

VOLUME XXVIII

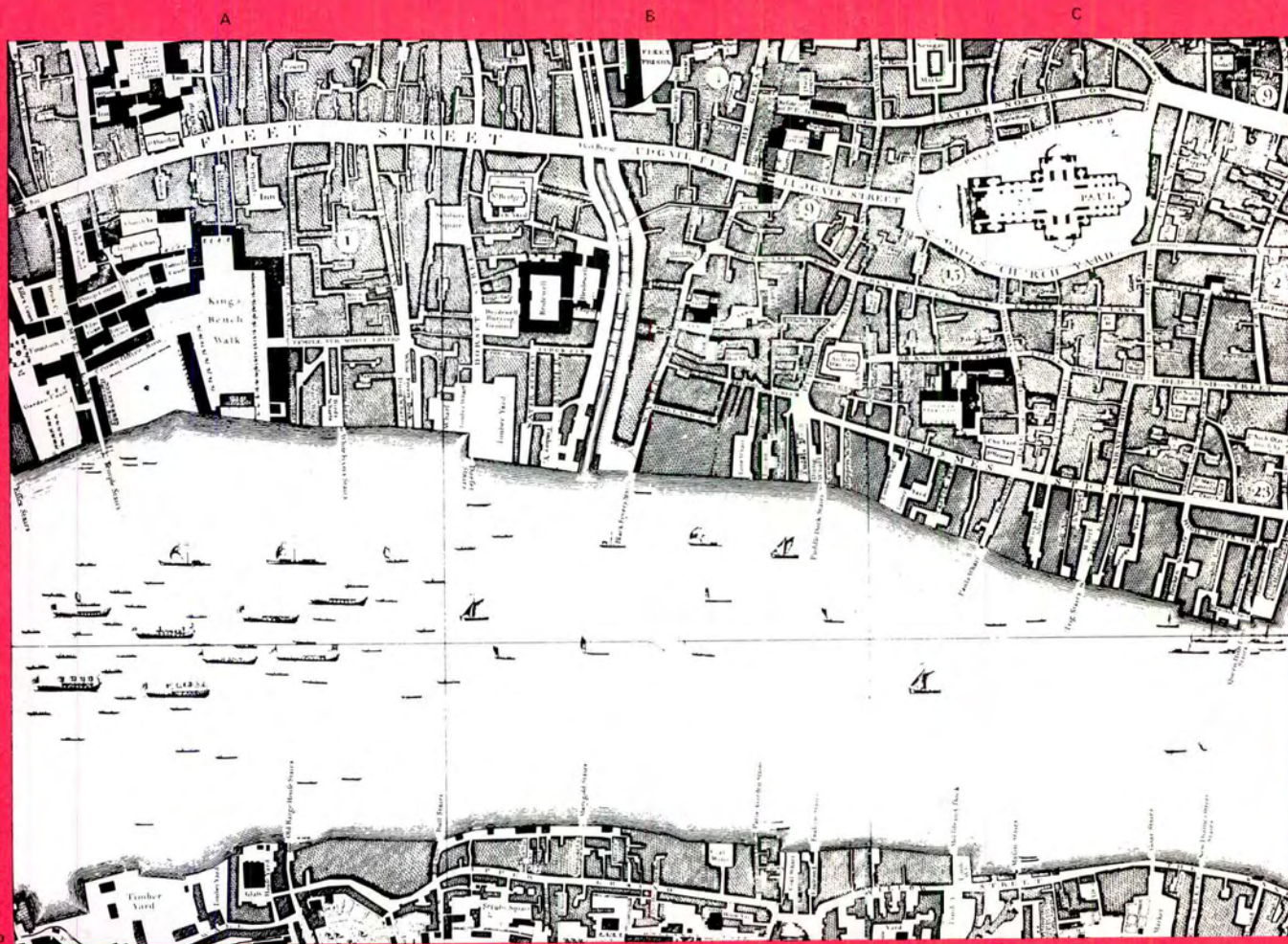
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THE AMERICAN RECORDER

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FROM THE EDITOR

Samuel Pepys was not the only English diarist to play the recorder, as we learn from David Lasocki's account of an eighteenth-century law student named Dudley Ryder. Like a number of amateur musicians today, Dudley also played the viola da gamba and enjoyed country dancing, so it is interesting to see how he pursued these avocations so long ago.

On a more current theme, Peter Seibert concludes his article on conducting a chapter meeting with specific advice on what to do when things go wrong.

Finally, in her tribute to Father Bernard Hopkins, Suzanne Ferguson notes that his death closes "yet another chapter in the history of the American Recorder Society." This issue marks the end of two more chapters as well, as one of our oldest advertisers closes up shop and a second is absorbed by another business.

Harold Newman's ad for his music publishing company, Hargail, has been a fixture on the back cover ever since our first issue. Mr. Newman's involvement with the Society goes back even further: he joined the ARS shortly after its founding in 1939 and served as president before Erich Katz. We wish him a well-earned and happy retirement.

For years, Terminal's spreads either amused or annoyed readers. It was hard to be indifferent to sales pitches that identified recorder anthologies as vanilla, strawberry, or chocolate (according to the colors of their covers), featured wacky dialogues with long-dead craftsmen and sleazy peddlers, and touted mid-winter sales not on Washington's but on Couperin's birthday ("Bonjour... écoutez moi!"). The ads were quintessential New York hype, and we will probably never run anything quite like them again. Au revoir, Crazy Eddie.

We didn't have space for music this time, but several pieces are scheduled for future issues.

Sigrid Nagle

Cover: A portion of an eighteenth-century map of London showing the Middle Temple on the north bank of the Thames, where Dudley Ryder studied law (see page 4). From *The A to Z of Georgian London*. Reproduced with permission of the Guildhall Library, City of London.

Dudley Ryder, An Amateur Musician and Dancer in England (1715-16)¹

David Lasocki

IN JUNE 1715, a twenty-three-year-old English law student named Dudley Ryder began keeping a diary in shorthand of his daily activities.² The part of this diary that has survived—it breaks off in mid-sentence—covers the period through December 1716. An account of only eighteen months, but full of priceless details of the social life and opinion of the age, the thoughts and feelings of a sensitive young man, and, above all for our purposes, the musical life of a keen amateur musician and dancer. For Ryder played the viola da gamba and recorder, sang a little, listened to singing more, attended the odd concert and church performance, and danced a great deal.

Ryder's grandfather was a Nonconformist minister who was dismissed upon the Act of Uniformity in 1662.³ Ryder's father, Richard, was a partner in a prosperous linen-draper's shop in Cheapside, in the City of London. The family lived in Hackney, then a town of about 2,000 inhabitants to the northeast of London and the home of other well-to-do City merchants and professionals. Dudley's older brother, Richard, was a draper, and his younger brother, William—the black sheep of the family, who enjoyed the ladies a little too much for propriety and stole from his father—was an apprentice in his father's shop.

Dudley was born on 4 November 1691.

He began his education at a Nonconformist academy in Hackney, where he learned French, Latin, and probably also shorthand. As a Nonconformist he was barred from the universities of Oxford and Cambridge, and so he went to Edinburgh, and then on to study Roman civil law at Leyden in the Netherlands. When the diary opens, Ryder has been studying law at the Middle Temple in London for two years. Unlike many law students of that day, he actually did study law and go to observe court cases—usually in the mornings; the afternoons and evenings he reserved for more pleasing activities. He could, in fact, echo the classic student occupation of the diarist John Evelyn: “studying a little, but dancing and fooling more.”⁴ In his room Ryder read a broad range of literature in English, French, Greek, Italian, and Latin. He frequented the coffee houses and taverns of London, participating in the usual endless talk of politics, philosophy, literature, religion, and sex. On weekends, and often in the evenings too, he joined in the family and social life of Hackney, to which he would walk or go by stage-coach. At any time he was liable to become involved in the many pursuits of a busy metropolis—sporting, political, entertaining, medical, scientific, or amorous.

Ryder studied law for six years, then was called to the bar in 1719. Fortunately for his

career, he was taken under the wing of Sir Robert Walpole, the Whig leader, and enabled to rise high in the legal profession. He became a Member of Parliament and also Solicitor-General in 1733, Attorney-General in 1737, and Master of the Rolls in 1738; he was knighted in 1740. In 1754 he was appointed Chief Justice in the Court of the King's Bench and a Privy Councillor. Two years later, in 1756, he was granted the title of Baron Ryder of Harrowby but died before it could be officially bestowed (it passed instead to his son, Nathaniel).

Ryder plays the gamba

Ryder's gamba playing has been discussed in a recent article by Ian Woodfield and so need not be recounted in detail here.⁵ Ryder studied with “Mr. Cynelum,” whom Woodfield plausibly identifies as the younger M. de Sainte-Colombe, a French gambist documented as having been in Britain in 1707 and 1713.⁶ (Example 1 contains a few measures of what is believed to be his only surviving composition.) Ryder, who spoke French fluently, would have had no trouble understanding his teacher. He paid a guinea “for a month's {four?} lessons, which has been, I believe, a year in completing.”⁷ Over the course of nine months Ryder mentions three lessons with Sainte-Colombe, who worked with him on tone production.⁸ He

¹I am grateful to Eleanor Kinnaird, Carol Marsh, and Brent Wissick for their help in the preparation of this article. Although it does not mention Ryder, I would like to recommend to all my readers Thomas Mallon's *A Book of One's Own: People and their Diaries* (New York, Ticknor & Fields, 1984; paperback, New York: Penguin, 1986), full of insights into diary writing and, incidentally, one of the best-written books I have read in a long while. Mallon divides diarists into chroniclers, travellers, pilgrims, creators, apologists, confessors, and prisoners. Ryder falls into the category of chronicler, with a touch of the confessor.

²See the selection edited by William Matthews under the title, *The Diary of Dudley Ryder, 1715-1716* (Lon-

don: Methuen, 1939). Matthews reports that “the speed and facility of shorthand enabled [Ryder] to capture his moods and to escape from the intolerable stiltedness of his ordinary prose style into a natural colloquialism. . . . If Dudley Ryder had taken the infinite pains in writing his diary that he took in writing to Aunt Stevenson and Edward Leeds, it would have been infinite pain to read” (p. 6). I have modernized and Americanized Ryder's spelling and his editor's punctuation. Matthews notes that the manuscript of the diary is at Birkbeck College, London. It would be interesting to have someone who knows the kind of shorthand Ryder used go through the entire manuscript to see if there are any further references to music.

³This biographical material is based on Matthews' preface and the article on Ryder in the *Dictionary of National Biography*, XVII (1897), 529-31.

⁴Entry for 19 January 1642. See *The Diary of John Evelyn*, ed. E.S. de Beer (Oxford: Clarendon Press, 1955), II, 78.

⁵Ian Woodfield, “Dudley Ryder 1715-1716: Extracts from the Diary of a Student Viol Player,” *Journal of the Viola da Gamba Society of America*, XXI (1984), 64-68.

⁶See also Ian Woodfield, “The Younger Sainte-Colombe in Edinburgh,” *Chelys: The Journal of the Viola da Gamba Society* (Great Britain), XIV (1985), 43-44.

⁷19 April 1716 (p. 223). All sums of money in this article are given in the old British system of pounds (£),

found it difficult "to draw a soft and fine note" from the gamba but was encouraged enough by his progress to hope "to be able to play delicately upon it and touch it finely."

Ryder records in his diary some twenty occasions when he played the gamba for himself at home—two to four times a month for six months, then a long gap until a couple of odd times a year later.⁹ He mentions three such playing sessions as if he loved the music but regretted doing nothing more productive: "Did nothing . . . except playing the viol"; "played upon the viol. Did nothing all night but this and read"; ". . . doing nothing but playing a little upon my viol."¹⁰ He also notes one systematic practice session on the gamba, "endeavoring to learn to play over the several keys and voluntaries [here probably used in the sense of arpeggios] upon each of them, which will give me a much greater relish of music and make me more fit to play lessons," and one day of study—reading a book that Woodfield has identified as Christopher Simpson's *Division Viol*.¹¹

Twice Ryder sang while playing the gamba. First, when his cousin Joseph Billio, a Nonconformist minister, "came in and brought me two music books he had of mine, we played over one anthem and sang with it to the bass: it sounded mighty well."¹² Second, alone after supper one evening, "Played upon my viol and sang some of my Italian songs which I am in hopes I shall be able to presently sing agreeably with my viol, though never without some other music to guide my voice and ear."¹³

Three times Ryder played gamba duets with his friend Jeremiah Burroughs, a Presbyterian minister, and once with cousin Billio.¹⁴ He also played "two or three tunes" for a friend and "a little" for two friends.¹⁵ But when the audience grew larger, he became nervous: asked to perform for three fellow law students who came to have tea with him, he did so "but was in a great deal of confusion, that I played not near so well as I do sometimes."¹⁶ Finally, three times he played the gamba to accompany the recorder, once in some sonatas that were presumably for recorder and basso continuo; he



Example 1. *Le Sieur de Sainte-Colombe fils, Tombeau pour Le Sieur de Sainte-Colombe père for bass viol (basso continuo not extant), mm. 135-41.*

also accompanied the voice in an anthem.¹⁷ It should be heartening to today's amateur recorder players to know that amateurs in those days could play sonatas without a keyboard instrument, thus taking literally the stipulation of many title pages that the basso continuo was intended "for ye harpsichord or bass viol."

Ryder plays the recorder

It is well known that the recorder was a popular instrument among amateurs in England in the early eighteenth century, but we know little about the recorder playing of individual amateurs. Ryder's diary entries on the instrument are therefore especially valuable. He reports playing the recorder (which he calls "flute")¹⁸ far less than the gamba: only ten times in all. One day he played with a friend, John Emmett, "immediately after rising" at 8 a.m. (that and breakfast took two hours), another day after breakfast, and again one morning when he "was not very much inclined to study."¹⁹ Twice he played after dinner.²⁰ Another evening he went to the coffee house, walked for an hour, musing on his wretched lovelorn condition, then "Came home. Played upon my flute: that composed me a little."²¹ At the house of another friend, George Smith, a Nonconformist minister in Hackney, Ryder played "two or three sonatas" and on another occasion unspecified music with Smith—probably recorder duets, since Smith played too.²² Later we learn that Ryder may have preferred talk to music: "Went to Mr. Smith's

at 11. It was very difficult for us to find matter of conversation, that we were forced to have recourse for music to entertain us. Dined with him and after dinner went to backgammon to help to pass away the time."²³ Ryder also played recorder and gamba twice with cousin Billio (it is not stated who played which instrument).²⁴

One day Ryder "Came to London. Called up[on] Mr. Smith to lend him some music I promised."²⁵ Unfortunately he does not tell us what the music was, and in fact only once does Ryder identify the music that he played on recorder. On this particular occasion he went with Smith to the house of a friend of Smith's, a weaver by trade, "who plays upon the bass viol very well" (this is high praise from the critical Ryder).²⁶ There Ryder and Smith played the recorder to the weaver's gamba. "Some time after, a Frenchman came in who sang some of the French opera songs in concert with our two flutes and the bass [viol]. He sang particularly that part of [Jean-Baptiste Lully's] opera of *Psyché* which we saw at Paris, in which the Vulcans come in and sing 'Frappons,' etc."²⁷ It pleased me very much, as it revived in me the ideas that I had when I was at Paris and filled me with that same kind of pleasure which I had when I was in the opera there. The French music has a very different air and manner from ours; it is extremely simple and easy, but there is a peculiar kind of harmony which touches me very sensibly." (On the other hand, Ryder has a low opinion of an important component of Italian opera, for he

shillings (s), and pence (d). There were twenty shillings to the pound, and twelve pence to the shilling. A guinea was one pound one shilling. To give you some idea of the value of the money Ryder spent on his musical entertainment, he paid just over £20 per year for board and lodging at the Middle Temple (see pp. 238, 357).

⁹19 July, 18 October 1715, 19 April 1716 (pp. 58, 120, 223).

¹⁰6, 7, 24 June, 4, 15 July, —, 6, 22, 23 August, 5, 12, 21 September, 3, 10, 15, 22 October, 1, 26 November 1715, 19 October, 3 December 1716 (pp. 29, 30, 41, 47, 54, 60, 70, 82, 84, 90, 95, 102, 113, 116, 119, 122, 128, 142, 349, 372).

¹¹24 June, 22 October, 26 November 1715 (pp. 41, 122, 142).

¹²17 March, 25 April 1716 (pp. 192, 226).

¹³29 August 1715 (p. 87).

¹⁴10 September 1715 (p. 95).

¹⁵22 July 1715, 30 June, 20 August, 3 September 1716 (pp. 59, 265, 299, 312).

¹⁶22 August, 17 October 1715 (pp. 83, 120).

¹⁷16 February 1716 (pp. 182-83).

¹⁸12 September, 17 October 1715, 27 March 1716, 29 August 1715 (pp. 95, 120, 207, 87).

¹⁹Thus misleading the usually astute Ian Woodfield. See footnote 5.

²⁰12 September, 10 October, 5 September 1715 (pp. 95, 116, 90).

²¹16, 21 July 1715 (pp. 56, 59).

²²13 August 1716 (p. 295).

²³26 August, 10 September 1715 (pp. 70, 94).

²⁴27 July 1716 (p. 285).

²⁵12 September, 17 October 1715 (pp. 95, 120). Also he played unspecified instruments with Billio on 24 September 1715 (pp. 104-05).

²⁶18 August 1715 (p. 71).

²⁷27 March 1716 (p. 207).

²⁸Ryder's memory seems to be slightly at fault. There is only one Vulcan, who sings "Frappez . . ."

(Lentement)

Example 2. Daniel De Moivre, *Prelude in B^b major for alto recorder and basso continuo*, mm. 1–19, from *Aires for a Flute and a Bass*. . . ye 2d Collection.

writes that the practice of singing prayers and psalms at St. Paul's Cathedral was "no better at all than the Italian recitativo's."²⁸

Ryder does not mention taking recorder lessons, but his friend Smith seems to have studied with a man whom Ryder consistently calls "Demodore"—evidently Daniel De Moivre.²⁹ De Moivre, the brother of the celebrated mathematician Abraham De Moivre, was a Huguenot who escaped to England after the revocation of the Edict of Nantes in 1685. He made his living partly by teaching and partly by playing in coffee houses, taverns, and the occasional concert. He lived, appropriately, next to the Degory coffee house in Earl (now Earlam) Street, Westminster, and attended the West Street French Protestant (Huguenot) church. The last reference to him in the registers of that church is in 1731.

Ryder twice reports hearing De Moivre play with Smith, first at an unidentified location, then at the London Coffee House.³⁰ Another of Ryder's recorder-playing friends, Mr. Jackson, may also have studied with De

Moivre; he came into the coffee house and played on the occasion when Smith and De Moivre were playing duets, and another time Jackson was reading Jonathan Swift's *Tale of a Tub* to De Moivre when Ryder went to John's Coffee House.³¹ Finally, Ryder went to hear De Moivre play the recorder at an unidentified tavern.³² Presumably De Moivre often used his own suites for alto recorder and basso continuo, the third collection of which was published by Walsh & Hare that year.³³ (The opening measures of one of De Moivre's more attractive movements are given in Example 2.)

