: Do you practice vibrato?

Yes, that I do, like this. [Michala plays up a fifth with straight tone and on the top note introduces a slow, dipping vibrato that gradually gets faster.] Sometimes slow and sometimes quicker, but I always make sure that my tone is steady, and that it goes down and up, never up then down. Never do this. [She plays the same notes and forces the tone above pitch for each pulse of vibrato.]

MB: What about tonguing? At the concert the other night, it sounded as though you were doing a lot of very fast single tonguing.

No, that was double tonguing. When I do single tonguing, I use the very tip of my tongue, making as small a movement as I can. If I use too much it sounds like this. [Michala plays a series of notes with heavy tonguing.] The air stops between notes. What it should sound like is this. [She plays the same notes more smoothly.] It should sound almost legato [i.e., slurred], and the air goes out all the time. I don't stop it at all, and my tongue moves very quickly.

MB: I'm curious about your double tonguing. What syllables do you use?

The same as for my single tonguing: "du, du, du, du, du." When I get to the high notes I say "dū, dū" [i.e., with the tongue closer to the palate].

KW: Do you use such an articulation as "deedle"?

No, I think that would make too big a movement.

KW: Perhaps "diga-diga"?

Yes, that's what I use in all my double tonguing. But not "diga-diga." It's "dügü-dügü," with a very narrow stream of air, very closed: not "du" but "dū." Open in the back, narrow in the front. When I play low notes, I blow directly out from

the mouth, but when I play high notes I direct the airstream downward.

KW: *You blow down for the high notes and out for the low notes?* [Michala demonstrates how she holds the recorder to her lips.] *Ah, so as you go higher, you raise the recorder and lower your head so that the airstream is hitting the bottom of the windway rather than going straight through it.*

Yes, exactly. That was something I found out myself. Nobody ever told me that. I always had thought that it didn't matter how you held the recorder in your mouth. But it does matter. This I found out by teaching.

MB: *After two hours on technique, do you spend the rest of the time memorizing repertoire?*

I don't spend two hours on technique; I spend one hour, or half an hour perhaps, on long notes and scales, and then all the rest of my practicing time on pieces.

KW: *Have you always played from memory?*

Yes, except for the very first years. When I first started studying in Hannover, I was told to go home and memorize one movement from the Loelliet D minor Sonata. It was very difficult. I think it took me two hours to learn that. It takes just one minute to play. Since then I have played from memory except a few times when I have been too busy to memorize a piece. I mean, I have learned it, but I don't feel safe enough to do it in concert.

KW: *If you haven't played a piece in a while, do you tend to forget, and how much do you have to practice to get it back?*

If it has taken me a long time to learn a piece, I always remember it. I'm speaking of modern music here. But if I have a Baroque piece, which I could learn in a couple of days because the style is so familiar to me, I will have forgotten it two weeks later.

KW: *But if you are going to perform a piece that took you six months to learn but that you haven't played in several years, you will certainly practice it for a couple of hours?*

Oh yes, indeed. I will practice it just as much. In fact I still practice all the pieces I play in concert every day. Before a concert the least I do is to play all the program through slowly.

MB: *Do you feel that you know the piece better and can project it better when you*

*play from memory? Obviously you do it by choice.*

Yes. There is no doubt about that. Music is just talking to the audience, telling them something. If you have a music stand in front of you, it makes a barrier. That's one reason. Another thing is that you are able to concentrate better about what you are saying if you don't have the music to look at. The printed page distracts me. If I don't have a piece of music completely in my mind, so that I know from the beginning how it is going to end, then I can't play convincingly. It's like telling a story. If I played from music, it would be a surprise to me as well as the audience how it ends. And it must not be that way!

KW: *Do you have any tricks or pointers about how to memorize?*

One thing is that I see the music in front of me. And another thing is that my fingers play by themselves. I've practiced and played the music so many times that my fingers know what to do. And of course the next thing is that I also hear the music, or perhaps feel it more, when I perform. I don't listen to the music in the same way that I do when I'm not performing. I concentrate only on transmitting what is going on inside. But it is very difficult to explain.

MB: *It's interesting. It isn't as though you are sitting back and listening to the music: you're transmitting it from your mind to the audience. It's as though you stored it all up there during your practice, and then you release it.*

Yes.

KW: *Do you ever get distracted by the audience and forget the piece?*

I never forget what is coming next, but my mind sometimes is taken away from the music. What distracts me very much are people who cough. I'm disturbed because I think they are bored. That makes me nervous. Or I think the coughing is bothering others.

MB: *You really like to play the soprano. I do. How did you know?*

MB: *You particularly shine on it.*

KW: *What size do you most like to play?*

I like them all. For the last month I've had my eye on a piece for alto recorder. I haven't had a feeling for the alto before, but I think I'm going to like it. I always used to like the soprano best, perhaps because it's the one I started on. But it also suits me best.

KW: *And the sopranino, which you play so beautifully?*

I do enjoy the sopranino. It's more expressive than you would think, many times. But the soprano feels most natural to me. I think I need more support here to play the alto [she indicates the back of her left hand]. Up to now I've just not been strong enough.

KW: *Do you ever play a tenor?*

In one of the avant-garde pieces, the Shinohara *Fragmente*, I play the tenor, but again I haven't had the proper stretch.

MB: *You don't use a thumb rest, do you? You rest the little finger of your left hand on the recorder.*

Yes, I rest it here, but I'm not sure I would recommend that other people do it, because my problems may come from that.

MB: *You don't use the "pinched" thumb, do you?*

No. I do it like this, not like this [the latter being the conventional pinched thumb].

MB: *Sideways.*

And I move all the hand.

KW: *You move it from the wrist? Oh, from the elbow!*

And I've always done it like this because it is the most relaxed. If you do this [pinching], you push, but you have to be relaxed if you do it like this [her technique].

KW: *Did Conrad teach you that, or did you come to it yourself?*

I don't really remember, it was so long ago. I know we talked about thumb technique, but whether he taught me the technique I use now or not I can't recall.

MB: *Everybody would like to have a technique like Michala Petri's!*

The main thing, the thing I have to think of every time I feel my technique dropping down, is to have as soft fingers as possible. As light fingers and as small movements as possible. That's all that matters. And to concentrate more on the breath than on the fingers, because if your breath is free, if you take deep inhalations and let the air go out by itself, and if you are relaxed in your whole body, then your fingers will do right automatically. You should never think of your fingers directly, unless you have some very difficult combinations; then you have to think of what finger goes up or down. But you should never feel your

fingers. If I feel my fingers when I play, the music doesn't sound right. What I feel, I feel here [indicating the diaphragm].

As for the fingers, I learned many good ways of practicing from my mother—systems she learned in Vienna. [Michala proceeds to demonstrate several ways of fragmenting a passage, in this case the second movement of Handel's Sonata in C major.] One way is just to take four notes at a time. [She actually plays the first five notes.] And then the next four. [Again she plays five notes.] And the next. [Again five notes.] And when I've done that all the way through, I start on the second note. [She proceeds to play five-note segments beginning with the second note of the passage.] And then I start on the third, and then the fourth. [Further musical demonstrations.] Sometimes I do the same with just three notes. And sometimes I play five notes backwards. It's very helpful to play backwards; it makes it very clear what you are doing. I can't really explain it, but I can feel that it is.

MB: *Backwards is new. You probably try different rhythms, too.*

Yes. For example, if I have a phrase that goes [she plays a dotted eighth and three sixteenths], I do just the opposite with it [in this case she plays a sixteenth, eighth, and two sixteenths]. That's the sort of thing I do.

KW: *What kind of pieces do you like best to perform?*

I like both modern and old pieces. If I had to make a choice between old and new I would choose new, but I hope I don't have to make a choice. I think I like...no, it's difficult to say. I like to perform all the music I play. I rarely get a piece that I don't like. And if I don't like to perform it then I just leave it out, because the audience won't like it either.

KW: *Do you ever play avant-garde music?*

For some years I have played the Berio *Gesti* and the Shinohara *Fragmente*, and so on. It's been interesting, but I don't think that's the future of music at all. Composers have started writing more melodic music for all instruments. Even that Ole Buck piece from the recital...

MB: *That was the one where you played the soprano, and your mother played the very high notes on the harpsichord.*

Yes. Even that is not so avant-garde: it is very tonal. This was a very difficult piece to learn by heart. So much repeti-



tion, but not exactly the same, just slightly different in some places. It's very classical in the way it's built up, though you don't notice that the first time you hear it. I would like to make a record of modern music, like Ole Buck's and Gordon Jacob's.

KW: *Say a little, if you can, about those charming nineteenth-century pieces that you play.*

Heberle and Lorenz?

KW: *And The Flight of the Bumblebee.*

I recorded that because Philips thought a record of popular pieces would sell well, and it has. For the same reason, they want me to do Vivaldi's *The Four Seasons*. At first I said, no, it's no good; Galway has done it on the flute and I don't like the idea, because it's a violin piece. Then one day I took a look at the score and suddenly I realized that it might not be musically bad after all. So maybe I'm changing my mind now. There are not that many Baroque concertos for the recorder, after all.

KW: *Do you have any interest in playing seventeenth-century Italian composers like Bassano or Cima?*

Yes, I've done that repertory sometimes, but it's not my favorite. In a way it's more expressive than later Baroque music. Emotional, that's what I mean.

KW: *Do you plan to do more recording?*

I've done some with the Academy of St. Martin-in-the-Fields, and made three with my trio. I did one with George Malcolm, the harpsichordist, and I'll do one more with him, and one with Pinchas Zukerman and the St. Paul Chamber Orchestra. I look very much forward to that one; they play very well. With Zukerman I'm going to play a concerto by Heberle for recorder (or czakan), string orchestra, and two horns. It's interesting because there's no recorder music from that period at all. Holliger told me about it, and I wrote to a library in Budapest and got the music. In fact, I'm going to publish that concerto, and it will be out in August. It's beautiful, but not so difficult as the Sammartini. It's nice to have something besides the Sammartini to play on soprano recorder.

KW: *Do you ever play recorder consort music?*

Unfortunately I never have the opportunity to do so—I rarely meet other recorder players. But I love the repertoire. Not the very early, not the Medieval. That I'm not so fond of, but Praetorius and around there I like very much.

KW: *How about back a century, do you like Josquin, or Isaac, or...*

No, not so much. I like Baroque best, and modern.

MB: *When did you come to the United States for the first time?*

In December 1982. We played at the 92nd Street Y.

MB: *Now you're over every year. Do you enjoy it?*

Oh yes, very much. I have been here four times in the past eight months.

KW: *How many concerts do you play a year?*

This year it is going to be more than a hundred, and that is too much. You can't play several nights in a row. There ought to be one day in between, I think.

MB: *Do you get any time to sightsee?*

A little bit. I don't like doing too much, because when you are on tour you think of giving all the time. You can't really take things in or enjoy things.

MB: *Do you ever take time off?*

Oh yes, I do, and that's very important. When I take time off I mostly have only a few days, and then I take them completely off. But if I have two or three weeks of vacation I play a lot, because it is necessary to maintain the technique. That's always what worries me.

KW: *Whose instruments do you play?*

Either Moeck's or von Huene's. The von Huenes are handmade, and they're wonderful recorders, but they have a little wider stretch, and that's enough to make me very tense right here. The Moecks I can play quite relaxed, so sometimes I play only those.

KW: *Do you go to the Moeck factory and select your instruments?*

Yes, I do.

KW: *How long can you play a recorder before it begins to lose its voicing?*

I play it, I think, about five years.



## EARLY MUSIC SHOP SPINET KIT

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*MB: Michala, do you teach?*

I have educated one pupil completely from the start to where she is now, and she is good now, I think. She started when she was twenty-four. That was very old for starting, I mean to become a professional. She had never had a recorder in her hands before. She is now thirty, and three years ago we played the Bach Brandenburg Concerto No. 4 on a recording, and you are not able to hear a difference between us. Our tone is so equal. She is very secure, but she can't play very fast things.

*MB: You must be proud of her.*

Yes, and when people say to me, "Oh, it's too late for me to start," I tell them about her.

*KW: Do you have any other students?*

I had one who came from Norway, but he stopped because there were not many possibilities to be a professional musician there. And I have taught some children.

*KW: Would you like to be connected with a conservatory at some point?*

I would like to be, sometime, but right now I'm away too much. It wouldn't be good for students when I'm away for five weeks, and then all the bad habits come back again. But eventually, teaching in a conservatory would give me some rest and a base, an economic base. And I could still play concerts, but I wouldn't have to play that many.

*KW: Do you ever teach master classes?*

I have not done much, but I did one on this tour which I enjoyed very much. It was in Dayton, Ohio. I was worried about how it was going, and later I found out they very much liked my lecture about recorder technique. And I listened to some who were chosen to play, and corrected them, and there were other people listening.

*MB: And you knew what pieces they were going to play so you were able to prepare?*

Yes, I knew in advance. I had asked for them.

*MB: It's an awfully good way to meet people, too.*

Oh, yes it is! And I enjoyed it so much. It's very seldom that I get to meet other recorder players, because I always play with an orchestra or with my trio.

*MB: Well, we hope you can give us a master class the next time you are in New York. That's something we can all look forward to.*

# Jacob van Eyck and his "Euterpe oft Speel-goddinne"

Thiemo Wind

Those noble eyes – if they could see,  
With twice as many tunes would he  
Euterpe's stages decorate;  
But since the gods decreed his fate,  
On wings he rises without sight,  
A Phoenix in exalted flight  
Above where mortal man espies:  
Past Orpheus, if he had eyes.<sup>1</sup>

These verses were written by the poet Thomas Asselijn (1620–1701) in praise of the blind Utrecht composer, carillonneur, and recorder player Jacob van Eyck (c. 1590–1657). Van Eyck's musical legacy consists of a large number of compositions for unaccompanied soprano recorder along with a few duets for two sopranos, found chiefly in the two-volume collection entitled *Der Fluyten Lust-hof* ("The Pleasure Garden of Flutes").

Recorder players today have access to several editions of this work. Gerrit Vellekoop prepared the first modern one in 1957,<sup>2</sup> and a facsimile became available in 1979.<sup>3</sup> Recently, Winfried Michel and Hermien Teske did a new modern edition for Amadeus Verlag.<sup>4</sup>

Neither Vellekoop nor Michel and Teske, however, consulted an earlier edition of the first volume of *Der Fluyten Lust-hof*, which was titled *Euterpe oft Speel-goddinne* ("Euterpe, or the Goddess of Instrumental Music"). After providing some biographical information on

the composer and surveying the seventeenth-century editions of his works, this article will focus on that early edition.

### *Van Eyck's life*<sup>5</sup>

Jonkheer<sup>6</sup> Jacob van Eyck was born in Heusden, a small town near 's-Hertogenbosch in the province of Brabant. He was the son of Goyart van Eyck, a bailiff, and Heilwich Bax. Both parents were of noble birth. Jacob, born blind, lived at home until well into his thirties. Little is known about his early life and training except that he became skilled at playing the local carillon and keeping it in good working order. He also learned to play the organ, the recorder, and the flute.

