

# The American Recorder

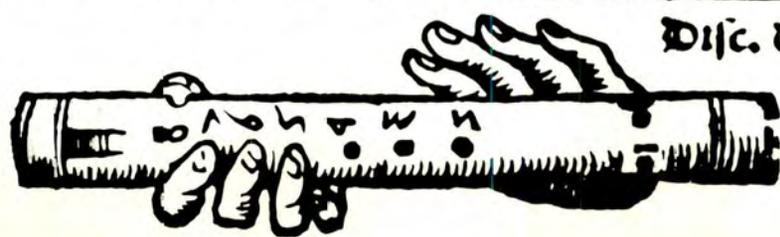
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# The American Recorder

VOLUME XXI NUMBER 3 NOVEMBER 1980

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Cover: One of Martin Agricola's fingering charts for the recorder (see p. 108).

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# Martin Agricola's Poetic Discussion of the Recorder and other Woodwind Instruments

## Part I: 1529

William E. Hettrick

SEBASTIAN VIRDUNG'S *Musica getuscht*, published in Basel in 1511, is the first of several important books of the sixteenth and seventeenth centuries on the subject of musical instruments. Most of these books not only give practical information on playing certain instruments but also provide graphic illustrations of them; consequently, these works are especially valuable today to musicians who are interested in recreating the instruments and performance practices of the Renaissance. After Virdung's treatise, the most notable among these books printed in Germany are the *De organographia* (*Syntagma musicum*, vol. 2, 1619) of Michael Praetorius and, much closer to Virdung's time, Martin Agricola's *Musica instrumentalis deudsch* (1529 and 1545). All of these authors discuss the recorder, one of the most important woodwind instruments of the period and actually the most basic, since its fingering technique could be transferred to most of the contemporary double-reed instruments. Virdung ends his book with an extensive description of the recorder that can be considered the earliest method for the instrument. My translation of Virdung's method appeared in a previous issue of this journal.<sup>1</sup> The present article deals similarly with Martin Agricola's discussion of recorders and other woodwind instruments in his *Musica instrumentalis deudsch*; Part 1 is devoted to the 1529 edition, and Part 2 will cover the substantially revised edition of 1545.

The first edition of *Musica instrumentalis deudsch* is cited variously by modern authors and reference works as bearing either of two dates: 1528 or 1529. Most copies of the book itself include both — the first at the end of Agricola's dedication to his publisher, dated Magdeburg, the Feast of St. Bartholomew (August 24), 1528; and the second in a colophon at the end of his epilogue (*Beschlus dis Büchleins*), stating that the book was printed in Wittenberg by Georg Rhaw in 1529.<sup>2</sup> The present article is based on the copy of the 1529 edition found in the New York Public Library. Its title-page, shown here in Figure 1, is printed in both red and black ink. A translation follows:

A German Instrumental Music, in which is contained: how to learn to play many kinds of wind instruments from vocal notation, and also how to set music into the appropriate tablature for the organ, harp, lute, fiddle, and all kinds of keyboard and string instruments.

Martin Agricola (1486–1556) was born with the surname Sore, but later changed it to the Latin word for farmer, supposedly in order to emphasize his peasant origin. Documentary evidence of his professional career first places him in the city of Magdeburg, where from 1520 he worked as a private music teacher. After the introduction of the Reformation into Magdeburg in 1524, he became Cantor of the city's Protestant Latin school.<sup>3</sup> Agricola is known today primarily as the author of musical

treatise is made clear in both his preface and the epilogue mentioned above. The preface begins with a reference to his earlier German *Musica*,<sup>5</sup> which was to provide young people with a brief, clear introduction to the art of singing — a method far preferable, he says, to many "fruitless words and rules" that only overwhelm and scare away youth wishing to learn. He goes on:

For, just as not all kinds of food — not too much, not too strong — will be suitable at first for a young child who is learning to eat, rather some soft grain mush should be spooned into him, and he should be filled up with a little mashed egg, so that he learns to eat and becomes accustomed to food; so also will it come about and be not at all different with those who first begin to learn something — it makes no difference in what art it may be — if one presents them with the basic elements, the foundation, the proper fundamentals and essentials of the art in the briefest and easiest way, and then lets them learn well.

Thus, he has now published the other part of *Musica*, which is called Instrumental Music, and which gives instruction in playing organs, lutes, harps, fiddles, woodwinds, and other instruments. Concerning the format of the book, he says:

I have written it in German rhyme and meter for a special reason, so that youth and others who want to study this art might all the more easily understand it and retain it longer. For experience tells us that nice proverbs and sayings that rhyme are much more easily understood and remain fresh longer in one's memory than others that are spoken in simple form without rhyme.

Since the original text of Agricola's treatise is relatively unavailable to readers,<sup>6</sup> this article includes facsimiles of all of the original pages dealing with woodwinds (fols. 4v–14v, inclusive). Two additional pages (fols. 15r and 15v) that cover the four-hole pipe present exactly the same material as the 1545 edition and will be discussed in Part 2 of this article. Modern transcriptions of Agricola's fingering charts for recorders and flutes are given here in Figures 14 and 24, respectively. The poetic translation that follows is intended to reproduce the flavor of Agricola's text. Although metrically more regular than the original, it is certainly no higher in literary value!



Figure 1. Fol. 1r. Title-page.

treatises in German and Latin intended for practical instruction, most of which were published in Wittenberg by Georg Rhaw, one of the Reformation's leading printers.

Modern popular opinion has not been kind to Agricola, dismissing his *Musica instrumentalis deudsch* as a mere copy of Virdung's treatise with the text reduced to doggerel verse. Indeed, the titles of the two works are noticeably similar, both indicating a specifically German version of *Musica*.<sup>4</sup> In addition, both authors discuss much the same subject, and similar woodcuts are used. However, in many respects Agricola's book is unique, for he expanded Virdung's material and added much of his own. Agricola's intention in writing his

**Von der beschreibung  
der Instrumentischen Musica / vnd  
ynn wie mancherley geschlecht sie ge-  
teylet wird / Vnd waserley art /  
yglichs geschlecht ynn  
sich beschleust.**

## **Das Erste Capitel.**

**D**iffer Musica beschreibung ist dy  
Wie ich künzlich wil zeigen alhy.  
Es ist eine kunst / die vns thut führen  
Wie wie die Instrument soln anrühren  
Vnd der gebrauchen mit behendigkeit /  
Wie von erlichen hie geschriben steht.

Sie wird geteylt ynn dreierley geschlecht  
Wie ich dich yzt wil vnterrichten recht.

**Das erste geschlecht der  
Musicalischen Instrument / welche  
alleine durch den wind (dieweil  
sie hole rören haben) laus-  
tend gemacht / vnd ge-  
blasen werden.**

**D**ie erste geschlecht dieser Instrumente  
Wird gemacht mit hollen rören behent.  
Vnd durch den wind geblasen ganz künstlich  
Welchs zweyerley art ist / als es dänck: mich.

Figure 2. Fol. 4v.

ABOUT THE DESCRIPTION OF INSTRUMENTAL MUSIC, AND HOW MANY CATEGORIES IT IS DIVIDED INTO, AND WHAT CHARACTERISTICS ARE PECULIAR TO EACH TYPE.

### THE FIRST CHAPTER

The description of this kind of music will be briefly shown and discussed in this treatise by me. It's a method whose goal is to teach us to know how to handle the instruments properly, so that we learn the best way to apply all our skill to the playing of instruments, some of which will be discussed here. And now, if by me you'll be guided, you'll learn the three types into which they're divided.

THE FIRST CATEGORY OF MUSICAL INSTRUMENTS, WHICH ARE SOUNDED AND BLOWN SOLELY BY WIND, AS THEY HAVE HOLLOW TUBES.

Of the instruments in the descriptions that follow, the first type is made out of tubes that are hollow; and they, then, are sounded by wind that is blown, which can come from two sources, as far as is known. There are some that are blown by the breath of the player (for such is the custom at this time), and they're again of two species (it can't be ignored), one of which features fingerholes, properly bored, and through which all the sound and the music with ease

## **Das Erste geschlecht.**

v.

**Z**eiliche werden durch des menschen wind  
Geblasen / als sie yzt gebräuchlich sind.  
Vnd werden auch zweyerley art gesport  
Zeiliche mit finger löchern gebort.  
Durch welche der laut vnd die Melodey  
Wird geleytet vnd abgemessen frey.  
Als sind / Flöten / zindlen / Bomhart Schlmeyn  
Aromhörner / Querpfeiffen / ynn der gemeyn.  
Schwegel / Klein Flöt / Platerpiel / Sackpfeiffen  
Mus man all durch fingerlöcher greiffen.  
Zigen hörner / Rüsspfeiff nicht vergessen  
Denn sie werden dissen gleich gemessen.  
Von den wil ich etlich eruelen  
Vnd von yhn (wie folgt) ein ler eruelen.

**Wie eine pfeiffe erstlich ynn die  
hende wird genomen.**

**I**m die pfeiffe zum aller ersten mal  
Ynn beyde hend / vnd solt haben die wal.  
Welche hand du wilt / solt oben halten  
Die ander sol alzeit vnten walten.  
Vnd stell yglichen finger an sein ort  
Auffs loch / wie sichs ynn der ordnung gehort.  
Vnd das der klein an der vntersten hand  
Im anfang der erste werde genand.  
Die andern wie sie nacheinander gan  
Vnd vnden mit ziffern gezeygnet stan.  
Auch das vngegriffne loch daneben  
Soltu alzeit mit wachse zuflieyben.  
Vnd halts wie es folgend wird verzale  
So gibstu dem pfeiffen ein recht gestalt.

A 5

Figure 3. Fol. 5r.

Can be channeled and measured. Examples of these are recorders, cornetts, shawms, and pommers—such types; Then come krummhorns and transverse flutes, then three-hole pipes,

Also bladderpipes, small pipes, and bagpipes, all made with the holes for the fingers, by which they are played. Also don't forget gemshorns, and russpfeifs, and such; They resemble those mentioned above very much. There are several of these that I now wish to choose and about them deliver the following views.

### HOW A RECORDER<sup>7</sup> IS FIRST HELD IN THE HANDS.

Now the very first thing you should learn how to do is to hold the recorder in both hands; and you are allowed the decision of whichever hand you will put on the top, and the other must stand underneath. And each finger that plays the recorder is placed on the hole corresponding, in order. The lower-hand "pinky" is where it's begun, and the hole for that finger is called No. 1. Then continuing on, one by one, they ascend, every hole with a number, as shown at the end of these lessons. And also one usually packs the remaining, uncovered hole tightly with wax. If you hold it according to this disquisition, you'll give the recorder its proper position.

## Das erste geschlecht

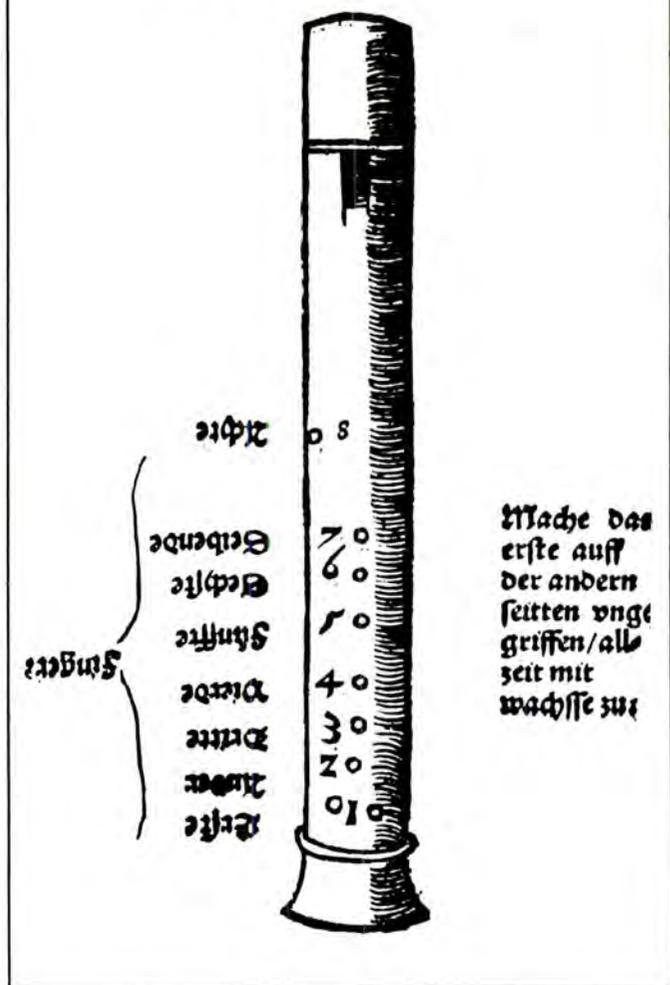


Figure 4. Fol. 5v. On the left side of the recorder, printed upside down, reading from the bottom: "First, second, third, fourth, fifth, sixth, seventh, eighth fingers." On the right side: "Always close up the first unfingered [hole] on the other side with wax."

der Instrument. Musica. vi  
**Ein schön vnd recht ge-**  
 gründ fundament/recht nach dem ge-  
 sange vnd den Noten zu lernen/auff  
 Flöten / Krumphörnern / Zincken /  
 Bomhart / Schalmeyen / Sackpfeif-  
 fen / Vnd wie die recht zugreiffen sind.

**W**iltu ein recht fundament begreiffen  
 Auff flöten / Krumphörner / künstlich pfeiffen.  
 Vnd auff zincken / Bomhart / Schalmeyn mit list  
 So mercke das volgend zu aller frist.

**W**iltu ein recht fundament vberkomen  
 So bringe dir der gfang grossen fromen.  
 Auff den Instrumenten geths also zu  
 Wer den gfang versteh der mag mit rw.  
 Ynn einem halben Quartal (wenn er vleis thut)  
 Mehr fassen vnd lernen ynn seinem mut.  
 Als einer des gesangs vnerfahren  
 Ynn ein halben iar mag ersparen.  
 Denn die Musica ist das fundament  
 Daraus her flissen alle Instrument.  
 Darumb schepfft ewren grund aus dieser kunst  
 So werdet yhr erlangen grosse gunst.  
 Vnd vbt euch vleissig auff beyden teylen  
 So möcht yhr allerley künst ereylen.  
 Denn es ist nichts so schwer auff der erden  
 Das nicht mit vleis erlangt mag werden.  
 Tu weiter sage ich / vnd thu euch kund  
 Die art dieser Figuren zu aller stund.

Wachse

Figure 5. Fol. 6r.

A FINE AND PROPERLY BASED FOUNDATION FOR LEARNING TO PLAY RECORDERS, KRUMMHORNS, CORNETTOS, POMMERS, SHAWMS, AND BAGPIPES DIRECTLY FROM VOCAL NOTATION, AND HOW THEY SHOULD BE PROPERLY FINGERED.

In order to gain an essential command  
 Of recorders and krummhorns (a wonderful band!),  
 And to master the cornett and pommer—shawm too,  
 You should pay close attention, whatever you do,  
 To the following rules. Now, to learn the essentials,  
 A knowledge of music provides the credentials.  
 With musical instruments, it's plain to see  
 That whoever knows vocal notation will be,  
 After only six weeks (if he works with a will),

Better able to learn and to increase his skill,  
 Than the man inexperienced in music; the fact is  
 That he will require six months' worth of practice.  
 For Musica is the essential foundation  
 For learning all instruments. Thus, your vocation  
 Should be to rely on this musical art,  
 For you'll reap great advantages, right from the start.  
 If you practice with zeal all the things you should do,  
 Then a talent in art will come quickly to you;  
 For there's nothing on earth that is so hard to gain  
 That with diligent practice you cannot obtain.  
 Therefore I will proceed with my discourse and state  
 That these charts are instructive, for they indicate

## Das Erste geschlecht

Welche den brauch der pfeiffen zeiget schlecht  
Vnd die finger zu app'turen recht.

zum ersten mustu gang vleissig verstan

- ○ 1 2 3 4 5  
6 7 8 §. ●  
Bass. ff. Bedeut ym Bass ff. vndrein f ut.  
Te. Cfa. Ym Tenor Cfauf / g ym Discant  
Dis. gsol. Merck vleissig auff / vnd halts nicht für ein  
○ Der offne alle löcher auffgethan (tant.  
Blas gleichwol ynn die Pfeiff an abelan.  
Bass. Csol. So hastu ym Bass. G / Vnd d / ym Tenor  
Te. dia. Auch aa / ym Discant / das glaub vorwar.  
Dis. aala. Die geschriebene ziffern halt auch ynn acht  
Den an yhn ligt ( sag ich ) auch grosse macht  
Ein ygliche bedeut ein finger zwar  
Der von seim loche ist gehalten gar.  
1 den ersten / 2 den andern / zeygt an  
Wie die figur ausweist für yderman.  
Ynn eym Krepel ich dich lernen wil  
Die andern zuersteren zu allein zil.  
§ 4 5 2 1  
On eyn auff der obersten steht also /  
Bedeut ynn der figur vnd anderswo.  
Den ersten / andern / dritten / vierden gar  
Auch den achten halb vom loch gethan zwar.  
Bass. Csol. Duffer griff / gibt Csol / einem Bassant /  
Te. gsol. Das g / ym Tenor / dd ym Discant.  
Dis. ddla. Welchs aus den amalten henden vn Pfeiffen  
Wie folget / leichtlich ist zu begreiffen.  
Also vorste die Ciffren allumal  
Vnden / oben / nutren / vnd vberal  
Auch wiltu das pfeiffenwerck recht treiben  
So las die andern finger zu bleiben.

## der Instrument. Musica. vff

Welche dara ziffren nicht gezeyhent sein  
Also laut denn die Pfeiffe recht vnd fein.  
Auch wenn du die finger auff wilt heben  
So las sie ober den löchern schweben.  
Ein yglicher bey seim loch b'e ben sal  
So gewint er nicht einen falschen sal.  
Die tittelten buchstaben also versta  
Durch die wird erkant Musica ficta  
C fa ym d / d fa ym c / begett  
ff fa ym G fa / g fa ym a / vns lert.  
Wie denn sichtlich vnd clar wird erfunden  
Ynn figuren geschriben darunden.  
zum letzten soltu vleissig drauff lauren  
Das du die pfeiff nicht bleib wie die Pauren  
Mit der zung alle noren applizir  
Es gehen auff ein schlag acht odder vier.  
Von den Mordanten ich nicht sagen wil  
Wiewol sie den gesang machen subtil.  
Wiltu sie oben ynn diesen wercken  
So magstu sie von einem Pfeiffer mercken  
Ich wils igund also lassen bleiben  
Vnd auff diamal nicht mehr dauon schreyben  
Denn der Tert / vnd vngende figuren  
Mügen yderman leyten vnd furen.  
Wie er künstlich / vnde mit kurzer frist  
Mag recht begreiffen mit behender list.  
Auff den pfeiffen wie oben genand  
Er hette denn gar ein groben verstand.

ce  
oe  
re  
ce

Jm

Figure 6. Fol. 6v.

Figure 7. Fol. 7r.

Very easily how the recorder is played;  
And the placement of fingers is also conveyed.