Ryder is characteristically blunt in his comments on his friends' recorder playing. Smith "plays much better than he did."³⁴ Of Jackson: "I don't find he plays so extraordinarily well. He has very little judgement and cannot play in time."³⁵ One day at Hackney, Emmett "came to me to play together upon the flute about 9 o'clock [p.m.]. He brought one flute and we had ne'er another. I played two or three tunes upon the viol and we went in the Long

Walk, and he there played over a great many tunes. He plays chiefly by ear and seems to have a very good one. He plays pretty well but a little confused, as persons that play by the ear only generally do."³⁶ Lastly, Ryder "Saw Mr. Ichabod Gould and Hudson and invited them to drink a dish of tea with me, which they did, and. . . he [probably Hudson] played some tunes upon the flute, though but indifferently."³⁷

Ryder on music making

From time to time Ryder comments on other music making in and around London. At Epsom spa, "in the afternoon they have music [i.e., a group of musicians] that plays in the bowling green for the common diversion of all the company that is there or in the house."³⁸ The spas often used musicians for dancing and concerts, giving them useful employment during the summer months when the concert-rooms and theaters were closed. In an advertisement of 1710, Epsom had boasted, with an unconscious slight to the trumpeter, that their band consisted of "eight musicians and a trumpet (the like number is not at any other place in Epsom, nor at any other public wells in England)."³⁹

One way and another, Ryder heard a great deal of singing. First, at taverns. "We [Smith, Jackson, and others] were exceeding merry, full of good humor. Mr. Porter [an apothecary] sang us some songs. He seems to have good judgement, but his voice is very indifferent; it is not clear nor loud."⁴⁰ "Went out with [cousin Watkins and others] at 11 o'clock [a.m.] to hear one Mr. Spering, a friend of Cousin Watkins, sing and play upon the harpsichord at the tavern, which we did at the Temple Tavern."⁴¹ Two days later, "between 11 and 12 Mr. Spering came to me. He sang some songs. I begin to be afraid he will be a little troublesome in his visits by coming too often in the morning."⁴² The morning was, after all, the time Ryder liked to leave free to study law, if he should feel like it. Cousin Watkins, as we learn from Ryder on a later occasion, "is a man that has no idea of good company unless there is singing and merry stories. So to singing he went and, though a very bad voice, would go on."⁴³

Second, there were songs in the home. "Went all to Aunt Billio, where Mrs. Oileman came also. She entertained us exceeding agreeable with some songs which

²⁸14 June 1715 (pp. 34–35).

²⁹For further details of De Moivre's life, see David Lasocki, *Professional Recorder Players in England, 1540–1740* (Ph.D. dissertation, The University of Iowa, 1983), II, 831–32. Not having seen Ryder's diary but only Michael Tilmouth's report of it (in "The Beginnings of Provincial Concert Life in England," in

Christopher Hogwood & Richard Lockett, ed., *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth* [Cambridge: Cambridge University Press, 1983], 15), I mistakenly said in my dissertation that Ryder studied the recorder with De Moivre. Since he is so familiar with De Moivre, he may well have done so; but he is silent on the subject in his diary.

³⁰5 August, 2 September 1715 (pp. 69, 89).

³¹5 October 1715 (p. 114).

³²17 November 1715 (p. 138).

³³The other collections came out in 1701 and 1704.

³⁴5 August 1715 (p. 69).

³⁵2 September 1715 (p. 89).

³⁶22 August 1715 (p. 83).

she sang as finely as ever I heard a woman sing in my life."⁴⁴ "My brother William brought his mistress [i.e., potential wife] in her way to London to our house. She seems to be of good sense but I think not a genteel person at all. She gave us a song, but does not perform extraordinarily that way."⁴⁵

Third, there were songs in the street. "After supper we took a walk in the street and towards Ormond Street, and in Lucas Square [Mr. Suly] sang us several songs. I was extremely pleased with his singing. He did it admirably well with a great deal of judgement and a good voice, but [I] was surprised when Mr. [John] Bowes [a law student] told me [that Suly] had never learnt of a master or knew anything of the notes."⁴⁶ Ryder met Suly again a year later when taking the waters at Islington. "He at last sang me several songs, which he did admirably well and exactly in the Italian manner."⁴⁷ On another occasion Bowes told Ryder something of Suly's background. He "was a man of a great deal of modesty and good sense, bred an attorney. When he was in worse circumstances than he is at present, he had a very good offer of a subsistence upon account of his voice, but he absolutely refused it."⁴⁸

Finally, music teachers sang, too. "Went to see Mr. Skinner. There was his music-master with him who played upon the organ and sang to it [Henry Purcell's] 'Genius of England,' which is a noble song; there is something very grand and sublime in it and fit to inspire courage."⁴⁹

Some of the London Companies (successors to the guilds or old) put on grand ceremonies complete with music. Ryder went to the Skinners' Hall, "where we were entertained upon the occasion of the choice of a master and wardens . . . There I got acquainted with Colorel Day's son . . . He sings well enough to entertain the company with some humorous songs . . . The entertainment was very magnificent, music playing all the while at dinner. After dinner they chose the master and wardens. They have a ceremony of bringing the caps of these with the sound of the instruments into the hall and giving them into the hands of the last master, who presents it to the company that is at his table—that is, the court of assistants, who all of them try each of them at several times one upon their heads till they come to the persons appointed to be

Example 3. Henry Purcell, Air "Since the Toils," for two alto recorders, countertenor, and basso continuo, mm. 20–30, from *Dioclesian*.

master and wardens, who then keep them upon their heads, and at every time a cap is fixed the trumpet and music sounds."⁵⁰

Twice Ryder heard music in church. First, he called at St. Paul's Cathedral, "where I was well pleased with the anthem I heard there. It was the 104th Psalm. [Francis] Hughes had the chief part in it. I think to those that have a taste for music this kind of church music might be improved to very

good purpose to raise the mind into a higher pitch of devotion and spiritualize it."⁵¹ Hughes (c. 1667–1744) had had a career first as a concert promoter, then as a singer (countertenor) in the theater and public concerts, finally as a Gentleman of the Chapel Royal.⁵² A year after hearing Hughes, Ryder "went to the King's Chapel and heard music performed upon account of the thanksgiving today for the success of His Majesty's

³⁷17 October 1715 (p. 120).

³⁸13 June 1715 (p. 34).

³⁹Michael Tilmouth, "A Calendar of References to Music in Newspapers Published in London and the Provinces (1660–1719)," *Royal Musical Association Research Chronicle*, 1 (1961), 76.

⁴⁰8 August 1715 (p. 71).

⁴¹13 October 1715 (p. 118).

⁴²15 October 1715 (p. 119).

⁴³10 April 1716 (p. 216).

⁴⁴7 July 1716 (p. 271).

⁴⁵23 August 1716 (p. 301).

⁴⁶8 September 1715 (p. 93).

⁴⁷16 August 1716 (p. 297).

⁴⁸23 September 1715 (p. 104).

⁴⁹22 March 1716 (p. 203).

⁵⁰16 June 1715 (p. 36).

⁵¹14 June 1715 (pp. 34–35).

⁵²See Philip H. Highfill, Jr., Kalman A. Burnim, & Edward A. Langhans, ed., *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers &*



Example 4. "The New Rigadoon," choreographed by Anthony l'Abbé.

arms against the [Jacobite] rebels."⁵³

Music was occasionally a topic of conversation. "As I was going to the club about 6 o'clock met Mr. John Emmett. Went with him to Tom's Coffee House . . . We talked about music and painting and prints."⁵⁴ But Ryder seems to have considered it a lowly topic: when travelling with Cousin Watkins, "our journey passed away upon the water with very little other conversation than what was about music and singing."⁵⁵

Disappointingly, Ryder only twice mentions going to a public concert. First, he "went to Mrs. Miller's concert upon London Bridge. There was no great matter of a concert."⁵⁶ Second, he attended a "concert of music at Mr. De La Fond which he has every Wednesday night at 7 o'clock. There was pretty good music and a boy that belongs to St. Paul's [Cathedral] of about nine years old that sang several songs to the harpsichord and viol; he had the strongest

and finest [voice] I ever heard in my life from a child."⁵⁷

Ryder was not a great playgoer and usually he stayed for only one act; he preferred other shows—fairs, pleasure gardens, pageants, processions, and political goings-on about town. He reports attending only one play that had music. "Went to the new playhouse [Lincoln's Inn Fields, opened in 1714] to see *Dioclesian*. There are a great many very good dances in it and singing, but as for the drama [by Thomas Betterton, after Beaumont and Fletcher] I think that but very indifferent. The decorations are some of them very fine, but I think the Paris opera is much finer. There were choruses of singing just like the French operas."⁵⁸ This was the tenth night of a new production, advertised as "not acted these 16 years. And all the original music, the habits, scenes, machines, dances, and all other decorations proper to the play, being entirely new."⁵⁹ Unfortunately, Ryder

fails to mention recorders, which the two oboists take up in the celebrated chaconne, "Two in one upon a ground," and in two airs (see Example 3).

Ryder on dancing

If Ryder was merely keen on music, he had a "foolish passion" for the dance.⁶⁰ He danced socially, helped to arrange a dance, gatecrashed important social dances, practiced dancing, took dancing lessons, entertained his dancing master, and even confessed his "secret wish" that he might have become a dancing master—an occupation that was out of the question for one in his social position.⁶¹ He danced partly for exercise—although "My master told me I don't dance firmly and strongly enough: it tires me very much to dance"⁶²—and partly to show off how well he danced, but mainly to meet attractive and eligible women.

As background to his reports on the women he met at dances, note that Ryder, as a young man already past his teens, had no respectable social outlet for his sexuality but marriage. That, however, was out of the question for a student with no means of support above what his father provided. The bride might bring a dowry, but a small dowry would not be enough for them to live on, and why would a woman with a large dowry want to make a match with a student? So he had to dream, and dream he did constantly, of "the prospect and hope of an agreeable woman for my wife."⁶³ He longed for female companionship—coupled with good looks, of course—and he sought it wherever he could, although his best intentions were always liable to fall foul of his tendency "to look silly and a little uneasy when . . . in the company of ladies."⁶⁴ He fell madly in love at first sight with Sally Marshall, the daughter of a tailor, and became lovesick when she was indifferent to him. Meanwhile, on his way home late at night he sometimes met quite another class of women—prostitutes—with whom he seems (his language is coy here) to have indulged in some guilty foreplay, forever mindful of the dangers both of venereal disease and of "hazarding my reputation by exposing myself to . . . being known."⁶⁵

Other Stage Personnel in London, 1660–1800, VIII (Carbondale & Edwardsville: Southern Illinois University Press, ©1982), 22–23.

⁵³ June 1716 (p. 253).

⁵⁴ August 1715 (p. 88).

⁵⁵ April 1716 (p. 216).

⁵⁶ 21 November 1715 (p. 140). According to the *Biographical Dictionary*, X (©1984), 231, "Elizabeth Miller, the widow of the music and musical instrument seller and publisher John Miller, ran her late husband's shop at the sign of the Violin and Hautboy on London Bridge

from 1707 to about 1727. . . . How much of a career she made of putting on concerts we do not know. Her husband had had his shop on London Bridge from 1695, but no information has been found concerning her activity until her husband's death, which must have been in 1707." This entry is based on information in Charles Humphries & William C. Smith, *Music Publishing in the British Isles from the Earliest Times to the Middle of the Nineteenth Century*, 2nd ed. (New York: Barnes & Noble, 1970), 234.

⁵⁷ 25 January 1716 (p. 171). According to the

Biographical Dictionary, IV (©1975), 279, nothing further is known of De La Fond.

⁵⁸ 17 January 1716 (p. 166).

⁵⁹ *The London Stage, 1660–1800* (Carbondale: Southern Illinois University Press, 1960–79), II/1, ed. Emmett L. Avery (1960), 379. The cost of the tickets was 6s for the boxes, 5s for the pit, 2s 6d for the gallery, and 1s 6d for the upper gallery.

⁶⁰ 24 March 1716 (p. 204). A few of Ryder's comments on dancing are cited by Carol Marsh in her Ph.D. dissertation, *French Court Dance in England, 1706–1740*:

Ryder reports his relationship with his dancing master in some detail. The man was a Mr. Fernley, who kept a dancing school that had been advertised four years earlier as being in Bread Lane, Cheapside.⁶⁶ In June 1715, Ryder paid Fernley for a quarter's lessons "and told him I should learn no longer."⁶⁷ In October, however, he went to a tavern and met a friend, Samuel Powell, and the talk turned to 'love and gallantry. [Powell] is, I perceive, a man mightily inclined to that pleasure. . . . I must confess my own heart joined in with him extremely when he talked of the conversation with the ladies and the pleasure of their company, and I began to resolve to apply myself more to the qualifying myself more for this kind of talk, and when he talked of dancing I had a strong inclination to improve myself in that qualification."⁶⁸

So perhaps it was no accident that a couple of weeks later Fernley paid Ryder two visits, and that on the second occasion Ryder reports haggling over the price of lessons. "I would have agreed with him to learn the rigadon for a guinea, but he would not take under 2 guineas. I intended to give him that if I might learn the minuet perfect for it also, but he asked another half-guinea for all that, so I thought fit to consider of it."⁶⁹ (Example 4 is a rigadon.) Two days later, however, Ryder "began to learn the rigadon of Fernley. Agreed with him to teach me that and perfect the minuet for 2 guineas and a half."⁷⁰ (The account was not settled for almost a year.)⁷¹

A week after the agreement, Ryder began his occasional visits to Fernley's dancing school, always with reservations about the clientele. Actually, on the first occasion he "designed to go to the country dancing" but was suffering so much from having had a tooth pulled that day that he stayed home.⁷² On the second evening, "There were some pretty ladies. I danced myself at first with a very stiff air, but as I grew warm in it I danced much better and with a great deal of ease and freedom."⁷³ A week later, "I behaved myself better than I did the last time, for I am sensible I acted with too much gaiety and gave too great a loose to a merry disposition. It is certainly more becoming a

Ground bass:

Example 5. "Paul's Steeple," with third variation, for alto recorder and basso continuo, from *The First Part of the Division Flute*.

gentleman to dance with ease and sobriety than to affect abundance of odd unbecoming motions that are apt to proceed from a light mind that is taken with such extravagant flourishes."⁷⁴ Three days later he went there at almost 11 p.m. "When came there, there was a good deal of company, but it did not seem to be good, that I did not care to dance and therefore, after having danced one country dance, came away at between 11 and 12."⁷⁵

There were other expenses besides the cost of lessons. "I went at 7 o'clock to the dancing at Mr. Fernley's dancing school. It cost me 2s. for wine and 3s. for Mr. Fernley and 1s. for a hautboy [oboe]. I think this is too dear for the pleasure I had, the women not being very good company."⁷⁶ The only comment Ryder makes on any male member of the clientele comes during a visit he made to a law office when he "Saw there [a] clerk to an attorney who I used to dance with at Fernley's."⁷⁷

Dancing masters had a low reputation, as Ryder was only too well aware. One morning when his friend Sampson came to see

him and Fernley arrived soon afterwards, "I was very much concerned lest Mr. Sampson should discover him to be a dancing master, but I believe he did not."⁷⁸ Ryder takes Fernley under his wing, at the same time harping on Fernley's lack of knowledge. "He is, I believe, a Tory but knows nothing at all of the public affairs or the present state of affairs, and indeed does not trouble himself much about them. When I talked to him of the crimes of the last ministry, he seemed to be satisfied that they were rogues but is not one that concerns himself much about these matters."⁷⁹ Later in the year Ryder entertained Fernley for tea in his rooms, commenting that he "is a man of good common sense but has nothing of learning or politeness, very ignorant of the affairs of the nation, and knows very little of what is doing abroad. He is an honest, well-meaning man, but I believe was led away with the cry of the Church so that he was a favorer of the Tories but begins to see through it and is, I believe, heartily for King George."⁸⁰ On another occasion: "He is a man of no manner of education. Happening

A Study of the Sources (City University of New York, 1975), 34–37, 70, 78, 231. But there has apparently been no full account of his dance material thus far in the literature.

⁶¹24 March 1716 (p. 204).

⁶²9 June 1715 (p. 31).

⁶³30 June 1715 (p. 45).

⁶⁴11 July 1715 (p. 51).

⁶⁵8 August 1716 (p. 292). See also pp. 67, 71–72, 85, 138, 218, 274, 331, and 365.

⁶⁶Tilmouth, in "A Calendar of References," 80, reports

that a concert was held there on 7 November 1711. See also *London Stage*, II/1, 262.

⁶⁷23 June 1715 (p. 40).

⁶⁸24 October 1715 (pp. 123–24).

⁶⁹8, 15 November 1715 (pp. 133, 137).

⁷⁰17 November 1715 (p. 138).

⁷¹"Went to Mr. Fernley and paid him 2 guineas, all that I owed him upon the account of dancing." 3 October 1716 (p. 340).

⁷²25 November 1715 (p. 142).

⁷³9 December 1715 (p. 147).

⁷⁴16 December 1715 (pp. 150–51).

⁷⁵19 December 1715 (p. 152).

⁷⁶6 March 1716 (p. 192).

⁷⁷28 June 1715 (p. 44).

⁷⁸1 March 1716 (p. 190).

⁷⁹23 June 1715 (p. 40).

⁸⁰8 November 1715 (p. 133).



Example 6. "The Brittain," from *A Choice Collection of Country Dances with their Proper Tunes*. The instructions specify a minuet step in the triple meter section.

to lay his hands upon [Samuel Butler's] *Hudibras* we read some of that together and I explained the difficult words or allusions in it. I am mightily pleased with the wit of *Hudibras*.⁸¹

Gentlemen had, in fact, an ambivalent attitude towards the dancing master. C.J. Rawson has written that such masters were "professionals who taught gentlemen some of the marks of gentility. . . . The gentlemen thus had a painful obligation to the dancing master, and the dancing master must have acquired pretensions of gentility which exacerbated the situation; the gentleman had to learn from a labored specialist the graceful ease which was supposed to be his birthright, and the dancing master could feel that he did things better than his pupils. Hence part of the [common] insistence [of eighteenth-century commentators] that a gentleman should learn to dance well, yet not like a dancing master."⁸²

Dances were held in many kinds of places besides dancing schools: private houses, taverns, schools, spas, the halls of Companies, and at Court. In homes there were

generally country dances⁸³; few knew how to perform the French noble dances that had made their way to England during the latter half of the previous century. The music for country dances often consisted of traditional tunes with sets of divisions, some of which are found in the recorder literature of the period (see Example 5).

At a "dancing bout" at Cousin Watkins' house, "We had a great deal of dancing and I performed pretty well by the help of a partner who understood country dances very well, though seemed but an ordinary person. I danced a minuet with Mrs. Barker before I knew her. Did it indifferently, but nobody else would dance a minuet but myself, and I believe it passed off pretty well, though I did not keep the time at all."⁸⁴ At his aunt's house, "We were very merry and we danced, sister, Mrs. Partridge [the wife of a goldsmith], and her daughter, some country dances."⁸⁵ Twice we learn how the music might be provided for such dances. On one occasion, "Heard there was to be dancing at Mrs. Wallis' [the governess of a girls' boarding school in Hackney] tonight,

and determined to go there, which we did. . . . At the end we gave the dancing master's apprentice for playing upon the fiddle 2s apiece, which I thought was too much."⁸⁶ Another time, "Cousin Billio [and his wife] were there and after supper we went to country dancing or dancing minuets, having got a fiddler of the town."⁸⁷

On another occasion he was invited to a country dance at the house of Mr. Bunkley, a parson. "I did so and had young Mrs. [i.e., Mistress, meaning Miss] Gery for my partner. We were very merry and I danced pretty well upon the whole."⁸⁸ Ryder was not invited back to Bunkley's next dance, and his aunt soon told him why. "It had been talked of in Hackney . . . that [the dance] was designed on purpose to give me an opportunity of gaining one of the young ladies Gerys, and their mother did not think that proper, as I was only a student. If I had been at the bar [i.e., already become an attorney] and had business indeed, there might be something more said in it. And therefore she was not willing I should have any more of these opportunities. It is a strange thing how tattling women will raise stories without any the least foundation, but no doubt the good mother was very prudent when she had such a thing put into her head not to hazard her daughter again. It seems the young ladies have £4,000 apiece left them by their father."⁸⁹

Cousin Watkins seems to have loved dancing as much as singing. Besides the "bout" at his own house, he invited Ryder to dance "at a friend's house of his, but I refused because I should stay out too long and am afraid the company is not very good."⁹⁰ A month later Watkins held "a dancing" at a tavern in Cornhill. Ryder met him "and two ladies. . . . We had only two other ladies so that we had but four couples in all, Mr. Hulst and Hayward [both druggists], cousin and myself. Presently after we began to dance, by the looks of my partner (who was no handsome woman at all) and some secret whispers between her and another, I could not but suspect they disliked me and talked about [me]. This gave such a turn to my mind that lasted with me all the night. . . .

⁸¹22 June 1716 (p. 261).

⁸²C.J. Rawson, "Gentlemen and Dancing-Masters: Thoughts on Fielding, Chesterfield, and the Genteel," *Eighteenth-Century Studies*, 1/2 (Winter 1967), 156.

⁸³William Alan McPherson writes that "'Country dance' is the name given to a variety of mixed-sex, group dances originating in England at some unknown time before the mid-16th century. They are characterized by the arrangement of the participants in circles or squares (men and women alternating around the perimeter) or in lines (men and women opposite). . . . Each dance consists of several figures. . . . chosen from a

stock repertoire." See *The Music of the English Country Dance, 1651-1728: With Indexes of the Printed Sources* (Ph.D. dissertation, Harvard University, 1984), 1. Such dances, which had long since lost any folk associations, were featured at all the types of ball and assembly frequented by Ryder.

