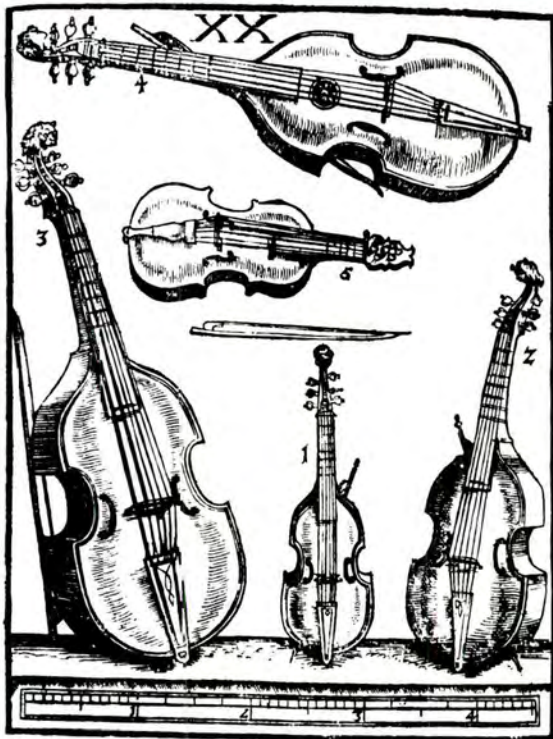


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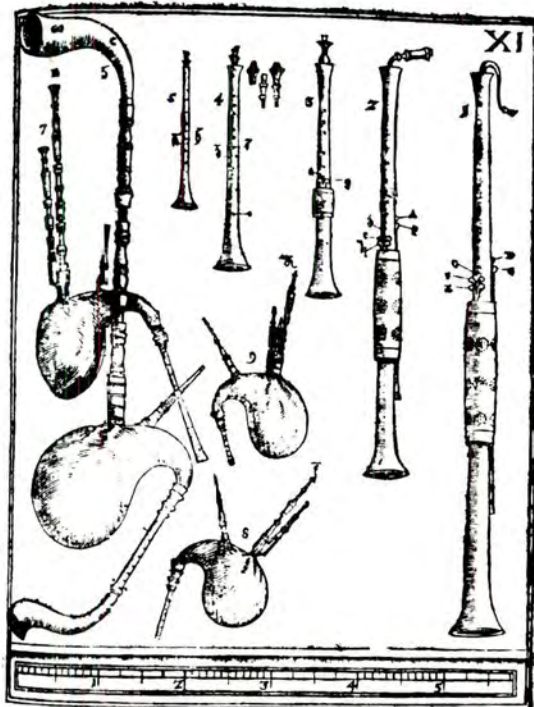
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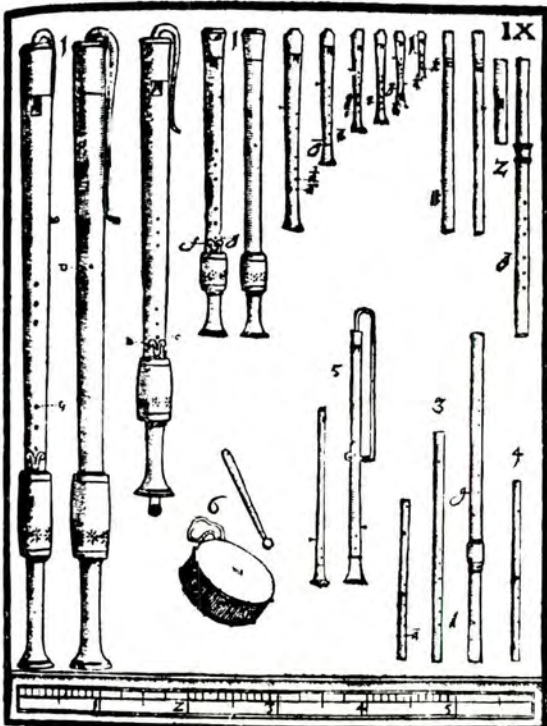
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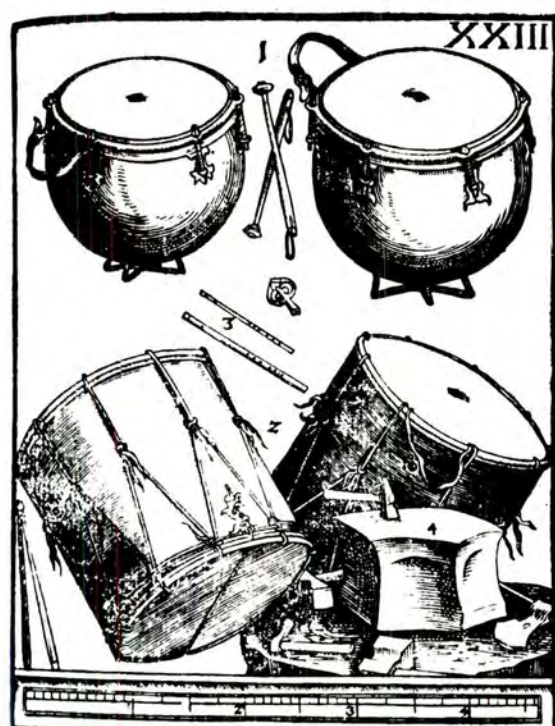
1. 2. 3. Violoncello. 4. Viola. 5. Violin. 6. Italienische Lyra da braccio.



