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The American Recorder

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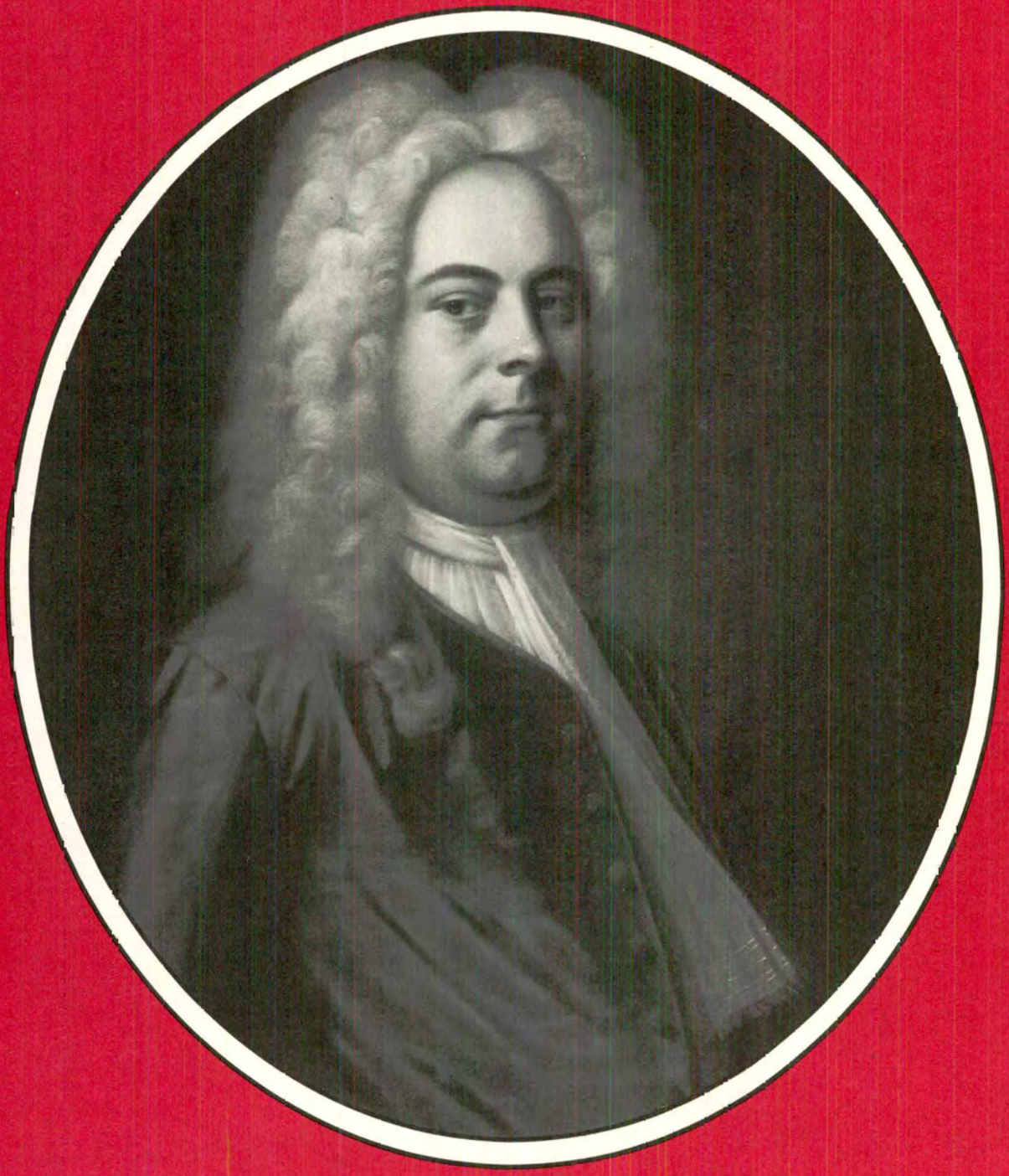

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Cover: George Frideric Handel, 1685–1759; painting attributed to Balthasar Denner. Reproduced by kind permission of the National Portrait Gallery, London.

FROM THE EDITOR

The cover portrait of George Frideric Handel was painted between 1726 and 1728—close to the time (1725) he composed his recorder sonatas. As David Lasocki has noted, "they are among the best known and loved of all recorder music." The two articles in this issue deal with ornamenting these sonatas; although Dr. Lasocki's is actually more of a general introduction to Baroque embellishment, it will be followed later this year by an article specifically on Handel.

Betty Bang Mather first presented her material on ornamentation in a master class at the 1986 National Flute Association convention. By the end of the session, a high-school flutist was able to embellish a slow movement on the spot—and quite respectably. This was the third movement of the G major flute sonata, which is virtually identical to the one given here: the Larghetto from the C major recorder sonata.

David Lasocki, on the other hand, points out that there are no shortcuts to becoming truly proficient in ornamenting Baroque music. In doing so he sounds a good bit like Andrew Waldo on the subject of Renaissance embellishment ("So You Want to Blow the Audience Away," May 1986). Both authors stress the importance of immersing oneself in the music of the period—playing it, listening to it, and consulting relevant writings and treatises.

The issue also contains a Renaissance motet arranged for ATB recorders, and numerous reports on last summer's workshops, along with announcements of upcoming courses. All of this material, plus reviews and the triennial index, fills the issue. Letters and chapter news will appear in May.

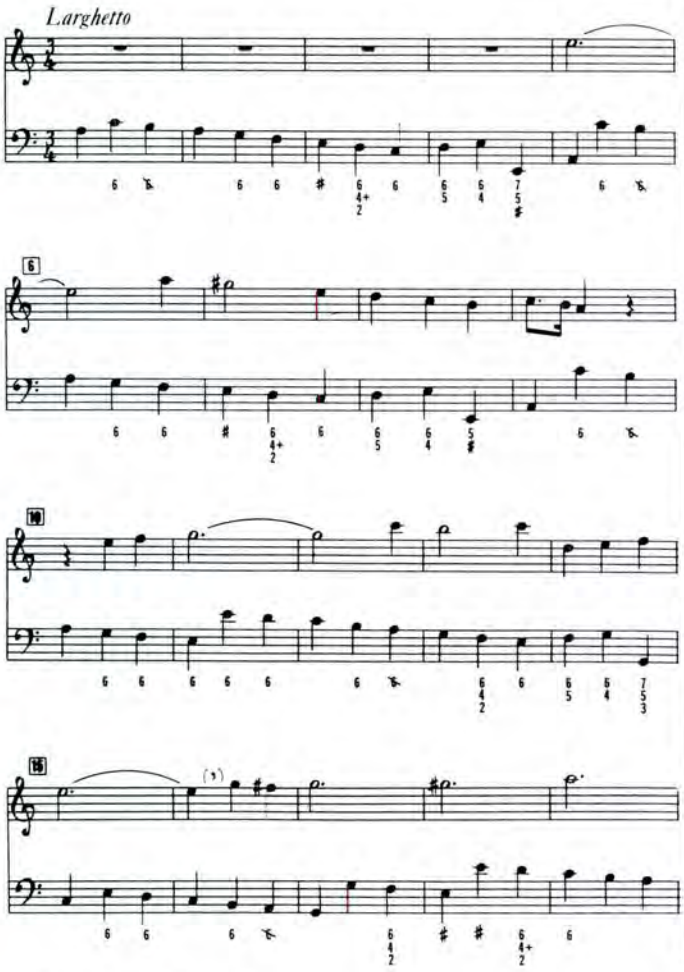
Sigrid Nagle

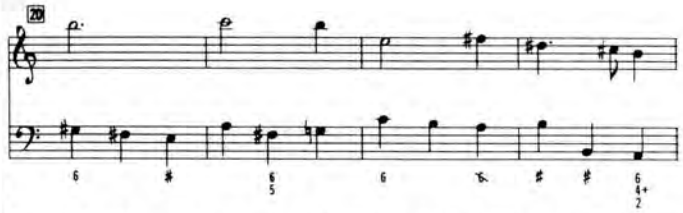
Developing Baroque Ornamentation Skills

Betty Bang Mather

WHEN I AM TEACHING basic Baroque ornamentation, I recommend that the student begin by practicing one ornament at a time – passing tone, trill, turn, etc. – wherever possible within a given phrase. This method was developed by a University of Iowa musicology student, the late William Pepper, whose dissertation and unpublished manual on ornamentation are listed in the bibliography.

To illustrate this method, I will use as an example the Larghetto from Handel's Sonata in C major for recorder and basso continuo, HWV 365, the first three phrases of which are given below:



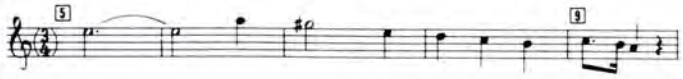


From The Complete Sonatas for Treble (Alto) Recorder & Continuo, *edited by David Lasocki and Walter Bergmann (London: Faber Music Ltd., 1979).*

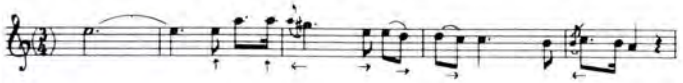
The tempo is about M.M. = 88 for the quarter-note, making one long (adagio) beat to the measure.

I suggest that you begin by ornamenting just the first phrase of the melody (measures 5–9). Later you can apply the suggestions to other phrases on your own. Here are thirteen exercises for that phrase, each of which experiments with from one to three ornaments. In the column below, each ornament is shown directly under its note in the "skeleton" melody.

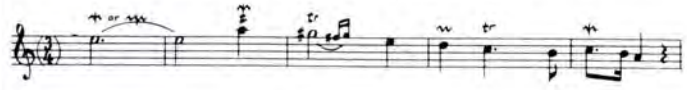
SKELETON MELODY



1. THREE KINDS OF REPEATED PITCH

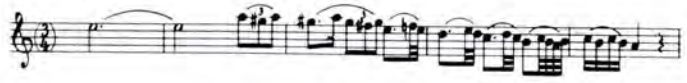


2. TRILLS AND MORDENTS

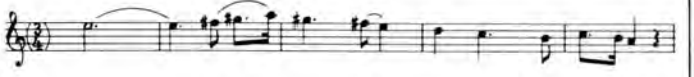


STEPWISE MOTION

3. Neighbor tones

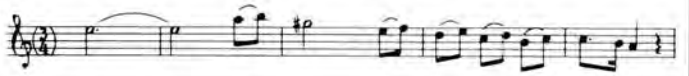


4. Passing tones



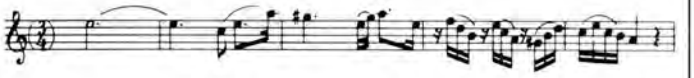
5. Closing tones

6. Escape tones

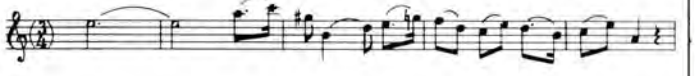


LEAPS

7. Chord tones



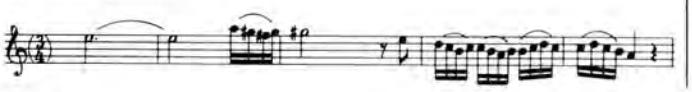
8. Thirds



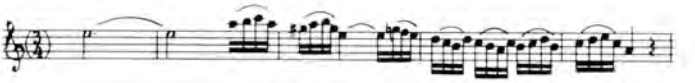
9. Filled-in thirds

COMPOUND ORNAMENTS

10. Half circles



11. Open circles



12. Gruppettos (turns)

13. Messanzas

In suggesting ornaments, I have tried to choose rhythms and slurs that Handel himself might have used. As with all ornaments, you should not perform their rhythmic subdivisions exactly. For instance, depending on the expression you want, the lengths of a dotted eighth-note followed by a sixteenth may be in the proportion of 2:1, 3:1, or 4:1. To sense the freedom of the ornaments within the quarter-note pulse, it may help you first to sing the embellishments while playing the bass line on the piano.

Keep in mind that "parent" notes – those in the actual melody – are more stable than ornamental ones and require extra length or loudness. At the same time, ornamental notes may be quite intense, especially if they are on-beat dissonances. Each ornament has a particular character. Short trills and mordents are brilliant and joyous. On-beat appoggiaturas, on-beat closing tones, and gruppettos, or turns, are especially expressive or "passionate."

In describing the various kinds of ornaments, I shall give a few guidelines as to which work best with particular note progressions. You will recognize other applications as you improvise ornaments in later phrases of the piece.

The first exercise uses three ornaments that repeat a pitch. An upward arrow means that the ornament is repeating the pitch of the parent note; an arrow to the right, that the pitch of the next note is being anticipated; to the left, that the pitch of the previous note is being repeated (the latter requires stepwise ascent or descent). I have lengthened the second quarter-note in measure 8 to prepare for the coming cadence.

The second exercise features trills and mordents. Trills are best approached from above, mordents from below. Here I use a "squig-

gle" for a trill having only two alternations, and the abbreviation "tr" for a longer trill. A squiggle with a vertical stroke through it signifies a mordent with a single alternation; a longer squiggle with a stroke calls for two or three alternations. The number of trills and mordents shown here, especially if performed quickly, is actually too large for this phrase, but using just a few adds spice or indicates a moment of repose.

Exercises 3 through 6 use ornaments that move by steps around the parent note. You will see that the lowered sixth degree, F-natural, is often needed where the F moves to E (end of measure 7). Observe also that escape tones are suitable only when the parent note descends by step to the following note.

The ornaments in exercises 7 and 8 are leaps. In order to know which notes in a chord to leap to, you should follow the bass figures supplied by Handel. You may, however, occasionally construe a chord as a passing one – such as the E-minor chord that occurs on the second beat of measure 6, in example 7. The C of the ornamentation on the second half of that beat instead fits the A-minor harmony at the beginning of the measure. Since the C clashes with its immediate harmony, it is highly expressive and should therefore be strongly marked. B would be the more conservative choice.

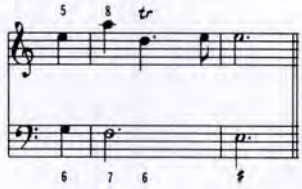
Exercise 8 illustrates that leaping to the note a third above or below the parent often sounds good, even if it is not present in the chord. Exercise 9 shows that thirds can always be filled in with passing tones.

The final four exercises experiment with several of the compound ornaments mentioned in Baroque texts. You can also use others. Since these embellishments include four notes in each pulse, you need to take special care to bring out the parent note. The half circle consists of two scale steps above or below the parent note followed by one in the opposite direction. When this ornament is used for a descending second or third, its melody should at first descend; where used for an ascending second, it should at first ascend. The open circle consists of two scale steps above or below the parent note, followed by the parent. The gruppetto consists of the upper or lower neighbor, the parent note, the opposite neighbor, and finally the parent again. Because this ornament begins with a dissonance, it is very passionate, and the dissonance must be held as long as possible. The messanza is made up of the parent note, a leap to another chord tone, and a neighbor-tone figure on the parent note or chord tone. The leap or the neighbor-tone figure can come first.