⁸⁴3 August 1715 (p. 68).

⁸⁵28 September 1715 (p. 110).

⁸⁶22 March 1716 (pp. 203-04).

⁸⁷8 March 1716 (p. 194).

⁸⁸5 January 1716 (p. 163).

⁸⁹31 January 1716 (p. 177).

⁹⁰10 August 1715 (p. 73).

⁹¹7 September 1715 (p. 92).

⁹²18 December 1715 (p. 151).

⁹³20 December 1715 (p. 154).

⁹⁴31 January 1716 (p. 177).

⁹⁵24 December 1715 (p. 156).

⁹⁶27 December 1715 (p. 157).

⁹⁷6 June 1715 (p. 30). Whit Monday was the day after Whitsun (usually called Pentecost in the United States).

⁹⁸Tilmouth, "A Calendar of References," 91 (see also 88, 98).

We had a supper of fowls and tarts and fruit. It will be, I am afraid, a chargeable night to us."⁹¹

Ryder helped to plan a dance at Mrs. Wallis' school in Hackney over the Christmas vacation. His friend Mr. Swain told him that "some of the young gentlemen of Hackney have agreed to have a dancing one night and Mrs. Wallis has granted her room for it and I am desired to make one [a dance]. I was very well pleased with the design but afraid its being at the school will look mean and low; but as we don't design any of the scholars shall be of the number of the ladies, it has a better aspect. But then Mrs. Wallis' daughters and lodgers must come in, so that we can have scarce any of the ladies of the town."⁹² Two days later at a coffee house, Ryder met Swain and another friend, John Gould (whose "strange impudent manner of behavior" Ryder comments on elsewhere). "Talked with them about the dancing which they had agreed upon, but I found I could not bring Mrs. Loyd along with me and must be like to take up with one of Mrs. Wallis' daughters for a partner and therefore did not profess and don't design to go."⁹³ (Ryder spent a fair amount of time with Miss Loyd in the pre-Marshall days, although eventually he pronounced her "better for a mistress [in the sense of a friend] to toy and play with than a wife.")⁹⁴ Four days later, Ryder found Swain, Gould, and Samuel Humphries (later the author of several of Handel's librettos) at another coffee house and learned something new about dance etiquette. "It is a point of honor if a lady refuses a gentleman that asks her to dance and dances afterwards with another gentleman, for the first gentleman to challenge the other, and therefore one should take care in mixed company how one behaves."⁹⁵ Ryder went to the dance after all, danced until after 1 a.m., and pronounced it as disappointing as he had expected. "There were no good dancers at all. I was surprised among all these seemingly gay and brisk young men there was so little of gallantry with the ladies."⁹⁶

At Hampstead Wells, to the northwest of London, Ryder met a couple of friends and

"went into the dancing room. Tolerable diversion, much company but little genteel. Most that danced were either dancing masters or their 'prentices, I suppose because of a holy day [Whit Monday]."⁹⁷ Hampstead Wells had advertised a month earlier that they were open for the season, apparently only on Mondays as was customary, "with good music for dancing."⁹⁸

Similarly, Lambeth Wells, opposite Westminster on the south bank of the Thames, advertised "good entertainment of music, with French and country dances."⁹⁹ Ryder went there one day by boat and paid his 3d for entrance. "There was a good deal of company but all made up of rakes and whores . . . I never was among more wretched sad company in my life. The men were almost all either such as have nothing else to do but to spend their time this way, as officers of the Guards, or young fellows that are glad of every opportunity to gratify their pleasure, as attorneys' clerks and the like, and as for the women they seemed to be all whores and of the meanest sort, not one dressed like a gentlewoman. Yet the men that were there that seemed to be men of fashion were as familiar with them as if they were their equals . . . There were country dances but such very mean company that I was ashamed to be seen in the room, much more to have danced with them."¹⁰⁰

More to Ryder's liking and breeding was Bath, the famous Roman spa in the west of England, where he went to take the waters in the hopes of building up his strength after months of minor illness.¹⁰¹ "Today being King George [I]'s birthday the gentlemen here have subscribed for a ball and entertainment tonight, and I have done so too, for a guinea, for which I had three tickets, [the third of] which I gave to Mrs. Marshall, and we went to the Ball at about 6 o'clock. There was very good company and good clothes. Mr. [Richard 'Beau'] Nash¹⁰² was the director and manager of it, and began it himself with a minuet. He asked my sister and Mrs. Marshall to dance with him, but they refused. There was but little French dancing, there being but a few gentlemen that cared to dance. . . . The French dancing was soon

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⁹⁰Tilmonth, 97 (see also 84).

¹⁰⁰13 July 1715 (p. 57).

¹⁰¹Ryder reports, in chronological order, taking purging waters, beginning a course of dips in a cold bath to strengthen his constitution, fainting, bad breath (often), toothache, stiffness and a cough leading to a bad cold, shoulder pain, scurvy, rheumatic pains spreading to his foot, sore throat, headache, a painful arm (twice), heavy sweating, fainting, and headache. He took the waters at Eath principally to cure his rheumatic pains, and after he returned to London he continued to take the waters at Hampstead and

Islington.

¹⁰²Ryder writes that Nash "is the man here that is the life and soul of all their diversions. Without him there is no play nor assembly nor ball, and everybody seems not to know what to do if he is absent. He has the privilege of saying what he pleases and talking to the ladies as his fancy leads him, and no affront is to be taken, though he sometimes puts modest women to the blush. His conversation and sayings seem to make a great part of the conversation of others, and the repeating of what he does or says helps to fill up the conversation very much. Upon this account, though he

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over and country dancing succeeded. At about 8 o'clock we all went upstairs to supper and there was a handsome entertainment of cold dishes. . . . After supper we went down again to dancing. . . ."¹⁰³

The London companies also put on grand dances to Ryder's liking, although at one of them the social tables were turned on him. At the Skinners' Hall "we went about 6 o'clock to dancing, and ladies were got into the room of cedar where those men that would dance came and took the ladies out. There were but few that danced French dances at first while my Lord Peterborough was present.¹⁰⁴ . . . Sir Samuel Clark came to me and desired me to dance, that it would be an entertainment to my Lord Peterborough, who had honored the company with his presence. I was so confounded with the suddenness and strangeness of what he said that, though I had no awe of him before upon me, I called him 'My Lord' several times while I was excusing myself from dancing.¹⁰⁵ . . . Afterwards I ventured to dance a minuet with Mrs. Lee [a young woman friend of Ryder's, rumored to be in love with him], and so we continued dancing minuets or country dances till 12 o'clock, when I waited upon her home."¹⁰⁶

Later at the Sheriff's feast held in the same hall, "When we came there we soon got to country dances. . . . The company was not so good as they said was usual at their feasts, though there was some of the nobility. . . . here were some few pretty ladies enough but nothing very extraordinary."¹⁰⁷ At the Clothiers' Hall on another occasion Ryder seems to have had to bribe his way into a ball but regretted having taken the trouble.

"I was denied entrance but with much difficulty obtained. Did not like the dancing there at all, neither the master nor scholars."¹⁰⁸

A dance at Ironmongers' Hall merited a long account. "The porter would not let me in at first, but as I appeared like a gentleman and told them plainly I came only to dance, they let me in. The hall was extremely crowded and it was so filled with dancers of country dances that it was a long time before I could get room to make one among them. . . . I behaved myself in dancing pretty tolerably and was not sensible of any considerable ungenteel, unpolite manner till the last dance, which was *The Briton*, where a minuet step comes in unlikely that I could not do with that air and freedom that I did the rest, and made me think that everyone looked upon me as a clumsy dancer. [See Example 6.] Both the dancing places were so prodigiously crowded that it was scarce possible to dance in order and without confusion. However, the company grew thinner about 9 o'clock and we were glad we had room enough. We were now preparing to be set for it till at least midnight and the musicians had gathered our shillings apiece to recompense them for their pains; but at 10 o'clock the master [of the Ironmongers' Company] sends word to the musicians to play no more, and we were forced to break off. The gentlemen and ladies especially were extremely affronted at it, as they are generally the most forward in this kind of exercise. Came home between 10 and 11."¹⁰⁹

Evidently the Ironmongers' Company had such a dance annually, for on the same day the next year, Ryder and his brother William went "to Ironmongers' Hall, where I sent to Mr. Jackson who let me in. I danced there for some little time with a relation of Mr. Glover's, the master of the Company. He had a niece there that I was extremely taken with, that was mighty pretty and agreeable, and though I had not her for my partner, yet I was always next to her in dancing and took all opportunities of talking to her and did it in a merry, agreeable manner, I believe. . . . The rest of the company was chiefly but indifferent."¹¹⁰ A week later he went to a play at Drury Lane and saw "the ladies that I danced with at Ironmongers' Hall in the first row of the front box and one of them

extremely fine. She is married, as I believe."¹¹¹ What disappointment in that last laconic statement!

The grandest dance of all was of course at Court, and the passionate Ryder was determined to get in at any cost; in the event, it was inexpensive, although Ryder was disappointed with the women as usual. "At 7 [p.m.] went to Court with a design to get into the Ball there. . . . When I came to St. James's [Palace] I attempted to get upstairs but was repulsed. Upon that I went to the coffee house and stayed half-hour and came back again and resolved to try again. And I attempted and was repulsed, but immediately put one shilling into [the doorman's] hand and he let me go. Now I was among a vast crowd of nobility and gentry waiting for the opening of the door into the dancing room. And about half-hour after, the door was opened, we all rushed in as fast as we could, and got in among the rest and got into a pretty good place. After some time the Princess [Caroline of Wales] and then the Prince [of Wales, later King George II] came in, and the dancing was begun by the Princess and the Duchess of Bolton. The method for dancing at Court is to take out one another, and I observed that it was usual for them to dance twice with the same persons out of civility, to take out those who took out you before. The Princesses Anne and Amelia [the eldest daughters of the Prince of Wales, aged seven and five, respectively!] both danced several times and mighty finely. There were several pretty agreeable women there, but I thought not a sufficient number in proportion to the multitude of women that were there."¹¹²

The young princesses were taught by Anthony l'Abbé, the Royal Dancing Master, a Frenchman who had been in England since 1698 and worked largely in the London theaters; he published the choreography of a new dance for Princess Anne on the King's birthday (28 May) that year.¹¹³ (Example 4 is another piece he choreographed.) The Court Balls had been revived in 1714, at the beginning of the Hanoverian era, by the Prince and Princess of Wales. The English dancing master John Essex praised them for having "retrieved the English gallantry, which for these late years has been entirely neglected."¹¹⁴ He was presumably referring

is a very ugly man in his face, yet he is very much beloved and esteemed by the ladies as a witty and genteel man" (22 May 1716, p. 240).

¹⁰³28 May 1716 (pp. 245-46).

¹⁰⁴16 June 1715 (p. 37).

¹⁰⁵In entry of 22 June 1715 (p. 40).

¹⁰⁶16 June 1715 (p. 37).

¹⁰⁷4 April 1716 (pp. 213-14).

¹⁰⁸19 December 1715 (p. 152).

¹⁰⁹29 October 1715 (pp. 127-28).

¹¹⁰29 October 1716 (p. 356).

¹¹¹6 November 1716 (p. 360).

¹¹²30 October 1716 (p. 356).

¹¹³See Marsh, *French Court Dances in England*, pp. 16-18.

¹¹⁴On the title page of the second edition of his

translation of Raoul-Auger Feuillet's country dance treatise, *For the Further Improvement of Dancing* (c. 1714). See Marsh, *French Court Dances in England*, pp. 77-78.

¹¹⁴14 March 1716 (p. 195).

¹¹⁶According to Marsh, *French Court Dances in England*, p. 296, a reference to the "faggot L_____!" occurs in *The Dancing Master. A Satyr* (1722). The word "faggot" does not have its modern connotation.

to the royal dancing, not to the behavior of the crowd.

Our friend Ryder eventually gets carried away with his enthusiasm for dancing. He confesses, "I have had lately a great mind to dance well and as I stood to read I endeavored to keep my toe out while I was reading, which took up my thoughts so much that my reading was not with so good effect as it should have been."¹¹⁵ A couple of weeks later Ryder went with his brother William to an unidentified ball and saw the dancing master, Mr. Lovel,¹¹⁶ dance "admirably well."¹¹⁷ Ryder "almost envied his condition, and a secret wish came upon me that I had been a dancing master to have had an opportunity of excelling in that way. It came into my head then that I was well made for dancing, and had I been brought up to it should have excelled in that way; whereas in the present way of life [i.e., the law] I did not think I should make any figure." The next day he tried to read his law books, but "my foolish passion for dancing had got so much into my head that it interrupted my study and hindered almost every thought of law as I read it."¹¹⁸ As we know, he overcame his passion sufficiently to rise to the highest level in the law profession. But thank goodness for us that he suffered the passion—and danced so much—in his student days.


Example 1: from *Dove House Editions' Viola da Gamba Series No. 9*, ed. Margaret Sampson (Ottawa: Dove House Editions, ©1980). Reproduced with permission. Example 2: (London: Walsh & Hare, [1704]). Example 3: ed. Margaret Laurie (London: Novello and Co. Ltd., ©1961 [The Works of Henry Purcell, IX]). Reproduced with permission. Example 4: transcribed by Carol Marsh in *French Court Dance in England, 1706–1740: A Study of the Sources* (Ph.D. dissertation, City University of New York, 1975), 336, ©1985 by Carol Marsh. Example 5: (London: Walsh & Hare, [1706]). Example 6: (Dublin: John and William Neal, [1726]), 23. Reproduced courtesy of the National Library of Ireland. I am grateful to Kate Van Winkle Keller, compiler of *The National Tune Index: 18th-Century Secular Music* (New York: University Music Editions, 1980), for tracing this dance and providing a copy of it.

Nor was it apparently being used in any of its customary eighteenth-century meanings, although it was probably sexual and obviously derogatory.

¹¹⁷23 March 1716 (p. 204).

¹¹⁸24 March 1716 (p. 204).

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Music Direction of Your Chapter

Part II

Peter Seibert

IF IT IS YOUR RESPONSIBILITY to direct the musical activities of your chapter, you should have some background in music, the recorder, and working with people. Not only must you understand a musical score, but you need to know techniques that will help a group of amateur musicians play the music together.

In part I, we looked at how you as music director work with your board, choose music for your meetings, and go about conducting a piece of music. In part II, we continue to discuss conducting techniques, and we consider specific problems that chapter music directors address as a matter of course.

Preparing specific editions

Let us add a few remarks here to the instructions on preparation contained in part I. Before your chapter meeting, be sure you carefully look over the work or works you will be conducting. Play the score on a keyboard instrument or individual lines on a recorder (or sing them) in order to learn how the piece sounds and what technical challenges await your players. At first, practice only the basic beat. Once you have that under control, you can consider other technical matters such as giving cues for entrances. Then go to the mirror and conduct the whole thing.

As you become more experienced, you won't have to spend so much time practicing the physical motions of conducting. However, you must always know your music. Preparation is essential if you are to keep the interest and confidence of your chapter.

Cueing polyphonic entrances

It is one thing to conduct a Renaissance or Baroque dance in which all parts tend to move together, and quite another to conduct a polyphonic work like a Baroque fugue or a Renaissance ricercar. In such works, each section of the ensemble is likely to enter at a time when other parts are either in mid-passage or silent. Therefore, each entering section needs to be cued to assure that it

comes in on time and with confidence. These cues usually involve both eye contact and a hand gesture and will call for private practice on your part until such signals become second nature.

As noted in part I of this article, you use your left hand for cueing. (This hand also has many other "expressive" uses in conducting music of later times, but we will not deal with that subject here.) These cues consist mainly of pointing directly at the section to be brought in. This technique works well for ensemble parts on your left and in front of you. Cueing on your right side is done differently. Crossing your left arm over your right looks and feels awkward. Instead, glance and nod emphatically to the players on your right or, if you have the time, turn toward them and usher them in with your right hand.

Under the best circumstances in a polyphonic context, look at the section a beat early to get its attention, then point to it on the entrance beat. There are many times, however, when polyphonic entrances come so close together that it is not possible to give advance notice. Either an unprepared manual cue or even a glance or a nod of the head will do the job.

Cueing offbeat entrances

Sometimes at the beginning of a composition, and more frequently in the middle, there will be entrances that do not fall on a beat in your conducting pattern. In these cases, give a cue on the beat prior to the rhythm to be played. Let us consider a 4/4 piece that starts with a pick-up eighth-note. Count "One-two-three-four," and give your breath beat on "four." Players respond to this technique easily without any explanation on your part. Cueing within a composition works the same way. Give the cue on the beat just before the offbeat entrance.

Less talk, more music

As has been noted often, conductors talk too much. It is an occupational disease.

Remember that people come to your meeting in order to play. They tolerate what you say if it is directly related to the music and helps them achieve their goal of playing better. If you go into lengthy explanations about the many insights you have into the music, music in general, and life, you get in the way of their musical happiness.

What to say when you do talk

The first thing you must do is to give positive reinforcement. Very few amateur musicians desire to be berated during what is fundamentally a leisure-time activity. Try to say something positive each time you stop to work on a passage.

When making a correction, be specific, and keep yourself out of the commentary. Say, "Let's try. . . ." rather than "I want. . . ." Instead of saying, "You're out of tune," say, "The third of the chord seems sharp. Sopranos, when you play the F-sharp, try adding your right pinky on the half-hole at the bottom of your instrument." If things are in disarray and you aren't sure what is wrong, say, "Let's try it again from. . . ." Even without specific instruction, things often get better with repetition, especially when people are sight-reading.

Beyond that you can mention technical and stylistic points they should be aware of when they work on the music on their own later on.

Tuning

Conductors frequently spend too much time tuning a large group. It is folly to tune the instruments one by one. On the one hand, players tend to assume that once they are in tune they can forget about having to pay attention to such matters, and on the other, it takes such a long time that many begin to wonder anxiously if they will ever get a chance to play.

A quick, effective way to tune a large group is by octaves and fifths. Start by asking the altos to play low C. Encourage them to make a supported, centered tone, and ask

them to assume responsibility for reaching a consensus on the pitch. They will have to keep listening to each other in order to do so. (If at this point you should tune them individually, each person would expect *you* to give an assessment of his intonation. But if you use the consensus method, the section has to find the right pitch; you don't.)

Once you have developed a C from the altos, ask them to keep playing (breathing when necessary), and have the basses join in with their low C. They will have to find the pitch an octave lower. Ask them to keep playing and bring in the tenors on their low G. The tuning now begins to sound like that of a string orchestra, in which the fifths of the open strings are heard prominently. Finally, with the altos, tenors, and basses still playing, bring in the sopranos on their low G. They now have a context in which to tune, an especially helpful aid for soprano recorder players: they can fit into the sounding of the overtone series. Explanations on your part are not necessary. The room starts to resonate when the group tunes well in this way. If it isn't resonating, ask the players to listen for that sense of resonance. When you use this method to tune, people develop an intuitive sense of what to listen for, especially over a period of several meetings.

Tuning specific chords

Most passagework goes by so fast that you will not need to fuss with intonation. However, where there are long, held chords, such as at the end of a piece or at a double bar in the middle, people frequently let down their guard and play the long note decidedly out of tune.

Point out that it is easy to go to sleep musically during long notes, and that the particular chord you have all just played will sound better if everyone makes a few adjustments. This time you should start by tuning the basses. They nearly always have the root of long, held chords, and we perceive the proper placement of other notes by the placement of this root. Upon achieving some semblance of order here, tune those parts that have the same note or the octaves above; then the parts that play the fifth. Finally, add the part that plays the third. Be sure that all parts continue to play once they are added. If it is necessary to stop briefly in order to sort out one section, bring everyone back in as quickly as you can. It is important that the players feel that they are participants and that they are working towards a consensus.