1. Das Pommer. 2. Basset oder Tenor-Pommer. 3. Alt-Pommer.
4. Discant Schalmey. 5. Klein-Schalmey. 6. Großer Zoch.
7. Schaper Pfeiff. 8. Pflümmelchen. 9. Dudel.
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1. Blockflöten ganz Stimmwed. 2. Doleflöte S. g. 3. Quersflöten ganz Stimmwed.
4. Schweizer Pfeiff. 5. Siamentien-Wasend Discant. 6. Klein Pflümmel:
zu den Siamentien Pfeiffen zugebrauchen.



1. Heerpauken. 2. Soldaten Trummeln. 3. Schweizer Pfeiffli. 4. Knoch
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The American Recorder

VOLUME XXII NUMBER 4 NOVEMBER 1981

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Honorary Vice-President, WINIFRED JAEGER

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Ensemble Playing

Kenneth Wollitz

Making music with congenial company is one of the most delightful pastimes known to man. The recorder by its nature leads you to this cheerful prospect. Pianists and harpsichordists are self-sufficient; most of their repertoire is in the solo literature. But while a lone recorder player can certainly take solitary delight in unaccompanied preludes and dance tunes, the real joys of his musical experience will be found in playing the ensemble literature. There is a vast amount, from the Middle Ages through the Baroque, but it is particularly the Renaissance, the period from 1450 to 1600, that supplies most fodder for recorder consorts — the chansons, canzonas, fantasias, and dances among which groups of amateur recorder players seek their pleasures.

How exciting it is the first time you get together with a friend to play duets! And if that goes well, as it usually does, you find yourselves looking around for a third, then a fourth, maybe even somebody with a bass, and suddenly you have a consort of recorder players who now have the challenge not only to play their instruments but to play *together*.

Playing music together is teamwork in that the participants must do separate things together in order to achieve a common goal. The same description holds true for any team sport, although what is done, how much together, and to what end varies. What does not vary is team spirit, a sense of ensemble, a community of endeavor. Most teams do not mark time with the precision that musicians do, although crews of rowers in shells or lines of one-legged paddlers perched on the sides of African dugouts are notable timekeepers. (Interestingly, large ensembles of rowers, such as propelled triremes and other monster galleys, required a conductor to keep time

from the podium with a cat-o'-nine-tails.) To get things right, musicians must move with the precision of a surgical team or a high-wire act. Fortunately, even when things go wrong no one expires and the musicians seldom fall off their chairs. The goal of musical teamwork is different from that of team sports; it begins with the first note and ends with the last. It's the performance that counts. There is no winning. This teamwork is not mock war, but mock peace. The effort is not to struggle with one another but to cooperate. What a fine, civilized activity music making is!

There are many things to consider in ensemble playing: finding a convenient, comfortable place to meet, deciding how to conduct the playing session and what the program will be, deciding who, if anyone, will direct the group, learning how to tune up, and learning to play together in time. Further refinements include matters of articulation, dynamics, instrumentation. As a final celebration of your experience together, you may wish to prepare and present a program of your best pieces. Each of these elements will be examined in turn, but first we should consider the primary requirement for happy ensemble playing, that is, a benevolent attitude.