At the start you must know that a great deal of work'll  
Prepare you to master both number and circle.  
A ring that's filled up means that all holes are mute:  
In the bass this gives *F fa* below *Gamma ut*;<sup>8</sup>  
In the tenor, *C fa ut*; in discant a *g*.  
Now observe very closely; it's no game, you see.  
And a ring left unfilled means all holes opened, so  
If into the unfingered recorder you blow,  
You'll get *G* in the bass; in the tenor it's *d*;  
And *a* in the discant (believe what you see).  
And the notated numbers you always should heed,  
As they have great significance, truly indeed:  
Each one points to a finger, and therefore in turn,  
Every hole corresponding is easy to learn.  
For it's "1" for the first, and it's "2" for the next,  
And the chart works for everyone; don't be perplexed.  
I will choose an example by which I will teach  
How to get all the other notes within your reach.  
In the chart at the highest position but one,<sup>9</sup>  
There's a symbol that indicates what must be done:  
You should lift the first finger, and also the second,  
The third, and the fourth; and the eighth must be reckoned,  
But only half-way. In the bass this gives *C sol*,  
The tenor has *g*, and the discant *d d*.<sup>10</sup> So  
It's easy to see how the following chart  
Of the hands and recorders this skill can impart.  
Therefore always examine the numbers with care,  
Both below and above, in between, everywhere!

And if you want to handle the woodwinds with skill,  
Then the fingers remaining you leave lying still  
(Those of which all the numbers do not give a sign),  
Then you play the recorder with sound pure and fine.  
And whenever you want to go lifting a finger,  
Be sure that above its own hole it will linger:  
Not far from the hole, but remaining directly  
Above. Then it can't come back down incorrectly.  
The system of letters must also be stated,  
For *Musica ficta* through them is related.  
Now *cis* means *D flat*, likewise *E flat* is *dis*;  
Then comes *F fis* (it's *G flat*), and *A flat* is *gis*.<sup>11</sup>  
All of this is explained in the charts given here,  
Where the symbols are written and perfectly clear.  
And in closing, take heed that to good taste you stick:  
When you play the recorder, don't blow like a hick!

But instead with your tongue you should articulate  
Every note; and each measure contains four or eight.  
I'll say nothing of ornaments, though it's agreed  
That they render a melody charming indeed.  
Should you wish to include them in music you play,  
Then observe a professional—that's the best way.  
For the present, this subject I'll have to let stand;  
No more writing about it will come from my hand;  
For the text and the charts that are given herein  
Will instruct and direct anyone to begin,  
With a confident spirit and little delaying,  
To grasp the artistic essentials of playing  
The instruments I've had occasion to mention,  
Although he may start out with low comprehension.

### Das erste geschlecht

Item zinken/ Tromhörner/ Flöten auch  
Haben mit dem greiffen einerley brauch  
Die Sackpfeiffer/ auch dazu gehören.  
Vnd ander die man den gleich thut spören.  
Die Tromhörner aber nicht höher gan  
Denn die acht löcher werden auffgethan.  
Darumb aller gesang sich drauff nicht zimpt  
Der sich auff flöten vnd gros pfeiffen stumpr.  
Derhalben werd ich gelegenheit sehn  
So wil ichs (ists möglich) lassen geschehen.  
Vnd zu yglichen pfeiffen gsang machen  
Auff das man spots halben nicht darff lachen.  
Denn wenn flöten gsang wird gepfeiffen  
Auff Tromhörnern/ vnd vnrecht gegriffen.  
Wie sichs denn durchs Mutten oft begibet  
Vnd viel vitia werden geübet.  
Aus welchem oft (wenn sichs nicht stimmt recht)  
Viel spot widerfret manchem armen knecht.  
Darumb pfeiff du recht nach säglicher art  
Du wirst doch wol gespeyt zu mancher fart.

Von de  
Trom-  
hörner.

Item es sind etliche gewesen  
Die haben Ciffren zuhauff gelesen.  
Vnd auffpfeiffen ein Tabelthur gemacht  
Welchs auch fur ein Köbelwerck wird gemacht.  
Darauff wil ich mein meynung auch sagen  
An es ymand leiden vnd ertragen.  
Wiltu ia ( auff die gesagten pfeiffen  
Vnd ander/ da man ein stim thut greiffen)  
Etwas aus dem gsang Tabuliren  
So rat ich/ das du die art thust füren.

Wre

Figure 8. Fol. 7v.

### der Instrument. Musica: vff

Wie vnden von den Weigen wird beherth  
So kanstu nicht leichtlich werden verfürth  
Aber viel besser ist vnd ganz behent  
Das solche einstimmige Instrument  
Nach des ggangs Noten werden geübt  
So wird nimands erbeit halben betrübt.  
Denn solt ich ein ding absetzen an not  
So würd ich werden verdrossen gar drot.  
Darumb ist gar viel leichter zu pfeiffen  
Vnd eine stim/ noch den Noten greiffen.  
Als noch der Tabulatur zu spilen  
Du must allein noch der vbung zilen.  
Ja müchstu sprechen/ das ist mir zu schwer  
Denn ich doch keine notes ganz vnd gar.  
Ja lieber gesel/ vbung bringer kunst  
Wo diese gebriecht/ da ist gar vmb sunst.  
Diese lere soltu von mir haben  
Weystus besser/ so magstu hin draben.

Cap. 121

Als/ als  
leier  
pfeiffen  
vff gey-  
gen.

**Folget das rechte Fundament der gesagten Pfeiffen/ ynn dreyen figurē/ gantz meysterlich begriffen.**

Figure 9. Fol. 8r.

Now krummhorns, recorders, cornetts in addition:  
They all have the same kind of finger position;  
And bagpipes, and others with features imbued  
That are similar—these we must also include.

As for krummhorns, their range has a limit on top  
Of the eighth hole uncovered, and then you must stop.<sup>12</sup>  
So for krummhorns, then, not every piece is in order  
That fits a large woodwind or works for recorder.  
And so this occasion I don't want to lose  
To advise you: when playing these instruments, choose  
An appropriate piece. You should make this decision,  
Lest listeners mock you with scorn and derision.  
When music designed for recorders is played  
By performers on krummhorns, with fingers arrayed  
Incorrectly (which often is caused by mutation,<sup>13</sup>  
Producing egregious and great vitiation),  
Then, when it sounds awful, derision and scorn  
Very often by many a poor lad is borne.  
Therefore play well, and follow correct regulations,  
And you will be ready for all situations.

Now there have been some who have ventured to take  
All the numbers and put them together to make  
A notation called tablature, which can be mastered  
For woodwinds, although many call it a bastard!  
I'll give my opinion of this, which somehow,

Everyone can put up with, permit, and allow.  
If you wish to intabulate music indeed  
(For the instruments given and others you'll need  
To perform all the parts), it should be your intention  
To follow the practice for viols, which I mention  
And touch on below, where it's easily read.  
If you do this, you won't be confused or misled.  
But it's better and really quite smarter, you see,  
For such single-line instruments always to be  
Read from vocal notation, for this is the way  
To avoid being sorry for what you may play.  
For if I should be forced—by necessity seized—  
To set something in tablature, I'd be displeased  
And annoyed. Thus a single part's much better read  
And related to vocal notation instead  
Of performing from tablature. In either case,  
It is practice alone that provides the best base.  
"But that's too hard for me," you may say of this skill,  
"For my knowledge of notes is no greater than nil!"  
Yes, but "practice makes perfect," dear fellow, it's taught,  
Because when it is lacking, all else is for naught.  
Of this method I wanted to give you the gist;  
If you think you know better, you may be dismissed!  
THERE FOLLOWS THE PROPER FOUNDATION FOR THE ABOVE-  
MENTIONED WIND INSTRUMENTS, VERY MASTERFULLY CONTAINED IN  
THREE CHARTS.

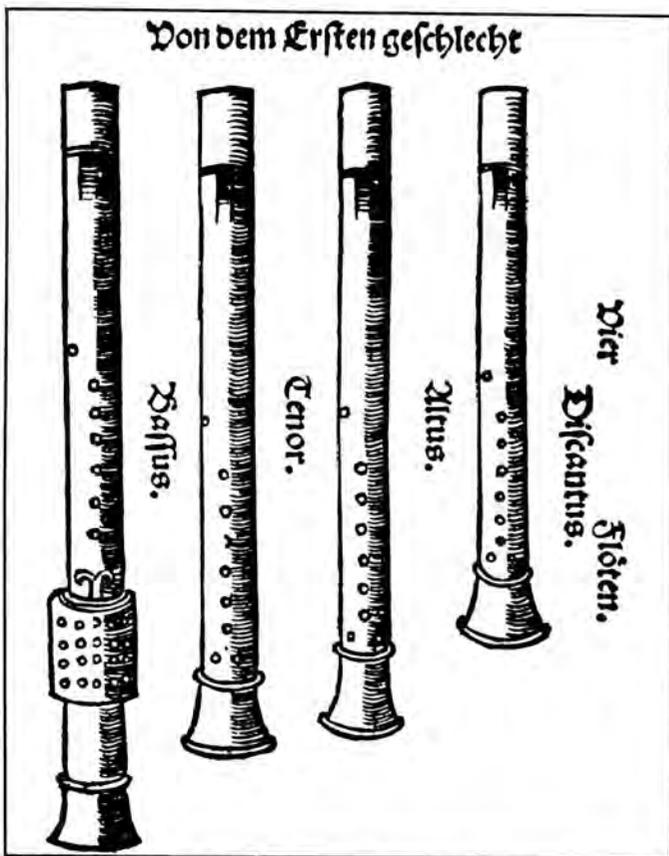


Figure 10. Fol. 8v. Four recorders: (left to right) bass, tenor, alto, and discant.

	§5321 c fa d	§54321 sol	§54321 sol	
	§31 b fa e	§431 fa	§431 fa	
	§71 Gc fa a	§21 re	§21 re	
		○all auff sol	○all auff sol	
	64321 De fa E	754321 fa	754321 fa	
	5321 Cc fa D	54321 mi	54321 mi	
		4321 re	4321 re	
	31 B fa H	4321 fa	4321 fa	
	2 Gc fa A	321 mi	321 mi	
	3 ff fa F	21 re	21 re	
		ff all zu fa	ff all zu fa	
		E 321 mi	E 321 mi	
		D 21 re	D 21 re	
		C 1 sol	C 1 sol	
		B all zu fa	B all zu fa	

Der Tromp  
hörner  
3il.  
**Bassus**  
Der flö  
ten 3il.  
yn die  
tieffe.  
Blas  
meh  
lich.  
Bassus. c fol.

Figure 11. Fol. 9r. Fingering chart for bass recorder and krummhorn. The illustration at the bottom shows the fingering for c (sounding c' on the recorder).

**Discantus**

	§5321 c fa ee	§54321 mi	§54321 mi	
	§421 re fa dd	§4321 re	§4321 re	
	§71 bb fa H	§321 fa	§321 fa	
	§21 mi	§21 mi	§21 mi	
	Schalmei 7 raa	○all auff re	○all auff re	
	§54321 Cc fa G	754321 sol	754321 sol	
	f 64321 fa	64321 fa	64321 fa	
	5321 Dc fa e	54321 mi	54321 mi	
	421 c fa d	4321 re	4321 re	
		31 fa	31 fa	
	2 b fa H	21 mi	21 mi	
	3 Gc fa a	1 re	1 re	
		G all zu vt	G all zu vt	

Der Tromp  
hörner  
3il.  
**Tenor. Altus**  
Tc. 2l. g sol

Figure 12. Fol. 9v. Fingering chart for discant (incorrectly labeled as tenor-alto) recorder, krummhorn, and shaum. The illustration at the bottom, belonging to the incorrect label, shows the tenor-alto fingering for g (sounding g' on the recorder).

**Discantus**

	§643 bb fa H	§654321 mi	§654321 mi	
	§5321 Gc fa aa	§54321 re	§54321 re	
	§421 re fa G	§4321 sol	§4321 sol	
	F §31 fa	§31 fa	§31 fa	
	§71 Dc fa e	§21 mi	§21 mi	
	Auff der Böhner 7 re d	○all auff re	○all auff re	
	e 754321 fa	754321 fa	754321 fa	
	64321 b fa H	654321 mi	654321 mi	
	5321 Gc fa a	54321 re	54321 re	
	421 re fa G	4321 sol	4321 sol	
		31 fa	31 fa	
	2 Dc fa E	21 mi	21 mi	
	3 Gc fa D	1 re	1 re	
		C all zu vt	C all zu vt	

Der Tromp  
hörner  
3il.  
**Discantus**  
Disc. dd la.

Figure 13. Fol. 10r. Fingering chart for tenor-alto (incorrectly labeled as discant) recorder, krummhorn, and pommer. The illustration at the bottom, belonging to the incorrect label, shows the discant fingering for d' (sounding d'' on the recorder).

Discant

3 4 b a b a # # # # # #

Tenor-Alto

3 5

Bass

2 3

1

Figure 14. Fingering chart for recorders and related instruments, prepared from Figures 11–13. Recorders sound an octave higher than written. Special instructions: 1. On the *krumhorn*; blow gradually. 2. The bottom recorder limit. 3. The top *krumhorn* limit. 4. On the shawm. 5. On the pommer.

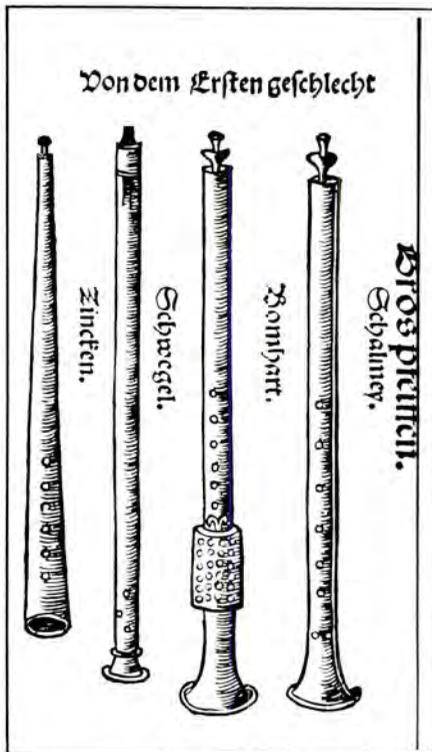


Figure 15. Fol. 10v. Large woodwinds: (left to right) straight cornetto, three-hole pipe, pommer, and shawm.

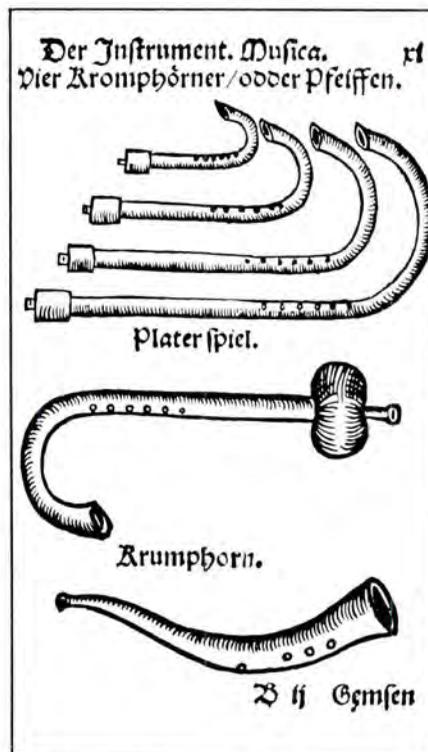


Figure 16. Fol. 11r. (Top to bottom) four *krumhorn*s, bladder pipe, and a kind of curved cornetto made of an animal horn (called *Krumphorn*; the word *Gemen* at the bottom of the page indicates the first word, after the heading, on the following page).

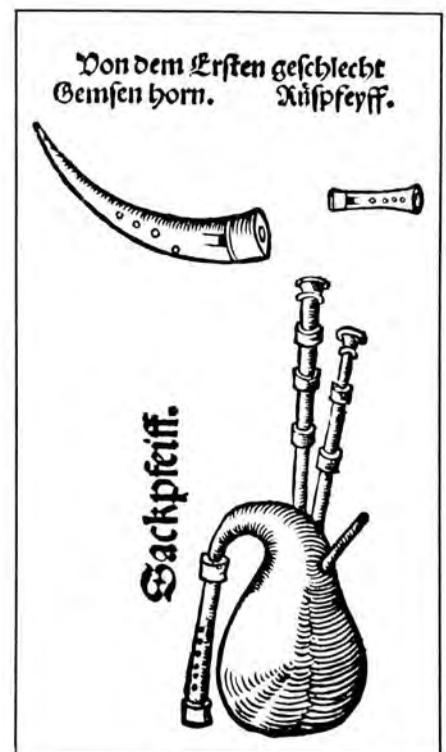


Figure 17. Fol. 11v. (Clockwise from top left) gemshorn, russpfeife, and bagpipe.

der Instrument. Musica. **¶**  
 Ein anders schönes vnd recht Funda-  
 ment / wie drey odder vier Schwei-  
 tzerpfeiffen / noch förderung des ge-  
 fanges / miteinander gebraucht / Vnd  
 wie die sechs löcher / noch den No-  
 ten recht gegriffen sollen werden.

**E**rder wil ich dich mit dieser Figur  
 Schon vnterrichten / als mit einer schnur.  
 Wie du die Noten füglich solt greiffen  
 Auff einer Schweitzer odder Querpfeiffen.  
 Die Cifferen / zirkel / soltu so verstan 1 2 3 4 5 6 ●  
 Wie von den flöten ist gezeyget an  
 Aber das blasen hat ein ander art  
 Wie die figur zeygen zu dieser fart.  
 Die vntersten achte ganz messig blas / **Vö D H D**  
 Die andern sieben etwas schneller las. **Vö E H D**  
 Die nehmste vier begeret ein schnellern wind / **ef g aa**  
 Die obersten ih gehen ganz geschwind. **bb cc dd**  
 Auch wiltu haben den grund vnd bodem  
 So lern pfeiffen mit zitterndem odem  
 Denn es den gesang ganz sere zyret  
 Auff allen pfeiffen wie man hofiret.  
 Ich wils ygund also lassen bleiben  
 Du magsts selber mit der vbung treiben.  
 Denn es nicht gros von ndren wird geschagt  
 Das man wenig lert / vnd vil dauon schwagt.  
 Darinb wollen wir die rede lassen farn  
 Vnd das rechte fundament offenbarn.  
**B III**

Figure 18. Fol. 12r.

ANOTHER FINE AND PROPER FOUNDATION FOR COMBINING THREE OR FOUR SWISS FLUTES TO PLAY VOCAL MUSIC, AND HOW THE SIX HOLES SHOULD BE PROPERLY FINGERED TO PLAY THE NOTES.

In addition, by using the following chart,  
 Step by step, I'll endeavor to teach you the art  
 Of obtaining the notes in a manner astute  
 On the instrument called the transverse or Swiss flute.  
 Now the numbers and circle you know, I can tell,  
 For the rules for recorders have treated them well;  
 But the technique of blowing to make the flute sound  
 Is a different matter. Now all this is found  
 In the charts, which show well that the first eight notes need  
 Only moderate breath; then you increase your speed  
 For the seven that follow, and then the next four  
 Somewhat faster, and then the top three even more.  
 To provide the foundation and basis, it's known  
 That the flute with a quivering air stream is blown.  
 For the music of flutes this will do a great deal  
 To enhance its effect and increase its appeal.  
 But I'll leave this for now and advise you to seek,  
 Through your practice, to learn and perfect this technique.

## Von dem Ersten geschlecht

Zum dreyen figur schön ausgestrichen  
 Welch aus rechter kunst kompre geschlichen.  
 Vnd hoff ein yder verstendiger man  
 Leichtlich aus den figur begreiffen kan.  
 Wie ein ygliches zuuerstehen sey  
 Es sey denn / das er nicht künd zelen drey.  
 So kan ich yhm warlich nicht geraten  
 E: esse denn ein rub wel gebraten.  
 Vnd dauon verstendiger mächt werden  
 Denn würd erst etwas aus yhm auff erden.  
 Den verstendigen ist gnug gesaget  
 Es wern doch viel sein / dens nicht behager.  
 Was ligt mir denn dran  
 Ich hab es gethan.  
 Vnd ein mal gewagt  
 Wie manche schöne magd.

