

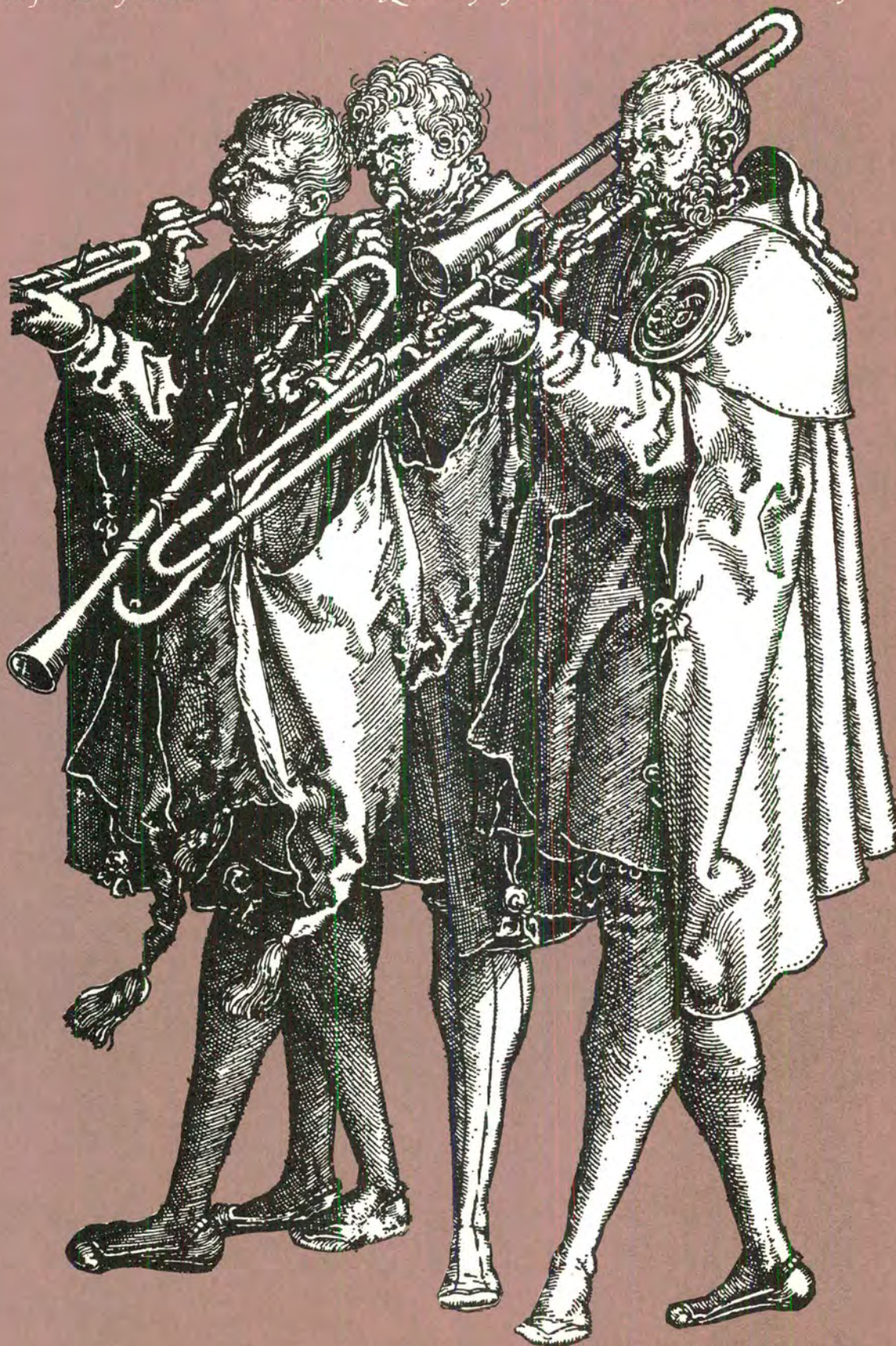
VOLUME XXII    NUMBERS 1 & 2    MAY 1981

# The American Recorder

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# The American Recorder

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# The Motets of Orlandus Lassus

## Their sources and stylistic idiom

Paul C. Echols

### Part II



Lassus (at the keyboard) with the Bavarian court chapel gathered together to perform chamber music, from Munich, Bayerische Staatsbibliothek, Mus. ms. A II, fol. 187.

IN THE SEVERAL YEARS FOLLOWING HIS move to Munich in 1557 to take up a post at the Bavarian ducal chapel as a tenor singer and composer, Lassus completed two large-scale works, the *Prophetiae sibyllarum* (Sibylline prophecies—a prologue and twelve motets a4) and the *Sacrae lectiones ex propheta Job* (Sacred lessons from the prophet Job—settings a4 of the nine Matins lessons from the Office of the Dead). And around 1560 he began work on a third cycle, a commission from Duke Albrecht V to compose settings of the seven Penitential Psalms. Along with these major projects, Lassus undoubtedly turned out a number of individual motets, but none appeared in print until 1562, when his second motet publication, *Sacrae cantiones quinque vocum*, was brought out by the Nuremberg publishing house of Montanus & Neuber. Known today also as the Nuremberg Motet Book, this collection of twenty-five works a5 proved enormously popular, and at least nineteen further editions were issued, the last appearing in 1586.<sup>35</sup>

Its appeal is easily understood. As in his Antwerp Motet Book of six years earlier, Lassus brought together settings of a variety of texts that could be used for all sorts of occasions, and with these he exploited every possible opportunity for expressive melodic writing and

<sup>35</sup>The collection is indexed in RISM as 1562a (see n. 1); for a description and list of contents see Wolfgang Boetticher, *Orlando di Lasso und seine Zeit, I: Monographie* (Kassel, 1958; abbreviated hereafter as Boetticher I), pp. 170–73 and 187–200; on the number of editions see also Boetticher, “New Lasso Studies” in Jan LaRue (ed.), *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese* (New York, 1966), p. 22.



dramatic word painting. Psalm settings predominate: there are ten in all—not quite half the collection—of which only *Nisi Dominus* (Psalm 126[127], one of the five psalms traditionally assigned to Marian Vespers)—contains the complete psalm text; the rest are partial settings only, each employing one to four verses.<sup>36</sup> The best known of them are *O Domine salvum me fac*<sup>37</sup> (Psalm 117[118]: 25 and 17), its second part a dramatic setting of the verse, “I shall not die but live, and declare the works of the Lord,” and *In me transierunt irae tuae* (a mixture of verses drawn from Psalm 87[88]:17 and Psalm 37[38]:11, 18b, and 22), which was used as a model for rhetorical analysis by Joachim Burmeister in his manual of musical composition, *Musica poetica* (1606).<sup>38</sup> Other settings of Old Testament texts include *Taedet animam meam* (Job 10:1–2, “My soul is weary of my life”—an excerpt from the second Matins lesson for the Office of the Dead), *Sicut mater consolatur* (a paraphrase of Isaiah 66:13), and *Veni in hortum meum* (a fine setting of the Song of Solomon 5:1, “I am come into my garden, my sister, my spouse”).<sup>39</sup> From the New Testament comes the Gospel motet *Non vos me elegistis* (John 15:16, “Ye have not chosen me, but I have chosen you”),<sup>40</sup> as well as a group of brilliant festive works, the texts of which are mostly close paraphrases of scriptural verses: *Videntes stellam* (from Matthew 2:10–11 on the Magi at Bethlehem, used liturgically as the final respond for Matins on the Feast of Epiphany), *Angelus ad pastores ait* (an antiphon for Lauds of Christmas day, its text from Luke 2:10–11 on the angel’s annunciation of the nativity to the shepherds), and *Surrexit pastor bonus* and *Surgens Jesus* (both Easter texts on the resurrection of Christ).<sup>41</sup> There are also two liturgical works on non-Biblical texts, *Clare sanctorum* (a setting of the

ninth-century Sequence hymn by Notker of St. Gall for the Feast of the Apostles) and *Caligaverunt oculi mei* (“My eyes are worn out from weeping”—the final respond for Matins on Good Friday).<sup>42</sup>

Aside from variety in text and music—always a hallmark of Lassus’ style—the most noteworthy feature of the collection is the frequent use of concise, boldly delineated motives to open sections of works. The Epiphany motet *Videntes stellam* offers an especially dramatic illustration.

Example 1.

When they saw the star, the Magi rejoiced...—Matthew 2:10.

The upward leaping intervals of the opening motive on “Videntes” evoke the upward glance of the Magi toward the star that will lead them to Bethlehem, and the running-note figure on “Magi” provides an equally concise counter-subject for several measures until a new idea introduces “gavisi sunt.” In the space of six measures, with the simplest of melodic materials, Lassus captures the listener’s attention just as the star caught the Magi’s. A comparison of this type of motivic invention with the more traditional, long-breathed phrases in contemporary works by such older Netherlands masters as Nicolas Gombert and Clemens non Papa demonstrates not only the great influence of Italian madrigalisms on Lassus, but more importantly, how effectively he could adapt word-painting

techniques in one genre to revitalize another. An amusing game musicologists sometimes play is to compare Lassus’ motets with settings of identical texts by his contemporaries (Palestrina is a favorite choice). In almost all instances, not only are Lassus’ settings shorter, but his thematic ideas are more concise and often more striking. The economy of expression so characteristic of the composer’s late motet style is already clearly evident in many of the Nuremberg works.

Whether Lassus deliberately held

back publication of motets written during his early years at Munich until he could issue his collection of 1562 or simply composed fewer such works in this period than one might expect remains unknown. The Nuremberg Motet Book, however, stands as a turning point, for it was the first of a steady flow of motet collections extending through the next decade. Virtually every year from 1562 until 1579 witnessed the publication of at least one book—sometimes two or three—containing new works. While only 23 motets were published during the 1550s, at least 140 were printed for the first time in the following decade, and 110 appeared in the 1570s.<sup>43</sup>

From the beginning of his career, Lassus attracted the attention of major publishers throughout Europe. The

<sup>36</sup>*Nisi Dominus* (in Franz X. Haberl and Adolf Sandberger [eds.], *Orlando di Lasso: Sämtliche Werke*, Vol. IX, 66, abbreviated hereafter as *Werke*). The other psalm texts in the collection almost all fit liturgically into the Mass or Office hours as Alleluia verses, Communion, antiphons, etc.; see Boetticher I, pp. 187–88 and n. 21 of this essay.

<sup>37</sup>*O Domine salvum me fac* (*Werke* IX, 26); the opening of the first section of the motet is given in James Haar’s article on Lassus in *The New Grove Dictionary* (1980), Vol. X, p. 486; for the opening of the second section see the forthcoming third part of this essay.

<sup>38</sup>*In me transierunt irae tuae* (*Werke* IX, 49). Burmeister (1564–1629), a leading German theorist who taught at Rostock for most of his career, published the first version of his well-known treatise in 1599, a second expanded edition

appeared in 1601; and the third edition, further expanded, appeared in 1606 as the *Musica poetica*. He cited several of Lassus’ motets in his book, which was, in part, an attempt to develop a consistent doctrine of musical-rhetorical figures. His analysis of *In me transierunt irae tuae* seems to be the only instance in which a Renaissance author has presented a complete analysis of a contemporary motet. Burmeister identified ten rhetorical figures in the work. For a translation of this analysis, together with a commentary and a transcription of the complete motet, see Claude V. Palisca, “Ut Oratoria Musica: The Rhetorical Basis of Musical Mannerism,” in Franklin W. Robinson and Stephen G. Nichols, Jr. (eds.), *The Meaning of Mannerism* (Hanover, 1972), pp. 37–65.

<sup>39</sup>*Taedet animam meam* (*Werke* VII, 103); *Sicut mater consolatur* (*Werke* VII, 97); *Veni in hortum*

*meum* (*Werke* V, 120). For a list of Lassus’ Song of Solomon motets see n. 20.

<sup>40</sup>*Non vos me elegistis* (*Werke* V, 141); for a list of Lassus’ Gospel motets see Boetticher I, pp. 237–38.

<sup>41</sup>*Videntes stellam* (*Werke* V, 22; on this and other Epiphany motets see n. 53); *Angelus ad pastores ait* (*Werke* III, 139; performing edition, at pitch, edited for Edward B. Marks [Belwin-Mills] by John Cramer, who interchanges the alto and tenor voices in several places without comment; for other Christmas motets see n. 65); *Surrexit pastor bonus* (*Werke* V, 57; performing edition, at pitch, edited by Carl Deis for G. Schirmer); *Surgens Jesus* (*Werke* V, 60).

<sup>42</sup>*Clare sanctorum* (*Werke* V, 144); for *Caligaverunt oculi mei* and other Holy Week music see n. 55.

<sup>43</sup>The only years in which no new motets ap-





The central square of Munich with the cathedral towers rising above, from Matthaeus Meriam's *Topographiae Germaniae*, published in sixteen volumes (1642–1654).

earliest to issue his music were Italians and Netherlanders: Antonio Gardano in Venice (madrigal collections from 1555); Valerio Dorico (villanellas in 1555) and Antonio Barré (madrigals from 1557) in Rome; Tylman Susato and Jan Laet in Antwerp (chansons and motets beginning in 1555/56). The French houses of Nicolas Du Chemin and Le Roy & Ballard, both in Paris, followed immediately after (chanson publications in 1557), but no German firms were represented until Montanus & Neuber issued the Nuremberg Motet Book in 1562.

In the 1560s Lassus began permitting peared in print were 1563, 1567, 1576, and 1578. The numbers given here, representing printed works, can only approximate the actual number of motets composed within each decade since they do not take into account works remaining in manuscript during Lassus' lifetime (including the eighty or so first published by his sons in the *Magnum opus musicum* of 1604). The year of first publication, moreover, is not a reliable guide to dating Lassus' music since the interval between composition and publication could vary between several years and several decades (the early Lessons of Job, composed c. 1557 and published in 1565, and the Penitential Psalms, composed c. 1560 and published in 1584, are cases in point). Dated manuscripts into which motets were copied prior to publication can provide helpful clues in some instances. By and large, however, except for the attempt in Boetticher I to date works by stylistic criteria, not much research has been done toward establishing an accurate chronology of Lassus' compositions. The long awaited second volume of Boetticher's Lassus monograph, which is to be a catalogue of works, will offer—one hopes—such a chronology.

<sup>44</sup>The volumes of the *Thesaurus musicus* (RISM 1564<sup>1</sup>–1564<sup>3</sup>), dedicated to Duke Albrecht, were organized by the number of voice parts. Vol. I, devoted to works a8, includes two new works by Lassus for double chorus: the psalm *Confitebor tibi*

his motets to circulate among various publishing houses, and as a result, most of the works printed in this decade came out in collections assembled without his direct supervision. No motets appeared in 1563, but the following year Montanus & Neuber brought out one of the most ambitious collections appearing to date in Germany: a five-volume set, under the general title *Thesaurus musicus*, containing motets for four to eight voices by leading Franco-Flemish and German composers. To each volume Lassus contributed between two and five new works.<sup>44</sup>

Also in 1564 Le Roy & Ballard, soon to become Lassus' most important publishing house outside Germany, issued the first of many collections devoted to his motets, the *Primus liber cententium sacrorum*, containing, however, mostly works that had already appeared in the Antwerp and Nuremberg books. A second and more important collection, *Modulorum Orlandi de Lassus . . . secundum volumen*, issued in 1565, included twenty-one new works.<sup>45</sup> But the most enterprising publishers of Lassus' motets during the 1560s were the Venetian houses of Girolamo Scotto and Antonio Gardano. While most of the dozen or so collections coming off their presses were simply rearrangements of previously printed works, a few did contain new music.<sup>46</sup> The three most important were the following:

*Orlandi Lassi quinque et sex vocibus perornatae sacrae cantiones . . . liber*

(*Werke* XXI, 56; for a facsimile of one of the voice parts in Lassus' autograph see Wolfgang Boetticher, *Aus Orlando di Lassos Wirkungskreis* [Basel, 1963], p. 16), and *Jam lucis orto* (see n. 59); Vol. II a7 contains two motets by Lassus; Vol. III a6 contains five, including the well-known chromatic *Timor et tremor* (see n. 29), *Dixit Joseph* (see n. 53), and *Verbum caro factum est* (see n. 54); Vols. IV a5 and V a4 contain four motets each. For a complete list of Lassus' seventeen first printings in the collection see Boetticher I, pp. 202–03; see also n. 52.

<sup>45</sup>The *Primus liber* (RISM 1564b), containing motets a5 and a6, features three new works a6 by Lassus: the Song of Solomon motet *Surge propra amica mea* (*Werke* XIII, 158); *Quare tristis es anima mea* (Psalm 41[42]: 6 and 9; *Werke* XVII, 12); and *O mors quam amara est* (*Werke* XV, 67), a very beautiful and moving setting of Ecclesiasticus 41:1–3, "O death, how bitter thou art." On this collection, see Boetticher I, pp. 203–04. The *Modulorum . . . secundum volumen* (RISM 1565a) contains works for four to ten voices, of which the most outstanding are the two passion motets *Tristis est anima mea* and *Animam meam dilectam*, both a5 (see n. 55); *Ut radios edit rutilo* a5, an encomium to music on a contemporary text written in classical style (*Werke* XI, 85); *In omnibus requiem quiesivi* a7 (Ecclesiasticus 24:11–13; *Werke* XIX, 101), a contrapuntal *tour de force* incor-

*secundus* (Venice: Girolamo Scotto, 1565)

porating a three-part canon with one of the voices in contrary motion; and the grand ceremonial motet a10 in honor of Albrecht, *Quo properas facunde nepos* (see n. 59). For a complete list of first printings see Boetticher I, pp. 206–08.