Professional players are supposed to be able to do what they want with their instruments. The professional says to the listener, whether it be just one other person or an entire audience, "What you hear is what I intend." The amateur, on the other hand, knowing that he will not succeed perfectly in the execution of the music, says, "What we hear, you and I, is not precisely what I intend." Even though he may have a very sophisticated idea of the sounds he wants to make, the limitations of his technique thwart him. A certain

amount of frustration, accordingly, is inevitably a part of the amateur player's lot. His ego is tentative and vulnerable, capable of being bruised. He is his own severest critic, cursing his fumbling fingers or flagging attention for leading him to make "stupid" mistakes.

It thus behooves participants in the ensemble endeavor to behave towards one another with tact and consideration. This obvious point is too often ignored. It is true that an atmosphere of good-natured tolerance does not always exist in professional ensembles. Members of a highly respected, world-famous string quartet, for example, were known not to speak to one another except in rehearsal and even there with a great deal of vituperation. Perhaps this mode of contention was necessary for the achievement of their exalted effects. For my own part, I have always found that rehearsals are most successful when conducted with good humor and patience. For amateur ensembles this should be regarded as an absolute necessity. More tact is required for ensemble playing than for most of life's transactions. Thus the very act of playing music together is, or should be, civilizing.

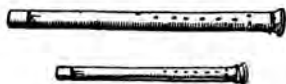
Where to Play

Choose a spot that is quiet, with sufficient space for everyone to manage chairs, music stands, and instruments. A "live" room with a bare floor and relatively few furnishings is preferable to one with heavy carpeting, drapes, and overstuffed furniture, all of which absorb sound instead of reflecting it. A big, sunny kitchen can be a lovely place to play, especially if there is some bread baking in the oven. You should be cautioned, however, against eating and drinking while you play. Saliva inevit-

ably will flow and can lead to an unwanted buildup of residue in the windway of your recorders. This is not my imagination. I have been assured by an expert repairman that when he revoices recorders he can tell who has been eating cheese and crackers and drinking wine while playing. So it's best to save the refreshments for the break.

The idea of playing out of doors has a certain pastoral charm, but it usually turns out not to be practical. For one thing, there is always at least *some* wind, enough to blow the pages around in a bothersome way. They must be fastened with clothespins or clips, thus complicating page turns. Also, a breeze blowing against the window of the recorder interferes with the air exiting from the windway, thereby muffling the tone and sometimes carrying it away altogether. In addition, when playing out of doors, you do not have the desirable acoustical effect of sound reflecting from the walls, floor, and ceiling of an enclosed space. Playing in the sunshine gets too hot and uncomfortable; there is also likely to be glare reflected from the music. All in all, I recommend playing indoors.

Have enough light! Peering at the music causes mistakes in reading. For the same reason, be sure that you have enough copies of the music. Two persons reading from one stand is comfortable; more is not. It is not usually necessary for each player to have his own stand. Playing two to a stand reduces clutter, allows the players to sit closer to one another, which makes it easier to listen to each other, and facilitates page turns. However, unless you know in advance that there will be enough stands, it is always a good idea to bring your own along. For any ensemble larger than three, I recommend sitting in a circle. The closer the circle, within the limits of comfort, the better you will be able to hear one another. If you are preparing a performance, however, it is best, at least at the later rehearsals, to sit in a half-circle, as you probably will when you perform. Before you leave for a playing session, it is wise to check to be sure you have all parts of all the instruments you will need (I have been embarrassed more than once by arriving at a rehearsal with only two-thirds of one recorder or another), your music, and a pencil.



The group should have a program for the session, however informal it may be. If it is an ongoing ensemble, which is the situation I am addressing, this should comprise a mixture of the familiar and the new. It is best to begin with a familiar piece by way of a warm-up, which helps to get the ensemble spirit going. Then proceed to the *pièce de résistance*, some challenging piece the group is working on. After a solid session of work on that, a break is in order, and then the group might go on to reading something new. It is usually satisfying to end the session with a few familiar favorites. This format works well for informal playing sessions, since it conforms to the expected energy curve. Even when you're rehearsing for a program, it is advisable to put the hardest piece second on the agenda. An evening devoted entirely to sight reading should likewise end with something easy in order to finish with a satisfying musical experience.

Who Leads?