Vnn den folgenden figur sūche / wie  
 du die löcher auff den Schweitzer /  
 pfeiffen ( wie sichs gehört )  
 greiffen solt.



Figure 19. Fol. 12v.

Now because it's not thought very proper or good  
 If one chatters a lot, teaching less than he should,  
 I'll continue this lesson and give it its due  
 And reveal the correct fundamentals to you,  
 With the help of these charts finely drawn and contrived  
 (From the purest of arts they were slowly derived).  
 Every man with intelligence at his command  
 Will, I hope, find it easy to thus understand  
 From the charts what the meaning of each one must be—  
 That's unless he's unable to count up to three!  
 If he cannot do that, then he might as well burn up  
 (And try to devour, and thus learn from) a turnip;  
 At least to the world he'd have something to show  
 For his labors. I'd give up advising him, though.  
 For a word to the wise is sufficient indeed,  
 Although many there are who will give it no heed.  
 What I planned for this book  
 I've accomplished; I took  
 One big risk, I confess,  
 Like a girl who said "yes"!

IN THE FOLLOWING CHARTS, LOOK TO SEE HOW YOU SHOULD FINGER THE HOLES ON THE SWISS FLUTES IN THE PROPER WAY.

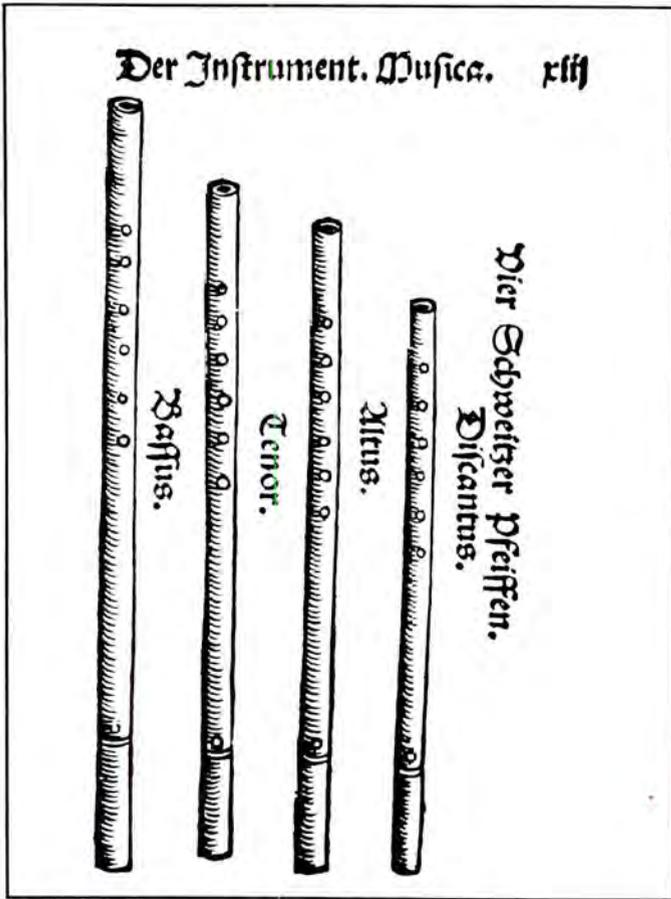


Figure 20. Fol. 13r. Four flutes: (left to right) bass, tenor, alto, and discant.

Vom Ersten geschlecht

Bassus.

la	6 5 3	la	laufft schnellst
sol	4 3	fa	velocissimo
mi	6	mi	
re	6 5	re	noch schneller
fa	5 4 3 2	fa	velociori
mi	4 3 2	mi	
re	6	re	
fa	6 5	fa	schnelle
mi	5 4	mi	veloci
re	4	re	
sol	3 2	sol	
fa	2	fa	
mi	1	mi	
re	6 5	re	
fa	5 4 3 2	fa	
mi	4 3 2	mi	mezzo
re	3 2	re	mediocri
fa	2	fa	
mi	1	mi	
re	all. zu re	re	

Figure 21. Fol. 13v. Fingering chart for bass flute.

der Instrument. Musica. xliij

Altus.

Tenor.

la	6 5 3	la	velocissimo
sol	4 3	fa	
mi	6	mi	
re	6 5	re	velociori
fa	5 4 3 2	fa	
mi	4 3 2 3 2	mi	
re	6	re	
fa	6 5	fa	veloci
mi	5 4	mi	
re	4	re	
sol	3 2	sol	
fa	2	fa	
mi	1	mi	
re	6 5	re	
fa	5 4 3 2	fa	medio
mi	4 3 2	mi	cri
re	3 2	re	
fa	2	fa	
mi	1	mi	
re	all.	re	

Figure 22. Fol. 14r. Fingering chart for tenor-alto flute.

Das Erste geschlecht

Discantus.

la	6 5 3	la	velocissimo
sol	4 3	fa	
mi	6	mi	
re	6 5	re	velociori
fa	5 4 3 2	fa	
mi	4 3 2	mi	
re	6	re	
fa	6 5	fa	veloci
mi	5 4	mi	
re	4	re	
sol	3 2	sol	
fa	2	fa	
mi	1	mi	
re	6 5	re	
fa	5 4 3 2	fa	medio
mi	4 3 2	mi	cri
re	3 2	re	
fa	2	fa	
mi	1	mi	
re	all.	re	

Figure 23. Fol. 14v. Fingering chart for discant flute.

As mentioned above, the similarities between Virdung's and Agricola's treatises on musical instruments are striking. Both authors recognize three different general categories of musical instruments: winds, strings, and instruments made of metal or other sound-producing material (percussion). Within the category of wind instruments, both authors acknowledge two types, accord-

ing to the source of the air: human lungs or bellows. And, within the first type, both also distinguish between instruments that have fingerholes (woodwinds, including the cornetto) and those that don't (brasses). While Virdung mentions and depicts several kinds of woodwind instruments with fingerholes, he devotes a lengthy discussion to only one, the recorder. He says that

readers can easily apply the techniques of the recorder to the playing of other instruments, but he doesn't say how this is to be done. Agricola also bases his discussion of woodwinds on the recorder, but he gives more information on the related instruments: the krummhorn, shawm, and pommer. In addition, he includes separate discussions and fingering charts for the flute and the four-hole pipe.

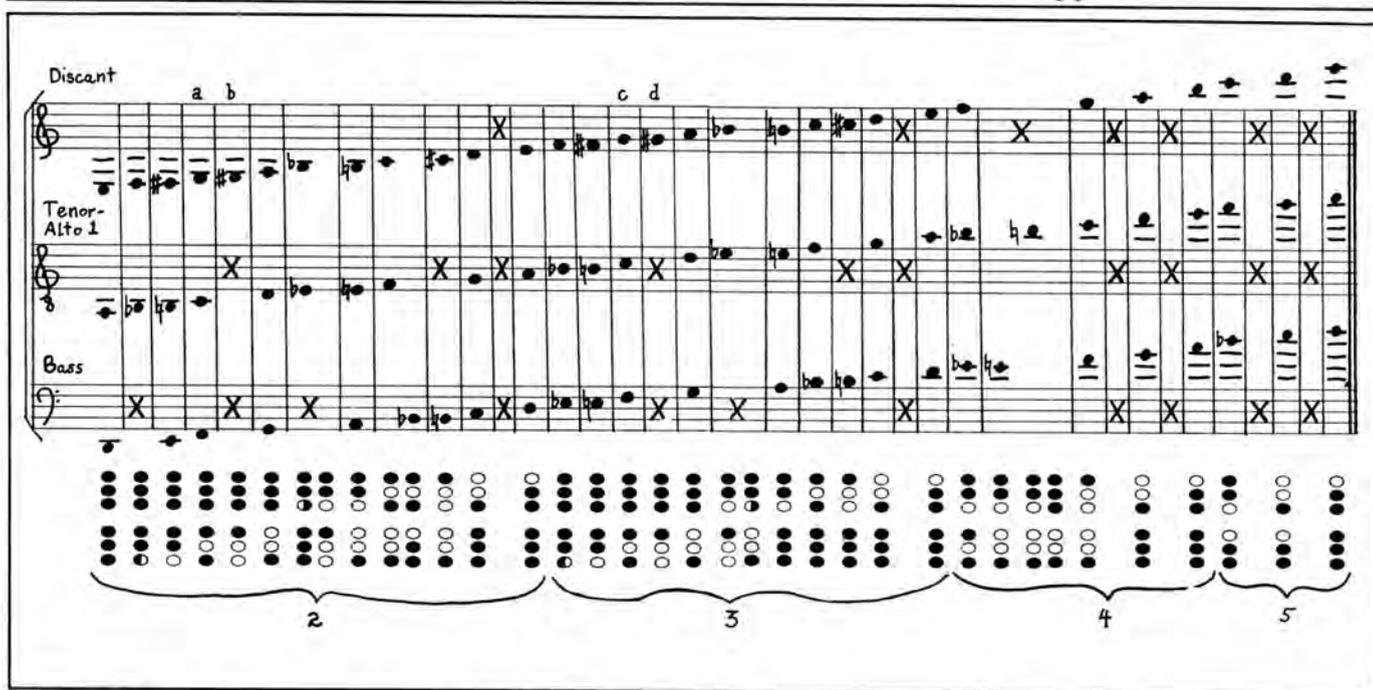


Figure 24. Fingering chart for flutes (evidently meant to sound an octave higher) prepared from Figures 21–23. Special instructions: 1. At the unison. 2. Medium wind. 3. Fast wind. 4. Faster wind. 5. Fastest wind. Additional notes: a. Notated as f sharp. b. Notated as g. c. Notated as f' sharp. d. Notated as g' and the fingering incorrectly given as having the bottom hole closed (i.e., the same fingering as for g').

Agricola's three fingering charts for recorders include more chromatic notes for each instrument than Virdung's, in which three recorders are combined into one chart. The variations among Agricola's charts give the impression that he had experimented with three individual instruments, rather than using just one size and duplicating its fingerings for the other two. Like Virdung, he numbers the fingerholes from the bottom up and describes fingerings in terms of opened holes. These procedures seem awkward to us because they are the opposite of modern practice, which is to start with the open, unfingered recorder and then add fingers, thus closing the holes in order from the top down. Both authors use special symbols for all holes closed and all holes open: Virdung's are  and , respectively; Agricola's are  and . Although Virdung explains the use of the half-hole thumb in his text, his fingering chart shows the symbol 8 for the thumbhole, whether half or fully open. Agricola, on the other hand, uses 8 to mean open and  for the half-hole.

Agricola even shows a half-hole little finger for playing the semitone above the lowest note. In the charts this is indicated by the symbol 8; in the pictures at the bottom, however, this symbol (confusingly resembling an 8) is applied to one of the two duplicate holes, the other being identified as 1. This seems to indicate that the two holes have a chromatic function like that of modern double holes, but this notion is contradicted by the tradition—stated twice by Agricola in his text—that they are duplicate holes and that the unused hole is to be plugged up with wax.

Both Virdung and Agricola illustrate a group of four krummhorns with only six front fingerholes. As with the recorders, however, Agricola's fingering charts show that seven fingers are employed in front, and fingerings for only three sizes of the instrument are given. These are the same as the three highest krummhorns pictured by Michael Praetorius in 1619. Agricola's chart for bass recorder and krummhorn includes an ex-

tension of the latter's range down to BB flat a fifth lower than the lowest (written) note of the recorder. This is a trick that can be performed even on modern krummhorns, blowing with less pressure (as Agricola instructs) to reproduce the bottom four diatonic notes in a false register a fifth lower. This technique has nothing to do with the extension mechanism illustrated on a bass recorder by Praetorius. This was a device consisting of an additional openstanding key mounted below the standard F key for the normally lowest note. Sliders covering lower holes could be set in advance to produce E, D, or C when the additional key was depressed. Therefore, the range of the instrument was lowered by a fourth, but only one of the three diatonic notes under F could be played without stopping to reset the sliders. Agricola's technique, although requiring practice to make the lower notes sound, was more versatile and required no additional mechanism. Two of his recorder fingering charts also serve for members of the shawm family—the

discant for the shawm proper and the tenor-alto for the pommer. Considering the pitch ranges involved, these correspond, respectively, to Praetorius's alto pommer (shown with a key for the bottom note, while Agricola's is keyless) and basset or tenor pommer. (Praetorius gives a discant shawm, whose lowest note is  $d'$ , which would correspond to a soprano recorder, not shown by Agricola.) As with his recorders, Agricola illustrates four sizes of flutes but gives fingering charts for just three, combining the tenor and the altc. The three flutes are pitched quite low: the bottom (six-finger) note for the base being  $D$ , for the tenor-alto  $A$ , and for the discant  $e$ . Even if the normal octave transposition is made (producing concert  $d$ ,  $a$ , and  $e'$ ), the pitches are still a fourth lower than the standard  $g$ ,  $d'$ , and  $a'$  for the three sizes shown by Praetorius.

Many of the woodcuts used by Agricola were clearly copied from Virdung. They are not identical, for in order for that to be the case, Agricola would have had to possess the actual woodblocks used by Virdung. But they are closely similar in a very telling way. Although Agricola laid out his illustrations somewhat differently from Virdung, nevertheless certain recognizable groups were retained. The most signifi-

cant difference between the two sources is the reversing, from left to right, of most of these pictures. Thus, Virdung shows the three-hole pipe, pommer, and shawm (horizontally) with shading on the left side; in Agricola (fol. 10v, see Figure 15) they are vertical, and the shading is on the right. Similarly, the mouthpieces of Virdung's krummhorns point to the right, while Agricola's (fol. 11r, see Figure 16) point to the left. This is most likely the result of the method by which Agricola's artist copied Virdung's woodcuts. He either traced them on to paper that was then applied (right side up) to the surface of the new woodblock in order to serve as a pattern for cutting, or he used a medium of some kind to transfer ink directly from the original to the block, again to be used as a pattern. In either case, the image on the surface of the block would have been "positive" (compared to the original), thus producing a "negative," or reversed picture on the print that was made from the new block. Agricola's picture of the four recorders (fol. 8v, see Figure 10), when compared to Virdung's, also shows the same kind of reversing of left and right; yet its details are so different that it must have been redrawn for Agricola's book. Virdung's picture depicts the

standard quartet of recorders, which he identifies later in his treatise as bass, two tenors, and discant. As shown, the two tenors are of slightly different lengths, although this was probably not intentional. Assuming that Agricola's artist copied this picture, when he did so he exaggerated the difference in length between the two mid-sized recorders, thus making them appear to be two different sizes. To compound the error, each of the four depicted instruments was given an individual size name, just like the four flutes in fol. 13r (Figure 20). While Agricola used many of Virdung's illustrations, he also added some of his own, including the recorder in fol. 5v (Figure 4), the recorders with hands in the three fingering charts (fols. 9r-10r, see Figures 11-13), and the four flutes already mentioned. As will be shown in Part 2 of this article, most of these same woodcuts were used, along with some new illustrations, in the 1545 edition of Agricola's *Musica instrumentalis deudsch*.

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#### NOTES

<sup>1</sup>The *American Recorder* 20, no. 3 (November, 1979): 99-105.

<sup>2</sup>A unique copy of the first edition with a different title-page and bearing only the date 1528 (evidently lacking the colophon) is reported in Howard Mayer Brown, *Instrumental Music Printed Before 1600: A Bibliography* (Cambridge, Mass.: Harvard University Press, 1967), p. 27. Both this bibliography (pp. 30f., 40, and 65f.) and *Écrits imprimés concernant la musique*, ed. François Lesure, *Repertoire internationale des sources musicales*, no. Bv1 (Munich-Duisburg: G. Henle Verlag, 1971), vol. 1, p. 70f., cite later printings of the 1529 edition in 1530, 1532, and 1542.

<sup>3</sup>The standard study of Agricola is Heinz Funck, *Martin Agricola: Ein frühprotestantischer Schulmusiker* (Wolfenbüttel: Georg Olms Verlag, 1933), which is summarized in the article on Agricola by Bernhard Engelke in *Die Musik in Geschichte und Gegenwart*, vol. 1, cols. 163-66.

<sup>4</sup>In my translation of Virdung's title page (see note 1) I rendered *getuschelt* as "translated into German," intending to imply that *Musica* (meaning both the art of music itself and also a treatise on that art) had received a German treatment. I did not, however, wish to indicate that this *Musica* had earlier been written in a language other than German, for this clearly contradicts what Virdung says at the beginning of his book. Therefore, the translation "rendered into German" or even "German style" would probably have conveyed Virdung's meaning more clearly.

<sup>5</sup>This is most likely Agricola's *Ein kurtz deudsche Musica* (1529), which was printed in a later edition (1533) as *Musica choralis deudsch*, the title showing an obviously parallel association with *Musica instrumentalis deudsch*.

<sup>6</sup>A diplomatic edition of both the 1529 (but given as

1528) and the 1545 versions of *Musica instrumentalis deudsch* appeared in *Publikation älterer praktischer und theoretischer Musik-Werke*, ed. Robert Eitner, year 24, vol. 20 (Leipzig: Breitkopf & Härtel, 1896). Containing the original text duplicated in modern type (with some mistakes) and all illustrative material completely redrawn (misleadingly in some cases, with regard to fingerhole size and placement, and even incorrectly in the case of some fingerings), this cannot be considered a facsimile edition. A true facsimile of Agricola's 1529 edition and his *Musica figurata deudsch* (1532), *Musica choralis deudsch* (1533), and *Rudimenta musices* (1539), all in one volume, was published in 1969 (Hildesheim: Georg Olms Verlag).

<sup>7</sup>Literally, the word for recorder is *Flöte*, and *Pfeife* refers to the more general "pipe." Since Agricola specifically uses the recorder to demonstrate basic fingerings for several woodwinds, however, I have generally translated the word *Pfeife* as "recorder."

<sup>8</sup>In his text, and in many of his marginal annotations (which have not been included in this translation), Agricola occasionally uses the traditional hexachord designations to refer to pitches. In this system, *Gamma* (modern G) functions as *ut*, or first degree, in the G hexachord; *C fa ut* (modern c) is *fa* in the G hexachord and *ut* in the C hexachord; and so on. More often, however, Agricola uses letters alone, according to the system employed in his fingering charts. To cite just the remaining notes mentioned in these several lines of text, Agricola's *g* is the modern *g'*; *G* is *g*, *d* is *d'*, and *a* is *a'*. Of course, this refers only to written notes and does not take into consideration the fact that recorders would sound an octave higher than written.

<sup>9</sup>Agricola's reference to the second-highest note fits only the fingering chart for the bass recorder; in the other

two charts the note in question is the third from the top. Ironically, it is only these other two charts that give the fingering described in the text (§ 4 3 2 1), as the bass chart does not show the second hole opened for this note (§ 4 3 1).

<sup>10</sup>In modern notation, the notes mentioned in these two lines are, respectively,  $c'$ ,  $g'$ , and  $d''$ . Again, on recorders they would sound an octave higher.

<sup>11</sup>Here Agricola is explaining enharmonic notation. *Cis* means C sharp, *Dis* is D sharp, etc. The designation "fa in D" indicates the (lowered) kind of D that serves as *fa* (in this case in a hypothetical hexachord built on A flat), hence D flat. Likewise, "fa in E" refers to E flat, and so on.