After several visits to Utrecht to give advice on church bells, he was appointed carillonneur of Utrecht cathedral in 1625 at a salary of 350 guilders a year.<sup>7</sup> From 1632 onwards he held a similar position at St. John's church and, beginning in 1645, St. James church and the town hall as well. As *Directeur van de Klokkewerken* ("Director of the Bell-works"), he was responsible for the technical maintenance and improvement of the Utrecht carillons. The job description for his work at St. John's, formulated by the church chapter on 13 January 1632, states that he was to maintain the bells in good order and play every Sunday and

Friday between 11 a.m. and noon. Further, from May until the annual fair in July he was to play four times a week in the evening after dinner. Another duty was to change the pegs in the barrel of the automatic carillon, work that generally took place at night.

In 1628 the city council raised van Eyck's salary to 500 guilders on the condition that he instruct one or two pupils in playing the carillon. In 1631 he asked the council to buy a practice keyboard with thirty small bells, so that his pupils would not fumble on the public chimes, disgracing themselves and the whole city. The practice instrument was placed in van Eyck's home. A number of carillonneurs from other towns travelled to Utrecht to study with him. Among them was the city organist and carillonneur of 's-Hertogenbosch, Jan Baptist Verrijt (c. 1610–1650), who came in 1642 for instruction in both carillon and recorder<sup>8</sup> (van Eyck composed a set of variations on an "Almande" by Verrijt).<sup>9</sup> Another indication of van Eyck's fame is that the governments of several cities in the Low Countries appealed for his advice on both carillons and organs.<sup>10</sup>

On 8 October 1655, Johan Dix, who was probably a student, was allowed to perform van Eyck's duties on the carillon because of the latter's indisposition.<sup>11</sup> Jacob van Eyck died on 26 March 1657. On 6 April, the day of his funeral, the

<sup>1</sup>Kannen d'Eedle oogher: zien,  
Dubb'le deuntjes zowv hy speelen  
Op Euterpes lof toneelen:  
Maar nu dat de Goôr: verbiên,  
Ryst hy zienloos op de vloogh'len,  
Als een Phenix van de voogh'len,  
Hooger als'er iemant magh;  
Dubb'le Orpheus, zoo hy zagh.

This portion of Asselijn's poem appeared at the beginning of *Der Fluyten Lust-hof II* (Amsterdam, 1654).

<sup>2</sup>Jacob van Eyck, *Der Fluyten Lust-hof*, naar de oorspronkelijke uitgave verzorgd door Gerrit Vellekoop (Amsterdam: IXYZET, 1957–58), 3 vols.

<sup>3</sup>Amsterdam: S. Groen, 1979. The first volume is the 1649 edition, the second, the edition of 1654. Included in the introduction is a survey of all known copies of the various contemporary editions.

<sup>4</sup>Jacob van Eyck, *Der Fluyten Lust-hof*, first complete edition with full commentary, edited by Winfried Michel and Hermien Teske (Winterthur: Amadeus, 1984), 3 vols.

<sup>5</sup>Extensive biographical information on van Eyck can be found in D. van den Hul, *Klokkenkunst te Utrecht tot 1700, met bijzondere aandacht voor het aandeel hierin van Jhr. Jacoob van Eyck*, with a summary in English (dissertation, University of Utrecht, 1982). See also van den Hul's article on van Eyck in *The New Grove Dictionary of Music and*

*Musicians* (London: Macmillan, 1980), vol. 6, pp. 337–38.

<sup>6</sup>A general title for a nobleman.

<sup>7</sup>The average income of a highly skilled artisan at that time.

<sup>8</sup>See R.H. Tollefsen, "Verrijt, Jan Baptist," *The New Grove*, vol. 19, p. 678.

<sup>9</sup>The "Almande Verrijt" appears in the second volume of *Der Fluyten Lust-hof*, Vellekoop III, pp. 102–103; Michel/Teske III, pp. 14–15.

<sup>10</sup>The Hague (1626), Bergen op Zoom (1632), Amersfoort (1638), 's-Hertogenbosch (1640), Zutphen (1645, 1646), and Amsterdam (1655).

<sup>11</sup>Johan Dix became executor of van Eyck's will, inherited a considerable part of his property, and succeeded him as carillonneur.

1644	<i>Euterpe oft Speel-goddinne</i> 1st edition	
1646		<i>Der Fluyten Lust-hof II</i> 1st edition
1649	<i>Der Fluyten Lust-hof I</i> 2nd edition, corrected and enlarged by the composer	
1654		<i>Der Fluyten Lust-hof II</i> 2nd edition
c. 1655	<i>Der Fluyten Lust-hof I</i> 3rd edition	

Figure 1. The seventeenth-century editions of van Eyck's works.

bells of the cathedral and St. James church chimed for three hours as a farewell to the deceased musician. His epitaph reads:

A member of the clan of Bax, here lies  
van Eyck,  
God took his eye, but favored all the  
more his ear,  
His mouth and fingers, his ability to  
hear:  
An all-time wonder on recorder, bells  
alike.<sup>12</sup>

Van Eyck had many admirers, among them the French philosopher René Descartes (1596–1650) and the Dutch statesman, poet, and musician Constantijn Huygens (1596–1687), secretary to the Prince of Orange. Descartes became acquainted with van Eyck while spending a year in Utrecht. In a letter to Marin Mersenne dated 23 August 1638 he describes a visit to the cathedral:

I tell you there is a blind man in Utrecht, very famous for his music, who usually plays on the bells of this high tower (the measurements of which you desire to know). I have heard him make five or six different tones sound from each of the biggest bells. He does

it without touching them, by bringing his mouth near their brim and singing very softly the tone he wishes them to imitate.<sup>13</sup>

Van Eyck therefore knew how to make the fundamental and overtones sound separately. He demonstrated this skill to Huygens and others using a crystal wine glass. Huygens mentions it in a letter dated 26 August 1639 to the music theorist Joan Albert Ban; he calls van Eyck a "noble and blind man of astonishing hearing and judgment."<sup>14</sup>

Van Eyck's relationship to Huygens is especially interesting since the composer dedicated his published works to this statesman. They were related: Huygens' grandmother and van Eyck's mother were cousins. The connection between the two men will be considered more closely in the discussion of *Euterpe* below.

#### Contemporary editions of van Eyck's works

Van Eyck's compositions consist mainly of sets of variations on popular tunes and psalm melodies. The process of composing variations was called *breecken* ("breaking"): the note values of the theme were broken into smaller ones,

each reprise becoming increasingly virtuosic. After the title, most of the pieces have the inscription *gebroocken van J. Jacob van Eyck* ("broken by J. Jacob van Eyck"). A variation is usually called a *modo* ("manner"). The theme is *Modo 1*, the first variation is *Modo 2*, etc.

Many of these works may have had their first performance in the yard of St. John's church, since van Eyck's salary was increased in 1649 for "entertaining the people promenading in the churchyard with the sound of his little flute [recorder]."<sup>15</sup> By that time all his works had been published, so it is possible that such "promenade concerts" had been going on for many years.

All contemporary editions of van Eyck's works were published by the Amsterdam printer Paulus Matthyisz, who was a composer himself and probably played the recorder as well.<sup>16</sup> *Euterpe*, published in 1644, is called the *eerste deel* ("first volume"); the second volume, *Der Fluyten Lust-hof*, followed it in 1646. Both volumes rapidly gained international fame. In 1646 they were presented at the book trade fair of Frankfurt am Main, Germany.<sup>17</sup> In 1649, a copy of the second volume was in the library of King John IV of Portugal.<sup>18</sup>

The appearance of two volumes with different titles was undoubtedly regarded as unsatisfactory. An enlarged second edition of *Euterpe* that appeared in 1649 was therefore called *Der Fluyten Lust-hof*, first volume (hereafter referred to as *Der Fluyten Lust-hof I* [1649]). On its title page we read that it was "the second edition, enlarged and 'reheard' by the composer."<sup>19</sup> Van Eyck must have made corrections in the *Euterpe* text while someone played for him. We shall see later that he had also asked Huygens to undertake corrections.

*Euterpe* has sixty-six pieces, *Der Fluyten Lust-hof I* (1649) eighty-four. The lat-

<sup>12</sup>Van Eyck, van 't braav' geslagt der Baxen, leyd hier onder;  
God nam 't hem in het oog, maar gaf 't hem weer in 't oor,  
In mond en vingeren, en scherphedyt van gehoor:  
In Fluyt en Klokken-spel een aller eeuwen wonder.

Cited in J.H.W. Unger, "Constantijn Huygens en de familie van Eyck," *Oud Holland* (1883), vol. 1, pp. 97–110.

<sup>13</sup>A propos de quoy ie vous diray qu'il y a vn aueugle a Vtrecht, fort renommé pour la Musique, qui iouë ordinairement sur les cloches de cete haute tour dont vous desirez auoir les mesures, lequel i'ay vü faire rendre 5 ou 6 diuers sons a chascune des

plus grosses de ces cloches, sans les toucher, ap-prochant seulement sa bouche de leur bord & y entonnant tout bassement le mesme son qu'il leur vouloit faire imiter.

In C. Adam & P. Tannery, eds., *Oeuvres de Descartes, Correspondence II, Mars 1638–Décembre 1639* (Paris, 1898), p. 329.

<sup>14</sup>Demonstrabat hoc vir nobilis et caecus, sed stupendi auditus en judicij, Van Eickius, cognatus meus.

In J.A. Worp, ed., *De Briefwisseling van Constantijn Huygens* (s-Gravenhage: M. Nijhoff, 1911–17), vol. 2 (1634–39), p. 487 (letter no. 2214).

<sup>15</sup>See van den Hul, p. 146.

<sup>16</sup>Preceding the 1649 edition of *Der Fluyten Lust-hof* is a "Vertoninge en Onderwyzinge op de Hand-

fluit" ("Showing and Instruction on the Hand-flute"), which has been signed "P.M.," initials that undoubtedly stand for Paulus Matthyisz. This material is reproduced in the facsimile edition (see note 3) as well as Vellekoop I and Michel/Teske I. See also note 24.

<sup>17</sup>See A. Göhler, *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigte Musikalien* (Leipzig: Kahnt, 1902; reprint, Hilversum: Knuf, 1965), p. 24 (nos. 440 & 441).

<sup>18</sup>See J. de Vasconcellos, *Premeira parte do Index da Livraria de Musica de muyto alto, e ponderoso Rey Dom Ioão o IV* (Porto: Imprensa Portuguesa, 1874), pp. 514–15 (No. 935).

<sup>19</sup>Den 2 Druk, op nieuws overhoort, verbeterd en vermeerderd, door den Auteur.

Aug. 22. August

ALPH  
LUGG BAE  
BIBL

De verrijckelijcke in Utrecht, Willem  
D'Wentflogh Voorsinger

Mijn D. G. G. D. Naer bevoordeliching  
heerijde sassen. Dienz om te ge...  
niet gaend' be... geintituleert Eeterpe of  
Spreegeding' door my' gemaekel' D'... toe  
geoyent, voor sulvel' get' voor' de' aen...  
dort is bij ge... is flint' gemell' de  
dier... afneming, u' ridmant  
beginaer tot get' be... van' selin' vint  
niet verhoud' ~~...~~ voor' de  
verjod' de' te... gelid' naer te... bij  
geoyent' geit, of' fact' waer' datter' seing  
alijfer' of' faict' moeg' is ge...  
sojnt' over' seing' as' in' v... is fact'  
vande' seing' naer' geing' ge...  
verwacht' ~~...~~ als' mij' sonder' ling'  
vint' ge... seing' in' de' fact' oore  
gelid' te' late' ed' of' seing' moeg' seing'  
naer' an' in' de' seing' seing' seing' de' niet  
seing' seing' seing' seing' seing' seing'  
seing' seing' seing' seing' seing' seing'  
seing' seing' seing' seing' seing' seing'

Christe Nroff  
Jacob van Eyck

Aug 27.

Figure 2. Van Eyck's etter to Huygens.

E U T E R P E  
Of  
S P E E L - G O D D I N N E,

Om  
Op de Fluit en allerlei Blaef-tuigh te gebruiken:

Gestelt door den E. JONCKER JACOB van EYCK, Uitnemendt  
Meester, op de Fluit en Klock-gespeel, van den Dom tot Utrecht, &c.  
Elck stuck met verscheyde veranderinghen.

*Nut en dienstigh, voor alle Konst-lievende Lief-hebbers van de Fluit, of Blaes-tuigh, en allerlei Instrumenten.*

E E R S T E -



D E E L.

't Amsterdam by Paulus Matthijsz. in de Stoof-steegh in de Boek-drukkery gedruckt, 1644.

Figure 3. The second title page of *Euterpe oft Speel-goddinne*.

ter contains most of the *Euterpe* pieces in about the same order, but with additional compositions at the end. Among these are five duets for two soprano recorders that I believe were originally written for the carillon.<sup>20</sup>

A second edition of the second volume, *Der Fluyten Lust-hof II*, appeared in 1654. Finally, an undated edition of the first volume came out around 1655. Figure 1 shows the genealogy of the five editions. Paulus Matthysz set completely new type for each, so it is not surprising that they all differ in various ways.

#### A closer look at *Euterpe*

On 10 August 1644 van Eyck sent a copy of *Euterpe* to his dedicatee, Huygens, who was encamped with the Dutch army at Sas van Gent (Flanders). The letter that accompanied the packet has survived (Figure 2).<sup>21</sup> Since he could not write, van Eyck must have dictated it.<sup>22</sup> Its contents, written in the literary style of the times, may be summarized as follows:

My honorable Lord and cousin, this letter is meant to accompany the booklet entitled *Euterpe oft Speelgoddin* [sic]. As far as this booklet is concerned, it has been made by me and dedicated to you. I have added to it the *fluijt hemell* composed by various authors. I would like to ask you to undertake corrections in the first-mentioned booklet because I do not know anyone else more competent to do so. Errors may have come in during the writing and printing. I hope to receive your answer. Please let me know whether you would like some more copies while you are with the army. If not, I will keep them in my possession till you have returned home.<sup>23</sup>

Since *Euterpe* had already been printed, the composer was not asking Huygens to proofread but to supply corrections for the next edition, which apparently was already on his mind. It is a pity that Huygens' answer has been lost. The *fluijt hemell* van Eyck mentions is *Der Goden Fluit-hemel* ("The Gods' Flute-heaven"), a collection of pieces for one, two, and three instruments that was published by Paulus Matthysz about the same time.<sup>24</sup>

The sole extant copy of *Euterpe*, which is incomplete, is preserved in the library of Amsterdam University.<sup>25</sup> This copy has two different title pages, one at the beginning and the other after the table of contents, preceding the music.<sup>26</sup> On the second title page (Figure 3), the composer is referred to as an *Uitnemendt Meester op de Fluit en Klock-gespeel* ("Excellent Master on the Recorder and Carillon").

Why has so little attention been paid to *Euterpe*? Probably because the title page of *Der Fluyten Lust-hof I* (1649) states, as noted above, that it is a revised second edition, modern editors have concluded that: 1. the text of *Der Fluyten Lust-hof I* (1649) should take precedence because it has been corrected by the composer, and 2. all pieces in *Euterpe* appear in its successor as well.

Although many mistakes in *Euterpe* were corrected in the second edition, new errors crept in.<sup>27</sup> For example, "Een Schots Lietjen" ("A Scottish Song"), in F major, ends in *Der Fluyten Lust-hof I*

<sup>20</sup>These duets are available in "Five Duets from *Der Fluyten Lust-hof*, part I (1649), edited by William E. Hettrick (Levittown, N.Y.: Sweet Pipes Inc., 1985).

<sup>21</sup>It is preserved in the University of Leiden (MS Huygeniana 37).