Who directs the ensemble? Ideally, I suppose, suggestions should come equally from all members. That would be the balanced approach, assuming that each member is equal in skill and experience. This, however, is not usually the case, and so the less experienced members gratefully accept direction from the more experienced. Some people are fond of the role of director; others shun it out of shyness or modesty. Oddly enough, the one who likes it most may not be the one who does it best, and the member with the greatest musical skills and knowledge may not have much interest in telling other people what to do.

If one person is to be in charge—for a piece, for an evening, or forever—it should be by mutual consent. Having given that consent, the other players should be prepared to listen to what the leader says. It is annoying to have things come to grief because someone was not listening to instructions and therefore starts in the wrong place, does not take the repeat, or whatever. It is also unsettling to have two members of the group struggling to be the leader at the same time. If there is to be a leader, let him or her be it, and the others can await their turns on subsequent pieces. As a matter of fact, the idea of rotating direction is a very good one, and each person in turn should be encouraged to undertake the role to the extent of his abilities. Leading the group is, after all, an aspect of ensemble skill, and everyone should be allowed to develop it.

Tuning

When you are playing a recorder by yourself, playing in tune is a matter of hearing intervals correctly as you proceed from one note to the next. It is a skill that develops as you become more familiar with what the correct intervals are. It is like whistling or humming a tune by yourself and trying to get the intervals right, although with the recorder things are much easier since the correct fingering yields a very close approximation of the right note. When playing the recorder with others, however, you no longer need to rely on subjective perceptions of what is or is not in tune. Instead, you have the objective results of your sound in conjunction with that of other players. When you are attempting to match the same pitch (unison) with someone else, you listen for *beats* and attempt to eliminate them and achieve a *beatless unison*. When tuning perfect intervals with other players (perfect fourths, fifths, major thirds), you direct your attention to "difference tones." Both of these phenomena are difficult to describe in words alone, without a physical, aural demonstration, but since they are both very helpful in ensemble tuning, I will do my best. I ask for your close attention.

Beats and Difference Tones

Beats are not difficult to hear and understand, and are very helpful in getting perfect unisons. Therefore, every reader should try to struggle through this explanation. Difference tones are more problematical and some readers may choose to skip over the topic, coming back to it when their musical skills and knowledge are developed to the point that they can perceive and understand these less obvious, but useful and instructive, aural phenomena.

All sounds are composed of vibrations; many speeds of vibration arriving at the ear at once give the characteristic of a particular recognizable sound. Musical sound, or *tone*, is recognized by the slowest of its "recipe" of vibrations, its basic *mode of vibration*. We perceive this as the *pitch* of a given musical tone. Although there will be a complex of faster vibrations above it, it is this basic mode of vibration to which we tune. A-440, for example, is the common, agreed upon standard note to which modern ensembles generally tune. Why A-440 should be chosen is of less interest to us than precisely what the terms mean. The A in question is the A above middle C, the lowest A on the alto recorder. 440 means that 440 sound waves im-

pinging on our ears per second give the impression of this pitch. It's an arbitrary standard. It could just as well be 415 pulses per second, and very few of us would have cause to object. People gifted, or blighted, with "absolute pitch" perceive differences in the pitch of notes absolutely. When they hear a note vibrating at 440 they recognize it as an A, and 415 is for them, unequivocally, A-flat. Although useful in many ways, absolute pitch can be a curse. I remember a gifted but unhappy oboist from high school who had learned her absolute pitches from a piano that was a half-tone flat. Thus, everything she played sounded to her ears a half-tone higher than it should have. She eventually gave up music, although she had a very good talent for it, because she couldn't reconcile the discrepancy.

If, indeed, we happen to be trying to tune to someone's A-440, we try to match this A with our own; we try to blow it at 440 pulses (of the sound wave) per second. The same fingering should give the same note—right? Not quite. If our note is slightly sharp to the one we are trying to match, it will be vibrating somewhat faster, say A-445; and if we are slightly flat, our note will be vibrating slightly slower, say A-435. In either case we will perceive a sensation of throbbing between the two slightly mismatched pitches. The speed of these throbs, or beats, will be the difference between the vibrations of the two notes. Thus, both of the examples above would produce five beats per second (440 minus 435 equals 5 beats per second; 445 minus 440 equals 5 beats per second). If the pitches are farther apart, the beats will be faster; if they are closer, the beats will be slower. It is only when the two pitches are vibrating exactly together that we have the impression of a single sound, a pure, beatless unison.