<sup>12</sup>Modern krummhorns with closed-standing keys at the top that extend the range up to a perfect eleventh above the lowest note are, of course, anachronistic.

<sup>13</sup>Agricola here refers to the process of changing from one hexachord to another, in order to accommodate a musical part that either goes out of the range of the original hexachord or has chromatic notes that require a different *mi-fa* (minor second) relationship. Mutation is illustrated by the syllables found in the extreme right columns of Agricola's fingering charts. For example, in the tenor-alto recorder chart (incorrectly labeled *discant*) the first five notes are indicated in the C hexachord (*ut, re, mi, fa, sol*), the minor second (*mi-fa*) being the interval *ef*. The note *g* serves both as *sol* in the C hexachord and as *ut* in the G hexachord; it is given in the former, but the next four notes are indicated in the latter in order for the minor second *b-c'* to be realized correctly as *mi-fa*. Going on up, the C and G hexachords are again used.



# Philip Levin

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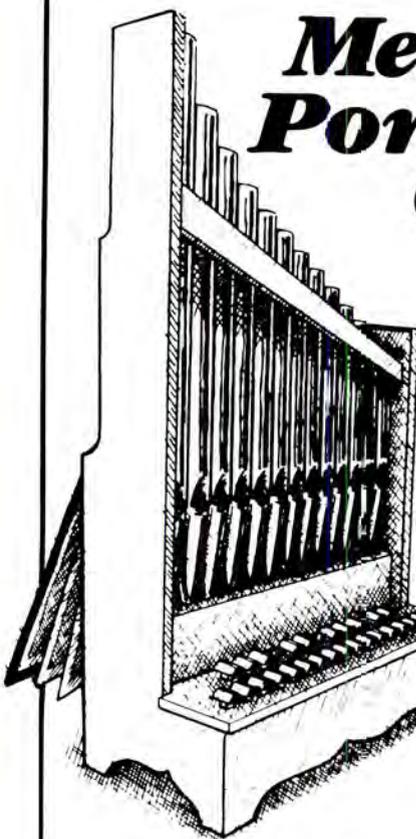
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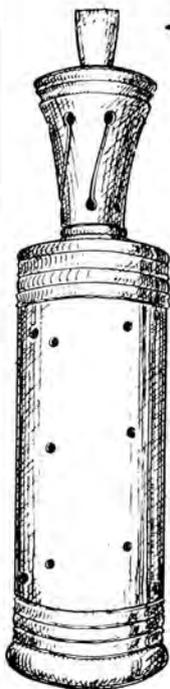
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# An Interview with Steve Rosenberg

Sigrid Nagle

**S**TEVE ROSENBERG IS A WELL-TRAVELED player of early winds who is perhaps best known in this country for his work with a French group called *Les Ménestriers*. He recently settled with his family near Charlotte, North Carolina, in the town of Waxhaw. I met and talked with him one icy morning last January, during one of his infrequent visits to New York. My thanks to Phil Levin for sitting in on the interview, asking some questions, and providing a pot of coffee.

*How does someone from Brooklyn wind up playing early music in France and New Zealand?*

Well, let me give you a bit of history. My interest in this music began with hearing the New York Pro Musica live and on recordings in the early sixties. At that time there was no place to study, no framework for my interest. So I began traveling. When I was nineteen I went to Mexico for a year and studied harpsichord. I found Europe in Mexico City. After that I was at Juilliard briefly, then in Israel for a year and a half, where I lived on a kibbutz and started playing a lot of recorder.

*Is that where you took up the recorder?*

No, I've played one almost all my life. I've had a wind instrument in my hands since the age of five. I played oboe for years, which was fortunate, because when I really began studying recorder I was able to play all the repertoire technically. I never had to develop a suppleness. I started thinking about the recorder seriously when I was in Israel. The Israeli *halil*, a folk instrument, is a recorder. There are recorder builders, who use German fingering; Israeli folk and dance tunes use the recorder as an integral part of the instrumentation.

Then in 1967 or 1968 I went to France, where I did my musical studies.

*Why did you go there? Was it to study with someone in particular?*

I just wanted to be where I felt comfortable — I'm bilingual — and where I was interested in going. I'm basically an independent sort of person. I wanted to develop myself from scratch, not put myself in the hands of another teacher in a growing field.

A couple of teachers there did give me a lot in a technical sense. A musicologist named Geoffroy Dechaume was talking about *inégales* before anyone else was paying much attention to such things.



He played recordings of music boxes of Handel's time, of the F major recorder or organ concerto, and we'd delve into that material. It was good instruction.

Also, I was, and am, very interested in medieval and Renaissance music. When you travel around the countryside in the south of France, you hear people playing *vielles*, *hurdy-gurdies*, *bagpipes*, *pipes* and *tabors*. The folk music is alive — the music of the *troubadours* and *trouvères* and *minstrels* is alive, in the sense that this is where it began. Anyone coming from the twentieth-century United States is going to play this music with an American accent, to look at it with eyes accustomed to skyscrapers and flashy cars. I wanted to play it as indigenous music, and not make anything precious and special out of it. I wanted to make the music a natural idiom for me. It's like someone who wants to play bluegrass music growing up in Budapest, and one day finding himself in the mountains of North Carolina. That's going to be it. He's going to assimilate a whole lifestyle and way of being.

*When did you begin performing?*

The first work I did was to tour Africa, the United States, and Mexico with a French theater group. We gave hundreds of performances of *Le BOURGEOIS GENTILHOMME*, with music by a modern composer. The music was pretty poor, so you had to do something with it. It was a great way to gain poise in front of an audience.

Then I went on my own. I actually did the first performance of a recorder concerto in France since the Baroque

time — the Naudot concerto for the Festival de Paris. It was an interesting evening. Being a student, I didn't even own a tux. I remember going to the flea market that morning and buying one for about \$15. It was like a Charlie Chaplin outfit. During the second movement — I was standing up — all of a sudden I looked down and my shoes were invisible. They were covered by my pants, because my suspenders had broken. So I had to hold my knees together. All I was thinking about was whether my pants were going to stay up. Actually, that concert got me started very nicely, and I began doing a lot of work.

The French are individualistic. They don't really get into recorder groups and societies. There are some, but nothing like in England or America. Since there was no big early music scene in Paris, I wasn't ostracized or apart from the rest of the musical community. I played with orchestras and did a lot of work in theater, movies, television commercials, radio. Paris is like New York, Chicago, and Los Angeles combined. Everything happens there; nothing is on the outside.

*When did you join Les Ménestriers?*

First of all I did solos in a Baroque group. I had recitals. But at my age — I was 22 or 23 — and the time being the sixties, when we were politicized, the whole idea of a solo career was out. Also, I wanted to get into a group and do the older music. I formed my own, called *La Camerata*, which did shows at a theater in Paris. Two of its members were later to be in *Les Ménestriers*. Then I played in the *Florilegium Musicum* and the *Grande Écurie* with Jean-Claude Malgoire, which was just starting. We gave concerts in Paris and at summer festivals, and we performed some contemporary pieces that were written for us.

When I joined *Les Ménestriers* the name was already a household word in France. Their records were in the top ten. These people rehearsed every day for hours, which was excellent. They did the music in a spontaneous fashion, almost bringing the folk tradition into the classical. They were very low key, put together excellent programs, had a tremendous diversity of instruments. There were five of us. There was a wonderful string player. The group could play four-part anything: four winds, four strings, sing four parts. I

played every double-reed or recorder-style instrument, played pandora, strings, saz, percussion. We gave at least two hundred concerts a year and traveled around the world—throughout Europe and to Japan and America. Our schedule was that of a top, full-time classical group. We had government support for our activities. That was the equivalent of a grant, or a *Time* magazine article. The French government takes an interest in promoting its artists. Folk music is almost as important as classical music there.

The group was going well, but after two years I felt that I'd gotten enough out of it as a player. Then we toured New Zealand. I loved it. It was different from any place I've ever been to—a virgin land in the middle of nowhere, with beautiful greenery and Victorian-type houses, like America was fifty or sixty years ago. The people are sweet and hospitable. I hadn't spoken English for eight years. I found a tremendously sophisticated concert audience of people of English heritage. There was early music—amateur groups, but good players. It was a fascinating place, easy and relaxed. So, shortly afterward, I moved there. Everyone thought I was crazy.

Les Ménestriers was fairly well known in New Zealand, so when I arrived I contacted the people who had brought us over. I was appointed a lecturer, half time, at a teachers' college, and I set about developing an early music program. In addition, I formed an early instrument group, went on tour, recorded. The group was based on Les Ménestriers because that's what I knew.

I also began to think about a solo career, which I had not wanted up till then—I wasn't ready for it. I had the technique, but hadn't worked on ornamentation, the whole business of Baroque playing. Tremendous advances in the understanding of historical styles had taken place during the years I was with Les Ménestriers. So I listened to every recording you can imagine—that's lessons. Once you've mastered your instrument, you have to do your own exploring in this field. You can consider Quantz and Hotteterre, etc., as basic tools, and go on from there.

I started doing solo concerts. For me, to go up and play a two-hour recital of Handel, Telemann, and Scarlatti is a bore. I'm not interested in subjecting an audience to it—a general audience, not one that's specifically interested in early music. Twenty minutes would be perfect. I developed a program that's

mostly Baroque—that's the meat—but with a variety of music and instruments—gemshorn, rauschpfeife, bagpipes. It worked out very well.

Actually, the most difficult thing for a recorder player who concentrates on Baroque music is to find a decent repertoire. I'm talking about the steady performer, not one who does three concerts a year. There's very little great music to keep me satisfied. I don't play transcriptions of music for other instruments; I don't play idiomatic flute music on the recorder.

*How long did you stay in New Zealand?*

Almost five years. I was on TV, had my own radio show, did tours. One was to New Caledonia, a French South Pacific island in the middle of nowhere. One of the best organs in the Southern Hemisphere is there, built in the nineteenth century by a Frenchman. After two years I stopped working with the teachers' college and performed full time. But my connection with the college had given me the idea of writing some books. Recorder is taught in all primary schools in Australia, New Zealand, and England, but people from the early music world, the real recorder players, aren't into it, so instruction is generally pretty poor—just "Baa Baa Black Sheep" and German fingering. I wrote a simple method book using real music.

*What about instrument making in New Zealand and Australia?*

Over there it's sort of like the pioneering days in America. New Zealanders are the most handy people I've ever met. No one calls anyone in to do work. I remember Bob Sprague, the head of the New Zealand Society of Recorder Players. He's a successful businessman with a beautiful country home in the mountains. One day I said to him, Bob, are you pretty handy? Oh, not me, no. I said, did you ever build anything? Oh, yeah. What did you build, I asked. You know that house up in the country?

They do everything. There's Alec Loretto, who builds recorders. He knows his stuff. Paul Whinray makes recorders and lutes non-commercially. I have one of his instruments I like very much. When I started my group there we had no early strings. One day a local player came with a rebec, which he said he'd built from a picture in some encyclopedia. It was a great instrument. Then a girl in the group started building vielles, rebecs, and viols. Every instrument we played except for the recorders was made in New Zealand, from New Zealand woods.

*What about Frederick Morgan?*

He's an Australian, who has moved to Holland now. He's great. He also performs, and he started building recorders because he didn't have good ones to play on. He turns out some of the best instruments made today, and one of the reasons is he knows how to play. There's a slight edge—the professionalism is that much higher.

*What recorder players have influenced you the most?*

First of all, Bernie Krainis. I listened to his recordings when I was an adolescent. They were tremendous—they still are, even though he himself has grown past what he did on them. His playing of a Vivaldi concerto made a great impression on me. He was the first to play recorder in a way that would inspire anyone to emulate him, to want to get into the field.

I think he deserves more recognition worldwide than he has received. If he were living in a European country like Holland or Belgium, he would have had a national broadcasting system behind him and government money to send him on tour. The Australian government also helps and promotes its artists. Bernie's misfortune was in not having this kind of support. Anyway, he was an important influence on me, he and the Pro Musica.

Now of course there's Brügggen. He's more than just a recorder player; he's an overwhelming personality.

*To what extent do you support his style of playing?*

I support it 100 percent, for Brügggen. What he's done, everyone should do. He has found himself, and he's found a style that he's exploited to the fullest. I never hear him do anything I don't like. He's utterly convincing. His playing has grown; he's changing; he's not consistent, which is great. He both takes himself seriously and laughs at himself. He's an academician, a technician, and an artist—I think he has it all. It's tremendous to listen to the guy. As in any other field, when you have someone who is dominating it, and he is, there is a lot of jealousy. I've never felt it because I'm a lot younger, but players his age can't help feeling pushed off.

It's very difficult to pick out a flaw in his recordings. When he stops to take a breath, you won't hear it. He's very smart at doing that; we all should be. He knows how to use acoustics. With historical instruments especially, the room acoustics are a part of the instrument.

The guy has done for the recorder what Casals and Segovia did for their instruments. He's a towering force. I

think his influence is this: it was Brügger and the whole Dutch scene that gave the impetus to the playing and recording of historic instruments. He got the idea from Leonhardt, and I think a lot of Brügger — his rhythmic verve, for example — comes from Leonhardt. Leonhardt is absolutely incredible — his electricity, his phrasing. He is the grandfather of the rediscovery of historic instruments and performance practices.

How interesting it is that the national characteristics are still alive. The recorder was always popular in Holland, and still is. It was never that popular in France, but it was in England, where it is certainly flourishing now although you don't have great professional players there. The French were always into more romantic things, like their flutes; they still prefer them. It's no great coincidence that Holland is a center for recorder playing, because Amsterdam is a Baroque city. If you listen to Sweelinck, even Handel, the music just fits the buildings. That's what I said before about music being indigenous. It's the most important thing for a player to understand, once he gets past technical problems.

*Have other performers influenced you?*

David Munrow was a lesser influence. He was a spontaneous player of medieval and Renaissance music. Very English, very metered. He had an Anglo-Saxon way of putting beats in that didn't fit, but he had originality and taste. He did tremendous arrangements, good consort music, fine intonation on most of the instruments he played.

I was influenced by the Studio der frühen Musik. Linde, a little bit. He plays well, very neatly. I've never met him, but he must be a precise, meticulous German. His recorder is like a filing cabinet.

In this country, I'm not in the mainstream, nor do I want to be. I've hardly heard anyone play in public.

*Would you have had a career if you had stayed here?*

I don't want to say that you have to go somewhere else to develop. That's not true. If you have something to contribute you can do it anywhere. It's just very difficult here. I think I'm a different person because I matured outside of this country, and I look at music differently.

*What made you decide to move back?*

Every once in a while I came to the States to investigate what I could do here. After a few years I felt I'd used

New Zealand to the fullest; I'd played the whole thing out, though it certainly is a lovely country and I'll always go back.

I've always been attracted to the South, to the folklore, the architecture, the way of life. A couple of years ago I went to North Carolina and found out about its artists-in-residence program. It's the only state I know of that has one. It's sponsored by the state arts' council and the schools. I found a position at Central Piedmont Community College in Charlotte. No teaching — I'm just a performer, playing at various colleges and universities, the governor's mansion, the Spoleto Festival.

There's a lot of interest in early music in North Carolina, and some very good musicians have moved there. It's an exciting place. The music goes well with the landscape; that's important. We play all the time; we rehearse every day, and perform through the whole area.

*What else are you doing now?*

I just came back from a tour of New Zealand, and I'm making some recordings. I have a lot of different programs worked out now, and the program I put on depends on where I am and what sort of audience I have. I might start out by doing a medieval piece, then work through several Baroque works, some Renaissance things, a solo by the harpsichordist. The program has to be balanced. I have no qualms about playing a couple of sonatas and then putting in a bagpipe piece, a medieval dance, for relaxation. It's not just a gimmick; it breaks the ice. I'm spontaneous onstage and sometimes change my program according to the way I and my audience feel. I'm using the music to get something across, to create some happy, indefinable feeling. So I take it easy and don't take myself that seriously, and just play.

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While the Education Committee recognizes that some individuals learn best when they are working toward the concrete goal of an examination, we would like recorder players to have as their real goal the ongoing

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#### Revision of Study Guides

The Education Committee intends to revise the Study Guides and examinations on a regular basis, perhaps every other year, so that they will reflect the latest knowledge and publications in the fields of recorder and early music.

August, 1980

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5. To become acquainted with solo and consort music from various periods for the recorder and to have an understanding of the music in edited form

#### Examination

Application for the Level II exam may be made by an individual or a small consort that regularly plays together. The test will be based on the following Study Guide, which integrates technical studies, ear training, theory, sightreading, and prepared repertoire. Pieces should be played at an appropriate tempo. Performance will be judged on the basis of accuracy of fingering and rhythm, intonation, application of basic articulations, and phrasing. The Level II player should show in his playing and by answering questions that he has an understanding of the musical notation as well as the composer's and/or editor's intentions. He should be familiar with the general musical period of the composition and the historical background of each piece as given in editorial notes.

#### Study Guide

A. Scales and Arpeggios. Be able to:

1. Play a chromatic scale on soprano and alto recorders, ascending only, slowly but steadily, for two octaves, using standard Baroque (English) fingerings except for purposes of intonation. (See Fingering Chart, Appendix A.) Memorization not required. (Tenor may be substituted for soprano recorder and sopranino or bass for alto.)

2. Play the following scales and arpeggios on C and F recorders, one octave ascending and descending (examples below), with portato (tongued legato) and staccato articulations. The scales should be memorized and played at a moderate tempo (evenness and control are more important than speed):

C, F, B<sup>b</sup>, G, and D major

A, D, G, E, and B minor (natural form)



or



3. Describe the location of whole and half steps in major and natural minor scales. Have a knowledge of key signatures and their relationship to major and minor keys.

B. Ear Training. Be able to:

1. Imitate by rote intervallic patterns and simple divisions, and play sequentially throughout the above scales. (See examples, Appendix B: Divisions #1 and 2, with rhythmic variations.)

2. Display a sense of intonation by matching a sustained pitch perfectly (i.e., without beats) with a unison, octave, fifth, fourth, and major third. (See Appendix C.)

3. Play from memory a simple melody from the Middle Ages, and one from the sixteenth century. One selection should be on alto recorder and the other on soprano or tenor.

4. While listening to a dance tune, improvise a simple ostinato percussion accompaniment, one or two measures long, and notate it correctly. (See examples, Appendix D.)

5. While listening to a chorale tune and watching a written part, identify melodic and rhythmic "mistakes" in the part played. The melody will be essentially diatonic and in a simple meter.

C. Sightreading. Be able to:

1. Play at sight all parts appropriate for S (or T), A, and A<sup>b</sup> of a Renaissance dance. The

edition used for sightreading will be correctly barred. The student should be able to describe the meter and phrase structure of the dance and play it at an appropriate tempo.

2a. (Solo) Sightread either part on S (or T), A, or A<sup>8</sup> of a sixteenth-century two-part composition (*bicinium*) with the examiner. The example used will have barlines and no meter changes.

or 2b. (Consort) Sightread a sixteenth-century polyphonic piece. The example used will have barlines and no meter changes.

D. **Prepared Repertoire.** Prepare all parts appropriate for S (or T), A, and A<sup>8</sup> recorders of one piece selected from each of the following groups:

#### Group 1—Middle Ages

*Carols for Recorders (Seven Mediaeval Carols)*, ed. LaNoue Davenport (S, A, or T; 2–3 parts). Galaxy.

*More Carols for Recorders (Seven Mediaeval Carols)*, ed. LaNoue Davenport (S, A, or T; 2–3 parts). Galaxy.