<sup>22</sup>In 1626, van Eyck signed a notarial deed with a stamp (reproduced in Michel/Teske I, p. 6).

<sup>23</sup>The original Dutch text is in Worp, vol. 4, p. 44; also in Unger, p. 102.

<sup>24</sup>The dedication is dated 1 August 1644. Among the composers is the printer Matthysz himself. Most of the pieces from *Der Goden Fluit-hemel* reappeared in the second volume of *'t Uitnemend Kabinet* (1649, modern edition in ten volumes by R.A. Rasch [Amsterdam: Groen, 1974-78]). For more information on both these collections, see R.A. Rasch, "Some Mid-Seventeenth Century Dutch Collections of Instrumental Ensemble Music," *Tijdschrift van de Vereniging voor Neder-*

*landse Muziekgeschiedenis*, XXII-3 (1972), pp. 160-200, and T. Dart, "Four Dutch Recorder Books," *Galpin Society Journal* 5 (1952), pp. 57-60.

<sup>25</sup>Catalogue no. 2007 D 43. Of the 71 folios, nos. 42 to 53 are missing.

<sup>26</sup>Full text of the first title page:

EUTERPE / OFT / SPEEL GODDINNE, / Opgpronkt met veelerhande uitnemende Voysen, als Psalmen, Pavanen, Cou-/ranten, &c. konstelyk en lieffelyk gefigureert; met verscheyde verander-

(1649) on a C, which was retained in both complete modern editions.<sup>28</sup> In *Euterpe* the final note is F, certainly the preferred reading. In measure 44 of Modo 4 of the second "Pavane Lacryme," the *Euterpe* version (Example 1a) is much more logical than that given in *Der Fluyten Lust-hof I* (1649) (Example 1b).<sup>29</sup>

In a great number of pieces the two sources have minor variant readings: here it is not a question of right or wrong but of different musical ideas. The later version may be regarded as preferable because it was not corrected by the composer. Such variants offer interesting insights into van Eyck's compositional process. They are of particular interest to editors of modern editions, who can document them in their commentary.

Nor do all of *Euterpe*'s pieces reappear in *Der Fluyten Lust-hof I*. Two, each entitled "Stemme nova" ("New tune") are absent

"Pavane Lacryme," *Modo 4*, m. 44.



Example 1a. *Euterpe*.



Example 1b. *Der Fluyten Lust-hof I* (1649).

"Psalm 118," *Modo 3*, beginning.



Example 2a. *Euterpe*.



Example 2b. *Der Fluyten Lust-hof I* (1649).

ingen./Door den E. Jr. Jacob van Eyck, Musicyn en Directeur/ vande Klok-werken tot Utrecht, &c./Nut en dienstigh, voor alle Konst-lievende Lief-hebbers tot de Fluit, Blaes en allerley Speeltuygh./Eerste deel. /t'Amsterdam, Gedrukt by Paulus Matthysz. in de Stooft-steegh, in de Boek-drukkery, 1644.

(*Euterpe*, or the Goddess of Instrumental Music, embellished with manifold excellent verses, as Psalms, Pavans, and Courants, &c., ingeniously

from the 1649 edition but were reinserted in the edition of c. 1655 (as well as both complete modern editions).<sup>30</sup> A "Sarabande" in *Euterpe* appears in none of the later editions, and "Psalm 118" and "Eerste Carileen" ("First Caroline") are given new variations in *Der Fluyten Lust-hof I* (1649). The latter three pieces were recently issued in a separate edition.<sup>31</sup> Since they are new to us, they will be discussed in some detail here.

The "Sarabande," with one variation, appears on fol. 13<sup>v</sup>-14<sup>r</sup> of *Euterpe*. The piece appears in its entirety at the end of this article. Its melody is the same as that of "Aerdigh Martyntje" ("Nice Martin"), which is in both *Euterpe* and *Der Fluyten Lust-hof I* (1649), but with different variations.<sup>32</sup>

"Psalm 118," with two variations, is found on fol. 5<sup>v</sup>-7<sup>r</sup> of *Euterpe*; in *Der Fluyten Lust-hof I* (1649) it appears with a new set of four variations. The first *Euterpe* variation is headed *Modo 3* and the second *Modo 2*. Neither of the obvious explanations—that numbers two and three were interchanged or that the music was printed in the wrong order—works. Van Eyck generally followed a consistent outline in his psalm variations, with *Modo 2* in quarter notes and *Modo 3* in eighth notes, after which came one or more variations with sixteenth notes predominating. In *Euterpe*, the quarter-note variation (a "modo 2") is missing. *Modo 3* (which really is a "modo 3") is similar to *Modo 3* in *Der Fluyten Lust-hof I* (1649) (Examples 2a and b), but *Modo 2* is primarily in sixteenth notes and appears in a somewhat different form as *Modo 5* in *Der Fluyten Lust-hof I* (1649). Further errors that are corrected in the later edition: the first *Euterpe* variation lacks a half-measure, while the second is one measure too long.

The last piece to be discussed here is the "Eerste Carileen" on fol. 68<sup>r</sup>-69<sup>v</sup> of *Euterpe*. There are two melodies with "Carileen" in the title in *Euterpe* and two more in *Der Fluyten Lust-hof I* (1649). "Carileen" is the initial word of the song "Carileen, ay wilt u niet verschuilen" ("Caroline, oh do not hide"), which is

"Eerste Carileen," theme.



Example 3a. *Euterpe*.



Example 3b. *Der Fluyten Lust-hof I* (1649).

and in a lovely manner figured with several variations, by the honourable Jonkheer Jacob van Eyck, Musician and Director of the bell-works in Utrecht, &c. Useful for all art-loving lovers of the flute [i.e. recorder], wind, and all sorts of instruments. First volume. In Amsterdam, printed by Paulus Matthysz, in the Stooftsteegh, in the printing house, 1644.)

<sup>27</sup>These errors were not corrected in the third edition of c. 1655.

<sup>28</sup>Vellekoop II, p. 64; Michel/Teske II, p. 25 (no. 57).

<sup>29</sup>Vellekoop II, pp. 61-63; Michel/Teske II, p. 22 (no. 56).

<sup>30</sup>Vellekoop II, pp. 96-97; Michel/Teske II, pp. 52-53 (nos. 83 & 84).

<sup>31</sup>Jacob van Eyck, *Three Pieces for soprano recorder from "Euterpe"* (1644), not included in "*Der Fluyten Lust-hof*," edited by R.A. Rasch (Utrecht: The Diapason Press, 1984).



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based on a symphony composed by William Lawes for the masque *The Triumph of Peace* (1634).<sup>33</sup> This piece is also found in *Elizabeth Rogers hir Virginnall Booke* (1656) as "one of the symphonies."<sup>34</sup> Later, the title "Carileen" was used for tunes with similar melodies. The "Tweede" ("Second") and "Derde" ("Third") Carileen" are also based on works by Lawes, the latter composed for the masque *Britannia Triumphans* (1638).<sup>35</sup>

The "Eerste Carileen" appears in *Der Fluyten Lust-hof I* (1649) as well, but with a somewhat different theme (Examples 3a and b). The *Euterpe* version lasts one measure longer. It must have been this difference that made van Eyck compose new variations. In both editions the tune has two variations, the *Euterpe* one being the more virtuosic.

### Conclusions

*Euterpe* is such a valuable source that it deserves more attention than has been paid to it up till now. As we have seen, comparison between *Euterpe* and *Der Fluyten Lust-hof I* (1649) reveals many variant readings, and *Euterpe* includes material that did not appear in later editions. Therefore, it is evident that Jacob van Eyck's compositions are in want of a new critical edition, one that will take into account all sources and be provided with an extensive critical commentary.

<sup>32</sup>Vellekoop I, pp. 11-12; Michel/Teske I, p. 20 (no. 7).

<sup>33</sup>See M. Lefkowitz, ed., *Trois Masques à la Cour de Charles 1<sup>er</sup> d'Angleterre* (Paris: Editions du Centre National de la Recherche Scientifique, 1970), p. 88.

<sup>34</sup>Modern editions by G. Sargent, (Corpus of Early Keyboard Music, American Institute of Musicology, vol. 19, 1971) and J.F. Cofone (New York: Dover, 1975).

<sup>35</sup>Lefkowitz, pp. 233-34.

I would like to thank Dr. Rudolf Rasch of the University of Utrecht for his careful reading of the manuscript and Mrs. Pamela Fortuin-Sturges for undertaking text revisions.

The second title page of *Euterpe* is reproduced by permission of the Amsterdam University Library. Van Eyck's letter to Huygens is reprinted courtesy of the Leiden University Library.

Thiemo Wind studied oboe at Utrecht Conservatory, recorder at the Music-pedagogical Academy (Hilversum), and musicology at Utrecht University. The author of several articles on early woodwinds, he now spends his time teaching and doing musicological research.

# Sarabande

Jacob van Eyck

The first system of the Sarabande consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The second staff continues the melody with quarter notes D5, E5, F5, and G5, followed by a double bar line and repeat sign. The third staff concludes the system with quarter notes G4, F4, E4, and D4, followed by a double bar line and repeat sign.

Modo 2

The second system, labeled 'Modo 2', consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The second staff continues with quarter notes D5, E5, F5, and G5, followed by a double bar line and repeat sign. The third staff concludes the system with quarter notes G4, F4, E4, and D4, followed by a double bar line and repeat sign.

# The Royal Tea Party of the Queen of Hearts

Constance Primus

Last year the Denver Chapter decided to shift its annual musical party away from the busy months of December or May to February, to celebrate the romantic but often neglected holiday of St. Valentine's Day. We made another change as well: instead of our usual advertised public affair, we settled on a private gathering for families and friends — hoping to encourage more members of all abilities to take part in the music making. And indeed some fifty recorder players volunteered to perform: seven consorts, four young soloists, and the Royal Wind Band, made up of all the recorder players not otherwise involved. There was also a viol consort, two singers, a harpsichordist, a pianist, and a pipe-and-tabor-playing dancing master.

At our January meeting we assigned music of appropriate difficulty to the groups and soloists. We had chosen pieces that correlated with our theme but also provided creative musical challenges. We aimed to create the maximum musical effect by using all available resources: instrumental color, space, movement, and the dynamic contrasts of large vs. small groups. Most of all we tried to put together an integrated program rather than a recital, one that would be fun for both the audience and performers.

The party took place on a Sunday afternoon in a large, sunny church hall. A stage at one end became an Arcadian bower in a forest of abandoned Christmas trees. Bales of straw provided seating beside a bubbling fountain that was surrounded by a garden of violets and other houseplant greenery. Nearby, a rustic loveseat on a platform covered with oriental rugs awaited the Queen of Hearts and her court. At the other end of the room, lace-covered tables were set for the Queen's Tea Party, with baskets of "freshly picked" (from the greenhouse) daisies and gleaming silverware.

Our theme song was, appropriately, "Tomorrow is St. Valentine's Day," a traditional sixteenth-century melody associated with a song in Shakespeare's *Hamlet*. For the processional, each consort was led in by a "piper" playing this tune or one of its variations (see music on the following pages), alternating in rondo form on his or her instrument of

choice — rebec, krummhorn, guitar, bowed psaltery, or recorder. As the musicians, all dressed in red and white, found their seats in an enormous semicircle facing the audience, the melody was taken up by a soprano singing with guitar accompaniment. The "overture" ended with everyone playing either the melody or chords, topped by a single sopranino recorder on the counter-melody and jubilus (variation 3).

Then, to the tune of "Here's Health to His Majesty,"<sup>1</sup> the Queen entered with the Knave and the King of Hearts. She welcomed her guests, noting that queens "have often indulged themselves in playing at milkmaids and shepherdesses. Today we shall all assume the guises of humble tenders of sheep and discover for ourselves the joys and sorrows of their lives."

At this signal, our young soloists (aged eight to fourteen) entered dressed as shepherds and shepherdesses. Tootling "Shepherd's Hey" (see music), a traditional Morris dance tune, they took their seats in the Arcadian bower. They were followed by the pastoral lovers Phyllis and Amyntas, as the Royal Wind Band continued "Shepherd's Hey" in Brian Bonsor's delightful arrangement for recorder choir and piano.<sup>2</sup> Several consorts then performed pieces about shepherds: "Jolly Shepherd," a round published by Thomas Ravenscroft;<sup>3</sup> "How Blest are Shepherds" and "Pipes are Sweet on a Summer's Day" by Henry Purcell;<sup>4,5</sup> "Pipe, Shepherds, Pipe" by Henry Youll;<sup>6</sup> and "Blow, Shepherds, Blow" by Thomas Morley.<sup>7</sup>

Songs about Phyllis and Amyntas followed, beginning with "Phyllis Schoone

Harderinne" ("Phyllis, Beautiful Shepherdess") by Jr. Jacob van Eyck.<sup>8</sup> The shepherdesses played the melody and divisions, after which the Royal Wind Band performed van Eyck's two-part setting. Other pieces in this group were: "Fair Phyllis I Saw" by John Farmer;<sup>9</sup> "Amyntas with His Phyllis Fair" by Francis Pilkington;<sup>10</sup> "Phyllis on the New-made Hay" ("Amarillis"), from *The Dancing Master*;<sup>11</sup> "Sweet Phyllis, Stay" by Henry Youll;<sup>12</sup> and "Phyllis, Farewell" by Thomas Bateson.<sup>13</sup> Texts of songs that were performed instrumentally were read to the audience since they provided a story line that was humorously pantomimed by Phyllis and Amyntas.

The Queen's Tea Party was extravagant. There were elegant fruit tarts that any Knave of Hearts would be tempted to steal, sandwiches in interesting shapes, fabulous fruits (strawberries, kumquats, kiwis, etc.) that are exotic in Colorado in February, and little pink mints in the form of cupids, served on a bed of red-hot hearts. The wine punch was so delicious that no one bothered pouring tea from the antique silver service.

The signal that the second half of the program was about to begin was a reprise of "Shepherd's Hey," played first by wandering shepherd boys and then on pipe and tabor. The Queen announced, "If music be the food of love, let us play on!"

First came a medley of early settings of "Greensleeves": one for harpsichord solo,<sup>14</sup> several versions for Morris dancing (known as the "Bacca Pipes Jig"),<sup>15</sup> and the familiar "Greensleeves to a Ground" from *The Division Flute*.<sup>16</sup> In the latter, each variation was played by a different consort or soloist over the ground bass, which was sounded throughout by the viols, harpsichord, and guitar. Each group had worked out its own arrangement, adding to the variation one of the basic melodies, part of the keyboard realization, chord tones, or the bass line. Finally, everyone played a reprise of the first section, choosing either the main melody or ad-lib chord tones. The effect was wonderful!

Our dancing master performed a solo Morris dance, then led an English coun-

try dance group in "Sellenger's Round" and "All in a Garden Green" (a kissing dance!)<sup>17</sup>

We'd reached the end of the program. Shepherds and shepherdesses departed playing, once again, "Philis Schoone Harderinne" and "Shepherd's Hey." The Queen, wishing everyone "love for the morrow," left with the King and Knave to the tune of "Here's Health to His Majesty." And the musicians played "Tomorrow is St. Valentine's Day" once more, this time in the manner of "Greensleeves to a Ground"—over a ground bass, with each group improvising on a variation. Phyllis, now a lovelorn shepherdess, returned to play the tune for the final time on her soprano, ending with the jubilus. And everyone went home refreshed after an idyllic afternoon with the Queen of Hearts.