Beats are relatively easy to hear, and they are very useful in getting instruments exactly in tune on the same pitch. I use the following procedure: One person is appointed as "anchor" and is assigned to hold his note as steady and even as possible. The other person must find this steady anchor tone by changing his breath, blowing harder or softer and listening to the speed of the beats that result. If there are beats at the outset, as there usually are, the finder has two choices: he can blow harder or softer. Without knowing whether he is sharp or flat, he has a fifty percent chance of making the right choice. If the

beats get slower, he has chosen to move his breath in the appropriate direction and can proceed to achieve a beatless unison with his fellow. If the first guess was wrong and the beats get faster, then the second try has a one hundred percent chance of success. If he blew harder and the beats got faster, then he *knows* he must blow softer, and vice versa.

When people are first introduced to this concept of tuning by making the beats go away, several things might happen. The finder, hearing beats, may choose the wrong direction, and then hearing faster beats, may panic and move even farther away, resulting in momentary trauma and confusion. The initial blow might yield a beatless unison from which the finder then departs in search of what he is supposed to hear, i.e., beats. The anchor may be less than steady and move in sympathetic pursuit of his finder, the two thus blowing ever harder or softer as they seek the desired unison. An objective third pair of ears helps sort out such initial confusions. Eventually, everyone calms down and comes to realize that making the beats go away is a method of achieving perfect in-tuneness that completely bypasses those terrifying decisions as to whether we are sharp or flat. Beats are easy to hear, and when we understand how to use them they lead us quickly to the desired unison, which itself has a palpable, recognizable sonority that we find more easily each time we seek it.

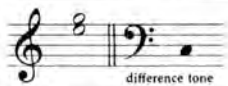
Blowing octaves in tune is akin to making beatless unisons. If we blow an A-440, the A' one octave higher will vibrate exactly twice as fast, A-880. By the same token, the A one octave below A-440 vibrates at 220. This is the meaning of *octave* in music: twice as fast is the octave above, and half as fast is the octave below. It so happens that in the recipe of vibrations that make up a musical sound, or tone, especially for the recorder, the second most prominent ingredient is a vibration *twice* as fast as the basic mode of vibration. We use the basic mode of vibration to tune beatless unisons. We use the second mode of vibration to tune octaves. This second mode of the lower tone must coincide with the basic mode of the upper tone. 880 should equal 880 without beats. These beats between octaves, however, are less obvious to the ear than beats between unisons. Therefore I suggest that to get octaves in tune the upper note should try to "disappear" into the lower note, which indeed it will when its vibrations match those of the

lower note's second mode of vibration. Again, like the beatless unison, it's a matter of sonority. In tune, octaves have a silvery rightness, one sound, enriched in its upper modes of vibration.

Difference tones are more elusive to our perception than either beating unisons or octaves. It's not that they are so hard to hear, but rather that they're hard to *notice*. We hear difference tones, usually quite annoyingly, when we are playing duets on two altos or sopranos. They are that buzzing in the ear that we try to ignore as we tootle along. When they are in tune with the intervals we play, as they should be, they are less noticeable. Difference tones are manufactured by our ears. Their description, but not explanation, is as follows: When two different pitches arrive at the ear, the ear creates a buzzing tone whose speed of vibration is the difference between that of the upper pitch and that of the lower pitch.

Does this description have a familiar ring to it? It should, because it is the same as that describing the throbbing phenomenon of beats, except that here the two pitches are much farther apart and thus the beats between them are much faster, so fast indeed that we begin to perceive their rapid hum as a distinct pitch. Here is the routine I use to demonstrate to my students the relationship between beats and difference tones:

I and another person begin, on altos, by getting a perfect beatless unison on open G' (second finger of left hand only). When we have gotten this, and while the other person holds his pitch, I begin to flatten by gradually sliding my first finger onto the 1 hole, my third finger onto the 3 hole, and finally the fourth finger onto its hole, thus producing an alternate-fingered E below my partner's G'. What happens between the two notes is as follows: First we begin to hear beating, which gets faster as my note gets lower. This turns into a jarring buzz, then an indefinite hum, and when I finally settle on my E, the hum assumes an identifiable pitch, a C two octaves plus a major third below my E.



When this difference tone has been perceived and identified, we begin again on G' and E (I use the standard fingering at this point, thumb and first finger), and I gradually slide on my second finger to produce a D, which makes the

hum of the difference tone rise to a G two octaves below my partner's open G'.