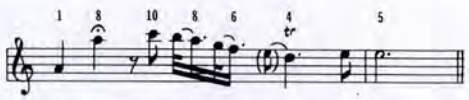
After you practice these exercises and improvise similar ones for later phrases, you should experiment with mixing the ornaments. At first, you might use one kind for each phrase. Later, you might prefer two or more ornaments for some or all phrases. For example, the first skeletal note, E, might be ornamented with a repeated pitch; the second, A, with a neighbor tone; and the third, G#, with closing tones. A balance of similar and dissimilar ornaments is usually best. Uncommon or dissonant ornaments are normally suitable for the most intense parts of a phrase or for the most emotional phrases of a piece.

Many of these ornaments may embellish fast as well as slow movements, and Baroque pieces by French, Italian, and English as well as German composers. Once you have mastered them, you may want to consult *Free Ornamentation in Woodwind Music, 1700–1775,* by David Lasocki and myself, which includes embellishments of a large variety of Baroque pieces (see bibliography).

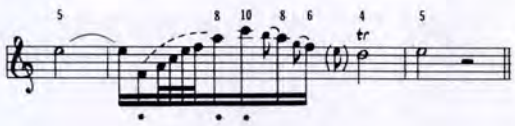
Finally, the Phrygian cadence that ends this and many other of Handel's slow movements requires a more elaborate ornamentation. According to examples given by Telemann and Quantz, this embellishment moves quickly up the notes of a chord, often to a chord tone higher than the original one, and then more slowly down a scale to a trill on the penultimate note. First, here is the unembellished cadence:



The following are transposed versions of the embellishments of similar cadences by Telemann and Quantz:



Transposed from G.P. Telemann, Methodical Sonata No. 10 in B♭, first movement (Largo).



Transposed from J.J. Quantz, On Playing the Flute *(New York: Schirmer Books, a division of Macmillan, Inc., 1966, 1976, 1985), p. 193.*

Quantz's example is in fact three, since he says that the flourish can begin at any of the points marked with an asterisk, that is, with low F, with the first A on the ledger line, or with the following C.

This article is adapted, with permission, from The Flutist Quarterly *XII/1, Winter 1987. The author wishes to thank David Lasocki for his help in its preparation.*

Betty Bang Mather is president of the National Flute Assocation and professor of flute at the University of Iowa. She performs, lectures, and gives workshops on Baroque performance practice and has written several books on the subject. Her book with Dean Karns, Dance Rhythms of the French Baroque, *was recently published by Indiana University Press.*

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Music autography by Wendy Keaton.

Late Baroque Ornamentation: Philosophy and Guidelines[1]

David Lasocki

IN THE PRECEDING ARTICLE, Betty Bang Mather has set out with admirable simplicity a highly effective method by which a recorder player can learn to ornament a slow movement of a late Baroque sonata, using a vocabulary found in Telemann's "methodical" sonatas (in which the composer has written out ornamentation for the slow movements to serve as models). The appeal of this method is that a performer can learn to play something creditable in a short time. The difficulty is that ultimately the performer is forced to rely on his or her (largely intuitive) sense of late Baroque style, and so, without further background or preparation, cannot improve beyond the merely creditable.

In an attempt to give readers more guidance, I am supplementing Professor Mather's article in two ways. First, the present article explores the philosophy of late Baroque ornamentation and offers guidelines to performers on learning to improvise it stylishly. Second, a further article (to be published shortly) will tackle the ornamentation of a specific repertory of prime importance to recorder players: the solo sonatas of George Frideric Handel.

Let us begin the discussion by defining our terms. By "ornamentation" I mean the addition of fixed ornaments (trills, mordents, slides, turns, etc.—generally also called "graces," "*agréments*," or simply "ornaments"; see line 2 of Mather's example) and other, freer melodic material (Mather's lines 1, 3–13) to the melody written by the composer. Such ornamentation is also sometimes called "arbitrary," "extempore," "free," or "melodic." As the term "extempore" suggests, it was generally improvised by the performer: relatively few written-out examples survive.

The purposes of ornamentation in the late Baroque

During this period, the ornamentation of slow movements (and even fast movements) served a number of purposes. First, it is worth noting that ornamentation was an essential component of the Baroque aesthetic. This was the great age of visual embellishment. The basic structure of a painting or church was always covered by the ornamentation; the straight line was masked by the curve. It may be helpful, without attempting to make any direct correlation of purpose between music and the visual arts, to think of the melodic skeleton of a Baroque slow movement as a straight line and the ornamentation as its curved manifestation.

The second important purpose is that ornamentation, as the great flutist Johann Joachim Quantz noted, gave the performer "an opportunity to demonstrate his judgement, inventiveness, and insight."[2] The castrato singer Pier Francesco Tosi wrote that through ornamentation "the judicious may hear that the ability of the singers is greater; and in repeating the air, he that does not vary it for the better, is no great master."[3]

One of the main differences between the Baroque performance situation and ours is that musicians of that time were often composers or were at least trained in composition. Ornamentation was a type of composition, or rather, *re*composition. The performer recomposed the work on the spur of the moment according to his own taste and invention. The greatest composers—Bach and Handel, for example—were also great improvisers, able to devise well-thought-out works apparently without effort. Lesser composers could be inspired by a skeletal composition left by another composer—a slow movement, say, in a simple melodic style. The compositional style of the movement could be changed in the process. Geminiani's ornamentations of Corelli's violin sonatas, for example, are in the style of the generation after the composer's.[4] Geminiani renewed these works for himself by recomposing them in his own style.

Not that these creative efforts always met with the composers' approval. Witness those who voiced their belief that performers lacked the qualities of judgement, inventiveness, and insight that Quantz specified. As Birnbaum expressed it when defending J.S. Bach for writing out all his ornamentation, "only the fewest [performers] have a sufficient knowledge [of the style of ornamenting]. The rest, by an inappropriate application of the manner, spoil the principal melody, and indeed often introduce such passages as might easily be attributed to an error of the composer by those who do not know the true state of affairs."[5] In other words, Birnbaum believed that composers needed to defend themselves against the performer's imposition of something incompatible, in taste or invention, with the composer's work. An attraction, but also a danger, of ornamentation—at least, from the composer's viewpoint—was that it could effect "a reinforcement of the expressive power of a text [or melody], or a more or less radical change of orientation in its expressive quality."[6]

Third, ornamentation seems to have filled a need for performers at that time. Like jazz musicians in our own century, they evidently were, by training and temperament, incapable of playing the music exactly as written.[7] Fourth, ornamentation added verve to the performance. Something fresh was imparted to the work in its spontaneous recomposition.

Fifth, ornamentation added variety to multiple performances of a work. Tosi wrote: "Let a student . . . accustom himself to repeat [his ornaments] always differently. . . . A singer is lazy who, on the stage, from night to night, teaches all his songs to the audience, who, by hearing them always without the least variation, have no difficulty to learn them by heart."[8]

Sixth, ornamentation was expected. Whether performers had the ability to improvise or not, they must have felt obliged to try to satisfy their colleagues and audiences. That this was a fairly common problem is suggested by the written-out

examples of instrumental works surviving in manuscript and by the numerous books of ornamented arias with generic cadenzas that have come down to us from the eighteenth century.[9] By writing down their ornamentation, such performers were able to present a finished product that sounded the same as the improvised version.

The purposes of ornamentation today

Next, let us examine our own reasons for ornamenting late Baroque music. The usual motive, the most respectable but also the most problematical, is that we are trying to perform the music "authentically"—to restore period style as closely as we can. The principal difficulties with this approach, as Richard Taruskin has recently set out, are that 1. we do not have enough performance practice documents to be able to know with certainty how the music was performed; 2. even if we did know, we might not actually like the performance styles of that period; and 3. our concept of Baroque style—or should we say "concepts," since our ideas change every few years?—has been shaped by modern attitudes to performance and is in fact a product of our own times.[10] Taruskin has argued persuasively that it can be just as legitimate to perform in modern styles that owe more to the conservatory tradition of performance (e.g., at modern pitch, with smooth articulation and no metrical accents, with few or no ornaments, etc.). For him, the only touchstone is whether the performance is convincing. An "authentic" performance will be convincing only if it succeeds in renewing the Baroque work, rather than merely attempting to restore it. This is not the place to go into these ideas any further, but they should give us pause for thought. It only needs to be said here that we may freely choose to adopt as many of the Baroque attitudes to ornamentation as we see fit for our own purposes.

If we consciously choose to ornament as closely as possible in Baroque style, then our purposes in doing so will incorporate most of the purposes of that period. We will want to add verve and variety to our performances, to train our temperament so that we can never play a work as written, and to recompose the work to our own taste but at the same time to so steep ourselves in Baroque style that our taste *is* the taste of that era.

Note that I have not recommended that we ornament because our contemporaries expect us to do so. For roughly the first hundred years of the revival of interest in Baroque music, from Mendelssohn to the widespread adoption of instruments based on historical models, few people knew or cared that Baroque music should be be ornamented. The situation during the past twenty years or so has become almost the reverse: a great many performers, teachers, and listeners know and expect that any performance of a Baroque work, by amateur or professional, should include ornamentation. Indeed, they would be disappointed, perhaps even scandalized, if it did not. Such ornamentation, moreover, is often taken as a measure of the performer's skill, not necessarily in providing something appropriate, but in creating something novel.

The problem has been compounded by the change in performance conditions and repertory since the Baroque era. Although some music late in that period was performed many times by the same performers for the same audiences—and, as we have seen, variety in multiple performances was one of the purposes of ornamenting—the vast majority of the music was not intended for repeated hearing. One public performance situation in particular was not even dreamed of by Baroque composers: the modern recording, in which exactly the same performance of the music—even if the ornamentation is improvised in the studio—is heard indefinitely. How Tosi would have thrown up his hands in dismay!

Should we, pandering to the expectations of our colleagues and audiences, ornament in order to satisfy their thirst for novelty? If we pander to them, do we always give them fireworks, or can we combine novelty with appropriateness? Each performer must answer such questions for himself or herself, but I believe the questions need to be posed.

Parallels between Baroque ornamentation and jazz improvisation

We have, of course, lost touch with the living tradition of improvisation in serious music. But in the twentieth century we have a tradition of improvisation in jazz, readily observable in live performance and on disc, that has many important parallels with that in Baroque music. I encourage readers to explore the common ground between the two traditions. In jazz, the musician is also a composer: every performance is a renewal of the composition being performed. The jazz musician takes a "standard" tune (usually a popular song or melody by another jazz musician) or a tune of his own composition and plays it in his own style. The improvised solos he inserts

between statements of the tune constitute a new composition based on the tune, and especially its chord sequence. The effectiveness of the performance stems from the musician's technical skill, his inventiveness, and, above all, his sense of (his own) style.

The amount of actual improvising that occurs varies from performer to performer. Some of the greatest jazz musicians are always creating anew, albeit from melodic fragments worked out in advance. Listen, for example, to those recordings Charlie Parker made for the Dial and Savoy labels in which he needed several takes to find a version he could approve for release: minutes after playing one version of a solo on a piece he had composed for the recording session (albeit on a "standard" chord sequence), he could turn round and play something radically different.[11] Other jazz musicians have worked up a "standard solo" on any given tune and play it more or less the same every time. Even in following this potentially unspontaneous procedure, however, the musician will change his solo over time, and a version of a year or five years later will be significantly different.

Jazz musicians train by listening as much as possible to other musicians; by practicing scales and arpeggios, melodic fragments they can use in many situations, and improvisation on standard chord sequences; and by performing often in public with the most experienced musicians they can find. Should our training for ornamentation be any less intense?

Guidelines for modern players

If I achieve no other purpose in this article, I would like to stimulate us to make more conscious decisions about ornamenting. Accordingly, I propose several guidelines for the modern player:

1. First and foremost, we should be aware of the passion, or affect, of the movement. Regrettably little has been written on the passions for the modern reader, but since they reflect the period's attitude to the emotional side of music, we cannot afford to ignore them. You may wish to look at my article "Quantz and the Passions: Theory and Practice,"[12] which summarizes and discusses the composer's statements on the passions and considers their application to the performance of his trio sonata in C major for alto recorder, flute, and basso continuo. In any case, steep yourself in the music of the Baroque, especially the vocal music, and try to feel its passions. Once we are familiar with them, we can decide whether we want to intensify the passion of our sonata movement or change it (and learn when it would be legitimate to change it), and we can develop the musical means for doing so.

2. Closely related to this, we should be aware of the style of the composer. Give yourself an intensive course in style by playing and listening to as much of his music as possible within a short span of time. Do you want to ornament a Handel sonata? Play all your Handel sonatas. Listen to recordings of Handel sonatas. Then broaden your horizons by reading scores of other music by Handel, especially operas and cantatas, and listening to such works, with and without a score.

Ask yourself what would be an appropriate style of ornamentation for the sonata in question. If "inappropriate application of the manner" of ornamenting was common in the eighteenth century, how much harder it is for us today—relying, as we must, on written evidence of an improvisatory practice—to ornament the music of that age. We can consult the surviving models of ornamentation, as Professor Mather has done in applying Telemann to Handel. As we become immersed in Handel, however, we may find ourselves dissatisfied with the resulting clash of styles. We can then, as I shall do in my next article, search for other models—by the composer himself or one of his close contemporaries. But models may be lacking. Ultimately, modern performers must work out such stylistic questions for themselves and, to repeat a basic motive of this discussion, renew the work in their own image.

3. We should be conscious of the stylistic choice we have made in our approach to late Baroque music. Have we joined the "authenticists" in an attempt, which must always ultimately be vain, to imitate the performance style—including ornamentation—of the Baroque era? If not, can we develop a style—again including ornamentation—that suits our own purposes?

4. We should analyze the movement and use our analysis as an aid to ornamentation. How much ornamentation does the music really need? In an earlier article, I showed how the first movement of Handel's F major recorder sonata was built up almost entirely from the opening motives of a rising minor third in the melody and a rising major third in the bass, and consequently suggested that "'leave alone' could almost be the watchword for the whole movement. In very few places does the musical argument seem to me to justify any ornamentation at all, and those that

do warrant ornamentation do not require very much. Let us enjoy Handel's 'noble melodic style' and leave our thirst for overdramatization to more appropriate theaters."[13]

I believe we need to be reminded constantly of the cautionary words of Quantz:

> The graces should be introduced only where the simple air renders them necessary. . . . In other respects I remain of the opinion. . . [that] the more simply and correctly a [slow movement] is played with feeling, the more it charms the listeners, and the less it obscures or destroys the good ideas that the composer has created with care and reflection. For when you are playing, it is unlikely that you will, on the spur of the moment, improve upon the inventions of a composer who may have considered his work at length.[14]

5. Finally, above all, we should make our performances fresh, vivacious, spontaneous, and adventurous—even in a recording session. Let's enjoy our field day as Baroque recomposers. Taruskin has written, with his customary intelligence and biting wit, of a modern group lacking this gift: ". . . their approach to the written *agréments* is timid and literalistic—do they think the mordent police are hiding behind a billboard?"[15]

Forget the mordent police, analyze the movement, ponder the necessity for ornamentation, immerse yourself in the style, lose yourself in the passion, let go, have fun.