*Orlandi Lassi sacrae cantiones (vulgo motecta appellatae) sex et octo vocum . . . liber quartus* (Venice: Antonio Gardano, 1566)

Gardano, a French emigré who Italianized his name from Antoine Gardane, was Scotto's principal rival and issued his own series of Lassus motet collections. The fourth book in the series was the most important with respect to first printings of some of Lassus' finest works of the decade. Fourteen new motets, all for six or eight voices, were included.<sup>48</sup>

*Primo libro de gli eterni mottetti di Orlando Lasso, Cipriano Rore et d'altri eccell [lentissimi] musici a 5 et 6 voci* (Venice: Girolamo Scotto, 1567)

Another collection edited by Giulio Bonagiunta for Scotto, this was a miscellaneous anthology that also featured works by a number of well-known Italian composers. Four first printings of motets by Lassus were included.<sup>49</sup>

The six motet collections named above all appeared within a four-year period, 1564–67. As if to sum up this sudden burst of publishing activity, Lassus gathered together most of the works first printed in the Parisian and

porating a three-part canon with one of the voices in contrary motion; and the grand ceremonial motet a10 in honor of Albrecht, *Quo properas facunde nepos* (see n. 59). For a complete list of first printings see Boetticher I, pp. 206–08.

<sup>46</sup>The bibliographical confusion caused by the number of Italian collections published in the 1560s with more or less interrelated repertory has been reasonably untangled in Boetticher I, pp. 201–47, which lists all of the first printings of Lassus' motets.

<sup>47</sup>The nine first printings in the collection (RISM 1565c) are listed in Boetticher I, p. 205. They include two large-scale hymn settings a6, *Jesu corona virginum* (*Werke* XIII, 174) and *Vexilla regis prodeunt* (see n. 56); the Vespers psalm *Lauda Jerusalem* a6 (Psalm 147 [147:12–20], *Werke* XVII, 70); and the motets a5, *Missus est angelus* (for Christmas; see n.54) and *Tribus miraculis* (for Epiphany; see n. 53).

<sup>48</sup>See Boetticher I, p. 177 for a list of the first printings in the collection (RISM 1566e). Among the outstanding works are the double-chorus psalms *Levavi oculos meos* and *Deus misereatur nostri* (both a8; see n. 57), and three Gospel motets a6, *In principio erat verbum* (for Christmas; see n. 54), *Cum natus esset Jesus*, and *Nuptiae factae sunt* (both for Epiphany; see n. 53).

<sup>49</sup>The four first printings in the collection (RISM 1567<sup>3</sup>) are *Ubi est Abel* a5 (see n. 53), *Quis est*



Venetian collections, added a small group of new motets, and supervised their publication in 1568 as the *Selectissimae cantiones*, issued in Nuremberg by Theodor Gerlach, successor to the firm of Montanus & Neuber. Apparently intended to supersede—at least in Germany—the earlier books by Gardano and Scotto, Gerlach's collection consisted of two volumes, the first containing forty-six works for six to ten voices, the second with fifty four- and five-voice works.<sup>50</sup> Although many of these motets were eagerly appropriated by other publishers for inclusion in their own anthologies, the collection itself was not reprinted until 1579, when a newly corrected edition, supervised by Leonhard Lechner, one of Lassus' most gifted pupils, was issued by the Gerlach firm.<sup>51</sup>

The *Selectissimae cantiones* is Lassus' single most important motet collection of the 1560s.<sup>52</sup> In contrast to the Nuremberg Motet Book, which was essentially a selection of psalm settings and miscellaneous liturgical works, its contents are far broader in scope and include, along with a wide range of liturgical and devotional music, a number of secular pieces and grand ceremonial motets as well. Chief among the different types of motets represented in the collection is a group of powerful settings of Biblical narrative texts. Such works—in which Lassus tells a story, presents a dramatic confrontation, or depicts an emotional state—amount almost to a sub-genre of his motet oeuvre and invariably show him at a peak of creative intensity. Outstanding examples in the *Selectissimae cantiones* include *Ubi est Abel* a5 (a setting of Genesis 4:9–10, in which God confronts Cain with the question, "Where is thy brother Abel?"), *Dixit Joseph* a6 (based on Genesis 45:4–8—"I am Joseph your brother, whom ye sold

into Egypt"), and the great Epiphany triptych, *Cum natus esset Jesus* a6 (the story of the Magi as told in Matthew 2:1–12, from the first appearance of the star and the journey to Jerusalem, where they confront King Herod, to their arrival at the stable in Bethlehem).<sup>53</sup> Since this last work deals in part with the same subject as the smaller five-voice *Videntes stellam* from the Nuremberg Motet Book, it is interesting to compare the differences in themes, textures, and harmonic organization. With six voices (SAATTB) at his disposal in *Cum natus esset Jesus*, Lassus is able to achieve rich and sweeping textural effects, especially by pitting the three lower voices against the upper

ones, and these semichoruses in turn against the full six-voice texture. The work opens with the semichoruses answering one another antiphonally on successive lines of the text. Each musical phrase begins with a point of imitation that rapidly gives way to free counterpoint. At the point in which the Magi announce the reason for their unheralded arrival in Jerusalem ("for we have seen his star. . .") the symmetry of the antiphonal phrasing is broken, and suddenly, at mid-phrase, the texture fans out for the first time to its full six-voice range. Here there are no rocketing motives as in *Videntes stellam*, but rather an enormous wave of sound built up from the surging figure on "stellam."

Example 2.

. . . for we have seen his star in the East. . . —Matthew 2:2.

homo a5 (a setting of Psalm 25:12–13; *Werke* IX, 53), the Gospel motet *Quem dicunt homines* a5 (from Matthew 16:13–16, "Whom do men say that I the son of man am?"—*Werke* VII, 6), and the hymn *Jesu nostra redemptio* a6 (*Werke* XIII, 18). See Boetticher I, p. 209.

<sup>50</sup>Both volumes (RISM 1568a and 1568b) are discussed in Boetticher I, pp. 344–49. The partnership of Montanus & Neuber was dissolved several years after the death of Johann Montanus in 1563 ("Montanus" was a Latinized version of his real name, Berg; he was apparently not related to the Munich publisher Adam Berg). Johann's widow, Catharina, married Theodor Gerlach (or Gerlatz) in 1565, and the reorganized firm continued to publish Lassus' music under the Gerlach imprint. After Gerlach died in 1575, Catharina operated the business until her own death in 1591.

<sup>51</sup>The volumes of Lechner's edition were titled

*Selectissimae cantiones. . . sex et pluribus vocibus posteriori huic editioni* (RISM 1579a), containing works for six or more voices, and *Altera pars selectissimarum cantionum* (RISM 1579b), containing the works a4 and a5. The second volume featured five hitherto unpublished motets including *Proba me Deus* a4 (a setting of Psalm 138[139]:23–24; *Werke* III, 35; performing edition, transposed up a whole tone to b, by C. Buell Agey for G. Schirmer). See Boetticher I, pp. 453–55.

<sup>52</sup>A rival collection under the title *Novi thesauri musici* (RISM 1568<sup>a</sup>–1568<sup>b</sup>) was published the same year in Venice by Antonio Gardano. Modelled after the original *Thesaurus musicus* (1564) of Montanus & Neuber, it consisted of five volumes and was devoted to motets by various composers. A great many of Lassus' motets from Gardano's earlier collections were included, as well as a number of new works that appeared

simultaneously in Gerlach's publication. The *Selectissimae cantiones*, however, should be considered the definitive primary source for the works contained therein since it was issued under Lassus' own supervision.

<sup>53</sup>*Ubi est Abel* (*Werke* VII, 80); *Dixit Joseph* (*Werke* XV, 76); *Cum natus esset Jesus* (*Werke* XI, 141; see also *The New Oxford History of Music*, Vol. IV, pp. 344–46 for a brief discussion of the work and two musical excerpts). In contrast to the large amount of music Lassus composed for other great feasts of the church year, especially Christmas and Corpus Christi, there are relatively few works appropriate to Epiphany. Besides *Cum natus esset Jesus* (the text of which is both the Gospel reading for Mass and the seventh lesson for Matins), these include: the Magnificat antiphon *Tribus miraculis* a5 ("The holy day we are keeping is adorned with three mysteries"—*Werke*



Shorter and less epic in scope, but equally fine, are three Christmas motets based on Gospel texts: *Missus est angelus a5* (the angel Gabriel's annunciation to Mary as recounted in Luke 1:26–38), *In principio erat verbum a6* (a setting of John 1:1–14, "In the beginning was the Word"), and *Verbum caro factum est a6* (John 1; verse 14 only, "And the Word was made flesh").<sup>54</sup>

Some of Lassus' most moving passion motets, written for the Holy Week liturgy, are also found in the *Selectissimae cantiones*. Perhaps the best known of them today are the exquisite settings of the first and second responds for Matins of Maundy Thursday: *In monte Oliveti a6* ("On the Mount of Olives he prayed" — its text based on Luke 22:39–42 and Matthew 26:38–42), and *Tristis est anima mea a5* ("My soul is ex-

ceeding sorrowful, even unto death" — from Matthew 26:38 and Mark 14:34).<sup>55</sup> Other Holy Week music includes the motet *Huc me sidereo a6* (a medieval sequence text in which Christ describes his own passion, assigned in the sixteenth century to Vespers of the now obsolete Hours of the Passion) and a free polyphonic setting a6 of the great Passiontide hymn, *Vexilla regis prodeunt* ("The banners of the king go forth"), by the sixth-century churchman Venantius Fortunatus.<sup>56</sup>

Among the many psalm settings in the collection are three large-scale works a8 scored for double chorus: *Deus misereatur nostri* (Psalm 66[67]), *In convertendo Dominus* (Psalm 125[126]), and *Levavi oculos meos* (Psalm 120[121]).<sup>57</sup> These impressive and grandly sonorous works — composed after the manner of

Adrian Willaert's famous psalm settings of 1550 — have been dated by Wolfgang Boetticher as early as 1552/53, at which time Lassus was in Rome. Since he became choirmaster at St. John Lateran in late 1552 or early 1553, they may have been intended for use at the basilica. During the 1560s, Lassus composed at least twelve more works for eight to ten voices, and these would presumably have been first performed by the Munich chapel. Four of them were double-chorus psalms, and the rest a mixture of various religious and ceremonial works, including one eight-voice secular motet, *Jam lucis orto*.<sup>58</sup> The *Selectissimae cantiones* included two of the ceremonial works, *Edite Caesareo Boiorum a8* and *Quo properas facunde nepos a10*, both in honor of Duke Albrecht.<sup>59</sup>

V, 25); the Matins respond *Videntes stellam a5* (see n.41); the Gospel motet *Nuptiae factae sunt a6* (*Werke* XV, 30—the story of the wedding at Cana as told in John 2:1–11); and a magnificent setting a8 for double chorus of the Matins responsory *Omnes de Saba venient* ("All they from Saba shall come," a text compiled from Isaiah 60:6b and Psalm 71[72]:10; *Werke* XXI, 1; for the opening measures see also the forthcoming third part of this essay). Contrary to his usual practice of setting only the respond portion of Office responsories, Lassus included both respond and verse of *Omnes de Saba*.

<sup>54</sup>*Missus est angelus* (*Werke* VII, 16; though the text of this motet is generally associated with Christmas, it is liturgically proper to Advent); *In principio erat verbum* (*Werke* XV, 8); *Verbum caro factum est* (*Werke* XI, 158). For other Christmas motets see n. 65.

<sup>55</sup>*In monte Oliveti* (*Werke* XI, 187) is available in a performing edition, transposed up a minor third to c, in *Orlando di Lasso: 3 Passion Motets* (Kalmus Editions [Belwin-Mills]). *Tristis est anima mea* (*Werke* V, 48) has been edited, at pitch, in Carl Parrish and John F. Ohl (eds.), *Masterpieces of Music before 1750* (New York, 1951), pp. 78–85; it is also available from Kalmus Editions (Belwin-Mills), transposed down a whole tone to E<sup>b</sup>. Lassus' music for the Tenebrae services in Holy Week also includes two settings — one a4, the other a5 — of the nine Lamentations of Jeremiah (discussed in the third part of this essay). These are traditionally performed during the first Nocturn of Matins — the first three Lamentations assigned to Maundy Thursday, the next three to Good Friday, and the final three to Holy Saturday. Each Lamentation is followed by a responsory. In *monte Oliveti* and *Tristis est anima mea* come respectively after the first and second Lamentations of Maundy Thursday. Curiously, there are no known settings by Lassus of any of the other responsories to the Lamentations. However, about 1580/81 he composed a set of responsories a4 for the second and third Nocturns of Matins on the last three days of Holy Week. Apparently intended solely for the use of the Munich chapel, they were copied into a manuscript (Munich, Bayerische Staatsbibliothek, Ms. mus. 2749, dated 28.III.1582 at the end) under the heading *Responsoria 4 voc. pro Triduo Sacro in Nocturno II et III*, and have never been published. Lassus set all eighteen of these responsories complete, with

the corresponding plainchant melodies freely paraphrased in varying degrees throughout the polyphonic texture; the verses, interestingly, were all set as duos (see Boetticher I, pp. 658–59). Lassus' only other Holy Week responds are the settings a5 of *Animam meam dilectam* (*Werke* V, 29) and *Caligaverunt oculi mei* (*Werke* IX, 182), respectively the sixth and ninth responds for Good Friday Matins (both texts were also set in his four-voice *Responsoria*).

In the four single responds discussed in this note, Lassus leaves the verse to be sung in plainchant, as is his usual custom in setting responsory texts. Normal liturgical practice then requires the last section of the respond itself (marked with an asterisk in the texts of chant books) to be repeated. The resulting form is aBcB (aB = the two sections of the respond; c = the verse). If the repeat of B is to be performed polyphonically, one would expect a break or cadence of some kind between the two sections of the respond setting so that the singers could easily pick up at B after the verse. None of Lassus' responds that I have seen, however, contains such a break; the polyphonic texture flows continuously without interruption. It seems likely, therefore, that in the Munich chapel at least, the repeat of B was sung in plainchant. While this procedure fulfills the liturgical requirement, it does not make for a particularly satisfying musical result since the polyphony comes only at the beginning of the responsory (the usual procedure followed by Renaissance composers is to repeat the B section in polyphony — either identically or with some form of variation). Modern concert performances in which only the music of Lassus' polyphonic respond is sung violate the integrity of the full responsory text by omitting a portion of it.

The problem of determining the correct method of performing Lassus' numerous responds is only one of many concerning the liturgical function of his sacred music that still await clarification. In any event, Lassus' relationship to the responsory form is a perplexing one. As the composition of polyphonic responsories — particularly those for Tenebrae services of Holy Week — became widespread in the late sixteenth century, the aBcB pattern became a frequently used prototype in motet structure, whether or not the texts were actual responsories. Lassus, alone of the major composers of his age, remained uninterested in the formal possibilities for variation and repetition inherent in

this structure, and almost never made use of it.

<sup>56</sup>*Huc me sidereo* (*Werke* XI, 180); *Vexilla regis prodeunt* (*Werke* XI, 172); there is a performing edition of the first part of the hymn, "Vexilla regis," transposed up a major third to B, and the fourth and last part, "O crux ave," transposed up a minor third to B<sup>3</sup> in *Orlando di Lasso: 3 Passion Motets* (Kalmus Editions [Belwin-Mills]).

<sup>57</sup>*Deus misereatur nostri* (*Werke* XXI, 35); *In convertendo Dominus* (*Werke* XXI, 63); *Levavi oculos meos* (*Werke* XXI, 71; also available in a performing edition, transposed up a whole tone to G, by C Buell Agey for G. Schirmer).

<sup>58</sup>On the dating of Lassus' early psalm settings a8 see Boetticher I, pp. 178–87. For a chronological list of Lassus' twenty-nine grand motets for eight or more voices (all published in Vols. XIX and XXI of the *Werke*), together with a discussion of their style, see Denis Arnold, "The Grand Motets of Orlando Lassus," *Early Music*, VI (1978), pp. 170–81. The origins of music for *cori spezzati* (divided choirs) have been traced back to early sixteenth-century composers working in northern Italian cities such as Bergamo and Treviso, but the collection of Vesper psalms by Willaert in collaboration with Jachet of Mantua, *I salmi appartenenti alli vesperi . . . a uno et a duoi chori* (Venice, 1550), marked the beginning of an international vogue for such music in the large court and church establishments of the late sixteenth century. While modern scholars and performers have focused most of their attention on the Venetian contributions to this repertory during the 1580s and 90s, culminating in the works of the two Gabriellis, there is no question but that northern composers such as Lassus also employed polychoral techniques from the 1550s on. Arnold's essay raises a number of interesting questions about mutual influences between Venice and Munich during the 1560s and 70s.