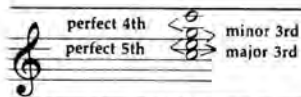


Sliding my third finger onto its hole to make a C causes the difference tone to rise again, this time to a C one octave below the C I am playing.

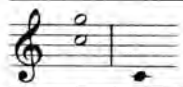


Difference tones, or for that matter, beats, are easier to perceive if the two players producing them sit with their instruments at right angles to one another. Also, one player might sway slightly from side to side, which helps to bring these differential vibrations in and out of the ears.

If difference tones are so tricky to hear, why, you might ask, do we bother with them at all? There are two answers to this question. First, they serve as fine tuning devices for getting intervals perfectly in tune. When the difference tone is vibrating at its appropriate speed, and is therefore at its most inconspicuous, the two notes that produce it will be in exactly the right relationship, and the interval they are sounding together will have its clearest, brightest, most characteristic sonority. A perfect fifth between two tones, C to G' for example, is so solid that it can be mistaken for a single sound. If the fifth is less than perfect the two tones will produce faint beats, and the difference tone will grow indistinctly down below. The sonority will be unclear. Listening for difference tones trains our hearing acuity; it leads us to a perception of what perfect intervals should sound like. The most important intervals and the difference tones that result from them are shown below as they occur in a C major chord. (In the following examples the actual sounding pitches are shown by white notes, and the difference tones that result from them are shown as black notes.)



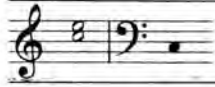
A perfect fifth produces a difference tone an octave below the lower sounding note.



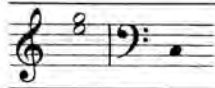
A perfect fourth produces a difference tone an octave and a fifth below the lower sounding note.



A major third produces a difference tone two octaves below the lower sounding note.



A minor third produces a difference tone two octaves and a major third below the lower sounding note.



The interesting fact that these examples illustrate is that all the difference tones produced between the notes of a major chord reproduce the root note of the chord (in C major the root is C), at the distance of either one or two octaves below. This is why major chords, when they are perfectly in tune, sound so solid and clear. The difference tones provide a reconfirming foundation to the chord.

The other reason we should concern ourselves with difference tones—a corollary of what has already been said—is that they are there, whether we want them or not; so we may as well get to know them, tame them, and let them teach us what they can. We don't listen for difference tones in ensemble playing; we listen for the correct, distinctive sound of the intervals that they have taught us to perceive.

One final admonition before we go on to the method of tuning a group of recorders: At any stage of tuning, whether you use the scientific procedures just described or the practical suggestions to follow, you should always blow a perfectly straight, even tone. I am appalled when I hear someone blow a tuning note that contains a vibrato. It's like getting your balance on a tightrope by doing a shimmy. It may work all right for the individual, but it makes me reluctant to be on his team.

Playing in tune is the most basic skill of any ensemble. A pianist gets his instrument tuned by a professional tuner and then is no longer responsible. All he has to do, all he *can* do, is strike the keys and accept the pitches that ensue. We who play instruments over whose pitch we have immediate control have a

much greater responsibility. We must tune together at the outset and then listen and correct throughout our playing. Our task is not easy, but it can be very rewarding because we have the possibility of playing *perfectly* in tune, something that a well-tempered keyboard never can do. We often seek help from each other in deciding if a note that is almost right is too high or too low. Usually someone else can hear whether a note is sharp or flat more easily than the player himself can. When in doubt, we should ask one of our fellow ensemble players. It is a fact that on some days one can hear better than on others. Our ears are keener when we are well rested and alert. When we are tired, our attention flags in hearing as in all other things. We help one another in the ensemble endeavor of playing in tune. It is not easy. It is never easy, but working together we can do it.

The first question to decide is whether to tune to standard pitch, A-440, obtained from a tuning fork or electronic tuner, or simply to tune the recorders to each other. Since recorders vary so much in their relation to standard pitch I recommend the latter procedure, except when playing with a keyboard instrument, when, obviously, one must tune to it.

When one's recorder is sharp, one separates the head and middle joints a bit, thereby lengthening the tube and lowering the pitch. When the recorder is flat one pushes them back together again. The flattest recorder, with the joints pushed all the way together, is the instrument that all the others must tune to. If someone has a recorder that is particularly flat, it is unfair to inflict it on the others and it should be set aside until it has been retuned.

