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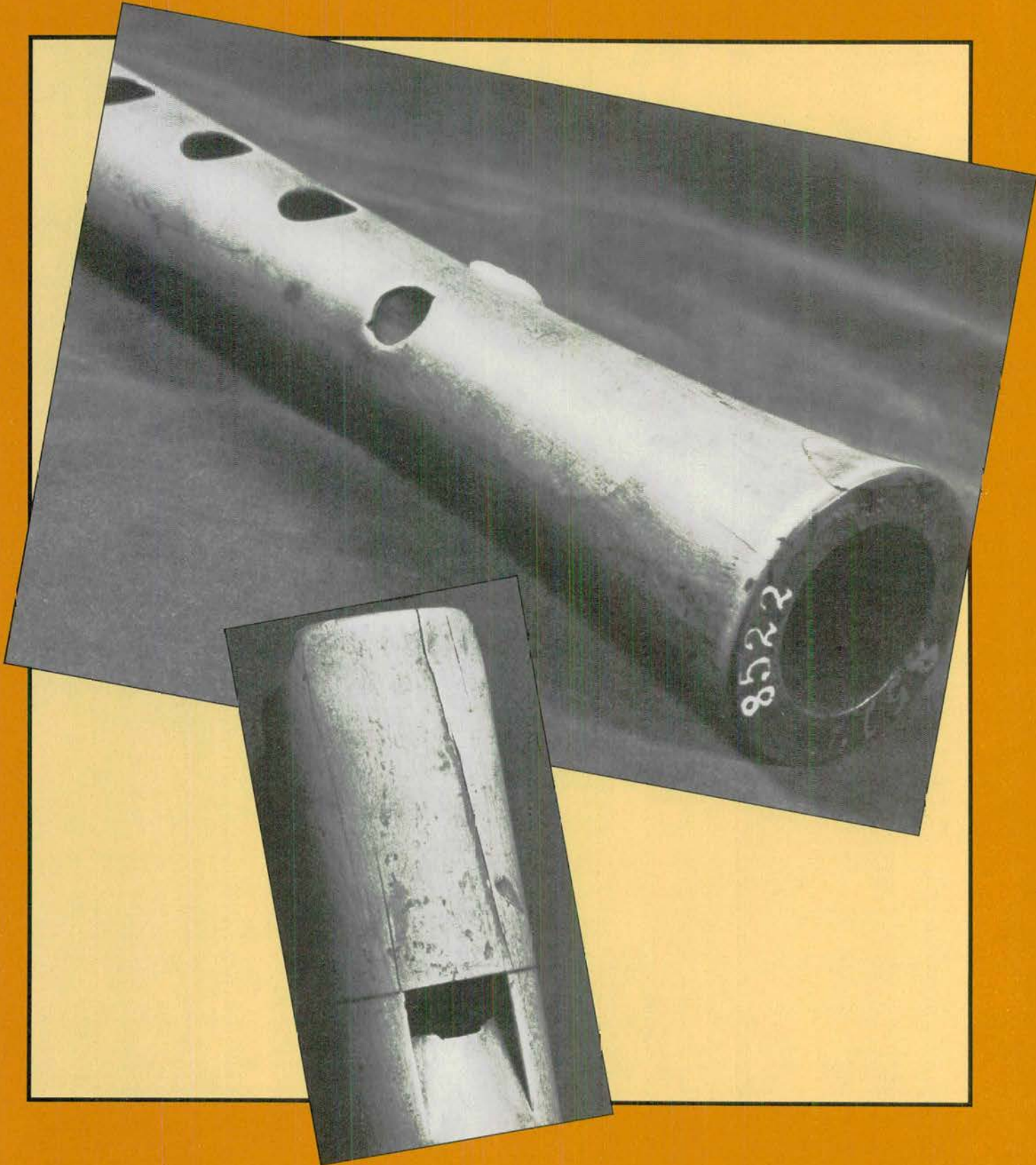
NUMBER 2

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# The American Recorder

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# The American Recorder

VOLUME XXVII

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Cover: Two views of the Vienna Museum's "Ganassi" recorder (see page 64).

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Acknowledgements: Example 3 on page 50 is taken from Richard Erig, *Italian Diminutions: The pieces with more than one diminution from 1553 to 1638*. Reprinted with permission of Amadeus U.S.A., 305 Bloomfield Ave., Nutley, N.J. 07110. Example 5 on page 51 is from Johann Joachim Quantz's *On Playing the Flute*. New York: Schirmer Books, a division of Macmillan, Inc., 1966, 1976, 1985. Reprinted with permission.

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## FROM THE EDITOR

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Some months after Peter Seibert's "Ornamentation for Consort Players: First Steps" appeared (November 1984), Andrew Waldo, then head of the Longy School's early music department, called to ask if we would be interested in an article on Renaissance ornamentation for soloists. Somehow he found time to write it between winding down his teaching and performing activities in Boston and becoming a theology student in Sewanee, Tennessee. Although his article is directed to those who want to explore sixteenth-century ornamentation in depth, it will be of value to anyone with an interest in the music of this period. An appendix lists ornamented versions of various madrigals, motets, chansons, and other works. Readers may want to study some of them to see how it was done before trying embellishments of their own.

Alec Loretto, who left university music teaching several years ago to make recorders in his "back garden" near Auckland, New Zealand, writes about a recorder that was capable of playing virtuoso Renaissance embellishments: the "Ganassi" recorder, with a range of well over two octaves. This is a fascinating subject and one on which we hope to have other articles in future issues.

Phil Levin, who has written several articles on instrument care for this journal, discusses the various woods recorders are made of and the merits and drawbacks of each. Anyone who has wondered about the strange names of some of these woods may find enlightenment here.

Music seems to be such a popular feature that we're including it as often as space and our inventory permit. "Doubles," by an American composer living in Australia, is one of several submissions we've received from abroad.

See the index of advertisers for a listing of summer workshops; ARS workshops are on pages 86 and 87.

Sigrid Nagle

# So You Want to Blow the Audience Away

## Sixteenth-century ornamentation: a perspective on goals and techniques

Andrew Waldo

Recent decades have produced excellent studies of the musical circumstances that called for embellishing in the sixteenth century, the treatises written to instruct players, and the combinations of instruments that were used.<sup>1</sup> Performing editions of madrigal and chanson ornamentations (diminutions) are now readily available. More and more frequently these pieces are being performed. Players are getting accustomed to recognizing opportunities for embellishment, and they are taking advantage of them.

What we hear very little of, however, is improvisation in sixteenth-century style that reflects genuine fluency in its melodic language. Few modern players of any early instrument have reached the level of knowledge, understanding, reflex, and physical skill in creating extempore diminutions at which they can produce a musical result authentic to the music and to themselves. Why is this so, and how can we assimilate that ornamental language and begin to express it poetically? What kind of technique do we have to have, and how do we get it?

The practical portions of what follows are addressed primarily to those players who would attempt to achieve a measure of virtuosity as soloists in playing diminutions. However, I also hope to paint as clear a picture as possible for the listening community of the extent and nature of the task at hand. I have not addressed issues relating specifically to consort ornamentation, though pieces do exist with as many as four of the parts ornamented simultaneously.

In order to structure our efforts, it is essential that we view the process of

learning ornamentation in much the same way we would that of learning a spoken language: we must develop a vocabulary, syntax, and context to our utterances. Significant artistic expressions come later. The many sources for ornamentation dating from 1535 to 1638 are our grammar books.

One author suggested in these pages – and others would agree with him – that a dependence on these early sources is not compatible with “freedom of spirit and a sense of creativity” and is “unauthentic” to ourselves.<sup>2</sup> And I’ve heard teachers at workshops say, “Relax, just play what comes to mind. You’ll get it.” Good luck. Any jazz player will tell you that in order to improvise, scales and “riffs” (known as *passaggi* in sixteenth-century Italian terminology) have to be memorized within a style early in training. Only then can a performance reflect the energy and imagination of the individual player and, indeed, make any sense at all to the listener. It is possible to be free of spirit and authentic to ourselves and to the music *only* if we achieve that fluency which permits artful prose, poetry, or improvisation in the musical language we’ve undertaken to learn. The historical sources are fundamental to our effort.

As in learning any other complex skill, many basics must be mastered first. In addition to an historical awareness of the musical styles and repertoires of the age, one must develop aural, analytical, and technical skills of a high order. These skills are closely interconnected. Hearing an ornament in your head will do you no good if your fingers and tongue won’t reproduce it. Being able to

play every ornament in a treatise is useless if you can’t figure out where to put them into the music.

### Developing aural skills

In order to define the context of our work, it is essential first of all that we have a good aural impression of the style we are learning to ornament. Since we, as inhabitants of the twentieth century, have an incredible range of music styles filtering into our consciousness, it takes effort to “think” and react in the style of any one era. And in our attempts to learn ornamentation, we have often depended on an astonishingly wide variety of sources for melodic ideas, ranging from Ganassi<sup>3</sup> to those dating from the eighteenth century.

There are several ways in which one can begin to hear in sixteenth-century ornamental style.

1. Listen to as many recordings of music of the early seventeenth century (by Monteverdi, Frescobaldi, Gabrieli, Schütz, and countless other early sonata/canzona composers) as possible. These works contain melodic material that in earlier decades was the stuff of ornamentation. Seventeenth-century composers exercised more control over their pieces by, as it were, writing in the ornaments as integral melodic figures. (Be careful to purchase or borrow recordings by knowledgeable performers.)

2. Play as many early seventeenth-century sonatas and canzonas as you can (by de Selma, Frescobaldi, Riccio, Cima, Turini, Castello, and Fontana, to name but a few). More and more editions of their works are being published these days. There are also a number of recent

<sup>1</sup>See esp. Howard Mayer Brown, *Embellishing Sixteenth-Century Music*, and Richard Erig, *Italian Diminutions* (consult bibliography for publication information).

<sup>2</sup>Peter Seibert, “Ornamentation for Consort Players: First Steps,” *The American Recorder* XXV/4, November 1984. While Seibert’s article

specifically addresses the consort player and this one does not, the early sources are equally important to both ensembles and soloists.

<sup>3</sup>Publication information on this and other early diminution treatises is contained in the bibliography.

<sup>4</sup>A similar list can be found in Ferand, “Didactic Embellishment Literature” (see bibliography). The primary difference between the lists is that I have specified the voice in diminution. I have also expanded and corrected the list.

<sup>5</sup>The ricercate by Ortiz and Bassano can be found in the modern editions of their works listed in the

editions of late sixteenth-century madrigal diminutions (See the London Pro Musica *Ricercate e Passaggi* series).

Apart from learning the actual melodic language of the time, it is also important for you to know which madrigals/chansons were chosen for diminution, and to play them or listen to recordings of them in their unadorned versions. Your imagination has more freedom if the original tune is comfortably ensconced in your ear. (See the appendix for a complete listing of these pieces.<sup>4</sup>) There is, of course, no reason why you cannot ornament a madrigal or chanson that was not included in any of the diminution sources, but starting with the more popular ones helps to give an idea of the material composers found most suitable for embellishment.

3. In the treatises of Ortiz, Bassano (1585), Virgiliano, and Bassani, play the *ricercate*, or pieces for solo instruments.<sup>5</sup> These pieces are for the most part difficult musically and technically, but working on them will greatly increase your understanding of the way players assembled their melodic vocabulary. They range in interest from fascinating flights of fancy to more-or-less strict études.

4. If you have access to facsimile editions and can read early notation, transcribe into modern notation diminutions of pieces that particularly interest you. By doing so, you not only hear the ornaments slowly in your head as you write (and, hopefully, assimilate) them, but you end up with a performing part, usable if you aren't comfortable playing from the originals. Many great composers (e.g., Bach and Haydn) learned their art in part by copying music of other composers, so the tradition is a venerable one.

### Using the treatises

At this point, an explanation of the layout of diminution treatises may be helpful. Most of them are divided into sections containing intervals for ornamentation, ascending and descending, with examples of how the ornamenting may be done; examples of ornamented cadences; explanations of articulations to use when ornamenting (for wind

players particularly, and sometimes for string players as well), and, as in the four treatises mentioned above, entire pieces that have been ornamented for the student's study and practice.

So many treatises are available for study that one can easily experience informational overload.<sup>6</sup> Especially at risk is the talented and somewhat knowledgeable student who pulls a number of them off the library shelf and ploughs through them indiscriminately, playing whatever appears next, or applying material from several treatises to an ornamentation he or she is working on. If you were learning English, what would result from your taking phraseology from William Faulkner and Ralph Waldo Emerson and combining these two styles in a single compositional effort? So, be disciplined, and stick to one or two treatises at a time while you learn ornamental vocabulary and hone your technical skills. Which treatises are good starting places? The following are my suggestions.

FOR MADRIGALS/MOTETS/CHANSONS. Most of the written-out embellishments in the treatises are based on madrigals, motets, and chansons originally composed in the middle decades of the sixteenth century by such masters as Lassus, Palestrina, Willaert, and particularly de Rore. There are ornamented versions for singers, viol players, and wind players at levels of difficulty ranging from moderate to extreme. The examples ornament the *superius*, *bassus*, or, in the case of *viola bastarda* style (see below), all or any combination of parts. Except where extended range is a problem, many of these ornamentations can be instrumented in several ways.<sup>7</sup>

To learn madrigal ornamentation, Ortiz and Bassano are perhaps the best places to begin. Dalla Casa is fine for singers and viol players but presents problems for recorder players: many of his embellishments pass frequently and rapidly over the register break between *d'''* and *e'''* (soprano, sounding pitch), which is especially awkward to negotiate if you are also learning the appropriate articulations for fast passage-work.<sup>8</sup>

FOR DANCE MUSIC. If your main interest is to ornament dance music, then Ganassi

and Ortiz are especially appropriate. Of the two, Ortiz is the more accessible. Ganassi includes rhythmically complicated proportional divisions (5:4, 6:4, and 7:4), so it is best to focus on his *Regola Prima* (in 4:4 proportion) until you get more accustomed to his wonderful and very interesting eccentricities.<sup>9</sup>

Ornamenting dance music from earlier sources (Attaignant, Gervaise, Susato, and others containing relatively homophonic pieces) will give you greater freedom as you learn. Dance music at the end of the sixteenth century and beginning of the seventeenth (Brade, Dowland, Holborne, and Schein) tends to be more intricate polyphonically. You run a greater risk of upsetting what is often a delicate balance among the parts by superimposing elaborate embellishments. These dances can certainly be ornamented tastefully, but you should know what effect your additions will have on the original.

### Applying analytical skills

The treatises are quite clear on how to identify and ornament a specific interval—topics that are also well covered in most recent literature on divisions.<sup>10</sup> Therefore, I will make only a few comments about this most basic process. If you take the notes on the downbeat and middle of a bar and eliminate any notes in between, you can ornament the resulting interval according to one of the diminution tables. With more risk and possibly more interest, you can also leave out everything between one downbeat and the next, and even one downbeat and the downbeat *two* measures away. The more notes you leave out, though, the more difficult it is to maintain the original counterpoint. Of course, daring results are sometimes worth the sacrifice.