*Nine Medieval Songs*, ed. Martha Bixler and Judit Kadar (A or T; 1–3 parts). Anfor RCE 34.

#### Group 2—Renaissance

Attaignant, Pierre. *Fourteen Chansons* (1533), ed. Bernard Thomas (ATTB). London Pro Musica PC 1.

*Carmina Germanica et Gallica*, 2 vols., ed. Wilfried Brennecke (various combinations of SATB; 3–4 parts). Bärenreiter HM 137 and 138.

*Chansons for Recorders (Attaignant, 1533)*, ed. Howard Mayer Brown (ATTB). Galaxy ARS 52.

*Elizabethan Trios*, arr. Erich Katz (SAT). Anfor RCE 3.

*French Chansons*, ed. Joel Newman (S, A or T; 2 parts). Galaxy ARS 81.

*Gassenhawerlin/Reutterliedlein* aus Christian Egenolfs Sammlung von 1535, ed. Helmut Mönkemeyer (SATB). Heinrichshofen's Verlag (C.F. Peters) N 995.

Morley, Thomas. *Two-Part Canzonets* (1595), ed. D.H. Boalch (S, A or T). C.F. Peters H-1998.

Mortaro, Antonio. *Four Canzoni*, ed. George Houle (SATB), unornamented version. Galaxy ARS 67

*Music of the Fifteenth Century*, ed. Walter Gerboth (SAT). Hargail HCA 18.

#### Group 3—Baroque

Frescobaldi, Girolamo. *Five Canzonas for treble instrument and continuo*. London Pro Musica GF 1.

———. *Five Canzonas for two treble instruments and continuo*, ed. Bernard Thomas. London Pro Musica GF 4.

Mattheson, Johann. *Eight Sonatas for three Treble Recorders*, ed. F.J. Giesbert. Nagel 506.

Praetorius, Michael. *French Dances from Terpsichore* (1612), 3 vols., ed. Helmut Mönkemeyer (combinations of SATB). Prepare three different types of dances. Moeck Heft 6, Nr. 3606 (5 parts); Heft 7, Nr. 3607 (4 parts); Heft 8, Nr. 3608 (4 parts).

Purcell, Henry. *Chaconne* from *Dioclesian*, ed. Walter G. Bergmann (AA and kbd). Schott 5208, RMS 170.

#### Group 4—Practice Books for Alto Recorder from the Seventeenth and Eighteenth Centuries

*The Bird Fancier's Delight*, ed. Stanley Godman (Si or A). Prepare three pieces. Schott 10442, RMS 281.

Carr, Robert. *The Delightful Companion*, ed. Hans-Martin Linde. Schott 5345, OFB 16, RMS 352.

*Directions for Playing on the Flute*, from Peter Prellieur, *The Modern Musick-Master or the Universal Musician* (1731). Facsimile. Bärenreiter.

*The Flute Master*, ed. Erich Doflein and Nikolaus Delius. Schott 6605.

*Preludes and Voluntaries* (1708), ed. Rene Colwell. Schott 10113, RMS 251.

#### Group 5—Contemporary

##### Solos

Hand, Colin. *Petite Suite Champêtre*, Op. 67 (S and piano). Boosey & Hawkes 19965.

———. *Plaint* (T and kbd). Schott 11147, RMS 1372.

Hopkins, Antony. *Four Dances* (A or T and piano). Schott 5371, RMS 108.

———. *Suite* (S and piano). Schott 10339, RMS 508.

Murrill, Herbert. *Sonata for Alto Recorder* (and kbd). Oxford 70.704.

##### Consort Pieces

Davenport, LaNoue. *Variations on Three Ravens* (SAT). Anfor RCE 8.

Koch, John. *Songs and Dances* (SAT). Galaxy ARS 54.

Moore, Timothy. *Suite in G* (SAT). Schott 10554, RMS 824.

Poser, Hans. *Rendsburger Tänze*, Op. 42 (SATB). Sikorski 410.

———. *Tanzbüchlein* (SSA). Moeck ZFS 214.

Staeps, Hans Ulrich. *32 Original Duets* (AA). Prepare three pieces. Haslinger, Reihe Nr. 8.

———. *Triludi* (SSA or T). Doblinger.

#### Suggested Practice Material for Level II (NOT INCLUDED IN EXAMINATION)

Donington, Margaret and Robert. *Scales, Arpeggios and Exercises for the Recorder* (F and C instruments). Oxford.

Duschene, Mario. *Method for the Recorder*, Part 1 (separate editions for C and F recorders). For learning new fingerings. Berandol.

———. *Studies in Recorder Playing: 79 Daily Exercises* (Separate editions for C and F recorders). Berandol.

Felkamp, J.H. *40 Etudes for Recorders in C*. XYZ (Hargail).

Höffer-von Winterfeld, Linde. *40 Studien für Altblockflöte nach den Solfeggien Friedrichs des Grossen*. Sikorski 318.

Katz, Erich. *Recorder Playing: A New and Comprehensive Method* (F and C instruments). For learning new fingerings. Carl Van Roy.

Linde, Hans-Martin. *The Little Exercise: Daily Studies for Descant Recorder*. Schott 4882, RMS 1051.

Orr, Hugh. *Basic Recorder Technique*, vol. 2 (separate editions for S and A recorders). For developing technique. Berandol.

Rooda, G. *95 Dexterity Exercises and Dances* (separate editions for C and F recorders). Wagenaar (Hargail) HRW-4.

Staeps, Hans Ulrich. *Nine Basic Exercises for Alto Recorder*, ed. Gerald Burakoff. Consort.

## LEVEL III

### Goals

1. To be able to play soprano, alto, tenor, and bass recorders (C and F fingerings) in all G, F, and C clefs
2. To develop a repertoire of solo recorder music from various periods
3. To be able to rehearse and lead a consort
4. To understand musical styles and performance practices of the periods from which the recorder repertoire is drawn
5. To be able to make knowledgeable musical decisions

### Examination

A list of the repertoire selected by the applicant from the following Study Guide will be presented to the examiner, who will choose pieces to be played and discussed. Virtuoso technique and flawless performance are not required, but the student will be expected to have made decisions concerning phrasing, articulation, tempo, tone quality, and ornamentation, and to show a knowledge of styles. He should understand each piece within its historical context and be able to point out its compositional techniques, form, and textures. He should be able to discuss whether or not the piece is idiomatic for the recorder and to evaluate editorial policies.

### Study Guide

A. Scales and Arpeggios. Be able to:

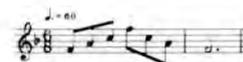
1. Play all major and minor (melodic form) scales from memory on SATB recorders, one octave. (See following examples.) Scales should be practiced with various articulations, including some systems of compound tonguing (e.g., those of Ganassi, Hotteterre, and Quantz) with *notes inégales*.



or



2. Play all major and minor arpeggios from memory on SATB recorders, one octave, as follows:



3. Describe and demonstrate modal scales and their transpositions. (See following example.)

#### G Dorian



#### B Phrygian



#### B. Ear Training. Be able to:

1. Imitate by rote divisions such as those found in Ganassi, Ortiz, or dalla Casa. (See examples, Appendix B.) The initial pitch will be named by the examiner. Intervals and accidentals will be those commonly used in Renaissance music.

2. Imitate by rote characteristic eighteenth-century figurations. (See examples, Appendix E.) The examiner will name the first note and the key (C, F, or G major, or A, D, or E minor).

3. Display a sense of intonation and a knowledge of octave relationships by matching a sustained pitch perfectly (i.e., without beats) with unisons, octaves, fifths, fourths, and major and minor thirds, using various sizes of recorders. (See Appendix C.)

4. While listening to a four-part chorale setting and watching the score, identify melodic and rhythmic "mistakes" in the parts played.

#### C. Sightreading. Be able to:

1. Play at sight a selection of moderate difficulty from the fourteenth or early fifteenth century.

2. Sightread with the examiner two-part compositions from the Renaissance and Baroque periods in various G, F, and C clefs (including French violin clef), using appropriate sizes of recorders. The selection may have proportional meter changes (tripla and sesquialtera) and may be notated without barlines.

3. Play from original notation any part of a piece in duple meter from facsimile editions of Petrucci's *Harmonice Musices Odhecaton A*, *Canti B*, or *Canti C* (Broude Brothers).

4. Sightread recorder parts from the cantatas of J.S. Bach.

5. Sightread with the examiner a recorder duet in a conservative idiom from the twentieth century.

#### D. Prepared Repertoire.

##### Group 1 — Middle Ages and Renaissance. Prepare all of the following:

a. Play by memory and at a fast tempo a thirteenth- or fourteenth-century monophonic dance on soprano or sopranino recorder.

b. Choose an allemande, galliard, pavane, and one other dance from a sixteenth-century collection. Play the top part on an appropriate size of recorder, first as written and then ornamented in the style of Ganassi or Ortiz. Ornamentation should be improvised or memorized but not written out.

c. Prepare all parts of one set of pieces by

Anthony Holborne (at least four movements, including one combining duple and triple meters). Explain phrasing and articulation as related to rhythmic structure, and discuss rehearsal methods. Recommended editions: *A Second Set of Quintets*, ed. Royston Barrington (SSATB), Schott 5991, RMS 752, Archive of Recorder Consorts No. 51.

*A Third Set of Quintets*, ed. Royston Barrington (SSATB), Schott 6053, RMS 754, Archive of Recorder Consorts No. 52.

##### Group 2—Early Baroque. Prepare one piece:

Bassano, Giovanni. *Ricercate/passaggi et cadentie* (1585), ed. Richard Erig. Pelikan 975, Italian Diminution Tutors 1.

Carr, Robert. *Divisions upon an Italian Ground*, ed. Hans-Martin Linde (A or S and BC). Schott 5344, OFB 15, RMS 346.

*The Division Flute* (1706), ed. Hans-Martin Linde (A and BC). Schott 5737, OFB 18, RMS 2026.

*Twenty-one Masque Dances of the Early Seventeenth Century*, ed. Peter Walls and Bernard Thomas (one instrument and BC). London Pro Musica EM2.

van Eyck, Jr. Jacob. *Der Fluyten Lust-hof*, 3 vols., ed. Gerrit Vellekoop (S). XYZ (Hargail).

Virgiliano, Aurelio. *Ricercate*, ed. Frans Brügger. Zen-On Z509040.

##### Group 3—Late Baroque. Prepare one sonata or suite:

Danican-Philidor, Anne. *Sonata in D Minor*, ed. Hugo Ruf (A and BC). Bärenreiter HM 139.

de La Vigne, Philbert. *Sonatas*, Op. 2, 3 vols., ed. Willi Hillemann (A and BC): I, "La Baussan"; II, "La d'Acut"; III, "La Dubois." Noetzel (C.F. Peters) N3434.

Dieupart, Charles. *Suites V and VI*, 2 vols., ed. Hugo Ruf (S and BC). Pelikan 854 and 859.

Handel, G.F. *Sonatas*, Op. 1; G minor, A minor, C major, F major (A and BC). Suggested editions: Faber (ed. Lasocki and Bergmann); Nagel NMA 122 (ed. Rodemann); C.F. Peters 4552 (ed. Woehl). (For reference, see *Urtext* edition of Handel's *Eleven Sonatas for Flute and Figured Bass*, Bärenreiter 4003.)

Hotteterre, Jacques. *4 Suiten*, Op. 5, vol. II (F major and D minor), ed. Hans Maria Kneih (A and BC). Eulenburg GM 23b.

Hotteterre le Romain, Jacques. *Première Suite de Pieces à deux Dessus, sans Basse Continue* and *Deuxième Suite de Pieces à deux Dessus*, 2 vols., ed. Gerrit Vellekoop (AA). XYZ (Hargail).

Loeillet, Jean Baptiste. *Sonatas*, Op. 1, No. 1 (A minor) and No. 4 (F major), 2 vols., ed. Helmut Mönkemeyer (A and BC, or AA). Moeck 1028 and 1029.

———. *Sonata*, Op. 2, No. 3 (D minor), ed. Elloyd Hanson (AA). Galaxy ARS 55.

———. *Sonata*, Op. 3, No. 3 (G minor), ed. Scherber and Kutz (A and BC). Schott 4077, RMS 296.

———. *Sonata in F Major*, ed. Frans Brügger (A and BC). Hargail BRS-4.

Loeillet de Gant, J.B. *Sonatas*, Op. 1, No. 1 (A minor), No. 2 (D minor), and No. 3 (G major), 1 vol., ed. Joh. Philipp Hinnenthal (A and BC). Bärenreiter HM 43.

———. *Six Duets* (B<sup>b</sup> major, F major, A minor, G major, F major, and D minor), 2 vols., ed. Hugo Ruf (AA). Schott 4737, OFB 55, RMS 1062 and Schott 5591, OFB 56, RMS 362.

Marcello, Benedetto. *Sonatas*, Op. 2, No. 1 (F major) and No. 2 (D minor), 1 vol., ed. Jürgen Glode (A and BC). Bärenreiter HM 151.

———. *Sonatas*, Op. 2, No. 3 (G minor) and No. 4 (E minor), 1 vol., ed. Jürgen Glode (A and BC). Bärenreiter HM 142.

———. *Sonatas*, Op. 2, No. 6 (C major) and No. 7 (B<sup>b</sup> major), 1 vol., ed. Jürgen Glode (A and BC). Bärenreiter HM 152.

———. *Sonata*, Op. 2, No. 8 (D minor), ed. Hugo Ruf (A and BC). Schott 5341, OFB 63, RMS 340.

Telemann, G.P. *Sechs Duette (Sonaten)*, 2 vols., ed. Hans Ulrich Niggemann (AA). Hofmeister FH 2998 and FH 2999.

———. *Six Fantasias*, ed. Frans Brügger (A). Hargail BRS-1.

———. *Six Fantasias*, ed. Hans-Martin Linde (A). Schott 4734, OFB 101, RMS 1050.

———. *Sonatas from Der getreue Musicmeister* (F major, C major, F minor, and C major), 1 vol., ed. Walter Bergmann (A and BC). Schott 11238, RMS 1382.

———. *Sonatas from Der getreue Musikmeister* (F major, B<sup>b</sup> major, F minor, and C major), 1 vol., ed. Dietz Degen (A and BC). Bärenreiter HM 6.

———. *Sonatas from Essercizii Musici* (D minor and C major), 1 vol., ed. Waldemar Woehl (A and BC). C.F. Peters 4551.

———. *Sonatas from Essercizii Musici* (D minor and C major), 2 vols., ed. Hugo Ruf (A and BC). Schott RMS 374, OFB 104 and RMS 376, OFB 103.

Veracini, F.M. *Twelve Sonatas*, 4 vols., ed. Walter Kolneder (A and BC). C.F. Peters P 4965a-d.

Vivaldi, Antonio. *Sonata in G Minor*, Op. 13a, No. 6, ed. Werner Fussan (A and BC). Schott 4090, RMS 344.

##### Group 4—Contemporary. Prepare one solo or all of the recorder parts of one of the consort pieces and discuss methods of rehearsing:

###### Solos

Andriessen, Louis. *Melodie* (A and piano). Schott RMS 1402, TMR 5.

Berkeley, Lennox. *Sonatina* (A and piano). Schott 10015, RMS 34.

Dahl, Ingolf. *Variations on an Air by Couperin* (A and kbd). Joseph Boonin (European American).

du Bois, Rob. *Muziek voor Altblokfluit*. Schott RMS 1336, TMR 1.

Linde, Hans-Martin. *Four Caprices* (A). Galaxy ARS 59.

———. *Music for a Bird* (A). Schott 6278, OFB 48, RMS 2050.

- Miller, Edward. *Song* (A or T). McGinnis & Marx.
- Poser, Hans. *Sonatina for Alto Recorder and Piano*, Op. 36/II. Sikorski 382.
- . *Sonatina for Soprano Recorder and Piano*, Op. 36/I. Sikorski 381.
- . *Sonatina for Tenor or Soprano Recorder and Piano*, Op. 36/III. Sikorski 383.
- Staeps, Hans Ulrich. *Sonata in E<sup>b</sup> Major* (A and piano). Universal Edition 12603.
- . *Virtuose suite* (A). Schott 4736, RMS 1060.

#### Consort Pieces

- Angerer, Paul. *Wie lieblich ist der Mai* (AAB). Haslinger, Reihe Nr. 27.
- Hindemith, Paul. *Trio for Recorders* (SAA or T). Schott 10094, RMS 474.
- Krenek, Ernst. *Hausmusik* (combinations of SAT with guitar, violin, and piano; 2-4 parts). Bärenreiter 3478.
- Kubik, Gail. *Suite for Three Recorders* (SAT). Hargail H-3.
- Linde, Hans-Martin. *Quartett-Übung* (SA-TB). Schott 5262, RMS 1058.
- Staeps, Hans Ulrich. *Aubade und Tanz* (SSAATB with guitar and piano). Döblinger.
- . *Choric Quintet* (SAATB). Universal Edition UE 13990.
- . *Sieben Flötentänze* (SAAT). Haslinger, Reihe Nr. 5.
- Woollen, Russell. *Sonatina* (AAT). Berandol.

#### Suggested Practice Material for Level III

(NOT INCLUDED IN EXAMINATION)

##### A. Modern

- Brüggen, Frans. *Five Studies for Fingercontrol* (A). Broekmans & van Poppel (C.F. Peters) B-712.
- Collette, Joannes. *Melodische Studies* (A). XYZ (Hargail).
- . *Twelve Melodious Exercises for Descant Recorder*. Universal Edition UE 12643.
- Donington, Margaret and Robert. *Scales, Arpeggios and Exercises for the Recorder* (F and C instruments). Oxford.
- Duschenes, Mario. *Studies in Recorder Playing: 79 Daily Exercises* (separate editions for C and F recorders). Berandol.
- . *Twelve Etudes for Alto Recorder*. Berandol.
- Feltkamp, J.H. *Twelve Etudes for Soprano Recorder*. XYZ (Hargail).
- Haverkate, Guus. *Twelve Advanced Studies in Recorder Technique, Book I* (S). Broekmans & van Poppel (C.F. Peters) B-1249.
- Höffer-von Winterfeld, Linde. *Zweites Studienbuch für Altblockflöte*. Bärenreiter-Ausgabe 2658.
- Linde, Hans-Martin. *Modern Exercises for Treble Recorder*. Schott 4797, RMS 1014.
- Mönkemeyer, Helmut. *Advanced School of Recorder Playing, vol. II*. Moeck 2001.
- . *Playing the Bass Recorder*. Moeck 2038.
- Rowland-Jones, A. *A Practice Book for the Treble Recorder: Selected Passages from the Recorder Repertoire*. Oxford.

- Staeps, Hans Ulrich. *Das tägliche Pensum* (A). Universal Edition UE 12614.
- . *Nine Basic Exercises for Alto Recorder*, ed. Gerald Burakoff. Consort.
- . *Tonfiguren*. Universal Edition UE 14933.
- Tustin, Whitney. *Progressive Exercises for Alto Recorder*. G. Schirmer.