(For music, turn the page.)

#### NOTES

<sup>1</sup>John Koch, *God Bless the Prince of Wales*, Anfor RCE 27, p. 4.

<sup>2</sup>Percy Grainger, *Shepherd's Hey*, arr. Brian Bonsor, Schott RMS 1174.

<sup>3</sup>*The Penguin Book of Rounds*, ed. Rosemary Cass-Beggs, Penguin Books, p. 86.

<sup>4</sup>*Jacobean & Restoration Musicke for the Recorder*, arr. Claude Simpson, E.C. Schirmer, p. 24.

<sup>5</sup>*Purcell Album*, arr. Walter Bergmann, Schott RMS 424, no. 2.

<sup>6</sup>*English Madrigal School*, ed. E.H. Fellowes, vol. 28, p. 21.

<sup>7</sup>*Ibid.*, vol. 1, p. 39. Also (transcribed for recorders) in Morley, *Three-Part Canzonettas*, Heinrichshofen N 4030.

<sup>8</sup>*Der Fluyten Lust-hof*, Deel 1, p. 36 and Deel 2, p. 86, XYZ (Hargail).

<sup>9</sup>*Invitation to Madrigals*, ed. Thurston Dart, vol. 2, Galaxy, p. 38.

<sup>10</sup>*Ibid.*, p. 25.

<sup>11</sup>*Jacobean & Restoration Musicke*, p. 18.

<sup>12</sup>*Invitation to Macrigals*, vol. 1, p. 11.

<sup>13</sup>*Ibid.*, vol. 2, p. 47.

<sup>14</sup>Manfred F. Bukofzer, *Music in the Baroque Era*, W.W. Norton, p. 196.

<sup>15</sup>*A Selection of 100 English Folk Dance Airs for Melodic Instruments*, ed. Maud Karpeles and Kenworthy Schofield, Hargail B103, p. 36. Also in *Grove's Fifth Edition*, vol. 3, p. 235.

<sup>16</sup>Ed. William Hullfish, Anfor (there are several other editions as well).

<sup>17</sup>Both in *Elizabethan & Shakespearean Musicke for the Recorder*, arr. Claude Simpson, E.C. Schirmer.

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To - mor - row is — St. Valen-tine's Day, All in — the morning be - time, And I — a maid — at  
(optional jubilus)

your win-dow, To be — your Val - en - tine.

## Var. 1 (simplified)

## Var. 2 (for instruments with limited range)

## Var. 3 (countermelody with optional jubilus)

(optional jubilus)

## Var. 4

## Var. 5

Var. 6 (divisions on bass line)

Var. 7 (for plucked stringed instruments or pitched percussion)

Composite of various versions **Shepherd's Hey** Traditional Morris dance tune

# REPORTS

## ARS Teaching Seminar

It has long been the dream of a core group of ARS members to create a workshop specifically for recorder teachers—many of whom, this group felt, are in need of support, encouragement, and guidance. The dream became a reality last June, when the first biennial ARS Teaching Seminar took place at Southwest Texas State University in San Marcos. Dr. Martha Reynolds, who teaches music education and early music ensembles at the university, served as director, and the faculty included Shelley Gruskin, Martha Bixler, Constance Primus, and Distinguished Guest Teacher Edgar Hunt. Edgar was formerly head of the Department of Renaissance and Baroque Music at Trinity College, London, and was a founding member of the English Society of Recorder Players.

Plans for the seminar had been initiated by Education Committee members Bixler, Primus, and Peter Seibert, and developed by Dr. Reynolds. The seminar was, in fact, the only ARS summer workshop for which the society did the actual planning, made the decisions about faculty and courses, and assumed the financial risks.

The twenty-one students came from eleven states. Four of them maintain full-time studios; the others teach part time. Study grants let several teachers attend who otherwise would have been unable to. When it looked as though the workshop might have to be cancelled because of low enrollment, Shelley said: "Think of the ripple effect. If each of

these twenty-one teachers reaches five players, and they each reach five more...." The organizers decided to continue.

Morning seminars focused on the Education Program. Divided into groups of five, students met with a different faculty member each day. Topics included a comparison of method books and études, ways to teach articulation, breathing and tone production, methods for teaching children, use of Orff and Kodály, and appropriate literature for the different levels. We received numerous useful handouts and bibliographies. There was an inspiring interplay of ideas and a sharing of teaching methods gained through experience. The line between student and teacher was indeed fine, and the small size of the classes allowed a breadth of discovery that would not otherwise have been possible.

Among the afternoon electives were conducting, a survey of recorder literature from 1250 to 1650, and articulation as a means of expression. Each teacher had a unique approach, and many of us felt that being exposed to different teaching styles was one of the workshop's strengths.

Perhaps most delightful of all were Edgar Hunt's lectures. His topics included "The English Approach to Large-Group Playing," "Recorder Training at Trinity College," and "Recorder Fingerings." Sprinkled throughout were anecdotes about his own part in the growth of the recorder movement, with which he has been involved since 1927. He communicated vital interest in his topics as

well as joy and enthusiasm about the recorder and about teaching. After the workshop I talked with many of the faculty and students; they were unanimous in feeling that Edgar had profoundly inspired them. It was an honor to study with a man who can trace his musical lineage—in terms of teachers—directly back to Handel.

Edgar also taught a daily class in consort coaching. He led us through several modern works, one of which was the "Quartet in F" by Gaston Saux, a friend of our Distinguished Guest Teacher. Edgar always found ways to encourage us. After we had sight-read a particularly difficult piece, he would comment, "Jolly good!" or "Well, there's a good try."

Our evenings were filled with lectures and meetings. We attended discourses by Drs. Rebecca Baltzer and Robert Snow of the University of Texas. Nikolaus von Huene answered our questions about recorder care and maintenance. The ARS membership meeting was lively; a roomful of recorder teachers with lots of advice about the direction the society should take.

This meeting and a panel discussion on the role of the recorder in American musical life and education brought out strongly opposing views. On the one side were teachers who felt the recorder is an admirable tool for introducing children to general musical concepts, as well as serving adults as a first-time or recreational musical instrument. (This viewpoint sparked a heated debate on the function of ARS chapters.) On the other side



Shelley Gruskin (center), Martha Bixler (to his left), and friends at the Midwest Breve Week.

Nancy Campbell

were the professional teacher-performers, who are aware of the critical need to establish the recorder as a serious instrument with its own traditions, repertoire, and (difficult) technique.

The week included recreation as well as work. We were treated to a Texas-style barbecue and spent several hours at a verdant park called Aquarena Springs. At our farewell cookout, we gave the faculty humorous gifts, one of which was an "I love San Marcos" T-shirt for Edgar's collection. Student Jack Waller shared with us the history of the "broomhorn," an instrument known only to Texans (who refer to it as the "broomhorn-y'all") and looking suspiciously like a kazoo-topped broom.

On the last day, we all came together for a series of lecture/demonstrations. Connie presented a clear method for teaching Renaissance ornamentation. Martha Bixler treated us to a demonstration of avant-garde techniques and alternate fingerings. Edgar talked about pitch and editorial practices in Baroque music. Shelley instructed us in teaching a master class. We were enthralled; as Martha Reynolds later commented: "I am totally fascinated by the way Shelley can use language to bring out musical elements."

Our feeling of sadness as we left was eased by the knowledge that we had established a network of friends and teachers and helped lay the groundwork for future seminars. The next one must maintain a level of professionalism comparable to that of workshops sponsored by MENC and other teachers' organizations. I hope to see classes aimed at the advanced player in Baroque performance practice, modern music, and technique. A faculty member from the Dutch school would expand our horizons: we need to hear about the possibilities of the instrument.

A desire to teach the recorder is not enough. We must have strong technical skills and a broad knowledge of the repertoire, as well as the ability to instruct others clearly. Recorder students can contribute to the overall development of the instrument by insisting on being taught by teachers who care enough to continue their own development and are humbled by the challenge of teaching this most difficult woodwind.

Laura Hagen

### Amherst

Speaking as a faculty member (viola da gamba) for the past five years, I can say that this year's Amherst Workshop was one of the best ever. The workshop is expertly organized by Valerie Horst and a host of helpers, and provides as many as eight sessions a day for those who have the stamina for such a smorgasbord of learning experiences.

Classes are set (and reset) to ensure the happiness of the greatest number of students. The first period is devoted to one's major instrument. Almost everybody "celebrates" Mass during the second, and it was truly a unique experience to perform Schütz with the

forces (voices, recorders, viols, Baroque violins, sackbuts, cornetti, harps, and dulcians) used in his own time.

After lunch come ensemble classes, then a period devoted to starting a new instrument. I can report that the beginning viols were a bumper crop this year. They were so good that by the end of the second week they could perform an eight-voice double-choir piece by Hassler.

Richard Taruskin gave six brilliant lectures on our theme, music of the German Renaissance, with the faculty providing live musical examples.

Tucked in between classes and lecture were several other events. A group that met under the trees during suppertime tried to cope with English country dances in tablature. They actually got them to a danceable tempo, quite surpassing the geriatric results of former years. Ad hoc brass and double reed groups sometimes furnished impromptu meal music, and madrigal singing took place after supper.

A hot spell during the second week drove many to Puffer's Pond for a dip, but some stalwarts sweated it out from aerobics classes at the crack of dawn to English country dancing late at night.

A concert followed each mid-week cookout: week one featured our "fourteen feet" of recorder players, the very tall young Dutchmen Paul Leenhouts and Han Tol; during week two we heard Andrea von Ramm and Thomas Binkley. Our visitors from the Netherlands showed flawless virtuosity in music from Medieval to modern, and Andrea captivated the audience with her singing, narrations, and vocal gymnastics.

Both weeks were topped off by first-rate theatrical productions. The first week's theater project, by Paul Echols and friends, was a hilarious piece about a castrato; Thomas Binkley (second week) put on a series of historical dramas that was also impressively executed.

Sandwiched in on the middle weekend was the annual fair for instrument makers, along with conferences on historical harps and brasses. There is rumor of a historical double-reed conference next year.

Finally, each week is topped off by a party. My most vivid memory of these gatherings is of two serpents and a lysarden playing jazz. The range of music early instruments can play is truly amazing!

Martha Bishop

### Chesapeake

The almost six days filled with music-making, music education, fellowship, and just plain fun were ably managed by Gwen Skeens. The faculty represented an astonishing variety of backgrounds and viewpoints, and the schedule included beginning to advanced recorder, viol, Renaissance band, and much more. Facilities were those of the lovely College of Notre Dame on the out-

skirts of Baltimore.

Scott Reiss's advanced technique class was a high point of the week for my wife. On Monday, Scott told them that by Friday they would be playing faster and more smoothly than they had ever thought possible—and they were! As for me, I especially enjoyed playing in Bob Lauer's buzzy band at the student concert. The audience laughed at us when we tuned up. But they laughed with us through a movement of the "Krummy Kwartet for Krummhorn Consort" and applauded heartily when we finished.

Wednesday night's cruise on the Chesapeake was memorable. After performing at dockside for passing landlubbers, we were led aboard the "Patriot" by Scott with his bagpipes. We all played selections from Handel's *Water Music*, a modern fanfare, and Gwen's arrangement of "Maryland, My Maryland," then settled into small-group playing. We wound up the evening singing popular songs until the vessel docked and the captain had to invite us to leave.

The workshop ended on Saturday morning with the whole group playing through a selection of English madrigals. Gwen conducted at full speed, and I found myself automatically putting into practice the finger-relaxing technique Pat Petersen had been teaching all week. It really works!

Robert D. Hubbard

### Colorado

In the 1850s, gold seekers displayed the slogan "Pike's Peak or Bust" en route to Colorado. In 1985, more than sixty seekers of fine music struck it rich at the Colorado Workshop, in full view of that famous mountain. They gathered to take part in "A Baroque Celebration" honoring Bach and Handel.

By reputation (and expert guidance of its director, Connie Primus), the workshop runs like a fine Swiss watch. Daily wake-up sessions led by various members of the faculty served to whet our appetites for the intensive courses that followed: master class (Eva Legêne), sonatas and suites (Martha Bixler and Eileen Hadidian), Baroque style (Jennifer Lehmann and Connie Primus), and harpsi-

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chord (LeAnn House). In the afternoon, students broadened their experience of this excellent faculty in special-interest classes in Baroque ensemble, dance, or music theory. Truly energetic (or lascivious?) souls concluded the afternoon singing and playing authentic "catches," an early form of ribald entertainment.

Evenings continued our immersion in all things Baroque: a lecture with slides on Baroque art, a lecture/performance by Ms. Légère, an informal concert by the workshop faculty and the supremely disciplined Texas Boys Choir, English country dancing à la Martha Bixler, and recreational massed consort playing.

Our celebration culminated in a student musicale, a faculty concert of unusual variety, and a "German Birthday Party for J.S.B. and G.F.H." After singing a free translation of "Happy Birthday" (Glücklich Geburtstag?), celebrants devoured several *wundervoll* German tortes and savored the champagne punch to its very last ounce. Our revered faculty then danced polkas to a live "German recorder band" and performed such far-from-Baroque numbers as "The Stars and Stripes Forever" (with Ms. Primus on soprano in lieu of the usual piccolo) and "Blue Moon" (sung by Martha Bixler).

Celebration, erudition, inspiration. The Colorado Workshop offered all of these plus the synergy of unique individuals sharing their humor, their joy, and their music. For us all, the week was a veritable gold mine.

*Cheryl Graves*

## LIRF

The Long Island Recorder Festival is an invigorating and exhausting combination of fun and hard work. As a first-time participant, I was apprehensive about "fitting in," but five minutes after entering through the pillared portico I felt very much a part of things.

The administrative necessities were efficiently handled, and my choice of classes was respected. That first afternoon we got right into group playing (thirty-five or so recorders make quite a sound in a large, Victorian-style drawing room), and an English country dance session that evening raised everyone's blood pressure and spirits.

The morning technique classes were hard work (as they should be). In Steve Rosenberg's, I learned about special fingerings, practice habits, interpretive techniques—and how much I have yet to learn! Steve was consistently patient and kind.

The ensembles interested and/or challenged everyone, and the inservice class for teachers involved sharing ideas and music suitable for elementary school students. The Renaissance band sounded delightful and gave me the opportunity finally to play crumhorn. Pat Petersen led dancing, which guaranteed a good night's sleep.

From an abundance of musical high points it's difficult to single any out. The faculty concert was one, the student performance another, and Steve's recital, which included a haunting Irish lament on the pennywhistle, yet another.

*Marsha Evans*

## Mideast

What makes Mideast memorable? Partly it's the students, an impressive seventy percent of whom return each year, so that checking in becomes reunion time. It's also the faculty, particularly the "hardcore regulars": director Marilyn Carlson, Arnold Grayson, Ken Wollitz, Colin Sterne, and coordinator Mary Johnson—whose presence assures a continuity of spirit. Then there's a certain something about the setting, with dorm windows looking out on frisky wildlife and peaceful hills.

Activities begin on Sunday night with a large-group playing session. This year Colin Sterne managed to make the more than fifty instruments and voices sound like a symphony orchestra with chorus.

Built around the theme of "Entertainments of the Renaissance and Middle Ages," the daily program was enriched with illustrated lectures by art historian Marcianne Herr, instrument maker Friedrich von Huene, and musicologist Hendrik van der Werf. Options included playing with keyboard (staff harpsichordist Chris Ramsey barely had time to get to meals), viol classes with Rosamund Morley, a flute master class taught by Friedrich, and harp lessons with Marilyn.