Little has been written about the harmonic implications of a given ornament. Once you have identified the basic interval to be ornamented, you need to take a look at the underlying harmony—especially if you have left out an entire measure of the original music.<sup>11</sup> An awareness of the harmony is especially important when you choose an ornament that has skips or leaps.

<sup>4</sup>Bibliography. The Virgiliano *ricercate* are published in volumes 1 (treble instrument) and 4 (*viola bastarda*) of the London Pro Musica *Ricercate e Passaggi* series. The three *toccate* by Bassani are at present available only on microfilm (1Cv-11v).

<sup>5</sup>Besides bibliography, see Brown, *Embellishing Sixteenth-Century Music*, which contains descrip-

tions of the various treatises.

<sup>7</sup>See Erig, *Italian Diminutions*, pp. 25–29, for an excellent discussion of instrumentation possibilities.

<sup>8</sup>For performing editions of dalla Casa's pieces, see esp. the London Pro Musica *Ricercate e Passaggi* series.

<sup>9</sup>Brown, in *Embellishing Sixteenth-Century Music*, pays particular attention to Ganassi.

<sup>10</sup>See esp. Brown, *Embellishing Sixteenth-Century Music*, pp. 17–30.

<sup>11</sup>A very basic understanding of triadic harmony, which you can absorb in the first few weeks of any music theory course, will do. Later, when you

Taking these measures of de Rore's *Anchor che col partire*, we could try either of the following:

Example 1.

Example 2.

Notice that the ornament in the first half of measure 11 in Example 1, taken from Bassano's tables (1585), leaps down a fourth to a G, clashing with the A-minor harmony below. Example 2, from one of Bassano's own ornamentations of this piece (he wrote three), is preferable: there is a skip of only a third to an A, which remains within the harmony.

It should be noted that the most artful examples in the treatises do not remain slavishly within the bounds of the underlying harmony. You must, however, develop a critical sense in your own playing of the effectiveness or ineffectiveness of straying from these bounds. Doing so is risky.

Ornamenting in *viola bastarda* style requires another kind of analysis. The term refers to diminutions written for the *viola bastarda*, possibly a small bass viol, whose size enabled players to negotiate wide leaps and fast passage-work with relative ease. These diminutions incorporate several voices of a com-

position, ornamenting perhaps the opening statement of a theme in one part and then successive imitations in the other parts. They tend to progress through the texture, weaving an intricate contrapuntal pattern. Although they are generally of substantially greater range than those ornamenting only a single part, many can be played on recorders or cornettos, or sung.

To ornament in *viola bastarda* style especially requires that you know the harmony of the piece. Perhaps the most efficient way to learn this type of ornamentation is to write out your choices with the score in front of you. The treatises often start their ornaments on one "important" note and cross through other parts until reaching another "important" note. Example 3, also from *Anchor che col partire* but this time ornamented by Richardo Rogniono, highlights the notes that he has chosen as pivot points for his ornaments. Version no. 1 is easy; no 2 is for accomplished players.

Example 3.

It is worth stressing that the better you know the piece to be ornamented in its unadorned form, analytically and aurally, the more likely you are to make musically sound choices of "important" notes on which to base your *passaggi*.

A further note about composing your diminutions on paper: in many extant diminutions for singers, particularly those in treatises published after 1585, the ornaments reinforce the meaning of the underlaid word. This kind of expressive gesture is similar to the early Baroque *accenti* contained in Caccini's *Le Nuove Musiche*.<sup>12</sup> They were often concentrated on a single word and were intended to express the meaning of that word. Of the diminution treatises, Bovicelli's uses them most frequently.

When you write out your diminutions, it becomes possible to experiment with such gestures. This type of exercise is valuable for instrumentalists as well as singers, since the instrumental ideal of the age was imitation of the voice. Also, writing out your choices gives you the chance to apply and practice diminutions of much greater difficulty than you will be capable of improvising for some time.

want to include dissonances in your diminutions, you'll need some knowledge of sixteenth-century counterpoint.

<sup>12</sup>Mod. ed., H. Wiley Hitchcock, ed. (Madison:

A-R Editions, 1972).

<sup>13</sup>*Selva de varii passaggi*, book 1, pp. 15-16.

<sup>14</sup>Johann Joachim Quantz, *On Playing the Flute* (1752), trans. Edward R. Reilly (New York:

Schirmer Books, 1966, 1976, 1985), p. 79 ff.

<sup>15</sup>Seibert, in "Ornamentation for Consort Players," p. 138, calls the kind of ornamentation discussed in this article "non-linear," a characteriza-

## Honing technical skills

You need substantial skill in fingering and articulation if you hope to approach our musical ancestors in accomplishment. Just as modern instrumentalists must learn scales and arpeggios in all keys in order to perform the nineteenth- and twentieth-century repertoires, players of early music must practice ornamental figures from the tables in treatises repetitively on all scale degrees—as indeed several of them specifically suggest. By doing so, you will not only develop an ear for the notes and extend your vocabulary of figures, but, just as important, you will gain a *feel* for the patterns. The value of this work cannot be overestimated. It is not helpful to find, in the heat of performance, that your fingers won't do what your ear is demanding.

Include four to six new patterns per week in your warm-up/scale practice, until you can play each of them from memory and move without hesitation or slowing down at each scale degree or difficult leap. Be sure to put these patterns into ornamentations you are working out or into ground bass improvisations (see below), so that you don't forget them. Over a period of several months to a year, you will be amazed at the variety of patterns you've absorbed.

**CADENCES.** Don't neglect a special category that is included in virtually every treatise: cadential ornamentation. Ganassi gives 175 ways of ornamenting a *single* cadential melodic pattern (he promises 300 earlier in the text!). Rognoni provides two pages of examples for ornamenting an "Amen."<sup>13</sup>

Once you have chosen a treatise or two to focus on, use as many of the cadential figures as you can in the music you're working on. The following has become very tiresome as an improvised figure. There are so many other possibilities.



**ARTICULATION** is another area in sixteenth-century diminution technique that merits special consideration. The

treatises distinguish among five basic types of tonguing:

single	lingua dritta	double
te te te	te re te re	te che (ke)
de de de	de re de re	te ghe
lingua riversa		lingua morte
te re le re		slurred
de re le re		
le re le re		

*Single* tonguing was used primarily for longer note values or repeated notes in faster passages. *Lingua dritta* gives a gentle inequality to eighth-note and slower sixteenth-note passages. (The "r" is Italian and should be pronounced like a soft "d.") *Double* tonguing, though considered "harsh and barbarous, disgusting to the listeners" by Rognoni and "ungrateful to the ear" by dalla Casa, had its uses. It perhaps was applied to sixteenth-note passages expressing "cruel" affects.

*Lingua riversa*, used for sixteenth- and thirty-second-note divisions, is the most difficult to control. I have often heard teachers compare it to Quantz's "did'll,"<sup>14</sup> but it is different in a very important sense. The linear quality of fast sixteenth-century ornamentation requires articulation with a minimum of strong attacks.<sup>15</sup> The few occasions on which treatise authors give specific instructions for articulation indicate that new, hard-consonant attacks within *passaggi* were usually reserved for leaps and repeated notes. Quantz's "did'll," on the other hand, receives a new, hard-consonant attack every other note. While Quantz *does* use this attack for stepwise, linear ornaments, it becomes most useful in clarifying the quick, arpeggiated figures characteristic of mid-eighteenth-century music. "Strong" attacks this frequent would destroy the sweeping quality of many sixteenth-century *passaggi*. Examples 4 and 5 demonstrate the usages I've described.

### Example 4.<sup>16</sup>



### Example 5.<sup>17</sup>



Note also that Rognoni ends each phrase with a "le," while Quantz uses the stronger "di." Both authors agree that large leaps require a new "strong" attack.

Another way of illustrating the difference between the articulations is simply to pronounce, rapidly, a string of each variety. Rognoni's would sound like: "ted'll led'll led'll led'll le," while Quantz's would come out: "did'll did'll did'll did'll di."

Though *lingua riversa* is difficult, complete control of this articulation is essential for effective performance and is best worked out under the supervision of a good teacher.

*Lingua morte*, which we would now call slurring, was discouraged and said to be the result of laziness. In other words, even the fastest *passaggi* were to be tongued—which is possible with *lingua riversa*. There are some paired slurs in later treatises, but the only mention of longer groupings of notes occurs in those for string players.<sup>18</sup>

Some authors (especially Ganassi) also give many different vowel sounds to use with the basic consonants, but they provide no explanation on how to use them. My feeling is that a vowel change sometimes helps in placing the tongue for better response in certain registers (*da* for the lowest notes, *di* for higher notes). Much depends, though, on how responsive your instrument is in those regis-

tion rarely borne out by the treatises. Even when later treatise authors include triadic *passaggi*, these *passaggi* are in a linear structural context, with a very different accentual pattern from that of later

music.

<sup>16</sup>Rognoni, *Selva de vari passaggi*, book 2, p. 5.

<sup>17</sup>Quantz, *On Playing the Flute*, p. 83.

<sup>18</sup>See Erig, *Italian Diminutions*, pp. 48–53, for a

more detailed discussion of articulation on bowed instruments. See also David D. Boyden, *The History of Violin Playing from Its Origins to 1791* (London: 1965).

ters. In general, it is very important to keep the front of the tongue forward and just behind the teeth, with its sides lightly touching the upper molars. This position becomes critical when playing the fastest articulations.

**OTHER TECHNICAL SKILLS.** In order for your efforts to sound good, it is necessary to have a thorough comprehension of resonance and, if you are a wind player, of the dynamics of good blowing. There are areas specific to sixteenth-century ornamentation that are critical, but as these topics have been effectively covered elsewhere, they will not be dealt with here.<sup>19</sup>

### Putting it all together

**"MENTAL PRACTICE."** Once you have begun working on your skills and have identified special problem areas, try to overcome technical difficulties by using a technique known as "mental practicing." It involves thinking through a passage *without your instrument in hand*, but with a vivid mental sensation of what it would feel like if you were holding it. To understand what I mean, imagine playing a C major scale on an alto recorder (or whatever instrument you play). You must first be able to hear each note at the tempo you've chosen. Then try to feel the fingers moving at that tempo. Next, add a sense of blowing and tonguing. Then increase the tempo. Once you have mastered this technique, you'll be able actually to perform a passage at whatever tempo you've gotten your mental practicing up to.

In learning diminutions, and indeed any other kind of piece, you can vastly increase your speed and accuracy with mental practicing, and you can do so much more efficiently than by using the start - slower - and - gradually - build-up - tempo technique alone.

This technique, by the way, is simply an adaptation of one used by Olympic gymnasts in preparing exceedingly precise routines. The best performers can mentally work through entire routines, or, in our case, pieces, in the greatest detail without moving a muscle. Musicians at any level of accomplishment,

and especially those early music players who would aspire to the greatest virtuosity in performing divisions, can benefit tremendously from disciplined use of this technique.

**IMPROVISATION.** In madrigals/chansons and most dance music, your ornamentations will be controlled largely by melodic material present in the original pieces. You will either be decorating a specific line of music, and keeping more or less to its boundaries, or you will be playing *bastarda* style and aiming your ornamental melodies at important notes throughout the texture of the piece. Ground bass patterns, on the other hand - relatively short harmonic progressions that can be repeated *ad infinitum* - allow the performer to create divisions that are bound only by the harmony.<sup>20</sup>

Playing divisions over a ground bass combines the melodic skills you've learned by writing out ornamentations and practicing sequential patterns with the harmonic understanding you've gained from analyzing and playing existing pieces. Because of the recurring harmonic pattern, you get many chances to try out ways of moving from one chord to the next. (It is important that you know which notes make up each chord of a progression so you can plan your arrival at the next chord change.)

Many teachers begin ornamentation work with ground bass improvisation. I believe that one must first learn a minimal vocabulary before trying to make sentences. However, this type of work should be introduced fairly early on to encourage freedom from the written page.

**INSTRUMENTATION.** The recorder most frequently used in playing diminutions was an alto in G. Many makers are now producing such instruments, sometimes called "Ganassi" altos, with the wide bore and extended range necessary for this music. It is much easier to articulate correctly on a well-made instrument of this type than on a Baroque-style recorder. Renaissance sopranos often work for divisions on *superius* parts, as do tenors. In the Renaissance, however, there was clearly a difference between recorders used for consort playing and

those used for divisions, particularly in respect to range.

Other instruments (probably more) frequently used for diminutions were the cornetto, viola da gamba, lute, keyboards, and later on, the violin and 'cello. Of course, diminutions were also frequently performed vocally.<sup>21</sup>

Solo diminutions can be accompanied by any instrument capable of playing a reduction of the original voice parts of a madrigal, motet, or chanson, such as harpsichord, organ, lute, or theorbo. If the solo instrument or voice is a treble one, it is effective to double the bass line of the original piece on a viola da gamba, 'cello, dulcian, or sackbut. The result is virtually identical with *basso continuo* playing of later Baroque music, in which a chordal and a bass instrument combine to support a soloistic melody instrument.

**PERFORMANCE.** Preparing and performing two or three programs of music from this period each year for two or three years will give definition and purpose to your study, reinforce your aural impression of the style, and, needless to say, develop your expressive abilities. Students at the Longy School who did so in addition to concentrating on this style in lessons over an extended period were clearly more creative in their improvisatory attempts than others who were less focused or intent on gaining the skill.

The point at which one begins to "speak the language" with art and eloquence will, of course, vary tremendously from one player to another.

At the present time, sixteenth-century ornamentation is usually "covered" in a few weeks of a performance practice course or in week-long summer workshops. The stimulation provided in these contexts is important, but a more comprehensive approach should be undertaken by universities and conservatories to train serious students in improvisation.<sup>22</sup> Thus far administrators have found it difficult to justify such an enormous commitment of time in programs designed to teach several centuries' worth of music.

On the other hand, there is little ques-

<sup>19</sup>One of the most thorough and lucid discussions of recorder fingering and blowing technique can be found in Walter van Hauwe's recent *The Modern Recorder Player*, vol. 1 (London: Schott, 1984). His discussion of articulation is excellent, too, but he does not refer to specifics of sixteenth-century wind playing.

<sup>20</sup>See Manfred Bukofzer, *Music in the Baroque*

Era (New York: Norton, 1947), p. 41, for a list of ground bass patterns commonly used in the sixteenth and seventeenth centuries.

<sup>21</sup>See Erig, *Italian Diminutions*, pp. 25-29 and Brown, *Embellishing Sixteenth-Century Music*, pp. 53-68 for more specific discussions of instrumentation.