<sup>59</sup>*Edite Caesareo Boiorum* (*Werke* XIX, 146); *Quo properas facunde nepos* (*Werke* XXI, 112). In the course of his career Lassus composed a substantial number of ceremonial works honoring not only the Bavarian dukes, but also other rulers and dignitaries, especially the Hapsburg emperors. *Heroum soboles a6* (see n. 23) was written about 1555 in honor of Charles V; *Dic mihi quem portas a8* (*Werke* XIX, 133) was composed in the 1560s for Ferdinand I, who succeeded his brother Charles as Holy Roman Emperor. For the coronation of Ferdinand's son Maximilian II as King of the



The number of grand motets composed during the 1560s is an indicator of the growing splendor of the Munich chapel. Its internationalization began in 1556/57 with the arrival of a contingent of singers, including Lassus himself, from the Netherlands. In 1560 Lassus returned to the Netherlands to engage adult singers and choirboys, but after becoming chapel master in 1562/63, he turned increasingly to Italy for his recruiting. He visited Venice in 1567 to engage singers and instrumentalists, and kept abreast of Italian musical developments through successive visits in 1573, 1574, 1578, 1582, and 1585. His frequent travels about the Empire in company with Duke Albrecht's official retinue also brought him in touch with practically all of the important German musical centers. By 1568 the chapel reached its high point in numbers with a total of fifty-seven musicians, making it one of the largest establishments in Europe, and for a brief period during 1568–70 a second chapel was organized for Albrecht's heir, Wilhelm V, at his residence in Landshut, northeast of Munich. This extravagance soon proved financially infeasible, however, and Wilhelm's smaller establishment had to be abolished.<sup>60</sup>

The international roster of the chapel during its heyday in the 1560s and 70s included many prominent composers, almost all of whom studied, or claimed to have studied, with Lassus personally. Chief among the Netherlanders were Ivo de Vento, an organist who joined the chapel in 1556, Antonius Gosswin,

a renowned singer associated with the chapel from 1558, and Johannes de Fossa, who was appointed second chapel master in 1569. German members included the singer Leonhard Lechner, originally engaged as a boy chorister about 1564, and Johannes Ec-card, who served during 1571–73; both went on to become important Protestant church composers. Italians were drawn primarily from Venice. Lassus maintained a close professional relationship with the chapel at St. Mark's basilica, and a number of musicians worked in both establishments. The Gabriellis spent time at the Bavarian court—Andrea in 1562, and Giovanni, his nephew, during 1575–79. Francesco Guami, a virtuoso trombonist, was in residence at Munich from 1568 to 1579; during the same period his more famous brother Gioseffo held the position of first organist and later took up a similar appointment at St. Mark's.<sup>61</sup> Massimo Troiano, a much admired singer and poet from Naples, served in the chapel during 1568–70, and though he, too, was a composer, his most valuable legacy is the first-hand account he wrote of music-making at the court in 1568.

The most important event of that year was the wedding of Wilhelm V to Renée, daughter of the Duke of Lorraine, on 22 February. Troiano's account of the magnificent festivities, published as *Discorsi delli triumfi, giostri, apparati e delle cose più notabile fatte nelle sontuoso nozze...* (Munich 1568), describes how Lassus sang, to his own lute

accompaniment, the popular madrigal *Chi passa per questa strada* by Filippo Azzaiolo and took a role in *commedia dell'arte* improvisations.<sup>62</sup> Lassus also supervised the important musical events and wrote a number of compositions for the occasion—Italian villanellas for some of the theatrical productions, several Masses, a *Te Deum* a6, and the ceremonial motets *Quid trepidas* a6 and *Gratia sola Dei* a5 (the text of the latter contains an acrostic on “Guilhelmus-Renea”).<sup>63</sup>

The elaborate musical performances for Wilhelm's wedding celebration marked the coming of age of the Munich chapel and underscored Lassus' position as one of the foremost composers of the era. Further recognition of his achievements came two years later when the Emperor Maximilian II raised him to the hereditary nobility on 7 December 1570 at the Imperial Diet of Speyer.<sup>64</sup>

Brilliant as the 1560s were, the following decade was no less productive. In 1569 the last and most important of Lassus' major publishers came on the scene. Adam Berg opened his printing business in Munich during the early 1560s, and his superb craftsmanship soon earned him an appointment as official court printer to Duke Albrecht. Music formed only part of his output (some 80 out of 300 publications), but most of it was devoted to Lassus. His first book for the composer was a relatively small collection of motets, *Cantiones aliquot quinque vocum* (1569), containing thirteen works a5 and a concluding one a6.<sup>65</sup> In 1570 he brought out

Romans at Frankfurt in 1562, Lassus composed *Pacis amans* a6 (*Werke* XI, 125); and for Rudolf II, Maximilian's heir, he composed *Ergo rex vivat* a8 (*Werke* XIX, 129) and *Quid vulgo memorant* a8 (*Werke* XIX, 122), both about 1565. *Unde reverimini pax religioque* a8 (*Werke* XIX, 138), in honor of Duke Albrecht, was a reworking of a motet originally composed in 1573 with the text *Unde recens reditus* praising Henri d'Anjou, who became King Henri III of France (on the first performance in Paris of this unusual work, see Horst Leuchtman, “Lassus Huldigungsmotette für Henri d'Anjou 1573,” *Die Musikforschung*, XXIII [1970], pp. 165–67). Except for the works appearing in the Antwerp Motet Book of 1556, which are discussed in Albert Dunning, *Die Staatsmotette 1480–1555* (Utrecht, 1970), Lassus' ceremonial motets have received little scholarly attention. His secular works are even less well known today. Two of them are elaborate drinking songs for eight-voice double chorus: *Jam lucis orto* (a parody of the famous Ambrosian hymn that begins with the same words; *Werke* XXI, 84), first published in the *Thesaurus musicus* of 1564, and *Vinum bonum et suave* (see n. 66). In the *Selectissimae cantiones* there is a delightful piece on the joys of school vacation, *Nunc gaudere licet* a6, its text apparently written by Lassus himself for the boys in his choir

school (*Werke* XIX, 66; also available in a performing edition, transposed up a whole tone to G, by Paul Winter for C.F. Peters). Dating from the same period and first published in Girolamo Scotto's *Secondo libro delle fiamme madrigali* (RISM 1567<sup>13</sup>) is a hilarious parody of “Super flumina Babylonis”—By the rivers of Babylon, Psalm 136[137]—*SU-SUPER-per* a5, in which the voices stutter and stumble through the text, imitating beginning singers learning how to read music (*Werke* IX, 133).

<sup>60</sup>The principal documentary study of Lassus and his relationship with the Munich chapel is Wolfgang Boetticher, *Aus Orlando di Lasso's Wirkungskreis* (Kassel, 1963, abbreviated hereafter as *Wirkungskreis*), which should be consulted in conjunction with the more up-to-date study by Horst Leuchtman, *Orlando di Lasso. I: Sein Leben* (Wiesbaden, 1976, abbreviated hereafter as Leuchtman I). See also the chapters on the Munich chapel in Boetticher I, pp. 331–43, 154–69, 533–51, and 665–71.

<sup>61</sup>On the Gabriellis and Gioseffo Guami in Munich see Denis Arnold, *Giovanni Gabrieli* (London, 1979), pp. 1–15.

<sup>62</sup>Troiano, a true child of the Renaissance, was a jack-of-all-trades, as adept at writing poetry and acting as at singing and composing (chiefly *canzoni alla napolitana*). A great favorite at court, he

doubtless would have stayed longer had he not murdered one of his colleagues, an Italian violinist, for obscure motives of revenge and been forced to flee on Easter, 1570 with the duchy's police in hot pursuit. He was not captured and thereafter dropped completely out of sight. His *Discorsi*, written in the form of a dialogue, was reissued in 1569 at Venice in an expanded version with a Spanish translation. For extracts see Robert Eitner, “Orlandus de Lassus,” in *Monatshefte für Musikgeschichte*, VI (1874), pp. 109–112, and Boetticher I, pp. 331–33; see also Boetticher, *Wirkungskreis*, pp. 48–52.

<sup>63</sup>The *Te Deum* (*Werke* XIX, 24) was composed in *alternatim* fashion, the even-numbered verses set polyphonically, the others left in plainchant; *Quid trepidas* (*Werke* XI, 111); *Gratia sola Dei* (*Werke* III, 117). For a facsimile of a page from a manuscript copy of *Gratia sola Dei* see Boetticher, *Wirkungskreis*, Tafel VI, which faces p. 128; on the first performance of this motet see Leuchtman I, p. 148.

<sup>64</sup>See Leuchtman I, pp. 152–55 and Tafel 4 for a reproduction of Lassus' coat of arms; Boetticher, *Wirkungskreis*, pp. 148–49, contains the text of the decree granting Lassus nobility, and a facsimile of the document is in Tafel III, facing p. 80.

<sup>65</sup>On the collection (RISM 1569a) see Boet-





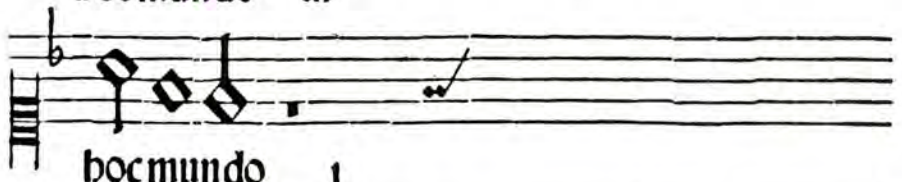
Nos qui sumus in



hoc mundo in



hoc mundo in



hoc mundo



Nos qui sumus



nos qui sumus in



hoc mundo

The opening of the motet "Nos qui sumus" in the Cantus and Bassus parts from the *Patrocinium musices*, Vol. I: *Cantionum quas muetas vocant opus novum* (Munich: Adam Berg, 1573). Instead of issuing the customary set of partbooks, Berg published his great collection in choirbook format, with the parts facing each other on opposite pages.

ticher I, pp. 349–50. Three of the works are for Christmas: *Sidus ex claro*, a hymn (*Werke* III, 153); *Quem vidistis pastores*, the first antiphon for Lauds of Christmas day ("Whom have ye seen, O shepherds?" — *Werke* V, 1; performing edition, transposed down a tone to F, by Walter Ehret for Theodore Presser); and *Resonet in laudibus*, a setting of a traditional fifteenth-century German hymn—known in its German-language version as "Joseph, lieber Joseph mein"—in which the tune is paraphrased imitatively, permeating all the voices (*Werke* III, 148; performing edition, at pitch, by Alan Harler for Roger Dean). The second part of *Resonet in laudibus* has often been detached from the work and performed separately as "Hodie apparuit." Scored originally for ATB, it has been transposed up or down for men's or women's

chorus; one such performing edition, transposed up an octave (in F), has been made by Maynard Kle n for G. Schirmer.

Lassus composed a substantial amount of Christmas music: in addition to the individual motets listed above and in n. 41 and n. 54, he composed a set of Mass propers (see n. 68), settings of the first three lessons of Matins (see n. 69), and settings of the first three Matins responsories. While the propers and lessons, both composed in the early 1570s, were published by Lassus, the responsories, set complete a5 sometime in the early 1580s, remained in manuscript and have yet to be published (see Boetticher I, p. 658). Lassus set three of the four Lauds antiphons: *Quem vidistis pastores*, mentioned above; *Angelus ad pastores ait* (see n. 41); and *Genuit puerpera Regem* a6 ("The

another collection, *Selectiorum aliquot cantionum sacrarum*, with nine new motets a6 and two large-scale "dialogues" a8.<sup>66</sup> But Berg's major musical venture for the new decade was a luxurious twelve-volume collection of sacred music by various composers, the *Patrocinium musices*, issued under the patronage of the Bavarian court. A new single-impression music typeface and a set of illustrated woodcut initials were made to order for the series (see the illustration of *Nos qui sumus*). Seven of the volumes were devoted entirely to Lassus' music:

*Cantionum quas muetas vocant opus novum* (1573)

A collection of twenty motets for four, five, and six voices, all printed for the first time.<sup>67</sup>

*Missae aliquot quinque vocum* (1574)  
Five Mass settings a5.

*Officia aliquot de praecipuis festis anni* (1574)

Settings a5 of Mass propers for the Feasts of Christmas, Easter, Pentecost, and Corpus Christi, together with two settings of the *Asperges me* and one of *Vidi aquam* (antiphons sung during the dispensation of holy water before Mass).<sup>68</sup>

*Passio quinque vocum: idem lectiones Iob et lectiones matutinae de nativitate Christi* (1575)

Settings a4 of the Passion according to St. Matthew, the Lessons of Job (composed in the late 1550s and first published by Antonio Gardano in Venice, 1565), and of the first three Matins lessons for Christmas day.<sup>69</sup>

*Magnificat aliquot quatuor, quinque, sex et octo vocum* (1576)

Ten settings of the Magnificat.

*Beatissimae deiparaeque virginis Mariae canticum Magnificat quatuor, quinque et sex vocibus* (1587)

Thirteen settings of the Magnificat.

*Missae aliquot quinque vocum* (1589)  
Six Masses a5.

Shortly after launching the

Mother gave birth to the King"—*Werke* XI, 164). The fine Epistle motet, *Multifariam multisque modis* a6 (Hebrews 1:1–2, "God, who at sundry times and in diverse manners spoke in times past"—*Werke* XI, 161) functions liturgically as the Little Chapter for Lauds. Two of Lassus' most brilliant motets are his eight-voice setting for double chorus, composed c. 1565, of the Offertory at Mass, *Tui sunt caeli* ("Thine are the heavens and earth"—*Werke* XXI, 5), and the six-voice setting of the Christmas hymn *Jubilemus singuli* (*Werke* XI, 151).

<sup>66</sup>The first printings in the collection (RISM 1570c) are listed in Boetticher I, p. 351. The term "dialogue" was frequently used in publications of the time to indicate works written in the *cori spezzati* manner. The two included here are a powerful



*Patrocinium musices*, Berg published Lassus' only collection of three-voice motets, the *Liber mottetarum trium vocum* (1575), dedicated to Wilhelm and his two younger brothers Ferdinand and Ernst.<sup>70</sup> Its title includes the phrase, "may be comfortably performed by live voices as well as on all types of instruments," which, though found on a great many motet publications of the day, seems particularly appropriate here. The eighteen works, mostly settings of miscellaneous psalm verses, are written in a contrapuntal manner aptly suited to instrumental performance. Lassus' easy, masterful way with traditional Franco-Flemish imitative techniques is well illustrated in the opening of the second part of *Cantate Domino* (Psalm 95[96]: 1–2), given in Example 3.

Example 3.

Sing unto the Lord, bless his name... —Psalm 95(96):2.

Two years later, Berg brought out one of Lassus' most widely reprinted collections, a small volume of twenty-four duos, half with text and half without, rather imposingly titled *Novae aliquot et ante hac non ita usitate ad duas voces cantiones suavissimae* (1577).<sup>71</sup> Better and more simply known today as the *Cantiones duarum vocum* (Songs for two voices — as they are called in the *Magnum opus musicum*), the collection

setting of the Vesper psalm *Dixit Dominus* (Psalm 109[110]; *Werke XXI*, 27), and the secular motet in praise of wine, *Vinum bonum et suave* (*Werke XXI*, 91, its text apparently a parody of "Verbum bonum et suave"). Another delightful drinking song, which was first published in the *Selectissimae cantiones* of 1568, is *Ave color vini clari* a5 (*Werke XI*, 11), the text of which was changed by Lassus' sons in the *Magnum opus musicum* to "Ave decus coeli," and is so given in the *Werke*.

<sup>67</sup>The contents of the collection (RISM 1573a) are listed in Boetticher I, p. 443. Two of the motets are available in performing editions by C. Buell Agey for G. Schirmer: *Nos qui sumus* a4 (*Werke I*, 139), a touching prayer to St. Nicholas,

Example 4.

No. 3 of the textless duos from *Cantiones duarum vocum*.

was Lassus' contribution to a pedagogical tradition that extended back into the late fifteenth century. In German-speaking areas, Lutheran schools kept up a heavy demand for such *bicinia*, as they came to be called, since they were useful as exercises in teaching and practicing contrapuntal music. Italian publish-

they are much better illustrations of his own style than of traditional contrapuntal practice, and it was perhaps their superior artfulness that kept them from being as popular as a number of other simpler, more didactic sets.<sup>72</sup> A good example of the instrumental style of the textless duos is found in No. 3, exemplifying transposed Dorian mode (but tending irresistibly toward modern G minor); the opening and closing measures are given in Example 4.

Lassus' major foreign publisher during the 1570s was the Parisian house of Le Roy & Ballard, which had been awarded the title of royal printer of music in 1553. Adrian Le Roy, a lutenist and composer, functioned as director of publications (Robert Ballard apparently handled the business side), and his easy access to the French court and many acquaintances among leading composers ensured the firm's brilliant success. One of his most valued friendships was that with Lassus, which seems to have begun early in the 1560s, and Le Roy played an important role in arranging for Lassus' first trip to Paris in May of 1571 at the invitation of King Charles IX. Capitalizing on the attention surrounding Lassus' visit, Le Roy & Ballard quickly brought out no fewer than eight collections of his music during 1571, three of which were motet books. The first two, *Primus liber modulorum quinis vocibus* and *Secundus liber modulorum quinis vocibus*, both dedicated to Charles IX, contained works already

ers also issued similar collections of works, which were aimed, however, not so much at the school market as for the pleasure of amateur musicians. Lassus' collection bowed in both directions: the texted duos were written in a somewhat conservative German vein while the instrumental pieces followed the more progressive style of contemporary Italian *ricercars*. Lassus undoubtedly used them as models in his teaching, but

transposed up a whole tone to a with an English "translation" totally unrelated to the original Latin text; and *Lauda anima mea* a4 (*Werke III*, 75), a setting of Psalm 145[146]:1–3, transposed down a whole tone to g. Other outstanding works from the collection are the penitential motets *Pulvis et umbra* a4 (*Werke I*, 127) and *Pauper sum ego* a4 (Psalm 87:16[88:15], *Werke III*, 79), excerpts from which are in *The New Oxford History of Music*, Vol. IV, on pp. 334 and 348 respectively; and the Lenten antiphon *Media vita in morte sumus* a6 ("In the midst of life we are in death"—*Werke XIII*, 90).