One evening Sheila Beardslee led a Renaissance dance session that lasted until the musicians could no longer see their notes, and on others Ken Wollitz gave his ever-helpful lectures on playing techniques. The ad-hoc student concert showcased individual talents, and the annual white elephant sale included something for everyone.

While the general level of playing at Mideast is quite good, the novice does not feel threatened, and students are encouraged to discover new instruments. As Friedrich advised during a discussion of performance jitters: "Don't be afraid to take risks. Be secure in yourself. Love the music. Then you can do anything." Good advice—anytime.

*Tinker Viets*

## Midwest

The inability to be in two places at the same time is a handicap at the Breve Week. It kept me from participating in classes by Irmgard Bittar and Martha Bixler—a loss I plan to remedy at the very next opportunity.

As for those I did attend: Louise Austin's recorder review was a valuable brush-up course in techniques and rules I had forgotten (and some I thought I knew but didn't), including her dictum that one say either "otterre's ands" or "Hotteterre's hands," but not

"otteterre's hands."

The pipe and tabor class, characterized by Shelley Gruskin as "music for illiterates," was pure joy. The sight of otherwise sane adults marching around the campus, blowing on \$5 tabor pipes and pounding shoe boxes suspended from their left wrists, certainly dispelled any preconceived ideas about the stuffiness of early mus.c.

To Susan Ross's mixed ensemble workshop I brought a Baroque flute along with only six months' playing experience. Susan's kindness helped me conquer my shakiness when I found myself seated next to Sandra Hoffman, a symphony orchestra member from Regina, Saskatchewan.

The *commedia dell'arte*, a Gruskin adaptation of that venerable art form, managed to resemble a 1940s musical. The cast included two lovestruck young mortals, various gods and goddesses, and an Ethereal Clock (Martha Bixler). Heralded by bird calls and crowned with vine leaves, Shelley appeared at the finale cranking out a tune on his hurdy-gurdy (see photograph on page 20).

Ken Deerwester

#### Recorder at Rider

Your preparations for your week at Rider start at least two weeks beforehand, when you receive a music list and your class placement. That way you can check through your music and bring what you have on hand. On arrival, you receive your work sheet, with classes and a list of students on the back, so you can check for old friends. Then you start agonizing over the many offerings you must miss.

Pat Petersen surveyed recorder music through the centuries. Ken Wollitz used his book as a basis for helping us increase our enjoyment in our playing; and Sue Parisi and Joan Wilson coached us, one to a part, on music we had been having trouble with at home. The many other choices included beginning viol, beginning and intermediate krummhorn, pipe and tabor, avant-garde technique, and madrigal singing.

Each evening featured a different activity: massed consort playing, English country dancing, short concerts by Steve Rosenberg and Shelley Gruskin (both masterful), and preparations for the performance of a masque. The latter was put together by Shelley and featured most of the students and faculty. Paul Clark narrated, and his rhyming was fanciful as well as fantastic. The party afterwards allowed us to wind down, and the workshop ended the next morning with a champagne breakfast.

We look forward to sharing these experiences again with our many friends and new acquaintances, and even to agonizing over what we must miss while enjoying what we have chosen. Sonya and Gerry Burakoff certainly know how to create a well-organized yet unregimented workshop.

Chili and Ruth Thompson

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# BOOK REVIEWS

## Principles of the Harpsichord

MONSIEUR DE SAINT LAMBERT

Translated and edited by Rebecca

Harris-Warwick

Cambridge University Press, 1984, 138 pp.,

\$34.50 hardback, \$14.95 paper

St. Lambert's *Les Principes du Clavecin* appeared in 1702. His sequel, a substantial continuo-realization handbook, was published five years later. The two works became available under one cover in the mid-1960s, but in an expensive facsimile reprint (Minkoff, Geneva). One may hope that the 1707 guide to realization will follow Harris-Warwick's handsome English version of the 1702 book; meanwhile, this editor will surely promote greater public awareness of this goldmine of information. It is well presented and elegantly turned out, and the cost in paperback is reasonable.

Although François Couperin's renowned *L'Art de Toucher* came out only fourteen years after St. Lambert's first volume, the two are poles apart in attitude and intent. Couperin speaks with the authority of his eminent position, couching his ideas in prose that is occasionally ambivalent and even arch, and dwelling mainly upon his own early-galant style. His influential work has obscured for too long the modest, methodical, clear, pedagogically-oriented writing of St. Lambert. Couperin in fact insists on the *absence* of the "appearance of any pedagogical method dealing with how to play well," a comment at least inferentially, and perhaps directly, aimed at St. Lambert. Couperin addresses not only his own *haut-monde*, but also the cultured world of European music in general; the volume under review speaks to the serious student and to the teacher in France.

St. Lambert's thoughtful organization includes a musical primer that proceeds logically through elements of notation: notes, clefs, signatures, etc., as well as embellishments. As basic as all this may be, it is thought-provoking and revealing to observe what he has decided to cover, and what to leave out. Ms. Harris-Warwick deals with the more significant items in her extensive commentaries, which include a thirteen-page introduction, three appendices, and many footnotes, some quite expansive. The sum total of the original plus her excellent additions and amplifica-

tions affords an invaluable window from which to observe the French view of their mid-Baroque past, just before the incursion of Italianate and galant elements changed their style irrevocably.

The author's commonsense approach—his advocacy of singing, dancing, stepping, and arm motions (basic conducting, in fact!) to facilitate understanding of phrasing, his suggestions for the simplification of clefs and temporal notation, and his hints on technique—reminds one of current pedagogical writing, sometimes to a startling extent. How reassuring to see certain fundamentals standing the test of so much elapsed time. His definition of a good teacher, and that person's tasks, rings true today. He does not stress rote teaching, as does Couperin; rather, he exposes the student to reading in the first lesson.

His remarks on "transposed pieces" remind us how different from our own were eighteenth-century attitudes based on tunings and theories; St. Lambert merely means any piece that is not in C major! His zeal for simplifying conceptual explanations occasionally trips him up, in a historical sense; his clef-reading method was never adopted, and his explanation of temporal relationships causes some problems—as do most such attempts to codify. In brief, his rigorous insistence on a doubling of pace for each signature change (C, F, 2, etc. etc.) results in unrealistically fast tempi at the higher ends of the scale in both simple and compound meters. Nor are his views corroborated by other French treatises of the period.

The main worth of the book, however, is its solid basis in the repertoire of the half-century that immediately preceded its compilation. The author cites only Chambonnières, LeBègue, Nivers, and d'Anglebert, but it must be assumed that he is honoring as well their contemporary Louis Couperin, among others. Remarks on *inégalité*, a preference for the *port-de-voix* (appoggiatura) that precedes the beat rather than stealing time from the following note, and many other details are priceless.

This reviewer first encountered St. Lambert's writings three decades ago in Harich-Schneider's seminars in Vienna, and it is perhaps worth passing mention that her book, which strongly advocates a reading of St. Lambert, was cited neither in the text nor the (compendious!) bibliography here. But

F.T. Arnold's thoroughbass survey, and all other modern sources one might expect to find, are listed.

The translator/editor is to be congratulated on giving us a long overdue and very competent presentation of an important source, meriting our close scrutiny. Warmly recommended to all devotees of the French Baroque tradition.

George H. Lucktenberg

Dr. George Lucktenberg is on the faculties of Converse College, Spartanburg, S.C., and the National Music Camp, Interlochen, Mich. He is the founder and first president of the Southeastern Historical Keyboard Society.

## Imago Musicae

Volume One of the International Yearbook of Musical Iconography

Tilman Seebass, Editor

Bärenreiter-Verlag, Basel; Duke University Press, Durham, 1984, xvii + 269 pp., \$40

For the past decade the International Repertory of Musical Iconography (RIDIM) has been collecting and disseminating information concerning visual representations of music, chiefly in the fine and decorative arts. This inaugural volume of RIDIM's yearbook opens with Barry S. Brook's appreciative dedication to the late Emanuel Winternitz, a pioneer iconographer whose ninety-one-item bibliography is here compiled by Robert Estrine. Following Winternitz's footsteps, the yearbook ranges widely among ethnomusical and European topics from antiquity to the present century.

In one of two essays in German (RIDIM's other official languages are French and English), Reinhold Hammerstein discusses the intimate theoretical and practical relationship between music and visual art. His three-part article explores music's variable status vis-à-vis art, pictorialism and spatial constructs in music, and the role of musical subjects in art as related to the purposes of iconography. The historical survey of aesthetic attitudes is particularly interesting as background for the essays that follow.

James W. McKinnon analyzes an Old Testament architectural motif in late Medieval and early Renaissance psalter illustrations

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that sometimes incidentally depict musicians. McKinnon shows that a musical picture from the late fifteenth-century Isabella Breviary (British Library MS Add. 18851), familiar from reproductions in recent books, has hitherto been misinterpreted; he identifies the instrumentalists as Levites and the subject as David mounting the Temple steps in Jerusalem. Though contributing little specifically musical information, the article illuminates the transmission of the fifteen-step motif and its relation to the fifteen gradual psalms.

H. Colin Slim deals with the appearance of Claudin de Sermisy's chanson *Jouissance vous donneray* in a group of paintings, c. 1520-30, by the Antwerp Master of the Female Half-Lengths. Four of the pictures show a female trio; the fifth depicts Mary Magdalene playing a lute. Each painting includes one or more voice parts of the chanson. Slim compares poses, instruments, and partbooks to develop a plausible scheme of relationships among the paintings, leading to hypotheses about the artist's sources. Interestingly, Slim also discusses the possible distribution of parts and the tessituras suggested by the pictures.

Jane R. Stevens uses seventeenth-century Dutch paintings of singers to demonstrate that such realistic depictions may be invested with deeper meanings conveyed by rhetorical gestures. Stevens holds that a singer's up-raised hand, derived from still-popular Guidonian imagery, may signify an elevated, orderly, rational activity and hence could symbolize harmony and moderation in human affairs; such paintings, then, may be interpreted as moralistic allegories.

Daniel Hertz takes a handsome portrait of the violinist and composer Gaetano Pugnani (c. 1755-60) as the starting point for a biographical study that further investigates the choice of a sentimental Andante from Pugnani's trio sonata op. 1 no. 3 as the portrait's central musical emblem. Depicted with less accuracy is a violin that Hertz suggests may be Pugnani's favorite Guarneri, but no useful organological information arises from this.

Essays by Hellmuth Christian Wolff (in German) on the turn-of-the-century artist Max Klinger's bizarre musical imagery, bound up as it is with Romantic "spiritual ideals" of Beethoven and others; by Bo Lawergren on the forms and origins of ancient kitharas; and by Arnold Perris on an intriguing Tibetan ritual painting may be of less interest to readers of this journal. Lawergren's reconstruction of a kithara with pivoting arms is significantly unconvincing; neither the visual evidence nor any known function justifies the notion. But Howard Mayer Brown's catalogue (part one) of trecento pictures with musical subjects can serve as a model for an iconographic index. Though the 117 illustrations are too small to be immediately useful in research, the catalogue entries - only through letter D so far - are admirably concise.

The volume concludes with a twenty-page bibliography of periodical articles covering

the years 1975 to 1981. The yearbook's style is scholarly, with ample footnotes and lists of illustrations. The quality of contributions varies somewhat, as must be expected, but the authors are readable despite their specialized concerns. Some typographical conventions are initially distracting, but the book is well and accurately produced. It promises well for subsequent volumes.

Laurence Libin

**International Who's Who in Music and Musician's Directory**  
Tenth Edition, 1985  
Ernest Kay, Editorial Director  
Melrose Press Ltd., Cambridge, England,  
1984, ix + 1178 pp., £54

This book includes biographical data on more than eight thousand musicians in the classical and semiclassical fields, including composers, conductors, instrumentalists, singers, musicologists, music critics, teachers, managers, music publishers, and impresarios. It is a useful reference volume, but there are a number of obvious omissions. An amazing number of young members of The National Flute Association are included, for example, but Julius Baker and Jean-Pierre Rampal are not. Among the unlisted are keyboard players Trevor Pinnock and Rudolf Serkin, and violinists Itzhak Perlman, Isaac Stern, and Pinchas Zukerman. Possibly the editors included only persons who returned their questionnaires, but future volumes would benefit from a check of entries against a readily compiled listing of celebrities.

There are entries for the following persons associated with the recorder: Jeremy Barlow, Martha Bixler, Frans Brüggen, René Clemencic, Laszlo Czidra, Freda Dinn, Carl Dolmetsch, Dale Higbee, Robert Salkeld, Colin Sterne, Friedrich von Huene, Daniel Waitzman, Ross Winters, and Anne Young.

Appendices include alphabetical listings by nation of orchestras, organizations (including the ARS), major competitions and awards, music libraries, and conservatories of music. A number of addresses are out of date. Future editions could be improved by omitting the appendices and focusing on an enlarged and more inclusive biographical section, plus indexing by type of instrument, musical activity, and geographical location.

**The Eddy Collection of Musical Instruments: A Checklist**  
EDWIN M. GOOD

Fallen Leaf Press, P.O. Box 10034, Berkeley, Calif. 94709, 1985, 91 pp., \$19.95

Ruth and G. Norman Eddy are lifelong collectors of musical instruments and have assembled in their home in Cambridge, Mass. one of the outstanding private collections in the world. They are founding members of the American Musical Instrument Society, and members of AMIS and the Galpin Society

who attended the joint meeting of these two organizations in Boston in late May-early June 1985 were privileged to view the collection when the Eddys held open house. Instruments are tastefully arranged throughout the main floor as well as the huge basement. In addition, the walls are decorated with Norman's paintings, most of them life-size, of instruments in his and museum collections. Prof. G. Norman Eddy is indeed, as Edwin M. Good states in this checklist, "the Audubon of musical instruments."

A planned catalogue of the collection is not yet completed, but meanwhile this volume provides a useful listing of its holdings. The Eddy Collection includes 473 items: over 300 European and American instruments of the late eighteenth to twentieth centuries, a number of mouthpieces and odd parts of instruments, plus 62 meticulous, documentary depictions of instruments painted by Norman Eddy. Instruments are listed according to type, with individual entries in chronological order, and there are indexes of manufacturers and dealers in alphabetical order and by location. The collection is particularly strong in wind instruments, especially flutes and cornets, and in instruments made in Boston.

Among the thirteen fipple flutes (mostly English and French flageolets) are two "recorders": one recarved from an English flageolet, the other a late nineteenth-century walking stick. Finally, it must be noted that Mr. Good tends to promote a common misunderstanding when he says that "most flutes are in D," rather than describing their pitch as C, even if that is not the lowest note of those instruments that lack footkeys.

Dale Higbee

### Katz Fund Composition Contest

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# MUSIC REVIEWS

## Per Due (AA)

HERBERT NOBIS

Edition Moeck 1531, 1982, distributed by  
Magnamusic

This is a more serious and difficult sequel to Nobis' *Contrasts* (ZfS 505). The somewhat exotic, folklike quality that characterized the neo-modal melodic lines of the earlier work and gave it much of its charm has here been replaced by a cold, hard-edged chromaticism. The primary harmonic sound at virtually all points of emphasis is the minor second.