<sup>22</sup>Even most of the prominent early music degree

programs in this country deal minimally with advanced ornamentation skills. There are also few, if any, performing groups that have dedicated themselves to a disciplined and prolonged effort to achieve a synthesis of improvisatory skills in this style. There are many, however, that perform composed diminutions from the treatises:

tion that audiences love to hear divisions. A growing public expects more convincing evidence of what we all proclaim to have been an integral part of early performance practice, and to hear players from our age taking risks and using their improvisatory imaginations.

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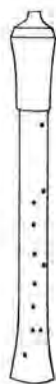
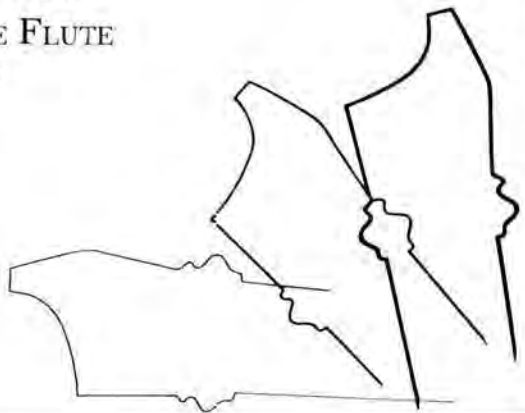
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# Appendix

## Diminution Pieces in Ornamentation Sources from 1535-1638\*

Original work, number of voices	Composer	Voice in diminution	Source	Page	Vol.
1. Ahi che farò ben mio, a4	Ruggiero Giovanelli	superius	Ba2	22	
2. A la fontaine du pre, a6	Adrian Willaert	superius	Ba2	60	
3. "	"	superius	dC	42	1
4. Alix avoit, a4	Tomas Crecquillon	superius	dC	8	2
5. Alla dolc'ombra, Canzon a4	Cipriano de Rore	superius	dC	22	1
La terza parte di detta Canzon	"	superius	dC	22	1
La quarta parte di detta Canzon	"	superius	dC	22	1
La quinta parte di detta Canzon	"	superius	dC	23	1
La sesta parte di detta Canzon	"	superius	dC	23	1
6. Alla dolc'ombra, a4	"	all 4 parts (text)	dC	38	2
Non vidde'l mondo, Seconda parte	"	all 4 parts (text)	dC	40	2
Un lauro mi diffese all'hor, Terza parte	"	all 4 parts (text)	dC	42	2
Però più ferm'ogn'hor, Quarta parte	"	all 4 parts (text)	dC	44	2
Selve sassi campagne, Quinta parte	"	all 4 parts (text)	dC	46	2
Tanto mi piacque, Sesta & ultima parte	"	all 4 parts (text)	dC	48	2
7. Amor ben mi credevo, a4	Cipriano de Rore	superius	Sp	22	
8. Amor deh dimmi come, a5	Gio. Maria Nanino	superius	Ba2	43	
9. Amor io sento, a4	Giulio Renaldi	superius	Ba2	20	
10. [S]Amor la viva fiamma, a5	Cipriano de Rore	superius	dC	21	1
11. Amor mi strugge il cor, a6	Andrea Gabrieli	superius	dC	40	1
seconda parte [Amor rimanti]	"	superius	dC	41	1
12. Anchor che co'l partire, a4	Cipriano de Rore	superius	Ba2	27	
13. "	"	alla bastarda (text)	Ba2	28	
14. "	"	superius (text)	Ba2	10	
15. " *	"	superius (text)	Bo	46	
16. "	"	viola bastarda	dC	20	2
17. "	"	superius (text)	dC	35	2
18. "	"	superius (text)	Ro	42	
19. "	"	superius	Ro	43	
20. "	"	viola bastarda	Ro	45	
21. "	"	viola bastarda	Ro	46	
22. "	"	superius	Sp	28	
see also [Angelus ad pastores]					
23. Anchor ch'io possa dire, a6	Alessandro Striggio	superius (text)	Ba2	58	
24. "	"	superius	dC	39	1
25. "	"	bastarda style	T1	35	
26. Angelus ad pastores [Anchor che co'l...], a4	Cipriano de Rore	superius (text)	Bo	50	
27. Assumpsit Jesus, a6	Claudio Merulo	superius (text)	Bo	68	
28. Ave Maria, a4	Gio. da Palestrina	superius	Ba2	8	
29. Ave verum corpus [Io son ferito...], a5	Gio. da Palestrina	superius (text)	Bo	42	
30. Beato me direi, a4	Cipriano de Rore	superius (text)	dC	30	
31. Benedicta sit sancta Trinitas, a4	Gio. da Palestrina	superius	Ba2	6	
32. "	"	bass	Ba2	26	
33. Ben qui si mostra'l ciel, a4	Cipriano de Rore	viola bastarda	dC	24	2

\*I have used H.M. Brown, *Instrumental Music Printed Before 1600*, for pieces from Ba2, T1, T2, and Ro. I was not able to see a copy of LBM Ms. Add. 30491 and have included only those pieces from it that are in Erig, *Italian Diminutions*. For the Coclico and Finck pieces, I referred to Fe:and's list in "Didactic Embellishment Literature."

<i>Original work, number of voices</i>	<i>Composer</i>	<i>Voice in diminution</i>	<i>Source</i>	<i>Page</i>	<i>Vol.</i>
34. "	"	bastarda style (text)	N	21	
35. Cantai un tempo, a6	Philippe de Monte	superius	dC	15	1
36. Canzon, a6 [Il n'est plaisir ne des batemens]	Martin Peu d'Argent	superius	dC	27	1
37. Canzon delli Uccelli, a4 [Le Chant des oiseaux]	Clemens Janequin	superius	dC	1	2
38. Caro dolce ben mio, a5	Andrea Gabrieli	superius	Ba2	48	
39. C'est à grand tort, a4	Claudin de Sermisy	superius (?)	C	2v	1
40. Chi farà fede, a5	Alessandro Striggio	modo di viola bastarda	T2	70	
41. Come havran fin, a4	Cipriano de Rore	viola bastarda	dC	29	2
42. Content désir, a4	Tomas Creccquillon	superius	dC	16	2
43. Dalle belle contrade, a5	Cipriano de Rore	superius	dC	21	1
44. Dal'estrem'Orizonte, a5	Cipriano de Rore	superius	dC	20	1
45. D'amor me playns, a4	(Adrian Willaert?)	viola bastarda	Bz	30	
46. Datemi pace, a4	Cipriano de Rore	superius (text)	dC	31	2
47. Disse a l'amata mia, a4	Luca Marenzio	superius	Ba2	23	
48. Di tempo in tempo, a4	Cipriano de Rore	superius	dC	19	1
49. Di virtù di costumi, a5	Cipriano de Rore	superius	dC	46	1
50. Dixit Dominus domino [Salmo passeggiato]	Gio. Battista Bovicelli	superius (text)	Bo	84	
51. Dolce ritorna amor, a6	Alessandro Striggio	superius	dC	25	1
52. Dolci rosate labbia, a4	Giulio Renaldi	superius	Ba2	19	
53. Domine quando veneris, a4 (?)	Anonymous	superius (text)	Ro	41	
54. Doulce memoire, a4	Rogier	viola bastarda	dC	28	2
55. Doulce memoire, a4	Pierre Sandrin	bass	O	90	2
56. "	"	superius	O	94	2
57. "	"	bass	O	98	2
58. "	"	bass	O	103	2
59. "	"	viola bastarda	Bz	1	
60. En voz adieux, a4 Altro modo	Cipriano de Rore "	viola bastarda viola bastarda	Bz Bz	43 50	
61. Era il bel viso suo, a4 E nella face, 2a pars	Cipriano de Rore "	superius superius	Ba2 Ba2	14 15	
62. Et exultavit, a4	Ruggiero Giovanelli	superius (text)	Bo	79	
63. Frais et gaillard, a4	Clémens non Papa	superius	dC	5	2
64. "	"	superius	dC	6	2
65. "	"	superius	Ba2	35	
66. Fuit homo missus a Dei, a4	Gio. da Palestrina	superius	Ba2	25	1
67. Helas ma mère, a5	Adrian Willaert	superius	dC	29	1
68. Hellas comment, a4	Cipriano de Rore	viola bastarda	Bz	74	
69. Hodie beata virgo Maria, a4	Gio. da Palestrina	superius	Ba2	9	
70. I dolce colli, a6 con la 2nda parte	Alessandro Striggio	superius	dC	14	1
71. In te Domine speravi, a6	Claudio Merulo	superius (text)	Bo	64	
72. Introduxit me, a5	Gio. da Palestrina	superius and bass	Ba2	66	
73. Invidioso Amor, a6	Alessandro Striggio	superius	Ba2	49	
74. "	"	viola bastarda	Bz	12	
75. Io canterei d'amor di novamente, a5	Cipriano de Rore	superius (text)	Ba2	11	
76. "	"	superius	dC	7	1
77. Io son ferito ahi lasso, a5	Gio. da Palestrina	superius (text)	Ba2	38	
78. "	"	superius (text)	Bo	38	
79. "	"	superius	Ri	55	2
80. " (see also [Quanti mercenarii])	"	viola bastarda	Bi	16v	
81. Iouissance vous donneray, a5	Adrian Willaert	superius	dC	14	2

<i>Original work, number of voices</i>	<i>Composer</i>	<i>Voice in diminution</i>	<i>Source</i>	<i>Page</i>	<i>Vol.</i>
82. "	"	superius	Bz	22	
83. La bella bianca mano, a4	Annibal Stabile	superius	Ba2	24	
84. La bella, netta, ignuca e bianca mano, a4	Cipriano de Rore	bastarda style (text)	Ba2	30	
85. "	"	superius	dC	9	1
86. "	"	viola bastarda	Bz	66	
87. Languir me fault, a4	Claudin de Sermisy	superius (?)	C	1v	1
88. La Portia, Canzon a4	Antonio Mortaro	superius	Ri	57	2
89. La Rose, Canzon a6	Nicolas Gombert (?)	superius	dC	44	1
90. "	"	superius	Ba2	62	
91. Lasciar il velo, a4	François de Layolle	all 4 parts (text)	M	42	
92. Lasso che mal accorto, a5	Cipriano de Rore	viola bastarda	Bi	9v	
93. La ver l'aurora, a6	Alessandro Striggio	superius	dC	16	1
94. Lego questo mio core, a4	Gio. Maria Nanino	superius	Ba2	21	
95. Liquide perle Amor, a5	Luca Marenzio	viola bastarda	Ba2	50	
96. "	"	bastarda style	T2	31	
97. Madonna, il mio desio, a4	Giulio Renaldi	superius	Ba2	18	
98. Madonna mia gentil, a5	Luca Marenzio	superius	Ba2	44	
99. Magnificat del secondo tuono	Giulio Cesare Gabucci	superius (text)	Bo	74	
100. Mais languirai je, a4	Clemens non Papa	viola bastarda	dC	17	2
101. Ma poi che vostr'altezza, a5	Cipriano de Rore	viola bastarda	Ba2	54	
102. Martin menoit, a4	Clemens Janequin	viola bastarda	dC	25	2
103. Mirami vita mia, a5	Claudio Merulo	superius	Ba2	39	
104. Nasce la gioia mia, a6	Paolo Animuccia	viola bastarda	Bi	14v	
105. Nasce la pena mia, a6	Alessandro Striggio	alla bastarda (text)	Ba2	56	
106. "	"	superius	dC	13	1
107. "	"	viola bastarda	V	37	
108. "	"	viola bastarda	L	48v	
109. Non è chi'l duol mi scemi, a4 con seconda parte	Cipriano de Rore	superius	dC	8	1
110. "	"	superius (text)	Ba2	12	
111. Non gemme non fin oro, a4	Cipriano de Rore	viola bastarda	dC	26	2
112. "	"	superius (text)	dC	34	2
113. "	"	superius (text)	Ba2	13	
114. Non me toglia il ben mio, a4	Antonio Ingegnero	bastarda style	T2	107	
115. O felici occhi miei, a4	Jacques Arcadelt	bass	O	73	2
116. "	"	superius	O	76	2
117. "	"	bass	O	79	2
118. "	"	bass	O	83	2
119. Oncques amor, a5	Tomas Crecquillon	superius	dC	10	2
120. "	"	superius	dC	11	2
121. Oncques amour, a5	Clemens non Papa	superius	Ba2	34	
122. O sonno, a4	Cipriano de Rore	superius (text)	dC	32	2
Ov'è'l silentio, 2nda parte		superius (text)	dC	33	2
123. Petite fleur coincte, a4	Tomas Crecquillon	superius	dC	7	2
124. Petit Jacquet, a4	Jean Courtois	superius	dC	9	2
125. Petit Jacquet, a4	Anonymous	viola bastarda	dC	22	2
126. Petit Jaquet, Canzon francese, a4	Claudio [Merulo]	bastarda style	T1	44	
127. Puis ne me peult venir, a5	Tomas Crecquillon	viola bastarda	Bz	57	
128. Pulchra es amica mea, a5	Gio. da Palestrina	superius and bass (text)	Ba2	66	
129. "	"	superius	Ri	45	1
130. "	"	bass (alla bastarda)	Ri	46	1
131. Qual è più grand', o amore, a4	Cipriano de Rore	viola bastarda	dC	18	2