<sup>68</sup>The collection (RISM 1575a) has yet to appear in a modern edition: its contents are listed in Boetticher I, p. 526. These settings seem to be a

deliberate attempt to update an older German style of composition that harked back to the Mass propers of Ludwig Senfl and Heinrich Isaac: sections in plainchant and polyphony alternate, and in the polyphonic sections the chant melody is used as a *cantus firmus*, wandering among the individual voice parts. With a few exceptions, Lassus included the Introit, Gradual, Alleluia, Sequence, and Communion for each of the four Masses. He did not set any of the Offertories; nor did he set them elsewhere, with the exception of *Tui sunt coeli* for Christmas (see n. 65).

<sup>69</sup>On the works in this collection (RISM 1575a) see Boetticher I, pp. 99–104, 528–29, and 651–53. The St. Matthew Passion, together with Lassus'



published elsewhere; but for the third, *Moduli quinis vocibus nunquam hactenus editi*, dedicated to Duke Wilhelm, Lassus provided Le Roy with nineteen new motets a5.<sup>73</sup>

The visit to Paris was a great success and marked the beginning of an extremely cordial relationship, extending through most of the 1570s, between the composer and the French court. The high esteem in which he was held is evidenced in a letter dated 14 January 1574 from Le Roy to Lassus, which describes how pleased Charles IX was with some of the composer's music heard recently, and relates that the king wished to make him a composer of the royal chamber.<sup>74</sup> Perhaps it was Le Roy who induced Lassus to submit a motet to the *puy* or contest established in 1575 by the Confraternity of Saint Cecilia at Evreux, a small city to the northwest of Paris. This musical society, founded in 1570 with Guillaume Costeley as its first director, offered prizes for the best motets and chansons submitted to a jury. The notices announcing the competition were printed by Le Roy & Ballard. At the inaugural *puy* in November 1575 Lassus' penitential motet *Domine Jesu Christe qui cognoscis a5* took first prize (a medallion with the image of an organ).<sup>75</sup> The motet was first published by Le Roy & Ballard in their next important Lassus publication, the *Moduli quatuor, 5. 6. 7. 8. et novem*

*vocum* (1577), a large miscellany of fifty-six motets for four to nine voices. Most of them had already appeared in earlier publications, but Lassus contributed a small group of as yet unpublished works. The most notable of these, aside from *Domine Jesu Christe qui cognoscis*, were a splendid setting a6 of *Lauda Sion salvatorem*, the Sequence for the Feast of Corpus Christi, and the grand motet *Dixit Martha*, a setting for double chorus (one a4, the other a5) of a text from John 11:21–27—“Martha said unto Jesus, Lord, if thou hadst been here, my brother would not have died.”<sup>76</sup>

The year 1579 marked another pivotal point in Lassus' career. Duke Albrecht, extravagant and generous patron of the arts, died and was succeeded by his son Wilhelm, to be known in later life as Wilhelm the Pious. One of the first economies of the new regime in its attempt to restore long-needed fiscal stability to the duchy was the dismissal of most of Lassus' musicians. Although the chapel was somewhat built up again in the late 1580s, it never regained its former brilliance as an international musical center and became increasingly isolated from newer currents—monody, opera, and basso-continuo practice—emanating northwards out of Italy. The atmosphere at court, cosmopolitan and tolerant of Protestantism under Albrecht, also changed, partly as a result of economic austerity and partly



Portrait of Duke Wilhelm V (1548–1626) from the frontispiece of Vol. I of the *Patrocinium musices*.

in reaction to the rising force of the Counter-Reformation. The Jesuit order, first invited to Munich by Albrecht in 1559, gradually tightened its hold on the city's intellectual life and, with Wilhelm's support, made Bavaria the center of its proselytizing activities in Germany.

If Lassus had private doubts about this turn of events, we know nothing of them, for he showed no intention of leaving, not even to accept a tempting

other three Passion settings, has been edited by Kurt von Fischer in the *Werke: Neue Reihe*, Vol. II, pp. 1–24 (see n. 7). The only modern edition of the *Lessons of Job* is by Hans Joachim Thierstapfen, *Die Klagen des Hiob* (Berlin, 1948; see n. 30). The Christmas Matins lessons not yet published in a modern edition, are *cantus-firmus* settings written in somewhat the same style as the *Officia* of 1574 (see n. 68), and undoubtedly date from the same period.

<sup>70</sup>The collection (RISM 1575b) opens with a dedicatory motet, *Haec quae ter triplici*, addressed to the three brothers; for a list of contents see Boetticher I, pp. 445–46, which cites five further editions. All of Lassus' three-voice motets are in Vol. I of the *Werke*, which includes six other works first published in the *Magnum opus musicum*. A complete list of the composer's three-voice settings, including trios from larger motets, is found in J.R. Milne's article on Lassus in *Grove's Dictionary* (5th ed.), Vol. V, p. 76. Two of the works from Berg's collection are available in *Lasso, 7 Sacred Motets* (Kalmus Editions [Belwin-Mills]): *Cantate Domino* (see Example 3 here) and *Domine Deus meus*, both transposed down a minor third to b and e respectively.

<sup>71</sup>The collection (RISM 1577c) has been transcribed complete in Vol. I of the *Werke*; for a description and list of contents see Boetticher I, pp. 450–51, which cites eleven further editions up to 1610 including Thomas Este's London edition of 1598. These twenty-four works were originally composed in a variety of ranges: SA, AT, TT, and

TB. The twelve texted works, all but three transposed up to fit an SA vocal range, have been edited by Paul Boepple as *Cantiones duarum vocum* for Mercury Music (Theodore Presser); another performing edition, with fewer transpositions, has been published by Kalmus Editions (Belwin-Mills). The twelve instrumental works have been edited by Paul Boepple, at original pitch, as *Cantiones sine textu* for Mercury Music (Theodore Presser).

<sup>72</sup>On the sixteenth-century *bicinia* see Bruce A. Bellingham, "Bicinium," *The New Grove Dictionary* (1980), Vol. II, pp. 692–94, which includes a bibliography and a selective list of music collections; see also Howard Mayer Brown, *Instrumental Music printed before 1600: A Bibliography* (Cambridge, 1967).

<sup>73</sup>The contents of the *Moduli quinis vocibus* (RISM 1571a) are listed in Boetticher I, p. 353. The motets include the Ash Wednesday respond *Emendemus in melius* (*Werke* VII, 32); *Veni dilecti me*, a Song of Solomon motet (*Werke* V, 124; see also n. 20); *Inter natos mulierum*, a Matins respond for the Feast of the Nativity of St. John the Baptist (*Werke* V, 150); and the Gospel motet *Venite ad me omnes*, a setting of Matthew 11:28–30, "Come unto me all ye that labour and are heavy laden" (*Werke* VII, 52; available in a performing edition, at pitch, by C. Buell Agey for G. Schirmer).

<sup>74</sup>Concerning Lassus and his relationship with Le Roy and the French court see Leuchtman I, pp. 155–58, 160–61, and 167–70. In his letter to Lassus, Le Roy described Charles IX's astonish-

ment at hearing a performance of part or all of the *Prophetiae sibyllarum*, originally composed in the late 1550s. Despite the king's offer of a position, as transmitted by Le Roy, there is no evidence that Lassus ever seriously considered taking up residence at the French court. The text of Le Roy's letter is printed in Leuchtman I, pp. 311–12.

<sup>75</sup>On the *Puy d'Evreux* see Isabelle Cazeaux, *French Music in the Fifteenth and Sixteenth Centuries* (New York, 1975), pp. 122–24, and Leuchtman I, pp. 176–81, which includes a list of prize winners in all categories from 1575 to 1589.

<sup>76</sup>See Boetticher I, pp. 452–53 for the contents of the collection (RISM 1577e). *Domine Jesu Christe qui cognoscis* (*Werke* V, 91); *Lauda Sion salvatorem* (edited by Boetticher in Vol. I of the *Werke: Neue Reihe*, pp. 75–86, from which it has been reprinted by Kalmus Editions [Belwin-Mills]; this setting a6 of the Sequence is not to be confused with Lassus' later setting a5 in his *Officia* of 1575, on which see n. 68); *Dixit Martha* (*Werke* XXI, 98). Lassus' other motet concerning the story of Lazarus is *Fremuit spiritu Jesus a6*, first published in the Antwerp Motet Book of 1556 (*Werke* XV, 23; see also n. 13).

<sup>77</sup>For the texts of the forty-seven letters—written in a mixture of French, Italian, Latin, and German—see Leuchtman, *Orlando di Lasso. II: Brieje* (Wiesbaden, 1977). Lassus' letter of refusal to the Elector August of Saxony, dated 13 February 1580, is given on pp. 235–36.





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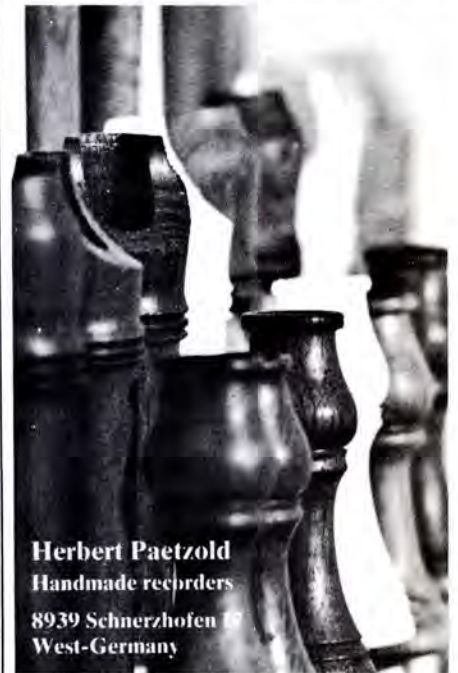
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offer in 1580 from the Saxon court at Dresden to succeed Antonio Scandello as chapel master. His position in Munich was assured for life, and, as he made clear in his letter of refusal, he was comfortable with his house and garden, and was beginning to feel his age (about 50). Undoubtedly another important consideration in his decision to stay put was his long-standing friendship with Duke Wilhelm, attested to in a number of surviving letters from the 1570s.<sup>77</sup>

Though the great flood of publications of the 1560s and 70s now drew to an end, Lassus' own creativity, especially in motet composition, showed no sign of drying up. The motets of the 1580s—just over 100 in all—were simply concentrated in fewer collections, all of which were published initially by Adam Berg.

*This is the second part of a three-part article.*



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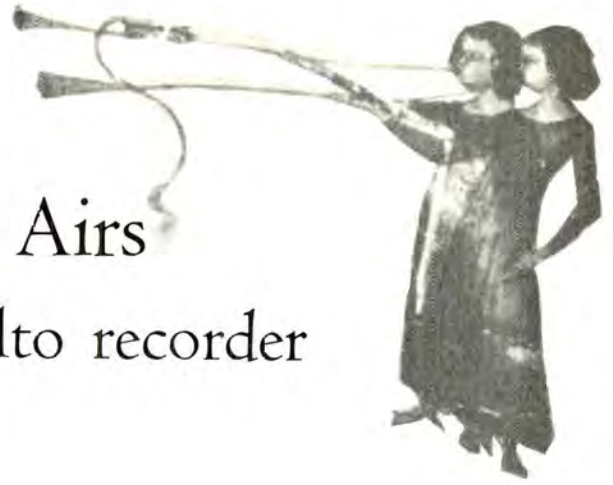
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# Two Wedding Airs

for soprano voice and alto recorder

Daniel Godfrey

## I

Psalm 121: 5-8

*Slowly, Quietly* ( $\text{♩} = \text{ca. } 60$ )

2 Soprano voice  
4 (sounding as written)

The Lord is thy keep-er: The Lord is thy keep-er:

6 Alto recorder

the Lord is thy shade up-on thy right-hand.

11

*legato*

The sun shall not smite thee, shall not smite thee by day, the

16

sun shall not smite thee by day, nor the moon by night. The

21

Lord shall pre-serve thee. pre-serve thee from all e-vil: pre-



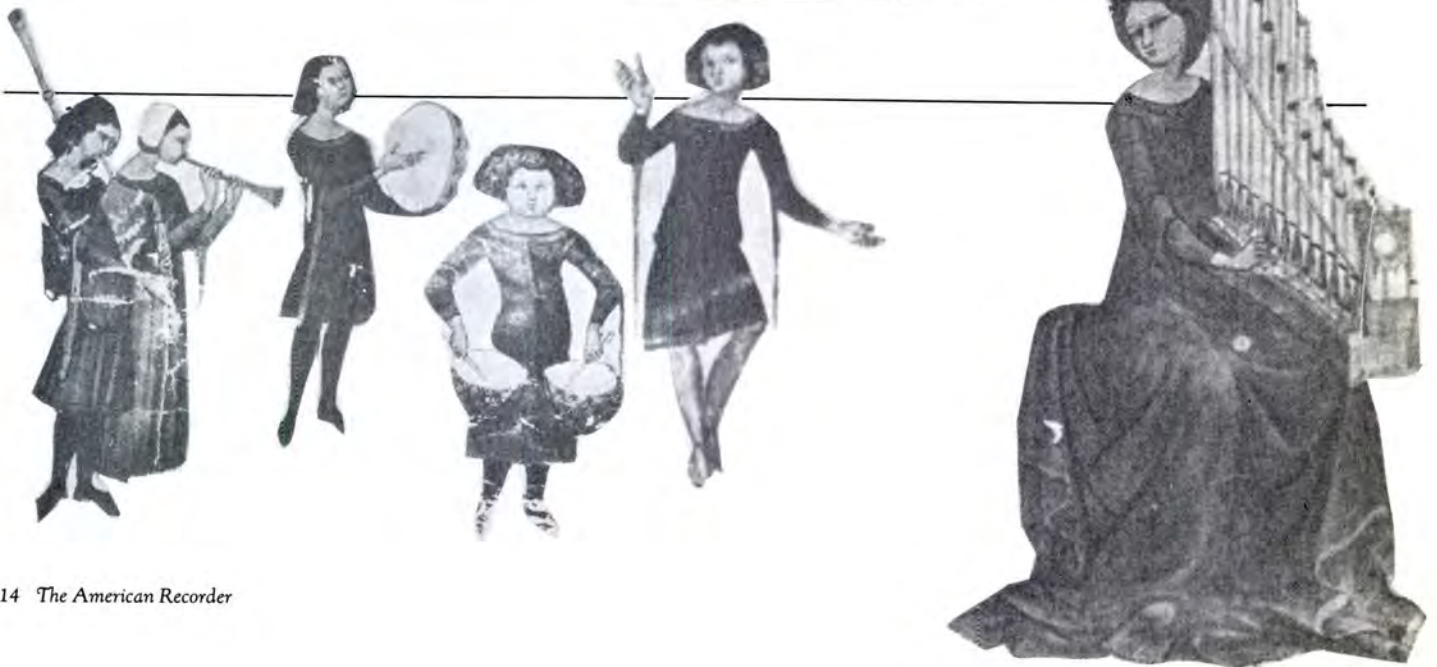
26  
 serve thee from all e - vil; He shall pre - serve thy soul. 3/4

30 *rall.* - - - - , *a tempo*  
 The Lord shall pre -

33  
 serve thy go - ing out and thy com - ing in from this time

37  
 forth, from this time 3/4 forth, and 2/4 e'en for er - er 3/4

40  
 more, and 2/4 e'en for er - er more. *rit.* - - - -





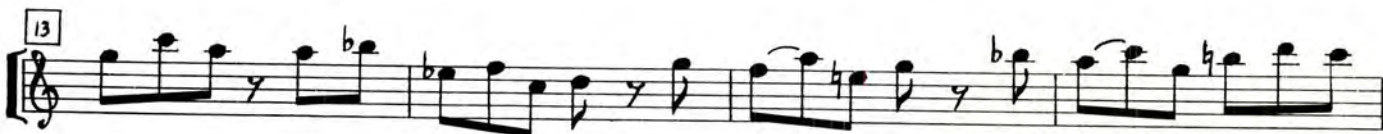


## II

Psalm 96: 11-13

Brightly ( $\text{♩} = 162, \text{♩} = 108$ )

(Recorder solo)





25

tr (4) *mmmmmmmm*  $\frac{3}{4}$  Let the heav-ens re-  $\frac{6}{8}$  joice,

29

$\frac{3}{4}$  and let the earth be glad;

33

tr *mmmm* Let the heav-ens re- joice,

37

and let the earth be glad;

41

be glad;

45

let the sea roar,

49

tr *mmmm* let the sea roar,



53

6/8 7/8 6/8

57

7/8 3/4 2/4 6/8

and the ful - ness there -

61

6/8 7/8 6/8 6/8

of.

65

6/8 7/8 3/4 2/4 3/4

69

3/4 6/8 7/8 6/8

Let the field be joy - ful, joy - ful,

73

3/4 6/8 7/8 6/8

and all that is there -

77

6/8 7/8 6/8 3/4

in:



81 rit. - - - - - , slower *p* then shall all the

85 *f* Tempo I re - re - joice, re -

89 joice, re - joice be - fore the lord,

93 the lord, re - joice be - fore the lord.

97

101 the lord.

105 rall. - - - - -

Autography: Wendy Keaton



# The American Recorder Society Education Program

## Levels Ia & Ib

The following material is intended for those who have recently begun playing the recorder. Level IA is for the elementary school-age beginner (on soprano recorder), while Level IB is for the older or adult beginner (on either soprano or alto). Entries preceded by an asterisk refer to Level IA only; those with two asterisks are for Level IB only. Anything not marked pertains to both levels.