##### B. Early Sources

- Brunelli, Antonio. *Varii Esercittii* (1614), ed. Richard Erig. Pelikan 976. Italian Diminution Tutors 2.
- dalla Casa, Girolamo. *Il vero modo di diminuir* . . . (1584). Facsimile. Forni.
- Freillon-Poncein, Jean-Pierre and Jacques Hotteterre le Romain. *Preludes for Solo Treble Recorder*, ed. Betty Bang and David Lasocki. Faber.
- Ganassi, Sylvestro. *Opera Intitulata Fontegara* (1535). Facsimile. Forni.
- Modern ed. by Hildemarie Peter, trans. Dorothy Swainson. Berlin: Lienau (C.F. Peters) R 107.
- Höffer-von Winterfeld, Linde. *Bach Studies for Solo Alto Recorder*. Hofmeister (Hargail).
- Ortiz, Diego. *Tratado de glosas* . . . (1553), ed. M. Schneider. Bärenreiter BA 684.
- Engl. trans. by Peter Farrell in *Viola da Gamba Society of America Journal*, vol. IV, 1967, and by Ian Gammie, publ. in London by Brian Jordan (Early Music Centre Publ.), 1977.
- The Recorder in J.S. Bach's Cantatas*, 2 vols., ed. Linde Höffer-von Winterfeld. Sikorski 502a and 502b.
- Rognoni, Francesco. *Selva de varii passaggi* . . . (1620). Facsimile. Forni.

## REFERENCE MATERIAL

(LEVELS II AND III)

##### General

- Apel, Willi. *Harvard Dictionary of Music*, 2d ed. Cambridge, Mass.: Harvard University Press, Belknap Press, 1970.
- Grove's Dictionary of Music and Musicians*, 5th ed., 9 vols., ed. Eric Blom. New York: St. Martin's Press, 1954 (paperback).
- The New Grove Dictionary of Music and Musicians*, 6th ed., 20 vols., ed. Stanley Sadie. London: Macmillan; to be publ., fall, 1980.
- Westrup, J.A. and F.L. Harrison. *The New College Encyclopedia of Music*. New York: W.W. Norton, 1960 (paperback).

##### Theory

- Clark, Mary Elizabeth. *Now Hear This*, 4 vols. Self-study ear training, with cassette tapes available for each book. Boulder, Colorado 80306: Myklas Press, P.O. Box 929.
- Harder, Paul. *Basic Materials in Music Theory: A Programed Course*, vol. 1. Boston: Allyn & Bacon, 1965.
- Hindemith, Paul. *Elementary Training for Musicians*. New York: Associated Music Publ., 1946.
- Jones, George Thaddeus. *Music Theory: The Fundamental Concepts of Tonal Music including Notation, Terminology, and Harmony*. New York: Barnes & Noble, Div. of Harper & Row, 1974.

- Salzer, Felix. *Structural Hearing: Tonal Coherence in Music*, vol. 1 (text) and vol. 2 (musical examples). New York: Dover, 1962.

- Starer, Robert. *Rhythmic Training*. New York: MCA Music, 1969.
- Warfield, Gerald. *Layer Analysis: A Primer of Elementary Tonal Structures*. New York & London: Longman, 1976.
- Westergaard, Peter. *An Introduction to Tonal Hearing*. New York: W.W. Norton, 1975.

##### Music History

- Boyd, Morrison Comegys. *Elizabethan Music and Musical Criticism*, 2d ed. Philadelphia: Univ. of Pennsylvania Press, 1967; 1974 (paperback).
- Brown, Howard M. *Music in the Renaissance*. Englewood Cliffs, N.J.: Prentice-Hall, 1976.
- Bukofzer, Manfred F. *Music in the Baroque Era*. New York: W.W. Norton, 1947.
- Davison, Archibald T. and Willi Apel. *Historical Anthology of Music*, 2 vols. Cambridge, Mass.: Harvard Univ. Press, 1950.
- Grout, Donald Jay. *A History of Western Music*, rev. ed. New York: W.W. Norton, 1973.
- Hoppin, Richard H., ed. *Anthology of Medieval Music*. New York: W.W. Norton, 1978.
- . *Medieval Music*. New York: W.W. Norton, 1978.
- Palisca, Claude V. *Baroque Music*. Englewood Cliffs, N.J.: Prentice-Hall, 1968.
- Reese, Gustave. *Music in the Middle Ages*. New York: W.W. Norton, 1940.
- . *Music in the Renaissance*, rev. ed. New York: W.W. Norton, 1959.
- Salzman, Eric. *Twentieth-Century Music: An Introduction*, 2d ed. Englewood Cliffs, N.J.: Prentice-Hall, 1974.
- Seay, Albert. *Music in the Medieval World*, 2d ed. Englewood Cliffs, N.J.: Prentice-Hall, 1975.
- Strunk, Oliver. *Source Readings in Music History*. New York: W.W. Norton, 1950.

##### Recorder Handbooks

- Hunt, Edgar. *The Recorder and its Music*, rev. ed. London: Eulenburg, 1977.
- Linde, Hans-Martin. *The Recorder Player's Handbook*, trans. James C. Haden. London, New York, Mainz: Schott, 1974, Belwin-Mills AP 60.
- Peter, Hildemarie. *The Recorder, its Traditions and its Tasks*, trans. Stanley Godman. Berlin: Lienau (C.F. Peters), 1958.
- Rowland-Jones, A. *Recorder Technique*. London: Oxford Univ. Press, 1969.

##### Performance Practice

- Anthony, James R. *French Baroque Music from Beaujoyeux to Rameau*, rev. ed. New York: W.W. Norton, 1978.
- Bixler, Martha. "An Introduction to Renaissance Ornamentation," *The American Recorder* VIII/4 (Fall, 1967) and IX/4 (Fall, 1968).
- Brown, Howard Mayer. *Embellishing 16th Century Music*. London: Oxford Univ. Press, 1976.
- Dart, Thurston. *The Interpretation of Music*. New York: Harper and Row, 1963.

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- . *A Performer's Guide to Baroque Music*. London: Faber, 1973.
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- Horsley, Imogene. "Improvised Embellishment in the Performance of Renaissance Polyphonic Music," *Journal of the American Musicological Society* IV (Spring, 1951), 3-19.
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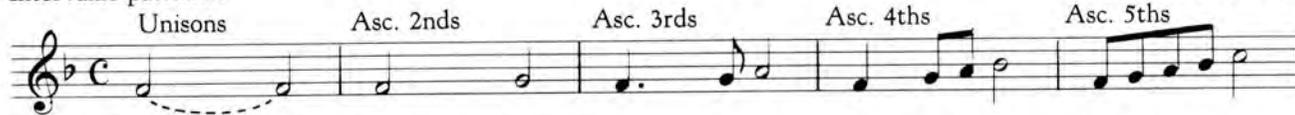
# Divisions

## Sixteenth-century style

### APPENDIX B

Intervallic patterns:

Unisons      Asc. 2nds      Asc. 3rds      Asc. 4ths      Asc. 5ths



Examples of divisions:

1.



2.



3.



4.  $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$



Unisons      Desc. 2nds      Desc. 3rds      Desc. 4ths      Desc. 5ths



1.



2.



3.



4.  $\begin{pmatrix} 3 \\ 4 \end{pmatrix}$



Rhythmic variations :

Duple



Triple



## Tuning Pure Intervals

Hearing the beats in intervals other than unisons and octaves can be difficult. An alternative (and often easier) method of judging the purity of intervals is to listen for the *difference tone* produced by the two notes. (The difference tone is produced on the ear drum through the interference of the frequencies of the two pitches. It has a frequency of vibration equal to the difference of the vibrations of those two pitches.) Since pure (beatless) intervals are those found in the lower part of the overtone series (the notes given by multiplying the frequency of any given *fundamental* tone by the whole numbers 1, 2, 3, 4 and so on), the ratios of the intervals and the correct position of the difference tone can be easily found by reference to this series.

1   2   3   4   5   6 (etc.)

Overtone Series of the Note C

From this chart it may be seen that a perfect 5th (which occurs between series numbers 2 and 3) will produce a difference tone

at  $3-2=1$ , or one octave below the lower of the two notes. For example:

◇ = difference tone

A perfect 4th will give  $4-3=1$ , or a tone an octave and a fifth below the lower note:

A major third produces  $(5-4=1)$ , a difference tone two octaves below the lower note:

And a minor third produces  $(6-5=1)$ , a difference tone two octaves and a major third below the lower note:

Since a very small change in the interval played will produce a very large shift in the pitch of the difference tone,

the intervals may be adjusted with great ease to the exact (or "just") ratio.

Since octaves produce a difference tone at  $2-1=1$ , the same pitch as the lower note, it is extremely easy to match this interval. The difference tone of an exact unison is non-existent, being  $1-1=0$ . A slightly out-of-tune unison will produce a difference frequency lower than can be perceived as a tone, but which is heard as a slow pulsing or "beating."

## Dance tunes with percussion accompaniments

Example of percussion ostinato:

Alman

APPENDIX D

Arbeau  
Orchésographie

Example of percussion ostinato:

Galliard

Because of the Traitor I Die

Arbeau  
Orchésographie

Examples of eighteenth-century  
figuration patterns

APPENDIX E





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# Exhibitions

## The Look of Music Vancouver, B.C.

More than three hundred rare musical instruments, two-thirds of them brought from Europe for the occasion, are on view at the Vancouver, B.C. Centennial Museum through April 5, 1981. They include many of the best known, most frequently illustrated and referred to specimens from the world's major museums and collections.

There are thirteen woodwinds by the Denvers (including an alto, tenor, and two bass recorders) and eight by the Hotteterres (two alto recorders, two tenors, and the famous bass from the Paris Musée Instrumental). Other recorders are by Rottenburgh, Hans Rauch von Schrott (a columnar alto), I.G. Walch, Bressan, Oberlender, Boekhout (a bass, now in Leningrad), Bizzy, Schlegel (an ivory set of two sopranos and two altos), and Poerschman.

Brussels has sent its famed cased set of six crumhorns. Two sixteenth-century shawms are on loan from Berlin, as is a flute by Quantz. Nuremberg is represented by a number of winds by its eighteenth-century builders. These include a celebrated bass trombone by Isaac Ehe, trumpets by J.W. Haas and Leichamschneider, and the August Grenser one-keyed flute used in many recordings by Hans-Martin Linde. Fourteen instruments (all woodwinds) have come from Leningrad, and nine are from Leipzig, including their Cristofori fortepiano, Antonius Brensius lira da gamba, a lute and chitarrone by the Tieffenbruckers, and a seventeenth-century ivory rackett.

Other instruments have arrived from London (the Victoria & Albert Museum), Oxford, The Hague, Hamburg, Munich, Copenhagen, and Stockholm. A number of



Set of four ivory recorders, Jeremias Schlegel, late eighteenth century. M. Cliches Publications, Musée Instrumental du Conservatoire de Paris, E.683, C.392. The set is unique. The recorders are indistinguishable from each other except for the sopranos' and altos' different lengths. Each soprano is 25.43 cm. long; the altos are 49.5 and 49.6 respectively. The instruments were perhaps intended for duets or trio sonatas.

museums in the United States and Canada, as well as private collectors here and abroad, have also made loans of their treasures.

The choice of instruments was made by Phillip T. Young, professor of music at the University of Victoria and author of the forthcoming *2500 Historical Woodwind Instruments: An Inventory of the Major Collections*. In answer to a letter full of questions, Prof. Young wrote:

From the beginning, it was decided to limit the exhibition to European instruments mainly in use in "art music" from 1500 to 1900. For obvious reasons, we expected to have very few 1500-1600 instruments, but this era now turns out to be an area of particular strength. To my personal best knowledge, none of the instruments from Europe has ever been in North America before. Also to my best knowledge, there has never been a similar exhibition anywhere, ever. It is the largest (anywhere, ever) exhibit of instruments by the Denvers and the Hotteterres.

The exhibition is somewhat "wind heavy," not because that is my specialty but despite it. Museums are understandably more easily persuaded to loan winds than (possibly) more fragile strings and keyboards. Because there are so many devoted recorder players, there is an especially strong representation of that instrument.

The instruments are displayed in cases made especially for this exhibition, designed to protect and safeguard but to allow close visual examination. Backs as well as fronts are exposed to view where important, e.g., with bassoons. Earphones attached to portable cassette units can be rented and provide examples of similar instruments being played. A lavish catalogue is available for a nominal price. It illustrates all of the roughly 310 instruments, in some cases with three to five views and close-ups. Most photographs are in black and white, but some fifteen color plates are included.

The museum is open seven days a week. For further information:

The Look of Music  
Vancouver Centennial Museum  
1100 Chestnut Street  
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(604) 736-4431

## Forgotten Musical Instruments Katonah, N.Y.

From November 16 through January 18, the Katonah Gallery is exhibiting a diverse collection of musical instruments that shared a similar fate: they all are or once were forgotten. The display includes some fifty instruments from the storeroom of the Metropolitan Museum of Art and seven from the collection of Robert Rosenbaum.



Alto saxhorn, Germany, late nineteenth century. Maple with spruce, leather, and brass. Metropolitan Museum of Art, Crosby Brown Collection, 89.4.2423.



Alto recorder by Denner, Nuremberg, plumwood. Dorothy and Robert Rosenbaum Collection.



Bass dulcian, anon., sixteenth century, maple with brass. Museum für Hamburgische Geschichte, Hamburg, 1928.389.

The instruments are grouped into such categories as folk (galoubet and friction drum), automatic (serinette and barrel organ), and band instruments (a partial set of thirty-two nineteenth-century Russian horns, ranging in length from eight inches to four feet, each of which sounds one note). Many of them will be familiar to anyone interested in old music: a hurdy-gurdy and pochette from eighteenth-century France, three viols, a sixteenth-century Italian spinettino, and a recorder. The latter, pictured here, was made c. 1707 and bears the mark of Johann Christoph Denner, although the additional stamp of an I. suggests that it

may have been made or finished by his son Jacob.

Other instruments were probably forgotten almost as soon as they were invented. There is a nineteenth-century horn violin, held between the knees and bowed like a cello, with a brass mouthpiece protruding from the scroll and tubing extending down the hollow neck and through the body.

Stewart Pollens, senior restorer in the department of musical instruments at the Metropolitan, organized the exhibit and has supplemented it with engravings of some of the instruments being played and with x-ray photographs. Members of the Ensemble for

Early Music and the New York Cornet and Sacbut Ensemble have recorded a number of the instruments on tapes that will be played during the exhibit. A sixty-page catalogue is available at the gallery or by mail.

The Katonah Gallery is open 1-5 p.m. Sunday, 2-5 p.m. Tuesday - Thursday, and 10-5 Friday and Saturday. Free guided tours are offered Tuesday, Thursday, and Sunday at 2:30. The gallery is located at 28 Bedford St., one block from the Katonah station on the Harlem division of Conrail, and close to Exit 6 of Route 684. Information: (914) 232-4988 or 232-4343.

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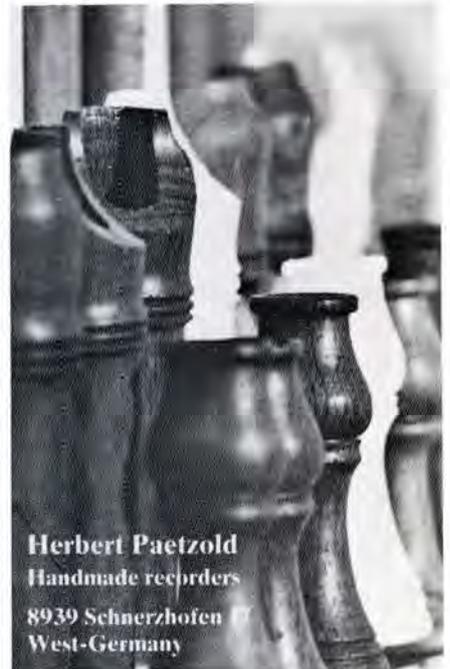
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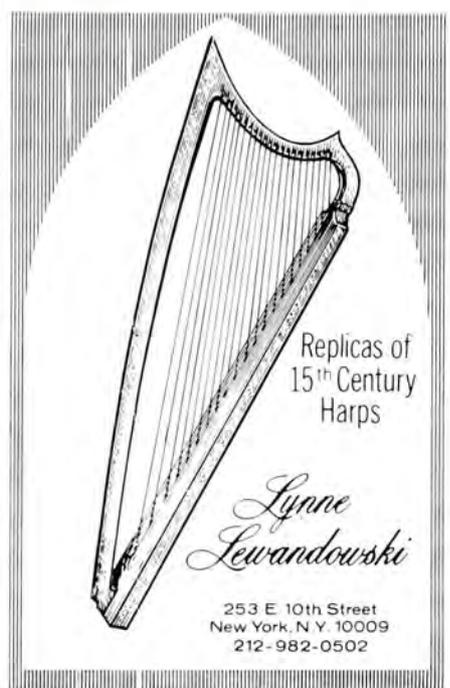
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# Book Reviews

Dale Higbee

**Solfeggi Pour La Flute Traversiere avec l'enseignement, Par Monsr. Quantz**  
First edition based on the autograph by Winfried Michel and Hermien Teske  
*Amadeus Verlag, Winterthur, Switzerland, available from C.F. Peters, N.Y., 1978, xiii and 96 pp., \$25*

Dating from about 1728 to 1742, the *Solfeggi* is of interest as a preliminary to Quantz's great treatise of 1752. It includes scale, arpeggio, and sequence studies, followed by more elaborate exercises and excerpts from various compositions. Among the latter are pieces familiar to recorder players from Giesbert's edition of *Fifteen Solos for Treble Recorder by Masters of the 18th Century* (Schott), Telemann duets, and a "Trio di Bach," which is C.P.E. Bach's Trio-sonata for bass recorder, viola, and continuo. Recorder players can play this music on soprano recorder as written, or on alto recorder, using French violin clef. Many of the exercises are frankly dull, but students of performance practice will be interested in Quantz's ideas on articulation, inequality, and alternate fingerings. They will also be intrigued by the fragments from some works that are not yet available in modern editions. In addition to their introduction, which offers historical perspective, the editors include three facsimile pages and have provided a useful subject index, register of composers, and critical commentary in parallel German-English text.

**Corelli: His Life, His Work**

MARC PINCHERLE

Translated from the French by Hubert E.M. Russell

*Da Capo Press, N.Y., 1979, 236 pp., \$19.50*

Marc Pincherle (1888-1974) is best known for his research on Vivaldi, but his interest in violin music also led him to write this fine book on Corelli. It appeared in French in 1954 under the title *Corelli et son temps* and was published in English in 1956 by W.W. Norton. It remains today the outstanding study of its subject.

Corelli wrote his greatest compositions during the period in which Stradivari made his finest violins. Together they raised the instrument to the high status it has maintained ever since. In this work Pincherle discusses the composer's life and influence and offers detailed analyses of his trio sonatas, Opus I-IV; solo sonatas, Opus V; and concerti grossi, Opus VI.

Outstanding in Corelli's output was his Opus V, a set of twelve solo sonatas culminating in the famous set of twenty-three variations on *La Folia*, which reveals all

aspects of his bowing technique. Six of the Opus V sonatas were published in versions for recorder and continuo by Walsh and Hare in London, 1702, and some of them are available in modern editions. Most satisfactory is *La Folia*, a challenging work that is marvelously suited to recorder. There were also eighteenth-century arrangements for recorders of several other of Corelli's works, all of them listed in the musical bibliography at the back of this volume.

**Readings in the History of Music in Performance**

Edited by Carol MacClintock

*Indiana University Press, Bloomington, 1979, 432 pp., \$19.50*

This collection of texts and translations from historical sources presents a general view of musical thought and practice from the late Middle Ages to the early nineteenth century. Each of the sixty-six extracts, ranging from Jerome of Moravia (thirteenth century) to Berlioz, is preceded by a brief biographical and musicological preface that provides a context. More than a third of the selections include musical examples.

Part I, Before 1500 (four selections), contains rules for the singing of thirteenth-century ornaments and fourteenth-century discant, as well as "Six requirements for good singing" for fifteenth-century choir members. There is also a description of a 1453 banquet in which twenty-four musicians, enclosed in a huge pastry, performed for Philippe the Good. The cornettist, it is reported, "played very curiously."