Original work, number of voices	Composer	Voice in diminution	Source	Page	Vol.
132. Quando fra l'altre donne, a5 (2nda parte only)	Cipriano de Rore	superius	dC	25	1
133. Quando i vostri begl'occhi, a5	Luca Marenzio	viola bastarda	Ba2	46	
134. Quando Signor lasciate, a5	Cipriano de Rore	viola bastarda	Ba2	52	
135. Quanti mercenari [Io son ferito...], a5	Gio. da Palestrina	superius	Ri	48	1
"	"	superius	dC	12	1
136. Questi che indizio fan, a6	Alessandro Striggio	superius	Ba2	59	
137. Ringratio e lodo il ciel, a6 con la seconda parte	Andrea Gabrieli	superius superius	dC dC	40 41	1 1
138. Rossignolet, a4	Clemens non Papa	superius	dC	34	1
139. Se la gratia divina, a5	Adrian Willaert	superius	dC	16	1
140. Sfogava con le stelle	Oratio Valera	superius	Ri	72	2
141. Signor mio caro, a4	Cipriano de Rore	superius	Ba1	19	
142. "	"	superius	Ba1	20	
143. "	"	viola bastarda	Bi	17v	
144. "	"	superius	dC	11	1
Seconda parte: Charità di Signore, a4	"	viola bastarda	Bi	18v	
"	"	superius	dC	12	1
145. Si me tene, Canzon a6	Anonymous	superius	dC	32	1
146. Soavissimi baci, a5	Gios. Guami da Luca	superius	Ba2	45	
147. S'ogni mio ben, a6	Alessandro Striggio	bastarda style	T1	29	
148. "	"	bastarda style	T1	31	
149. Susanne un jour, a5	Orlando di Lasso	superius	dC	12	2
150. "	"	superius	dC	13	2
151. Susanne un jour, a5	Orlando di Lasso	superius	Ba2	33	
152. "	"	bastarda style	T1	39	
153. "	"	viola bastarda	Ri	61	2
154. "	"	viola bastarda	Ri	63	2
155. "	"	viola bastarda	L	47v	
156. "	"	bastarda style	dS	17	
157. Te maneat semper, a4	Hermann Finck	superius (?)	F	5	
158. Tempesta di dolcezza	Oratio Valera	superius	Ri	74	2
159. Tendit ad artua virtus, a4	Anonymous		C	3v	1
160. Tirsi morir volea, a5 2nda pars, Freni Tirsi il desio 3za pars, Così morirò	Luca Marenzio	superius superius superius	Ba2 Ba2 Ba2	40 41 42	
161. Tota pulchra es amica mea, a5	Gio. da Palestrina	superius and bass	Ba2	64	
162. Ung gay bergier, a4	Tomas Crecquillon	viola bastarda	dC	19	2
163. "	"	superius	Ba2	32	
164. "	"	superius	Ro	48	
165. "	"	viola bastarda	Ro	50	
166. "	"	viola bastarda	Ro	51	
167. Vadam et circuibò, a6 2nda pars, Dilectus tuus	T. L. de Vittoria	superius (text) superius (text)	Bo Bo	53 59	
168. Vaghi leggiadri lumi, a4 2nda pars, Chi ña che dal mio cor	Giulio Renaldi	superius superius	Ba2 Ba2	16 17	
169. Vago augelletto che cantando Se com'i tuoi Io non so se le parti Ma la stagione l'or	Anonymous	superius superius superius superius	M M M M	31 31 32 32	
170. Veni dilecte mi, a5	Gio. da Palestrina	superius and bass	Ba2	68	
171. Vergine bella, a5	Cipriano de Rore	viola bastarda	Bi	12v	
172. [Vergine bella], a5 "La prima vergine"	"	superius	dC	15	1
[Vergine saggia] "La seconda vergine"	"	superius	dC	23	1
[Vergine pura] "La terza vergine"	"	superius	dC	24	1
[Vergine santa] "La quarta vergine"	"	superius	dC	17	1

Original work, number of voices	Composer	Voice in diminution	Source	Page	Vol.
[Vergine sol'al mondo] "La quinta vergine"	"	superius	dC	18	1
[Vergine chiara] "La sesta vergine"	"	superius	dC	20	1
[Vergine in cui ho] "La nona vergine"	"	superius	dC	16	1
173. Vestiva i colli, a5	Gio. da Palestrina	superius (text)	dC	36	2
174. "	"	superius (text)	Ba2	36	
175. "	"	bastarda style	T1	20	
176. "	"	superius	V	35	
177. "	"	superius	Ri	59	2
178. "	"	viola bastarda	Ri	65	2
179. "	"	bass	dS	15	1
180. "	"	superius and bass	dS	11	2
181. Voules ouïr, a5	Adrian Willaert	superius	dC	36	1

SOURCE ABBREVIATION KEY

Ba1	Giovanni Bassano, <i>Ricerche passaggi et cadentie</i> ... Venice, 1585.	N	Angelo Notari, <i>Primo: musiche nuove</i> ... London: Guglielmo [= William] Hole, 1613.
Ba2	Giovanni Bassano, <i>Motetti, madrigale, et canzoni francese</i> ... Venice, 1591.	O	Diego Ortiz, <i>De Diego Ortiz tolledanc... trattato de glosas</i> ... Rome: Valerio Dorico, 1553.
Bi	Francesco Maria Bassani, <i>Lezioni di contrappunto</i> ... (1620-1622).	Ri	Francesco Rognoni (Taegiot), <i>Selva de varii passaggi</i> ... Milan: F. Lomazzo, 1620.
Bo	Giovanni Battista Bovicelli, <i>Regole, passaggi di musica, madrigali e motetti passeggiati</i> ... Venice, 1594.	Ro	Richardo Rogniono, <i>Passaggi per potersi essercitare</i> ... Venice: Giacomo Vincenti, 1592.
Bz	Vicenzo Bonizzi, <i>Alcane opere di diversi autori a diverse voci, passaggiate</i> ... Venice: A. Vincenti, 1626.	Sp	Giovanni Battista Spadi, <i>Libro de passaggi</i> ... Venice: Alessandro Vincenti, 1624.
C	Adrian Petit Coclico, <i>Compendium musices, De elegantia et ornatu</i> ... in canendo... Nuremberg, 1552.	T1	Antonio Terzi, <i>Intavolatura di Liuto... Libro Primo</i> ... Venice: Ricciardo Amadino, 1593.
dC	Girolamo dalla Casa, <i>Il vero modo di diminuir</i> ... Venice, 1584.	T2	Antonio Terzi, <i>Il Secondo Libro de Intavolatura di Liuto</i> ... Venice: G. Vincenti, 1592.
dS	Bartolomeo de Selma, <i>Canzoni fantasie et correnti da suonar</i> ... Venice: B. Magni, 1638.	V	Aurelio Virgiliano, <i>Il dolcimele</i> ... (c. 1600).
F	Hermann Finck, <i>Pratica musica, Lib. V</i> ... Wittenberg, 1556.		
L	LBM Ms. Add. 30451.		
M	Giovanni Camillo Maffei, <i>Delle lettere</i> ... Naples, 1562 [page numbers refer to Bridgman's article].		

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# Which Wood Should I Choose?

Philip Levin

If any one question arises more often than others in our dealings with customers, it's "Which wood should I choose?" Unfortunately, there is no brief answer. The thought of discussing the problem over the phone with a customer in, say, Alaska would surely warm the heart of an AT&T shareholder.

Your choice must be based on a number of variables:

1. the hygroscopic quality of the wood under consideration (does it tend to absorb moisture, and consequently swell and shrink?);
2. its ability to disperse moisture (does water bead up on it?);
3. its surface texture (is it fine or coarse grained?);
4. its density or weight (what is the specific gravity?);
5. its acoustical reflectivity (is the surface opaque, thus reflecting sound, or porous, absorbing it?);
6. its acoustical "liveness" (does it vibrate in sympathy with sound?);
7. its visual appeal; and
8. the size, weight, and style of the instrument in question.

As you may have guessed, these considerations are all so interrelated that it's impossible to discuss them separately. I'll try to make sense of the subject by evaluating some of the woods commonly used in recorder making with regard to these variables, starting with the densest. Since the commercial names of these woods are frequently a source of confusion, I will in some cases give botanical names as well.\* For example, while "sugar maple" always designates a specific species, although one whose characteristics vary immensely from one growing region to another, the name "boxwood" applies to dozens of bo-



tanically unrelated species growing from Honduras to Tibet and possessing a wide variety of characteristics.

The densest woods are the heaviest, most acoustically reflective, and least hygroscopic, and they often have the finest surface texture. These woods, including (in descending order of density) lignum vitae or ironwood, grenadillo, palisander, and kingwood, are often called exotic hardwoods, and, except for lignum vitae, are members of the *Dalbergia* family. They are extremely resinous, even after curing, and are consequently very water repellent, though by no means inert. Their resin tends to make them very toxic to machine, and they are powerful allergens, affecting perhaps five percent of the people who handle them.

The fine surface texture of lignum vitae and grenadillo allows them to receive an extremely refined voicing, with highly polished surfaces. Because of their density, however, instruments made from them warm up to playing temperature slowly. When cold, they tend to play quite flat—as much as several cents per degree—and to clog

quickly with moisture; the wood surface quality, often rather waxy, can exacerbate the moisture problem.

Exotics are ideal for Baroque sopranos and altos that will be played intensely by devotees of the solo literature of the period. They are more likely than softer or more hygroscopic woods to hold up under intense practicing and long rehearsals and recording sessions without physical or tonal deterioration. On the other hand, they are not ideal for regular consort playing, even though some players claim that their grenadillo altos are perfectly satisfactory for their weekly group sessions. This kind of playing, however, usually involves switching instruments, so recorders that require careful warming up are not the best choice. The exotic woods are in general not very suitable for consort instruments, and because of their weight are particularly impractical for tenor and bass recorders.

The exotic woods are extremely reflective acoustically, so they can be used to make the loudest instruments, although choice of woods generally has less effect on loudness or tone than the design of the voicing and bore. In other words, an instrument made of a softer and more resonant or acoustically absorbent wood could possibly be made louder than another made of a denser wood—but to the limited extent to which any wood affects the tonal characteristics of a recorder made from it, the opposite condition tends to prevail.

Let's discuss some specific exotic woods:

*Lignum vitae* and ironwood are popular names for *Guaiacum officinale*, a super-hard and resinous wood commercially used for steamship propeller bearings. Although excellent recorders can be made from this wood, it is not often used for the purpose because it is extremely heavy, somewhat prone to warping, and

\*My source for these names is David A. Kribs' *Commercial Foreign Woods on the American Market* (New York: Dover, 1968).

is allergenic to many people. Its color is usually dark olive brown with a greenish cast, and it has a waxy feel and appearance.

"Blackwood" is a catch-all moniker. Virtually any black wood can be called "blackwood," and some of them are extremely unsatisfactory for woodwind making. One "blackwood" a certain commercial maker is using has a dull, jet-black surface of uniform color and no visible grain whatever, and is extremely brittle and troublesome. "Ebony" is another name for "blackwood" and is equally useless for identifying wood species.

The one black wood that is universally accepted for woodwind making is grenadillo, sometimes called "African blackwood." This is the wood of which modern oboes and clarinets are made. It's usually black to dark brown in color, with a waxy, glossy surface and dark brown to gold highlights, and a clearly discernible but very fine grain. Its botanical name is *Dalbergia melanoxylon*.

**Palisander** in woodwind making usually designates East Indian rosewood or *Dalbergia latifolia*. It has a striking dark red color with black streaks and characteristics otherwise similar to grenadillo. Like "blackwood," however, the name can be applied to any of a number of occidental rosewoods and other red-colored woods that may be of no value for woodwinds. Indeed, one sees the label "palisander" on instruments made out of all sorts of stuff. If you are examining a "palisander" instrument, look for a dense, heavy wood with a very fine-grained surface, and be on the lookout for heavy varnish, often used to disguise a poor quality wood.

**Kingwood** is another mystery wood. I've seen the name applied to woods of widely varying colors and densities. Von Huene and Dolmetsch used a blond-colored, very lightweight wood designated "kingwood" back in the early seventies. It appeared to be in the *Dalbergia* family and made excellent instruments, but I haven't seen this wood in recent years. Another kingwood, *Dalbergia cearensis*, is currently being used by Roessler in its Oberlender line, and by several makers of fine modern oboes. It resembles East Indian rosewood, but is slightly browner and lighter in weight. This wood appears to be one of the best in its class for woodwinds, possessing a nearly ideal combination of acoustic reflectivity, water repellence, and moderate weight.

**Bubinga** is a very soft exotic that is sometimes passed off as palisander. One of its industry names is, in fact, "African rosewood," but it is not a *Dalbergia* and shares few of the characteristics of that family. It is a poor wood for small recorders because of its porosity and its surface texture, which tends to be too coarse for fine voicing. Moeck used bubinga for a while but abandoned it some years ago. This wood is fine for larger instruments, for which its grain poses fewer problems, and its relatively light weight is advantageous.

Moving from the exotics toward softer and lighter woods, we come to boxwood. "Genuine boxwood" is one accepted commercial name for *Buxus sempervirens* ("always green," so called because its leaves stay green throughout the winter). The queen of woods for historical woodwinds, boxwood was used for every sort of instrument, but its acoustical qualities are best suited for smaller Renaissance and Baroque recorders, flutes, oboes, and clarinets. During the Renaissance, boxwood instruments were usually left in their natural color, while in the Baroque period they often were given a dark stain.

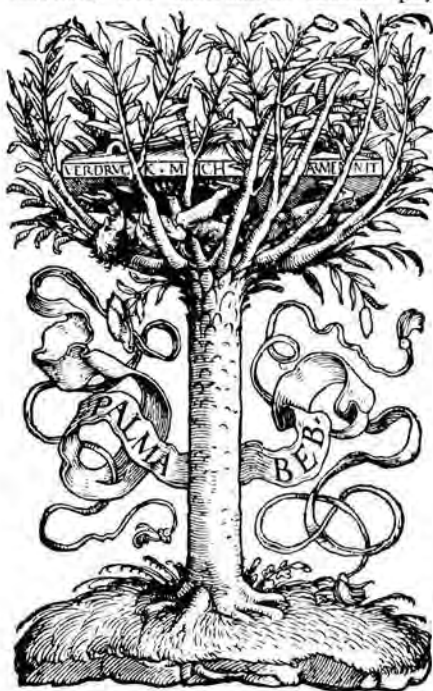
The species grows with somewhat varying characteristics throughout the northern latitudes, but the boxwood from the area bordered by Spain to the west and Turkey to the east is most highly prized for woodwinds. Its popularity for many artistic and industrial applications has brought it close to commercial extinction, and instrument makers pay

several dollars per pound for boxwood in log form. Indeed, boxwood is by far the most expensive wood with which to work, since not only is it difficult to season properly, but even the clearest logs produce as much waste as usable wood. The larger diameters needed for oboe and clarinet bells are extremely rare and expensive.

Raw boxwood varies in color from pale to school-bus yellow; in hardness and density, it is somewhere between the exotics and the fruitwoods, and well above maple. It is not particularly water absorbent, but is wildly unstable, warping and distorting crazily when made into instruments without first being seasoned with great care—one reason why it is seldom used in mass production. Otherwise, its characteristics are ideal for woodwind making: smooth grain, creamy surface texture, light weight, fairly high reflectivity, extraordinary machinability, and a surface that tends to disperse moisture without beading. Moreover, in oboes and clarinets, which produce much more acoustical energy than the recorder, the resonating characteristic of the wood produces unique qualities of tone and response. Although these qualities are much less clearly defined in recorders, the best boxwood recorders still seem to have something special.

Many woods that are called "boxwood" have absolutely no relationship to genuine boxwood. They are variously called "zapatero," the common Spanish name for such woods, or "Maracaibo," "Honduras," or "Colombian" boxwood. The best of them may actually approach real boxwood in overall quality except for resonance. The grain, however, is always somewhat more open and susceptible to finger dirt and stains, so best cosmetic results are obtained with a sealing finish, as with the Moeck "boxwood" Rottenburghs. The worst are no denser than maple and very porous.

There are so many varieties that it's extremely difficult to identify good zapatero without actually trying to make an instrument from it. Most rank between genuine boxwood and the fruitwoods in density and moisture-related qualities. Some commercial manufacturers wax-impregnate their zapatero to improve its stability, a process I will discuss later. Moeck, the largest current user of ersatz boxwood, employs this procedure. This company seems to have done an excellent job of wood selection and preparation, and its "boxwood" in-



struments are an especially good value. The particular wood Moeck uses rests on the line between solo and consort qualities, so we recommend it to all our customers who don't have more specialized interests.