In general the third of the chord is played too high, especially in major triads. People

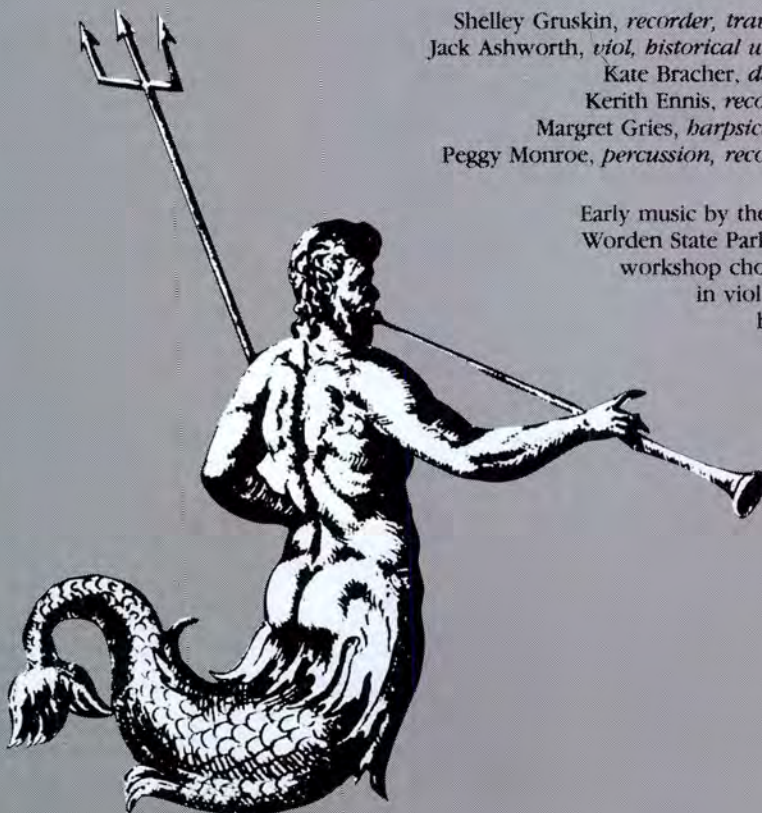
unfamiliar with the concept of tuning in the overtone series often try to "brighten" the third: they push it up. They are surprised to discover just how low major thirds need to be played to fall correctly into the overtone series.

The time this exercise takes is justified by the very real improvement in both blend and intonation. Do it once, and people will listen and play in tune better for the rest of the playing session. If you do it repeatedly, you risk losing their attention and support.

Playing spaces and acoustics

The best areas have moveable chairs. A U-shaped formation with only a few rows is preferable to straight rows extending back many ranks deep. In the former conformation there is a better chance that the players can hear each other, and they will have a good view of your conducting beat.

An auditorium or church with fixed seating is difficult to work in. If the players cannot see your beat, they tend to bury their noses in the music and ignore you. You can resolve this predicament if you move around a little. Repositioning yourself a couple of feet to the left or right every so often gives everyone equal access to you.



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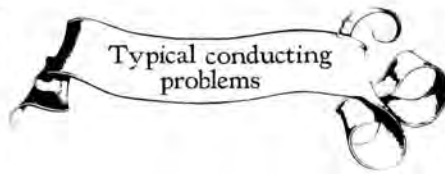
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There may be times, especially in public appearances, when your players have to stand, in which case you may have to position your conducting beat very high—tiring, but unavoidable if you want to keep your players together. It is best to look over performance spaces and make plans for arranging your players in advance.

We often find the expressions “good acoustics” and “bad acoustics” used to describe a room’s sound-diffusing characteristics, and we assume that such terms are absolute. They are not. They apply only to specific contexts and imply a preconceived point of view. Good acoustics for public speaking differ from those for choral music, which are, in turn, different from those required for amplified music. Halls described as “acoustically perfect” may intimidate amateur musicians because they lack resonance.

Amateurs tend to play better where they can get immediate auditory support. A quartet can perform satisfactorily in a carpeted room because the players can hear each other and fit their parts into the musical context, but larger groups are at a disadvantage here. If there is a choice about where to have your chapter meet, take the space that is relatively “live.”



Reading rhythms

Although most people have some trouble with rhythms, you will usually have at least a few strong readers scattered about in your sections. Through their confidence and accuracy, they guide the other players. However, you must expect times of rhythmic disarray. Don’t scold people; they already are doing as well as they can. Instead, get them to do a collective “verbal rendition” in which each person “speaks” the rhythms of his own part for several bars. Ask them to do it with gusto so that they can feel the rhythms with their body. They should use their normal recorder articulation. By removing the technical problem of fingering, this exercise lets them concentrate on rendering just the rhythmic aspect of the music. (People often find it rather amusing as well.) Then, right away, have them all play the phrase again, and see how it goes. Usually things have improved.

Familiarity improves rhythmic reading.

The more times you go through a piece, the closer people seem to come to the right rhythms. When your players collectively do not perceive a rhythm correctly after the “speaking” drill, stop briefly to work with each section. Ask them to “speak” the rhythm of the problem area. If they still falter, speak the rhythm yourself and have them mimic you. Do not work too long with one section; remember that the others are idle and may lose interest.

Observing key signatures

In all large groups, there are always several people who are either not paying attention or still thinking in terms of the key of the last piece played. This situation deserves amused tolerance rather than anger. Before starting a piece, you might say in one breath, “F-sharp and B-natural,” smiling while you make this all-too-obvious statement. Once you’ve begun, you still may notice a rather thick sound in the F to F-sharp area and B and B-flat neighborhood. As you go along, you can call a reminder to the erring section or wait until you stop to work on some other aspect of the piece. This is all a part of your normal duties if you have a typical chapter with a diverse membership. Don’t let it get to you. Keep your corrections brief and mild.

Early Musicians:

During the summer months, a unique opportunity exists in southwestern Utah. The Utah Shakespearean Festival, considered one of the five best of its kind in the United States, is one of the few remaining Festivals to maintain a consort of live musicians, performing for mainstage productions, dance shows and music concerts. This coming season (1987) features THE COMEDY OF ERRORS, RICHARD III and MUCH ADO ABOUT NOTHING.

Four positions are available for next summer. All applicants, though specializing on one instrument, must be competent on other instruments as well—recorders and krumphorns are a must, viols, shawms and brass a necessary plus, lute and other more specialized instruments are highly desirable. Vocal abilities are also helpful for consideration. The Festival maintains a substantial collection of instruments, though performers are encouraged to bring all instruments available to them.

Duties for the summer include performance of all music for Shakespearean productions, Greenshows and music concerts. Rehearsal and performance season runs June through August. Compensation is \$1,250 plus private housing, travel allowance, and as much scenery as you can absorb. Because of the setting, an early music workshop is planned in conjunction with the Shakespearean Festival and its home, Southern Utah State College. More information will be available as final arrangements are made.

Interested individuals should send a résumé and letter requesting application forms to:

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The Utah Shakespearean Festival
351 W. Center St.
Cedar City, UT 84720
ATTN: Application letter enclosed

Application forms must be submitted by March 1, 1987.



Observing *musica ficta*

The easiest way to deal with this controversial area in a chapter setting is to follow the editor's indications. Tell the players that the little sharps and flats over certain notes

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are what the editor assumes to be the proper rendition of the note in that specific musical context, and that the *ficta* mark applies only to the note it is above. (If a knowledgeable person raises a question about one or more instances of *ficta*, either accept his judgment quickly, or suggest that you discuss it over coffee after the meeting. Try to keep moving.)

Overblowing and underblowing

Intonation regularly suffers because of players who over- or underblow. The tuning exercise mentioned earlier helps to get everyone on track: people learn that through sensitive listening they can contribute to the intonational well-being of the entire ensemble. However, in difficult passages, players often simply try too hard, losing their composure and blowing too heavily. Pitch suffers. Rather than complain about pitch, you need to guide them through the passage. Help them with the rhythms; get them to speak the passage slowly; have them play it a couple of times; then praise and reassure them. When they have greater confidence, they will be better able to keep their intonation under control.

Underblowing usually occurs when you have timid players who are afraid they might be heard. It is difficult to discover which ones they are, although posture is often a guide to tone. They too need positive reinforcement. If there is even the smallest reason to compliment a group or a section of players, do so. The more appreciated they feel, the more the overall rendition will improve, generally speaking.

It also needs to be said that over- and underblowing are the result of faulty breath control. Encourage your players to work with a teacher to overcome this problem.

Ending phrases

Most amateur musicians collapse on the last chord of a phrase or piece, thankful that the tough passages are behind. Intonation sounds the most wretched right where it is most exposed. Players need to be reminded that they can make even a shaky rendition sound better with good support and intonation in these places.

Foot tapping

Perhaps people keep time in this way because they need to feel the beat physically. But foot tapping must be discouraged, first of all because it is noisy. Second, the tapper often varies the beat with the complexity of the passage—so even wiggling the big toe gives false security. All of the player's rhythmic energies should be channeled into expressive articulation, which serves to establish the firm presence of a beat as much as it does to "express" the music.

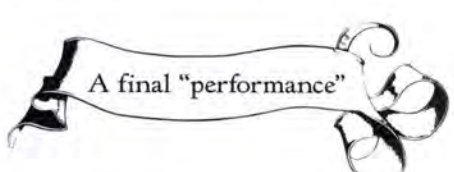
Alto in the wrong octave

In pieces that call for the alto to read up, you will need to remind the players to do so. At times they have trouble knowing in which octave to play, and some of them won't notice that anything is wrong until they find that notes are out of their range on the bottom. Listen for doubled octaves in the alto part as a matter of course.

Blah interpretations

Many large ensemble pieces sound vague and uninteresting, even though the notes are in the right place. The problem is the way the players move from note to note. The quickest way to "clean up" a group and bring it to life is to have the players use uniform articulation. In dances, for example, such articulation will bring out the rhythm. Underlying all pavans is the half-quarter-quarter rhythm that players should articulate as "deeee-dit-dit." Most minuets and simple galliards are based on three consecutive quarter-notes articulated "dee-dit-dit." Tell your players to keep these fundamental patterns in mind as they go on to play the more florid passages and play the basic pattern distinctly when they return to it.

These same rhythms abound in nearly all early music, including ricercars, motets, and masses. They were part of the musical vocabulary of the time. Whenever you encounter these rhythms, play them as you would those in a dance movement.



A final "performance"

After spending your meeting "rehearsing" the music, a final run-through will give everyone a sense of completeness. If you have been working on several pieces, each with its own musical problems, don't expect your players to perform the works flawlessly. Realize that the best you can attain is improvement, not perfection. Your goal is to celebrate your efforts by experiencing the music together.

When you are finished, smile at the group and share your positive feelings with them. (You might say, "Wasn't that fine?" or something to that effect.) Never let any misgivings about their performance or your own conducting show at this point. At least one of the reasons people come to the meeting to make music is the anticipation of satisfaction from the activity. It is important that they leave each meeting feeling good about music, their instrument, and themselves.

Bernard J. Hopkins, C.Ss.R., 1915-1986

WITH THE DEATH OF FATHER BERNARD J. HOPKINS last July, yet another chapter in the history of the American Recorder Society came to an end. Father Hopkins wasn't, indeed, one of the Society's founders, but his association with the ARS and with recorder players and other early musicians was close and long. From 1976 to 1984 he was a member of the board of directors, one of the few "westerners" to serve. As editor of Chapter News for *The American Recorder*, he solicited reports from chapters nationwide. I was one of the many he wrote to frequently, coaxing the news out. He was also a regular music reviewer for the AR, and he wrote occasional articles and book reviews as well.

In the biographical note to his article entitled "Polychoralism, Anyone?" (August 1977), Father Hopkins recounted the history of his relationship with the recorder:

As a Christmas gift some twenty years ago an organist friend wished to present me with a complete pipe organ, but for obvious reasons of economics settled for the gift of one pipe: a Dushkin soprano recorder. Although this had some aspect of a gag, I took it seriously. Not having a regular method book, I used the fingering chart to devise my own method, working through "Adeste fideles" in all twelve major keys and "God rest ye merry, gentlemen" in all twelve minor keys.

Then followed all the typical stages of more serious recorder addiction: acquiring and learning all the sizes, exploring the potential and literature of this fascinating instrument, interesting and teaching others, making arrangements of favorite music by (I now hang my head in embarrassment) Beethoven, Grieg, MacDowell, and yes, even Tchaikovsky. . . .

As an arranger of recorder music, he contributed importantly to the repertoire of accessible, interesting music, from collections of Binchois (*Musica Sacra et Profana* 3015), Dufay (MSEP 3004), and Tallis (MSEP



John Wright

4004) through two volumes of *Sacred and Secular Trios from the Renaissance* (Anfor, RCE 23 & 24) and numerous other Renaissance and Baroque works. He was tireless in combing the stacks of the U.C. Berkeley music library for pieces, especially of a religious nature, that could be successfully adapted for recorders, or for his favorite combination, recorders and voice. He particularly enjoyed assembling music for the Christian holidays. My own favorite of his editions is the *Four Sacred Songs* by William Byrd (MSEP 5002), so grateful to the voice and so idiomatic on recorders, though written for viols.

But music was only one part of Bernard Hopkins' life, indeed, his "hobby." In 1938, at the age of twenty-three, he entered the order of the Redemptorists, founded in the eighteenth century by St. Alphonsus de'

Liguori, a musician whose "Duetto between the Soul and Jesus Christ" of 1760, for soprano, tenor, and orchestra, Father Hopkins transcribed for singers and keyboard but never, I think, published. For forty-eight years he was Bernard Hopkins, C.Ss.R. (the initials stand for the Latin equivalent of Congregation of the Most Holy Redeemer). He was still active as a priest when he was stricken this past summer.

I met Father Hopkins around 1969 in Santa Barbara, where he occasionally stopped over on one of his trips for his order. Erich Katz had called to recommend that I go to Frances Dwight's music shop in El Paseo to play with a priest who had "done a lot for the Recorder Society." Obediently, I packed up and went, to find a friendly, rather heavy man in none-too-tidy clerical garb, who chain smoked, talked entertainingly and

learnedly, and obviously took the recorder and Renaissance music very seriously indeed. It was the beginning of a friendship that continued mostly by letter, and was cemented during a summer I spent in Berkeley in a sublet flat with a harpsichord, to which Father Hopkins came, now with an odd-looking viola da gamba, to play his and others' arrangements and "original" Baroque music. He also invited me then, as he was to do on later visits, to play with his other musical friends.

I have saved two dozen or so of his letters: characteristically long, chatty reports on pieces he was arranging, concerts he had heard, struggles he was having with the publishing venture he was involved in, a memorable trip to Europe, and ARS business. They also contain wry gumbings about the advance of old age and assorted physical complaints pertaining to it, along with expressions of pleasure at something I sent him, or a workshop at which he had directed Josquin's *Missa Pange lingua*, or a California north/south recorder meet during which he had sneaked off to play viols and sip Scotch with the like-minded and equipped. After I was elected to the ARS board in 1980, we saw each other at least annually, and our correspondence diminished. When I look back through it, I'm surprised to see how many of his friends I've run into, eventually, and made into friends, too. He brought a lot of us together, and helped us make music.

Suzanne Ferguson

My brother Barney was born in Swift Current, Saskatchewan, Canada. He was the oldest of six—five boys and a girl. Barney was exceptionally bright, and he had an exceptional gift for music. I never knew him to take a music lesson. His first instrument, and I remember it well, was a used mandolin Mom and Dad bought him when he was nine. He mastered that mandolin and also the harmonica and Jew's harp. . . .

At the time of his death he was serving as chaplain at Fairmont Hospital in San Leandro. Thirteen priests from all over the Pacific Northwest officiated at his burial Mass. He was known for keeping a low profile and doing good for his fellow man. May God bless him, and I'm sure that He has.

Dennis W. Hopkins

When Father Bernard, as I called him, was nine, his family moved to Tulare, California. His father found work as a baker, and Father Bernard recalled this period of his youth in this way: "You get awfully tired of eating day-old sweet rolls."

At the age of twelve he was sent to Holy

Redeemer College in Oakland, a Redemptorist preparatory school and college, where he remained until entering the seminary. He returned to Holy Redeemer following his ordination and taught English, Latin, and some music. After that he worked among the Hispanic youth of Whittier and Fresno (he was fluent in Spanish) and served as a parish priest. In his later years he was again based in Oakland. He recruited for his order throughout the Pacific Northwest and, after 1978, was a hospital chaplain.

While on vacation in Moses Lake, Washington, the home of his brother George and the scene of numerous family reunions, he suffered a massive heart attack. Coronary bypass surgery followed, but he never regained consciousness. He is buried in Coeur d'Alene, Idaho, one of his favorite parish assignments.

Father Bernard was a completely self-taught musician, a true amateur. He loved music with a passion. As a priest, his halo was permanently askew. As a man, he was complex and full of contradictions. He wore baggy pants and a rumpled suit coat, yet carefully combed a few strands of hair to disguise a balding head. It was my good fortune to know him and proudly claim him as my friend.

George Kriehn

I met Father Hopkins ("Bernie" to his friends, which meant everyone) at a party after a concert of early music at St. George's Church in New York City. I thus immediately learned of two of his great loves: music and conviviality.

He was an enthusiastic recorder and viol player, as well as a prolific arranger, editor, "recruiter" for early music, and a devoted member of the ARS board. A modest person, he had decided not to run for a second term, but a petition was got up among his friends, he was persuaded to run, and he won a seat handily.

He made friends the world over through his travels and correspondence. We will miss him very much.

Martha Bixler

He made frequent sorties from his Oakland base to the Old Mission in Santa Barbara on seminarian recruitment drives. No one, he claimed, knew better how to get a foot in the door of families with eligible sons than he, although since he also spent considerable time with a recorder in his mouth or a viol bow in his hand, we feared that such distractions as we gladly got up for his visits would lead eventually to disciplinary action.

He once invited me to a sermon he had

been inspired to prepare by my telling him about a young priest who had startled his Easter Sunday parishioners with the words, "Well, you can't keep a good man down." I'd say the same of Bernard. He was irresistible.

Frances Dwight

I have always admired his arrangements of early music. It is unfortunate that few of them were published by well-known companies.

It is hard to believe that Father Hopkins will not be in the Bay Area the next time we travel through. I somehow thought he would always be there for us, as he was for everyone. He was one of the warmest human beings I have ever known, a truly religious man not only because of his calling but of himself. It always felt good to be in his presence.

Winifred Jaeger

In the summer of 1970 or so I had car trouble in Berkeley on my way to the Mercer Island Recorder Workshop in Seattle. Suzanne and Jim Ferguson took me in, and when Suzanne suggested that I accompany her to a gathering of Bay Area recorder players, I agreed.

To make matters even better, Father Hopkins was there, distributing music, making suggestions, and playing recorder and viol. The room with hazy with cigarette smoke, and I was tired beyond belief, having driven nine or more hours from Santa Barbara in a pickup truck masquerading as a hot rod, shuddering and noisy. I was polite and tried to act enthusiastic for Father Hopkins' sake especially, but I just wanted to go back to Suzanne's and sleep.

We played until 1:30 a.m. Finally, people showed signs of quitting, but my relief was short-lived.

"Wait a second!" Father Hopkins waved a sheaf of music sheets above his head. "Look what I've got here—Eons Ago Blue."

Before I knew what was happening, he dropped the bass part onto my music stand. "It's easy," he said. "You won't have a bit of trouble with it."

Somehow I managed to play the part, but I felt as if I was going to pass out any second from lack of oxygen. Miraculously, the piece sounded like the real thing, and I picked up his excitement. I could have played "Eons Ago" all night. My problems were far away. It was unfortunate that the others were collapsing, including Suzanne. As we left, I thanked Father Hopkins for a wonderful ending to an awful day.

. . . And now I hear that my friend is gone. We've lost touch these past years since

Wini and I moved to Washington, but others have told us of his coings. We've read his music reviews in the AR, and we still play his arrangements. Many people called him "Bernie," but somehow I couldn't stop thinking of him as Father Hopkins, the Catholic priest who never set himself apart from the rest of us. And I love him for that.

Mary K. Whittington

...He repeatedly insisted that Johann Sebastian Bach should be canonized as the first Lutheran saint.

Richard Com

When Father Hopkins returned from officiating at the graveside service for Erich Katz, I asked him how it was possible for him to do this for someone of another faith. He replied, "Well, I did it, and if the bishop scolds me, I'll say I won't do it again, but if someone asks me, I will."

He was generous with his time and music. He devoted many hours a month to directing the beginners at our chapter meetings, inviting them to his home as well.