The first movement is mildly interesting and fantasy-like in its alternation of fast and slow sections. Through most of it, variants of motives are tossed back and forth in a kind of musical ping-pong. For contrast, Nobis introduces occasional homophonic passages, and these require a high degree of rhythmic and articulative precision.

Movement two begins as a dialogue of sorts: the second recorderist gently plays the melody while the first angrily interjects unrelated material that is somewhat pointillistic. Gradually, the first recorderist simmers down, and the players reach an agreement. Unfortunately, the idea is more interesting than the music.

*Per Due* is saved from mediocrity by its wonderfully exhilarating final movement, which starts fast and gets even faster.

Although devoid of warmth, it is nevertheless a complete knockout rhythmically. In the end, a sense of joy and humor prevail.

The first and second movements require harmonics (radically underblown sounds with a thin, masked timbre) on a few notes. Nobis provides a fingering chart for these in the back, but his choices are poor and his instructions incomplete. Here are some better fingerings: for *g*#, use  $\emptyset 123456$ ; *g*'', which is played with a varied dynamic, can also be fingered  $\emptyset 123456$  (at its softest), with the seventh finger humoring the note as it increases in volume; *a*'' is better served by  $\emptyset 123-56$ ; and *a*' again by  $\emptyset 123456$ , with the thumb slightly more open than for *g*#. Nobis' fingering for low *f*#,  $\emptyset 1234567$ , works only because in this particular case the harmonic sound evolves directly out of the normal note (decrease the breath pressure rapidly and don't open the thumb more than a tiny crack).

Recorderists searching for something a bit more challenging than the usual modern duet staple will find this piece worthwhile.

## Trio, Opus 133

For recorder (S/A), violoncello, and harpsichord

VAGN HOLMBOE

Wilhelm Hansen Edition 4376, distributed by  
Magnamusic-Baton, 1981, keyboard score &  
parts \$34.25

In his native Denmark, Vagn Holmboe is considered a great composer; as a symphonist, he is ranked second only to Carl Nielsen.

*Trio* reveals a personal style rooted in the neoclassical idiom of Stravinsky and Hindemith. Major and minor seventh chords and the triad with raised third are the basic elements of its mild neo-tonal harmonic language. The texture is polyphonic, but with a noticeable absence of imitative counterpoint.

The work is in three movements. The first is fast, with a chug-along, rhythmic feel. The second, a flowing andante, resembles an oriental improvisation, and the third, again fast, sounds like a Hindemith version of a rondo finale. Its ironic humor borders on slapstick, and it includes a section in which the recorderist must play while singing a separate vocal part into the instrument.

Neither the first nor second movement adheres to standard formal procedures, but

Holmboe attains a sense of unity and direction by assigning each instrument a specific role. The recorder is the solo voice pouring forth elaborate motivic developments; the harpsichord is primarily a chordal accompaniment; while the cello functions as an active but clearly subordinate bass, chiseling out simple, objective lines and often repeating strains.

The edition is beautifully printed but contains some notable peculiarities. In the third movement a separate line of X-headed notation appears above a few measures of the recorder part with absolutely no explanation. A symbol consisting of a circle with a short vertical line protruding from the bottom is offered to the cellist and is also unexplained (although this sign is used fairly often in modern scores to indicate a pizzicato rebounding against the fingerboard). Oddest of all, the harpsichord part is loaded with meaningless dynamic markings.

This is a fair-to-middling piece of average difficulty (for a contemporary work), which might be attractive to a professional or semi-professional group. I would think twice before spending \$34.25 on it, though.

Campagne Première (S or T and guitar and piano)

RAMON DE HERRERA

Billaudot, distributed by Theodore Presser,  
1983, \$5.75

## Les Tricoteuses

S/A and piano

PIERRE-MAX DUBOIS

Billaudot, distributed by Theodore Presser,  
1983, score and part \$5.75

Here are two thoroughly accessible works that may appeal more to the average recorder player than to the advocate of contemporary music. There the similarity ends, however. *Campagne Première*, a pleasant, minor-keyed piece in an idiom that might be called "light classic" or even semi-classical, has a melody that is lyrical, song-like, and easy to follow. Its mild neo-tonal accompaniment flows in a steady rhythmic stream of eighth notes and is easy to play. The range of the recorder part is only an octave and a fifth but includes all the chromatic tones.

*Les Tricoteuses* is a musical joke in the Satie tradition, complete with absurd marginal comments (in French) on the score. It is

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basically a parody on the type of material one finds in scale-oriented technical exercises; one might liken it to a poem made up entirely of the conjugations of verbs. Dubois' knitters (or does he mean knitting machines?) stitch out their repetitive clichés in a boring, mechanical, and thoroughly impersonal *perpetuum mobile* that is completely devoid of virtuoso flair.

Pete Rose

### Monophonic Dances of the 13th Century

Nine Estampie and Two Dance Royals  
Edited by Ralph Harriman  
*Music Sacra et Profana*, 1983

These pieces are fairly well known among early music enthusiasts, but this is the first easily obtained edition of the complete set that I'm aware of. The preface includes a brief discussion of Medieval dance forms along with performance suggestions drawn from historical references. A page at the end describes the editorial method. I was a bit dismayed that the bibliography's latest reference was dated 1969.

The format and music printing are typical of *Musica Sacra et Profana* publications. Notes are clear and generally easy to read. Notation of the traditional ouvert and clos endings always poses a problem, which the current publication doesn't solve. Simply put, the eye sometimes has difficulty in proceeding to the proper ending.

I missed some discussion of the percussion parts normally used with these pieces in public performance. While those experienced in playing Medieval music add these parts almost automatically, novices might have appreciated appropriate suggestions. Similarly, novices might need help in deciding which recorder to use, but the small ranges of most pieces allow ample choice in the matter.

Gordon Sandford

### Quartets for Recorders for Beginners

Edited by Fumio Kitamika  
*Zen-on Music*, 1983, \$12

These thirty-six quartets are in beautifully readable print, in score only, and they are indeed for beginners, although they become progressively more difficult. The selection is impeccable, starting with a whole- and half-note version of a *Pavane* (actually *Belle qui tient ma vie*), going on to fine pieces by Morley, Hassler, Schmelzer, Dowland, Isaac, Fux, Farnaby, and so on through several dances by that excellent, neglected composer Mainerio, then Josquin's *Mille regretz*—and all this doesn't take you to the halfway point.

The layout is fine until you get to the last selection, on six pages with three awkward page turns, all of which could have been

avoided simply by starting on the left-hand page. Considering the book's didactic purpose, the omission of breath or phrase markings is also regrettable. Could a beginner, for instance, be expected to find the unexpected place where the first breath should be taken in that first *Pavane*?

The preface is an interesting little treatise, quaintly translated from the Japanese, on difference tones (here called "tone differences") and their usefulness in tuning. Hearing these tones is a tall order for inexperienced quartets; it's hard enough to hear the tone when only two instruments are playing. Still, there's no harm in an informative dissertation that encourages more careful listening.

Most of the selections are for SATB, but many have tenor as the lowest voice. All possible combinations are indicated at the start of each selection.

### Italian Duets, c. 1730 (SA)

Edited by Rudolf Ewerhart  
*Moeck ZfS 527-528*, 1983, \$5

Here are five vigorously rhythmical and refreshingly harmonious duets, all starting as canons at the fourth, fifth, or octave and using skillful imitative devices throughout. Their source is an Italian manuscript of twenty-nine duets in the episcopal Santini collection in Münster; they are published here for the first time. All appear to be by the same composer. (Other duets from manuscripts in this collection are published in Moeck Edition 1097, along with notes on the source and on individual pieces.)

Although there are no tempo indications, it is easy enough to establish an appropriate pace for each piece: the first four appear to be lusty allegros and the fifth an adagio. Each is printed on two large, facing pages, and the engraving is in Moeck's usual beautifully clear style. The soprano part goes up to high A and the alto to high E; as is the custom in Moeck editions, the alto reads up an octave.

These duets present no technical difficulties, lie well for the instruments, and are recommended as enjoyable exercises or for performance.

Eugene Reichenhal

### Les Plaisirs de L'Île Enchantée (S1/S/A, vln., guitar, drums)

DOMINIQUE PROBST  
*Billaudot*, distributed by Theodore Presser, 1982, \$10.50

On December 17, 1980, the *Comédie Française* celebrated its tercentenary with a gala including Molière's *L'Île Enchantée*, therein described as *fêtes galantes et magiques faites par le Roi à Versailles* on May 7, 1664. The gala was directed by Maurice Béjart, with incidental music by Dominique Probst. The "principal extracts" offered in

this edition are wretched, affected old-fashioned affairs that can have seemed acceptable only in the light of the exhilarating spirits animating the occasion. Perhaps the composer is capable of better than this; he (she?) would not have lasted long *chez Louis XIV.* Some honest Lully, if you please!

### Two Sonatas (SS or TT & BC)

DARIO CASTELLO  
Edited by Ulrich Thieme  
*Edition Moeck 2523*, distributed by Magnamusic, 1981, \$15.60

These works, first published in Venice in 1629, are by an Italian composer about whom we know next to nothing. Castello led a group of winds in Venice in the 1620s—end of story! Each of these sonatas is made up of many sections contrasting in tempo, some imitative or in thirds for the two soprano instruments, some more soloistic and virtuosic (with rapid diminutions to test tongue and fingers), most rather short. The first sonata, for example, contains fifteen sections, several of very few measures indeed.

Thieme's introduction is helpful in its discussion of how to play early Baroque (i.e., Monteverdi-period) continuo and of the possible meanings of Castello's sign for "tremolo"; the editor admits that this is not always capable of rational determination. His very florid description of the virtues of the music is encouraging to the would-be player, but it cannot convince this reviewer that these trios are very satisfying to hear or to perform. They seem too episodic, too lacking in memorable melody, too short-winded in development to please any but the most devoted connoisseurs of the period. Others may well enjoy them, and the state of instrumental writing that they represent, considerably more than I (they were, after all, reprinted in 1644), but even for them the price may seem pretty steep.

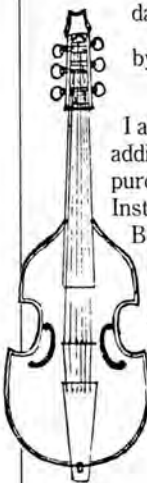
### Tänze (S & BC)

BARTOLOMEO DE SELMA (Y SALAVERDE)  
Edited by Richard Erig  
*Fontana di Musica 50 (Pan 850)*, distributed by Magnamusic, 1980, \$5

These are not "dances" at all, but *Canzoni*, so named by the composer (whose name is both misspelled and truncated in this edition), and published in 1638 for from one to four melody instruments with basso continuo accompaniment. Many were for dulcician/bassoon, Bartolomeo's own (and his father's) instrument; *The New Grove* says they were the first published solo writing for bassoon and remarks upon their difficulty.

Erig gives us here all the canzonas intended for one soprano instrument, which might have been a violin, cornetto, treble viol, or soprano recorder. His introduction is unusually helpful in its discussion of the tempo rela-

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tionships among various duple and triple meter sections, and his conclusion is altogether admirable: "I wish to urge the player to...bring out the individual expression of each phrase...even though they may sometimes appear naïve to us...by using slower tempi, rather than showing off one's technical virtuosity." Plenty of the latter is needed to perform these works in public (I shall never forget hearing the late David Munrow play one of the dulcian pieces), but they offer a most worthwhile challenge as practice pieces to anyone who would learn not only how to navigate the fast notes but also how to make beautiful music of them.

William Metcalfe

**Deuxieme Suitte de Pièces**  
For two recorders  
JACQUES HOTTETERRE  
Edited by Michel Sanvoisin  
Billaudot G3547B, distributed by Theodore Presser, 1983, \$6

We have here yet another French edition that does not help us understand the nature of the French Baroque. Sanvoisin provides a minimal, ten-ornament table and no notes whatsoever on his source (the date given, 1712, contradicts *The New Grove's* 1717). There is no way to determine what is Hotteterre and what is Sanvoisin in terms of ornaments, tempo, or dynamics. The page turns in the first and last movements are horrendous.

Like almost all of the work of this composer, however, the music is amiable, varied, and well constructed. One wonders how compositions in a genre as new as the unaccompanied duet, possibly an invention of this very Hotteterre, can be quite this good. Some edition of these suites – though not necessarily this one – should be in the repertory of all players of treble instruments.

Jane P. Ambrose

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**Partita C Moll (A)**  
JOHANN SEBASTIAN BACH  
Edited by Annete Struck  
Edition Moeck 2524, 1982, distributed by Magnamusic, Sharon, Conn. 06069, \$6

Transposing the A minor flute partita to C minor takes the edge off the excitement I associate with this work. It is, nonetheless, pleasant sounding on recorder and a marvelous exercise for facility in C minor. Although somewhat awkward as a performance piece, this delightful composition is a pleasure to work on.

The editing is generally tasteful, but players who have the technique for this partita would probably want the articulation left to their own discretion. It's a bother to have to ignore someone else's phrasing ideas.

Louise Austin

# CHAPTER NEWS

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### Westchester County

Last May we came up with the idea of starting a chapter that would serve Westchester County (New York), the nearby Greenwich-Stamford (Connecticut) area, and adjacent locations. By early June we had fourteen founding members and our ARS charter, a meeting place, and teachers.

We made up membership promotion materials during June and July. These consisted of a two-page, typed presentation of objectives; a schedule from September-May; information about our meeting place, dues, fees, and teachers; and a membership application. The material was mailed in August to seventy ARS members in the target areas plus twenty-five non-members. Immediately after Labor Day, we placed flyers in county libraries and sent press releases to all area newspapers and radio stations. By September 27th, three days before our first meeting, our membership stood at twenty-eight.

On Sunday, September 29th, we had a wonderful two-inch feature write-up in the *New York Times*. The phone calls started early Monday morning and continued right up to meeting time! Result: eight new members, with five more pending completion of paperwork. Almost half our members are new to the ARS, which is very gratifying.

We meet monthly in the Hitchcock Presbyterian Church in Scarsdale. Our teachers, Johanna Rose and Tom Zajac, come up from New York. When their train was late for the first meeting, we had a great time socializing, comparing recorders, playing informally in small groups and, especially, basking in the realization that there are so many of us near each other. After Johanna and Tom arrived, we settled down to serious playing, followed by refreshments. The sound of forty-one recorders in tutti was glorious! (Our membership covers the spectrum from beginners to really advanced players, with all four voices well represented.)

By our second meeting, we had fifty-six members (which makes us one of the largest chapters). Metro-North behaved well this time, delivering our coaches on schedule. An unexpected treat was a visit by Bob Marvin, instrument maker extraordinaire, who was a guest of our own instrument maker/member

Tom Prescott. Bob presented a most unusual display of recorders and gave an erudite exposition of their differences.

Future meetings will start with a technique period, then small-group playing, sometimes followed by a performance. Guests from within the metropolitan area are welcome to a one-time visit for the same \$4 meeting fee that chapter members pay. Guests from outside the area who find themselves in Westchester or environs on the last Monday of the month are cordially invited to sit in, free. For information, call (914) 939-2646.