Roessler also uses zapatero for its Oberlender line but omits Moeck's wax process and epoxy finish, using oil and a light sealer instead. This treatment also has produced successful, trouble-free recorders that sometimes even display hints of the unique character of genuine boxwood.

The fruitwoods, in descending order of density, include plum, pear, and cherry. Plumwood was especially popular historically for less expensive instruments. Since few musicians in earlier times could afford presentation-quality instruments made of exotic woods, it is likely that many of them played instruments of plum or pear. Many Baroque oboe makers, who cannot work with softer or more hygroscopic woods because the tiny bore diameter at the top makes dimensional stability extremely critical, consider plum hard enough for good oboes.

Plumwood can be identified by its striking purple-and-white-striped appearance. It is a fairly live, resonant wood that in its natural state has good moisture-dispersing characteristics. Since it is also somewhat porous, plum instruments that are oiled must be well saturated and receive supplemental applications for good performance. Instead of oil, commercial makers who use plumwood impregnate their billets (the blocks of wood from which recorders are made) with paraffin wax to improve its hygroscopic quality and

reflectivity. Because the wax doesn't penetrate this wood very well, however, instruments made from waxed plumwood have tended to deteriorate quickly.

Incidentally, I stated in a previous article ("Oiling Recorders," February 1982) that wax-impregnated instruments should not be oiled because the oil dissolves the wax and removes it from the wood. I have subsequently discovered that the issue is controversial, and some knowledgeable players and makers claim to have had good results oiling waxed instruments. I suspect, however, that even a poor wax impregnation keeps the oil from penetrating as it should. Moreover, the wax dissolving into the oil seems to produce a gummy mess. I will therefore continue to advise my customers against oiling wax-impregnated recorders.

Pearwood ranges in color from light to dark tan. It is widely used for low-priced recorders of all sizes, often receiving a bright orange or red finish. Pearwood for commercial recorders is always wax-impregnated. The only finishes that will adhere to the waxed wood are shellac and marine epoxy varnish. Since the latter is rather expensive to purchase and apply, it is reserved for moderately priced lines like Moeck's wax-impregnated Rottenburghs. On low-priced recorders, shellac with red coloring added serves as a base for a lacquer finish. Like other impregnated softer woods, waxed pearwood's moisture resistance and stability are limited. This wood has no special acoustical properties, but it is employed with great success by almost every commercial maker of bass recorders.

On the other hand, unwaxed pearwood that's been given a traditional oil treatment has fine musical qualities. It is more resonant than maple, light in weight, and not unattractive. Oiled pearwood was used historically for large instruments like bass recorders, bassoons, and dulcians, and would still be an excellent choice for such instruments were it not presently unavailable in large diameters.

It should be noted that the oil generally used on such woods, raw linseed oil, hardens slowly over time and produces a varnish-like finish that penetrates deep into the wood fibers without accumulating on the surface. A year or so after the delivery of an oil-impregnated instrument, when it's received several supplemental oilings, the bore is usually quite permanently sealed, and subsequent oil-

ing can then be much less frequent.

Cherrywood has not been widely used for woodwinds, although the Zen-On basses appear to be made of it. It is a very attractive wood with a color somewhat like plum but is more red than purple when new. Being very photoreactive, it changes to a beautiful dark orange-tan as it ages.

I've always been fascinated with cherrywood because of its remarkable resonance, so I tried making some bassoons from it. Besides being pretty and light in weight, they are extremely responsive and have an interesting and unusual tone quality, so I have continued the line. The acoustical quality of the wood is evident primarily because bassoons, like oboes and clarinets, generate a great deal of acoustical energy. Its liveliness would be somewhat less noticeable in large recorders.

Cherrywood is less dense and more porous than plum or pear. It must be thoroughly oil-impregnated during manufacture and oiled regularly during use for good performance.

Although maple is among North America's hardest woods, it is the softest commonly used for woodwind construction. Historically, many Renaissance recorders, flutes, shawms, and dulcians were made of it. Baroque and Classical bassoons were made of maple as well as other woods, but modern ones are made exclusively of maple.

Maple from different regions can possess very different qualities, and it has proven extremely difficult to imitate European varieties using North American types. Some makers in this country have experimented with various native subspecies, but only sugar maple is easily machined. When used for fine historical replicas, maple must be carefully selected and seasoned; after machining, the instrument must be well impregnated with oil. Maple instruments, in fact, depend more than any others on oil impregnation for acoustical opacity, so their playing qualities can suffer severely if they are allowed to dry out too much. Those that receive intense use, like dulcians and Baroque bassoons, must be dried carefully after playing and kept well oiled to preserve dimensional stability.

Since maple is so soft, nitric acid was traditionally applied to the exterior of the instrument to produce a harder surface and the characteristic dark color. Because of the dangers of handling nitric acid and the possible toxicity of nitro-

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samines, however, many modern makers use dye to simulate its color and a synthetic sealer to harden the exterior surface.

Among commercial recorders, only the least expensive are made of maple, and these are almost always wax-impregnated. I am not particularly fond of wax-impregnated maple: it remains extremely hygroscopic, and shrinks and swells seasonally quite a bit. Also, it seems to soak up lots of moisture during playing, and consequently does not lend itself to intense use.

Efforts to produce a precise voicing on such instruments are frustrating, since the extreme instability of the wood quickly destroys one's careful work. For smaller recorders, waxed maple is suitable mainly for entry-level instruments and those that will never see intense use. For commercial bass recorders, however, it is an especially useful wood because of its low cost and light weight.

Generally speaking, the acoustical qualities of woods, though not insignificant, are quite outweighed in importance by matters of design and workmanship. It should be noted that, even in mass-produced instruments, slight differences in the machining may result in the production of an exceptional recorder from one billet of wood, and an inferior one from another with seemingly similar attributes. In custom-made recorders, on the other hand, variations in workmanship often completely offset the wood's acoustical qualities. Interestingly, some makers feel that replicas of a specific instrument made of a wood different from the original tend to play at a different pitch, even when no measurable dimensional differences can be found.

In conclusion, let me mention one more consideration—perhaps the most important one for purchasers of commercially made recorders. It is a fact of marketing that a dollar of added cost at the factory translates to several dollars at the retail level. In factories with vast investments in equipment, the single greatest expense in the making of a quality recorder is still the few minutes of human attention it must receive. Because makers charge premium prices for recorders made of expensive woods, they are willing to invest more of these minutes in the production of instruments made of these woods, while maintaining especially strict quality control. The result is a better recorder.

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# When Is a Ganassi Recorder Not a Ganassi Recorder?

Alec V. Loretto



The Vienna Museum's "Ganassi" recorder. Note the elegant lines and the well-balanced positioning of the finger holes.

If you were able to collect all the alto recorders made by Bressan, say, and have them in one room and examine their shapes, you could reach many conclusions. One of these conclusions might be that all the shapes are slightly different yet all seem to have much in common. Instruments turned by hand (as opposed to a modern copy lathe) will always possess unique characteristics, but the eye can be trained to recognize the work of Bressan or of other makers.

How is it then that the many modern "Ganassi"-type instruments bear little resemblance to one another? What prompts makers to label their instruments "Ganassi" recorders? Does an original actually owned or played by Ganassi survive? How can so many different-looking instruments have the same name? The answers to these questions are not hard to find.

Ganassi is a well-respected name among recorder players the world over. His famous tutor *Fontegara*, published in Venice in 1535, is a carefully planned treatise on the art of recorder playing. Astonishingly, it is written for a recorder with a chromatic range of two octaves and a sixth! A modern reprint is a familiar sight among the books of studies of serious recorder teachers and students, who in many cases have spent long hours coming to grips with the special articulations, the various and complicated fingerings, and the florid divisions of the period.

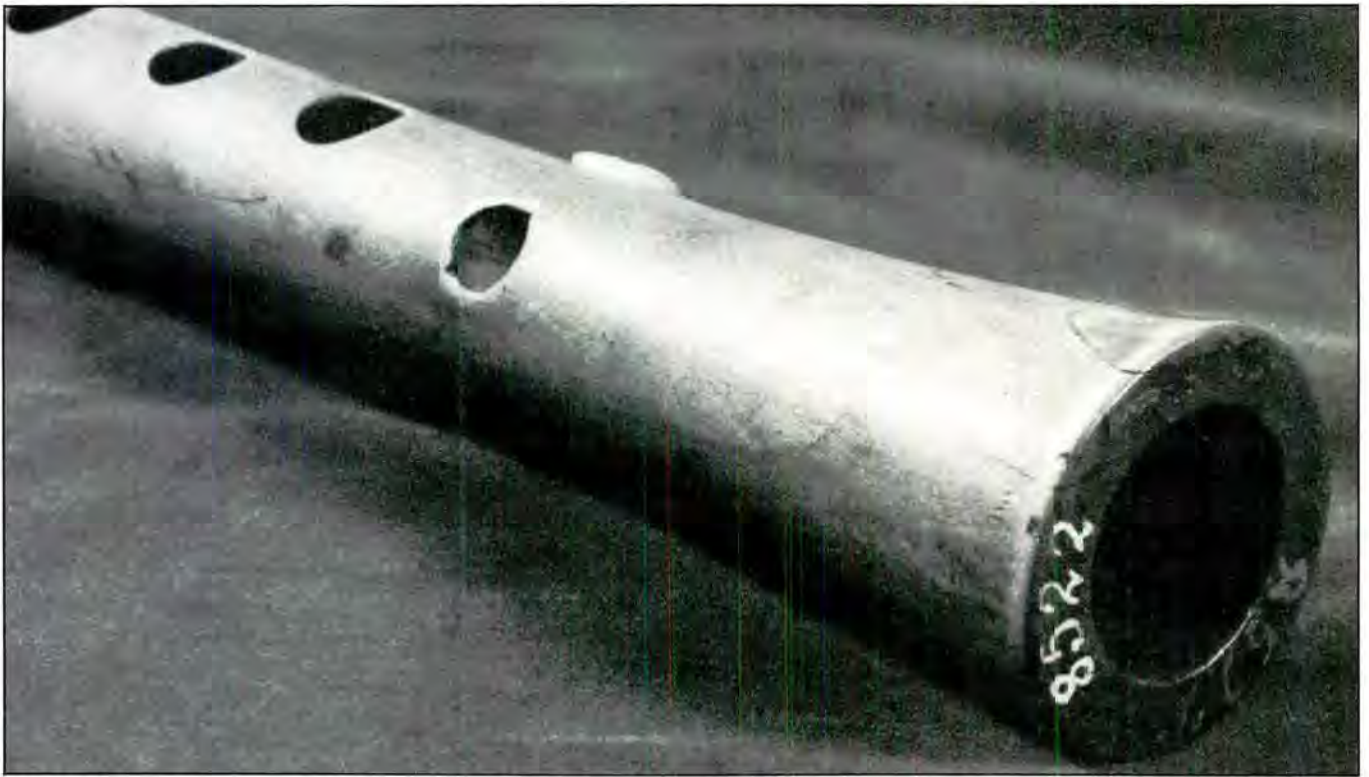
Just as challenging for the recorder maker is the search for an instrument that, while responding to the fingering patterns given by Ganassi, is itself a good enough product to meet the numerous other demands contained in *Fontegara*. But there is no instrument known today that is, without the slightest shadow of a doubt, the exact recorder for which Ganassi wrote his tutor. So

the modern maker, not having a certified, named, and stamped recorder to copy, has to follow other paths. These paths all lead to *Fontegara*, but the methods of working and therefore the finished products can differ widely. We will consider the solutions of four hypothetical makers.

1. The first maker might be someone who has heard of a recorder with a range of two octaves and a sixth but has never seen *Fontegara*, is not familiar with the special fingerings, and is unaware of the frontispiece picture illustrated here. Such an uninformed maker is highly unlikely, but if such a person did exist and felt inclined to make such an instrument,



The damaged labium and wind canal. Many museum instruments have suffered in this way.



The bell, showing the instrument's identification number and some small cracks. Note also the wax covering duplicate hole 7 and the repair to the bell.

the task would be daunting. With an enormous amount of luck he might combine a suitable bore shape with correct windway geometry and well-positioned finger holes to get everything correct upon his first attempt! But the chances are that, after much effort and with a large pile of unsatisfactory recorders, he would give up in despair.

2. Maker number two is a little more informed than the previous one. He has in his possession the numerous and varied fingering charts given by Ganassi, but nothing else. Starting with that information, and after much careful study and thought, he might reach certain conclusions about the type of recorder in question. If the maker had previous experience in making cylindrically bored recorders, as well as Renaissance and Baroque models with their tapering bores, then perhaps he could achieve quite satisfactory results.

3. Next we might consider a maker who has the information and skills of maker number two, but in addition has made a detailed study of the frontispiece picture. He might assume that the recorders in the illustration are the sorts of instruments Ganassi had in mind, although there is no definite evidence that this is the case. By careful examination of the picture, particularly of those

details loosely related to linear measurement (the widths across the knuckles of the hand, the distance between the eyes, and the height of a table from the floor, to name a few), this maker could extrapolate the approximate lengths of the recorders. He could assume with some justification that the internal shape of the instrument (the bore) bears some relation to the outer shape. Armed with this information, he would have a better chance of success. Indeed it is this approach—working from pictures of the period—that has enabled quite a few instruments to be successfully built.

4. Finally, we could consider the case of the maker who, convinced that a suitable surviving recorder does exist (that is, one that meets all the demands of Ganassi), sets off on the time-consuming journey of discovering it. Visiting every collection of original recorders in castles, monasteries, museums, and private houses could in itself be a pleasant if expensive task, and working through the many fingerings on each instrument would add even more time. To establish quickly which instruments should be inspected further, he need only play three notes: the lowest (01234567), its octave (02), and its octave (01234567). If the octaves were true, the instrument could be a Ganassi

type, and further investigation would be called for. If the octaves were not true, the chances of it being useful for his purposes would be minimal. Having discovered such an instrument, maker number four need only measure it, draw it, photograph it, and test its tuning, and many of the earlier discussed problems would disappear.

Needless to say, a combination of approaches is used by those making Ganassi—and other—recorders. To save the expense of approach number four, readers should know that an instrument (the only one to my knowledge) does in fact survive, and appears to be the recorder Ganassi had in mind. It is number C 8522 in the famous collection of the Vienna Kunsthistorisches Museum. This boxwood instrument, in spite of a seriously damaged windway and labium, still clearly demonstrates the principles outlined in *Fontegara*. On a more personal note, I have played this instrument more times than I can remember. Each year while teaching recorder making in the Breitenbach Course in lower Austria, I accompany my students to the Vienna collection. There we inspect and play the original and are able to compare it with copies they have made. As is common in many museums today, no measuring is allowed.\*

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The frontispiece of Ganassi's *Fontegara*. Are the three recorder players using instruments capable of playing the exercises contained in this tutor?