Towards the end of his life, he felt that one night a week was enough to give to music. He explained, "God has blessed me with many wonderful relationships, and I want to spend more time on my correspondence." Indeed, the staff at the hospital in Spokane where he died said that they had never had a patient who received so many cards and letters. At a memorial service at Fairmont Hospital, the chapel was filled to overflowing with friends, staff, and patients.

Ellen Alexander

I had expected to feel sad at the memorial service for Father Hopkins at Holy Redeemer College, but instead I came away full of the joyous reminiscences that were shared that afternoon. The brothers had many stories to tell of his down-to-earth good humor, his willingness to help whenever he was asked, and his musical abilities, which impressed them all. Those of us who were part of his musical world never gave much thought to the spiritual strengths he used in his work with the terminally ill.

One small detail that never failed to surprise and delight me was his red socks. They were somehow a symbol of his unquenchable, youthful spirit.

Lee McRae

Contributions may be made in Father Hopkins' name to the Erich Katz Fund. Also, the San Francisco Early Music Society has established a Hopkins Memorial Scholarship Fund. Contributions may be sent to SFEMS, P.O. Box 15024, San Francisco, Calif. 94115.

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July 13 - July 24: Orff Schulwerk - Levels I, II, III - **Gerald & Sonya Burakoff, Marilyn Davidson, Richard Gill, Barbara Potter, Susan Snyder, William Willett**

July 27 - July 31: Early Childhood Music Education, 1 - 5 years - **Lili Levinowitz**
Handbell Technique/Developing a Handbell choir - **William Payn**

INSTRUMENTAL

June 29 - July 3: Arranging/Composing for School Instrumental Ensembles - **Vaclav Nehlybel**

July 6 - July 10: Percussion Resources and Methodology - **Rosemary Small**

July 20 - July 24: Orchestra Conducting/Literature for School Use - **Manuel Alvarez**

July 27 - July 31: Band Conducting/Literature for School Use - **Stanley DeRusha**
Jazz Instruction/Techniques for School Instrumental Teachers - **Lee Bash**

CHORAL

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GENERAL

June 29 - July 3: Developing a Children's Musical Theater Workshop - **Keith Shawgo**

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July 27 - July 31: Special Needs Children - Types and Techniques - **Doreen Veazie**
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REPORTS

Colorado

This was the seventh annual gathering of early musicians in this beautiful part of the country, and my third experience with the workshop. As before, Connie Primus directed it. It is amazing how, year after year, this gentle, modest, yet strong woman produces such a top-quality event. Her organizational skill and her ability to attract fine faculties and to inspire all participants are extraordinary.

It is of interest that this workshop has never lost money. This year, in fact, Connie was able to award \$1350 in scholarships. One important feature is the cordial and effective cooperation of the Colorado College Music Department.

The faculty included Connie (recorders), Marilyn Boenau (winds), Elizabeth Gilpatrick (recorder & Orff), Carol Herman (gamba), Valerie Horst (winds, dance), Ben Peck (mixed winds), Arlene Sagan (consort, choir), and Peter Seibert (winds, choir). The sixty-five students came from all over the country, and about half were newcomers.

Because of limited time and number of faculty members, not all possible bases could be touched, yet the variety of classes and special activities appeared to meet the needs of most participants. Peter Seibert conducted the entire workshop in Jacob Handl's *Missa super ung gay bergier*. His disciplined approach resulted in a performance that was beautiful and exciting. A two-time evening "Singfest" under the guidance of supercharged Arlene Sagan was a lot of fun for both singers and instrumentalists. The student/faculty concert (mostly students) covered a very well-performed

spectrum from early music to Orff and jazz. The "Swinging Shepherd Party" toward the end of the week had to be one of the funniest musical events I have ever attended. All the faculty members outdid themselves, and some of them, particularly Carol Herman and Peter Seibert, turned out to be incredibly good comedians.

A tour of the Garden of the Gods, with its extraordinary rock formations, and a picnic in a beautiful mountain park were among the added attractions. The workshop was over in no time, it seemed. It was a very successful and delightful event.

Frank Plachte

LIRF

While New Yorkers were watching the fireworks after the parade of tall ships, participants in the thirteenth Long Island Recorder Festival summer workshop were enjoying their own orchestrated finale. The student recital took place to the accompaniment of clandestine local fireworks—quite a contrast to the sounds of recorders, harpsichord, and other early instruments.

This year's theme was "the recorder through seven centuries." Pat Petersen and Stan Davis led technique classes in Medieval, Renaissance, and modern music. Pat also led the Renaissance band. Workshop director Gene Reichenthal taught a new class, introduction to conducting. Ken Andresen accompanied several recorder groups on his guitar. David Hart taught advanced students and graced the faculty recital with the warm sounds of his flute. Doris Gerstenlauer led the madrigal singers and gave several inservice classes for local music educators as well as interested workshop participants. Barbara Kupferberg's accompaniments enhanced student and faculty performances alike. She brought her table-top spinet to several classes and played her concert harpsichord in the ballroom (that's right: a real honest-to-goodness ballroom!).

Next year will find LIRF in a beautiful new location, as the workshop has outgrown the facilities at the Hewlett School.

Stan Davis

Midwest

We were originally attracted to this workshop because of the wide range of offerings. One of us wanted to study voice, harp, and viol; the other, recorder, flute, and viol. Midwest filled both our needs.

The faculty gets high marks for their musical expertise and teaching ability. They were always ready to help choose repertoire, discuss the care and feeding of amateur consorts, or get a reluctant double reed to work.

The first evening, Colin Sterne led a general playing session that served to get us acquainted and introduce us to music of sixteenth-century Florence and Ferrara, the focus of the workshop. The rest of the week was filled with consort playing, Renaissance bands, and classes on such subjects as frottole, carnival songs, and Renaissance embellishment. The vocal classes, new this year, were very well received.

In the evenings there were lectures, dance demonstrations, playing in pickup groups, and a student recital. Particularly noteworthy were the late evening sessions led by Chris Ramsey, resident harpsichordist. These resulted in the formation of the Killer Bee Consort, a krummhorn nonette that played amazingly well in tune, and the Deep Six Minus Two, a trio of bass krummhorns plus a rackett.

At the end, we were sorry to leave the stimulating atmosphere and our new friends, glad to get some rest, and eager to play the music we had studied in class with our ensemble at home.

Loren and Joyce Weaver

Midwest

From Arizona, Ohio, and Iowa came recorder and viol players to the Breve Week in White-water, Wisconsin. Director Irmgard Bittar had arranged an attractive program: recorder technique sessions at various levels and many special interest classes on subjects ranging from ancient to modern music, from Bach to jazz. Susan Ross analyzed the Pachelbel Kanon and led a mixed consort. Thomas Boehm's class studied all aspects of the Baroque sonata, with Donald Austin providing continuo accompaniment. Shelley Gruskin related the emotions aroused by music to the belief in the harmony of the universe current in the sixteenth and seventeenth centuries. Irmgard Bittar led the Renaissance band, and Louise Austin taught a challenging class in Renaissance rhythms. Louise's contemporary recorder consort produced very modern sounds. The groups demonstrated the fruits of their musical labors at a Sunday morning recital.

There was more. The indefatigable Louise, assisted by her daughter Jill Yeo, danced an intricate *bourrée d'Achille* from a seventeenth-century French dance book, and Thomas Boehm gave detailed instructions on the care and feeding of those delicate wooden pipes we play. Finally, we put on an abbreviated version of the first German opera to come down to us, *Seelewig*, written by Sigmund Staden in the first years of the seventeenth century. Seelewig, the Eternal Soul, played (of course) by a beautiful young woman, meets assorted villains but (of course) triumphs in the end. The production, directed by Shelley Grus-

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kin, was a great success.

All of us, both students and faculty, left the Breve Week feeling very satisfied, having renewed old friendships, made new friends, and enjoyed our favorite music and instruments to our hearts' content.

Sylvie Romanowski



Mary Maarbjerg

New member appointed to ARS board

Mary Maarbjerg of Stamford, Connecticut joins Benjamin Dunham as an appointive member of the ARS board. Ms. Maarbjerg has been an avid amateur recorder player since her graduate school days at the Wharton School of the University of Pennsylvania, where she earned an M.B.A. Since the summer of 1985, she has served as chairperson of the ARS Workshop Committee.

Ms. Maarbjerg is Vice President-Planning and Treasurer of Pitney Bowes Credit Corporation. She brings to the ARS board much-needed expertise in financial planning and management, as well as enormous enthusiasm for the Society and its goals.

Suzanne Ferguson

Katz composition contest

Following up the successful 1986 contest for recorder consort compositions, the trustees of the Dr. Erich Katz Memorial Fund announce the 1987 contest. This year's competition is for recorder consort pieces four to eight minutes long in three to five parts, and at an upper intermediate level of difficulty (i.e., above Level I but below Level III of the ARS Education Program). All submissions must be the original work of the composer, and never before published or performed in public. The prize will again be \$400, and the trustees will seek publication for the winner and any runners-up. Funds permitting, a prominent composer will be sought as the final judge.

There were thirty-five entries in the 1986 contest. Consorts formed by each member of the Katz board played all the pieces; the winner, Frederic Palmer's "Entrevista," was chosen by the vote of these four groups.

This piece and the runners-up shared a number of characteristics: musical interest in all the parts, idiomatic use of the recorder, interesting realization of the possibilities implied in the choice of form, and pleasing sonorities.

The trustees hope that a repetition of the contest at a slightly higher level of difficulty will inspire even more composers to try their ingenuity at creating a truly playable and interesting body of late twentieth-century recorder music.

In future years, the contest will probably focus on solo and more virtuosic pieces, so consort composers should be sure to enter this spring. The opening date for entries is 1 May, and the closing date is 1 July. The winner will be announced by approximately 1 October. All entries must conform exactly to the contest rules, which are available from the ARS office. All pieces must be submitted in score and parts.

Suzanne Ferguson



Frederic Palmer

Will Müller

Frederic Palmer began playing the recorder in 1961. In 1971, he received an M.A. from Stanford, where he concentrated on early music performance practice and Baroque oboe. He is currently on the music faculty at California State University in Hayward and directs a Renaissance wind band in which he plays shawm. Mr. Palmer has appeared as soloist on recorder and Baroque oboe throughout northern California. He edits the Palo Alto Telemann Society journal and has written articles on various aspects of early music for *The Galpin Society Journal* and *The Double Reed*.

"Entrevista" is his first piece for recorder quartet. Of it, he writes:

The title is Spanish for "interview" and was suggested by the conversational-concertante texture of the writing, in which the character of each recorder from soprano to bass is explored alone and in various combinations. The compositional style can best be described as neoclassical, with forms, harmonies, and motives taken from the Baroque idiom and combined with a fragmented, angular accompaniment and melodic freedom characteristic of twentieth-century music.

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BOOK REVIEWS

Contemplating Music: Challenges to Musicology

JOSEPH KERMAN

Harvard University Press, 1985, 255 pp., cloth \$15, paper \$7.95

Far more than just a contemplation of music or a challenge to musicology, Joseph Kerman's most recent book is a stimulating history of musical thought since the Second World War. In seven chapters beginning with an introduction and ending with a coda, Kerman outlines the main currents of the various disciplines that comprise the principal ingredients of musicology (in its largest sense), and that have shaped the scene in the 1980s.

Beginning with "Musicology and Positivism," we meet the "old-guard" musicologists who brought the discipline from Germany and shaped the American school, with its emphasis on the Medieval and Renaissance eras and its goal of producing complete editions of the music of this period. Next he tackles the analysts and theorists, tracing the influence of Schenker, the twelve-tone theorists, the thematicists, and various other schools. Having disposed of this subject, he turns to music and criticism. He then deals with the ethnomusicologists, beginning with the influence of Charles Louis Seeger, and the importance of pacing music in its cultural context.

The chapter that will undoubtedly be of most interest to readers of this review is that on the historical performance movement. Although Kerman states that he has no intention of presenting a complete history of this movement, his summary of the contributions of builders and performers is the most comprehensive that I have yet read. Here Kerman reveals himself as a sensitive musician with a keen ear. Recognizing the tremendous importance of the right instrument and style, he also pleads passionately for a return to individual interpretation: within the historical framework. Kerman's coda deals with the *New Grove Dictionary* and how it created a synthesis of American and English approaches to musicology.

Not only does Kerman discuss the work of just about everybody who has been involved in these various aspects of musicology, no mean feat in itself, but he also, as the title states, contemplates and challenges their work. Many readers will, of course, take issue with what he has to say, but one cannot dispute Kerman's scholarship nor dismiss his grasp of the material in its full context. Kerman forces one to contemplate the chal-

lenges and challenge the contemplations.

In conclusion, I cannot help but add a very personal reaction to *Contemplating Music*. I was trained at Juilliard as a pianist and then became a harpsichordist under the guidance of Fernando Valenti and later Ralph Kirkpatrick. I concertized modestly, taught at Juilliard, then went to Columbia University for my doctorate in musicology, finishing it up with Sir Jack Westrup at Oxford University. When I returned to this country, I turned my attention to fortepianos. Today I am involved with teaching, performing, writing, and criticism. I have always felt, however, that one person cannot do full justice to so many fields, and, unable to make up my mind which I prefer to do, I move uncomfortably from one to the other in an opportunistic sort of way. There are some aspects of each field that I dislike and others that stimulate me. In other words, I have never been able to figure out exactly where I really fit in, and so I just carry on as well as I can.

Reading Kerman, I saw for the first time the complete picture of the musical world in which I operate. This enlightenment certainly will not alter the course of my actions, but it has given me confidence in what I do and has removed those frustrating doubts one has as one writes a review but really wants to be working out some performance problems at the harpsichord, or as one is playing a concert but is worried about the next seminar on tonal schemes in Mozart's finales. I think that everybody who reads this book will see his own work in an overall context and thereby derive more satisfaction from what he is doing. Kerman shows us "where we're at."

Stoddard Lincoln

The New Grove North European Baroque Masters: Schütz, Froberger, Buxtehude, Purcell, Telemann

JOSHUA RIFKIN, COLIN TIMMS, GEORGE J. BUELOW, KERALA J. SNYDER, JACK WESTRUP, MARTIN RUHNKE
W.W. Norton & Company, 1985, paper, xii & 356 pp., \$9.95

This book is one of a series of spinoffs from *The New Grove Dictionary of Music and Musicians* (London, 1980). The texts of the entries, originally written in the mid-1970s, have been updated and revised for this reprint.

The most extended essay, 170 pages in length, is on Heinrich Schütz, the finest German composer of the seventeenth century

and probably the least known of the truly great music masters. The excellent biographical section is by Joshua Rifkin, while the music is discussed by Colin Timms. Included are a list of the composer's works and an extended bibliography.

George J. Buelow's article on Johann Jacob Froberger is relatively brief. Little is known of the composer's life, and his compositions—all but two for keyboard—are few in number. Nonetheless, as the author points out, Froberger was significant because he had a gift for stylistic synthesis at a crucial period of development for German keyboard music.

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her entry on Dietrich Buxtehude in light of her recent research on the composer. Surprisingly little is known regarding Buxtehude's life, so most of the article is on his music, plus a works list and bibliography.

The article on Henry Purcell by the late Sir Jack Westrup was revised by Nigel Fortune. The recorder is mentioned in several places in the text, since Purcell used the instrument in a number of his compositions; scorings are given in the works list.

Readers of this journal will know that Telemann learned to play the recorder as a child, not the transverse flute (which he did learn later), as stated by Martin Ruhnke in his essay. Aside from this minor point, the article presents a useful short discussion of the life and works of this composer, who was an important link between the late Baroque and the new Classical style.



The New Grove Handel

WINTON DEAN

W.W. Norton & Company, 1983, paper, viii & 185 pp., \$7.95

Winton Dean is widely recognized as a leading authority on Handel's operas and oratorios, so this book—his first full-length study of Handel's life and music—is especially welcome. Originally prepared for *The New Grove*, the text and bibliography are here revised and updated. The author provides an interesting survey of Handel's life and career along with a highly knowledgeable discussion of his works. He offers insights into the composer's character and personality, as well as his style and composition. Since Dean is a master of the English language, this book is a pleasure to read. The works list prepared by Anthony Hicks is the most comprehensive ever published in English.



The Recorder, Journal of the Victorian Recorder Guild

Nos. 2, March 1985, & 3, November 1985

Jan Epstein, editor

Victorian Recorder Guild, 994 Drummond Street, North Carlton, 3054, Australia, issues \$3.75 Australian plus \$.90 postage & handling

The Victorian Recorder Guild was begun informally in 1971 but did not really come into its own until 1984. That year it published the first issue of this journal in March, and in August it sponsored a week-long festival, "Recorder '84," for which more than two hundred players from all over Australia gathered in Melbourne. The initial issue is now not available but is expected to be reprinted. These next two, thirty-eight and forty-two pages respectively, are nicely printed, attrac-

tively illustrated, and have a good balance of articles, interviews, reviews, and reports.

Issue no. 2, with a cover picture of Fred Morgan in his workshop, features an article by this world-renowned recorder maker on "Old recorders: Our design heritage." In discussing the problems of making "copies" of historic instruments, Morgan points out that the alto recorder by Jacob Denner in the Music History Museum in Copenhagen has been studied by many makers, but none of the "Denner copies" is exactly like it, and probably "no two makers have arrived at the same solutions to the various problems posed by this very excellent and wonderful original instrument." Morgan also discusses making a soprano recorder such as Stanesby Junior might have made (since there are no extant sopranos by him) by extrapolating from measurements of several other original soprano recorders, as well as from an original Stanesby alto.

A "Conversation with Brian Bonsor," by Barbara Praetz, offers thoughts of this composer, arranger, and musical director of the British Society of Recorder Players, who visited Australia for "Recorder '84." Bonsor discusses recorder playing in Britain and the "massed blow-ins" at SRP meetings; he cites "a crying need for more contemporary works that are not avant-garde, are not too abrasive, not in too spiky an idiom." Hans Maria Kneihls, founder of the Wiener Blockflöten Ensemble, was also present at the festival, and he talks about recorder playing in Holland, Basel, and Vienna in an interview with Jan Epstein and Ursula Grawe.

In a column on writing for the recorder, Brenton Broadstock discusses the scenario for his piece for recorder and harpsichord titled "Aureole 3—a musical drama"; problems of preparing this piece for performance are treated by John Martin in issue no. 3. Also included in no. 2 are "Acoustics for beginners: Some sound advice for recorder players," by John Martin; a profile of Euan and Nancy MacLean, who have long been active in the Victorian Recorder Guild; and news of local recorder societies.

Issue no. 3 offers a "Conversation with Kees Boeke and Walter van Hauwe," by Jan Epstein and Ursula Grawe, in which these well-known Dutch players express their special interest in avant-garde works. The "Writing for the recorder" column features David Worrall on "Composing for a large recorder ensemble," and the issue profile by Ursula Grawe is on Hans-Dieter Michatz, a young German player who moved to Australia in 1984. Adapted from lectures given at "Recorder '84" are articles on "Musical structure and interpretation with reference to Marcello's Sonata in D minor," by Hans Maria Kneihls; and "Rhetoric and affect in baroque music," by David Coomber. The issue also contains an interview with Evelyn Nallen, by Gwen Rodgers; and the first of a column titled "Dear Recorder Doctor," by American maker Laura Beha Joof.

Dale Higbee



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MUSIC REVIEWS

Easy Melodies

For recorder and guitar

Arranged by Eugene Reichenthal

Belwin Mills, 1984, \$3.50

This collection of sixteen tunes includes themes from Mozart, Handel, Bach, and Rameau. Clementi's famous (or infamous) Spiritoso from the Sonatina No. 1 is here, along with Purcell's beautiful "When I Am Laid in Earth" from *Dido and Aeneas*.

The melodies lie well within the tenor or soprano recorder range. The recorder player needs to be a solid intermediate to contend with the accidentals, while the guitar player needs only low intermediate skills. Both parts are interesting, clearly printed, and easy to read.

However, unless you are fond of playing snippets from larger works or are looking for teaching pieces for younger students (for whom familiarity with the melodies provides an incentive to practice), this collection may well be unsatisfying. The delicate, somewhat ethereal quality of the recorder/guitar sound just doesn't suit many of these pieces. Also, despite the title, they are not that easy to learn. The time required to perfect them might be better spent on more idiomatic music.