NOTES

[1]I am extremely grateful to Eva Legêne for several inspiring discussions of ornamentation; this article owes a great deal to her.

[2]*Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752); trans. Edward R. Reilly as *On Playing the Flute*, 2nd ed. (New York: G. Schirmer, 1986), 318.

[3]*Opinioni de' cantori antichi e moderni, o sieno Osservazioni sopra il canto figurato* (Bologna, 1723; reprint, New York: Broude, 1968); English translation as *Observations on the Florid Song; or, Sentiments on the Ancient and Modern Singers* (London, 1742; 2nd ed., 1743; reprint, New York: Johnson Reprint Corp., 1968), 94.

[4]For examples, see Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music With Special Emphasis on J.S. Bach* (Princeton: Princeton University Press, 1978), 559.

[5]Johann Abraham Birnbaum, article in *Critischer Musicus* (1738), quoted in Hans T. David & Arthur Mendel, *The Bach Reader* (New York: Norton, 1945), 238.

[6]Marc Pincherle, "On the Rights of the Interpreter in the Performance of 17th- and 18th-Century Music," *The Musical Quarterly*, XLIV/2 (April 1958), 159.

[7]Charles Blancq has to go out of his way in his *Sonny Rollins: The Journey of a Jazzman* (Boston: Twayne, 1983), 95, to draw attention to an occasion when Rollins "even plays the melody intact—a rare gesture for any improvising jazz musician."

[8]*Opinioni de' cantori antichi e moderni*, 162.

[9]See Howard Mayer Brown, "Embellishing Eighteenth-Century Arias: On Cadenzas," in Michael Collins & Elise K. Kirk, ed., *Opera & Vivaldi* (Austin: University of Texas Press, 1984), 267, 270–71.

[10]Taruskin's recent ideas are scattered through a variety of sources and have not yet been published in full. See, for example, his regular reviews and review articles in *Opus*, but especially "The Crooked Straight, and the Rough Places Plain, Alas," II/12 (December 1986), 42–43; and "Bach on Cello and Piano: Throwback or Harbinger?" III/3 (April 1987), 22–25. The fullest statement of these ideas was contained in his lecture, "I Have Seen the God Pan: A Sketch of the Only Twentieth-Century Musical Aesthetic in the Western World," which I heard at The University of North Carolina at Chapel Hill, 20 March 1987. This lecture is due to be published soon by Eulenburg Books in a volume of essays on authenticity. For an earlier expression of Taruskin's views, see "'The Authenticity Movement Can Become a Positivistic Purgatory, Literalistic and Dehumanizing,'" *Early Music* XII/1 (February 1984), 3–12.

[11]The complete Savoy sessions are available on Savoy Jazz SJL-5500 (five discs). The Dial sessions do not seem to be available in the United States at present.

[12]*Early Music* VI/4 (October 1978), 556–67.

[13]"A New Look at Handel's Recorder Sonatas, I: Ornamentation in the First Movement of the F major Sonata," *Recorder & Music* 8/1 (March 1978), 8. Anthony Rowland-Jones has been kind enough to say that my suggestion influenced him to reduce the amount of ornamentation he was using in that movement (*Recorder Technique: Intermediate to Advanced*, 2nd ed. [New York: Oxford University Press, 1986], 163).

[14]*Versuch einer Anweisung*, 169.

[15]Richard Taruskin, review of François Couperin, *Concerts royaux*, performed by Trio Sonnerie (ASV [d] LP, GAU 101), in *Opus* III/3 (April 1987), 34.

Commentary on Sicut Malus

A motet by Pierre Moulu arranged for ATB recorders

John Lindberg

PLAYERS OF THE TENOR AND BASS RECORDer often find little challenge in sixteenth-century repertoire. This motet is presented to give them an opportunity to exercise their fingers. Players of all three parts must take care not only to play eighth-note passages smoothly and evenly, but to match phrasings in passages in parallel thirds and sixths (for example, between the Discant [altc] and Tenor in measures 7–9). The tempo should be fast enough so that each phrase can be played in one breath (M.M. 60–72 for the quarter-note).

The piece can in fact be performed in several ways: by instruments alone, by a combination of instruments and voices, or by voices alone. Although the source from which the transcription was made is texted, the piece seems more instrumental than vocal in character, with its wide-ranging and frequent eighth-note passages.[1] Sixteenth-century musicians apparently recognized this instrumental character, for two different keyboard arrangements of the work exist.[2]

The text

The *Prima pars* is taken from the Song of Solomon:

Sicut malus inter ligna silvarum
sic dilectus meus inter filios hominum
et ego illi.

As an apple tree among the trees of the wood,
so is my beloved among young men
and I am his.[3]

The *Secunda pars* comes from Psalm 38:9:

Domine ante te omne desiderium meum,
et gemitus meus ad te non est absconditus.

Lord, all my longing is known to thee,
my sighing is not hidden from thee.

The composer

Little is known about Pierre Moulu (c. 1480/90–c. 1550). The dates of his birth and death are estimates based on manuscript and printed sources that contain his works.[4] Moulu is reputed to have studied with Josquin des Prez, and there is some rather weak evidence that he was associated with the French court.[5]

In recent times Moulu's name is usually mentioned in connection with feats of contrapuntal virtuosity. Gustave Reese[6] remarks on two works in particular: the *Missa Duarum facierum*,[7] which is so constructed that it can be sung either with all rests, or with rests longer than a minim omitted; and the *Missa Stephane gloriose*, in which the second Agnus Dei can be performed as a trio with the Tenor or a duo without it.[8] Most of Moulu's music, however, is closer in style and technique to that of his contemporaries.[9]

The source

Sicut malus is the twentieth piece in Petreius's *Trium vocum cantiones centum* (Nuremberg, 1541).[10] This collection of three-part songs includes works with Latin, German, French, and Italian texts by a variety of composers. Petreius notes in his preface that he is providing material for beginners, who may have trouble performing music with more than three parts. He adds, however, that music in three parts, when well written, can bring as much pleasure as music in four or more parts.

NOTES

[1]Note values have been halved in this edition.

[2]Yvonne Rokseth, "Un motet de Moulu et ses diverses transcriptions pour orgue," *Bericht über den Musikwissenschaftliches Kongreß in Basel 1924* (Leipzig: Breitkopf und Härtel, 1925). The same author has published a transcription of the *Prima pars* of the motet and an arrangement of this section for organ in *Treize motets et un prelude pour orgue parus chez Pierre Attaignant 1531* (Paris: Librairie E. Droz, 1930).

[3]Song of Solomon 2:3; the phrase "et ego illi" comes from verse 16 of the same chapter. Note that this Latin version of the text, as well as the Latin text of the Psalm, differ from both Vulgate and Septuagint texts at several points. This and the following English translation are taken from the Revised Standard Version.

[4]See Paul Kast, "Moulu, Pierre," *Musik in Geschichte und Gegenwart*.

[5]See Howard Mayer Brown, "Moulu, Pierre," *The New Grove Dictionary of Music and Musicians*. Brown cites two motets, *Fiere attropes* and *Mater florcat florescat*, which deal respectively with an historical event and musicians known to have worked at the French court.

[6]*Music in the Renaissance*, rev. ed. (New York: Norton, 1959), 277–8.

[7]Brown, in his article in *The New Grove*, refers to this mass as the *Missa Alma Redemptoris mater*, according to the Marian antiphon upon which it is based.

[8]August Wilhelm Ambros, *Geschichte der Musik*, zweite verbesserte Auflage. (Leipzig: Leuckart, 1881), 279.

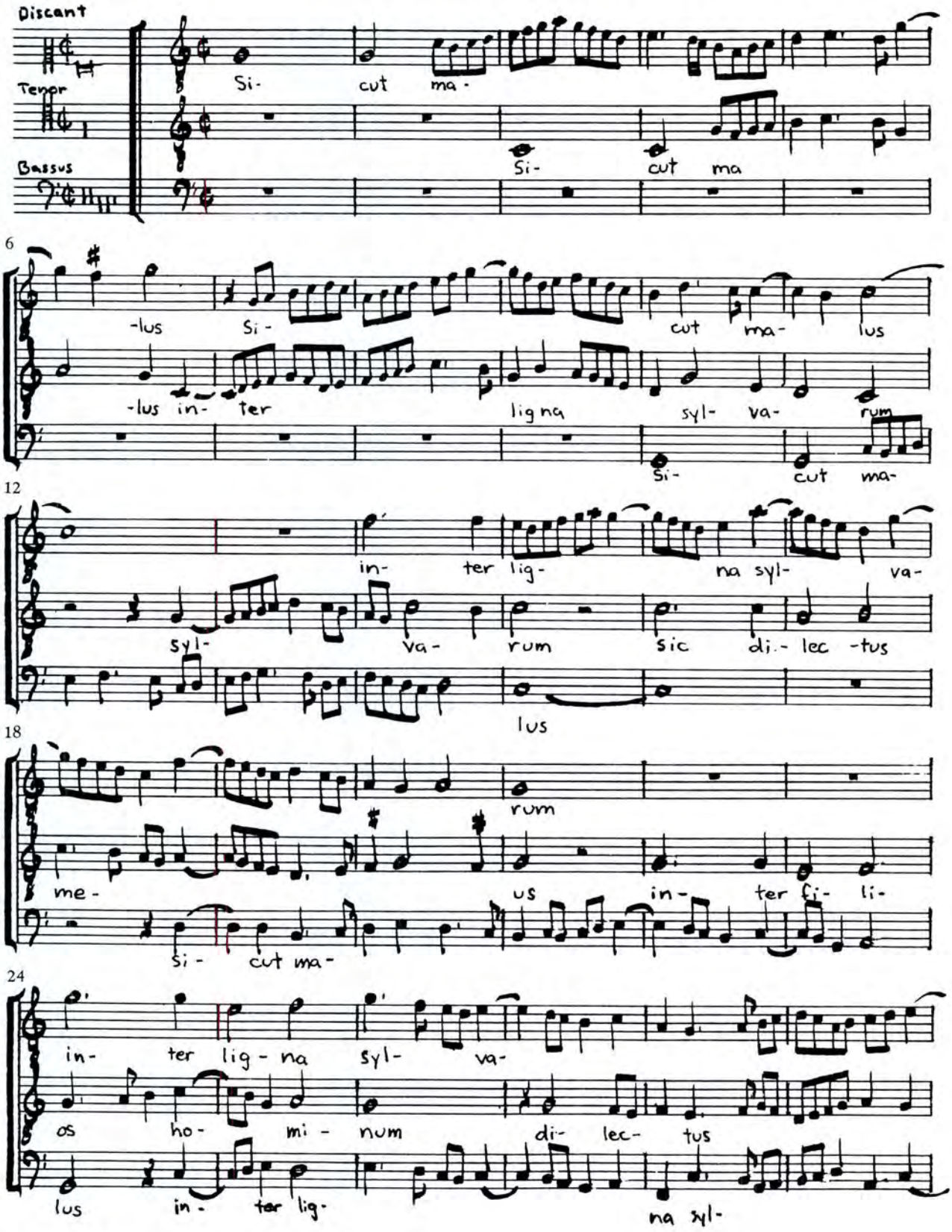
[9]For a thorough discussion of Moulu's style, see James C. Chapman, *The Works of Pierre Moulu: a Stylistic Analysis* (unpublished Ph.D. dissertation, New York University, 1964).

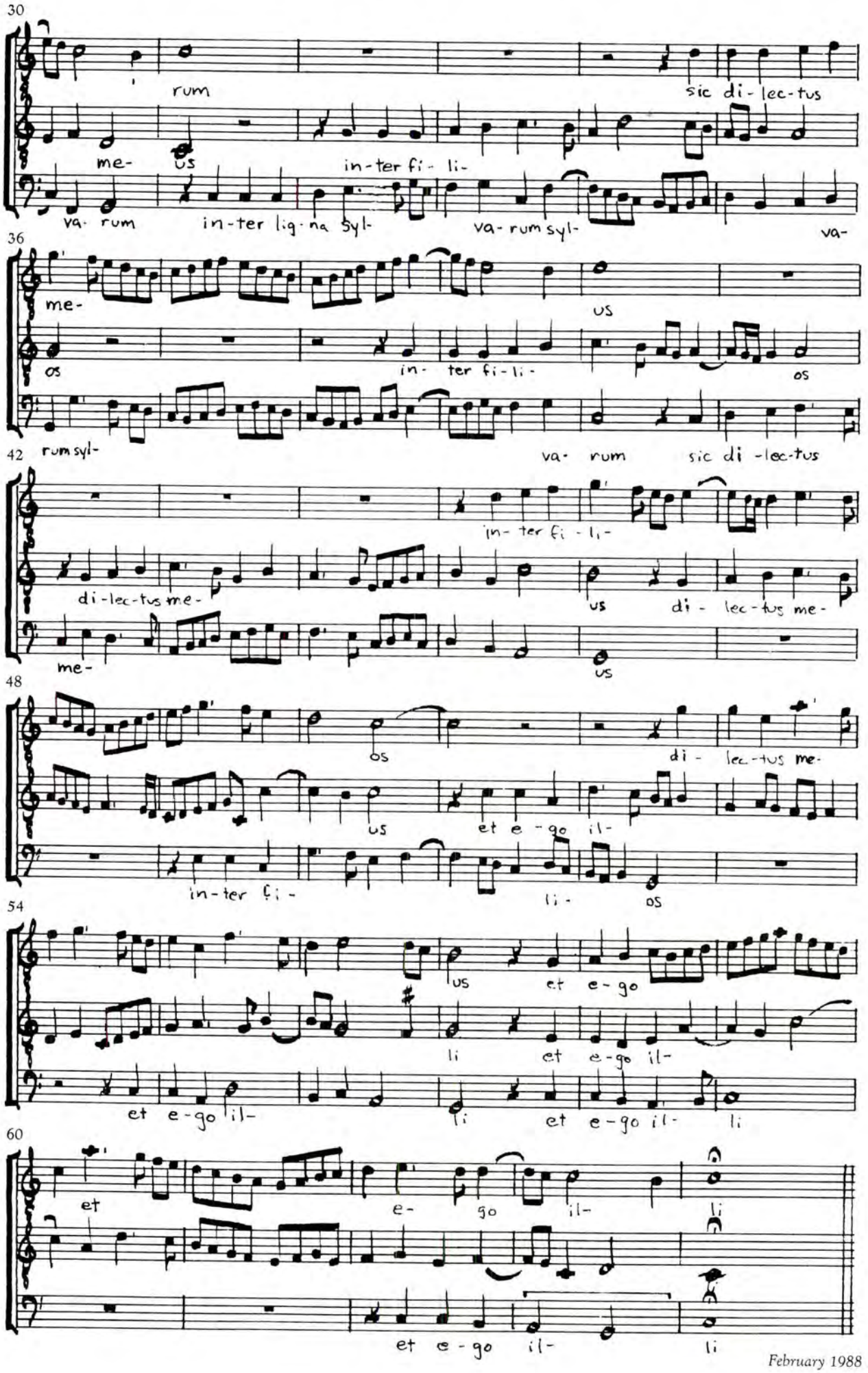
[10]The original from which this transcription was made is in the British Library, London. This transcription is published with permission.