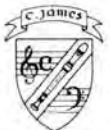
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When some makers became "Ganassi conscious" in the early 1970s, the problems of deciding what to make and at what pitch, where to look, and how to play it were all major hurdles. The varied stories about makers who knew the Vienna instrument are probably true: like the one who guessed it was a Ganassi-type recorder but didn't know the fingerings, or the one who knew exactly what it was but dismissed it as an instrument of no great importance, or the one who measured C 8520 and assumed 8522 was its twin! But today the situation is different, and Ganassi-type recorders are an accepted part of the concert scene.

What enables C 8522 to respond to the Ganassi fingerings is, among other things, the shape of the bore. In spite of warping and damage inflicted by over-enthusiastic measurers in the past, the bore can be regarded as cylindrical — except for a marked flaring over the last few centimeters, terminating in a bell diameter about 32% greater than that of the bore. An instrument with a similar range could be made with a bore that slightly increases towards the foot, again with marked flare at the bell. What definitely spoils the intonation, particularly in the extreme upper register, is a typical Renaissance bore, a straight cylindrical bore, or a Baroque bore.

All this raises many questions, including the most obvious one. Where are all the other Ganassi-type in-

struments? Why does only one survive: an alto whose lowest note is a High Renaissance G (i.e. a modern G-sharp at  $a' = 440$ )? That they were being made is clear from Ganassi's Chapter 4 (as is the fact that intonation was a problem then as now: "...you should try opening or closing one or two holes a little more or a little less, and you should also regulate the force of your breath..."). The answer to this question really lies outside the scope of this article.

But perhaps readers are now better equipped to answer the question contained in the title. Perhaps a Ganassi recorder is one that meets all the demands of *Fontegara*. Are readers equipped to meet the demands of a Ganassi recorder?

\*A no-measuring ban was imposed by the Vienna Museum some years ago, but my good friends Messrs Stradner and Huber, the curators, have come up with a satisfactory solution. They have engaged the Amsterdam-based recorder maker Hans Schimmel to prepare drawings of the recorders, using approved equipment and techniques, and starting with the comprehensive range of Renaissance instruments, including C3522. When available in the not too distant future, these plans can be purchased from the Museum.

This article is based on an illustrated lecture given in Austria (1978), Germany (1983), and Boston (1983).

Alec Loretto is a New Zealand recorder maker who travels overseas regularly to teach and lecture on the theory and practice of making wind instruments, and to explore original instruments.

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# Doubles: Aeolian Pair

For recorder quartet and optional percussion

Mary Mageau

Cantabile ♩ = 96

Soprano

Alto

Tenor

Bass

6

11

Since receiving an M.Mus. in composition from the University of Michigan in 1969, Mary Mageau has written numerous symphonic, choral, chamber, and keyboard works. She now lives in Australia, where, besides writing and lecturing, she performs as a pianist. She also plays harpsichord with the Brisbane Baroque Trio, of which she is a founding member.

*Doubles* was commissioned by the Brisbane Recorder Society in 1977. The work is in two parts; the second, entitled "Dorian Pair," will appear in a future issue.

Music autography by Wendy Keaton.

16

Musical score for measures 16-20. It features four staves: three treble clefs and one bass clef. The key signature has one sharp (F#). The time signature changes from 5/4 to 5/4. Dynamics include *mp* and *p*.

21

Musical score for measures 21-25. It features four staves: three treble clefs and one bass clef. The key signature has one sharp (F#). The time signature is 5/4. Dynamics include *mp* and *p*.

26

Musical score for measures 26-30. It features four staves: three treble clefs and one bass clef. The key signature has one sharp (F#). The time signature changes from 5/4 to 3/4. Dynamics include *p* and *rit.*

Marcato  $\text{♩} = 104$

Musical score for measures 31-35. It features four staves: three treble clefs and one bass clef. The key signature has one sharp (F#). The time signature is 2/4. Dynamics include *mp*. A "Hand drum" part is indicated at the bottom.

7

mf

mf

mf

mf

Musical score for measures 7-12. The score is written for four staves (two treble clefs and two bass clefs). The first staff has a measure rest for the first two measures. The dynamic marking *mf* is present in the second measure of each of the four staves. The music consists of eighth and sixteenth notes.

13

Musical score for measures 13-18. The score is written for four staves. The first staff has a measure rest for the first two measures. The music continues with eighth and sixteenth notes.

19

*tr*

*mf*

*mp*

*mp*

Musical score for measures 19-23. The score is written for four staves. The first staff has a measure rest for the first two measures. The dynamic marking *tr* is written above the first staff in measure 20. The dynamic marking *mf* is written below the second staff in measure 20. The dynamic marking *mp* is written below the first and third staves in measure 19. The music consists of eighth and sixteenth notes.

24

*mp*

*mp*

Musical score for measures 24-28. The score is written for four staves. The dynamic marking *mp* is written below the first and second staves in measure 24. The music consists of eighth and sixteenth notes.

29

mf mp

This system contains measures 29 through 33. It features four staves: two treble clefs and two bass clefs. The first two staves are marked *mf* and the last two are marked *mp*. The music consists of rhythmic patterns with eighth and sixteenth notes.

34

mf

This system contains measures 34 through 38. It features four staves: two treble clefs and two bass clefs. The first two staves are marked *mf*. The music continues with rhythmic patterns, including some slurs and accents.

39

rit.

This system contains measures 39 through 44. It features four staves: two treble clefs and two bass clefs. The music is marked *rit.* (ritardando) starting from measure 41. The notation includes slurs and accents.

45

mp f a tempo

This system contains measures 45 through 49. It features four staves: two treble clefs and two bass clefs. The first two staves are marked *mp* and the last two are marked *f a tempo*. The music includes slurs and accents.

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# REPORTS

## Music by Jewish composers

Pentawynde, our recorder ensemble, recently put together a series of programs of music by Jewish composers or for Jewish ceremonies. Since the occasion for their presentation was a scholarly one—the inauguration of the Center for Jewish Studies and the Philip and Muriel Berman Chair for Judaica, which are associated with institutions of higher learning in the Lehigh Valley of Pennsylvania—we decided on an historical survey. Our programs would display both the variety of Jewish ethnic musical traditions and the way in which the music of Jewish composers belongs to the mainstream of Western art music. We would perform music from the Renaissance to the twentieth century using, in addition to recorders, cello, harpsichord, guitar, and an assortment of percussion.

A number of sources helped us locate historical data, names of composers, and titles of pieces. Three books were particularly valuable: *Jewish Medieval and Renaissance Studies*, edited by Alexander Altmann (Cambridge: Harvard University Press, 1967); A.Z. Idelson's *Jewish Music in Its Development* (New York: Henry Holt and Co., 1929); and Cecil Roth's *The Jews in the Renaissance* (Philadelphia: Jewish Publication Society of America, 1977). We also found useful historical material in chapters five and six of Peter Gradenwitz's *The Music of Israel: Its Rise and Growth Through 500 Years* (New York: W.W. Norton, 1949).

Two journal articles, both by Roger Prior, provided us with biographical information on composers: "Jewish Musicians at the Tudor Court," in *The Musical Quarterly* 69/2 (1983), and "The Bassanos of Tudor England," in the *Jewish Chronicle Literary Supplement*, June 1979. We also referred to Joel Newman's Ph.D. dissertation, "The Madrigals of Solomon de Rossi" (University Microfilm No. 63-6121); Neal Zaslaw's article "Choral Music in the Liturgy," in the *American Choral Review* 14-15 (1972); and Israel Adler's *La pratique musicale savante dans quelques communautés juives en Europe aux XVII et XVIII siècles*, vols. I and II (Paris: Mouton, 1966).

Our programs of course featured pieces by Salomone Rossi, the most famous Jewish composer of the late Renaissance-early Baroque periods. Rossi was also a virtuoso viol

player and leader of a group of Jewish musicians living in Mantua's ghetto. He published collections of madrigals, sinfonias, galliards, and canzonettes. His compositions are similar in style to those of Monteverdi, a colleague at the Mantuan court. His collection of trio sonatas was the first published example of that form in the Baroque period. Rossi's settings of the Psalms as *Hashirim Asher Li'Sholomo* (1623), in the antiphonal style of the Venetian polychoral school, represent a radical departure from traditional Jewish liturgical practice.

For our performances, we chose four-voiced pieces from *Sinfonia, Gagliarda, and Canzona*, vol. 1, edited by Fritz Rikko and Joel Newman (New York: Mercury Music, 1965), along with three-part canzonettes from *15 Canzonettes*, also edited by Newman (New York: Omega Music, 1957). Following the performance practice of Rossi's day, we played a sinfonia before each canzonette.

The earliest works on our program were composed by members of the Bassano and Lupo families. These Italian-Jewish musicians emigrated to England from Italy under the patronage of Henry VIII. The Lupos were viol players. The five Bassano brothers became noted recorder virtuosos and instrument makers at the Tudor court. They created the Royal Wind Band, which was composed of nine musicians, all Jews. The two families introduced into England the art of consort playing, wrote music, and formed the basis of the royal musical establishment for over a century.

We played a "Galliard" for five voices by one of the Bassanos in *Musica Britannica*, vol. IX, edited by T. Dart and W. Coates (London: Stainer and Bell, 1966). We selected two fantasias by Thomas Lupo: No. 8 from *Altenglische Violennusik zu drei Stimmen*, vol. II, edited by F.J. Giesbert (Kassel: Nagel, 1971); and No. 5 from *Fantasias and Ricercaves of the 16th and 17th Centuries*, edited for three recorders by Erich Katz (New York: Carl van Roy, 1954).

The Jews of the Comtat Venaissin area in southern France were a long-established and prosperous merchant community dating back to the days of the Avignon popes. This community commissioned Louis Saladin (who was probably not a Jew) to write a Canticum Hebraicum, a piece celebrating the circumcision of a first-born son. Scored for two

oboes, two flutes, bassoon, strings, and continuo, along with alto, tenor, and bass soloists and SATB chorus, it is written in the grand motet style of Lully, Charpentier, and Campra. Between the choral sections are five-part dances that we excerpted and performed as a suite for five recorders. The movements include a ritournello, air, bourrée, gavotte, and rigaudon. We found the music in Adler's *La pratique musicale savante*, vol. II (see above).

Amsterdam in the eighteenth century harbored a prosperous community of both Ashkenazic and Sephardic Jews with a long tradition of instrumental music. Engravings by the eighteenth-century Dutch artist Bernard le Picat, for example, show various Jewish wedding celebrations with musicians playing violins, viols, oboes, and a cymbalom (hammered dulcimer). In our programs, music by Abraham Cacceres and Giuseppi Lidarti represented the Amsterdam community. Both wrote settings of the Amesiah, a prayer recited before the commencement of the Sabbath service, in the form of a vocal duet with basso continuo. We performed these pieces (also taken from Adler's *La pratique musicale savante*) on two recorders, cello, and harpsichord.

For examples of nineteenth-century Jewish music, we selected several songs from the Yiddish theater and played them on recorder with guitar accompaniment. We used Ruth Rabin's *Jewish Folk Songs in Yiddish and English* (New York: Oak Publications, 1965). These songs were especially popular with the older members of the audience.

As a representative selection of twentieth-century Jewish composers, we chose David Raksin, David Goldstein, and George Gershwin. We played Raksin's lovely "Serenade" from his *Unicorn in the Garden* suite for four recorders (London: Schott 6098, 1957). This is a beautiful piece but difficult to perform because of its long melodic lines. David Goldstein's *Petite Suite* for SAT recorders is charming and fairly easy. Our director arranged three Gershwin songs for recorders: "Someone to Watch Over Me" (AAATB), "The Man I Love" (SATB), and "Lady Be Good" (SATB). They brought smiles of recognition from the audience and provided a fitting conclusion to our programs. The arrangements are unpublished.

A grant from the Center for Jewish Studies funded our research and performances. Pen-

tawynde is planning a number of further concerts and lecture recitals devoted to the music of Jewish composers – which, we hope, will appeal to non-Jewish audiences as well.

Paul Larson and Angelo Spinosa

### On being your own publisher

For years I have been arranging music for my own use, for my classes at Morley College in London, and for the Society of Recorder Players. Lots of other people known to me do the same. If you added together all the unpublished recorder music in use by little groups round the world, it would probably approach in volume what is actually published. What a shame, I always used to think, that more of this music cannot be given a wider distribution.

For years I nursed an ambition to publish some of it myself, and when I retired from the Civil Service eight years ago, it seemed that now might be the very time to start realizing this ambition. But when I looked into the economics of getting the music set, printed,

collated, distributed, and advertised through normal commercial channels, I saw that this enterprise could probably never be competitive, and that I should have to risk a fair amount of capital just to get started. The ambition was put on the back burner.

Then, about four years ago in a chance discussion with people in the Media Resources Department of Morley College, someone asked me if I had ever considered using an electronic stencil cutter or scanner in conjunction with a duplicator for reproducing music. I never had, but they offered to run a trial stencil for me to show what could be done. The results were better than I would ever have imagined, and the seeds of an idea for being my own printer and publisher were planted.

The scanner and duplicator are classic examples of obsolescent technology. They are slower, messier, and more labor intensive than the electrostatic copier and the offset litho machine that have supplanted them almost entirely in the progressive office. They linger on in impoverished corners, producing mainly things like parish magazines. But they are cheap to run, small enough to fit into the

average suburban room, and extraordinarily reliable, needing hardly any servicing. Because they last for years and years, they can be picked up second hand for, comparatively speaking, a song.

I bought an old Roneo 200 scanner for \$420 (£1=\$1.40 throughout this article). I now know that that was about \$100 more than I ought to have paid, but you have to learn by experience. I had a very primitive, hand-wound Roneo duplicator that I had bought for \$56 years before, but it would clearly not do for long runs. I tried a powered Gestetner but could not persuade it to produce really black copy, so I swapped it for a Roneo 865 that cost me \$275. What a faithful beast that has been! It was already mature when it came to me, but it has now rolled off nearly 700,000 copies with scarcely a hiccup in return for just an occasional drop of oil and a scraping of grease.

Now that I was able to print music, I had to get it written in a hand presentable enough to charge money for. I knew my own was neither steady nor patient enough to serve. For a long time I had admired the hand of William England. Our paths had crossed on many weekend courses and on the committee of the Society of Recorder Players, of which he was Treasurer and I was Chairman. His generosity in supplying his friends with the most beautifully written copies of his own transcriptions was legendary. To my delight he agreed to join me.

At this point, I had to make firm decisions about what to publish, in what format, at what price, and how to distribute what I published. The duplicator would not take anything much larger than the standard European A4 size of paper (11¾" x 9¼"). A manageable playing score needs to be printed on sheets twice this size and folded. So playing scores were out. I would publish in parts on single A4 sheets, with a miniature A5 score made by folding and stapling A4 sheets. I resolved that everything would have to command the maximum market by being suitable for the sort of massed playing that goes on in SRP branches and for one-to-a-part domestic playing.