Lou Cabeen and Gary Wilde

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Grisaille (S or T & harp or piano)

HENRI VACHEY

Alphonse Leduc, 1981, \$5.75

This is pleasant, if not truly charming, and might best be played on flute and harp (an option mentioned on the title page). On the other hand, such a combination might make it sound less "grayish" than its title demands ("Grayness"). Neither players nor listeners will be overly taxed by this less-than-two-minute trifle. The price seems high for such a short piece.

Eleven Movements from the Sonatas and Partitas, BWV 1001-1006, for Violin Solo

J.S. BACH

Arranged for alto recorder by Frans Brüggen
Zen-On, Music for Woodwind Instruments No. 4, 1978, c. \$13

Brüggen, who can probably play anything and everything, has no compunctions about setting this "very subjective rendering of the text" before his advanced students (about whom the same could doubtless be said). Mere mortals may find it easier to translate the Japanese introduction (Brüggen's English version is just above it) than to make the Adagio from Sonata I and the Sarabande from Partita II sound effective on recorder, an instrument that does not appear to have been designed with double, triple, and quadruple stops in mind.

On the other hand, this does not mean that serious recorder players should not try to do so; far from it! And the other nine pieces (well, the Gavotte en Rondeau from Partita III is pretty double-stoppish, come to think of it) go reasonably well on our instrument—at least as well as any Bach ever does. "Tis as easy as lying," as Hamlet said. . . of course, we all know what happened to him. Practice, practice, practice. . . .

William Metcalfe

Sonata in D minor (A & BC)

Sonata in F major (A & BC)

FRANCESCO BARSANTI

Edited by Nancy Hadden

Schott OFB 1020, 1027, distributed by Magnamusic, 1984, \$5.95 each

Barsanti, a native of Lucca, was one of the better Italian composers resident in Great Britain in the eighteenth century. His mel-

odies are frequently affective as well as "pretty," and his rhythmic figures are original and sometimes even surprising.

In the D minor sonata, a legato Adagio with walking bass is followed by a canzona-like melody imitated by the bass and complete with the "lamento" descending tetrachord. This movement is without tempo marking but is obviously meant to be played briskly. A second continuo instrument would help emphasize the imitation here. The Grave and 12/8 Allegro assai that complete the work are of less interest.

The better of the two sonatas is the F major. After an Adagio that looks like Handel on the page but uses different modulatory schemes, the second movement is, again, canzona-like. This time the melody is marked by many more sequences, so that it seems like a much later piece. A pleasant Siciliano precedes the final Menuet, which turns out to be a theme and variations. The realizations are exemplary in their simplicity, and there is no editorial intervention in evidence. Definitely a worthy investment.

Jane P. Ambrose

Sonata in C Major for C recorder (violin, oboe, treble viol) and harpsichord

GEORGE FRIEDRICH HANDEL

Edited by Fred Palmer

Musica Sacra et Profana B2002, P.O. Box 7248, Berkeley, Calif. 94707, 1983

This early work, written for viola da gamba, is equally playable on the instruments mentioned above. I have found that it also fits well on the tenor viol, which has less solo literature than the other sizes.

Palmer has marked suggested octave and note changes in a few places where either the notes are out of range for a given instrument or the octave overlaps the keyboard part. He also supplies some commentary on ornamentation. The keyboard part was fully written out by Handel himself (the original title was "Sonata a Viola da Gamba et Cembalo concertante di Hendel"), so it is a valuable example of keyboard practices of his time.

This is a grateful piece on any of the suggested instruments and an especially welcome addition to the meager soprano/tenor recorder repertoire. The print and format are

in the economical MSEP manner, clean and concise with no waste of space. The keyboard part is so written that page turns occur only between movements; the compression this arrangement requires does not detract at all from the readability.

Twelve Passion and Easter Chorales for Recorder Quartet

JOHANN SEBASTIAN BACH

Arranged by Manfred Harras

Bärenreiter BA 6436, distributed by Magnamusic, 1982, \$6

Bach chorales make satisfying and instructive material for any recorder quartet. Players may strive for beautiful intonation and nicely balanced tone quality, focusing on the wonderful "vocal" character of Bach's lines. Several in this collection also fit on krummhorns; viols, with their larger range, can easily handle any of them.

The edition is clearly printed, with the words underlaid in the soprano part. It would be difficult to place a voice in proper relationship to three recorders on the lower lines, but it might be helpful to lay instruments aside temporarily and sing the chorales, particularly when preparing to play them on krummhorns: placing the pitches with one's voice is one step toward fitting them on the instrument.

A good addition to the library of the beginning and intermediate player.

Shirley Marcus

Five Ensemble Canzonas

GIOVANNI CAVACCIO

Edited by Robert B. Lynn

ARS Edition 93, *Galaxy Music*, 1985, score & parts \$8.50

Giovanni Cavaccio (1556–1626), a relatively unknown late Renaissance master, produced a considerable body of sacred and secular music, from which Robert Lynn has mined these five gems. Some canzonas can be technically correct but dull. Not these! They are inventive, have fine tunes, are logically and beautifully constructed, and will—as you come to the end of each one—elicit from you a most satisfied "Ah!"

Galaxy has provided a readable score and parts, adding the bonus of a facsimile of each original part of "La Verità" in the appropriate instrumental booklet, thus giving the uninitiated the opportunity to study and play from original notation. (However, one wishes that Galaxy's graphics person had touched up some of the semibreves and minims for clarity.)

The editor's foreword says that the canzonas will sound well on viols or brass instruments; although our local recorder players were not equipped to perform them thus, we agreed with these suggestions—especially brasses—after our read-through. Mr. Lynn quotes Cavaccio's contemporary, Vin-

cenzo Pellegrini, to illustrate several manners of adding melodic and rhythmic ornamentation. Altogether, one of Galaxy's finest contributions to the ARS series.

Medieval Polish Music

Edited by Roger Bernolin

Pan-AG, *Fontana di Musica Series 13*,

distributed by Magnamusic, 1984, \$9

These nineteen exemplarily edited and printed pages present fourteenth- and fifteenth-century music from Poland. Although chronologically late for the Middle Ages, they are in the style of Medieval music. A unison, duple-time hymn to Mary is followed by three compositions for two voices: a short *Benedicamus Domino*, a student song, and a 159-measure *Et in terra pax*.

Then come two longer compositions, *Cracovia Civitas* and a *Magnificat*. The first is a detailed encomium of what a blessed city Poland's capital was in the early fifteenth century, with its scenic splendors, noble castles, notable saints and heroes, and many et ceteras. The *Magnificat*, by the only non-anonymous composer, Mikolai Radomski (fl. c. 1430), is similar to *Cracovia* in having both conductus-type vertical chords and occasional flurries of delicious cross-rhythms. The music in both pieces, in the superius-tenor-contratenor idiom, alternates triple and duple rhythms and is generally playable on a soprano and two tenor recorders. Strangely, the editor has notated the tenor (as also the tenor of the student song) in bass clef, yet the part several times calls for a high F and never goes below low D (one more reason for players to familiarize themselves with several clefs on various instruments).

The editor's introduction, in German and French, gives historical and musical background.

Bernard J. Hopkins

The City Cries/The Country Cries

In five parts for voices and viols

RICHARD DERING

Transcribed and edited by Philip Brett
Stainer & Bell, 1975, \$14.50

Musical settings of city sounds were popular in early seventeenth-century England; settings of country sounds were less common yet no less entertaining. These two examples of the genre are viol fantasias, with the words of tradesmen, watchmen, hunters, rat-catchers, etc.—as well as snatches of popular songs—superimposed by singers.

The pieces are taken from Brett's edition of *Consort Songs*, *Musica Britannica XXII*. There they are in score, but here parts are included as well—a handy addition. Brett has carefully researched these works, and his notes on the music are excellent.

While these pieces can be played on recorders, they really should be performed by five singers and five viols (TrTrTnTnB) for best effect. The parts for the two instrumental tenor voices are in alto clef; in the score, they are in octave-transposing treble clef.

Il Scolare (1645) for four instruments
Vols. I & II

GASPARO ZANETTI

Edited by James Tyler

London Pro Musica LPM DM5 & DM6,
\$5.50 per volume

Italian dance music of the seventeenth century is not nearly so well known as dance music from other countries; thus a new and complete edition of this major collection is indeed welcome. It contains eighty-eight four-part pieces, including numerous saltarellos, gagliardas, alemanas, and correntes. Many movements have intriguing Italian titles such as "La Nimfardina di Santino Garsi," "La Pigiotta," and "Caccia Amorosa." Sadly, no English translations are given.

Tyler has written excellent notes on the music's background, the performance practice of that period, the choreography of the dances, and his own editorial method. Both volumes are nicely printed on sturdy paper, and the price seems reasonable.

Violins, violas, and cellos are the preferred instruments, with plucked instruments a good choice as well. The music can also be readily played and enjoyed on many combinations of recorders.

Five Duets from his Der Fluyten Lusthof, Part 1, 1649

JACOB VAN EYCK

Edited by William E. Hettrick

Musica Selecta IX, Sweet Pipes Inc. SP2325

Der Fluyten Lusthof is rewarding music for recorder players at all levels. It is most frequently played in the complete edition (three volumes, Muziek-uitgeverij Ixijet-Amsterdam, 1957). The most beautiful and rewarding edition is the facsimile (Saul B. Groen, n.d.) edited by Kees Otten, which gives the feel of the original publication.

The present edition contains van Eyck's five duets for two recorders (most of his pieces are for a single, unaccompanied instrument). Hettrick provides an excellent preface in which he discusses the composer's importance and his own editorial procedures. The pieces are of medium difficulty and scored for two sopranos (the second recorder part can be easily played by alto reading up). The music is well laid out, there are no page turns within individual pieces, and the quality of paper is excellent.

I always look forward to new issues in the *Musica Selecta* series. This edition continues a tradition of excellence.

Suite for Two Recorders and Harpsichord

AMNON WOLMAN

Available from the composer, c/o

CCRMA/Music, Stanford University,
Stanford, Calif. 94305

Amnon Wolman (b. 1955) is an Israeli composer now working at Stanford University's Center for Computer Research in Music and

Acoustics. His vita lists broad experience in composing, teaching, and study. It is refreshing to have a person with new ideas interested in composing for the recorder.

Suite is a well-crafted piece that demands a great deal from the three performers. Of the eight movements, one is for harpsichord solo (a very nice, three-part invention); another, quite atmospheric, is for recorders alone (evidently two altos, though this is not specified); and the other six employ the ensemble.

Each movement is headed only by a metro-nome indication; there are neither programmatic titles nor Italian-style markings to provide guidance. Slurs, staccatos, marcatos, and accents are carefully noted, but no dynamics are indicated. Apparently the music was printed by computer, and it is clear and neat

(although there are a few typographical errors).

This composition will require a great deal of effort to achieve good rhythmic ensemble, proper balance, and accurate intonation. Just getting the notes will be a major achievement for most recorder players.

Gordon Sandford

Drei Suiten (AA)

MICHEL PINOLET DE MONTÉCLAIR

Edited by Ulrich Thieme

Moeck 2529, 1984, score \$12.80

These three unaccompanied suites, originally for transverse flute, are from a set of six "Concerts" by Montéclair published about 1723. Each contains a number of movements, such as Prelude, Air, and Menuet, along with such pairings as a *Gavotte à la manière Française* with a *Gavotte à la manière Italienne*. Other special movements include a *Plaint en Dialogue* in which Montéclair specifies the use of *no* ornaments and *Les Ramages*, filled with birdsong imitations. All are immensely inventive and appealing.

Excellent editing and clear typography make this volume an outstanding investment.

William E. Nelson

Monumenta Musicae ad Usum Practicum

Vols. I-III

Edited by Helmut Mönkemeyer

Moeck Verlag, distributed by Magnamusic, 1985, score only

These first volumes of a new series have large, uncluttered pages and clear printing. Instrumentation is not specified; our group used various combinations of viols and recorders. Composers and their dates are given wherever possible, ranges are indicated for each line, and editorial changes are listed in detail. A disadvantage for some of us is that the introduction, prefaces, and editorial notes are in German only.

Trium Vocum Carmina

Editions Moeck 9001 & 9002, \$24.80 each

This collection of a hundred untexted trios in two volumes was originally published as separate part-books by Hieronymus Formschneyder in Nuremberg in 1538. Formschneyder felt it unnecessary to print the composers' names, since good musicians would recognize them by their individual styles. Fortunately for us, the editor of this new edition identifies the probable composers of nearly two-thirds of the works. Besides Anonymous (thirty-seven pieces), the most frequent contributors are Isaac, Agricola, Obrecht, Josquin, and Senfl.

The compositions vary widely in difficulty, instrumental requirements, and familiarity. Some are old chestnuts available in other modern editions, but many are entirely new to me. There are chansons, Lieder, fantasias, and religious works, with titles in at least five languages. Eighteen trios lack titles altogether. All but seventeen

pieces fit onto one page or two apposing ones, minimizing page-turns.

I have two major complaints. For a collection of this size and price, you'd expect a table of contents, but alas, there is none. Also, the list of editorial changes for Vol. I is bound in Vol. II, while the introduction and preface appear only in Vol. I. Is this perhaps a way of making us buy both volumes? Less serious gripes: in at least two pieces (Nos. 66 and 67), the range of the middle line is given incorrectly; and in my copy of Vol. II, pages 91 and 92 are missing.

Canzoni di Diversi con Ogni Sorte di Stromenti a Quatro, Cinque & Sei Voci
Edition Moeck 9003, \$15.60

This third volume in the series was originally published by Giacomo Vinzenzi in Venice in 1588. The one extant copy contains four quartets, five quintets, and four sextets. Vinzenzi credited Guami and Merulo for the quartets but did not identify the composers of the other nine pieces. The editor supplies names (Crequillon, Willaert, and Gombert) for six of them.

Our group played through three of these short works and found them fairly easy and quite enjoyable, especially Guami's "La Bastina." Nothing in this volume requires more than one bass instrument, and all the lines are equally interesting.

Unlike Vols. I and II, this one has a table of contents. The price, however, seems a bit steep for only thirty-six pages; the other two, with seventy-six and seventy-two pages respectively, are a better value. Page-turns are a problem in five pieces.

Peg Parsons

Pan-epikon (SS)

ARLETA WEISS

Edition Moeck 1538, 1984

It is rare to discover a piece that is both unique and strikingly effective. *Pan-epikon* is such a work. This five-movement programmatic suite accompanies an original story written by the composer. The story tells, in an oracle-like manner, of a mystical encounter with the Greek god Pan. It is printed in German on the score, parts of it appearing before each section and/or subsection of music. There are no instructions on presenting the work to an audience, but a translation should certainly be provided. The tale establishes the mood and, more importantly, provides literary analogues that are transformed into musical action.

One of the most unusual aspects of this duet is that the individual parts, when played separately, make absolutely no sense. Yet the combination is almost magical. The music feels primitive and exotic; hauntingly beautiful, it winds and twists along as if it had been revealed to rather than created by the composer.

This is not to suggest that the music defies analysis. Although basically through-composed, it is sometimes obviously, but more often subliminally, held together by initial motives that appear in many transformations.



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Repetition and sequence are found in a few spots. There are frequent modulations, but tonal or modal centers are usually definable at any given moment in each part. The harmonic relationship between the parts is most often polytonal.

Although this piece is not extremely difficult, it will require a concentrated and sensitive effort by performers who completely understand it. One minor quibble: the lack of tempo markings in a piece this idiosyncratic necessitates a lot of trial and error.

I hope we'll hear more from Arleta Weiss.

Suite No. II (SATB)

ARNOLD COOKE

Moeck ZfS 539/540 (one volume), 1984, score

Drei Humoresken (SATB)

HERBERT NOBIS

Moeck ZfS 531, 1983, score

Both of these quartets are suitable for advanced amateurs. Cooke's *Suite*, like most of his other recorder works, is in a style closely related to that of his teacher, Paul Hindemith. Its five brief movements are titled *Fanfare*, *Dance*, *Air*, *Scherzetto*, and *Fugato*. All are musically worthwhile and enjoyable to perform.

Nobis, a slightly more adventurous composer, has been influenced by Stravinsky and Bartok as well as Hindemith, but his work is distinctly his own. *Drei Humoresken* contains the motivic structuring and dry (no pun intended), neoclassical approach that typify his work in general. The first and second movements are very good; the last, which—like his wonderful little duet book *Kontraste* (ZfS 505)—has an exotic, Bartok-like feel, is even better.

Märchen

For recorder solo (S/A/T/B)

HANS-MARTIN LINDE

Schott OFB 154, distributed by European American, 1981, \$6.25

Märchen, written in 1977, is the most recent of Linde's solo works in the lineage beginning with *Fantasia und Scherzi* (1963, Schott RMS 350). It is most like its immediate predecessor, *Amarilli mia bella* (1971, Schott RMS 2039), in that it is a complex and often humorous elaboration upon borrowed material. Here, however, the borrowing is literary rather than musical.

In the first of *Märchen's* seven brief sections, Linde rather shockingly exposes the text—a series of nonsense words arbitrarily divided into three phrases (the source is identified as *Der metaphysische Kanarienvogel*, by Hans von Fleesch-Brunningen, 1919)—in a manner somewhere between speech and song (*Sprechgesang*). He greatly exaggerates the sound mechanisms of the words in order to project rapidly contrasting attitudes. The recorder music that follows in segment two is free, ongoing (except for an occasional static interruption), and improvisation-like,

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with many special—if not particularly new—effects. What is transferred to the music from the spoken part is the element of contrast, and while this contrast is most obvious in the choice of musical materials, it is also developed more subtly in terms of dynamics, timbres, and physical activity. Beginning with segment six, the text itself is incorporated into the music, and in the final segment its sounds give direct impetus to it.

This is not an extremely difficult piece, and recorderists familiar with Linde's solo works or similar music will find it accessible. Those who lack such a background, however, may find the notation a bit bewildering, despite excellent instructions in both German and English. The uninitiated may also have difficulty improvising in the way the composer intends.

Märchen is an effective piece that brings many of the wonderfully vibrant qualities of a Linde performance to the printed page. If you like Linde's music in general, you probably will like this piece, too.

Bordun III (SATB)

WOLFGANG WITZENMANN

Moecq ZJS 544, 1984, \$3.50

This is probably the most difficult work in the *Zeitschrift für Spielmusik* series. It isn't *spielmusik* in the usual sense, and it is a far cry from the simplicity of Witzenmann's original *Bordun* (ZfS 442).

The piece has four sections. The first features a kind of polytonal, minimal music on SAT, based

on motives that sound as if they were inspired by Swiss yodeling. While the top voices repeat and repeat, the bass recorder interjects a little yodeling figure of its own here and there. At first these interjections form a pattern, for there is one less beat of rest between each entrance, but eventually they become less regular. As the section progresses, division-like variants of the original motives create a complex rhythmic web that is difficult to keep together.

Section two is episodic. It includes tremolo clusters that are in fact a simplistic, high-speed, and very random transformation of the yodels of section one, along with solo passages for the alto and bass that consist mostly of repeated pitches and rapid, pointillistic note groups. The latter form a link to the third section: a pointillistic waltz in the post-Webern idiom. Although Witzenmann doesn't use the twelve-tone method, he does, in this section, tend to employ, vertically or horizontally, all or most of the chromatic tones in each phrase. One can detect non-retrograde rhythmic patterns, which sound the same whether played forward or backward. These seem to be used more for the unusual shapes they present than for structural control.

In the final part, the material from section one is restated but without vertical alignment. It might be termed an aleatoric variation of the beginning.

All of this looks very interesting on paper, but the actual results are most disappointing. The minimal music sections are grating rather than hypnotic, and the trite, unimaginative use of both tremolo clusters and solo passages in section two does not hold one's interest. The waltz is the only well-written part, but it is just that and no more. Finally, Witzenmann's attempt to create a clear overall structure by relating the four diverse sections through the transformation of prime materials fails to bind the piece together. Instead, we wind up with an eclectic medley of avant-garde idioms.

Not recommended.

Kleine Suite (S & piano)

OTTO MÜLLER-BLUM

Pan 309, distributed by Magnamusic, 1984, score & part \$9.60

Fünf Tanzfantasien (A & piano)

EBERHARD WERDEN

Pan 310, distributed by Magnamusic, 1984, score & part \$7.50

These publications are the ninth and tenth in a series called *Contempore*, which is dedicated to the presentation of "accessible contemporary music for recorders." The introduction continues, "We have refrained from experiments"—an unnecessary statement, for there is virtually no truly experimental music being composed today.