John Lindberg is a doctoral candidate at the University of Cincinnati. In 1986–87 he was a Fulbright Fellow at Friedrichs-Alexander-Universität in Erlangen, West Germany, where he pursued research on his dissertation, entitled Origins and Development of the Sixteenth-Century Tricinum.

Sicut Malus

Pierre Moulu *Transcribed by John Lindberg*




30
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42
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di - lec - tus me -
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48
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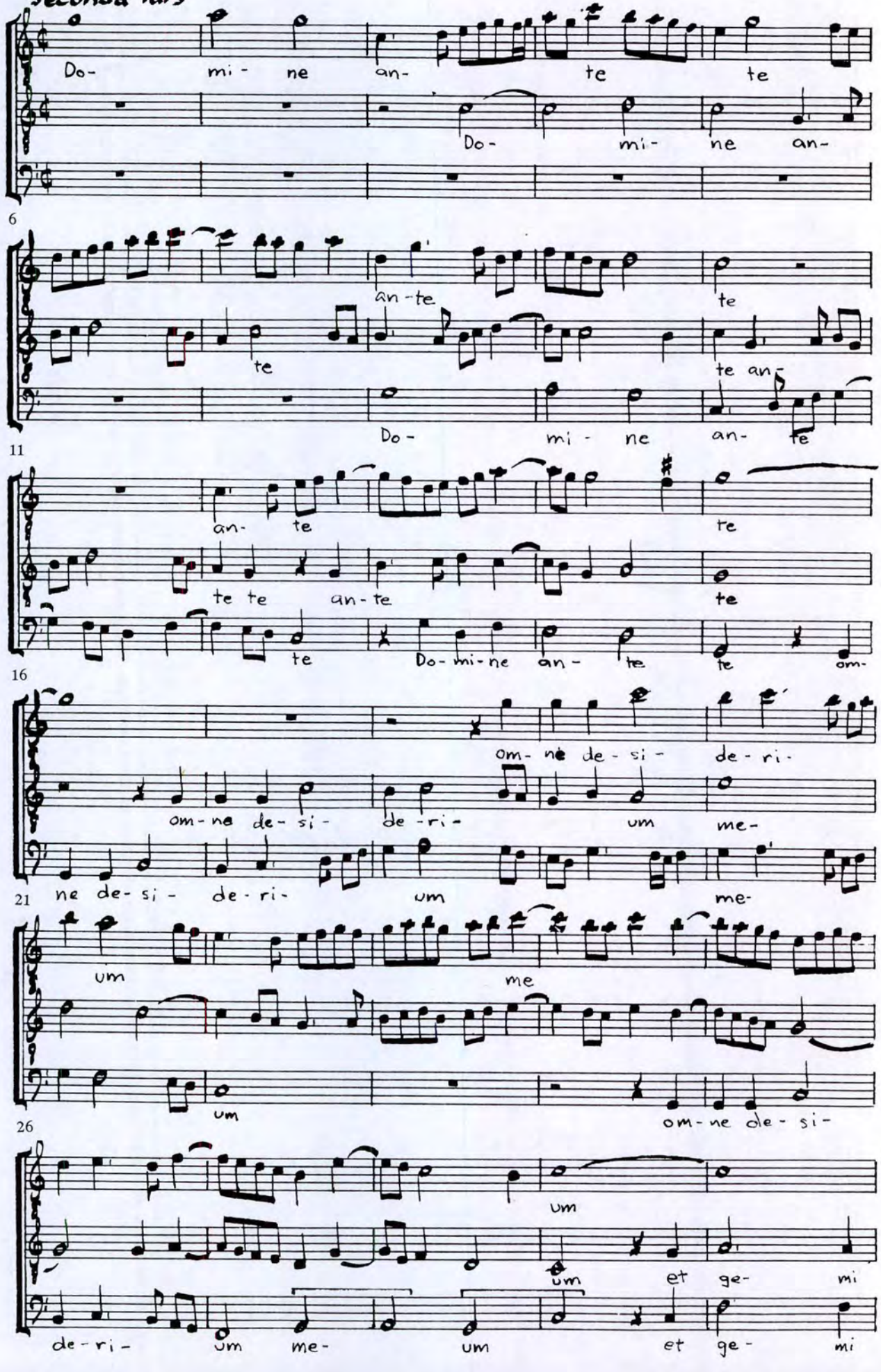
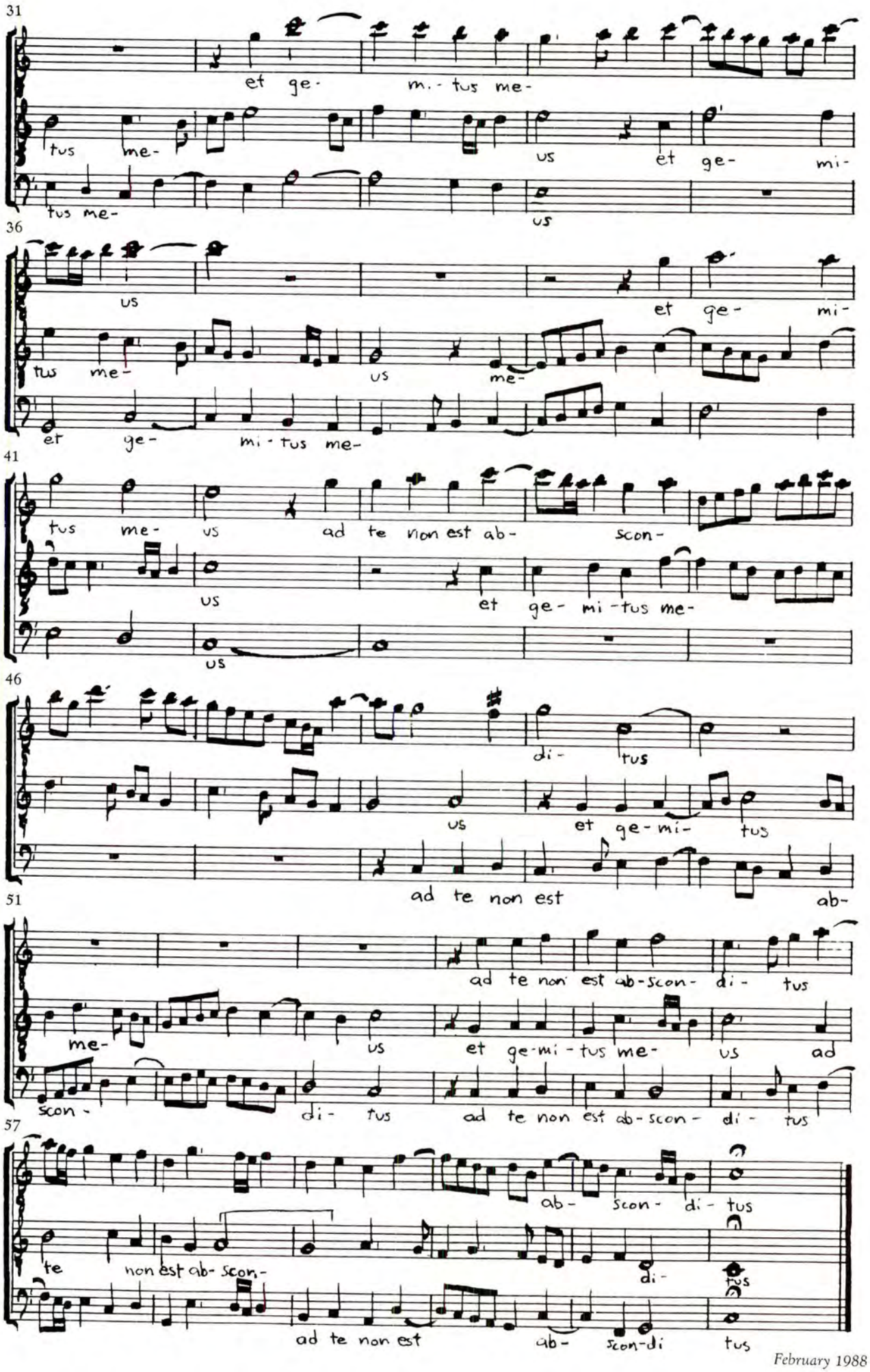
Secunda Pars




31
et ge- mi- tus me-
tus me-
us et ge- mi-
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36
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et ge- mi-
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41
tus me- us ad te non est ab- scon-
us
et ge- mi- tus me-
us
46
di- tus
us
et ge- mi- tus
ad te non est ab-
51
ad te non est ab- scon- di- tus
me-
us
et ge- mi- tus me-
us ad
scon-
di- tus
ad te non est ab- scon- di- tus
57
ab- scon- di- tus
te non est ab- scon-
di- tus
ad te non est
ab- scon- di tus

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REPORTS

Amherst

Early Music at Amherst is growing. Enrollment is up, and students are playing better and better. There is a new seriousness about financial matters: a poster marking the progress of the fund-raising drive was in evidence much of the time last summer. We are told that the board of the workshop has long-range plans, including music publishing, as well as seeking to insure Amherst's stability.

I would like to offer my impressions of Amherst '87, which I hope will indicate the diversity as well as the intensity of these two weeks in August.

The viol players seemed to be virtually tireless. One consort was warming up at 8:30 a.m., while another was playing on a patio under the stars at 1:00 a.m. Tablature reading accompanied the end of the evening meal (viol players don't seem to eat dessert).

The harp conference this year was bigger than ever. Harpists were working hard on learning to play continuo and will soon be ready to accompany the ever-improving student singers.

Recorder players armed with Renaissance instruments are becoming more sophisticated in their approach to the music. One of my ensembles played the Palestrina madrigal "Vestiva i colli" very well in tune and with ornaments in all the parts.

The 2nd Annual Great New England Outdoor Double Reed Rally was a great success. Twenty-five shawm and curtal (dulcian) players performed on the Amherst town common. In an effort to indulge the suspected double-reed fantasies of workshop participants, and to raise money for the scholarship fund, there was a "Squawkathon" during the second week. For a mere 50¢ anyone could try the bass shawm or quint-bass curtal. (Smaller instruments were less expensive.) A good time was had by all. Some people even discovered that double reed playing wasn't as hard as they thought.

Bev Simmons' new publicity seminar proved to be a very useful introduction to the art of "making yourself presentable." We talked about writing letters, making phone calls, and producing all the printed materials necessary in the music business. Discussion was lively as we shared our experiences and learned from Bev's expertise.

The newly-expanded concert series was perhaps the most exciting development this past summer. The satisfaction of hearing music well played and sung after a day of working hard in class brought enthusiastic applause and calls of "Bravi!" from the audience. Sequentia opened the series with a concert entitled "The Wanderer," which was impressive because of its easy, confident flow, the result of years of collaboration by its members. It was a pleasure to hear Ben Bagby's conversational style in the songs of Walther von der Vogelweide and Oswald von Wolkenstein. The following night we were serenaded by lutenist Paul O'Dette as he gambolled down the aisles, never missing a note. Not only does one marvel at Paul's artistry, but one is drawn in by his obvious love for the music. In Shelley Gruskin's recorder and Baroque flute recital, I liked particularly a solo flute version of an eighteenth-century opera in which the flute takes all the roles in turn.

Not to be outdone by all this excellence, the first week's faculty concert was unusually good. British harpist Andrew Lawrence-King, who had arrived that day from Europe, ravished the audience with his version of "Amarilli mia bella" on triple harp. It was indescribably beautiful, with a great range of expression and nuance, leaving one with that feeling of clarity that near-perfection in music can bring. The second week's faculty concert opened with a moving piece dedicated to Andrew Acs that was written and performed by gambist Martha Bishop, with the assistance of gambist Judith Davidoff and soprano Ruth Cunningham.

Dull this workshop was not. As Paul Echols exclaimed in rehearsal one day, "the days of passionless playing are over." And of the Mass movements by Josquin and Isaac he was conducting, he told us that "these are all basically about love." Alejandro Planchart asked us to imagine the beauty of the sunshine on the hills outside Rome at four in the afternoon in order to understand the essence of Italian music. We came away from the workshop not just with a bunch of new fingerings and other tricks, but with a deeper sense of why we are involved with this music in the first place. And sometimes in the winter we think back to these people and remember warmly.

Marilyn Boenau

Colorado: A Venetian Festival

The setting was marvelous: the matchless Colorado scenery towered over us and each morning gave us a clear, crisp, "I can see forever" kind of day. Somehow, it did not seem out of place to immerse ourselves in fifteenth- to seventeenth-century Venice, a spectacularly beautiful setting of another kind.

The morning technique classes focused on skills improvement, using Italian music ranging from folk songs to canzoni of varying complexity to the sonatas of the Italian masters. The entire workshop gathered each afternoon for polychoral ensemble work, and electives covered everything from basic ensemble playing to the commedia dell'arte. A class in the latter was led by Clara Legêne, who has spent several years as a street artist and mime in Italy.

Student gondoliers join Clara Legêne's commedia dell'arte players in song.

Karen Phillips and Edith Held

Clara and Eva Legêne flank Denver's own Pantalone, Dick Conn.

Stewart Carter, dressed in his commedia dell'arte costume and perched somewhat precariously on a piano bench, conducts polychoral forces positioned around the balcony at the Colorado Workshop's Gala Veneziana.

Daily lectures helped set the stage for our musical exploration. Stewart Carter provided a glimpse of Venice past and present and explained the role of patronage in the development of Venetian music. Alan Luhring brought us into St. Mark's and showed us where the musicians probably stood when they performed those polychoral Gabrieli pieces we know so well. A special "extra" was the talk by Andrew Waldo, "So You Want to Blow the Audience Away!" [His article on Renaissance ornamentation with this title appeared in the May 1986 issue.] The entire workshop must have taken it to heart because the final student/faculty concert was one of the best I've heard.

But I am getting ahead of myself. There was much more to the workshop than the classes and lectures. There was evening consort playing, a picnic and sightseeing trip, swimming and jogging for those who could find the time, an ARS meeting, and a benefit auction full of unusual musical items.

One of the most inspiring events was a concert of Italian music by Eva Legêne, recorder, and Larry Hamberlin, harpsichord. Eva's pristine virtuosity crystallized the music and gave it new meaning. The performers began by playing sixteenth-century divisions with a rare polish and sensitivity and then concentrated on the late seventeenth-century masters, including Vivaldi.

The final event of the week was the Gala Veneziana. This began with the workshop in full assembly performing several polychoral pieces for choirs and an instrumental ensemble that included sackbut, serpent, and cornetto. The three choirs were placed around a balcony in true Venetian style. Directed by the famous Polly Corrol (Stewart Carter), all the musicians were suitably garbed in costumes and masks. Clara Legêne's commedia dell'arte class performed a series of lively skits, after which Dr. Luhring's Renaissance dance group concluded the formal presentations. Then the entire assemblage held a grand parade through the campus; the party had begun!