Part II, The Renaissance (eleven selections), includes accounts of amateur musical events at court, essays on singing and ornamentation, and rules for performers and composers. Castiglione (fifteenth century) encourages amateurs to sing in chorus or with a viol accompaniment that will cover up the defects in their voices. Maffei (sixteenth century) recommends vocal practice after dinner "in some resounding valley, or cave," with a mirror in which to observe one's tongue. To cure roughness of the voice, he prescribes gargling with sandrac, squill vinegar, and honey. Finck (sixteenth century) emphasizes how *not* to sing: "Many singers change their tone colors, becoming black in the face . . . debased and deformed, with distorted and gaping mouths . . . and with bleating and barbaric cries . . ." Diruta (sixteenth century) describes how to play the organ "with dignity and grace," and Morley writes about individuality in performance and composition.

Part III, The Seventeenth Century (twenty-three selections), covers a wide variety of



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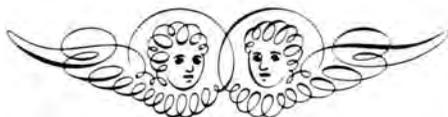
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subjects. Works by Walton and North reflect the popularity of the amateur viol consort in England. Maugars, an accomplished French viol player, admits that "the English play the viol perfectly." North recommends that ladies play the harpsichord rather than the lute, since the latter "tends to make them crooked" (presumably it was all right for gentlemen to be crooked). There are works on organ playing, performance of sacred music, tempo and musical terms, singing, theater, and ballet. Dowland compares national styles in singing: "The English doe carroll; the French sing; the Spaniards weepe; the Italians . . . caper with their voyces; the others barke; but the Germanes . . . doe howle like wolves." Doni specifies the kinds of voices to be used in theatrical productions: angels should be contraltos or sopranos, the devil should be a basso profundo, and God should be a baritone. Depure claims that ballet music is best played on violins. He has little use for the guitar: "I can get on without it, and would use it only to ruin my ears or lacerate my insides."

Part IV, The Eighteenth and Early Nineteenth Centuries (twenty-eight selections), includes 221 pages on many topics. A number of authors, including Couperin, Rameau, C.P.E. Bach, Quantz, and Leopold Mozart, discuss vocal or instrumental performance. There are personal glimpses, by contemporaries, of famous musicians such as J.S. Bach, Handel, and Beethoven, describing their playing techniques; Schindler's detailed account of how Beethoven performed his piano sonatas is especially interesting. Charles Burney's detailed and entertaining traveler's reports mention a Paduan church in which four organs were sometimes played simultaneously, and, at the court of Frederick the Great, a seventy-two-year-old opera singer ("a time of life when nature seldom allows us any other voice than that of complaint, or second childhood").

Several authors compare French and Italian music; the pros and cons of opera are a favorite topic. Charles de Saint-Evremond criticizes over-elaborate productions: "A piece of stupidity loaded with music, dance, machines, and decorations is a magnificent piece of stupidity, but still stupid." De Brosses attended many operas in Italy and admired a duet sung on horseback, but admitted to playing chess during boring performances. The book ends with excerpts on musical opinion and criticism, including two articles by Berlioz. He has this to say about some audiences and female singers: "As soon as she sends off her fireworks, with sixteen sixteenths to the measure, when she pierces your ear drum with her infernal trill . . . for a whole minute without catching a breath, you are certain to see the monstrous claque sitting in the parterre jump up and howl with pleasure."

With its wide range of subjects, this book offers something for everyone, although early music enthusiasts like myself might wish for more selections from the Middle Ages and early Renaissance. Part of Guido of Arezzo's *Micrologus* (eleventh century), for example,

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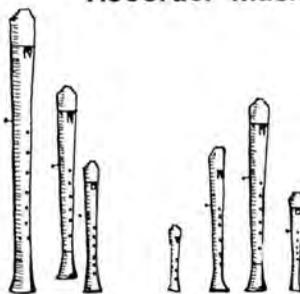
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could have been included for those interested in solmization and the origin of the musical staff. On the whole, though, I found the selections in all four sections of the book to be well-chosen, informative, and, in many cases, quite enjoyable.

Peg Parsons

### Thematic Catalog of the Works of Jeremiah Clarke

THOMAS F. TAYLOR

Information Coordinators, Detroit, 1977, Detroit Studies in Music Bibliography No. 35, 134 pp., \$12

Jeremiah Clarke is known to many as the author of the famous Trumpet Voluntary

("The Prince of Denmark's March"), as well as another familiar trumpet tune, both of which have been erroneously attributed to Henry Purcell. Clarke was born in London c. 1673, became a chorister in the Chapel Royal, was made Gentleman Extraordinary there in 1700, and in 1704 was appointed organist of the Chapel Royal jointly with William Croft. He committed suicide over a hopeless love affair in 1707.

This handsomely printed and bound catalog of Clarke's works should do much to stimulate interest in his music. Judging from the thematic incipits in this book, I am impressed by the vigor of Clarke's melodies and the close fit of music and text in vocal works. The catalog is divided into sections on church music, odes, theatre music and songs,

instrumental music, miscellaneous compositions, and, finally, works that are doubtful, spurious, or unlocated. At the back is a list of plays containing music by Clarke, a useful bibliography, and indexes of manuscripts and of printed collections.

Although one of Taylor's subcategories under Instrumental Music is Pieces for Solo Violin or Recorder, only two of the fifteen numbers are for recorder. Both of them are titled "Cibell in D," and were published, together with "A new Cebell" (listed in the catalog under Miscellaneous Pieces), all transposed to F, in *The second part of the Division flute containing the newest divisions upon the choicest grounds for the flute . . .* London: printed for Walsh, Hare, Randall (c. 1707).

Listed in the index of manuscripts is one for recorder, c. 1708, of the song "The bonny grey-ey'd morn" from *The Fond Husband* by Thomas D'Urfey. Of much greater interest is a set of manuscript part-books of a suite in nine movements by Clarke for soprano, alto, tenor, and bass recorders. The movements are titled: Prelude ("Duke of Gloucester's March"), Minuet (also in *Apollo's Banquet*, 1701), Cebel (from *Music on Henry Purcell's Death*), Rondeau ("Prince of Denmark's March"), Ecossais, Bourrée, Ecossais, Hornpipe, and Gigue.

Parts for two recorders (presumably played by oboists in his time) are included in five of Clarke's odes: in the short movement "Mr. Purcell's farewell" in *Music on Henry Purcell's Death*; in the alto air, "Hark, she's called," and a ground for two recorders and bass in *Song on the Assumption*; in the alto air "Pay your homage" in *Ode on Queen Anne's Birthday*; in the soprano air "Thy sacred life to heaven" in *Ode on His Majesty's happy Deliverance*; and in "No the fruitless chase" in *Song on New Year's Day*, 1706. Two recorders are also called for in the symphony and the alto air "Within this happy world above" from the theatre entertainment *The World in the Moon*, with music by Clarke and Daniel Purcell.

Some of Clarke's keyboard suites and miscellaneous keyboard pieces are available in modern editions, and a vocal score to Clarke's ode *Music on Henry Purcell's Death*, edited by Walter Bergmann, was published in 1961 by Schott & Co. (Ed. 10745), with orchestral parts available on hire. I wish Dr. Bergmann and Schott would consider publishing a collection of all the movements scored for recorders in Clarke's vocal works. In addition, the nine-movement suite (which is in manuscript part-books in the British Museum) would be most welcome in a modern edition.

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**First Performances in America to 1900:  
Works With Orchestra**

H. EARLE JOHNSON

Published for the College Music Society by Information Coordinators, Detroit, 1979, Bibliographies in American Music No. 4, xxiv and 446 pp., \$20

This valuable book provides important data for a social history of music in the United States. As the author points out in his interesting introduction: "A 'first performance' in nineteenth-century America was more meaningful than a similar event in Europe. There, initial hearings were given in the heartland of an established culture, whereas in America first performances marked hesitant steps toward an improving

society."

The bulk of this volume is an alphabetical listing by composer of documented first performances of orchestral works in various American cities. In some cases published reviews are quoted, which add much to the book's interest.

There is no overall chronological listing of performances, but I noted those occurring before 1800. Honor of first place goes to Handel's *Messiah*, first heard in America on January 9, 1770 in Trinity Church, New York. Next, given in chronological order, are: Handel's Organ Concerto No. 2 (Boston, January 10, 1786); Samuel Felstad's oratorio *Jonah* (New York, June 11, 1789 and Boston, October 12, 1789, where George Washington was present. This work is described by

Johnson as "The first oratorio presented in America," but it was actually preceded by *Messiah*, mentioned above); Haydn's Symphony No. 73 in D, *La Chasse* (New York, December 1, 1789); Gluck's overture *Iphigénie en Aulide* (Philadelphia, 1790; Boston and Baltimore, 1793; Charleston, S.C., 1796; New York, 1800); Haydn's Symphony No. 85 in B<sup>b</sup>, *La Reine* (Philadelphia, 1792; New York, 1794); Haydn's oratorio *Seven Words From the Cross* (New York, 1793); Haydn's *Stabat Mater* (Charleston, S.C., 1796); and Franz Kozzwar's *Battle of Prague* (Philadelphia, 1798; later described by Mark Twain as "that venerable shivaree").

Despite the prominence of Haydn here in the late eighteenth century, he was completely overshadowed in the century that followed by Beethoven, Mendelssohn, and the romantic composers. Bach was also largely ignored, although he was appreciated by Theodore Thomas, the eminent conductor, who performed a number of his works. Flute players will be interested to learn that the Bach Suite No. 2 in B minor was first performed in the U.S. by the Thomas Orchestra in Boston on November 11, 1874.

The appendix of this fascinating book includes a list of leading musical journalists before 1900; a listing of major auditoriums, theaters, and concert halls; and a form and media index (e.g. anthems, concert arias, concertos, etc.); plus a short but useful general bibliography.



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### Josquin des Prez

Proceedings of the International Josquin Festival-Conference held at the Juilliard School, N.Y., 21-25 June 1971

Edited by Edward E. Lowinsky in collaboration with Bonnie J. Blackburn

Oxford University Press, London, 1977, xix and 787 pp., 44 pp. black-and-white plates, 3 7-inch disks, slipcase, \$69

Reflecting on the great composers of the past, Charles Burney wrote in his *General History of Music*, "As none but the highest mountains and most lofty promontories of a country are visible at a great distance, so none but the most towering and exalted characters of a remote age are prominent to posterity." For Burney, Josquin des Prez was "the Giant of his time." Many years earlier Josquin was described by Glareanus as a

"genius of sparkling musical ideas and overflowing musicality," and his music was praised by Martin Luther as being "joyous, spontaneous, and overflowing." Josquin was the first musician in history whose compositions were published in prints containing no works by other composers, and he is the earliest composer ever to be honored by a festival or conference.

This handsomely produced volume is a permanent record of the proceedings that celebrated the 450th anniversary of his death. It is a major work of scholarship that summarizes current musicological research on Josquin, points directions for future studies, and discusses problems involved in editing and performing his music.

Following Friedrich Blume's opening remarks on "Josquin des Prez: the man and

the music," the proceedings are divided into eight broad topics. Outstanding in the section on biographical background and historical view is editor and organizer Lowinsky's paper, "Ascanio Sforza's life: a key to Josquin's biography and an aid to the chronology of his works," a brilliant essay based on fragmentary data which provides evidence that Josquin was held in high esteem from the time he was a young man. Other papers in this section are by Jeremy Noble, Lewis Lockwood, Maria Luisa Gatti Perer, and Don Harrán. Harrán's essay on "Burney and Ambros as editors of Josquin's music" includes a useful discussion of scoring, text underlay, and *musica ficta*.

The second group of studies, on sources in various parts of Europe, are by Herbert Kellman (Netherlands and France), Robert Stevenson (Spain and Portugal), Martin Picker (Piacenza), Winfried Kirsch (Germany), Jitka Snížková (Czech), and Lothar Hoffmann-Erbrecht (interdependence of sources). In the third group, topics related to style and analysis are discussed by Arthur Mendel (use of the computer), Walter Wiora (structure of melodic lines), Saul Novack (tonal tendencies), Carl Dahlhaus (treatment of dissonance), Edgar H. Sparks (problems of authenticity), and Jacquelyn A. Mattfeld.

Authors of papers on studies of genres include Walter H. Rubsamen, Brian Jeffery, Jaap van Benthem, Claudio Gallico, and Willem Elders. I found of special interest G. Thibault's "Instrumental transcriptions of Josquin's French chansons" and Howard Mayer Brown's "Accidentals and ornamentation in sixteenth-century intabulations of Josquin's motets." Discussing arrangements for fretted instruments, Brown concludes: "The great virtuosi of the nineteenth century, Liszt above all, proceeded as freely in their transcriptions as did their sixteenth-century predecessors. It may well have been the twentieth-century puritanical attitude toward musicians who tamper with a master's work that has prevented us from looking closely at the plentiful arrangements for fretted and keyboard instruments of some of the greatest masterpieces of the sixteenth century."

The fifth section features analyses of four individual works, by Myroslaw Antonowycz, Virginia Woods Callahan, James Haar, and Gustave Reese. The next section, on performance practice, includes a paper by René Bernard Lenaerts and an interesting essay on "The performance of sacred music in Italy during Josquin's time, c. 1475-1525," in which Frank A. D'Accone discusses artistic, political, social, and economic factors. Regarding the matter of accompanied performance, he says, "Surprisingly, evidence of instruments other than the organ in churches of Josquin's time is hard to find." Ludwig Finscher, discussing "Historical reconstruction versus structural interpretation in the performance of Josquin's motets," states that although little is known about the vocal timbre of Italian, French, Spanish, or German singers of the time, it is known that "tone colour, vocal or instrumental timbre, the

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number of performers for each voice, were not concerns of composers such as Josquin and his contemporaries." He concludes that "for the majority of works from Josquin's time, more than one manner of performance can be historically correct." Few would argue with this statement, but Finscher goes on to say: "Even the comparatively small number of instrumental pieces could be performed equally well, and equally correctly, by quite different instruments and instrumental combinations, as long as their technical capabilities conformed with the demands of the composition. If this is true, modern instruments would serve our purposes as well as historical ones, provided they do not impair the balance, and hence the clarity of the compositional texture. At any rate, we have old instruments, but modern players and singers. The use of historical instruments would then be reduced to a demonstration of historical possibilities of sound and performance which, however, are not crucial for the composition and its structural interpretation."

The final paper on performance practice is "On the discography of Josquin and the interpretation of his music in recordings" by Nanie Bridgman. It contains the following interesting comments: "First and foremost Josquin was a singer. He spent his whole professional life among the chapel singers; Glareanus refers to him as 'master of singers' . . . 'chief of singers' . . . The composer is often formed by the instrument he plays. This is as true today as it was then, so that the sacred music of Josquin must primarily be considered as vocal music. . . . Instruments . . . were . . . only to reinforce the voices." "No amount of research and no document will ever throw light on the vexing question of tempo, which in certain recordings may range from simple to duple or even triple for the same work, to say nothing of the variations of tempo within the course of a work."

The seventh section offers transcripts of the workshops on performance and interpretation. Points of interest include Arthur Mendel's observation that historical authenticity does not always lead to the best interpretation, and various comments on prob-

lems of pitch and on the effect of language on rhythm. Also of value is the discussion on how one prepares a piece of early music for performance and to what extent a performer needs and wants historical evidence. Other topics are vibrato, ornamentation, text underlay, and the relation of tempo to text and acoustics. Discussing the role of instruments in polyphonic music, Paul Maynard points out that they add to and concentrate the sonority, as well as contribute to clarity. He further suggests that specific instrumental colors help to project the emotional effect of a piece of music.

The final section of this book is a symposium on problems in editing Josquin's music. It includes an extensive discussion of *musica ficta*.

Accompanying this handsome volume are

three seven-inch disks of recorded excerpts by the four ensembles that played at the festival. These groups (Capella Antiqua Munchen, New York Pro Musica, Prague Madrigal Singers, and Schola Cantorum Stuttgart) were chosen not only for their excellence but also for their differences of national and individual temperament and the wide spectrum they offer of possible interpretations of Josquin's music. Technically the records are not up to the high quality of the printed book, and they probably added considerably to the cost of its production. Recorders are heard in some of the pieces, and the instrument is mentioned on pages 463, 664, 683, 692, 697, and 698 of the book. Two angels playing recorders on the coat of arms of the Bouton family are shown in one of the many black-and-white plates.

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# Chapter News



Alfred Spalding

The Leo Christiansen Consort performing in the Marin Civic Center, with members of the symphonic brass band in the background.

## Marin County

Several years having gone by since the Marin Recorder Society (across the Golden Gate Bridge from San Francisco) was last reported in these columns, and to dispel any notions created by misleading TV coverage that the society has abandoned recorders in favor of hot tubs and peacock feathers (well, one member, perhaps; there's always one), I write to chronicle the happenings of this ancient and talented chapter.

The chapter elected Christa Stapp its president in 1978, and she has served capably. It has been my observation (and experience) during some twenty years as a chapter member that the president usually winds up doing everything by him or herself, but Christa has the knack of getting other people to do things (me to write this, albeit reluctantly, for instance). So, seemingly without effort, but really as the result of a



Alfred Spalding

Andrew Acs conducting.

great deal of work on the part of many members, the chapter has risen out of its lethargy and:

- sponsored a workshop under the direction of Andrew Acs;

- arranged two spring weekends at Point Bonita (a recreational area on a bluff overlooking the Golden Gate and the Pacific Ocean), with diverse conductors from the Bay area and from the membership;

- produced two fall picnics at Paradise Cove on the Tiburon Peninsula (to which one member rowed from Sausalito, six miles away as the shark swims);

- put on a chapter concert with organ and choir;

- established a music library;

- re-written the by-laws;

- in addition to continuing the monthly meetings—even engaging the Rev. Bernard Hopkins to conduct on one occasion. Features of the meetings are a fifteen-minute warm-up session and occasional performances by members during intermission.

All in all, we have had a most enjoyable two years. The chapter, which meets on the third Friday of each month in the Redwoods Presbyterian Church activity room in Larkspur, has about forty-five active and ten associate members, most of them very accomplished. Four or five have been members since 1960 or 1961. Several were part of a consort that performed before an audience of two thousand at the Veterans Auditorium in the Marin Civic Center (in a delightful mid-way contrast to the main event, which was a brass band concert). Other members have provided music at local fairs, libraries, retirement homes, and the Shakespeare Festival in San Francisco.

Alfred Spalding

## Triangle

The final notes of a sixteenth-century *bicinium* brought the most recent "Springtime in North Carolina" to a resounding close. This was the Triangle Recorder Society's third annual weekend workshop for players of early winds and viols, held May 2-4 at Camp Kanata near Raleigh. The piece was performed by the traditional massed ensemble of all participants playing and singing together. But it was hardly done in a traditional way. It was played from original notation on greeting cards bearing a small reproduction of a print from Georg Rhau's collection of 1545. With Pat Petersen leading this potentially awesome endeavor, however, even the most inexperienced among us went home feeling good.