Kleine Suite is extremely conservative—one might even say reactionary. Its title is misleading: neither is it little (twenty-three pages of score), nor does it have enough of a collective identity to be considered a suite; *Twenty Accompanied Melodies* would be more appropriate. The only common denominator is the extremely simple use of functional tonality. The best "movements" have

either a central or an eastern European flavor; the worst are—within this narrow context—barely melodies. Based on its technical and rhythmic demands, range, and use of chromatic tones, it seems that this piece, or at least the recorder part, is intended for children. The piano part is easy too, but it occasionally contains intervals of a tenth in the left hand, as well as other configurations that would be difficult for youngsters to manage.

By contrast, Eberhard Werden's *Fünf Tanzfantasien* is both technically and musically middle-of-the-road. Its attractive neoclassical style represents the composer at his very best. The language is largely pan-diatonic in the Stravinsky mold, and the total effect is pleasant and drily witty.

Both editions are clearly printed and problem-free. *Fünf Tanzfantasien* will be of interest to advanced amateurs for either performance or study; both pieces may be useful to teachers.

Pete Rose

Twelve Selected Chorales for Recorder Quartet (SA^cTB)

JOHANN SEBASTIAN BACH

Edited by Manfred Harras

Bärenreiter 6439, distributed by European American Music, 1983

These chorales are fine vehicles for teaching phrasing in its simplest form. In these arrangements, the top line is the melody, with the German text provided.

This collection has some very active bass and tenor parts and chord structures that will require careful attention to intonation.

Harras selected the chorales from many sources, leaving out the most familiar and also omitting the fermatas. He either chose works without fermatas or didn't include them here. Either way, I am grateful.

Twelve Fantasias for Treble Recorder

GEORG PHILIPP TELEMANN

Arranged by Manfred Harras

Bärenreiter 6440, distributed by European American Music, 1983

Most recorder editions of these flute fantasias contain just the six considered most suitable for our instrument because of their ranges. Yet the problems with the others are not insurmountable, and playing them is a great pleasure.

This edition is well printed and edited. Harras avoids the temptation to add articulation marks. He chooses to transpose the second sonata to C minor in contrast to Leduc's edition, also well done, which uses D minor. There is one error: in measure 32 of this sonata, the third note should be a C.

A short epilogue gives the source of the edition and directions for playing high F# and A. The indicated F# fingering is one I have never used and doesn't work for me.

If you have not already purchased the fantasias, I encourage you to get an edition of all twelve.

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BOARD MINUTES

The ARS board met from October 3 to 5, 1986, at the home of Martha Bixler in New York City. Present throughout the proceedings were board members Louise Austin, Martha Bixler, Ronald Cook, Benjamin Dunham, Suzanne Ferguson, Shelley Gruskin, Ken Johnson, Patricia Petersen, Susan Prior, and William Willett, as well as administrative director Waddy Thompson. Jennifer Lehmann attended the Saturday sessions. Guests were present at various times as noted below.

Fri. Oct. 3, 7:55 p.m.

This session was held concurrently with the annual meeting of the ARS. Valerie Horst and Michael Zumoff were guests.

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

The board accepted the resignation of Andrew Acs with deep regret and expressed its gratitude for his many creative contributions to its activities and to the ARS.

Pursuant to Article V, Section D of the by-

laws, Jennifer Lehmann, the candidate in the 1984 election not elected but having the next highest number of votes, will fill the vacancy for the remainder of the current term.

Minutes of previous meeting: one point was clarified. To qualify for Consort Affiliate membership, all members of the Consort Affiliate must belong to the ARS. The minimum number of members in the consort is three.

Motion that the 1985 minutes be accepted as amended. Carried.

Preliminary budget discussions: Mr. Thompson explained the details of the corrected financial statements prepared by the accountant. Mr. Cook pointed out that Mr. Thompson made possible many savings on services this year. Membership income was larger than anticipated. Mr. Cook also introduced the IRS statement that the editor's status appears to be that of an employee rather than an independent contractor. Discussion of this issue was deferred to a later session.

Ms. Horst expressed thanks to Mr. Thompson for a clear presentation of the budget and to Mr. Cook for the time he has spent on ARS finances. All concurred.

Ms. Petersen moved a resolution of thanks to the administrative director, Waddy Thompson, and to the Ohio firm of Porter, Wright, Morris, and Arthur, to which Mr. Cook belongs, for devoting time and skill to the recent IRS inquiry. Approval was unanimous.

Summer workshop reports: Mr. Gruskin said that the membership meetings elicited many helpful comments. It was suggested that chairpersons of future meetings try to avoid allowing local chapter business to dominate. Ms. Petersen noted that holding a chapter officers' meeting before the larger session at LIRF this year helped to focus the discussions. She recommended that we list benefits of membership and prepare answers to frequently asked questions for the moderators of these meetings. Mr. Gruskin suggested giving members a partial agenda in advance of the meetings.

Search Committee report: the possibility of appointing new members to the board was discussed, but a final decision was set aside pending a decision on the status of these members.

The annual meeting was adjourned, and the board recessed at 10:30 p.m.

Sat. Oct. 4, 10:10 a.m.

Guests Mary Maarbjerg and Valerie Horst were present during these sessions. AR editor Sigrid Nagle arrived at 1 p.m.

Boston Early Music Festival: discussion centered on ARS activities at the 1987 Festival

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Friedrich von Huene

(aside from running a booth). Ms. Petersen, chairperson of the Membership Committee, presented ideas the committee had considered: holding a convention, sponsoring a concert and giving a substantial discount on tickets to members, and presenting the ARS Award at a reception.

Mr. Thompson offered to keep in touch with the BEMF organization with help from Mr. Dunham, a member of the BEMF board. Ms. Horst volunteered to help Mr. Thompson. A discussion of costs was tabled until the afternoon session.

Katz Fund report: Ms. Ferguson reported on the composition contest. The trustees will sponsor another contest this year and are seeking other projects to sponsor or co-sponsor. They hope to build the principal endowment and will look for new ways of publicizing their efforts, possibly by hiring a fundraiser. At present, interest will be returned to the fund instead of given in scholarships. She commented that inquiries about bequests have been received, leading Mr. Dunham to point out the tax benefits of such bequests. Information on "deferred giving" will be made available to members.

ARS Award: Mr. Gruskin reported having written to several well-known people in the early music field, requesting suggestions for a recipient of the "ARS Award for Distinguished Service in Recorder." Their suggestions were considered and

a recipient chosen whose identity will be made known in June 1987.

President's Appeal: Mr. Gruskin reported on how the appeal money had been spent, adding that he would rather see it used to sponsor projects than to meet general operating costs. The idea of more involvement in festivals, especially on the West Coast, was favorably received, with possible funding coming from the President's Appeal. Ms. Petersen noted that it would be helpful for the ARS to gain some experience in co-sponsoring events before our fiftieth anniversary in 1989.

Ms. Petersen suggested a mailing of music in addition to that which appears in the magazine. The board endorsed this idea and discussed costs and methods. One extra piece will be sent each year, probably in the winter.

Ms. Maarbjerg pointed out that this year the tax break on contributions is better than next year's will be.

It was resolved to ask President's Appeal donors whether they would like to receive premiums such as discounts, scholarships, or other gifts that would encourage more participation in ARS activities. The board reached a consensus that the appeal letters should be personalized, with categories of donation stated in them.

Publications Committee: Ms. Petersen resigned from this committee, and Ms. Prior was

appointed to it. Ms. Lehmann will check on whether other members wish to continue serving.

Ms. Lehmann showed a draft of the anthology that is in preparation and reported that the preface is still being worked on.

Motion that the chairperson of the Publications Committee ask Joel Newman to complete the preface for the anthology by November 1. The chairperson is also directed to approach Galaxy Music immediately with regard to its commitment to publish the anthology, and report to the board by November 5. Carried.

AR report: Ms. Nagle led a discussion on points in her written report. She is pleased to have a number of regular contributors. She requested help in soliciting advertising. She brought magazines of other early music societies: Spain, Australia, New Zealand. Some of these have wanted reprints of our articles. Ms. Nagle was informed that the members had overwhelmingly endorsed this year's magazine content.

Motion that beginning this year, the editor's relationship to the ARS will be that of an employee. Carried, with one abstention.

Workshop Committee report: Ms. Maarbjerg elaborated on her written report. She thanked the committee members for all their work. She said that because a notice concerning assistance programs was sent to chapters, more use was made of these programs this year. She noted that an attempt to standardize qualifications

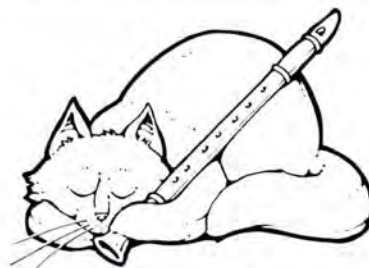
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of workshop teachers has led to the creation of an advisory panel, for which the committee will soon prepare guidelines.

There was a consensus that all workshops should incorporate and obtain tax-exempt status.

Mr. Thompson and Mr. Cook decided to make scholarships a separate entry in the IRS 990 form and to clarify procedures for transferring scholarship funds. Then ensued a discussion of "extra" scholarships that would bring non-chapter members to workshops.

Motion that the ARS make available one tuition scholarship per summer workshop session, called the ARS President's Scholarship. Application is to be made to the workshop director, who will choose the recipient, giving preference to non-chapter members and individuals who have never attended a workshop. Carried.

The implementation of this program will depend on the cooperation of the workshop directors. Chapter scholarships will not be increased this year.

The availability of liability insurance for workshops was discussed. Ms. Lehmann suggested that Mr. Thompson approach other organizations that run workshops and ask how they handle this matter. It was referred to the Workshop Committee for further action.

The board expressed its appreciation for Mary's report and all her work.

Copyright Compliance Committee report: Mr. Johnson stated that the committee supports the guidelines described in the booklet *The U.S. Copyright Law (A Guide for Music Educators)*, issued by the MENC et al., and recommends sending it to workshop directors and other members who request it. He summarized the sections most applicable to activities connected with the ARS.

The committee will write an outline of the general principles of copyright compliance for the newsletter or magazine.

Motion that the ARS require a statement of observance of the guidelines from any group using the ARS name. Carried.

Amendment that this motion applies only to ARS workshops. The guidelines will, however, be sent to the chapters, with a letter encouraging their consideration of the seriousness of this matter. Carried.

The meeting recessed at 6:00 p.m.

Sun. Oct. 5, 10:15 a.m.

Valerie Horst was a guest. Sigrid Nagle attended part of the session.

Andrew Appel report: the fundraising consultancy has been withdrawn by mutual agreement. No funds were paid.

Membership Development Committee report: Ms. Petersen stated that Linda Waller has been appointed to the committee.

ARS membership increased this year. A major drive for more members will be postponed until the fiftieth anniversary in 1989. For the anniversary, large projects, such as concerts in major U.S. cities and a commission to a well-known composer, will be considered. It was agreed that, for the preparations, a publicist and a program manager would be needed—part-time perhaps—



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for at least a year and a half.

Ms. Horst suggested announcing anniversary projects now. She spoke of setting a goal of \$50,000 in the Katz Fund.

Motion to create a Special Events Committee to organize and promote such events as ARS participation in the Boston Festival, and to plan and implement the fiftieth anniversary projects and others as they arise. Carried.

Ms. Horst is temporary chairperson. Members are Ms. Austin, Ms. Bixler, and Mr. Dunham. Subcommittees for Boston and San Francisco are headed by Mr. Dunham and Mr. Johnson, respectively.

The first order of business will be to add new members to these committees.

Chapter Relations Committee report: Ms. Ferguson began by saying she would like to have chapter members in various regions serve as advisory members of the committee.

Consort Affiliate members will receive a certificate from the ARS. Individual members are identified in the directory, and a group profile will appear in the newsletter or magazine.

To increase interchapter communication and circulate ideas, the *Chapter Circular* will carry forums on such topics as newsletter preparation, fundraising, social events, membership development, and programs for beginners. Chapters will also be asked whether they are interested in receiving, for example, ideas for programs, videotapes of classes, or packaged workshops (a teacher and music supplied for a preset fee).

At the request of the Austin Chapter, a board member will try to arrange a visit to Austin soon.

Several chapters either do not have 100% ARS membership or have not responded to queries on this matter. Mr. Dunham suggested publishing the charter and the by-laws in the directory. Mr. Cook recommended that charters be reissued on our fiftieth anniversary.

Education Committee report: Ms. Prior told the board that Andrew Acs has had to resign.

Ms. Lehmann was appointed, and Mr. Willett was reappointed. The committee now has several associate members: Mary Scott, Tinker Viets, Judy Whaley, and Richard Jacoby. Mr. Willett was appointed Director of Public School Education, replacing Mr. Acs. He will work with the Membership Committee to develop interest in this area and will represent the ARS at the Orff conference in Boston in November.

Ms. Prior announced the new Study Guide for Level I—Classroom, prepared by Ms. Austin. It will be publicized, and copies will be available from the ARS office. The board thanked Ms. Austin for her work.

The Study Guide booklet containing Levels I, II, and III is being revised under the guidance of Constance Primus. Level III material will be divided into two parts, one less advanced than the other. A "practice exam" based on the less advanced material will be made available to candidates. Before 1989, a new set of exams will be prepared. Levels will be added and the existing levels renumbered.

The committee is considering making videotapes of workshop classes. These tapes would be made available to chapters.

Motion that for ARS-designated week-long workshops, at the director's discretion, all participants either should be or become ARS members or show evidence of current membership in one of the following early music organizations: the Lute Society of America, the International Society of Early Music Singers, or the Viola da Gamba Society of America.

Amendment: the Workshop Committee will be directed to work toward making reciprocal arrangements with the aforementioned societies. Workshop directors will be asked to continue encouraging participants to join the ARS. Carried.

The motion as amended carried, with one abstention.

Motion that the board will direct the Workshop Committee to ask workshop directors

to inform participants that this policy is experimental and will be reviewed in 1987. Carried.

Budget: the board agreed that in principle the editor's salary would be increased in an amount that results in her receiving \$1000 more than last year, taking into account the change in her employment status from independent contractor to employee.

The board agreed to buy an air conditioner for the office.

Posters publicizing the ARS will be printed in two formats and will have space for chapters to add information of their own. The designs will allow reuse from year to year. Up to \$1500 was authorized for this project.

The administrator's salary was increased by \$1575 (7.45%).

The budget was reviewed and adjustments were noted.

Motion that the budget be approved. Carried.

Appointments to the board: all agreed that the board needs arts managers and fundraisers. The formation of a development council, chaired by someone with this type of experience, was discussed.

Motion pursuant to article V.B.2 of the by-laws, that the board appoint Mary Maarbjerg as a member for the remainder of the current term. Carried.

Motion that \$200 be donated to the Father Hopkins Memorial Scholarship Fund of the San Francisco Early Music Society in recognition of his years of service to the recorder movement and to the ARS. Carried.

The meeting adjourned at 3:30 p.m.

The next annual meeting of the Society will be held at the Boston Early Music Festival in June 1987. The next meeting of the ARS board will take place October 2 to 4, 1987, 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, 1986 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

November 10, 1986
Deer Park, N.Y.

THE AMERICAN RECORDER SOCIETY, INC. BALANCE SHEET AUGUST 31, 1986

ASSETS

Current Assets

Cash in Banks (Note A)	\$ 14,555
Investments-Dreyfus	
Liquid Assets (Note B)	22,355
Investments-Marketable	
Securities (Note C)	290
Petty Cash Fund	136
Accounts Receivable	6,260
Postage Inventory (Note D)	303
Prepaid Expenses	1,040
Total Current Assets	\$ 44,939

Fixed Assets

Office Furniture and Fixtures	1,748
Computer Equipment	12,042
	13,790
Less: Accumulated	
Depreciation	10,332
Total Fixed Assets	3,458
(Book Value)	

Other Assets

Security Deposit-Rent	1,427
TOTAL ASSETS	\$ 49,824

LIABILITIES AND FUND BALANCE

Current Liabilities

Accounts Payable	\$ 5,676
Payroll Taxes Payable	749
Deferred Income-Magazine	
Ads	135
Total Current Liabilities	\$ 6,560

Fund Balance	43,264
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TOTAL LIABILITIES	43,264
AND FUND BALANCE	\$ 49,824

See notes to Financial Statements.

STATEMENT OF REVENUES EXPENSES, AND FUND BALANCE

Revenues

General Membership Dues	\$ 82,355
Donations-Unrestricted-General	492
Donations-Unrestricted-President's	
Appeal	9,281
Donations-Restricted:	
Katz Fund	\$ 3,025
Workshop Scholarship Fund	3,478
	6,503
Magazine Income:	
Advertisements	19,244
Back Issues and Royalties	1,661
Subscriptions	4,806
	25,711
Mailing List Rentals	2,837
Directory Advertising	1,551
Educational Program Sales	138
Office Use Revenue	2,946
Miscellaneous Revenue	150
Interest and Dividend Income	1,661
Total Revenues	133,625

Expenses

Magazine (Schedule I)	47,552
Administrative and Office	
Expense (Schedule II)	38,830
Postage (Other than	
Magazine)	8,009
Accounting	1,000
Directory	5,288
Promotion	3,344
Board of Directors Expenses	2,893
Newsletter and Chapter	
Circular	1,984
General Scholarships	2,289

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Workshop Scholarship Fund	4,218
Mailing House (Other than Magazine)	2,867
Fundraising Expenses	1,719
Dues	257
Bad Debts (Note E)	453
Depreciation	2,583
Total Expenses	123,286

Excess of Revenues over Expenses	10,339
Fund Balance—September 1, 1985	32,925
Fund Balance—August 31, 1986	\$ 43,264

See notes to Financial Statements.

**SUPPORTING SCHEDULES
TO STATEMENT OF
REVENUES AND EXPENSES**

Schedule I—Magazine Expenses

Editor's Fee	\$ 13,230
Editor's Expenses	2,310
Art Director's Fee	3,079
Graphics and Typesetting	5,686
Printing	17,450
Postage	2,310
Mailing House	1,845
Honorariums	1,567
Miscellaneous Expenses	75
	\$ 47,552

**Schedule II—Administrative
and Office Expenses**

Director's Salary	\$ 21,190
Payroll Taxes	1,300

Employee Insurance	1,160
Rent	7,818
Utilities	408
Telephone	731
Insurance	653
Stationery and Office Supplies	4,821
Bank Charges	102
Administrative Director's Expenses	647
	\$ 38,830

**STATEMENT OF CHANGES
IN FINANCIAL POSITION**

Resources Were Provided by:

Excess of Revenues over Expenses	\$ 10,339
Item not using Working Capital—Depreciation	2,583
Total Provided from Operations	12,922
Reduction of Loans and Exchanges Receivable	343
Total Resources Provided	13,265

Resources Were Used for:

Additional Security Deposit	127
Net Increase (Decrease) in Working Capital	13,138
Consisting of:	
Cash in Bank	\$ 7,575
Investment—Dreyfus	8,289
Investments—Marketable Securities	290
Petty Cash Fund	37
Postage Inventory	130
Accounts Receivable	(509)
Prepaid Expenses	412

Accounts Payable	(2,930)
Payroll Taxes Payable	(21)
Deferred Income	135
	13,138
Working Capital—September 1, 1985	25,241
Working Capital—August 31, 1986	\$ 38,379

NOTES TO FINANCIAL STATEMENTS

Note A—Cash in Banks
Chase Manhattan Bank **\$ 14,555**

Note B—Investments—Dreyfus Liquid Assets
American Recorder Society \$ 11,462
Dr. Erich Katz Memorial Fund 10,893
\$ 22,355

Note C—Investments—Marketable Securities
Two (2) shares of IBM common stock received as a donation on 12/19/85.
Value as of that date **\$ 290**

Note D—Postage Inventory
In Meter \$ 95
In Bulk Mail Account 208
\$ 303

Note E—Bad Debts
Uncollectible loan due from a former employee \$ 173
Uncollectible prior year's magazine ad commitments 280
\$ 453

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M.M. in performance
D.M. in performance
D.M. in collegium musicum operation
Ph.D. in musicology with emphasis in the performance practice of early music

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THEY LAUGHED WHEN I SAID THEY COULD HAVE PERFECT PITCH—

BUT WHEN THEY HEARD FOR THEMSELVES...!