Connie Primus has a knack for bringing together a delightful combination of instructors, and this year was no exception. Andrew Waldo is a gifted performer and an outstanding teacher who gave his students plenty of homework in the sixteenth-century ornamentation class. Stewart Carter, in addition to directing the choir, led the mixed ensemble with great skill. Mary Waldo had a gentle way with her classes, and Clara Legêne poured her boundless energy into hers. Larry Hamberlin's quiet and solid musicianship inspired the harpsichord class. Alan Luhring brought scholarship and insights to the music of the dance, while Eva Legêne was a wellspring of inspiration as a teacher and a performer. Connie produced a splendid workshop full of a lot of beautiful music. A wonderful time was shared by all.

Barbara Duey

Chesapeake

Director Gwen Skeens set the pace for one of the most efficiently conducted workshops I have attended. She left nothing to chance. Every cog in the wheeling days ahead had a place and was in its place when we arrived.

The faculty was always accessible, patient, and ready to reconfirm and reassure. Paul Clark, the musical dynamo from England, had an unbeatable sense of humor and superb instructional finesse. Stan Davis played lustily along with us in our consort class, and Scott Reiss nurtured the krummhorn crowd like a shepherd tending his flock. Margaret Budd was gentle, gracious, and firm.

Scott's class in ear training was essential, though I wish he had played soprano. Because of the cacophony of instrumental sounds and a noisy ceiling fan, I could hear neither Scott, nor the unfamiliar tune, nor myself. We tootled along until he provided relief in the form of printed notes.

Paul Clark interpreted Scott's article on articulation [which appeared in the November 1986 *AR*] for our sixteen-member advanced intermediate recorder class. He played the articulations for us and then listened while we emulated the sounds on our instruments.

The faculty performance was splendid. The boat trip, the closing performances with Paul Clark, and the moving *Dona nobis pacem* with Gwen Skeens were super highlights.

This seminar was my fourth since I embraced the instrument two years ago. During workshop one, I learned to place my fingers; during the second one, I gained finger speed; during the third, I successfully played the notes in ensembles; and this time, I could begin to play musically. My next project will be to develop my own style, following guidelines set by Scott Reiss, Paul Clark, Stan Davis, and Margaret Budd.

I was most grateful for this invigorating recorder workshop and plan to attend many future ones.

Edith F. Bondi

LIRF

The fourteenth annual Long Island Recorder Festival Workshop took on new life this year at La Salle Military Academy on the Great

South Bay. Originally the summer estate of an industrial magnate, the new locale offered spacious classroom areas, lovely grounds that included a swimming pool, and our very own silver swans with reedy shore.

Director Gene Reichenthal assembled an excellent staff consisting of Ken Andresen, Martha Bixler, Stan Davis, and Pat Petersen. Barbara Kupferberg presided at the keyboard as she has in the past, and Jillian Samant's viola da gamba was a wonderful addition to the continuo. Cynthia Reichenthal and Julie Andresen manned the music shop.

A highlight was the presence of Brian Bonsor, who came from Scotland just for the workshop. Composer, arranger, conductor, teacher, pianist, and musician par excellence, Brian charmed us with his brogue and ready wit. As a teacher, his corrections and criticisms were made with such good humor and gentleness that no one felt intimidated. "Brian's Time" in the early evening was devoted to rehearsing the Buxtehude cantata "Befiehl dem Engel dass er komm" (we sang it in English). A wonderfully mellifluous work for four-part chorus with four-part recorder, harpsichord, and viola da gamba accompaniment, the cantata sounded ethereal in the resonant acoustics of the chapel (originally a ballroom of the mansion), where we performed it.

After a few early-in-the-week glitches caused by the site change, the participants settled into a busy routine. Various technique classes were offered daily, with three on the advanced level: medieval and Renaissance, Baroque, and modern. Two ensemble sessions provided opportunities to sharpen sightreading skills and gain new insights into familiar pieces. There were also optional mini-courses in theory, early notation, bass recorder, guitar, conducting, and Morris dancing (taught by enthusiast Paul Kerlee), along with one-to-a-part playing, madrigal singing, and Renaissance band. Along with the cantata rehearsals, evenings were devoted to group playing, dancing, and concerts.

Three high-school music students, and several local music teachers who attended the course for in-service credit, received partial scholarships from the Betty Ljostad Memorial Fund, contributed by Betty's friend, Jane Hare Johnson. Betty first attended the LIRF summer workshop in 1986 and had planned to come each year.

The faculty recital opened with the staff en masse performing a piece by Delius and closed with Glenn Miller's "Moonlight Serenade." In between we heard works by more conventional composers for recorder like Handel, Telemann, van Eyck, and Scarlatti. The student recital, seemingly with a cast of thousands, was a mini-marathon. Starting with dancing "on the green" outside the chapel and ending with the cantata, we all survived to party afterwards and depart the next day with pleasant memories, new and renewed friendships, and resolutions to practice every single day until the next workshop.

Ruth Shaffer

Barbara J. Gotting

The loud band class at the Southern Utah Early Music Workshop: Phil Gottling, Jeff Snedeker, Tim Collins, Dan Stillman, and Jim Bailey.

Midwest

The Midwest Breve Week moved this year to the campus of Carthage College in Kenosha, Wisconsin. It proved to be a delightful change. The campus, located on a bluff overlooking Lake Michigan, has modern and well-equipped facilities that were ideal for the workshop.

A regular feature of Breve Weeks over the years has been the performance of a major musical work, arranged by Shelley Gruskin to fit the resources on hand. This year it was the motet "Ave maris stella," a composite work with polyphonic choral settings by Victoria and instrumental interludes by Cabezón, interspersed with plainchant settings of the text. To make it even more interesting, the chants were in old notation on a four-line staff, and the settings by Victoria used soprano, alto, and tenor clefs.

The daily schedule began with technique and ensemble classes, with everyone grouped according to playing ability. These were followed by special interest classes: krummhorn, Baroque flute, rhythm, and Marcello's recorder sonatas, along with various consorts.

The Breve Week was unique among ARS summer workshops in offering two courses for credit toward the new Teaching Certificate. The students in Louise Austin's pedagogy course and Martha Bixler's master class soon learned they were in for a great deal of work!

However, it was not all work and no play. Free time in the late afternoon found almost everyone at a nearby beach or in the olympic-sized pool.

The faculty recital on Saturday evening was a delight. Particularly exciting was a set of contemporary pieces for viola da gamba and tenor recorder, performed by Judith Davidoff and Martha Bixler and narrated by Shelley Gruskin. Then the students had their turn, presenting a now solid and well-rehearsed "Ave maris stella."

At the end of this brief but intense workshop, we all agreed that it had been one of the best ever.

David Fischer

Mideast

Any newcomer to the Mideast Workshop, as I was last summer, will get an immediate sense of camaraderie. A number of people from all parts of the country return year after year to renew old acquaintances and improve their musical skills. But there is no exclusivity or cliquishness. All first-year attendees were adopted by the family and made to feel right at home.

Much of the credit for this close family atmosphere goes to co-directors Marilyn Carlson and Ken Wollitz and coordinator Mary Johnson. They were always available to answer questions and take care of administrative details. This effective administration was coupled with a first-rate faculty. The instructors to whom I was exposed, all of them outstanding, were Lucy Bardo, Marilyn Carlson, Mary Johnson, and Ken Wollitz. The program was broad and flexible enough to allow most attendees to try something new. I enrolled in Mary Johnson's beginning viol class and found that I could actually make a musical sound on a stringed instrument (well, sort of).

One of the week's highlights was a series of lectures by Colin Sterne that traced the evolution of national styles during the sixteenth century. He illustrated his points with musical examples performed by the audience. I also enjoyed the informal before-dinner playing sessions that allowed everyone to relax and make music just for the fun of it.

Accommodations at La Roche College were fine, the air conditioning was a blessing, and the food was well above average for its kind.

For me, the workshop was both fun and an

educational experience. I definitely recommend it to players at all levels.

Russ Bronstein

Southern Utah

Southern Utah State College in Cedar City was the setting for the first annual Southern Utah Early Music Workshop, held last August in conjunction with the Utah Shakespearean Festival. Twenty-three participants from as far away as Hawaii gathered to attend classes and play in ensembles. The faculty included John Tyson (recorder), who provided a wealth of information on improvisation, and Marilyn Boenau (broken consort), who offered an enlightening and practical approach to orchestration. Daniel Stillman (loud band) presented a marvelous introduction to the instruments, and Andrew Appel (keyboards) gave a fine talk on English keyboard music of Shakespeare's time. Jeffrey Snedeker, workshop director as well as music director of the Festival, led a discussion on how music was used in the theater in Shakespeare's day. Also involved in the workshop were the six company musicians of the Festival.

The workshop culminated in a concert featuring faculty, company musicians, and participants. During the week, participants had the opportunity to see *Comedy of Errors, Richard III,* and *Much Ado About Nothing.* Other Festival activities available to one and all were a Renaissance Feaste, the Royal Tea, and the nightly Greenshow, an outdoor presentation of music, dancing, and juggling. Some of the more intrepid visited Cedar Breaks National Monument and Zion and Bryce National Parks.

Philip Gottling

1987 New Zealand Early Music School, or Gruskin Downunder

Picture the scene: a worried Summer School director, with two friends for moral support, waiting at the airport to greet Shelley Gruskin and LeAnn House. Will she recognize them? What will they be like? What will they think of the standard of playing here – horrors, perhaps they deal only with advanced pupils! At this stage the director has to be led away for a reviving cup of coffee.

The scene is very different a few days later. Feedback from the Gruskins' classes borders on the ecstatic. Shelley has given an elegant and eloquent talk on the musette, with copious musical illustrations, to an entranced audience. Several total beginners on the harpsichord are showing every sign of becoming useful continuo players under LeAnn's guidance. Most encouraging of all, one of the less able recorder players has casually informed the director that "we were all playing Machaut from the original notation this morning." As the director knows full well the student in question can barely cope

with ordinary notation and has, almost certainly, never heard of Machaut before, she realizes that a learning experience of extraordinary quality must be taking place!

Later, as the School draws to an end, there is a chance to ask Shelley and LeAnn about their impressions. The friendliness they have met during their visit is a recurring theme in the conversation. Even the egalitarian nature of the School, where there is little privacy and you are expected to mix with students from all the different disciplines, has not proved too much of a strain. Tiring it may be, but also refreshing. The highlights of their visit are not musical: the food, the fresh air, and the scenery all come in for comment. LeAnn has become an enthusiast of the local kiwifruit and is filling her luggage with tins of it to take home. Asked about the differences between students in New Zealand and those he meets at American summer schools, Shelley mentions mostly similarities, which are surprisingly numerous. However, he does notice that when American players sightread a piece they tend to get faster and faster, whereas New Zealanders gradually play slower and slower – perhaps an interesting insight into the national character of each country?

The School closes with two special evening concerts. In the first, the Renaissance Band, orchestrated and directed by Shelley, accompanies the dance class, under the guidance of Helga Hill from Melbourne, Australia, in an outstanding demonstration of Renaissance dancing. The collaboration between musicians and dancers is enormously satisfying, and Helga, a tutor at our last five Schools, votes this by far the best from the musical point of view. On the last night the renowned English Baroque violinist John Holloway leads an orchestra that, nine days before, was an ad hoc group of mainly inexperienced players, in a challenging program of Bach, Telemann, and Lully. It is an astonishing experience, with the players giving a performance many professional groups would be proud to emulate.

New Zealanders and Australians refer to their part of the world as "downunder." To go downunder is rather like travelling to the world's end. In New Zealand we hope Shelley Gruskin and LeAnn House have enjoyed their visit to this farflung part of the world as much as we've enjoyed them. Their contribution to the success of the 1987 National Early Music School has been considerable, and they have left behind a host of friends – the audiences who heard them play, their colleagues at the School, their students, and, not least, one exhausted but happy music director.

Adrienne Simpson

Urbino

The exquisite Italian city of Urbino, perched atop a hill east of Florence, has changed little since the fifteenth century, when Duke Federico of Montefeltro and his son Guidobaldo made it one of the most important centers of Renaissance culture. Guidobaldo and his formidable wife Elisabetta would probably have been pleased with the events that took place around their palace for ten days last July. The Italian recorder society (Società Italiana del Flauto Dolce) gathered 275 courtiers of music, song, and dance to its nineteenth international course of ancient music.

Auditions were required for placement in most classes. I felt I was in the company of budding professionals as I listened to the eager entrants playing difficult passages with ease. I was fortunate to be placed in an intermediate recorder class led by Renato Frigerio, who has taught in the Urbino program for several years. During the ensemble portion of the class, we studied opera music and dances by Lully. For daily individual lessons, we chose from the music of Marcello, Chédeville, Boismortier, and Hotteterre, guided by treatises by Mr. Frigerio on Italian and French phrasing and articulation. We were invited to sit in on the individual lessons, and I took advantage of this opportunity as time permitted.

Because of scheduling conflicts, I could not take the Renaissance dance course, but I observed one of the classes. Barbara Sparti led the group in dances of the 1400s by Guglielmo da Pesaro and Domenico da Piacenza, accompanied by pipe and tabor.

The chorus met late in the afternoon. We singers, a convivial lot, were joined by members of the choral conducting class (new this year and very popular). We sang a variety of Italian songs by well-known and not-so-well-known composers. The young conductors-in-training had ample opportunity to practice their skills on us, under the able guidance of the director, Jürgen Jürgens.

The variety of other classes was comparable to that offered at the ARS workshop at Amherst. Among the non-instrumental offerings were Alexander technique, yoga, Dalcroze rhythm exercises, and musical iconography.

The view from our classrooms of trees and rolling hills, so reminiscent of landscapes in paintings by Raphael (a native of Urbino) and other quattrocento painters, was both an inspiration and a distraction.

Other distractions were easy to find. Wandering through the corridors and courtyards, I listened to practice sessions taking place behind every door, in cubbyholes, and – a favorite for one flutist – in a spare bathroom stall. In the piazzas music inevitably broke forth amid chatterings over the day's activities. Conversations were in many languages as the workshop drew students from England, Austria, Switzerland, Belgium, Holland, and Germany, and from as far away as Japan, Canada, Norway, and the United States. The course was officially in Italian, but someone was always available to translate into any language.

As if the workshop weren't enough, the town of Urbino and SIFD six years ago inaugurated a concert series that runs concurrently. Last year this festival commemorated the 350th anniversary of Buxtehude's birth and the 300th anniversary of Lully's death. The concerts allowed us to hear performances by many instructors at the workshop as well as by a number of guest artists. Concerto Italiano performed two Buxtehude cantatas, and an exceptional program of Bach sonatas featured Marijke Miessen, recorder; Lucy van Dael, Baroque violin; Wouter Möller, Baroque cello; and Bob van Asperen, harpsichord. My recorder ensemble enjoyed a concert of Lully's suites by the Orchestra Giovanile Romana. Just as exciting were concerts by members of the "superiore" seminar and their instructors, Han Tol, Pedro Memelsdorff, and Gerd Lünenbürger. On our last evening, after the second of these presentations, a loud band led us out of the concert hall (a deconsecrated church), past the ducal palace, and into the piazza.