Camp Kanata is situated in a pine forest overlooking a picturesque lake. A number of small cabins—rustic, with bunk beds, but with heat, plumbing, and hot showers—form a semi-circle on one side of the main lodge. Dining, dancing, large group playing, and late-night gatherings around a big fireplace all took place within the lodge. The weekend began on Friday night with the arrival of the faculty—David Hart and Pat Petersen from New York and Helen Jenner, Molly Johnston, and Carol Marsh Rowan from North Carolina—and the forty-three registrants from all over North Carolina and from South Carolina, Georgia, West Virginia, Tennessee, and Texas. By the time the inevitable hard core of revelers had settled in before the fireplace for song and storytelling in the wee hours, all had had a taste of what was to come: a group playing session had led to dancing, with Carol leading a branle around the musicians; then to a sequence of singing and playing led by Helen; on to a brief demonstration by the faculty on recorders, viols, and lute; and finally, under Pat's direction, to the singing of shape-note songs from the *Sacred Harp* collection.

The care with which Kathy Schenley had organized the workshop was evident



Jan Kapoor

David Hart conducts a recorder class.

throughout the weekend. The food was of high quality and abundant, with nutritious snacks available almost continuously. Classes were small, everyone participating in four sessions on Saturday and one on Sunday morning, in addition to the large group activities. Participants were grouped into classes according to their own estimate of their playing abilities, from low intermediate to advanced. Instructors rotated from group to group for the early morning, late morning, and early afternoon sessions on Saturday, giving each participant an opportunity to sample the wares of three different faculty members. In the late afternoon each participant could choose a specialty class in sight-singing, rhythm, beginning viol, elementary ornamentation, or Baroque ornamentation. The Sunday early morning classes took the form of mixed consorts, with encouragement given to enlarging one's spectrum of talents by venturing onto a new instrument (it was the first time I had ever made music on a krummhorn).

To show the depth of course content, I will summarize what went on in the classes I attended. Pat devoted her entire session to the study of three pieces in original notation. We started by beating out rhythms, next singing, and then playing each part separately. Finally we put the parts together and gave a reasonably musical rendition of all the pieces. David concentrated on rhythmic problems. He had us read Anthony Holborne's "Faerie-Round," with its complex patterns, from parts in which all bar lines had been removed. He then touched briefly on articulation, using a page from a sixteenth-century lessonbook which had articulation syllables printed under the notes. We finished by playing one of the few surviving pieces of four-part medieval polyphony, with its complex rhythms and beautiful double-leading-tone cadential patterns. With Helen we orchestrated a piece for mixed consort, trying and testing various combinations of flutes, recorders, krummhorns, bells, tambourines, and drums. Of the late afternoon offerings, I chose Molly's sight-singing class, which met on the porch of the boat house overlooking the lake. The idea of learning a new piece by first identifying and circling all of the notes of the major triad came as a revelation to many of us.

The weather was perfect all weekend, warm enough to swim in the late afternoon but cold enough for blankets at night. After supper, some paddled around the lake in canoes. Our illustrious faculty, however, pulled up the anchor and paddled the diving raft!

On Saturday night, with music provided by the Pat-and-David band, Carol led us through Renaissance dances from Arbeau, including pavaues, galliards, and various versions of fifteenth-century basse dances. Helen continued with English country dancing, after which everyone welcomed the opportunity for more lusty shape-note singing. And once again, in the late night hours after most had retired from the rigors of the day, the faithful gathered around the fireplace in

the darkened lodge, illuminated only by the flickering light of the fire.

Don Rhodes

#### Tucson

(Editor's note: The Seattle Chapter's newsletter published the following account of the "mini-workshop" in Tucson on March 21 and 22.)

One need not look far to find reasons to escape from Seattle and spend some time in the Sonoran Desert at this time of year, but the annual workshop sponsored by the Tucson Chapter is an additional and splendid incentive for an early spring migration. Scheduled for the break between winter and spring quarters at the University of Arizona in

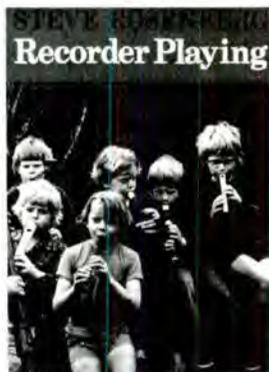
order to use the music school's facilities, it also was excellently timed to fill in the long gap between summer workshop seasons.

About thirty people participated in the program, which commenced on Friday evening with a lecture by Dr. John Boe on "Isaac: The All-Around Renaissance Musician." The talk was followed by a large group playing session.

Saturday began with all-morning consort sessions for beginning, intermediate and advanced groups, the latter including viols, buzzies, and percussion. Even more instructive than negotiating tricky Renaissance rhythms was Dr. Michael Ulrich's approach to instrumentation. Whenever possible, he doubled the parts with 8-foot and 4-foot choirs and thus neatly solved the problem of

## STEVE ROSENBERG

# RECORDER MUSIC

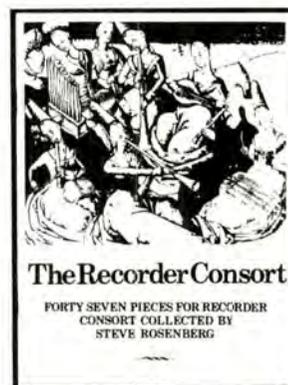


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unpleasantly high tessitura that so often afflicts groups of recorders.

In the afternoon, after a program by the Renaissance Players, we divided into wind and string groups for the meat of the workshop, the preparation for an evening performance of a Mass by Josquin des Prez. Spending an extended amount of time on one major work proved to be an excellent idea; we were able to get beyond the technical problems and pay attention to musical and expressive issues. The afternoon ended with Ken Hufford's outstanding demonstration of early and obsolete brass instruments. In the remaining hour before dinner the more energetic went off to an English country dance class, while the rest of us sorted ourselves out for small consorts.

The evening performance of the Mass had been nicely billed in the local newspaper as a community sing-along, so a good-sized group with excellent voices joined us for the event. Dr. Ulrich's creative orchestration raised the level of performance to far above the ordinary: two examples were accompanying a duet with solo bass recorder and bass viol, and adding a bass crumhorn to underscore a dramatic passage. It was indeed an impressive experience.

The group was small, friendly, and enthusiastic; the musical ideas were, to us, new and exciting; the organization of events was impeccable. We felt that it was a model of what a short workshop can be. For the tuition of \$7.50 we nominate it for "Bargain of the Year."

*Charles and Justine Nagel*

#### Austin

The Texas Early Music Festival was held August 8 to 10 at Baylor University in Waco,

with Bill Casey as our official host. Participants stayed in a dormitory, and meals were provided at a nearby campus cafeteria.

Hurricane Allen prevented some of our Houston faculty from attending, but the rest of the staff covered for them, and a marvelous time was had by all. Our teachers were Bill Casey and John Pinno from Waco; Bill and Eileen Rees from Commerce; George Kriehn and Dr. Charles Lang from Dallas; George Gregory and Larry Zaumeyer from San Antonio; Jennie Cossitt and Blanche Ferguson from Houston; Doug Kirk, Del Hollingsworth, and Martha Reynolds from Austin; and Ilse Schaler from Kerrville.

Classes were titled as follows: Renaissance Band, Intermediate Recorder, Gastoldi Ballets and Caccia, Small Ensemble Consort, Related Arts, Viol Playing, Helpful Hints for Recorder, Baroque Music, Bach's Art of the Fugue, Cantus Firmus Trios, Baroque Literature, Intermediate Consort, Medieval Music, and Trio Sonatas. There were introductory classes in recorder, viol, cornetto, six-hole flute, and lute.

The festival opened Friday evening with a large ensemble playing session under the direction of George Gregory, followed by a lesson in Renaissance dancing in which almost all eighty-four participants attempted to learn the branle, the pavan, and the galliard. You can be sure there were some toes stepped on that evening, literally!

Classes began Saturday at 9 a.m., with three sessions in the morning and four in the afternoon. Students burdened with odd-shaped cases hurried from class to class, hardly stopping all day except for lunch.

Saturday evening began with a short large-group session directed by George Kriehn, followed by dancing led by Blanche Ferguson. The highlight of the Festival was the varied

program well played by faculty members and participants. It included a Du Caurroy five-part fantasia presented by Dr. Lang's viol class; a concerto for natural horn and recorder, featuring Harvey Landers of the University of Texas; and Morley's "Go from my Window," led by Bill Casey, who also played the pandora.

On Sunday morning there were two more class periods; then a business meeting closed the festival. Next year's event will be held in Kerrville, Texas, August 7-8-9 at Schreiner Junior College, with Ilse Schaler as our hostess. We hope all our friends will mark the date and join us there.

Our Waco meeting cost each participant a total of \$30: \$5 for registration and \$25 for room and four meals. Even though we voted to triple our registration fee for next year, the Texas festival has got to be the best value for your money anywhere!

*Natalie Morgan*

#### Somerset Hills

The Somerset Hills Recorder Society, an ARS chapter with forty members, is now eight years old. At our meetings on the first Friday of each month from September to June, we have divided into two playing groups, the larger one being for intermediate and advanced players and generally directed by a guest conductor. At the same time a beginners' group has met with a more experienced member of the chapter. Having such a beginners' group has helped in getting more people interested in joining our chapter. This season we have separate groups for advanced, intermediate, and beginning players.

Our members are from Morris and Somerset Counties. A few are professional musicians such as church organists and public school teachers. Many have taken up the recorder as a hobby after retiring from business or teaching. When it comes to making music together there is no generation gap; our ages range from teenagers on up. Several members also play krummhorns. Within the membership there are several smaller consorts which rehearse once a week and give programs at churches, schools, nursing homes, and for various civic groups.

Since we are within driving distance of New York City, we usually have guest conductors travel out to our monthly meetings. The state of our treasury determines how often we can do this. Otherwise, we invite one of our members, or possibly a visitor from another chapter, to conduct. We are also fortunate in being near Princeton, where there are many excellent recorder players and teachers.

Our big event this year was a one-day workshop on Saturday, October 4 at the Unitarian Fellowship in Morristown. The faculty was composed of Paul Echols, Valerie Horst, Phoebe Larkey, and Morris Newman. Besides large-group playing there were special classes in ornamentation, rhythm, phrasing, and leading a small ensemble.

*Madelyn H. Aubin*

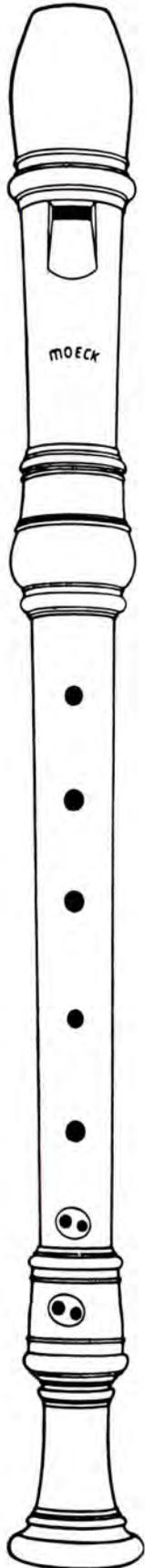
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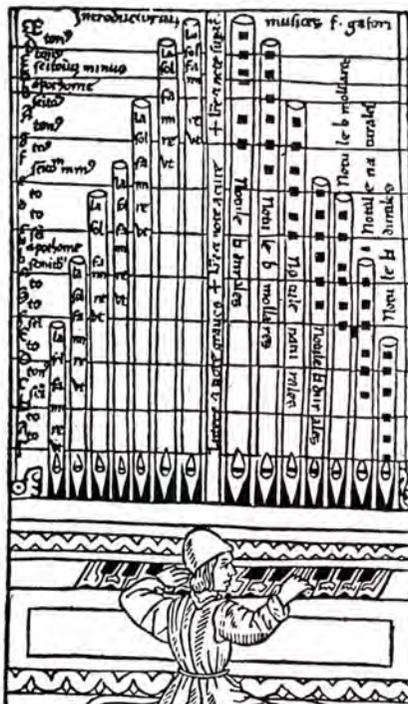
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Payment must accompany copy. Classified advertisements will not be billed. If payment does not accompany copy, ad will not be published.

### Corrigenda:

In the 1979-80 ARS Directory, asterisks denoting the status of ARS Teacher were inadvertently omitted from the listings of:

Andrew Acs, *New Orleans, La.*  
Christiane Howard, *Austin, Texas*  
Rhoda Weber, *New York, N.Y.*



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**INNER VOICE:** Nitka— you are in the business of selling not preaching. Reconsider, before it's too late. Sell-sell-sell.

**NITKA:** Sc, I may use this space to answer some of the many questions I get as to me, my family and my background.

**INNER VOICE:** Hah! Egomaniac!

**NITKA:** (Ignoring voice) Let's go back to my boyhood days.

**INNER VOICE:** (Sigh) I've heard it before. Make it short, Art.

**NITKA:** I was born at an early age and started in on the piano at 6.

**INNER VOICE:** Nothing unusual there. You know what happens when you bore a customer? They buy from

**NITKA:** No names. I'm not boring my customers. They buy from me. 'Cause my service is better, friendlier, and my prices are so low they're sinful!

**INNER VOICE:** Now you're getting back to reality. Sell, man—you've got 'em in the palm of your hand.

**NITKA:** (Ignoring voice) I went to Music & Art High School where I was introduced to clarinet and sax.

**INNER VOICE:** Benny Goodman you weren't.

**NITKA:** (Still ignoring voice) Then I went to Juilliard.

**INNER VOICE:** Do you believe this—the man insists upon presenting his credentials.

**NITKA:** And then I went on the road with a dance band. I hit the Borscht Circuit where I met my dear wife.

**INNER VOICE:** Now he's got romance into this— maybe this story could be sold to Cosmopolitan.

**NITKA:** My sister introduced me to the recorder—

**INNER VOICE:** Now we're getting somewhere. Sell, Arty, cut prices, offer a deal— please! Sell, sell, sell.

**NITKA:** Folks, the pressure is building. I can't stand it any longer. I'M GOING TO SELL SOMETHING. Do you hear me?

**INNER VOICE:** He's finally gone bananas.

**NITKA:** (Musing) Now what can I sell that will be a fabulous deal— high quality merchandise everybody needs— wants— craves?

**INNER VOICE:** Cut the price of beef.

**NITKA:** I keep hearing voices. George, send out for a roast beef sandwich.

**INNER VOICE:** Oh brother— power of suggestion.

**NITKA:** Eureka— I've got it! I just made a super deal for the best music stand around. A MANHASSET (with optional light)— the roughest, toughest, most functional stand in captivity!

**INNER VOICE:** He's gone mad— completely. Folks, this Manhasset stand is top notch. It's the one he's used since he was in knee pants— took it with him to Juilliard. It has stood abuse you would never dream of. (He even used it to prop open his window at the Catskills so that food could be brought up at any instant.)

**NITKA:** I've got to see an ear specialist about this voice I keep hearing— but at least I know what I want to do. Folks, it's good to get back on the selling floor so to speak. Now, here are the facts.

**INNER VOICE:** Sell, sell, sell, sell sell, se, s-----

*Art Nitka*

## PROCLAMATION

"EVERYBODY (musician, teacher, student, living room conductor)— everybody needs a first class, state-of-the-art music stand!" — Nitka's Rule (There are no exceptions to this rule.)

**So, since it's a rule** – I'm going to make it easy for every customer to own this superb piece of precision equipment. Read on MacDuff (as the Bard once said, immortally!)

**WHY IS MANHASSET SO GOOD?**

Listen – there are a lot of good stands. But this one is special. First, it's **AUTOMATIC**. (Look, ma – no thumb-screws). It's all handled by this here ingenious type clutch. Probably has 16 patents on it. You can use it hard. One hand operation (a **BIG plus**). **Second** – it stays in adjustment – a statement you can't make about most stands. **This one can take it!** I've had mine 20 years. **Third** – The finish? **Beautiful**. Non-reflecting black crackle finish. Baked enamel, **tough** to scratch. **DURABLE**. **Fourth** – It has stability. Face it – you have to work to tip it over – yet it is light (about 5 or 6 lbs. for such solid construction). **Fifth** – You can get a matching accessory clip-on non-glare **AC light!** This light has a **NON-FLUORESCENT** bulb. **Sixth** – Great height range – 28" to 50". This sounds so ho-hum until you realize that many stands don't go that low. **Seventh** – Materials Base is heavy gauge steel but the desk is light weight aluminum alloy. (Clever, these Manhassetans.) Heavy duty performance with no surplus weight. **Eighth** – Acceptance. The Manhasset folks have sold about 7 million stands of this design so far. Seven million customers can't be wrong. I'll bet the whole 7 million still are happily holding music for grateful musicians and will continue to do so indefinitely.

**Send in Your Order Today!**

Now that you've heard the benefits – the advantages of ownership – we get to the piece de resistance, the price! (I'm feeling so benevolent it frightens me.) I'll sell you a Terminal Music Manhasset Stand ... (are you ready for this?) ... plus a light for \$36.53 complete. Or, I'll sell you the stand alone for \$27.50 and the light alone for \$10.95. If you want to buy two (and why not – it's the greatest gift in the world – every musician has got to have a music stand), I'll



**GREAT GIFT IDEA!**



**Optional Light**

**\* NOTE:** Schools, Orchestra and Quantity Buyers: Write me personally for a special quotation. It'll be well worth the stamp.

*Art - send me quick*

- 1 Manhasset stand at \$27.50
- 2 Manhasset stands at \$23.95 each
- 1 Light at \$10.95
- 2 Lights at \$9.95 each
- 1 Set at \$36.53
- 2 Sets at \$32.19 each

**SHIPPING:** – 1 stand or set add \$2.75  
 (To UPS address only.) 2 stands or sets add \$4.75  
 Light alone add \$1.50  
 (50" for each additional light)

cut the unit price still further! I'll sell two stands and two lights for **\$32.19** each set, two stands go for **\$23.95** each stand, and two lights for **\$9.95** each light. **FAIR ENOUGH?** (Fair? It's great!) Do we have a deal? **ACT NOW**. I've only got a limited number. When these are gone – it's a new ball game and a new price. But my customers get first shot at this value. Love ya all.

*Art*

**INNER VOICE:** STOP. OK Art – how can you, after your rocky start in this ad (and heart rending declaration that you couldn't predict prices so far in advance) make a solid price offer that will hold up? Aren't you going to lose your shirt?

**NITKA:** No. Heh, heh, heh! I've got some of these here Manhassets stashed away in the vault at Terminal Music and only I have the key! They're good as gold! I've taken a position on 'em 'cause the price is bound to go up, and I'll make a nice profit. It's an investment!

**INNER VOICE:** But if you sell what you've stashed, at these prices, you're losing your supply – you could hold out and sell them for more later.

**NITKA:** **QUIET!** I've made up my mind. I'm going to make the offer. I'll stand by my price until my cache is gone and the vault is empty. I like to sell. I love my customers!

**FREE INCENTIVE OFFER**

I want to clip my customers - (I thought that would get your attention!) so, I'll share a personal secret (Shhh!). Use transparent music clips to hold the pages from blowing in hurricanes and stuff. You can read through 'em, turn the page easily and with one swift, deft motion. (Get that prose) It's a trick of the trade. I want you to have a pair as my gift with each stand ordered.

Anyway, order your stands now and I'll clip you for free. Where would you get a friendlier offer? Enjoy!

PLEASE NOTE WE ACCEPT MASTERCARD and VISA.

**MAIL THIS COUPON TODAY**

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166 West 48th Street • New York, NY 10036

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Apt. \_\_\_\_\_

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My check or  money order for \$ \_\_\_\_\_ is enclosed.  
 Charge to  VISA  MasterCard.

Account # \_\_\_\_\_ Exp. date: \_\_\_\_\_

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*\*recorded by Frans Brueggen*

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51 East 12th Street, New York, N.Y. 10003 Telephone (212) 245-7246



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