Claire Horn

### Monterey Bay

January 1986 marked our fourth anniversary. After a summer of picnics and swimming/recorder-playing parties, we launched our new session with a "Venetian Connection" workshop in October. Around forty instrumentalists and singers joined forces to study and give a public performance of Andrea Gabrieli's *Missa brevis*. Frederic Palmer, director of the Palo Alto Telemann Society, led the orchestra, which included two violas da gamba and a bass viol. Our choir was augmented by members of the local Renaissance ensemble Voices and was directed by Dr. David Stein, choir director at California State University in Hayward. We performed the work in the Santa Cruz Mission Chapel, a setting that is not only historic but has splendid acoustics as well. Our presentation was a smash! The choir sounded angelic, and the instruments added sonority and timbre.

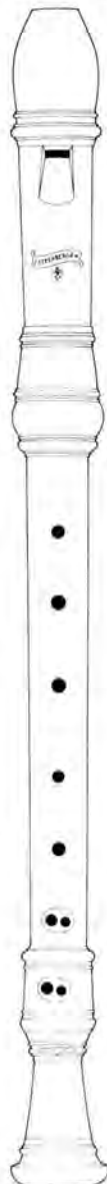
Our monthly chapter meetings are constantly varied; at some we play in a large ensemble, and at others we break up into small consorts. At least once each season we offer a Saturday master class for individual and small-group coaching.

The Monterey Bay Chapter meets the fourth Friday evening of the month at the Ark School in Santa Cruz; guests are welcome. Should you visit our area and wish to come to (or direct) a meeting, contact Gabrielle Stocker, 101 Grunewald Court, Santa Cruz, Calif. 95062, (408) 426-0865.

Carolyn Woolston

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# BOARD MINUTES

The ARS board met from October 4 to 6, 1985, at the home of Martha Bixler in New York City. Present throughout the proceedings were board members Andrew Acs, Louise Austin, Martha Bixler, Ronald Cook, Suzanne Ferguson, Shelley Gruskin, Ken Johnson, Patricia Petersen, and Susan Prior, along with administrative director Waddy Thompson. William Willett was unable to come. Guests attended at various times as noted below.

*Friday, October 4, 7:30 p.m.*

This session coincided with the annual meeting of the ARS. Valerie Horst, Michael Zumoff, and Constance Primus were guests.

Mr. Gruskin welcomed everyone and called the meeting to order.

**Motion** that the minutes of the last meeting be approved. Carried.

**Preliminary consideration of the budget:** the board discussed the accountant's review along with Mr. Thompson's financial report. Financially, the Society is better off now than it was at this time last year, but Mr. Thompson said that more savings would ease seasonal cash flow problems.

**Motion** that the accountant's report be accepted. Carried.

**Membership meetings at workshops:** the consensus was that these meetings serve their purpose well. The board reviewed in detail comments and suggestions made at each of them, taking note of situations in need of improvement and concerns frequently voiced. Other matters considered were: the usefulness to beginners of the ARS and its chapters, workshops and scholarships for children, topics for future articles in the magazine, and the place of folk music in the ARS.

The board noted the difficulty of finding an appropriate time for these sessions, but all agreed on the importance of continuing to hold them.

The meeting recessed at 9:45 p.m.

*Saturday, October 5, 10:30 a.m.*

Present were board members and the administrative director as listed above, along with Benjamin Dunham and guests Valerie

Horst, Constance Primus, and Sigrid Nagle. Katz Fund trustee Ilse Schaler attended part of the afternoon session.

**Photocopying:** there was general agreement that the ARS should do everything possible to discourage the unlawful photocopying of music. The board will review the subject with respect to teaching methods and workshop practices. Mr. Cook outlined the application of the copyright laws to the ARS and described the positions that other organizations involved in music education have taken on this matter.

**Motion** that the American Recorder Society endorses and will promote greater awareness among its members of the Guidelines for Educational Uses of Music developed by the Music Publishers' Association of the United States, Inc., the National Music Publishers' Association, Inc., the Music Teachers National Association, the Music Educators National Conference, the National Association of Schools of Music, and the Ad Hoc Committee on Copyright Law Revision—guidelines that were submitted to the House Judiciary Subcommittee in a letter dated April 30, 1976. Carried.

**Motion** that a Copyright Compliance Committee be created to consider implementation of the above-mentioned guidelines as they affect the ARS, and that publishers be approached about an agreement on the use of their music. Carried.

Members of this committee are Ken Johnson (chair), Ronald Cook, and Valerie Horst.

**The American Recorder:** Ms. Nagle reported that the magazine is doing well financially. New articles will cover a wide range of topics, and music will continue to be printed on a regular basis.

Board members noted that members have expressed approval of the magazine in the meetings at workshops. The board voiced appreciation for the compilation of the index of articles.

The editor's salary was discussed.

**Motion** that the editor receive a salary increase of \$1,500 as requested. Carried.

The administrative director's salary was discussed.

**Motion** that the administrative director's salary be approved at \$21,000 and that the budget item of *administrative director's ex-*

*benses* be approved in the amount of \$1,000. Carried.

**Katz Fund:** Ms. Ferguson and Ms. Schaler brought the board up to date on the Katz Fund Committee. They noted that project grants are a possibility if we focus our proposals on specific activities. The board agreed to include the Katz Fund in the President's Appeal, designating it the endowment fund of the ARS—as opposed to the unrestricted income of the President's Appeal itself.

**Motion** that the Katz Fund be designated the endowment fund of the ARS and included in the President's Appeal. Carried.

**Medical insurance:** Mr. Thompson reported on the possibility of the ARS offering group health insurance to self-employed individuals as a benefit of membership. The board approved his suggestion that this service be made available through Support Services Alliance, from which the ARS now obtains employee health insurance.

**Membership Committee:** Ms. Petersen gave the report. The board discussed classifications of membership, which will remain as they are with the addition of a *consort affiliation* category. This category will be available to, for example, closed groups that do not want new members or groups formed by students of one particular teacher.

**Motion** to create the category of *Consort Affiliate* and to delegate to the Membership Committee the task of implementing the program. Carried.

The board affirmed that participants in a collegium with collegium membership may attend workshops without paying further membership dues.

Ms. Petersen reported that Valerie Horst and her staff at the Amherst Workshop had solicited lapsed members, with the result that eighty-three rejoined the ARS. The board expressed great appreciation of these efforts.

The committee suggested advertising the ARS via buttons and T-shirts.

**Board Search Committee:** Mr. Dunham gave the report. The committee has made no nominations for appointed positions yet but is preparing a list of potential members. Chapters have an opportunity to make suggestions before anyone is actually approached; all suggestions should reach Mr. Dunham by Thanksgiving.

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**Chapter membership:** The board discussed responses to last year's directive that all chapter members belong to the ARS. It noted that a number of chapters have revised their membership policies as a direct result of this directive, and reaffirmed its position that a chapter's membership consist of ARS members—although chapters may have various types of adjunct members or be part of larger local organizations whose members are not all ARS members. Only ARS members may vote for chapter officers or benefit from ARS activities such as chapter scholarships to workshops.

The meeting recessed at 5:40 p.m.

*Sunday, October 6, 10:10 a.m.*

Present were board members and the administrative director as listed above, along with guests Valerie Horst, Constance Primus, Andrew Appel, and Polly Ellerbe.

**Workshop Committee:** Ms. Ellerbe gave the report. Ruth Bossler has stated her intention of resigning. The committee will recommend new members for appointment by the president.

**Motion** that the board express its gratitude to Ruth Bossler for the wonderful job she has done as Workshop Committee chair. Carried.

The board authorized the Workshop Committee to determine criteria for the distribution of funds for workshop assistance grants.

**Grant proposals:** Ms. Horst introduced Andrew Appel. He is experienced in the field of grant proposals and has offered to work for the ARS and the Amherst Workshop. Ms. Horst proposed a one-year pilot project, funded jointly by the ARS and the Amherst Workshop, whose goal would be to obtain grant funds for the ARS and its workshops.

**Motion** to approve the expenditure of \$1,000 by the American Recorder Society to retain Andrew Appel as a fundraising consultant, to be matched by \$1,000 that would be provided by the Amherst Workshop, with the ARS's portion of the fee subject to the following conditions:

1. Waddy Thompson as authorized agent will negotiate a contract between the ARS and Andrew Appel, setting forth specific objectives and guidelines for the consultancy;
2. the sum of \$300 will be paid to obtain Mr. Appel's recommendations on funding sources that the ARS and/or its workshops might pursue;
3. an additional \$700 will be paid following receipt of a satisfactory fundraising plan, upon approval of a majority of the ARS directors. Carried.

**Education Committee:** Ms. Primus gave the report. She outlined new proposals for accreditation via a Level III Teacher's Certificate. Candidates will be able to take workshop courses that have been approved by the committee for credit leading to this Teacher's Certificate. Having obtained the general approval of the board, the committee will establish and publish details of this pro-

gram.

The committee will consider adding a goal between Levels II and III.

A list of recorder teachers who responded to the recent questionnaire will be published in the next directory.

Because of the difficulty of the Level III exam, it is now possible to take any of its four parts separately. The cost of a partial exam is \$40.

The new Level Ic package for classrooms has been prepared by Ms. Austin. The board expressed its gratitude to her.

Ms. Primus is stepping down as Education Committee chair. Ms. Prior is the new chair, and Mr. Acs was appointed to the committee. The board expressed appreciation for the tremendous amount of painstaking labor that Ms. Primus contributed to the Education Committee.

**Motion** that workshop directors be appointed as last year with one exception: that, upon the recommendation of Louise Austin, Irmgard Bittar be appointed director of the Midwest Workshop. Carried.

**Chapter Relations Committee:** Ms. Ferguson gave the report. Mr. Acs has resigned from this committee; Mr. Gruskin will appoint a replacement.

The committee will approach chapters that expressed an interest in regional cooperation about exchanging newsletters, sharing teachers, and other interaction.

The committee was asked to review the guidelines for starting and maintaining a chapter.

**Publications Committee:** Jennifer Lehmann's report was distributed. The board examined and approved a draft of an anthology of ARS Editions to be published by Galaxy. The cost is expected to be very reasonable. A

members' discount will probably be offered for a limited time after publication. The board recommended that publication proceed.

Ms. Ferguson suggested that the Katz Fund sponsor the printing of music, particularly contemporary works. Agreement was enthusiastic, especially since this project would serve as an appropriate memorial to Erich Katz.

**Oriel Library Editions:** the board examined the catalogue and a sample of these inexpensive English editions and discussed distribution possibilities. The board felt that organizations already in the retail business would be better able than the ARS to distribute them.

**The 1986 Directory:** Mr. Thompson discussed ways of saving on printing costs.

**Motion** that we continue the current directory format, using a reduced typesize as necessary to lower the expense. Carried.

**Distinction award:** there was general agreement that the ARS should give an award for distinguished service to the field of recorder playing.

**Motion** that we establish an ARS award for distinguished contribution in the field of the recorder. It may be given at any time, the recipient to be decided upon by unanimous vote of the board. Carried.

**The Budget:** Mr. Cook guided the board through its examination of the financial statement, making adjustments reflecting the board's recent decisions.

**Motion** that the budget be approved. Carried.

The meeting was adjourned at 2:45 p.m. The next meeting is scheduled for October 3, 4, and 5, 1986, in New York City.

Respectfully submitted,  
Susan Prior, secretary

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# FINANCIAL STATEMENT

Board of Directors

The American Recorder Society, Inc.

We have reviewed the accompanying Balance Sheet of The American Recorder Society, Inc. as of August 31, 1985 and the related Statements of Revenues, Expenses, and Fund Balance and Changes in Financial Position for the year then ended, in accordance with standards established by the American Institute of Certified Public Accountants. All information included in these Financial Statements is the representation of the management of The American Recorder Society, Inc.

A review consists principally of inquiries of company personnel and analytical procedures applied to financial data. It is substantially less comprehensive in scope than an examination in accordance with generally accepted auditing standards, the objective of which is the expression of an opinion regarding the financial statements taken as a whole. Accordingly, we do not express such an opinion.

Based on our review, we are not aware of any material modifications that should be made to the accompanying Financial Statements in order for

them to be in conformity with generally accepted accounting principles.

Kenneth Flax

Certified Public Accountant

September 19, 1985

Deer Park, N.Y.

## THE AMERICAN RECORDER SOCIETY, INC. BALANCE SHEET AUGUST 31, 1985

### ASSETS

<b>Current Assets</b>	
Cash in Banks (Note A)	\$ 6,980
Investments - Dreyfus	
Liquid Assets (Note B)	14,066
Petty Cash Fund	99
Postage Inventory (Note C)	173
Accounts Receivable	6,769
Prepaid Expenses	628
<b>Total Current Assets</b>	<b>\$28,715</b>
<b>Fixed Assets</b>	
Office Furniture and Fixtures	1,748
Computer Equipment	12,042
	13,790
Less: Accumulated Depreciation	7,749
<b>Total Fixed Assets (Book Value)</b>	<b>6,041</b>
<b>Other Assets</b>	
Security Deposit - Rent	1,300
Loans and Exchanges Receivable	343
<b>Total Other Assets</b>	<b>1,643</b>
<b>TOTAL ASSETS</b>	<b>\$36,399</b>

### LIABILITIES AND FUND BALANCE

<b>Current Liabilities</b>	
Accounts Payable	\$ 2,746
Payroll Taxes Payable	728
<b>Total Current Liabilities</b>	<b>\$ 3,474</b>
<b>Fund Balance</b>	<b>32,925</b>
<b>TOTAL LIABILITIES AND FUND BALANCE</b>	<b>\$36,399</b>

See notes to Financial Statements.