For any early music enthusiast who wants to participate in a serious workshop in an authentic Renaissance setting, Urbino can be a rich and rewarding experience.

Elizabeth Guiher

Anyone who would like information on the Urbino course is welcome to contact the author of this report at 212-831-1911.

Recorder in Education

A hundred and fifty students from eight countries attended last summer's Recorder in Education Summer School, the thirty-ninth, at Trinity and All Saints' College in Horsforth, England.

Edgar Hunt, Brian and Mary Bonsor, Paul Clark, Herbert Hersom, Philip Thorby, and Margaret Westlake provided an amazing array of choices. Two elementary, intermediate, and advanced levels were offered at each of twelve playing sessions during the week. That made seventy-two opportunities to participate in ensemble playing, plus a choice among six tutorials that met each morning. There were also lecture demonstrations, early notation classes, folk dancing, Renaissance band, choir, and after-dinner ensemble sessions. On one evening we had a rousing good time playing several different "batailles," and on another a fifty-voice choir and ensemble of a hundred recorders performed a Buxtehude cantata.

On the final evening of the course the professional ensemble Harmonie Universelle played Telemann, Couperin, and C.P.E. Bach on Baroque flute, theorbo, and viola da gamba. Works performed in the student concert on our last afternoon ranged from Telemann trio sonatas to something entitled "If you are not in good trim."

Accommodations were posh by American standards. All resident students were provided with single rooms, morning housekeeping services, and better-than-expected cafeteria meals. Then add first-rate instruction from 9 a.m. to 9 p.m., all to the tune of about $300!

It was a wonderful week that gave us great joy in our musical journey.

Karen Crotty
Nancy Van Brundt

BOOK REVIEWS

Performing Medieval and Renaissance Music: An Introductory Guide
ELIZABETH V. PHILLIPS AND JOHN-PAUL CHRISTOPHER JACKSON
Schirmer Books, 1986, xiv & 316 pp., $24.95

The authors of this textbook on early-music performance are well qualified by education and experience to offer instruction on the subject. Both earned doctorates from Washington University in St. Louis, where they directed the collegium musicum and studied historical performance practices; and both are now affiliated with other colleges, continuing their activities as performers and teachers. The preface describes their intentions: to address "the needs, both practical and scholarly, of the performer of early music, whether involved in an academic program or in a community ensemble." The authors present their lessons in three main parts and a group of appendices, complemented by illustrations, facsimiles, partial and complete musical examples, charts, lists, bibliographies, and a final index.

Part I, "The Constitution of the Early Music Ensemble," begins with an abbreviated history of the collegium musicum in Europe and America, along with a description of the benefits to be derived from the performance of early music. One wishes that more information had been offered in this chapter; the authors' philosophical points are well taken, but the discussion is so scant that it functions only to "preach to the converted." The next chapter considers resources for performance, describing the vocal and instrumental requirements of ensembles of various sizes and levels of ability, as well as the different forms in which scores of early music are available today. The book's treatment of the latter subject – including a selective list of modern editions – is well handled, as is the discussion of vocal performance (although the stipulation that a "motet choir" is to have exactly five singers for each of the four modern vocal ranges seems unnecessarily arbitrary). Much of the material on instruments, however, is so superficial as to be of little practical value: except for useful lists of suggested instrumentations, this section gives only general descriptions of categories of instruments (these should have been combined with the appendices dealing with the same subject) and painfully obvious statements about selection and maintenance (e.g., "the person responsible for an instrument collection must become familiar with the needs of each instrument, whether stored or in use").

Part II offers "General Guidelines for Early Music Performance." Here the authors first analyze different approaches to the subject, showing how unavoidable practical considerations often compromise attempts to create "authentic" performances. The chapters that follow treat such important topics as studying original musical sources, choosing the ensemble to perform a given work, pitch, musica ficta, rhythm and its notation, language and text underlay, and improvisation and ornamentation. Although a few of the discussions are weakened by unclear terminology, incomplete explanations, and redundant writing, this section in the main is one of the most worthwhile parts of the book.

Part III, entitled "The Early Music Repertory: Specific Recommendations for Performance," is also of considerable value. The largest unit in the book, it consists of an anthology of thirty-five significant and representative works of early ensemble music (from the Gregorian-chant setting of "Haec dies" to Thomas Tomkins's three-voice anthem "O Lord, Rebuke Me Not"), presented in modern notation drawn mostly from existing editions. For each selection the authors provide historical and musical information, an identification of the edition used and the source(s) on which it is based, and supplementary lists of facsimiles, recordings, and other editions. While such pedagogical anthologies are frequently put together by simply reprinting the notation of existing editions, here the music has all been newly engraved, thus producing a commendable consistency of appearance (if not of editorial method; unfortunately, not all of the original editors' special notational symbols are adequately explained).

The appendices also constitute a sizable portion of the book. Appendix A discusses genres not included in the anthology: medieval monophonic secular works, polyphonic dance before 1500, solo instrumental music, and dramatic music. Appendix B presents historical information on a large number of musical instruments, most of which are illustrated by line drawings copied from various sources (not all of them accurate – *caveat lector!*) and produced especially for this book. Appendix C consists of a chart showing the ranges of these instruments; again, the reader must be on guard, for the information is often incomplete (the family of recorders, for example, is credited with having only instruments in F and C, with no mention of the historical alto in G or soprano in D). Appendix D is a useful list of selected journals that deal with early music. It appears to have been an afterthought on the authors' part, however, as it bears little relationship to the extensive bibliography at the end of the book; in fact, out of the ten listed journals, at least six (including *The American Recorder*) are not represented by any articles in the bibliography at all. Appendix E, a set of guides to the pronunciation of languages employed in early music, will prove beneficial to singers and choral directors who have reached the requisite level of sophistication in their performance and can properly interpret the phonetic symbols used in the charts. Finally, Appendix F presents "A

Election Notice
Call for petitions

The 1988 Nominating Committee, under the chairmanship of Kalamazoo Chapter Representative David Fischer, has drawn up a preliminary slate of candidates for the Board of Directors of the American Recorder Society for the next four years. This slate will appear in the winter *Newsletter*.

ARS members have already had one opportunity to participate in the nomination process by sending suggestions to the committee. Now they have another: they can nominate by petition. Such nominations are made by submitting to the chairman of the committee a petition signed by at least ten memberships of the Society; a statement of the nominee's qualifications for the post of Director; and another statement, signed by the nominee, expressing a willingness to assume the responsibilities of Director. The name of anyone nominated by petition will automatically be added to the list of candidates on the ballot. (Please note that two people sharing a family membership count as one name on the petition.)

To make a nomination, write to Mr. Fischer at 2948 S. 6th St., Kalamazoo, Mich. 49009 for the necessary forms. Please enclose a stamped, self-addressed, business-size envelope.

Petitions and statements should be returned to Mr. Fischer by March 21, 1988. Any petitions received after this date will not be considered valid. The final slate of candidates and a ballot will be sent to the membership in April.

Checklist of Performance Considerations," all of which have already been covered in the book—but then, repetition is a time-honored pedagogical device!

In their preface, the authors propose that their textbook be used not only by instructors and students "in connection with a one- or two-semester course in collegium performance or historical performance practice," but also by general performers "as an ongoing reference tool." Although both types of potential readers will find much of value in this book, it seems far better suited to the environment of the classroom, where experienced teachers can draw from it selectively, capitalizing on its stronger features and supplementing—or judiciously avoiding altogether—its weaker parts.

William E. Hettrick
Hofstra University

Italian Poetry and Music in the Renaissance, 1350–1600

JAMES HAAR

University of California Press, 1987, xvii & 245 pp., $35

Haar is no newcomer to his subject. As long ago as 1961 he served as editor for the Harvard Isham Library Conference proceedings on the chanson and madrigal. Since that time he has published several important monographs on Renaissance musical matters and has established a reputation as a careful and insightful researcher. It is those insights, several of which were influenced by research by Nino Pirrotta, that make this volume particularly interesting.

The material here was first presented as the 1983 Ernest Bloch Lectures at the University of California at Berkeley. Haar's subject is the changing relationship of word and tone in the madrigal through the chronological span of the Renaissance. He asks what the music does to add or detract from the text and how it does it, and whether a real fusion is possible. He also examines the fairly constant switching of French and Italian dominance. The lectures can be read in two ways: without the footnotes, they provide an extended overview of the poetry and music of the period; with the footnotes, they serve as a very thorough review of the literature. The extensive and well-chosen musical examples forcefully demonstrate Haar's observations and conclusions.

The first chapter surveys the madrigal and ballata from about 1320 to 1420, primarily through the works of Jacopo da Bologna, Piero of Perugia, and Giovanni da Cascia. Musically the period was strongly influenced by the French style until the turn of the century, when a kind of internationalization set in. An example of Haar's—and Pirrotta's—insightful research is the postulation that early vocal music may have been derived from instrumental music—rather than the other way around, as is commonly thought. They reached this conclusion after separating the embellishments from the melodic notes of several vocal pieces:

when looked at independently, the ornamentation was idiomatically keyboard-like, suggesting a transfer from keyboard to voice. The chapter ends with a discussion of the decline of the early madrigal and the rise of the Landini-style ballata.

Chapter two considers the paucity of Italian music "in the flush of the early Renaissance" relative to the large number of French and Flemish pieces in Italian manuscripts. Haar notes that French influence was everywhere. The Venetian statesman Marco Foscari, for example, wrote: "In the heart of every Florentine, if it could be cut open, there would be found in the very center a lily of gold" (the lily is, of course, the heraldic sign of the French monarchy). Among the reasons Haar suggests for this state of affairs: that the important musicians in the retinues of the ecclesiastical leaders were French and Flemish, and that the new humanists, with their interest in ancient music, were antagonistic to polyphony.

But in the latter part of the fifteenth century, a musical "embourgeoisement" took place that emphasized a new word-tone relationship leading to the sixteenth-century madrigal, the subject of chapter three. Haar describes the madrigal at this point as "humanistic theory in practical guise" and hypothesizes that in its new form it was really a fully-texted frottola. He suggests that the standard history texts that credit Verdelot, Arcadelt, and Festa as "founders" of the madrigal are oversimplifying and speculates that hundreds of popular melodic fragments may be hidden in these works –reminding us that we can never hear the music of the past as its contemporaries heard it.

Chapter four deals primarily with the "lost" music of the "improvvisatori," whose efforts were never recorded. One of their number became the hero of a novel by Hans Christian Andersen, and Savonarola "confessed as a sin that he preferred hearing romances sung in the piazza to Vespers sung in church." Members of illustrious families such as the Medici and d'Este were "improvvisatori."

New performers, non-professionals who could read the music clearly laid out for them and who wished to associate with the aristocracy, and new notation in the form of black and "colored" notes are the major concerns of chapter five. The newer compositions included highly chromatic pieces like Lasso's famous "Prophetiae Sibyllarum" and the "madrigali honesti"–spiritual madrigals sung to sacred texts.

Chapter six considers the shift from polyphony to monophony. Musical innovations included the use of many more related chords and regular (non-speech-governed) rhythmic patterns. Haar concludes this introduction to the "Baroque aesthetic" by noting that the theatricality of Baroque declamation replaced the intimacy of the Renaissance madrigal.

A careful reading of this book will provide the appropriate intellectual and musical context for performing this important repertory.

Jane P. Ambrose
University of Vermont

MUSIC REVIEWS

Sonata pour Flûte à bec Alto seule

C.P.E. BACH
Transcribed by Laurent Hay
Leduc AP 26.107, 1983, distributed by Theodore Presser, $6.75

Every instrument has its limits. That is not to say that one should not do everything in one's power to stretch these limits, or that music for one instrument cannot be played successfully on another. However, a trumpet should not be asked to express the feelings of a lamenting shepherd, and a recorder should not be required to deal with the *Empfindsamkeit* style of C.P.E. Bach's A minor sonata for traverso *senza* basso. This wonderful piece depends heavily on dynamics; its style, in fact, ensured the ascendancy of the traverso over the recorder, tragic as that development may have been. Therefore, it seems contradictory to publish a recorder version of this sonata – even though such transcriptions were common enough during the eighteenth century.

On the other hand, though the recorder may not meet the expressive demands of this sonata, the work is a challenge and provides a marvelous technical exercise.

Leduc's edition is faithful to the original, which appeared in 1763 in the musical quarterly *Musikalisches Mancherley*. The printing, unfortunately, is not so elegant as the original. It is rather messy and appears crowded on the page.

Paul Jacobson

Zwölf Sonaten für Flöte und Basso continuo, Op. 3

Volumes 1 & 2 (Nos. 1–3 & 4–6)
JEAN-BAPTISTE (JOHN) LOEILLET
Edited by István Máriássy
Edition Kunzelmann GM 793a, 1982, distributed by Foreign Music Distributors, $18 each

"John of London" Loeillet divided his loyalties among several instruments – oboe, traverso, harpsichord, and recorder. His four collections of twelve sonatas for flute and bass accommodate both recorder and transverse flute (the latter was gaining popularity in England, perhaps because of Loeillet). In Opus 3 the first six sonatas are intended for alto recorder, although any of the twelve can be played on recorder, traverso, or oboe. In the second movement of Sonata No. 3 the range descends a semitone below that of the alto – not an uncommon occurrence in Baroque recorder music.

These unpretentious works, sounding rather like simplified Handel sonatas with their slow-fast-slow-fast tempos and Italianate style, are melodically very pleasant. If one is looking for slow movements that lend themselves to free ornamentation, these are ideal. For example, the Adagio in Sonata No. 6 moves along in half-notes in 3/2, the bare essence of a beautiful melodic shape begging for elaboration.

Máriássy's edition is very clear, and the prefatory notes are informative and helpful. In them he points out where he deviates from the manuscript, and why. For the most part, he indicates any additions by brackets and uses dotted lines for editorial slurs. I do not understand why he felt it necessary to change Loeillet's appoggiatura notation. Máriássy's realization is simple and straightforward, leaving room for the harpsichordist to elaborate, although occasionally it is too notey and too high. It would be better if the realization were included as a separate part, so that the performer could choose to do his own realization from the bass part.

P.J.

Capricen für Altblockflöte Solo

Transcribed by Hermien Teske
Amadeus BP 387, 1982, distributed by Foreign Music Distributors

Excerpted from the *Fantasier og Capricier af Quantz*, a collection of sixty pieces for traverso that is published in its entirety by Amadeus, these twenty-five studies have been transposed up the traditional minor third (fourth, in one case) for recorder. Actually, all sixty can be performed as is on recorder if the player uses voice-flute fingerings on alto.