The Study Guides, goals, and examination procedures for Levels II and III were published in the November, 1980 issue of the AR and will soon be available in offprints. Level IV (Professional Program) is in preparation.

January, 1981

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Louise Austin  
Martha Bixler  
Constance M. Primus  
Marvin Rosenberg  
Peter Seibert

### Goals

1. To become familiar with correct fingerings and hand position for one size of recorder (soprano or alto)
2. To learn basic articulations and breath control, and to gain a sense of good tone quality and intonation
3. To be able to play pieces with correct rhythm and phrasing at an appropriate tempo
4. To acquire experience in both solo and ensemble playing
5. To be able to sightread a simple piece
6. To know proper recorder care
7. To have some knowledge of the history of the recorder

### Examination

Application for the optional exam for Level IA or IB may be made by any individual. The test will be based on the following Study Guide, which integrates technical studies, ear training, sightreading, and prepared repertoire. Performance will be judged on the basis of the goals listed above.

### Study Guide

A. Scales and Arpeggios. Be able to:

1. Play from memory the major scales of C, \*\*F, and \*\*G on the soprano recorder, or \*\*F, \*\*B<sup>b</sup>, and \*\*C on the alto recorder (one octave). The scales should be played at a moderate tempo (evenness and control are more important than speed) with portato (tongued legato) and staccato articulations. (See examples below.)
- \*\*2. Play from memory the arpeggios of the scales listed above, at a moderate tempo, with portato and staccato articulations. (See examples below.)

C major scale

\*\*F major scale

\*\*C major arpeggio

\*\*F major arpeggio

B. Ear Training. Be able to:

1. Imitate by rote diatonic stepwise tunes in half notes and quarter notes on the recorder. The examples will have no more than six notes and will be in the key of one of the above scales. The key signature and initial pitch will be given. (See examples below.)

2. Show a sense of intonation by matching a sustained pitch.
3. Clap a simple rhythmic ostinato in duple or triple meter from a written example to accompany a dance tune.

Duple:  $\frac{4}{4}$  ♩ ♩ ♩ ♩ :||

Triple:  $\frac{3}{4}$  ♩ ♩ ♩ ♩ ♩ :||



4. Play a short melody of your own choice without music.

**C. Sightreading.** Be able to:

Sightread a simple piece in 2/4, 3/4, or 4/4, within the ranges and key signatures of the above scales. \*The examples will have no sharps, flats, or high notes.

**D. Prepared Repertoire.**

1. *Solo Playing.* Prepare two pieces (unless otherwise indicated) from the following editions:

Soprano Solos (all with keyboard except as noted):

Ball, Christopher. *A Medieval Recorder Book*. McAfee DM 22. Unaccompanied.

Benoy, A.W. *Seven Pieces by Classical Composers*. Oxford 70.755.

Bergmann, Walter. *Fanfare*. Faber F0206.

———. *First Book of Descant Recorder Solos*. Faber F0587.

———. *4 Great Masters of the Baroque*. Hargail H134.

———. *Sixteen American Folksongs*. Hargail H107.

\*Clark, Paul. *Big Ben*. Sweet Pipes SP 2302. (Any three movements.)

Czidra, László. *Recorder Music for Beginners*. Editio Musica, Budapest (Boosey & Hawkes Z7888). (Ornamentation not required.)

\*\*Finger, Godfrey. *Sonata*, ed. Walter Bergmann. Schott 10764, RMS 1118 (Any one movement.)

Hook, James. *Sonata in G*, ed. Walter Bergmann. Schott 10108, RMS 106. (Any one movement.)

Hunt, Edgar. *Classical Album*. Schott 10048, RMS 48.

19 *Small Pieces from a Book of 1740*. Kalmus 9048.

\*\*Pepusch, J.C. *Sonata in G*, ed. René Colwell. Schott Ser. 10, RMS 158. (Any one movement.)

*Pieces from the Fitzwilliam Virginal Book*. Kalmus 9012.

\*\*van Eyck, Jr. Jacob. *Der Fluiten-Lusthof*, ed. Hans-Martin Linde. Schott 5343, RMS 356. Unaccompanied. (Any theme and one variation.)

Vaughan Williams, Ralph. *Linden Lea*, arr. Stanley Taylor. Boosey & Hawkes 18230. (Entire piece.)

Whitney, Maurice. *The Solo Recorder*. Consort CM 1044.

\*\*Alto Solos (all with keyboard except as noted):

Appleby, William and Frederick Fowler. *The Oxford Books of Recorder Music*, Book 10. Oxford 70.789. With optional soprano recorder.

Ball, Christopher. *A Medieval Recorder Book*. McAfee DM 22. Unaccompanied.

Bamberger, Gertrud. *A Treasury for Alto and Piano*. Magnamusic M-12.

Bergmann, Walter. *First Book of Treble Recorder Solos*. Faber FO 546.

———. *The Great Masters of the Baroque*. Hargail H 129.

Bixler, Martha. *American Folksongs from the*

*Southern Mountains*. Magnamusic M-18. Unaccompanied.

Diabelli, Antonio. *Sonatina in C*, ed. Walter Bergmann. Schott 10800, RMS 1126. (Any one movement.)

Finger, Godfrey. *Sonata*, ed. Walter Bergmann. Zen-On ZR 91. (Any one movement.)

*Fünf leichte Suiten*, ed. Dietz Degen. Schott 2610, RMS 224.

Hook, James. *Sonatina No. 2 in C*, ed. Robert Salkeld. Schott 10139, RMS 448. (Any one movement.)

*Six English Country Dances*, arr. Freda Dinn. Schott 10499, RMS 299. With optional soprano recorder.

2. *Ensemble Playing.* Prepare one recorder part in each of two pieces from the following editions:

**Two Sopranos** (without keyboard unless noted):

\*\*Baines, Francis. *Variations on an Old Pavan*. Schott 10463, RMS 289.

Burakoff, Gerald and Willy Strickland. *The Duet Recorder*, Book 2. Consort CM 1015.

\*Burakoff, Sonya. *Duet Time*. Sweet Pipes SP 2309.

\*\*Garnier, Joseph François. *Thirty Progressive Studies*, ed. Peter and Elizabeth Hedrick. Consort CM 1041.

Nitka, Arthur. *Traditional Folksongs for Soprano Recorders*. Anfor ASL 15.

Whitney, Maurice. *Baroque Debut*. Consort CM 1032. With keyboard.

———. *Renaissance Debut*. Consort CM 1023. With keyboard.

\*\*Two Altos (without keyboard):  
Bergmann, Walter. *14 Duets*. Faber FO 192. *Duets of French Masters*, ed. Pierre Ruysen. Nagel EN 517 (Magnamusic).

*English Duets*, selected by Alfred Mann. Hargail H-5.

Hunt, Edgar and Robert Donington. *Duets for Alto Recorders*. Oxford 70.713.

Nitka, Arthur. *Traditional Folksongs for Alto Recorders*. Anfor ASL 16.

*Spielt auf zur Weihnacht*, ed. Fritz Koschinsky. Noetzel N-3054 (C.F. Peters).

*Zes Suites*, ed. Gerrit Vellekoop. XYZ 729 (Hargail).

**Soprano and Alto Duets** (without keyboard unless noted):

Bergmann, Walter and Hilda Hunter. *Initial Duets*, Book 2. Faber F0376.

Bergmann, Walter. *Slavonic Tunes*. Schott 10839, RMS 565. With keyboard.

Burakoff, Gerald and Willy Strickland. *Music of Three Centuries*. Sweet Pipes SP 2304.

———. *Ten Songs and Dances*. Sweet Pipes SP 2303.

Charlton, Andrew. *Folk Songs from the British Isles*. Anfor RCE 32.

Clark, Paul. *Folk Tunes of Austria*. Consort CM 1037.

*Folk Melodies of the Orient*, ed. Betty Warner Dietz. Consort CM 1017.

\*\*Handel, G.F. *Festive Pieces*, arr. Walter Bergmann. Hargail H-146. With key-

board and optional tenor recorder.

Persichetti, Vincent. *Serenade No. 9*. Elkan-Vogel 164-00085.

Rosenberg, Marvin. *Selections from the Classical Period*. The Broken Consort BRC 2.

———. *Selections from the Romantic Period*. The Broken Consort BRC 3.

E. *Care of the Recorder.* Be able to:  
Demonstrate and explain proper assembly and disassembly of the recorder as well as cleaning and maintenance procedures.

\*\*F. *History.* Be able to:

Give a brief summary of the history of the recorder from the Renaissance to the twentieth century.

**Suggested Method Books for Level I**

(NOT INCLUDED IN EXAMINATION)

\*\*Bradford, Margaret and Elizabeth Parker. *How to Play the Recorder*, Books I and II (separate editions for soprano and alto recorders). G. Schirmer.

Burakoff, Gerald and Sonya. *The Beginners Method for Soprano and Alto Recorder*, Parts I and II. Hargail H-51 and H-52.

———. *Recorder Time*, Book One (soprano). Sweet Pipes SP 2308.

\*\*Burakoff, Gerald and William E. Hettrick. *The Sweet Pipes Recorder Book: A method for adults and older beginners*, Book One (soprano). Sweet Pipes SP 2313.

\*Dubbé, Marguerite. *The First Recorder Book* (soprano). Magnamusic M-4.

Duschenes, Mario. *Method for the Recorder*, Part One (separate editions for C and F recorders). Berandol.

Krainis, Bernard. *The Recorder Song Book* (soprano). Galaxy GMC 2273.

\*\*Orr, Hugh. *Basic Recorder Technique*, Vols. 1 and 2 (separate editions for S and A recorders). Berandol.

Rosenberg, Steve. *Recorder Playing* (soprano). Boosey & Hawkes.

**Reference Material**

Cowan, Don. *Student's Guide to the Recorder*. Music Pamphlet Series 888-740700, 1979. Agincourt, Ontario M15 3B1: GLC Publishers Limited (115 Nugget Avenue).

Goodyear, Stephen. *The Recorder* (Teach yourself books). New York: David McKay & Co., 1978.

Hunt, Edgar. *The Recorder and its Music*, rev. ed. London: Eulenburg, 1977.

Rowland-Jones, A. *Introduction to the Recorder: A tutor for adults*. London, Oxford, New York: Oxford Univ. Press, 1978.

Shanet, Howard. *Learn to Read Music*. New York: Simon & Schuster, 1956.

In addition, it is suggested that the student consult reference materials for Levels II and III, listed in the November, 1980, *American Recorder*, pp. 123-124.



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# The Recorder in Education

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## The Bildersee J.H.S. Renaissance Band

Marvin Rosenberg

Two years ago, music teacher Murray Apelbaum and I started a recorder ensemble of twelve- and thirteen-year-old students at Bildersee Junior High School in Brooklyn. We purchased two sopranos, three altos, four tenors, and two basses. They were all plastic instruments except for the basses, which were of pearwood. Both teacher and students enjoyed the experience of playing dances from Praetorius' *Terpsichore*, my adaptation of a Frescobaldi canzona (ARS Edition 42), *Greensleeves* etc.

After a while, however, I felt a growing sense of dissatisfaction with the sameness of the sound (certainly from the listener's point of view). Also, I wanted the youngsters to hear a better approximation of what music sounded like in the Renaissance. So we did several things.

1. We investigated the possibility of chalumeaus (our clarinetists could play them) because we felt the need for an eight-foot contrasting choir sound to alternate with the recorders. Since the cost of authentic instruments was so high as to be impractical, we compromised on a group of two clarinets plus bass clarinet.

2. We found some authentic Renaissance sounds at prices we could afford: a plastic crumhorn and a delrin Renaissance flute. Next year we hope to obtain a bass crumhorn and a sackbut as well. One day we will phase out the clarinets.

3. We looked for music for this motley mixture of instruments. Because we could find nothing even remotely suitable in published editions, I made the arrangements myself. Our repertoire includes two sets of Susato dances, a suite of Gervaise dances, three estampies, and settings of *Ungareish* and *Le Comédien*. These, sprinkled with some recorder consort pieces, give us enough of a repertoire to present a short concert.

Ours is a "Renaissance Band" in transition. Considering the financial restraints, the



Murray Apelbaum plays a Renaissance flute while students play recorders, clarinet, and crumhorn.

age of the players, and the conservatism of the public schools, we offer no apologies for using this vehicle to introduce young people to early music. As time goes on we hope to increase our stock of early instruments and train youngsters to play them.

For those who are interested, I will describe our arrangement of *Ronde* no. 7 in the Susato collection.

We decided to have the crumhorn play the melody in the first phrase. This is an eight-foot instrument, sounding as written, so we used bass recorder and bass clarinet to fill out the harmony. (We eliminated the alto part in the first two phrases and changed a few notes to suit the limitations of our particular instruments; at the cadence of phrase one, for example, the bass recorder goes up

to *g'* rather than down to *g*, thus avoiding the low *f'*.)

The clarinet choir plays the second phrase and sets up an interesting contrast with the recorder quartet, which plays phrase three. The clarinets then play phrase four, again minus the alto part, and both choirs join in on the repeat, with the recorders sounding an octave higher.

*I would be most happy to hear the comments and suggestions of other educators and early music enthusiasts concerning our "Renaissance Band," as well as to answer questions about our orchestration and describe our techniques. Write to Dr. Marvin Rosenberg, Bildersee Junior High School, 956 East 82nd St., Brooklyn, N.Y. 11236.*



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# Record Reviews

Dale Higbee

## Eight Nocturnes, Hob. II: 25-32

JOSEPH HAYDN

Haydn Ensemble, Tokyo; Makoto Ohmiya (director)

Bärenreiter-Musicaphon BM 30 SL 1404 and 1405, price DM 22 each

These works are of particular interest to recorder players since they were originally composed for the *lira organizzate*, a hurdy-gurdy with organ pipes that probably sounded much like recorders. The range and most suitable key signatures of the *lira organizzate* are identical to those of the alto recorder, so this music fits the latter instrument perfectly and provides the enterprising recorder player with some choice fare from the Classical period. Haydn in fact rescored these pieces for flute and oboe (No. 3 for two flutes). Other instruments specified are two violins (or clarinets in C), two horns, two violas, cello, and sometimes double bass. A fine recording on historical instruments from the Classical period is that by The Musical Party on L'Oiseau-Lyre (reviewed in AR, August 1978, XIX/2, 74), but the present recording on modern orchestral instruments is also very satisfying, with good balance and ensemble. Flute playing by Masao Yoshida is excellent. All of these works are attractive; Nos. 4, 7, and 8 are especially pleasing. A handsome full score of these *Notturmi mit Orgelleiern* is published by G. Henle Verlag, Munich, in their edition of the works of Joseph Haydn.

## Chamber Music

JOHANN JOSEPH FUX

Jörg-Wolfgang Jahn, Gudrun Hehrmann (violins), Jürgen Wolf (cello), Marga Scheurich (harpsichord, in two partitas), Manfred Peters (recorder), Adolf Meidhofer (oboe), Ernst Prappacher (bassoon), Hans Schmidt (harpsichord, in *Sinfonia & Suite*)

MUSICAL HERITAGE SOCIETY MHS 4046, \$4.95 (\$6.95 to non-members)

Johann Joseph Fux (1660-1741) is known today as the author of *Gradus ad Parnassum*, a treatise on counterpoint, but in his lifetime he was highly esteemed as a composer and held the position of first Kapellmeister to the royal court in Vienna for twenty-eight years under three successive emperors. This recording, originally released in Europe, presents two contrasting pieces of his chamber music, each coupled with a partita for solo harpsichord.

Side One begins with the Partita in G minor for two violins with cello and harpsichord continuo. This attractive work is notable for the dramatic opening to its

French Overture, which is followed by a pleasant sequence of dance movements. Balance and sound are good in this recording, and the performance is fairly stylish.

Opening Side Two is the *Sinfonia* in F major for recorder, oboe, and continuo (the latter played on bassoon and harpsichord), a work that strikes me as *Hausmusik* written by a theory teacher. This piece is really not suitable for public performance, but readers wanting to explore it may like to know that the music is available in Nagels Musik-Archiv 146, with a rather plodding continuo realization by Leo Kuntner. The *Andante* is interesting from an academic standpoint in that the composer combines Italian and French styles: the recorder part is marked *Aria Italiana*, while the oboe part is notated *Aire française*. This performance is competent, but ensemble trills are poorly matched, and there is minimal attempt to liven things up by varying repeats.

The best music on this disk is the solo harpsichord Partita in A major, a suite of nicely contrasted stylized dance music of some charm. Less successful is the Suite in G major, but some of its movements would be useful as teaching pieces. Recorded sound for both of the solo harpsichord pieces is spacious and full.

## Sonatas for Flute and Continuo

JEAN-MARIE LECLAIR

Christian Lardé (flute), Huguette Dreyfus (harpsichord), Jean Lamy (viola da gamba)

MUSICAL HERITAGE SOCIETY MHS 1673/74, \$8.90 (\$13.90 to non-members)

Between 1723 and 1738 Jean-Marie Leclair published four books of sonatas for violin and continuo. Prefacing eight of them—two in Book I, four in Book II, and two in Book IV—are the words: "Cette Sonate peut se jouer sur la Flûte Allemande." Leclair was a friend of the virtuoso Michel Blavet, and he clearly understood the character of the flute. These eight sonatas are outstanding works of great charm and beauty; they deserve to be much better known by performers and listeners alike.