### STATEMENT OF REVENUES, EXPENSES, AND FUND BALANCE

<b>Revenues</b>	
General Membership Dues	\$78,649
Donations - Unrestricted - General	1,075
Donations - Unrestricted - President's Appeal	11,895

Donations - Restricted:

Katz Fund	\$ 184	
Workshop Scholarship Fund	2,620	2,804
<b>Magazine Income:</b>		
Advertisements	21,304	
Back Issues and Royalties	1,019	
Subscriptions	4,678	27,001
Mailing List Rentals		2,462
Directory Advertising		1,547
Educational Program Sales		182
Office Use Revenue		4,215
Teacher Seminar		7,245
Miscellaneous Revenue		172
Interest and Dividend Income		1,437
<b>Total Revenues</b>		<b>138,684</b>

### Expenses

Magazine (Schedule I)	45,036
Administrative and Office Expenses (Schedule II)	35,224
Postage (Other than Magazine)	8,592
Teacher Seminar	9,507
Accounting	800
Directory	3,716
Promotion	3,017
Board of Directors Expenses	4,486
Newsletter and Chapter Circular	1,864
General Scholarships	1,810
Workshop Scholarship Fund	2,664
Mailing House (Other than Magazine)	3,544
Fundraising Expenses	1,309
Interest Expense	52
Depreciation	2,583
Moving Expenses	2,630
Loss on Sale of Securities	130
<b>Total Expenses</b>	<b>126,964</b>

Excess of Revenues over Expenses	11,720
Fund Balance - September 1, 1984	21,205
<b>Fund Balance - August 31, 1985</b>	<b>\$32,925</b>

### SUPPORTING SCHEDULES TO STATEMENT OF REVENUES AND EXPENSES

<b>Schedule I - Magazine Expenses</b>	
Editor's Fee	\$11,760
Editor's Expenses	2,397
Art Director's Fee	2,708
Graphics and Typesetting	6,368
Printing	15,725
Postage	1,913
Mailing House	1,753
Honorariums	985
Miscellaneous Expenses	763
Indices	664
	<b>\$45,036</b>

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Schedule II - Administrative and Office Expenses

Director's Salary	\$18,694
Payroll Taxes	1,317
Employee Insurance	1,115
Outside Labor	711
Rent	7,292
Utilities	550
Telephone	833
Insurance	326
Stationery and Office Supplies	3,259
Bank Charges	281
Equipment Rental	220
Miscellaneous Expenses	214
Administrative Director's Expenses	412
	<u>\$35,224</u>

STATEMENT OF CHANGES IN FINANCIAL POSITION

Resources Were Provided By:	
Excess of Revenues over Expenses	\$11,720
Item not using Working Capital - Depreciation	2,583
<b>Total Resources Provided</b>	<b>14,303</b>
Resources Were Used For:	
Security Deposit	\$ 310
Loan & Exchange	170
	<u>480</u>
Net Increase (Decrease) in Working Capital	13,823
Consisting of:	
Cash in Banks	2,015
Investments - Dreyfus	4,450
Investments - Marketable Securities	( 1,100)
Petty Cash Fund	10
Postage Inventory	( 695)
Accounts Receivable	2,933
Prepaid Expenses	356
Accounts Payable	4,816
Payroll Taxes Payable	100
Loans and Exchanges	938
	<u>\$13,823</u>

Working Capital - September 1, 1984	11,419
Working Capital - August 31, 1985	<u>\$25,242</u>

NOTES TO FINANCIAL STATEMENTS

Note A - Cash in Banks	
Chase Manhattan Bank	\$ 6,980
Note B - Investments - Dreyfus Liquid Assets	
American Recorder Society	\$ 6,510
Dr. Erich Katz Memoria. Fund	7,556
	<u>\$14,066</u>
Note C - Postage Inventory	
In Meter	\$ 49
In Bulk Mail Account	124
	<u>\$ 173</u>

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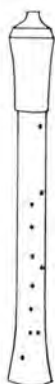
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# LETTERS

## Workshop organizers take note:

Thanks and congratulations to Polly Ellerbe for her article "Running a Weekend Workshop" (August). It is wonderfully practical and thorough, and I'm sure will be consulted again and again for years to come by anyone undertaking such a project. There is one false note, however, and that, unfortunately, at the very beginning: "For anyone contemplating organizing a weekend workshop, the most important thing to do is to reconsider."

No one knows better than Polly just how much time, thought, and effort go into a well-run workshop. I have taught at several workshops under her efficient aegis and have always been pleased at how smoothly things went. Certainly the pleasure and stimulation for students and teachers alike were well worth the work of putting the workshop together. Perhaps Polly's hidden message is that if you are lucky enough to have someone who is conscientious and efficient to run things, don't overuse them to the point that they get workshop burnout. But have workshops; they give a big lift to any chapter, and with Polly's excellent guidelines at hand nothing short of earthquake, tornado, or flood could interfere with a wonderful and satisfying event.

Kenneth Wollitz  
New York, N.Y.

## Another British bargain:

In his letter revealing the difference between English and American workshop costs (November), Theo Wyatt omitted mention of a still more startling bargain available to the British, one for which he himself is responsible. He has devised a means of publishing fine ensemble music by some of the most talented arrangers and composers in his country at a cost of three pence (less than five cents) a page. These are the Oriel Library editions, thirty-four of them at present writing; and I would advise anyone visiting England not to miss the opportunity of ordering several if not all of these editions from him at 8 Wilton Grove, London SW19 3QX. Plans are afoot to make these more directly available in the U.S., and when this happens I feel certain you will learn of it through this magazine.

While I am at my typewriter I should like to make a long overdue correction of an error that appeared in the very first sentence of the

otherwise irreproachable "Interview with Edgar Hunt" by Suzanne Ferguson (February 1982). "In February, 1981," begins the article, "Edgar Hunt made his first trip to the United States...." Actually he came here ten years earlier to direct the Fourth Annual Long Island Recorder Festival. During his brief stay, he also presented five teaching clinics, three for music teachers of New York City and one each for the Music Educators Associations of Nassau and Suffolk Counties on Long Island.

Gene Reichenthal  
East Northport, N.Y.

## Mea culpa:

Re the mislocated 8's in my edition of "Balm in Gilead" (November):

Before someone else gets to say it,  
I apologize now - why delay it?

But please do not razz;  
Consider it as  
A suggestion that gambas may play it.

David Goldstein  
New York, N.Y.

## The voice flute:

I am sure that Dale Higbee is right when he attributes to me a statement that the Castle Collection (Wellington, New Zealand) contains a voice flute by Stanesby Junior. It is of course an instrument made by Stanesby Senior. Put the error down to jet-lag, or even to a transposition while crossing the equator! But it seems that this instrument is plagued with wrong descriptions! In "An Interview with J.M. Thomson" (May 1982) it is described as an instrument by Bressan. Let me repeat: it is an instrument by Thomas Stanesby Senior. But whether it is a voice flute is also open to debate - the lowest note is very close indeed to a modern C at  $a' = 440$ .

Alec V. Loretto  
Auckland, New Zealand

## Further observations on viols:

Many of your readers would wish to join me in congratulating Mr. Peter Tourin on his extensively researched and well-expressed article on early viols which appeared in the August number of *The American Recorder*. Having played the viol myself for well-nigh seventy years, I think Mr. Tourin will welcome one or two observations on some aspects of his chosen theme, since the

renaissance of the viola da gamba actually began more than a century ago rather than "two decades." He cites various scholars who were my contemporaries and colleagues, and here I think a little more background information is called for, especially since he also quotes from more recent authorities who themselves drew on material which had already been researched many years earlier.

Gerald Hayes, a cartographer at the British Admiralty, became a disciple of my father, Arnold Dolmetsch, between the two world wars. When Arnold Dolmetsch found himself too busy to write a series for Oxford University Press that would include *The Treatment of Instrumental Music*, *The Viols and other Bowed Instruments*, and *The Lute and other Plucked Instruments*, he recommended Hayes. After the first two books were written, Hayes' London home was unfortunately burgled, and he lost not only his manuscript and source material for the third book but also several valuable viols which were never recovered.

Thurston Dart was a lifelong associate from the time he first visited Haslemere in his teens to have cithren lessons with my mother, Mabel Dolmetsch. Neither Hayes nor Dart achieved more than elementary technique in viol playing, nor did either become involved in the making of instruments. But their researches into many aspects of early music were of great value.

Günther Hellwig was, in 1928, a violin maker who at the age of twenty-five had just completed his training at a violin-building school in Germany. He was then awarded a Dolmetsch Foundation scholarship to study at our Haslemere workshops, where there was already a long-established tradition of building viols. Günther originally came for two years, but remained for four, learning to make resonant viols of light build in addition to "Baroque" violins and bows, rebecs, etc. On returning to Germany in 1932, he established his workshop in Lübeck, where he became the first, and finest, twentieth-century builder of light viols in his country. Until the middle of the 1930s, modern German viols had been of heavy construction and odd dimensions (basses of lyra size, for instance), whose tone was both weak and muted in timbre. Here we have a case of history repeating itself for, just as Tielke, Stainer, and other north German makers had been influenced by their English contem-

poraries to build light, vibrant viols, so two hundred years later did Hellwig persuade his contemporaries to change their style, with the outcome that the situation in Germany is now entirely transformed. Günther was the leading authority on Tielke, and his son Friedemann is a renowned expert in the field of early stringed instruments.

Dietrich Kessler would be much amused to learn from Peter Tourin's article that it was he who reestablished the practice of making these viols in England. Dietrich will of course remember that it was his father (a teacher at St. Christopher's School, Letchworth) who approached me in November 1948 after we had given a concert at the school. The seventeen-year-old Dietrich was still in Switzerland, having difficulty obtaining a permit to work in England and thus join his family here. Dr. Kessler enquired whether his son could be apprenticed in the stringed instrument department of our workshops. The necessary permit having eventually been obtained from the British authorities, Dietrich was welcomed there and learned to make viols of all sizes. After several years in Haslemere, Dietrich, like Günther Hellwig twenty years earlier, established his own workshops.

Concerning the building of viols in America itself, during the first decade of this century, Arnold Dolmetsch produced a number of fine instruments in Boston under the aegis of Chickering & Son.

Without seeing Mr. Tourin's catalogue, I am not in a position to know whether he listed the ancient viols in the Dolmetsch collection, where there is a fine alto by Richard Meares. In stating that "France is the only country that had such a viol (references to English altos in C seem to be modern misinterpretations of the larger sizes of old English trebles)," Mr. Tourin dismisses rather too lightly, perhaps, the existence of the alto in English sixteenth- and seventeenth-century music. In the consort writing of composers such as Coperario, Lupo, White, William Lawes, and Matthew Locke, there is frequently a part which, from its tessitura, appears to have been intended for an alto. This part is usually in C clef with the clef on the next to the bottom line of the stave, instead of on the middle line as used for the tenor. A number of instruments surviving from this period, too large for a treble though too small for a tenor, lend colour to the belief that the alto *was* used in England as well as on the Continent. The English Channel is but twenty-one miles wide, after all, and was frequently crossed in both directions.

Mr. Tourin writes at length about the main types of vihuela. If the vihuela de arco really had a flat bridge and five strings (but seven pegs, as depicted in Figure 1!), it could not have been played with a bow except in continual harmony, other than on the top string which could, of course, be played melodically. The first specific allusion to arched bridges (Tintoris of Naples, writing in 1481-3) would be no indication that they had not ex-

isted earlier. We have in Haslemere an Austrian bass viol by Hans Vohar (c. 1475) whose original pegbox allows for six strings; this instrument also has its original curved fingerboard and tailpiece and could never have had other than a curved bridge to allow of its being played with a bow.

A small detail of nationality arises when Mr. Tourin lists Ortiz among Italian writers; Ortiz was in fact a Spaniard, though much of his work was published in Rome.

Finally, Peter Tourin has provided a fairly extensive bibliography, but I would add a few titles from (and about) those who laid the foundations for so much present-day research, considerably more than two decades ago.

Campbell, Margaret. *Dolmetsch, The Man and his Work*. Seattle: University of Washington Press, 1975.

Dolmetsch, Arnold. "The Consort Viols: the Viola d'Amore, the Lyra Viol, and the Viola da Gamba." *The Hobby Horse*, London, 1893.

\_\_\_\_\_. *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries*. London: Novello, 1918; Seattle: University of Washington Press, 1969.

\_\_\_\_\_. "The Viols." *The Connoisseur*, London, 1904.

Dolmetsch, Mabel. "The History of the Viol." *The Consort*, 1949.

Dolmetsch, Nathalie. "The Chest of Viols." *The Consort*, 1980.

\_\_\_\_\_. *The Viola da Gamba: Its Origin and History; its Technique and Musical Resources*. Hinrichsen Edition No. 759, 1962.

Carl Dolmetsch  
Haslemere, England

Peter Tourin replies:

I greatly enjoyed Carl Dolmetsch's response to my article, as it brought up several points worth discussing. I do feel that there has been a great upsurge of interest in the viol over the last two decades—I know these decades well, having been deeply involved in the instrument's revival since 1964. There was of course a long period of rediscovery and development before that, much of which Mr. Dolmetsch knows intimately, and he provides a most informative historical perspective. Mr. Hayes' book, for example, was the first history of the viol I read, and—unaware at the time of the musical connections to which Mr. Dolmetsch refers—I wondered how it could have appeared in a vacuum.

As to some of Mr. Dolmetsch's specific comments: I also suspect that Mr. Kessler would be amused at my statement. I should have said specifically that he reestablished the practice of making early English viols with multi-stave bellies—instruments I have been so involved in building that I sometimes neglect to differentiate them from English viols in general.

I visited the Dolmetsch collection and shops in 1977 and have their viols listed in my catalogue. In the article, I refer to the English treble rather than alto. My reasons are too complex to have gone into there, but I will touch on them now. Although many organologists and museum curators call a viol such as the Meares an alto in C, I am convinced that this instrument is instead a large treble. I have never seen a period English reference to an alto in C, and most extant English viols through Barak Norman's time seem to be larger than our current concept of viol sizes. Most extant high viols, for example, have body lengths of 38–42 cm., implying string lengths of 40–44 cm.—as opposed to "modern" trebles, whose string lengths are usually about 36 cm. (I rely heavily upon body length to extrapolate string length, as most necks have been modified or replaced.) I put more emphasis on extant viols than on conclusions based on ranges and clefs of music parts, as many of these parts can be played equally well by a treble or a tenor (or an alto in C, if such existed). I am in the process of writing a detailed report on the sizes of extant viols.

As for Mr. Dolmetsch's reference to the old bass viol in his collection: as far as I know, there is no other extant instrument with a similar label; there is very little and conflicting information about just who the maker might have been and where he worked; and there is no information about either the maker or the instrument that reliably dates it c. 1475. I am always wary of labels and dates in unique instruments, as there is usually no reliable way to verify them. Actually, this date, if accurate, is intriguingly early; twenty-five years later and it would fall much more nicely into that period from which we have the earliest written documentation on Italians building viols as opposed to Spanish vihuelas.

Ortiz was indeed a Spaniard; he wrote in Spanish, and his musical examples all have Spanish titles. I consider, however, that as he lived and wrote primarily in Rome, his book represents Italian musical practice.

Mr. Dolmetsch's letter prompted many thoughts on the "modern" as well as the "ancient" history of early music. It is important to be familiar with both. Many of Mr. Dolmetsch's references are valuable from this modern perspective as well as the musicological one. When you read Margaret Campbell's biography of Arnold Dolmetsch, for example, make a note of the American cities he toured, then think about those places that have developed large early music communities. You may reach some interesting conclusions about the growth of early music in America.

I hope that others will be interested enough in this modern history to take on the task of unravelling and writing about it, thus preserving our current antics and efforts for future generations of musicologists.

Peter Tourin  
Duxbury, Vt.

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Daily classes in recorder technique and ensemble at all levels, following the ARS Education Program (beginning recorder included). Instruction for beginning to advanced viol players. **Special sessions** Elementary and advanced Renaissance band, Renaissance rhythms at Levels I and II, contemporary recorder consort, mixed ensemble (viols, recorders, flutes), consort coaching and conducting, Baroque trio-sonata ensemble, Baroque flute duets and trios, pipe & tabor. Shelley Gruskin will conduct the Collegium Musicum. **Evenings** Madrigal singing, Renaissance dance, informal playing and coaching of Baroque trio sonatas and recorder consorts. **Lectures** "Maintenance and Repair of Recorders" and "An Introduction to Baroque Dance." Instrument maker in residence, parties, German conversation table, swimming and tennis.

**Fees**

Tuition . . . . . \$95  
 Room & board:  
 double . . . . . \$75  
 single . . . . . \$95  
 Computer facility fee . . . . . \$10  
 Deposit . . . . . \$25  
 (payable Midwest Workshop)

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**Theatre Projects: first week** — *Robin and Marion*, directed by Thomas Binkley. **Second week** — *A Ship of Fools: Virtue and Virginity in Renaissance France*, directed by Paul C. Echols.

**Lectures** on topics in French music by members of the faculty, illustrated with live faculty performances. Concerts, recitals, barbecues, parties. Many rooms available by the night for visitors wishing to attend special events (see below).

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**August 9-10:**  
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 Third Historical Harp Conference  
**August 16-17:**  
 Second Early Brass Festival  
 First Double Reed Festival  
 First International Meeting of ASP (Association of Serpent Players)

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 Room only . . . . . \$20-per night  
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