It's a universal fact: you need a great ear to make it in music. Keyboardist David L. Burge, 30, tells the true story of how he unlocked the secrets to the Perfect Ear.



World famous for his Perfect Pitch Seminar, Burge explains how to gain Perfect Pitch. His simple teaching is for all musicians.

by David L. Burge

I t all started when I was in ninth grade. There was this girl in my school named Linda—she was supposed to have an incredible gift. They said she could name any pitch *by ear!* They said she had “Perfect Pitch.”

I tried to imagine it. Do you mean if I play a B \flat , she can tell me *without looking?* It seemed impossible. How would she know B \flat from A, B, or C?

But then again, if there *were* such an ability...it would enhance your entire understanding of music! All musicians—from rock to classical—would want to identify pitches by ear!

It was too fantastic a claim. I doubted it.

The Challenge

Indignantly I sought out Linda and asked if the stories were true. Could she really name any tone just by hearing it? Casually, she said she could.

I felt more than a little incredulous at this point. I rudely asked, “Do you mind if I test you sometime?”

“OK,” she responded cheerfully. It made me all the more curious and impatiently excited. I *had* to get to the bottom of this musical mystery.

At the first opportunity I reminded Linda about my “challenge.”

I carefully picked a time when she had not been playing the piano. I had her stand where she could not see the keyboard. I made sure other classmates could not give her cues. Everything was set just right so I could expose this thing as a ridiculous joke.

Inside me the tension was mounting. Linda, however, appeared serenely unaffected. With silent apprehension I chose an obscure note: F#. (This will confuse her!)

I had barely touched the tone. No sooner had it sounded than she *instantly* said, “F#”!

I was astonished! It was so amazing that I quickly played another tone.

She didn't even stop to think. *Immediately* she announced the correct pitch. I played more and more tones here and there on the keyboard, and each time she knew the answer—without any visible effort. Unbelievably, she identified the pitches as easily as colors.

“Sing an E \flat ,” I demanded, determined to confuse her. Quickly she sounded the proper pitch. I asked for more tones (trying hard to make them increasingly difficult), but still she sang every one perfectly on pitch.

“How in the world do you do it?” I exclaimed. I was totally boggled.

“I don't know,” she replied. “But I'm sure it's something you can't buy!”

The reality of Perfect Pitch hit me hard. My head was swooning with disbelief, yet I knew from my own experiment that Perfect Pitch is real.

My Musical Quest

“How does she do it?” I kept asking myself. On the other hand, why can't everyone do it?

It dawned on me that most people go

through their entire lives listening to music, yet they seldom know the tones they hear. Most *musicians* cannot tell C from D#, or G major from F major. It seemed odd and contradictory.

I found myself even more mystified than before I had tested her.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. My brothers and sisters would test me. Each time I would try to carefully determine the pitch by how high or low it was. Almost every attempt failed miserably.

I tried day after day to locate that “mental pitch barometer.” I tried to feel each tone. I tried to visualize them. I tried associating things to them. Then I tried to memorize them by playing them for long periods. But nothing worked. The situation proved utterly hopeless.

After weeks in vain, I finally gave up. Linda's gift was surely unusual and extraordinary. But it was for her and a select few like her. Others were not meant to have it. And do not ask me how she does it, because I have no idea.

The Realization

But just then something miraculous happened. I had stopped *thinking* about the problem. I had stopped *trying*. I had stopped *intellectualizing* all about listening. Now, for the first time, I *STARTED TO LISTEN NATURALLY*.

Suddenly I began to notice faint “colors”

within the tones—similar to the colors in a spectrum of light. But I **did** not see colors—I **heard** the sublimely delicate “sound colors” which exist in all of music—the pure and natural colors of the *sour.d* spectrum. They had always been there. But this was the first time I had ever really paused to listen.

Now I could name the pitches by ear! It was simple. An F# sounded one way—a Bb had a different “color sound.” It was as easy as seeing red and blue!

Instantly the realization hit me: **THIS IS PERFECT PITCH!** This is how Bach, Beethoven and Mozart were able to hear music mentally and sing and identify tones at will—by “color sound.” It’s simple!

I became convinced that every musician has Perfect Pitch in his or her own ear, but the vast majority have never really learned to *listen*.

I tried out my theory on my close friend, Ann. She is a flutist. I told her that Perfect Pitch is easy, and that she could do it herself.

“Oh, I could never have Perfect Pitch,” she laughed. “You can develop a good *Relative Pitch* [comparing one tone with another], but you have to be *born* with Perfect Pitch.”

“People feel that way because they don’t understand what Perfect Pitch is,” I explained. “It’s really easy—all you have to do is listen!” I sat down at the piano and showed her my discoveries.

She agreed with everything I showed her. She *had* to, because she heard everything for herself. But she still had a nagging doubt that this was really Perfect Pitch.

The next couple of weeks we dabbled a



bit more. Though hesitant at first, Ann gradually came to identify tones with incredible accuracy. Of course, this is the very definition of Perfect Pitch. It soon became clear she had fully acquired the skill which before was a mere fantasy.

Fame spread throughout our school that Ann and I had Perfect Pitch. We became instant celebrities. Students would often dare us to name pitches, sing tones, what chord is that, how high did she sing, give me an A, etc. Everyone was amazed.

Perfect Pitch allowed me to progress far faster than I ever thought possible. After all, hearing is the basis for all music. Not only did I receive A’s in ear-training (no problem!), but I completely skipped over

required college courses. Most important, I learned that no amount of practice, lessons, or equipment can ever replace the value of your ear.

Spreading the Knowledge

That’s how it all started. Little did I know that years later I would be teaching seminars on Perfect Pitch.

Actually, I rejected the idea of seminars at first. There were so many misconceptions about Perfect Pitch. People often *laughed* when I said they could have it. Some thought it would bother them if things were out of tune. I guess it’s easy to downplay something when one feels it is beyond reach.

But Perfect Pitch adds a dazzling new dimension to listening. It’s a total artistic sense which promotes tremendous levels of talent in every phase of musical activity—from performing and playing by ear, to improvising, listening and writing, singing, transposing, tuning, better memory—and much deeper *enjoyment* of music. Perfect Pitch means *increased powers of listening*.

I let musicians test me to prove my points, but it didn’t help. They usually felt that I had the knack, but for them it was unattainable.

How was I to calm this skepticism? Remember, at that time I did not have the thousands of students worldwide who are experiencing Color Hearing for themselves.

So I went back to the basics. I would prove my points in just one simple way: by having people *hear for themselves*.

It worked! No amount of lecturing could do it. No amount of testimonials. No amount of logic, persuasion or research would prove it to some. But even “old school” professors were gratefully changing their minds when they *experienced* their “first taste” of real Perfect Pitch. Rock musicians, classical, jazz—they heard for themselves! All talk became unnecessary.

The Experience

The experience is both subtle and awesome. It’s like switching from a black and white to a color TV. Without Perfect Pitch it’s like “black and white” hearing—all the tones sound pretty much the same, just different shades of “gray.”

Perfect Pitch gives you the *colors* of the tones. Color lets you recognize them—an A over there, a C# here, E major chord there, etc. Each tone has its own unique color sound. That’s why I like to refer to Perfect Pitch as “Color Hearing.”

Perfect Pitch is definitely something you can’t buy. Instead, you unfold it *from within yourself*. I feel fortunate that I’m able to offer the knowledge of how to develop it. It’s ridiculously simple. But you have to hear for *yourself* to gain it. It’s yours—inside you, waiting, free as the air you breathe. And it’s a priceless musical possession.

To start, you just need a few basic instructions. As your ear becomes cultured you begin to enjoy and use these delicate sound colors. You learn to hear beauty you may never have appreciated before. It’s a whole new awareness—once you uncover it you own all its possibilities.

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CHAPTER NEWS

Pittsburgh

Many thanks to the ARS and the Workshop Committee, whose grant and advice helped make our fall workshop a success.

Entitled "European Music of the High Renaissance," it consisted of recorder and viol technique classes, two mixed consort sessions, and a grand consort session on rehearsal techniques and ear training. The instructors were Scott Reiss (Hesperus, Folger Consort) and Tina Chancey (Hesperus).

The recorder classes learned about balance, breathing, and articulation. The viol players concentrated on posture, bow position, articulation, and open string sounds. The mixed consorts worked (very hard, at times) on settings of *L'homme armé* and *Ich stund an einem Morgen*. There were enough easy and difficult lines so that all participants could join in. In the grand consort we learned to begin a piece without sounding like Lawrence Welk's band.

Saturday evening Scott and Tina presented a very well attended concert that they called "A Journey through Appalachian and Irish Music to its Roots in the Middle Ages." We were treated to everything from *Troto* and *Rota* to the *Flop-Eared Mule* and *Bonaparte's Retreat*. Especially notable was Scott's expertise on the hammered dulcimer.

Betty Scott

Iowa City

World-renowned recorder player Evelyn Nallen came to Iowa City last August. With the cooperation of the chapter and the University of Iowa School of Music, Ms. Nallen spent several days offering recorder classes for individuals and consorts, a workshop on modern recorder techniques, and a recital of music from the 1400s to 1968. The second half of her program consisted of music written for or in imitation of birds, per-

formed on a variety of recorders—sometimes two at once.

To Ms. Nallen's great chagrin, her travel schedule did not allow her to participate in the ICRS Second Biennial Water Music Tubing Event the following weekend. Eight players met at Crandic Park for the launch, bringing inner tubes and plastic recorders fitted with various devices as music holders. They inserted reduced parts of Handel's *Water Music* into ziplock bags and fastened to the holders. They then paddled along the shoreline, serenading citizens enjoying the sun and tug-of-war championships as well as a support group that cheered from the bank. The actual performance lasted about an hour and a half and was frequently interrupted as players paddled away from snags and shore. At the end of the route, the party moored at the UI Music School footbridge and played the whole seven movements through once more. Needless to say, a good time was had by all.

Carol James

Santa Fe

The Santa Fe Recorder Society held its fifth annual workshop last September at the beautiful Glorieta Conference Center in the Sangre de Cristo Mountains. The theme, "A Comparison of Styles—Medieval, Renaissance, and Baroque," was elucidated by three able instructors: Hazel Mosely (Medieval), Shelley Gruskin (Renaissance), and Fred Palmer (Baroque). All participants received at least three hours of instruction from each faculty member in each of the styles.

Friday evening, participants took turns dancing and playing in a Renaissance dance band conducted by Mosely and Palmer. A reception followed this ice-breaker. On Saturday evening there were two events: Gruskin's master class and a dramatic presentation created by Palmer and entitled "The Meeting of Musical Minds." In the

manner of Steve Allen's PBS series of a few seasons back, Sir Jonathan Swivley of eighteenth-century England (Palmer), Signor Ugolino da Chiavare of sixteenth-century Modena (Gruskin), and Hieronymus Anonymous of twelfth-century Nuremberg (Mosely) took part in an erudite and entertaining discussion of musical styles.

Unplanned but welcome was the announcement that Palmer had won the Katz composition contest. After a hasty, intense rehearsal, he, Gruskin, and two of the participants, Mary Scott and Marsha Tiede, gave the first public performance of "Entrevista" (see Reports).

Lancaster

The Lancaster Chapter held a "Birthday Party"—its inaugural session—on June 23, 1985. Although we selected Lancaster for our name, we have members from a number of neighboring communities in southeastern Pennsylvania: York, Carlisle, Reading, etc. We meet quarterly on a Sunday afternoon at the Sacred Heart Church of Lancaster.

At our second meeting we were treated to a fine session with Jennifer Lehmann on "The Art of Ensemble." The February meeting took place at "The Musical Works," a local music store, with various small ensembles from the chapter performing. At our spring meeting, we learned Renaissance and English traditional dances from Miss Priscilla Barden. Her quartet of demonstrators was beautifully garbed in Jacobean costumes from the "Costume Shop," a theatrical costume collection at nearby Millersville University.

Our membership is now slightly above the twenty-eight we had at chartering time, and we are enjoying a productive second year.

Correction: In the Appendix to Andrew Waldo's "So You Want to Blow the Audience Away" (May 1986), No. 180 on page 59 should have read as follows:

180.	Vestiva i colli, a5	Gio. da Palestrina	superius and bass (w/continuo)	dS	11	2
	Così le chiome, seconda pars	"	superius (text)	dC	37	2
	"	"	superius	Ba2	37	
	"	"	bastarda style	T1	25	
	"	"	viola bastarda	Bi	19v	

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WANTED: To complete set, *American Recorder* Vol. I, Nos. 1, 3, 4; Vol. II, Nos. 1, 2, 3, 4; Vol. III, Nos. 1, 2, 3. Schiemenz, Flensburger Str. 72, D-2300 Kiel, West Germany.

ORIEL LIBRARY: Consort music for the amateur in score and parts at only 7¢ a page post-free. Catalogue from Alexander Breed, 1185 Boylston St. #27, Boston, Mass. 02215.

FOR SALE: Von Huere alto, J. Denner copy at $a'=415$, boxwood, hard case, mint condition, \$850. Also, Prescott tenor recorder in d' , J.C. Denner copy at $a'=415$, boxwood, hard case, mint, \$875. Jayne Robertson, 1124 Morris Rd., Wynnewood, Pa. 19096. (215) 649-1361.

FOR SALE: Fred Morgan copy of a P. Bressan alto recorder in F at $a'=44c$. Made from Turkish boxwood with a hard case, \$3500. Paul Adamson, 61 Morris St., Dayboro, Q 4521, Australia, phone 075-851367.

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Fourteenth LIRF Summer Clinic

La Salle Military Academy on
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Oakdale, Long Island, New York
June 28-July 4
Eugene Reichenthal, director

Faculty

Guest instructor: Brian Bonsor (a musical director of Britain's SRP). Kenneth Andresen, Martha Bixler, Stanley Davis, Doris Gerstenlauer, Patricia Petersen, Eugene Reichenthal. *Accompanists:* Barbara Kupferberg, harpsichord; Jillian Samant, viola da gamba; Kenneth Andresen, guitar

Program

Technique classes at five levels. Ensembles at four levels. Elementary theory, ornamentation, conducting, bass recorder, one-to-a-part playing, and guitar. Daily madrigal singing and renaissance band. English country and renaissance dancing. Special instruction for recorder teachers (three in-service credits).

Fees

Tuition \$175
Room & board:
double \$160
single \$200
Meals for commuters:
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Deposit \$30
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Information

Eugene Reichenthal
20 Circle Drive
East Northport, NY 11731
(516) 261-2027

Chesapeake Workshop

College of Notre Dame of Maryland
Baltimore, Maryland
July 19-July 25
Gwendolyn Skeens, director

Faculty

Margaret Budd, Tina Chancey, Paul Clark, Stanley Davis, Paula Hatcher, Patricia Petersen, Scott Reiss, Gwendolyn Skeens

Program

Development of recorder technique at all levels through study of musical literature ranging from medieval to avant-garde. Style, performance practice for recorder repertoire, and the ARS Education Program will be emphasized. Lecture, faculty-student recitals, consort playing, beginning alto, electives in madrigal singing, viol, English country and renaissance dance. Von Huenes' Early Music Shop of New England in residence. Original compositions for recorder. Graduate credit for music educators. Swimming, tennis. Registration limited to 70 participants.

Fees

Tuition \$165
Room & board \$185
Deposit \$50
(Payable Chesapeake Workshop;
\$35 refundable till June 22)

Information

Gwendolyn Skeens
2524 Londonderry Road
Timonium, MD 21093
(301) 252-3258

Colorado ARS Workshop

At Colorado College
Colorado Springs
July 26-August 1
Constance M. Primus, director

Faculty and Classes

Eva Legène—Music in the Italian Style: Master Classes for soloists, consorts and auditors
Andrew Waldo—Advanced 16th-century Ornamentation Techniques, Mixed Consorts
Constance Primus—Level II-III Recorder Technique and Consort Repertoire; Renaissance Dance Band
Mary Waldo—Level I-II Recorder Technique and Ensemble Playing
Stewart Carter—Cornett/Sackbut Ensemble; Polychoral Music for All
Clara Legène—House Music for singers and instrumentalists; *Commedia dell'arte*
Larry Hamberlin—Harpsichord Technique and Repertoire; Harpsichord Continuo Playing
Selina Carter—Viol Technique and Consort Playing; Beginning Viol
Alan Luhring—Renaissance Dancing

Program

A Venetian Festival with polychoral music performed by all, *commedia dell'arte*, renaissance dancing and pizza party. Opening-night Italian buffet. Lecture-demonstration and formal concert by Eva Legène and Larry Hamberlin. "Views of Venice" (informal faculty talks). Scholarship Benefit Auction. Bus tour and cookout on the bluffs.

Fees

Tuition \$190
Meals & lodging \$180
Deposit \$40
(Payable Colorado ARS Workshop;
\$20 refundable before July 1)
(These fees include concert ticket, social events, refreshments—everything except music that may be required and ARS fees.)

Information

Constance Primus
13607 W. Mississippi Ct.
Lakewood, CO 80228
(303) 986-0632

Midwest Breve Week

Carthage College
Kenosha, Wisconsin
July 29-August 2
Irmgard Bittar, director

Faculty

Louise Austin, Martha Bixler, Thomas Boehm, Irmgard Bittar, Shelley Gruskin, Beverly Inman, Susan Ross, David Fischer, *assistant*

Program

Daily technique and ensemble classes at all levels (ARS Levels I-II). Special program for low-intermediate recorder players. Viol classes at all levels, including total beginner; instruments available.

Special features: master classes in Baroque Performance Practice for recorder and continuo players with Martha Bixler (Level III teaching credit); Fife and Drum Corps with Shelley Gruskin. *Other electives:* Rounds, Canons and Renaissance Trickery; Intermediate Renaissance Band; Mixed Ensembles I and II; Contemporary Recorder Consort; Benedetto Marcello's Recorder Sonatas; Pedagogy Course (Level II teaching credit); Elementary Rhythm Studies.

Evenings: vocal-instrumental collegium for all with Shelley Gruskin will rehearse and perform Victoria's motet *Ave maris stella* with intermedies by Cabezon; Renaissance dancing; Baroque flute trios and duets; informal coaching of consorts by faculty. Instrument maker in residence, German conversation table, parties, swimming and tennis. Campus is located on 83 acres of beachfront property on Lake Michigan between Milwaukee and Chicago.

Fees

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Room & board \$95
Deposit \$25
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Information

Irmgard Bittar
301 Ozark Trail
Madison, WI 53705
(608) 231-1623

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Pittsburgh, Pennsylvania
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Marilyn Carlson, director
Kenneth Wollitz, co-director

Faculty

Lucy Bardo, Martha Bixler, Marilyn Carlson, Arnold Grayson, Ben Harms, Marcianne Herr, Mary Johnson, Colin Sterne, Kenneth Wollitz

Program

The Rise of National Styles in the Sixteenth Century.

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Fees

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Early Music at Amherst

Amherst College
Amherst, Massachusetts
August 9-16 and 16-23
Valerie Horst, director

Faculty

Forty instrumentalists, singers, dancers and musicologists from the U.S., Canada, and abroad.

Program

Music of Northern Italy: Mantua, Ferrara, Florence.

Classes—recorder (intermediate to advanced); consorts, master classes, technique, recorder orchestra), Renaissance flute, cornetto, sackbut, double reeds, viol, harp, lute, harpsichord, percussion, voice, theory, beginning Renaissance dance, English country dance, aerobic dance. Baroque Institute, Harp Seminar, Vocal Seminar. *Vocal-instrumental collegium* for all—conductor t/b/a; rehearsal and performance of major sacred works of the Italian Renaissance. Second week *Theatre Project:* "Decameron" directed by Andrea von Ramm. *Lectures* on topics in Italian music by members of the faculty, illustrated with live faculty performances. Concert series, recitals, barbecues, parties. Many rooms available by the night for visitors wishing to attend special events (see below).

Concurrent Events

Concert Series: throughout the Workshop

August 8-9: Third Early Brass Festival
August 15-16: Fourth Historical Harp Conference Early Music and Instrument Exhibition
August 16: Second Great New England Outdoor Double Reed Rally

Fees

Tuition:
one week \$190
two weeks \$340
Room & board, per week \$205
Room only, per night \$22
(All rooms are single except on request)
Deposit: \$30
(Payable Amherst Early Music, Inc.; refundable till July 1)

Registrar

Donald Langlas
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