This two-record set, with excellent stereo sound, was originally recorded by Valois in France. Lardé produces a fine, rich sound on Boehm flute, and he is given good support by his collaborating artists. Overall, these performances merit much praise, but it seems to me that Lardé misjudges the character of some of the slow movements, such as the opening Adagio to the Sonata in E minor (Book II, No. 11), the *Andante* of the Sonata in E minor (Book IV, No. 2), and the *Aria* of the Sonata in G (Book IV, No. 7). These are

serious pieces of some emotional depth, which Lardé treats almost frivolously. In general, tempos are fairly good, although all three movements of the E minor Sonata (Book IV, No. 11) sound rushed, so that the elegant final *Aria* seems almost trivial.

As a sort of bonus, this set includes a performance of the Trio Sonata in D, Book II, No. 8, for flute, viola da gamba, and continuo harpsichord. This attractive piece is published by Schott (No. 1369) in its original version, and it is also available in an F major transcription by Linde Höffer von Winterfeld for alto recorder, gamba or cello, and continuo (Sikorski No. 350). Recorder players will want to acquire this music edition. They will also find that with minimal editing the eight solo flute sonatas go well on soprano recorder and provide the advanced player with marvelous music of great charm and elegance. They are available in an edition by Jean-Pierre Rampal, with realizations of the figured bass by Robert Veyron-Lacroix (International Music Co. Nos. 3181 and 3182). Versions by Hugo Ruf include the following: Sonata No. 1 (Book I, No. 2—Schott 5575), No. 4 (Book II, No. 3—Deutscher Ricordi Sy 500), No. 6 (Book II, No. 11—Deutscher Ricordi Sy 501), No. 7 (Book IV, No. 2—Schott 5876), and No. 8 (Book IV, No. 7—Schott 5877). These offer simpler keyboard realizations than those by Veyron-Lacroix, but they do provide separate continuo parts for cello or gamba and have the advantage of less editing of the solo part, which in Rampal's version is more suitable for Boehm flute than for traverso or recorder.

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# Book Reviews

Dale Higbee

## The SONG Tunes for the FLUTE.

Where Divine Gloriana,

Now the ground is hard Froze, and cawd Winter is come;

## Books lately Printed for, and Sold by, Henry Playford at his Shop in the Temple-Change Fleet-street.

**W**it and Mirth: Or, Pills to purge Melancholy, Being a Collection of the best Old and New Ballads, and Songs, containing near 200, with the Tunes to each. Price 2 s. 6d. in Calt 3 s. Printed for Henry Playford at his Shop in the Temple-Change.

*Orpheus Britannicus*, being the Choicest Songs of one; two and three Voices, by the late Mr. Henry Purcell in Folio. Price Bound 18 s.

*An Introduction to the Skill of Musick*, the Thirteenth Edition, to which is Added the whole Art of Composition by the late Mr. Henry Purcell. Price bound 2 s.

*The Dancing-Master*, the 10th. Edition in two Parts, Price Bound 3 s.

Dr. Blow's Choice Collection of Lessons, for the Harpsichord, or Spinnett, Engraven. Price fitch 1 s. 6 d.

*Mercurius Musicus*: For January, and February being a Monthly Collection of New Teaching Songs, with the Tunes Transpos'd for the Flute at the end of the Book. Price Six-pence.

*Apollo's Banquet*, being the easiest and best Instructions for young beginners yet publish'd, containing above a Hundred of the choicest Tunes, for the Violin; The 7th. Edition. Price 1 s. 6 d.

*The Division Violin* in 2 Books, being all the best Grounds and Divisions, the 4th. Edition; Price of both 4 r. 6 d.

*A Sheet of Cotches* sett by the late Mr. Henry Purcell. Price 3 d.

*A Sheet Engraven on Copper*, being Directions for the Bass Viol. Price. 6 d.

## F I N I S.

344 *A Choice Collection of New Songs and Ballads*, London, 1699: page 10 (276 × 167 mm.)

### Music in Harvard Libraries

A Catalogue of Early Printed Music and Books on Music in the Houghton Library and the Eda Kuhn Loeb Music Library

DAVID A. WOOD

Houghton Library of the Harvard College

Library, Harvard University Department of Music, distributed by Harvard University Press, Cambridge, Mass., 1980, xiv and 306 pp., \$50

This nicely printed and bound catalogue covers early printed music administered by

three units of the Harvard College Library: the Houghton Library, the Eda Kuhn Loeb Music Library, and the Harry Elkins Widener Memorial Library (now housing few music items, since the bulk of its collections was transferred to the Loeb). It describes the music and books on music printed before 1801 which had been added to Harvard collections by January 1967. Most of these were acquired during the present century and reflect the interest and generosity of alumni and friends.

Entries are made alphabetically by composer and author, and anonymous items by title. An index includes all names appearing on title-pages or in supplementary notes, except names of dedicatees and names of composers or authors when they appear as entries in the catalogue. It would seem less confusing if the index had also included composers and authors, perhaps in italics.

In addition to many early theoretical works, these collections include a variety of instrumental and vocal music. The recorder is specified twenty-eight times as "Flute" and seven times as "Common Flute." John Sadler's *The Muses Delight* (1754) "With Instructions For The Voice, Violin, Harpsichord or Spinnet, German Flute, Common Flute, Hautboy, French-Horn, Bassoon and Bass-Violin" is the only tutor for recorder. There are such items as *A Choice Collection of New Songs and Ballads*, 1699 (see illustration); several editions of Henry Purcell's *Orpheus Britannicus* ("With . . . Symphonies for Violins or Flutes"), dating from 1698 to 1712; annual collections of "all the Choicest Songs by the Best Masters made for the Play-houses Publick Consorts and other Occasions for the Year . . . most of them with in the Compass of the Flute" for 1703-1707; and *The Musical Miscellany; Being a Collection of Choice Songs, Set to the Violin and Flute*, By the most Eminent Masters, published in 1729 and 1730. The popularity of *The Beggar's Opera* is apparent from the many editions listed here. Collections of tunes "Transpos'd for the Flute" (i.e. recorder) date from 1728 and 1729, while "German Flute" is specified in editions published in 1755, c. 1762, c. 1763, and c. 1765.

A turning point in the history of the recorder in England is reflected in the lengthy title of John Frederick Lampe's 1739 publication *British Melody; Or, the Musical Magazine. Consisting Of a large Variety of the most approv'd English and Scotch Songs, Airs, &c the Words compos'd by the best Authors, and Set to Musick by the Most Eminent Masters, in the Execution whereof the Transposition necessary for the German Flute (which is now a favourite instrument) as well as for ye Common*



Flute, is accurately & distinctly express'd The Whole curiously Engrav'd on Threescore Folio Copper Plates; All carefully revis'd and correct'd, and One fourth Part of them Set to Musick by John Fredericꝰ Lampe Author of ye Universally admir'd Musick to ye Burlesque Opera, Entitled The Dragon of Wantley. And Each Plate Beautifully Embellish'd with a New Head-Piece, Superior to and more fully expressive of the Proper Passions than any Thing of the Like Nature hitherto extant. One final item of interest is *Six English Cantatas for one Voice Four for a Flute and two with a Trumpet and other Instruments Composed by J. C. Pepusch* (c. 1730). One of these may be "Corydon," published in our time by both Schott and Universal Edition, but it would be nice to have the others available in modern editions too.

**The Look of Music: Rare Musical Instruments, 1500-1900**

PHILLIP T. YOUNG

*Vancouver Museums & Planetarium Association, 1980, distributed by University of Washington Press, 240 pp., \$35 cloth, \$16.95 paper*

This handsomely produced volume is the catalogue of an international exhibition of historic musical instruments at the Vancouver Centennial Museum in British Columbia, Canada, on view from November 1980 to April 1981. It is of permanent interest and value, however, for it features 305

excellent plates, 16 of them in color, of some of the finest European instruments from major public and private collections in Europe and America. It is surprisingly strong on instruments from the Renaissance, each of which is unique. A few important museums declined to participate, but the list of those that loaned instruments is impressive indeed. Professor Young does not exaggerate when he writes in the introduction, "There has never before been a public exhibition of this magnitude." With a few exceptions, including some apparent forgeries (such as bass clarinet No. 243 and clavicymbalum No. 36), this exhibit shows the cream of the cream.

The heart of this book is the marvelous collection of photographs. Most instruments are shown from one view, but some, where details are of special interest, are photographed from top, bottom, and side. Adding greatly to its value are the knowledgeable short essays by Professor Young on the four historical periods covered — Renaissance, Baroque, Classical, and Romantic—and commentary on each individual instrument. At the back of the book are a useful bibliography and list of catalogues of musical instrument collections.

The reader with special interest in historic recorders can view specimens by the most celebrated makers. In addition to two anonymous sixteenth-century German recorders, there are instruments made by Charles Bizet, Thomas Boekhout, Peter I.

Bressan, Johann Christoph Denner (four), Hotteterre (four, including a very handsome bass), L. Hotteterre, I.W. Oberlender, Johann Poerschman, Jean-Hyacinth-Joseph Rottenburgh, Jeremias Schlegel (two pairs of matched sopranos and altos), and Hans Rauch von Schratt (an exotic columnar recorder). The instrument shown in Plate No. 227, made in the early nineteenth century by Stephen Koch, is labeled "Walking-Stick Recorder," but it is more likely (with its single closed key—there is no indication of a thumbhole) a vertical flute.

Perusing this interesting catalogue is something like visiting a natural history museum and noticing gradual evolutionary changes in structure. I was particularly struck by the remarkable similarity between the earliest basset horn (No. 185, from the Classical period) and the oboe da caccia (No. 83, dated 1724). Both are curved, leather-bound like a cornett, pitched in F, and have widely flared metal bells. Was the basset horn "invented" by making a clarinet in the general shape of an oboe da caccia? I also noticed that none of the recorders in this exhibition has double holes, whereas for oboes they are standard for third finger hole and usually fourth as well. In this aspect of design, why were makers such as Denner more conservative in making recorders than oboes?



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## Recorder Week

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The Recorder Week in June gives a wonderful opportunity for musicians of all ages to experience the joy and stimulation of making music together, under the expert leadership of professional teachers. A feature again this year will be of dulcimer classes. A special recorder class will be open to children who have had previous experience in recorder and are able to read at least five notes.



During the Week there is time for singing, for doing simple country dancing, and for visiting the crafts studios and the museum. The Week is presented in cooperation with the Country Dance and Song Society of America.

Program Director: Johanna  
Kulbach

For Information:

Esther Hyatt,  
John C. Campbell Folk  
School

Brasstown, NC 28902  
704-837-2775



# Music Reviews

Madrigals and villanelle for three instruments or voices

GIOVANE DOMENICO DA NOLA, STEFANO LANDO, CESARO TODINO, JACOMO FOGLIANO, COSTANZO FESTA, AND VINCENZO RUFFO  
German Songs c. 1570

JAKOB REGNART AND IVO DE VENTO  
Both volumes edited by Bernard Thomas  
London Pro Musica, The Renaissance Band,  
Volume 7, 1978; Volume 5, 1977; \$3.75 and \$4

London Pro Musica's Renaissance Band series offers these two collections of three-part songs that are textured in all parts. Complete texts and translations are provided for both volumes. The songs by Regnart and Ivo de Vento are narrative, usually humorous, and at times even racy; the other texts are standard poems about unrequited love or the loss of the beloved. The selections in both volumes are typically homophonic and pose few technical difficulties.

Volume 7 includes six villanelle and four madrigals from the mid-sixteenth century. The villanelle is a strophic form normally consisting of four verses, whereas madrigals are through-composed. The madrigals in this volume are unusual in that they are in three parts rather than the more commonly found four or five. All the pieces are relatively brief — one or two printed pages — though the villanelle have internal repeats and are naturally more substantial if all the verses are sung.

Volume 5 contains six songs by Regnart and four by Ivo de Vento, both Germans who spent time in Italy. The Regnart songs are villanelle with German words; without the words they are indistinguishable from the villanelle in Volume 7. The Germans, like their English contemporaries, were enamored of Italy, and Regnart's simple, homophonic songs were very popular in their day. Ivo de Vento's songs are also Italianate, but they are more sophisticated and rhythmically varied, since they are based on a German poetic form.

As to the ranges of the songs, which have in many cases been transposed, Volume 7 fits ATB/SAT recorders, ATB/TTB flutes, SAT crumhorns, or cornetto and two sackbuts, as suggested by the editor. Naturally they can also be played on viols of almost any size. Volume 5 can be played on SAT crumhorns, ATT/AAT/SAT recorders, TTB flutes, cornetto and two sackbuts, or viols. It should be mentioned that there are ten untransposed Regnart songs in the LPM Thesaurus Musicus, Volume 4 (1979), which work on higher winds.

The editions are clear and easily readable. The suggested *musica ficta* and proportions

supplied by the editor are reasonable and helpful. The notes are interesting and useful, containing information with which one might disagree, but nothing dangerously misleading. However, indications for the first and second endings are given only in the top part, a feature that players of the lower parts may find regrettable. Also, it would be useful to have suggestions for tempo and articulation.

Early music enthusiasts, and naturally the editors publishing music for them, tend to emphasize instrumental performance of Renaissance music. The small ranges and simplicity of the lines of songs like these certainly recommend them for Renaissance winds. But variety is the spice, not the essence, of the instrumentation of these songs. Individual lines are not so interesting; one really needs to strive first for a pleasant blend of voices and/or instruments, taking care to keep the lowest part sounding lowest. Despite their inclusion in the Renaissance Band series, these songs are most effective when all the parts are sung. The musical phrases are based on the text, which is set syllabically; the Ivo de Vento songs in particular are much more memorable when the text is heard.

Wendy Gillespie

Wendy Gillespie has toured the United States, Canada, Europe, and South America as a soloist on viola da gamba with the Waverly Consort, Elizabethan Enterprise, and New York Pro Musica Antiqua. She was a founding member of the Ensemble for Early Music, Badinage, and Les Filles de Sainte-Colombe. She regularly performs, teaches, and lectures at workshops and seminars, and has recorded for Columbia, Nonesuch, and Musical Heritage Society.

The Sweet Pipes Recorder Book I  
A Method for Adults and Older Beginners  
GERALD BURAKOFF AND WILLIAM E. HETRICK  
Sweet Pipes, 23 Scholar Lane, Levittown, N.Y.  
11756, \$3.75

This new method for the soprano recorder is outstanding. It is clear, well-paced, and beautifully laid out. The sequence of notes to be learned is very carefully ordered, eliminating the confusion between F sharp and F natural, and covering the range from low C to high E.

The choice of musical material is excellent. Included are folk songs and Renaissance dances (Praetorius, Gervaise, Susato), gradually increasing in both technical and musical difficulty. Each lesson presents a wide variety of pieces for study, allowing the



student plenty of opportunity to master the problems at hand.

We have here an excellent new method, and we hope to see a companion volume for alto recorder very soon.

William Nelson

William Nelson teaches and performs in the Chicago area. He conducts a recorder group and teaches voice at Waubase College, and is a candidate for a master's degree in recorder at DeKalb College.

**Buchtel Renaissance Recorder Method**  
FORREST L. BUCHEL

Neil A. Kjos Music Co., Ed. T7, \$1

The title of this book is misleading; this is a

classroom method for C recorders, not a method for the Renaissance recorder. Its thirty-two pages contain thirty-two lessons, so there is not much material in each, although most lessons (pages) go on to new problems. The author apparently wants to meet some technical difficulties head-on, because he introduces F sharp in Lesson 4, and F natural and low C in Lesson 7. The teacher using this book will need much additional material to help children master the instrument while maintaining their interest. Because so much is covered in such a short time, it would probably be better suited to a small recorder class than for general classroom use.

William Nelson

Wine, Woman and Song, Op. 333 (SA)

JOHANN STRAUSS

Pavane Pour une Infante Defunte (SATBGb)

MAURICE RAVEL

Both works arranged by Brian Bonsor  
Schott 11433 and 11372, distributed by European American, 195 Allwood Rd., Clifton, N.J. 07012, \$3.60 and \$4 for score and parts

These transcriptions for recorders and piano are examples of eclecticism at its educational best. How many major symphonic works would go unperformed were they not transcribed for concert bands, especially for those in American high schools? The British recorder movement is as widespread as the American band move-

## ARS WORKSHOPS 1981

ARS members will receive detailed brochures. For further information on individual workshops, contact the coordinator named at the end of each listing.

The ARS Education Program will be implemented at six of this summer's ARS workshops. Details of the offerings are given within each ad by means of the following symbols:

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- A • Examinations administered after workshop period

### APPLETON, WISCONSIN

MIDWEST WORKSHOP IN EARLY MUSIC  
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**DATES:** August 2 — 8

**FOCUS:** Baroque music in England

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

**PROGRAM:** Will center around a production of Ben Jonson's masque *Lovers Made Men*. Lectures on mythology as incorporated into Baroque musical entertainments. Master classes in recorder sonatas of Handel and his London rivals; small ensembles with harpsichord, recorders, flutes, reeds; English dance.

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

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

I•II•III•E•D

### COLORADO SPRINGS

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COLORADO COLLEGE

**DATES:** July 26 — August 1

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

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

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

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

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

I•II•III•E•A



ment, and Brian Bonsor here provides skillfully wrought arrangements of music well suited to programs of massed playing.

In *Wine, Woman and Song*, the recorders take the melodies of the various waltzes while the piano plays the harmonies and transition passages. There is alternation throughout between harmony and octave unison playing, with section solos for both sopranos and altos. Bonsor reserves real unison playing for the final tune (m.189). Coupled with the return to C major at that point, it's almost a moment of triumph!