The authorship of the *Capricen* is uncertain. The original is in an eighteenth-century copyist's hand. Many of the studies may be by Quantz, who probably assembled them for Frederick the Great. Notes in the manuscript indicate Blavet, Blockwitz, et al., as sources. Those selected for this edition are arranged by key, progressing from easy keys to difficult and covering the twelve used in Baroque music for the recorder. The pieces are in a great variety of musical styles, and many – among them the beautiful sarabande and its four doubles (No. 8) – are suitable for performing.

Given the sparsity of challenging studies – especially musically pleasing ones – and of unaccompanied solo literature for recorder, this collection is a wonderful addition to the repertory. The edition is faithful to the original, and the printing is excellent.

P.J.

Paul Jacobson is a recorder and traverso player who lives in Minnesota. He is co-founder and flutist of the Lyra Consort, a Baroque orchestra in the Twin Cities. A student of Martha Bixler, Steve Silverstein, and Sandra Miller, Mr. Jacobson was the first person to pass the ARS Level III exam.

Sonata for Treble Recorder and Basso Continuo, Op. 1 No. 10
PIETRO CASTRUCCI
Edited by Hugo Reyne
Moeck 1099, distr. by Magnamusic, 1984

Castrucci (1679–1752), a pupil of Corelli, spent most of his adult life in London, where he led Handel's opera orchestra for more than twenty years. Although he died in poverty, he was honored at an opulent funeral with a performance of the Dead March from Handel's *Saul*.

The present publication, an eighteenth-century arrangement of one of Castrucci's many violin sonatas, holds little interest for the recorder player except as a technical study. It has few melodies; instead, it is primarily a series of sequences, broken chords, and Baroque "patterns" to be played virtuosically on the violin. Recorder players will be frustrated by the endless thirty-second-notes with no place to breathe and the lack of passages suited to the expressive nature of their instrument.

Jane P. Ambrose

Sonata en Re Mineur, Op. 3 No. 10 (A & BC)
JEAN-BAPTISTE LOEILLET
Realization by Pierre Poulteau
Alphonse Leduc, distr. by Theodore Presser, 1984, $11.25

Yet another sonata from the pen of the prolific Loeillet de Gant (1688?–?), this time from a collection of twelve dedicated to the Duchess of Valentinois and published in Amsterdam by the estimable Roger about 1715. The Loeillet dynasty contributed dozens of sonatas to the repertory, with many of them, like this one, competent and somewhat stylish in construction but without particular distinction. The four movements are in the slow-fast-slow-fast *sonata da chiesa* mold. The edition is clean; the continuo part competently and simply realized; the price, for one sonata, outrageous.

J.P.A.

Eight Instrumental Pieces for three instruments
HEINRICH ISAAC
Edited by Bernard Thomas
London Pro Musica Edition, 1984, distributed by Magnamusic, $5.50

Isaac's output is wonderful and varied, and these selections are no exception. All but one are arrangements of more or less well-known pieces of the fifteenth century. They are composed on popular and courtly song tunes but seem to be intended for instrumental performance, the "tune" being simply a vehicle for virtuosic counterpoint.

The opening editorial notes give us the source for each piece and tell us that note values have been halved throughout. The editor suggests that while viols or recorders (ATB) may be used in performance, some more elaborate division passages might better suit plucked instruments (I disagree; viols, especial-

ly, can handle this sort of passagework well, and a recorder could imitate the flexible flow of the strings). The melody in each case would be nicely set off if played on a different instrument from the other parts.

This attractive edition includes score and parts. Each piece has an incipit giving the original notation as well as the range of each part. The technical level varies: the straightforward cantus firmus requires good musical sense and a lovely long bow or blow, the more contrapuntal sections are not too difficult, and the divisions are somewhat more demanding.

Shirley Marcus

Largo e Alla Breve dalla Sonata a tre Op. 5 No. 5
GEORG FRIEDRICH HÄNDEL
Edited by Walter Bergmann
Società Italiana del Flauto Dolce, distributed by Unicorn Music, 170 NE 33rd St., Ft. Lauderdale, Fla. 33334, $7.25

No specific instrumentation was called for in the sonata from which these movements are taken, but its other movements seem quite violinistic. Bergmann has arranged these two for soprano, alto, and tenor recorders, or soprano, alto, and keyboard. The transposition is from G minor to E minor, with occasional octave shifts to keep the parts within the ranges of these instruments. His keyboard realization basically spells out the chords, with only a few instances of contrapuntal filling-in, so the continuo player should feel free to do his/her own elaboration.

The Largo begins in a French-overture-style dotted rhythm that can be carried further into the movement. The Alla Breve is a three-voice fugue, confirming the three-recorder version as logical.

These movements are not so demanding that a good intermediate player cannot handle them. They may fill a void in SAT material in your collection of Baroque music.

S.M.

Duo Tessuti con Diversi Solfeggiamenti, Scherzi, Perfidie, et Oblighi (1657)
GIOSEPPE GIAMBERTI
London Pro Musica RM4, distributed by Magnamusic, 1985, $7.50

Giamberti (c. 1600–1664), whose name appears in none of my reference books, wrote these thirty-nine delightful duets in the style of the bicinia of the previous century. They range from abstract studies to dances and popular songs. Of varying difficulty, they can in most cases be classified as intermediate, with both lines requiring equal expertise. Twenty-two of them are for instruments of similar pitch.

Giamberti did not specify instrumentation. All the pieces fit various combinations of viols, and all but four can be played on recorders. The editor points out that transposition is perfectly permissible. Following his advice, two bass viol players recently sight-read more than half the duets and found that almost all were interesting, lively, and enjoyable to play. Top marks went to No. 8 ("Ballo di Mantua") and Nos. 19 and 29 (both untitled).

The edition has clear, uncluttered printing, extensive editorial notes, and no page turns. It's a welcome addition to my library.

Peg Parsons

Three Jacobean Dances, c. 1620
(S,S/A,A/T,T,B)
Edited by Joseph A. Loux, Jr.
Loux Music Publishing Co. LMP-50, 1987, score & parts $6.95

This edition includes a masquing ayre, pavan, and galliard by John Adson, Richard Dering, and Giovanni Bassano respectively. All three pieces, complete with critical commentary and extensive editorial notes, appear in *Jacobean Consort Music* (Musica Britannica IX), edited by Thurston Dart and William Coates (Stainer and Bell, 1955). Mr. Loux gives us only the music, nearly identical to the Dart–Coates publication except for some octave changes in the bass lines. There is no preface or critical commentary.

Some questions arise. 1. Why are there no editorial indications of places where bass notes have been raised to fit the recorder range? Couldn't these notes have been shown in both octaves so they could also have been played at original pitch on a bass viol? 2. Why do the scores take up two or three pages each, requiring page turns and hence separate parts? In the Dart–Coates edition each score fills only one page. 3. Why did the editor pick these particular dances? The first two are challenging and fun, but the Bassano is a bit of a bore. 4. Was this edition really necessary?

P.P.

Jacobean Masque Tunes for Recorder and Guitar
Arranged by Paul Zweers and Martin Pope
Schott 12193, distr. by Magnamusic, 1985, score & parts $8.95

Dances from "Danserye" for Recorder and Guitar
TIELMAN SUSATO
Arranged by Jaroslav Capek and Martin Pope
Schott 12253, distr. by Magnamusic, 1985, score & recorder part $8.95

The thirteen masque dances, all unfamiliar to me, are by Coprario, Bateman, Adson, Johnson, and Anon. They come from a seventeenth-century manuscript containing only the soprano and bass lines; the guitar parts provide the harmonies. The music is lively, melodic, and enjoyable, with lots of dotted notes, ornaments, and variation in tempo and rhythm. The very sketchy preface doesn't say whether the recorder part is intended for soprano or alto transposed; there is no 8 under the clef sign, but there are many high Cs and one high D.

The guitar parts, although a bit heavily tex-

tured and with too many chords occurring on weak beats, are still better than most modern arrangements for the instrument of sixteenth- and seventeenth-century music. With a little revoicing they can be played on a lute, although most lutenists would prefer to read from tablature rather than guitar notation; also, many pieces have been transposed into keys that lie better on the guitar than on the lute.

The preface to the sixteen Susato dances is somewhat more informative. From it we learn that all but two of the pieces have been transposed, that the guitar parts are freely based on the three lower lines of Susato's settings, and that the top lines are intended primarily for soprano recorder but can in some cases be played on alto.

Although this edition gives you more pages for your money than No. 12193 (twenty-seven versus twenty-one), I find the music all too familiar and hence less interesting than the masque tunes. However, here's a chance to play some of your favorite old chestnuts in a different instrumentation. Especially effective are the arrangements of "Pass et medio" and "Mille regretz."

Both editions are clearly printed, with no page turns.

P.P.

Garten der Nacht (soprano voice, recorder [A/T/B], and piano)
GERHARD BRAUN
Edition Moeck 1541, distributed by Magnamusic

Garten der Nacht, a difficult work requiring first-rate performers, is a set of four songs on texts by Recha Freier. Each line of Freier's brief, nature-oriented poems adds a new, dream-like image; the music tone-paints each image while establishing an overall consistency. In mood, the work is nocturnal, spooky, and slightly paranoid.

The idiom is generally post-Webern: atonal, pointillistic, rhythmically aperiodic (notated both conventionally and proportionately), sparse and transparent in texture. But Braun employs a wide range of harmonic sounds, many of which are not generally associated with this type of music. He seems particularly fond of "open" sonorities that are reminiscent of an oriental mouth organ. Consonances and dissonances are used with stunning effect. The tempos are quite slow except in the last piece, in which the dry, motor-rhythmic style creates a climate of suspense.

Garten der Nacht's many special effects are used either to enhance the mood or to imitate sounds mentioned in the text. One of the loveliest moments occurs in the second piece, where the recorderist performs an extended coda portraying a blackbird's song of death. He plays into the open grand piano, causing its strings to vibrate sympathetically. The effect is absolutely bone-chilling.

The edition contains two (why not three?) excellently printed copies of the score. Instructions are in German only, but hopefully that will not deter anyone from seeking out this beautiful and extremely effective piece.

Pete Rose

Triptychon
GERHARD BRAUN
Edition Moeck 1540, distributed by Magnamusic

Writing for the combination of recorder and percussion seems to bring out the best in Gerhard Braun. *Acht Spielstücke*, his previous work for this instrumentation, is certainly one of his finest, and this piece is of similarly high quality.

Triptychon's three movements require bass, alto, and tenor recorders respectively; percussion instruments include pitched marimba (all movements), non-pitched templeblocks and woodblocks (first movement only), bongos and tom-toms (second), and cymbals and gongs (third)—all in low-to-high sets of two to five.

The first movement begins with both recorder and marimba (played with the fingertips) softly improvising fast flurries in a call-and-response pattern. The two instruments then diverge, reuniting in a passage that is specific in pitch, rhythmically periodic, and highly repetitious, then going their separate ways again. The form is interesting, but the main attraction here is the strikingly beautiful way in which Braun employs pitch formations within this predominantly timbre-oriented context.

Movement two features the dry motor rhythms and polyphonic textures characteristic of neoclassicism. The recorder part is poin-

tillistic, and Braun seems to want the instrument to function as if it were another piece of pitched percussion. The effect would be static were it not for the dynamics—soft at first, becoming loud at midpoint, then gradually returning to a low level. At the end, the performers put aside their instruments and engage in a brief scat-singing parody of the music they've just played.

The final movement features material from the Concerto in D minor, Op. 10, by Antonio Vivaldi. The overall effect seems almost improvisational; a fragment of the material appears here and there as if testing the waters of an alien sea. At the very end the Vivaldi takes over, capping this presentation of a wide and fascinating spectrum of sound compressed into a relatively brief segment.

This music is intended for performance by professional or very advanced players. While not easy, it is accessible. The rhythmic notation varies from standard to proportionate, depending on the context. Considering the enormous range of timbral resources available to the percussionist, it seems natural that the recorder part calls for such special effects as harmonics, flutter-tongue, and multiphonics. This beautifully printed edition comes with three copies of the score and has no bad page turns.

Highly recommended. *P.R.*

Engramme

KONRAD LECHNER
Edition Moeck 2516, 1983

Engramme is a serious and difficult trio for recorder (Si/A/T/B), percussion, and harpsichord. The list of percussion instruments needed is large and diverse. Marimba is the only pitched one; the others include standard orchestral as well as jazz, Latin, and even Asian instruments.

The first movement is generally characterized by pointillism and extremely aperiodic rhythms. Lechner employs many extended techniques and special effects, most of them in the recorder part. In overall effect it is sensitive and subtle, attractively sonorous in both its timbre and—for lack of a better word—"harmonies."

Pointillism and aperiodic rhythms are also the staple of movement two, but the form is more like a perpetual variation, with intense interaction among the players. Inserted like a trope is a brief, radically contrasting section with a gamelon-like quality.

In the third movement, larger rhythmic assemblages are often created by manipulating smaller rhythmic cells. The effect is dry, suspenseful, and somewhat static. Lechner here treads a fine line between seriousness and parody.

A big detriment to the appeal of this work is the fragmentary, dry, disassociative quality of the recorder part. It is tedious to practice, although not extremely hard technically. The real difficulty and beauty is the ensemble; the performers are required to make sense out of overwhelmingly complex configurations that are notated sometimes conventionally, sometimes proportionately.

The edition is beautifully printed and includes three copies of the twenty-page score with instructions in German. A performance will require musicians both excellent and expert, and for those who qualify I recommend this work.

P.R.

Improvvisazione per Flauto Solo (S/T)

BERNADETTA MATUSZCZAK
Moeck ZfS 550, distributed by Magnamusic, $3.50

This edition contains two apparently unrelated works. The first, *Improvvisazione,* is a delightful little ditty in five alternating slow and fast sections. Its title probably indicates the manner in which the music was composed, as the performer does not improvise. Messiaen's influence is evident in its neotonal language, based on the free transposition and interchange of scales created from symmetrical interval sequences—as well as in the floating, timeless quality of its slow sections and the bird-like chatter of its fast ones. These sections are meaningful only in the context of the entire work; they should not be treated as individual entities.

The second piece, called *Associazioni antiche,* also has five short movements, but these can be played separately or together as a miniature suite. While Matuszczak's style is more eclec-

tic in this work, the movements share an almost childlike simplicity. The purely subjective approach to antiquity is more impressionistic than real.

Special mention should be made of the composer's extremely prolific and specific use of expressive dynamics. These should not, and indeed cannot, be taken literally but are nevertheless useful in that they indicate the general ebb and flow of the music especially in the first piece.

Amateur recorderists can manage the technical demands of both these works. Musically speaking, *Improvvisazione* is by far the more interesting, sophisticated, and demanding, primarily because of its unusual melodic and rhythmic shapes.

P.R.

Minstrels: Chanson and Dance
For SATB recorders, voice, piano, and percussion
HANS ULRICH STAEPS
Edited by William E. Hettrick
Sweet Pipes, 1987, score and parts $18, separate set of recorder parts $5

This work was commissioned by the Colorado ARS Workshop, for all participants to play together as a focal point of our 1984 workshop. Staeps, now a retired professor at the Vienna Conservatory, is a composer with years of experience writing music for recorders, including large recorder ensembles.