General editorial policy was simply decided: I would publish nothing that I and my friends had not played with general enjoyment, and nothing of which I or my friends did not own the copyright. As for distribution, I would spend nothing on advertising, offer discounts to nobody, and rely entirely on selling to recorder players I met at courses and on mail order sales that I could make through sending catalogues to the forty-one branches of the SRP.

Pricing was much more contentious. I knew that, taking the cost of materials alone, I could produce a work with eight pages of parts and eight pages of score in a cover for about 14¢. I was determined to sell as cheaply as possible, consistent with not making a loss for myself, and with being able to pay something that would not be entirely derisory to

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my collaborators. I decided on a basic price of 3p. (4.2¢) per page of music, post free. In the case of the eight-page work described above, which would then sell at 70¢, there would be a gross margin of about 28¢, which I would divide 50:50, taking a half myself and sharing the rest between my collaborators.

You can have no idea what a fuss this proposal produced among my friends and family! So deeply is the capitalistic ethic of charging what the market will bear ingrained in even the most otherworldly and altruistic people that they all rose up against me and declared me mad to charge such ridiculously low prices. All manner of ingenious arguments were deployed to show that the enterprise was doomed unless I behaved more in accordance with proper business principles. To placate them, I agreed to charge 14¢ per item for post and packing. But I stuck doggedly to my 3p. per page of music.

The enterprise was not doomed. I started printing in July 1983 and built up a catalogue of twenty-two titles in time for a formal launch of the Oriol Library in May 1984. In the first full year, to December 1984, I had sold nearly 6,400 items, averaging twenty-three pages of music each, for a total of \$5,700. Materials had cost me \$1,100, and after recovering my capital costs, I was able to distribute nearly \$1,400 among my collaborators. In 1985, sales and distribution to collaborators were up about 12% and material costs, because of longer runs, very slightly down. The catalogue now contains thirty-four titles.

Why do I tell you all this? The cynical will say it is no more than a puff for my plans to make Oriol Library available in the United States. So be it. But I assure you I have other motives. I do sincerely believe that there can be no more practical contribution to the amateur recorder movement than selling good music at prices that positively encourage people to buy it and play it. But with my thirty-four titles, I am just scratching the surface. There is a great quantity of shining material still hidden under bushels throughout the recorder world, and room for half a dozen others to follow my example. That is what I want to encourage.

If you are tempted to have a go, let me just offer a few tips:

Do it properly. If you cannot see your way to producing a catalogue of a dozen substantial titles, do not start.

If you live in a bedsitter, forget it. You had better reckon on eventually devoting a whole room to production and storage.

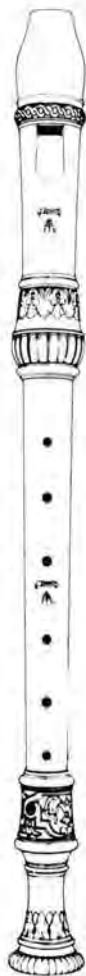
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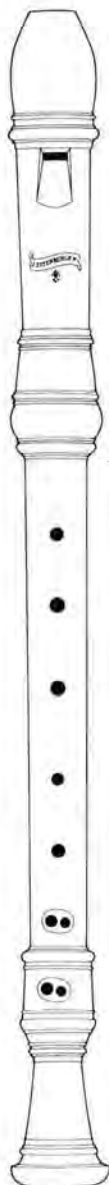
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# BOOK REVIEWS

## Reprise: The Extraordinary Revival of Early Music

JOEL COHEN & HERB SNITZER

Little, Brown & Company, 1985, xvi & 226 pp., \$25

After a defense of early music and a justification of authentic performance practice and the use of early instruments, Joel Cohen traces the early music movement to the present, discussing Arnold Dolmetsch, Noah Greenberg, and Thomas Binkley. He then focuses on the contemporary scene and offers chapters on the Harmoncourts and the *Concentus Musicus*, the Kuijken, Frans Brüggen, and Gustav Leonhardt. In concluding chapters, he considers singers, amateurs, authenticity, and the future of early music.

Although Mr. Cohen, in an introductory section entitled "How Come We're Not in the Book?" makes no claim to cover the entire scene, his omissions are glaring, and one comes away with the impression that the present revival centers around the Harmoncourt-Leonhardt circle and the Boston Early Music Festival. England is cited for a singer or two, but New York City, the rest of America, France, Germany, and Sweden are all but ignored.

Two other equally disturbing attitudes are Mr. Cohen's utter disdain for all performances on modern instruments and his exaggeratedly glib style of writing. For instance, in portraying what he considers a typical modern attitude towards early music, he says:

Beware the Baroque violinist with her curved bow, her gut strings, her peculiar thin outlandish too soft not rich enough not loud enough not wobbly enough not exciting enough above all not familiar enough sound. She will drive you crazy with too-short phrases and her infuriating habit of making a swell on every long note! She will corrupt the youth and give them wrong ideas of what great music is supposed to sound like!

Etc., etc., and etc.

What Mr. Cohen forgets is that many players of modern instruments recognize the value of early instruments and authentic performance practice and have learned a great deal from the revival. These same musicians are also aware that the "early music" solution is not the only one, and they object to the

smug, iconoclastic attitude of many of these performers on "original" instruments. The author, unfortunately, exemplifies this attitude and widens the gap between the two approaches. Despite his enthusiasm for his subject, he only makes matters worse.

The second half of the book consists of Herb Snitzer's charming candid photos of many well-known practitioners of early music. Mr. Snitzer's camera is far more inclusive than Mr. Cohen's pen, and what has been left out of the text is amply made up for in some 120 pages of wonderful shots accompanied by informative captions. Herein lie the merits of the book.

Stoddard Lincoln

Stoddard Lincoln is professor of music at City University of New York and Brooklyn College Conservatory of Music.

## Editing Early Music

JOHN CALDWELL

Clarendon Press, Oxford, 1985, xii & 125 pp., \$29.95 cloth, \$12.95 paper

In 1963, Oxford University Press published a slim volume entitled *Editing Early Music: Notes on the Preparation of Printer's Copy*. Recognizing that even in the space of twenty years the work had become dated, the publishers asked John Caldwell, organist and general editor of the *Corpus of Early Keyboard Music*, to prepare a new one. In Caldwell's words, "its aim, like that of its predecessor, is to offer advice about editorial procedures suitable for the music of earlier times." Earlier times here refers to music from the Middle Ages through the Classical era.

The author assumes that serious users of musical materials have a right to know what the editor did and how he or she did it. What source was used to prepare the edition? What changes did the editor make in the text? Additionally, what was the immediate background of the composition, and what were the performance conventions of the day? If he takes these responsibilities seriously, the editor then faces the practical problem of deciding how much editorial information should be given, and how. Caldwell examines

these questions in his chapters on the principles of transcribing and editing, as well as in his appendices—all of which are recommended reading for all musicians, even if they never edit a single note.

Caldwell holds that the editor should select one source for a work and then emend its readings as necessary. This approach is known in literary circles as the "copy text" method. The editor will, of course, give effect to changes the composer made to improve the work but may not correct his principle source except where he can demonstrate that this source is, at the place in question, corrupt. This approach stands in marked contrast to that used for an edition purporting to represent the earliest version of a work or the composer's final intent—options that are not viable for much of the music Caldwell discusses.

In the next three chapters, he goes into the special problems associated with music of the Medieval, Renaissance, Baroque, and Classical periods. Caldwell wrestles with the fact that musical notation, unlike verbal text, is largely graphic in character and is therefore subject to maddening ambiguities. Typical is his examination of no fewer than twelve ways of showing the accidentals in a short cadential passage from the Renaissance. Caldwell's concern here is that the performer looking at the passage understand clearly which accidentals were contained in the source and which are editorial, without having to consult the critical apparatus (another way of holding that the user of an edition should be able to tell what the original notation said).

Music editors often change the original notation not because the intent is unclear, but simply to make it conform to some modern notational style. Caldwell has interesting things to say about this approach. In his discussion of Baroque music, for example, he advocates that the editor consider the likelihood that the beaming of the original is "at least as effective and intelligible as a modern publisher's house style"—and therefore preserve it. He does allow, however, that if the source is inconsistent in a matter like beaming, the editor is bound to regularize silently and take note of his decision in the commentary. He also favors leaving alone such things

as Baroque key signatures (e.g. two flats for C minor). Perhaps more controversial to those who like their arithmetic exact is Caldwell's suggestion that if a composer shows a dotted eighth followed by three thirty-seconds in the time of a quarter note, the editor should let the notation stand, rather than remove the dot and add a thirty-second note tied to the undotted eighth. After all, he says, the meaning of the original is clear enough.

A final chapter is devoted to the mechanical aspects of preparing copy. There follow an appendix entitled "Special Signs, Part-names, Abbreviations, and Score Layout," and two tightly set pages on that most vexing of editorial problems, the treatment of accidentals. In this last section Caldwell sets forth a principle by which all music editors should live: "The score and the commentary together should make it possible to reconstruct the incidence of accidentals in the sole or primary source at least...." To this end we might add that the serious user should be able to reconstruct every musically significant aspect of the source or sources on which an edition is based.

Though one may disagree with Caldwell on small points, and though one might regret the omission of Sir Walter Greg's seminal "The Rationale of Copy Text" (*Studies in Bibliography*, vol. iii, 1950-51, pp. 19-36) and Gardner Read's *Music Notation* (2nd ed., Allyn and Bacon, 1969) from the bibliography,

this book deserves a place on every music editor's bookshelf. It may teach performers as well to look at their favorite old editions with new eyes.

Howard Serwer

Howard Serwer teaches music history at the University of Maryland, has edited two volumes for the Hallische Händel-Ausgabe, is associate director of the Maryland Handel Festival, and is one of the founders of the American Handel Society.

### The Modern Recorder Player Volume 1

WALTER VAN HAUWE  
Schott Edition 12150, London, 1984, 72 pp.,  
distributed by Magnamusic, \$12.50

All recorder players, regardless of their level of accomplishment, have questions regarding technique from time to time. There is, of course, no lack of instruction books, ranging from Ganassi's monumental *Fontegara* of 1535 to the huge quantity of twentieth-century methods and études. In all of these, we find a wealth of information (often of extremely varied quality), but nowhere is there one source that covers in detail all aspects of basic technique.

Nowhere until now, that is. Here, for the first time, is a clear, readable, and truly com-

prehensive method. One can look in Hotterre (1707) for a picture of good hand position, but only van Hauwe gives a step-by-step description, complete with fourteen photographs, of the functioning of the hand. This is, in fact, the only method that addresses each subject in a systematic manner heretofore undertaken only in private lessons by a skilled teacher.

This first volume (several others are planned) deals almost solely with technique. In its seventy-two pages, van Hauwe discusses holding the recorder, moving the fingers (including a fingering chart with as many as seven different positions for one note), breathing, and articulation. There are few musical examples; the book consists of text, drawings, and photographs.

Even beginners will enjoy and benefit from this comprehensive introduction to recorder playing. It is in fact eloquently applicable to both amateur and professional, for it deals clearly with elements common to all playing. It is also rich in insights (did you ever consider that fingers work to open rather than close holes?) that could come only from a virtuoso with many years of experience and a powerful, inquisitive intellect.

Van Hauwe never loses sight of the fundamental reason for learning the instrument:

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Clarity, insight, practicality, and sensitivity characterize this book, by far the best available on recorder technique.

John Tyson

There is very little to argue with in this book, and most teachers, I believe, would enthusiastically endorse its contents. All of them – as well as recorder players at all levels – will find it a valuable addition to their music libraries.

Mr. van Hauwe is an encouraging teacher. He stresses the importance of having the proper technical tools in order to develop the ability to communicate musically.

The volume is well organized, with excellent illustrations. Its sketches and photographs on breathing and hand and mouth positions are definitely worth a thousand words.

There is no instruction here in the basics of music, such as notes and rhythm. We have plenty of that type of book and none quite like this one.

I hope *The Modern Recorder Player* is not an unfortunate choice of title, and that readers will not assume the book contains instructions on sound production and the hieroglyphics of modern music.

Louise Austin

#### Early Music New Zealand

Vol. I, Nos. 1-3, March, June, Sept. 1985

Adrienne Simpson, Editor

Published quarterly; 23 McDowell Crescent, Auckland 10; subscription \$8 NZ per annum within New Zealand, rates for other countries on application

This little magazine will be welcomed by readers with a special interest in early music activities in New Zealand. The initial issue includes an interview with recorder player, maker, and teacher David Coomber, who discusses his attitude toward the instrument ("I've always considered the recorder as a contemporary instrument whose main repertoire just happens to come from the period designated 'early music'"), his studies in Holland, and musical life in New Zealand. Also in this number is an article by Jill M. Palmer on "The Zillah and Ronald Castle Musical Instrument Collection," which includes a tenor recorder by Thomas Stanesby Sr. No. 2 offers an article by Terence Best on "The Keyboard Music of Handel," while No. 3 includes "Hcgarth's Masquerades and Operas" by J.M. Thomson, and "Variety in Consort Playing" by Adrienne Simpson – revised from an article that appeared earlier in the British journal *Recorder News and Music Magazine*. Each issue offers profiles of performers, book reviews, and news of early music activities in New Zealand.

Dale Higbee

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# MUSIC REVIEWS

## Ten Tunes for Recorder Ensemble

Arranged by A.W. Benoy  
Oxford University Press, 1982, \$5.75

Benoy is master of a utilitarian but attractive device for arranging recorder trios: he sets all three voices with such limited ranges that the inner part lies equally well for soprano or alto (it is written on two separate staves so that the alto has no need to read up an octave), and the lower part may be comfortably played on either alto or tenor. Thus there are not only a number of possible standard combinations – SSA, SST, SAA, SAT – but also the possibilities of doubling at the lower octave or simply of using the mellow

combination of two tenors and a bass.

One might think that these self-imposed restrictions would make for bland arrangements, especially since a glance at the playing score shows large notation, phrases clearly marked for breathing, and the simplest key signatures – the whole edition, in fact, suitable in every way for neophytes or children. But the pieces are charming to play and impressive in performance, with interest in all parts, gracefully melodic lines, and stimulating harmonies.

The ten melodies are traditional folk tunes of various countries. There is an especially good arrangement of the perennial favorite "Greensleeves," which actually consists of

two different settings of the entire melody. "Little David" skillfully alternates simple counterpoint and block harmonies, with lively motion in all voices. I have one quibble with the presentation of the American cowboy song "Git along little dogies": Benoy has omitted those wonderful flatted leading tones in the chorus. He partially redeems this misdemeanor with interesting harmonization.

Eugene Reichenenthal

## Trio Sonatas for Two Recorders and Guitar

Volume I: Sonata No. 1 (AT & guitar), No. 2 (SA & guitar)

JACQUES HOTTETERRE  
Edited by Bernard Hopkins  
Musica Sacra et Profana B3004, 1976

Recorder players fortunate enough to have a classical guitarist among their music-making friends have discovered that while there are a number of pieces for one recorder and guitar, works for two or more recorders and guitar are difficult to find. Arrangements that offer the guitarist a choice of parts – one relatively easy and the second more challenging – are rarer still.