With the Ravel *Pavane*, Bonsor's genius as a recorder arranger shines clear. Except for a few octave doublings by the sopranos, no pitch sounded by a recorder goes above the original of the piano piece. At the beginning, tenors and basses play the tune in unison. The texture, following the original, changes constantly, with altos, tenors, and basses carrying the load. Great bass players should note here an interesting part for them. Both pieces are for large groups; in the case of the Ravel, Bonsor says, "the larger [the group] the better."

Bonsor clearly respects the original works and is careful to retain the composers' phrasings and articulations. His skill in arranging makes these pieces well worth playing.

William Nelson

### Big Ben (S & Piano)

PAUL CLARK

*Sweet Pipes SP 2302, 23 Scholar Lane, Levittown, N.Y. 11756, \$2.50*

The well-known British educator Paul Clark has given us this set of short pieces, all untitled, as a memento of his visit to the United States in 1978. It is a gem, perfect for the beginning group. The range is limited to the pentatonic scale between low and middle D. The rhythms are elementary, but there is great variety in meter and tempo, as well as the opportunity for varied articulations. Young beginners, especially those aged nine through twelve, will enjoy these challenges.

With the recorder limited to six pitches, harmonic interest lies in the piano part, which is not technically difficult; you may have a student who can play it.

This could be the program piece you've been looking for.

William Nelson

### Spring Tunes Op. 44B

Sonatina for Treble Recorder Op. 47

OISTEIN SOMMERFELDT

*Norsk Musikforlag, distributed by Magna-music-Baton, 10370 Industrial Blvd., St. Louis, Mo. 63132, \$4 each*

The Norwegian Oistein Sommerfeldt has

composed choral and symphonic music, piano pieces of all levels, and a variety of chamber works, including a number for unaccompanied instruments. These two editions contain examples of the latter.

*Spring Tunes*, apparently written originally for the modern flute, is a five-movement suite. The movements are titled: *Tune for the Flute*, *The Brook*, *Spring Morn*, *Mountain Yearning*, and *Spring Play in the Hills*. Each is an evocative little piece. The influence of folk music is clearly seen, tempered by the composer's individualism. Various moods are intensely expressed, and the adaptation for recorder is idiomatic. The variety of articulations required adds further delight.

The *Sonatina* is a work of greater intensity. The basically tonal framework of each of the three movements is given color by Sommerfeldt's musical language. The Allegro is rhythmic and energetic, covering all chromatic bases, while the Largo is full of expressive power. Except for a thirteen-measure introduction, the third movement is the same as the fifth (*Spring Play in the Hills*) of *Spring Tunes*. Its lighthearted mood contrasts nicely with the intensity of the two previous movements.

Sommerfeldt's work is not avant-garde. Rather, his style is in the Norwegian lyric tradition, full of grace and charm, with roots

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**TUITION:** \$100 (plus ARS membership fee for non-members); shared room \$45, meals \$55 (\$48 without breakfast); three hours' in-service credit (optional) \$30.

**INFORMATION:** Eugene Reichenthal  
Long Island Recorder  
Festival  
20 Circle Drive  
East Northport, N.Y. 11731  
(516) 261-2027

I•II•III•E•D•A

## LAWRENCEVILLE, NEW JERSEY RIDER COLLEGE

**DATES:** July 12 — 18

**FACULTY:** Gerald Burakoff, *director, intermediate level recorder, recorder in education*

William E. Hettrick, *director, madrigals, early music*

Louise Austin, *intermediate level recorder, dance*

Andreas Küng, *advanced level recorder, contemporary music*

Kenneth Wollitz, *advanced level recorder, krummhorn*

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

**TUITION:** \$125 plus ARS membership fee for non-members; room & board (six nights) \$105 double (per person), \$125 single; teaching credits (optional) \$25; krummhorn rental \$15.

**INFORMATION:** Gerald Burakoff  
23 Scholar La.  
Levittown, NY 11756  
(516) 796-2229



in the folk music of his native land.

William Nelson

### Two Ricercate

For recorder or other instruments

AURELIO VIRGILIANO

Edited by Frans Brüggen

Zen-On Music, \$4.75

These solo ricercars of the late sixteenth century are taken from a collection called *La Dolcimelo*, a northern Italian work that appeared at the same time as treatises by Ganassi, Ortiz, and dalla Casa. There are sixteen such compositions in the collection. They are very inventive, both melodically and rhythmically, developing into show-pieces of true virtuosity.

Brüggen's edition is exceptional in its attention to detail. He has taken great care in transposing the pieces to fit the range of the alto recorder, and has also reorganized the beaming of short notes and provided rhythmic aids. The preface contains valuable information and facsimiles of the original

pages, while the pages of music are printed to fold out full width (four pages) to avoid page turns.

Those who enjoy music of this period should certainly add this edition to their collection.

William Nelson

### Briefly noted:

The following eight items were published in 1979 by Heinrichshofen Edition, New York, and are distributed by C.F. Peters, 373 Park Ave. South, N.Y. 10016.

### Easy Pieces for the Young

J.S. BACH

N4002, \$1.75

This collection of short Bach pieces, mostly dances, is not for the beginner. The music covers a wide range on the soprano recorder ('c' to a") and contains many chromatics. The arpeggios and wide leaps will present inter-

esting challenges to the younger (or older) student. An article on the life of Bach begins the book.

### Seven Pieces for Two Soprano Recorders

J.S. BACH

N4003, \$1.25

Here we have a selection of Bach's works suitable for intermediate students. The music presents some technical problems but is accessible and enjoyable.

### Classic Flute Pieces for Alto Recorder Solo

N4007, \$1.50

Of the ten works presented here—by Bach, Beethoven, Gluck, Handel, Haydn, Mozart, and Telemann—only one was originally written for solo flute. The others are single-movement melodies presented in unaccompanied form. There's even a movement from a Telemann Canonic Sonata without an indication of the canonic original. If a student is able to play works of this difficulty, he should have something better than this edition to work with.

## PITTSBURGH, PENNSYLVANIA

MIDEAST WORKSHOP AT LA ROCHE COLLEGE

(Formerly held at St. Vincent College)

**DATES:** August 2 — 8

**FOCUS:** Music of Spain

**FACULTY:** Marilyn Carlson, *director, recorder, harp*  
Arnold Grayson, *recorder*  
Richard Jacoby, *director, recorder*  
Mary Johnson, *viola da gamba*  
Colin Sterne, *recorder, flute*  
Kenneth Wollitz, *recorder, capped reeds*

**PROGRAM:** Recorder classes and Renaissance band; lectures — Cantigas to Cabezon; Les Musiciens Consort (by audition); performance of monophonic music; chapel sings; private lesson for each student; beginning classes in flute, plucked strings, viola da gamba; conducting techniques; faculty concert; student program.

**TUITION:** \$120 plus current ARS membership fee for non-members; room & board \$120 (subject to change).

**INFORMATION:** Mary Johnson  
25885 German Mill  
Franklin, Michigan 48025  
(313) 626-0717

I•II•III•E•D

## SWANNANOVA, NORTH CAROLINA

SMOKY MOUNTAIN WORKSHOP AT WARREN WILSON COLLEGE

**DATES:** July 12 — 19

**FACULTY:** Andrew Acs, *director, recorder, large ensemble, country dance*  
Jack Ashworth, *recorder, harpsichord, Renaissance winds, Baroque ensemble*  
Martha Bishop, *viols, consorts*  
Martha Bixler, *director, recorder, consorts, country dance*  
David Hart, *recorder, flute, consorts, mixed ensemble*  
Helen Jenner, *recorder, music autography, musicianship, consorts*  
Molly Johnston, *viols, musicianship, consorts*  
George Kelischek, *instrument repair clinic, hurdy-gurdy class*  
Steve Rosenberg, *advanced technique, master class*  
Carol Marsh Rowan, *viols, early notation, historical dance, consorts*

**PROGRAM:** Includes concerts each evening by faculty and local groups.

**TUITION:** \$130 plus current ARS membership fee for non-members; room \$55.75 double, \$87.25 single; board c. \$50; facility fee \$10; undergraduate college credit \$80.

**INFORMATION:** Ellen Moore  
18 Buckingham Court  
Asheville, North Carolina  
28803  
(704) 258-2074

III•E•D



### Ten Minuets

Edited by Helmut Mönkemeyer  
N4011, \$1.50

These ten minuets are derived from the Haydn Divertimenti for baryton and viola with bass. A few of them have been transposed. Nice *Hausmusik*. Try them on tenor and bass recorders, or two stringed instruments.

### Twelve Duos for Soprano and Alto Recorders

W.A. MOZART  
N4013, \$1.50

Even if you like Mozart on the recorder, you will probably find these duet arrangements of unnamed works unsatisfactory. The music is watered-down, but the technical demands are not.

### Short Dances by Great Masters for Soprano and Alto Recorders

N4015, \$2.25

This volume contains twenty duet arrangements of selected dance movements by Bach, Haydn, Handel, Mozart, and Telemann. They are clearly cut-down versions of whatever the originals were.

### Short Pieces by Great Masters for Two Soprano Recorders

N4016, \$2.25

A volume similar to N4015, this time including arias, chorales, and songs by these five composers.

### Air and Bourree for Recorder and Guitar

G.P. TELEMANN  
N4017, \$1.25

These two pieces, the first in G major and the second in D minor, make a nice pair in reverse order; each can also stand alone. The guitar part is undemanding, consisting of a single line with occasional chords at the cadences. The recorder player has a more in-

teresting part and has more to do, but any intermediate student should find it playable.

Though it is not indicated, this book is for the alto recorder.

William Nelson

### Round and Round

For soprano recorders, voices, and Orff instruments

Arranged by Herbert Rothgarber  
*Sweet Pipes* SP2301, 23 Scholar Lane, Levittown, N.Y. 11756, \$1.75

This is a lovely collection of children's rounds. The tunes are written out for two voices and/or recorders, and parts for Orff instruments and for untuned percussion are provided. As we've come to expect from *Sweet Pipes*, the physical layout is clean, and the music is easy to read and beautifully engraved.

William Nelson

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II • III • E • D • A



### Des Einhorn's Anmut

HANS ULRICH STAEPS

Verlag Doblinger, Vienna, Flautario No. 30, distributed by Associated Music Publishers, 866 Third Ave., N.Y. 10022, score \$5, parts \$12.50

This 1978 piece is for that unusual grouping of instruments known as the recorder orchestra. *The Unicorn's Grace* requires a minimum of twelve players, three each SATB. The set of parts actually contains twelve complete parts.

Musically, the work is not difficult; it is in fact subtitled *Leichte Musik für Blockflötenchor* (Easy Music for Recorder Choir). Staeps' prefatory note states:

This piece does not go out of its way to be modern; in keeping with its model, it is quite prepared to be

reminiscent of early music, and it has but one purpose—to expand, in an entertaining way, the aural comprehension of ensemble players by giving them the chance to take part as frequently as possible in the acoustical delineation of the unicorn, with its powerful but delicate, evanescent, eloquent and joygiving nature.

As one would expect from Staeps, the music contains many chromatics, but the range of the individual parts is no more than an octave and a half.

There are five movements which, if played at the indicated tempos, last a total of eight and one-half minutes. In the fifth movement, soprano players sing portions of their part with a Latin text. Also in this movement, the work finally divides into twelve parts, with clusters and chords providing a rich and

definitive conclusion.

If you have a large group, this piece is certainly worth your consideration.

William Nelson

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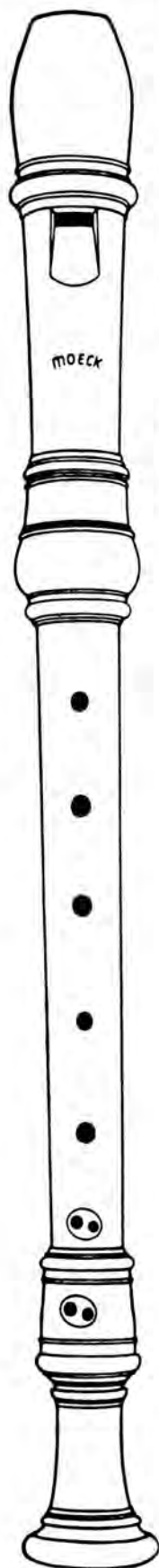


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The Willaert trios, originally published in 1543, are ricercars. They are among the composer's few instrumental compositions, and they are as skillfully written as are his numerous vocal works.

Though Paolo Fonghetti's works are few, it is clear from these duos that his writing was more than just skillful: the detailed counterpoint is an aura. treat. The music is lively, reminiscent of the Morley canzonets, and the facsimiles give us an opportunity to play it unimpeded by bar lines—and thus to know the true movement of the individual lines.

The two pieces by Isaac reveal a sparser variety of counterpoint. These are carmina, songs without words, and the individual parts with their intense lyricism combine to give us music of great charm. The facsimiles themselves are a joy to read.

Dr. Hettrick's new editions are highly recommended. The music is not difficult technically, but its beauty will be found only after proper study. Enjoy!

William Nelson

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### Chansons and Madrigals

Edited by Bernard Thomas

London Pro Musica Editions, distributed by  
Galaxy Music, 2121 Broadway, N.Y. 10023  
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JACQUES ARCADELT

LPM MA1, 1978, \$4

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THOMAS CREQUILLON

LPM PC6, 1978, \$4.75

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ROLAND DE LASSUS

LPM AR1, 1977, \$4.50

Nine Chansons for Four Voices or Instruments (ATTB)

ROLAND DE LASSUS

LPM AR2, 1979, \$4.50

I wish that more publishers would follow the example of London Pro Musica Editions and print music with the needs of the performer in mind. In all five of these volumes the print is large and clear, ranges for each voice are indicated at the beginning of the piece, dotted notes are emphatically dotted, and page-turns are kept to a minimum: the Lassus volumes have none, and the others have only one or two apiece, a feature that cuts down on the need for photocopying. The editions are attractive enough to make it worth investing in sets of printed copies for each member of the consort.

With the exception of some of the Lassus compositions, all of these pieces are quite easy and well within the technical and sight-reading ability of the intermediate player. They are melodic, rhythmically interesting, and enjoyable to play. All lines have their share of fast notes, and the bass player gets just as much action as the soprano or treble. I found the two volumes of Lassus' chansons more varied in both mood and difficulty than those of the other three composers, and recommend them especially.

Bernard Thomas' introductory notes for each volume include information on the composers, the stylistic characteristics of their works, and the original published sources for the material; explanations of editorial changes or additions; and suggestions for performance. All of the pieces can be sung *a cappella*; the French or Italian texts are printed beneath each line, and translations are provided. They can also be performed instrumentally or with a singer on the top line and instruments on the others. All five volumes are suitable for recorder, viol, or flute consorts, and for voice with lute accompaniment (lute tablature is not included, so you have to write it out for yourself). The editor suggests the following instrumentations.

*Arcadelt*: recorders (ATTB), viols (TBBB for authenticity, although TTTB will also work), flutes (TTTB or ATTB), or cornetto and three sackbuts

*Festa*: recorders (unspecified; top line usually A, other two lines A, T, or B), viols (unspecified; top line usually Tr, other two can be Tr, T, or B)

*Crequillon*: recorders (ATTB), viols (TBBB or TTTB), flutes (TTTB or ATTB)

*Lassus, Vol. 1*: recorders (SATB), viols (TrTTB), flutes (ATTB), or two cornetti and two sackbuts

*Lassus, Vol. 2*: recorders (ATTB), viols (TrTTB), flutes (TTTB), or one cornetto and three sackbuts

Printed music is becoming prohibitively expensive. These five volumes are still worth the investment.

Peg Parsons

In her own words, Peg Parsons is a "former invertebrate morphologist [Ph.D. Radcliffe] with about three dozen publications on water-bug anatomy under the pseudonym Margaret C. Parsons" who "threw it all over in 1976 to take up viols, rebec, vielle, and lute." She performs in Toronto, mainly with the *Passamezzo Players*.

### Flöten-/Tonband-Spiele

ERHARD KARKOSCHKA

Edition Moeck 2513, 1978, distributed by Magnamusic, Sharon, Conn. 06069, \$10

The six *Spiele* in this package are scores for little tape pieces that employ the recorder as their primary sound source. The instructional notes suggest that these pieces could also be rendered in live performance. However, that would sacrifice the surrealistic effect of such electronic devices as multi-tracking, stereo and quadraphonic spatial modulation, and fading in and out, and would ultimately diminish their impact. Furthermore, there is a certain imagination-provoking aspect to this music that lends

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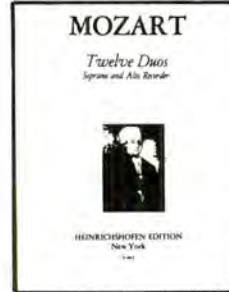
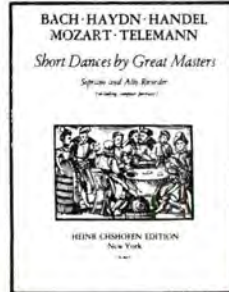
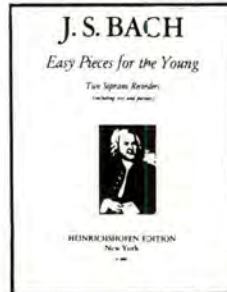


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Unlike other Moeck new music editions I have seen, this one gives the instructional notes in German only. The edition is otherwise excellent, but I would recommend the music mainly to connoisseurs of camp. Most of these pieces are based on interesting premises that could be much more effectively realized.