Minstrels is scored for typical workshop resources: a large group of recorder players, a solo recorder group with soprano vocalist, piano, and percussion (triangle, cymbals, bells, drums, glockenspiel, etc.). The work can also be performed effectively with just four recorders, one on a part, or with an optional string quartet reinforcing the piano part.

Although Staeps makes use of his own distinctive harmonies and rhythms in *Minstrels*, he describes this piece as "standing with one foot in the Middle Ages." His inspiration was the typical medieval court scene with troubadours, minstrels, and jugglers. The composition opens with a three-part setting of the Chanson, "Winter goes, and summer is coming soon with all delight," performed by solo recorders and vocalist. The full instrumental ensemble enters for the rollicking Dance, which is followed by a tender, almost impressionistic passage that serves as the prelude to the return of the Chanson—now altered by a change of meter and decorated with wandering solo melismas. After a repetition of the Dance, the piece ends with a brief, vivacious finale.

Sweet Pipes has published *Minstrels* in a facsimile edition of the composer's manuscript, which is printed very clearly and is easy to read. It has been carefully edited by Dr. Hettrick, who has translated Staeps' preface and all of his German markings. Score and parts come in an attractive pocket folder, and extra recorder parts are available for large-group playing. The string parts, if needed, can be extracted easily from the piano score or ordered from the Colorado ARS Workshop (13607 W. Mississippi Ct., Lakewood, Colo. 80228).

I highly recommend *Minstrels* for workshops, ARS chapters, or consorts of Level II–III players who are willing to spend time in individual practice and ensemble rehearsal. Merely sight-reading the piece will not do it justice, but more and more enjoyment is guaranteed with each rehearsal!

Constance M. Primus

Cibells, Divisions and Other Old English Solo Pieces for Alto Recorder
PURCELL, CLARKE, FINGER (AND OTHERS)
Edited by Nikolaus Delius
Schott OFB 155, 1982, distr. by European American Music, $7.50

The cibell is phrased similarly to a gavotte, with four- or eight-measure groups beginning on the half measure. There are nine cibells in this collection: five in F major, two in D minor, and a little relief with one each in G major and A minor. Any one of these short, happy, and relatively easy-to-play pieces is enjoyable, but I doubt that the "best Masters" listed as composers in the original title lost any sleep over them.

The chaconne, preludes, and divisions that follow are a welcome change and call for more advanced technique. All of these pieces serve as excellent exercises and studies for articulation.

Louise Austin

Correction: In the review of Johann Mattheson's sonatas (Schott OFB 1009 & 1010), November issue, page 176, European American Music should have been listed as distributor.

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CHAPTER NEWS

ARS BUSINESS

Contributions to *The American Recorder*, in the form of articles, reports, and letters, are welcome. They should be typed, double-spaced, and submitted to the editor three months prior to the issue's publication date. (Articles are often scheduled several issues in advance.) Contributions to chapter news are encouraged and should be addressed to the chapter news editor.

CLASSIFIED

FOR SALE: Moeck/Vas Dias Denner Baroque oboe, $a'=415$, $500. Moeck Rottenburgh alto recorder, palisander, $150. Moeck Rottenburgh soprano recorder, palisander, $75. Jim Rich (503) 592-4275.

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The Society itself does not own or operate workshops. Those described below are independent operations whose directors have sought and received for their workshops a special relationship of mutual approval and mutual aid (financial and otherwise) with the ARS. These workshops have met the ARS Workshop Committee's exacting standards for program and management, and they are recommended without reservation to all members.

Early Music Center Workshop
Wright State University
Dayton, Ohio
June 19–June 25
Patricia Olds, director

Faculty

Edgar Hunt, Michael Mattimore, Patricia Olds, Patricia Petersen, Brent Wissick, Kenneth Wollitz

Program

Daily technique and ensemble classes at ARS Levels I-III. Beginning and intermediate viol; beginning crumhorn; rental instruments available.

Electives: Medieval ensemble, Renaissance ensemble, Baroque trio sonata ensemble, sightreading rhythmic patterns (Hindemith method), Renaissance band, harpsichord for pianists, music of the 14th century, Baroque ensemble music for recorders; madrigal singing; C-clef sightreading; pedagogy seminar for recorder teachers (all-faculty panel).

Evenings: Renaissance dancing; Lecture by Edgar Hunt: "My Life in Early Music;" faculty and student concerts; trip to Air Force Museum and picnic.

Fees

Tuition $175
Room and Board $150–175
Deposit $30 (payable Early Music Center Workshop)

Information

Patricia Olds
Early Music Center
242 Northwood Drive
Yellow Springs, OH 45387
(513) 767-8181

Fifteenth LIRF Summer Clinic
C. W. Post College
Greenvale, Long Island, New York
June 26–July 2
Eugene Reichenthal, director

Faculty

Guest instructor: Brian Bonsor (a music director of Britain's SRP), Kenneth Andresen, Stanley Davis, Barbara Kupferberg, Patricia Petersen, Eugene Reichenthal, Nina Stern. Accompanists: Barbara Kupferberg—harpsichord, Jillian Samant—viola da gamba, Lewis T. Fitch—guitar.

Program

Six technique classes at different levels including a special class for school music teachers and a master class, elementary theory, daily instruction in ornamentation, sessions in reading early notation, practical conducting, bass recorder, one-to-a-part ensembles, accompanying on guitar, Renaissance band, madrigal singing, country and Renaissance dancing, sightreading of a wide range of ensemble material, teaching tips and 3 in-service credits for music educators. Air-conditioned dormitories and classrooms. Tapes of faculty and student concerts will be available inexpensively. Course shop will offer good discounts and large boxes of special sale music.

Fees

Tuition $185
Room & Board: double $200; single $260

3 in-service credits (optional) $30
Deposit $30 (payable LIRF; $15 refundable till June 1)

Information

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

(Continued on following 2 pages)

The 9th Annual Colorado Recorder Festival
Colorado College
Colorado Springs
July 17–July 23
Constance M. Primus, director

Faculty

Evelyn Nallen, Guest Artist from Cambridge, England; Vicki Boeckman, Stewart Carter, Eileen Hadidian, Frederic Palmer, Constance Primus, Joan Wilson; assisted by Marcia Bailey, harpsichordist

Program

A Parade of Composers through Music History
Technique/Literature Classes—for great bass to sopranino recorders (ARS Levels I-III)
Consort Repertoire Classes—for recorders, viols, buzzies, voices
"A Parade of Composers from the Troubadours to Bach"—chorus with instruments

Special-Interest Classes—Arranging and composing for recorders, avant-garde techniques, basso continuo for recorder players, early notation, teaching the recorder, early American music, Renaissance reeds, Baroque flute, sackbut/cornetto, and others.

Special Activities—Recorder recital by Evelyn Nallen, Parade-of-Composers panel, music for England's SRP Meetings, evening of historical dance, student/faculty musicale, picnic in the mountains, and Parade-of-Composers party.

Fees

Tuition $190
Room & Board $180
Deposit $40 (payable *Colorado Recorder Festival*; $20 refundable before July 1)
These fees include recital ticket, social events, refreshments—everything except ARS fees and music that may be required.

Information

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

Chesapeake Workshop
Georgetown University
Washington, D.C.
July 17–July 23
Scott Reiss & Tina Chancey, directors

Faculty

Tina Chancey, Robert Eisenstein, Paula Hatcher, Patricia Petersen, Scott Reiss, Gwendolyn Skeens, John Tyson, Brent Wissick, additional faculty t/b/a

Program

Daily classes in recorder and viol technique and consort playing, beginning through advanced levels. ARS Education Program will be emphasized.

Electives include medieval, Renaissance, Baroque, contemporary and traditional music, mixed ensembles, music for voices and viols, Renaissance band, symphonic choir, improvisation, ornamentation, master classes, musicianship, Marais solo suites, continuo playing, tablature.

Special Activities—Lectures on performance practice, group singing, country dancing, Potomac River cruise, student and faculty concerts. Nick von Huene and the Early Music Shop of New England will be in residence.

Air-conditioned classrooms and double-occupancy dorm rooms with private baths in wheelchair-accessible building. Free admission to new recreation complex with Olympic-sized pool, free parking.

Fees

Tuition $200
Room & Board $205
Deposit $60 (payable *Chesapeake Workshop*; $30 refundable before July 1)

Information

Tina Chancey
3706 North 17th St.
Arlington, VA 22207
(703) 525-7550

Midwest ARS Workshop
Carthage College
Kenosha, Wisconsin
July 19–July 24
Irmgard Bittar, director

Faculty

Paul Leenhouts (Amsterdam Loeki Stardust Quartet), Sterling Jones (founding member Early Music Quartet), Shelley Gruskin, Louise Austin, Irmgard Bittar, Martha Bixler, Thomas Boehm, Valerie Horst, LeAnn House, Beverly Inman, Margaret Panofsky.

Program

Daily: Master classes with Paul Leenhouts, recorder, and Shelley Gruskin, Baroque flute. Early-morning technique and ensemble classes at all levels (ARS I-III); viol classes at all levels; electives include: harpsichord technique and continuo, beginning krummhorn, techniques of early bowed strings, medieval and Renaissance performance practice, two levels of Renaissance Band, German Lieder, mixed ensemble for singers and instrumentalists, Pedagogy II with Louise Austin (optional credit toward ARS Teacher's Certificate).

Evenings: Formal faculty concert. Vocal-instrumental Collegium for all to perform from *Symphoniae Sacrae* of Heinrich Schütz, conducted by Shelley Gruskin. Renaissance, Baroque, and English country dancing, large Baroque ensemble, informal student recital, informal consort playing.

Other features: Instrument Maker Thomas Boehm in Residence, German Conversation lunch table, parties, swimming and tennis. Campus is located on 83 acres of beachfront property on Lake Michigan between Milwaukee and Chicago. Full-tuition Eric van Douwen Memorial Scholarship available to a student attending Leenhouts Master Class; apply to director.

Fees

Tuition $150
Leenhouts Master Class surcharge $10
Room & Board $120
Daily auditor's fee $30
Deposit $30 (payable *Midwest ARS Workshop*; refundable before July 25)

Information

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

Southern Utah Early Music Workshop Utah Shakesperean Festival So. Utah State College Cedar City, Utah July 25–July 31 Jeffrey Snedeker, director

Faculty

John Tyson, recorder—classes in solo recorder with continuo literature and articulation
Steve Lundahl, winds, brass—classes in early brass instruments and literature
Carol Herman, strings—classes in viola da gamba technique and English viol consort literature
John Metz, keyboards—classes in continuo playing and keyboard literature
Angene Feves, dance—classes in music for dance and dance in Shakespeare, historical dance for all levels
Christine Frezza, composer—Guest Lecturer: "Music in *As You Like It*"

Program

Music of Elizabethan England (and other topics). Technique classes, dance classes, introductions to new instruments, special presentation on how to put music into *As You Like It*; emphasis on practical use and approach at all levels. Seven- and five-day sessions allow choice in time and cost. Concerts by the Festival Consort. At least one trip to local national parks, and opportunities to attend Festival productions of *Cymbelline, Othello,* and *As You Like It*. Tickets for Festival activities must be arranged for individually.

Fees

Tuition: Seven-day session $165; Five-day session $100; Non-participant $50/$30.
Special tuition rates for pre-formed music and dance ensembles on request.
Room & Board must be arranged directly with College by calling Information below. Estimates: Room $7 per person per night (double); Board $10.50 per person per day (3 meals). Deposit $50 (payable to *Southern Utah State College)*

Information

Barbara Shakespeare
c/o Div. of Continuing Education
Southern Utah State College
Cedar City, UT 84720
(801) 586-7850
or Jeff Snedeker at (614) 268-3802

Mideast Workshop LaRoche College Pittsburgh, Pennsylvania July 31–August 6 Marilyn Carlson, director Kenneth Wollitz, co-director

Faculty

Lucy Bardo, Martha Bixler, Marilyn Carlson, Marcianne Herr, Mary Johnson, Nina Stern, Colin Sterne, Kenneth Wollitz, voice teacher t/b/a.

Program

Eras of Transition in Early Music

Morning classes—primary emphasis on technique: recorder (novice through advanced), viol, voice. *Afternoons*—secondary instruments (Renaissance and Baroque flute, harp, viol, voice, capped reeds), basic music skills, ensemble playing (small consorts, bands) and interpretation. *Evening activities*—English Country Dance, all-workshop vocal/instrumental ensemble, student/faculty concerts, informal playing. *Special features*—Master Class for Recorder, Voice Class for Instrumentalists, Introduction to Viol (instruments available), Playing with Harpsichord, Drop-in Happy Hour Consort. *Annual events*—White Elephant Scholarship Benefit, Ad hoc student concert, Lecture series "Transitions in Early Music" and "Art of the Period," Faculty-student concert & party. Music & instrument display in residence.

Convenient access from interstate highways and airport (transportation may be arranged). Air-conditioned dormitory, classrooms and dining hall.

Fees

Tuition $175
Room & Board $180
Facilities fee (commuters only) $35
Deposit $35 (payable *Mideast Workshop)*
Scholarships available.

Information

Mary Johnson, Coordinator
1410 East South Temple
Salt Lake City, UT 84012
(801) 596-1955

Marilyn Carlson
825 South 5th St.
Columbus, OH 43206
(614) 444-6958

Amherst Early Music Festival/Institute Amherst College Amherst, Massachusetts August 7–14 and 14-21 Valerie Horst, director

Wendy Powers and David Tayler, assistant directors

Faculty

Fifty instrumentalists, singers, dancers, and musicologists from U.S., Canada, England, Netherlands, Germany, etc.

Program

Music of England

Classes—recorder (novice to very advanced: consorts, master classes, technique, prep for ARS Level III Exam, recorder orchestra, all-day Recorder Virtuoso Recorder Program); viol (consorts, master classes, tablature, technique, special-topic classes); double reeds, lute, harp, harpsichord, sackbut, cornetto, percussion, voice, theory, early dance, aerobics.

Special classes include Historical Harp Seminar, Vocal Seminar, Recorder Tuning and Voicing with Alec Loretto.

Vocal-instrumental Collegium for all—rehearsal and performance of major English works of William Byrd and others, edited and conducted by Philip Brett. Lectures on topics in English music, recitals, barbecues, parties. Festival Concert Series is free to workshop participants. Many rooms available by the night for visitors.

Concurrent Events

August 8–20: Festival Concert Series
August 4–7: Fourth Early Brass Festival
August 12–14:
Fifth Historical Harp Festival;
Early Music and Instrument Exhibition
August 14: Third Great New England Outdoor Double Reed Rally

Fees

Tuition: one week $200;
two weeks $325
Single Room & Board: $225 per week (includes use of pool, gym, courts, libraries, etc.)
Deposit $30 (payable *Amherst Early Music, Inc.*; refundable till July 1)

Information

Valerie Horst
Amherst Early Music, Inc.
65 West 95th Street, 1A
New York, NY 10025
Amherst Hot Line—call anytime:
(212) 222-3351 (machine 4th ring)

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