These are two of the six sonatas published by Hotteterre in 1712 for the Duke of Orléans (Sonatas No. 3 and 4 are available in MSEP B3005). They were originally written in the French violin clef with a figured bass. In transposing them, Fr. Hopkins has given us interesting options. The score, from which the recorders play, includes Hotteterre's original bass part transposed to treble clef. It can be played by the less intrepid guitarist (or on a bass instrument down an octave). There is also a separate, "realized" guitar part for the upper intermediate to advanced player. The music plays beautifully as a trio, as well as with the bass line reinforced.

These pieces can be classified as advanced Level II or less advanced Level III material. Neither recorder part uses the upper register to excess, and the accidentals and trills fall easily under the fingers. Some of the rhythms require careful counting.

Both sonatas are in G and have four movements: prelude, fugue, a slow movement (marked *do:ux* in Sonata No. 1 and *grave* in Sonata No. 2), and gigue. They offer much variety, and all of the instruments have interesting, imitative lines.



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**The Artistry of Jean-Philippe Rameau**  
Six pieces for recorder (flute, oboe, violin) and guitar (mandolin)  
Arranged by Eugene Reichenenthal  
*Unicorn Music, 1934, \$3*

Most of these pieces, originally written for keyboard, have held up well through the adaptation process. Both parts require solid intermediate skill levels. The arranger has included various ornaments in the recorder part and extensive and helpful fingering notations for the guitarist. The music is easy to read, and there are no page turns.

Since Rameau's work is less well known than that of many of his contemporaries, hearing these tunes in other than their intended instrumentation does not set off disturbing echoes of remembered past performances. Taken as a whole, the collection presents interesting variations in mood, tempo, and texture. It makes a nice set to perform or listen to, and may well achieve Mr. Reichenenthal's goal of reviving interest in Rameau's work.

*Lou Cabeen and Gary Wilde*

**Sonatas, Nos. 7, 3, 11 (2T & BC)**  
G.B. FONTANA  
Edited by Gerhard Braun  
*Moeck 2106, 2107, 2108, distributed by Magnamusik, 1984. \$13.60 each*

Braun's very short foreword (omitted from 2108) tells us what little we know about Fontana (b. Brescia, violinist in Venice, Rome, and Padua, where he died of plague, c. 1630). The editor urges players to take care with the "differential rhythmical structures with distinct tempo relations" (sic) and to take note of the sonatas' "alternating free and strictly metrical passages." Good advice, but he supplies no guidance as to how to apply it in practice.

On the strength of Fontana's one posthumously published collection of sonatas for from one to three violins, cornetti, fagotti, "o simile altro instrumento" (how similar to these is a tenor recorder?), Braun claims him as "an important composer of the early Baroque period." Surely this is stretching a point; while agreeing with some of the *New Grove's* verbiage, this verdict, arguable even in an historical sense, will likely mystify recorder players hazzarding these trio sonatas.

Still, the pieces will enhance one's ability to comprehend and appreciate early Baroque style; they will challenge fingers, breath, and musicianship; and they will possibly facilitate making some sense of early Baroque tempo relationships—they will, that is, if worked at

hard enough and with a view to achieving the flexibility that Fontana's musical rhetoric demands in effective performance.

*William Metcalfe*

**Thon Buri**  
Gardens of Peace Given to Us by the Smiling Buddha  
For flute or alto recorder, piano, and percussion  
HANS ULRICH STAEPF  
*Unicorn Music, 1982, \$2.25*

*Thon Buri* is a quiet and reflective piece in an oriental idiom. The style is one not frequently encountered in recorder literature, but it is well suited to the instrument and satisfying to play.

The piano part consists of a five-measure ostinato for the left hand only, which benefits from a discreet use of the damper pedal (not indicated by the composer). A note suggests that the pianist can play one of the percussion parts (triangle, cymbal, and three glockenspiel tone-bars) with his/her right hand. I found that the tone-bar pitches sound very effective on the piano, and one scarcely misses the triangle and cymbal. None of the parts is difficult, yet care is required to achieve the full artistic effect.

In summary, this is a beautiful piece for recorder and piano, and it provides a welcome change from the usual solo literature.

*Gordon Sandford*

**Village Dance Music from Around the World**  
Arranged for recorders and mixed instruments by Richard Geisler  
Available from 15181 Ballantree La., Grass Valley, Calif. 95949, 1985, \$10

This is a delightful and beautifully printed and illustrated compilation of folk melodies from "twenty different places on earth." The text covers folk music in general and then sets the stage for each piece—a welcome introduction, since these dances are all new to me.

They are in three or four parts and have tempo indications, guitar chords, voicing and percussion suggestions, and clear playing directions. Lyrics and their translations are provided. The easier tunes are at the beginning, but it takes a reasonable amount of skill to play any of these dances at the proper tempo. Mr. Geisler suggests different instrumentations on the frequent *da capos* and *dal segnos*. His recommendations for percussion, which include cowbells, gourds, jingle bells, and various drums, deserve an award for variety.

As a dancer, I would love to know the steps that go with these charming melodies. This collection could lead many players to their nearest folk dance organization. Mr. Geisler's arrangements of these special tunes is a welcome addition to the literature.

*Louise Austin*

## PAPERBACK REFERENCES FOR THE BOOKSHELF

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\$5.00, 321332-X, 48 pp.

**John Caldwell**  
**EDITING EARLY MUSIC**

A guide to the editorial procedures suitable for music written from the Middle Ages to 1830.  
\$12.95, 816142-5, 144 pp.

**EARLY MUSIC (Vol. X, No. 1): THE RECORDER: Past and Present**

A history of the recorder from the days of old until the present time.  
\$10.00, 520388-7, 144 pp.

**Irogen Holst**  
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May 1986 81

# CHAPTER NEWS

## Augusta

In May 1985, the Augusta Chapter held a successful workshop that included instruction in both dance and recorder playing. This combination not only gave the recorder players insight into the correct performance of early dance music but also attracted a number of people interested only in learning the steps of the galliard, pavan, bransle, etc.

Participants came from Georgia and South Carolina. They ranged from beginners who were junior high school students to advanced players. Valerie Horst, our director, again demonstrated her ability to provide musical material and commentary relevant to all levels.

Bonnie King provided an excellent buffet lunch and customized souvenir buttons for each participant; Geoff King displayed some of the capped reed instruments he has been making; and Craig Kridel intrigued everyone with his serpent.

Our regular chapter meetings are usually informal playing sessions, but they sometimes include serious rehearsals for such local events as the fine arts festival, Elizabethan Faire, and Renaissance banquet.

Two area schools, one a junior high school and the other a fine arts "magnet" school, are in the process of developing programs in recorder. The chapter gives advice and demonstrations at both and has formally "adopted" the magnet school. Through our encouragement we hope to increase the number of people who enjoy the gentle art of recorder playing.

G.E. King

## Detroit

The Metropolitan Detroit Recorder Society enjoyed a busy '85, providing a diverse program for local recorder and early music enthusiasts. We alternate Sunday afternoon

meetings, which have a theme, with special events. Our goal is to expose our members to many aspects of early music: historical and national styles, the recorder and its technique, and various other instruments. Our hope is that people will increase their enjoyment of the recorder and their understanding of its possibilities. We have an ongoing class for novice players who do not feel ready for the general music-making, and every meeting includes a session for small consorts. AR readers in the Detroit area are urged to join us at any time.

The highlight of last fall was a Saturday workshop in November with Ken Wollitz. The largest number ever (fifty-six) turned out to learn from the well-known teacher and author. Ken handled this sizable group masterfully. His topic was "The Recorder in Consort," one that is often overlooked in the search for more exotic subject matter. He began with basic technical warm-ups and tips for individual playing and ended with multi-choir consorts that included viols and krumphorns. For many people, this was a marvelous first experience in the big-band recorder sound.

Participants had driven from as far away as Wisconsin, a seven- or eight-hour drive. We Detroiters were happy indeed to have them. Our long-standing policy is to provide housing as well as lunch for out-of-towners. Everyone agreed that it had been an outstanding session, productive and very congenial.

Mary Johnson

## Santa Fe

On Friday night, last November 8th, and all the next day, the meeting rooms of the First Presbyterian Church in Santa Fe became a recorder conservatory. Just about every corner and cranny was occupied by a trio, quartet, or quintet rehearsing pieces to be performed at the end of the workshop. They played early English music of the court,

theater, and countryside.

With a grand total of forty-two participants, we were a formidable concatenation! Connie Primus of Denver and George Kriehn of Dallas orchestrated the extravaganza and appeared to maintain their sanity in the process; Cyn Hermes handled the behind-the-scenes work. All in all, it was another successful workshop for Santa Fe.



Connie Primus at the Santa Fe Workshop.



A large-group session in Santa Fe.

## Sarasota

The Sarasota Chapter held a dynamic and inspiring workshop on February 7 and 8 at St. Boniface Church on Siesta Key. It featured Dr. John Kitts, professor of music and director of early music at the University of Florida in Gainesville. He was assisted by his associate at the University, Elaine Yontz. Both gave generously of their time and talents.

Among the thirty-five participants were members of the St. Boniface Recorder Consort, the Bradenton Early Music Club, the Sarasota Sandpipers, and the Venice Gondoliers, plus visitors from as far away as Connecticut and North Carolina. They included



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both: recorder and viol players.

The Friday night session involved the full ensemble; on Saturday, participants divided into smaller groups for coaching in the particular problems of Renaissance and Medieval music. Following lunch, everyone took part in a sight-reading session that included music of Dufay, Isaac, Hassler, and Poser.

As this workshop, our first, proved most valuable to chapter members, we feel encouraged to try another one. Next time we hope to publicize our dates early, in hopes that some of you can join us for a rewarding musical experience in a beautiful part of the country.

Phyllis Ohanian

### North Jersey

In the beginning there were two groups of recorder players, one from the Adult School in Maplewood, and the other from the Montclair Adult School. They first played together in December of 1962, and the union was solemnized under a charter from the American Recorder Society, dated April 1963.

The union was a fruitful one. Meeting alternately in Maplewood and Montclair, the membership grew to eighty-nine in 1966/67. Very few prominent recorder professionals in the New York metropolitan area did not conduct one or more of the chapter's meetings. Teachers like Anne Tremearne of Baltimore and Friedrich von Huene of Boston traveled far to lead its monthly sessions. Others, including Walter Bergmann and Hans-Martin Linde, came from lands away.

The North Jersey Chapter sponsored some notable programs. The first recital in this country by Frans Brüggen, with harpsichordist Gustav Leonhardt, was presented at Seton Hall University in November 1964 under its sponsorship, as was Hans-Martin Linde's American debut in May 1967. (Both Brüggen and Linde had previously appeared at Eernard Krainis' International School at Skidmore but had not played for the general public there.) Tickets were \$3! When Linde returned in 1968 to perform at Hunter College in New York City, he treated the chapter to a lecture on articulation.

The members were drawn from a broad area—too broad. In 1967 a group of them helped to create the Bergen Chapter. Many members transferred, and the following year North Jersey's roster dropped to sixty-three. The Somerset Hills Chapter, composed largely of members who lived to the south and west of the Maplewood-Montclair area, was born a few years later. By 1980 North Jersey's membership had dwindled to twenty, of whom less than half were active.

This number proved to be too small to support the programs enjoyed in the past. Interest faded slowly, but by the spring of 1985 the board found it necessary to declare the chapter inactive. Like Huxley's world, it ended "not with a bang, but with a whimper."

Kenneth LaBarre

# Contributors to the President's Appeal

The Board of Directors and the members of the American Recorder Society express their sincere appreciation to the following people who have contributed to the 1985-86 President's Appeal. As of March 1, 1986, we have received a total of \$10,397, of which \$2,544 was designated for the Dr. Erich Katz Memorial Fund. Additional contributions will be acknowledged in the August issue of *The American Recorder*.

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# LETTERS

## David Goldstein's arrangements:

I do not take pleasure in making the criticism I am about to make, and I will tell you why. I feel that any attempt to bring recorder music out of the dark ages into the twentieth century—even just the nineteenth—is welcome. It is a shame to keep playing music written by Henry VIII and neglect Cole

Porter, Scott Joplin, and others.

Having said this, I would like to comment on the treatment of three of my very favorite tunes in the November 1985 issue. All are well loved for their simplicity. "Simple Gifts" is a Shaker tune, in keeping with the barebones simplicity of the Shaker culture. "There is a Balm in Gilead," whatever its origins, has long been familiar as a Negro folk hymn. "What Wondrous Love is This," beloved by followers of the FASOLA or DO-REMI schools of music, has been in shape-note hymnals at least since 1835. A three-part version appears in the 1860 edition of *Sacred Harp*, in an easy key for recorders.

You have taken all three of these tunes and simply destroyed them. As one who is a folk musician of sorts, I might have enjoyed playing them with my group if they hadn't been identified by their original titles. Then perhaps I would have said, "That tune reminds me of so-and-so" and liked it for its own sake.

I hope others like the arrangements. I just wish that I did.

W.M. McCampbell  
Huntsville, Ala.

We agree on this at least: they are also among my favorite hymn tunes. That is precisely why I arranged them so they would be available to be played and enjoyed by recorder players.

The arrangement of familiar tunes is standard procedure in the great tradition of music. As to naming the tune, what does that matter? Copeland does wonderful things with "Simple Gifts" in *Appalachian Spring*, but "Simple Gifts" it remains.


An arrangement may be good, bad, or so-so. I have tried to make these as good as I can. The tunes remain immortal.

David Goldstein  
New York, N.Y.

It may be that I am too naive to be writing this letter, but I have just received my first copy of *The American Recorder*; it was the November issue. Since I am a "new kid on the block," as it were, I may be way out of tune. But what I want to know is: what are you doing printing music for the recorder with all these dynamic markings in it? Does someone (anyone!) believe that it is possible to crescendo from a *pp* to an *f* on a recorder? Is this not analogous to asking the organist on a little Baroque organ to vary the volume on a single

pipe without use of shutters? I am sure that there are many discussions among the performing elite as to how to use different fingerings to achieve dynamic contrasts in subtle ways. But *pp* to *f*? What is going on? Okay you guys, once more and really hit it this time.

William Wakeland  
Muncie, Ind.



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### Information

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20 Circle Drive  
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### Information

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(303) 986-0632

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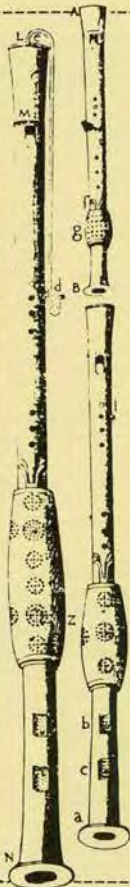
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