Pete Rose

Sonata in F major Op. I No. 1 (A, Ob. & BC)

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Sonata in E minor Op. 1 No. 6 (2 Fls. & BC)

JOHN LOEILLET

Edited by R.P. Block

Musica Rara, 1980, £4.50 each

A cynic might say that John Loeillet of London wrote trio sonatas that are inconsequential and full of inadequate development of conventional ideas. To be sure, they are hardly thrilling; they will not bear comparison with works by Marais, Hotteterre, Quantz, or Telemann at his best. But a less jaundiced soul would probably admit that Loeillet's sonatas are refreshingly unpretentious, pleasingly tuneful, moderately demanding, and useful as teaching pieces for players of intermediate skills. On balance, Musica Rara's enterprising plan to publish all

the Loeillet music for recorder (John's, Jean-Baptiste's, and Jacques') is most welcome.

Brian Priestman has sorted out for us the Loeillet family, with its peregrinations and confusing nomenclature, and the present editor summarizes Priestman's researches in a long, helpful note. His editing and realization of the figured bass is generally commendable. (Especially so is the inclusion of figures in the cello/gamba continuo part—although one ought not assume that Walsh and Hare, who published these sonatas c. 1725, were any more error-free in figures than they were in notes.) On the other hand, his attempts to deal with inconsistent (or wrong) repeat signs result in confusion. Hence players should be prepared to sort things out: whole movements without any sectional divisions should *not* be repeated

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(Op. I/1, mvt. 2; Op. I/3, mvts. 2 and 3; Op. I/2, mvt. 3; Op. I/6, mvt. 2).

Other corrections: Op. I/1 should be titled Sonata in F (not f, indicating minor). In this piece the oboist needs to know that he is Tacet throughout mvt. 5, which is then followed by a repeat of mvt. 4 (in which he does play). In mvt. 1, m. 19 of this sonata, the recorder's last note should be E natural (it is correct in the score); the B natural in mvt. 2, m. 9, and both editorial accidentals in the following measure seem questionable (neither is suggested by the editors of Schott 10055).

In Op. I/3: mvt. 1, m. 4, the recorder's last F might well have been heard, and consequently played, as an F sharp (in imitation of the oboe's passage in the previous measure)

by contemporary performers. In m. 25 of this movement, the continuo realization is questionable. Did Loeillet really mean 6/4 instead of a simple 6? He is unlikely, in this formulaic cadence, to have wanted a B flat in the midst of all the G major dominant chords. Surely the third chord of the measure must be G major, its B natural then properly rising to a C to begin m. 26. (Moock 1077 solves this problem nicely, but with needless editorial figures to confuse the issue.)

In Op. I/6, mvt. 1, m. 56, the first flute's last note should be F sharp. Both Op. I/2 and Op. I/6 are for two flutes, but will go nicely on tenor recorders—please, no sopranos!

To sum up: one greets the entire Loeillet project with somewhat modified rapture and looks forward to issues that do not duplicate

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perfectly usable, and generally cheaper, editions already available (Op. I/1 and 3, as indicated above). And a bit more care in the editing/proofreading departments would not be amiss.

William Metcalfe

**Sonata a tre in F major (A, Vln., & BC)  
Sonata a tre in F minor (A, Vln., & BC)**

GEORG PHILIPP TELEMANN

Edited by Willy Hess

Amadeus Verlag, 1979 and 1978, distributed by C.F. Peters, 373 Park Ave. So., N.Y. 10016, BP 2416 and GM 414, \$12 and \$12.50

In Telemann's tercentenary year it would be nice to be able to welcome wholeheartedly these Swiss-produced examples of that *echt-Telemann* form, the trio sonata. Unfortunately, both volumes duplicate quite serviceable editions that are considerably cheaper and hardly less accurate (the jolly F major in Schott 10072 and Moeck 1005, the F minor in Moeck 1001).

Indeed, the new realizations are not particularly compelling; while the editor has cor-

rected the famous error in the Moeck F minor's first movement (where the recorder's entire m. 9 was printed a third too low) and given a slightly different version of the melodic figures in mm. 8-9 and 19-20 of this movement, other textual problems have crept in, or persist. One might wish for more editorially added trills, although experienced players will hardly be able to avoid trilling in most of the appropriate places.

In the F minor work, one of Telemann's most attractive and interesting trio sonatas, one must disbelieve, I think, the editorially suggested D<sup>b</sup>s in mm. 11-12 of the second movement. While a theoretical case could be made for them, I doubt that they were actually played. And m. 10 of the fourth movement of this piece still has not been gotten right by a modern editor. While Telemann (or his copyist at Darmstadt, where the unfigured manuscript exists) must have written D naturals in this measure, it is likely, given the sequential implications of the bass line in m. 10 and the violin part in mm. 9-11, that D<sup>b</sup> is appropriate in all parts until the last eighth note of m. 10, where it becomes D natural as part of a G7 chord.

At any rate, those in possession of the old

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# Chapter News

Bernard J. Hopkins, editor

## Orange County

Our chapter is moving harmoniously through its sixth year under the able musical leadership of Elizabeth Zuehlke, who, during the first four years, directed monthly meetings in various locations around the county. For the past two seasons we have met at St. Paul's Church in Tustin, where we play under the leadership of various guest conductors.

Elizabeth Zuehlke brings her inspiration to our workshops and continues to conduct the first and last meetings of each season, as well as the December meeting, in which she takes advantage of the church's superb acoustics with her selection of Christmas music. Among the guest conductors who have widened our musical horizons are Tom Axworthy, Constanza Bender, Dorothy Crawford, Fred Gable, Shirley Marcus, and Anne Young.

Our meetings have centered around such events as a demonstration by costumed Renaissance dancers, an evening of experimentation with Orff instruments, and a close encounter with a recorder arrangement of the theme from *Star Wars*, conducted by member Harry Heightman. Another member, Jack Woodahl, a skilled builder of recorders and other instruments, presented a fine slide show and a demonstration of his exacting craft.

At break time a small ensemble usually provides a "mini-concert." The end-of-the-season meeting consists largely of performances by several groups who regularly play together.

Because of Orange County's central location, we have access to a wide assortment of workshops, classes, and concerts related to early music. Every year many OCRS members attend the weekend workshops at Oak Glen sponsored by the Riverside Recorder Society under Fred Gable's direction, as well as the Saturday workshops of Tom Axworthy and the Rio Hondo Consort.

We hear some of the world's finest musicians perform at the University of California at Irvine. A group of our members shares a carpool to a series of early music concerts in Pasadena. We have held joint meetings with other recorder societies, the most spectacular of which involved a group-rate purchase of train tickets to Del Mar, where the San Diego Chapter served a rich offering of group playing and a potluck supper.

Our members have worked together to provide an unusual array of special workshops. In 1976 some fifty of them convened at Angelus Oaks in the San Bernardino mountains, where we used the combined facilities of a local lodge and my nearby mountain cabin. We had group-playing and

workshop sessions on Renaissance dance, hazards of learning to play the lute, and use of the autoharp for accompaniment.

At Angelus Oaks we subsequently enjoyed workshops on John Jenkins, Baroque sonatas, the *Lachrimae* cycle of John Dowland, and the music of J.S. Bach. The latter event culminated in a ride down the mountain to hear the St. Matthew Passion superbly performed by students at the University of California at Riverside. Most recently the University's madrigal singers came up the mountain for a day of choral music with instrumental accompaniment by OCRS members.

We sponsored two other unique workshop experiences in 1975 and 1977 when Carl Dolmetsch and Joseph Saxby came through on concert tours. On both visits they presided over an enriching afternoon of instruction followed by a memorable evening concert.

We are now (December, 1980) planning a suitable celebration of Georg Philipp Telemann's 300th birthday in March.

Don Bouilus

## Milwaukee

A chapter of the American Recorder Society was reactivated in Milwaukee, Wisconsin during the past year, and attendance at monthly meetings has averaged about forty. Largely through the efforts of music director Edward Gogolak, the group has been organized into playing consorts and has participated in activities for the community. The chapter made many friends for early music by encouraging members of local German-speaking societies to attend a program of music of Renaissance Germany by the University of Iowa Collegium Musicum. Edward Kottick, the collegium's director, realized that the full house of over six hundred people was not composed of seasoned concertgoers, and he gave entertaining verbal program notes.

Dr. Kottick also presented a workshop for local chapter members on tuning and playing in tune. Another workshop was given by the Abbey Minstrels in connection with their concert of medieval music. Brent Wissick of the Minstrels explained some principles of medieval ornamentation and offered helpful pointers for performance.

Last summer Shelley Gruskin appeared as a soloist with the Fine Arts Quartet of the University of Wisconsin—Milwaukee, and while in town he was hosted by the chapter; in February he returned for a lecture-demonstration.

Gertrude Stillman



# Letters

## Steve Rosenberg in New Zealand:

In reading accounts of interviews, readers can never be sure whether the person being interviewed actually uttered the words credited to him; whether he said them but meant something different; or whether between the time of the interview and its publication, things become a little changed.

May I be allowed to make a few corrections concerning New Zealand that appeared in my friend Steve Rosenberg's interview in the November 1980 issue of *The American Recorder*.

- a) The recorder is *not* taught in all primary schools in New Zealand, though Steve may be right in stating that it is taught in all primary schools in Australia and England.
- b) German-fingered recorders are virtually non-existent in New Zealand, though again Steve may be right when he suggests they are common in Australia and England. Since the 1950s and maybe even earlier, efforts were made by the New Zealand Education Department and by teachers themselves to ensure that only English-fingered recorders were used.
- c) The children's tune quoted by Steve is of course played by children—along with music by Handel, Bach, Purcell, and other composers.
- d) Steve's excellent book *Recorder Playing* uses "real music" as do all other excellent recorder tutors available in New Zealand.
- e) Bob Spragg (not Sprague as appeared) has never been "head of the N.Z. Society of Recorder Players." For many years he filled the position of secretary/treasurer.
- f) Paul Whinray does make recorders commercially—i.e. the instruments are made in New Zealand and sold throughout the world.
- g) Some of the recorders used in Steve's group were made in New Zealand.
- h) Some of the other instruments used in Steve's group were not made in New Zealand.

I am in no position to comment on any other errors the article might contain, but the above list covers those aspects of the recorder in New Zealand relevant to readers of *The American Recorder*.

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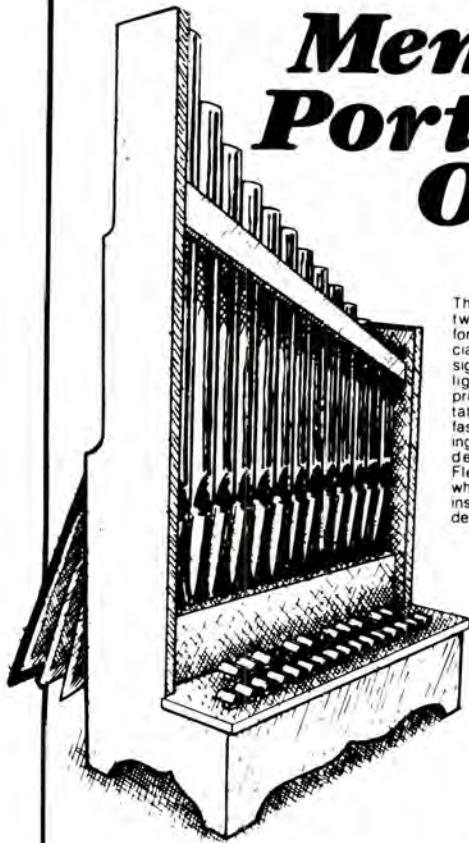
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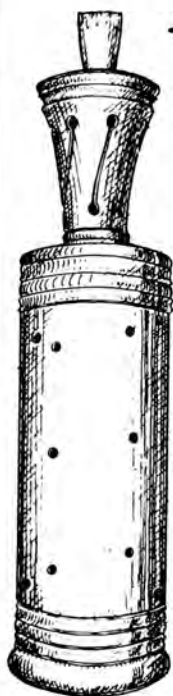
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**FINANCIAL STATEMENT**

We have prepared, on the cash basis, the Balance Sheet of The American Recorder Society, Inc. as of August 31, 1980 and the related Statement of Revenues, Expenses and Fund Balance for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the accompanying Balance Sheet and Statement of Revenues, Expenses and Fund Balance present fairly, on the cash basis, the financial position of The American Recorder Society, Inc. as of August 31, 1980, and the results of its operations for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

FAISHON BAFNA  
Certified Public Accountant

January 7, 1981  
New York, New York

**THE AMERICAN RECORDER SOCIETY, INC.**

**BALANCE SHEET**

**AUGUST 31, 1980**

**ASSETS**

**Current Assets**

Cash: The Chase Manhattan Bank	\$ 5,234.05
The Amalgamated Bank of New York	192.43
Franklin Society Federal Savings and Loan Association:	
Regular Savings Account	3,052.98
Dr. Erich Katz Memorial Fund	5,117.90
Postage Account, New York Post Office	509.38
Investments: Dreyfus Liquid Assets, Inc.	5,087.65

**Total Current Assets** \$19,194.39

**Fixed Assets, At Cost**

Office Furniture, Fixtures, and Equipment 1,848.33

**Other Asset**

Security Deposit-Rent 675.00

**TOTAL ASSETS** \$ 21,717.72

**LIABILITIES AND FUND BALANCE**

**Current Liabilities**

Payroll Taxes Payable \$ 739.70

**Fund Balance** 20,978.02

**TOTAL LIABILITIES AND FUND BALANCE**

\$ 21,717.72

**THE AMERICAN RECORDER SOCIETY, INC.**  
**STATEMENT OF REVENUES, EXPENSES, AND**  
**FUND BALANCE FOR THE YEAR ENDED**

**AUGUST 31, 1980**

**REVENUES**

General Membership Dues		\$ 27,226.75
Workshops		848.00
Donations		726.08
Magazine Income:		
Advertising	\$11,793.53	
Subscriptions	2,319.84	
Back Issues	243.30	
Mailing List	604.08	14,960.75
Interest:		
Regular Savings Account	368.78	
Dr. Erich Katz Memorial Fund	351.55	
Dreyfus Liquid Assets II	47.67	
Dreyfus Liquid Assets, Inc.	39.98	807.98
Royalties		29.24
Directory Advertising		635.00
<b>TOTAL REVENUES</b>		<b>\$ 45,233.80</b>

**EXPENSES**

Magazine Publishing Expenses:		
Printing	12,580.28	
Mailing and Handling	438.42	
Editorial Expenses	2,238.08	
Editor's Salary	4,600.00	
Payroll Taxes	281.98	20,138.76
Directory Expenses		293.00
Workshop Expenses		1,450.24
Office Salaries		11,689.68
Payroll Taxes		708.81
Board of Directors Expenses		2,266.55
Postage		1,523.45
Office Expenses		4,238.65
Telephone		506.35
Rent		2,626.50
Repairs		14.00
Accountant		750.00
<b>TOTAL EXPENSES</b>		<b>\$ 46,206.00</b>

Excess of Revenues Over Expenses ( 972.20)


Fund Balance - September 1, 1979 21,950.22

Fund Balance - August 31, 1980 \$ 20,978.02



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after Rottenburgh with ivory mouthpiece, \$1,200; soprano, rosewood, \$300. Fehr soprano, \$200. Dolmetsch sopranino, rosewood, ivory mouthpiece, \$200. Moeck Renaissance soprano, \$75. All instruments in excellent condition. Werner Zimmermann, 6516 North Lake Drive, Milwaukee, Wis. 53217. (414) 352-8891.

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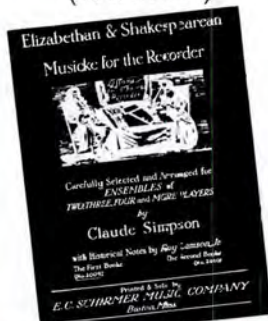
Some time ago I had the chance to buy from his publisher all remaining stocks of *5 superb Katz editions*. There are no more—the publisher has ceased operations, the books will *not* be reprinted. After what remains in my warehouse is gone (and pitifully few copies there are for such important works) these wonderful books will probably be lost to the

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*Art Nitka*

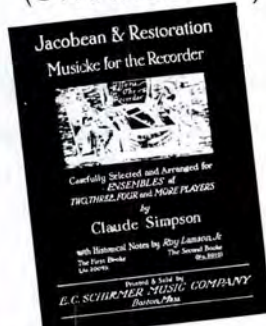
P.S. This offer most probably can never be repeated.

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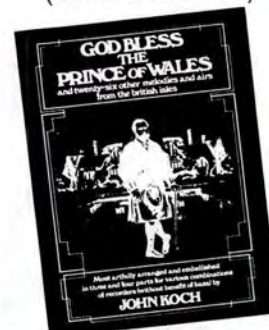
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**NICKNAME NOTATION** *Re Nicknames:* Whenever anyone calls and asks for “Vanilla”—we know he means the Vanilla colored “*Elizabethan & Shakespearean Musicke for the Recorder*”, also called “Shake”. When somebody asks for “Strawberry” we know he means the pink colored “*Jacobean & Restoration Musicke for the Recorder*”, also called “Jake”

(Some call up and just say, “Shake & Jake” please!) Now to this nickname collection has been added “Chocolate”—which apparently refers to the milk chocolate colored type on the cover of *God Bless the Prince Of Wales*—also known as “Prince”. Anybody out there have any other nicknames for this trio of music book standards? I’d love to hear from you. Lay ‘em on me!



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