Separating the joints, or pulling out, on a recorder affects the open notes the most (e.g., D's on sopranos and tenors, and G's on altos and basses), so these notes are not the best to tune on. The notes that are affected the least are also best avoided (second-octave E' on sopranos and tenors, and second-octave A' on altos and basses). So beware of tuning to A, even though that is often the first note that comes to mind. Good notes for tuning, on any recorder, are the notes played with the three fingers and thumb of the left hand. These are solid notes that must be in tune without using any special fingerings; if they are not in tune the instrument is probably at fault. These are the notes that we adjust, by pulling out or pushing in, to get

the ensemble's intonation together.

When two musical companions are getting together for some easy duetting, they will tune their altos' E's or D's together, or their sopranos' B's or A's, or some mutual unison between two different sizes, and proceed to warble. They may choose to observe or to ignore difference tones as they go their happy way. But for ensemble playing, a more thorough tuning routine is required. I recommend the following:

1. Begin with tenors, tuning for a beatless unison on low G. Have everyone pull or push until the unison is perfect.
2. While the tenors continue to play the G thus agreed upon, the altos tune their low-register C's to a perfect fourth above the tenors.
3. Now the basses tune their C's, in octaves with the altos, in fifths below the tenors, and in unison with themselves.
4. Finally, the sopranos tune their G's, in octaves with the tenors, in fifths above the altos, and in unison with each other.

You can use similar schemes with A's and D's, the "two-finger and thumb" tuning. By the time the tuning has spread out to sopranos and basses, it may be necessary to recheck the original tenor unison.

This system tunes the solid, basic notes, but each player must discover by himself any notes on his instrument that require special adjustments of breath or fingering to get them in tune. Most recorders are not perfectly in tune with themselves or anything else, so it is useful to know when one has to make adjustments with one's breath or with one's fingering. For example, the bottom two notes on many instruments tend to be sharp and must be blown gently. Octaves are found to be wide and must be adjusted with either breath or fingering. Careful practice and careful listening will help the player to make decisions concerning the tuning of individual notes on his instrument.

Once the recorders have been tuned, strings, if there are any, may be tuned to the pitch the recorders have arrived at. There is, however, a real danger here. Unless recorders are *really* warmed up, they rise in pitch almost immediately as they are played, and the pitch keeps on rising. A wise string player takes a pitch slightly higher than that of the recorders to tune to; I have heard many a disaster occur when that rule was not followed. The recorders all rise together, but the

strings are left behind. They, of course, find this very upsetting. The same thing happens to reed players, who are likely to become more and more fatigued as they strain to "lip up" to a rising pitch. My advice here is: When you are fortunate enough to have other instruments in your ensemble, keep retuning the recorders to bring the level of pitch back down to where you started. Usually this will mean pulling out a bit more on everyone's part.

If everyone starts together it is logical to tune the first chord. In early music this will always be a concord. If the chord does not sound in tune, the way to correct it is as follows:

1. Tune the root (lowest note) of the chord with its octaves.
2. Tune the lowest fifth to the root and then any of its octaves.
3. Tune the thirds.

Other likely tuning chords are: the last chord of the piece, the last chord of a given section, or consonant chords at the ends of phrases. An example of the latter might be found in a Bach chorale, which proceeds phrase by phrase, each phrase ending in a consonant chord under a fermata. The procedure for working on intonation in such a piece is to tune, in turn, the opening chord, the chord under each fermata, and the final chord. Once this has been accomplished go back and play the sequence of chords in time, four beats per chord at a moderate tempo. When this can be done with all the chords in tune, play the piece as written. You will find the intonation much improved, since your ears will expect the series of modulations upon which the chorale is based.

In dance music the first and last chords of each section will often be the same, but in a different position, that is, the same notes will be there, but in different octaves. Playing two versions of the same chord, which happens in this situation, is very helpful and revealing.

Whenever two voices come into a unison or an octave there is an opportunity to check intonation, and if there is a problem the players involved should make a note to listen for each other at that spot. Fifths and fourths between voices are almost as good; the perfect intervals are the easiest to hear. Getting a piece nicely in tune involves much of this sort of lapidary work, polishing each interval in turn until the intonation sparkles.

Playing in Time

Playing in time has two interrelated

aspects: keeping the beat together and getting the individual rhythms right. Rushing and dragging the tempo (usually rushing, from nervousness) can throw the others off and ruin the ensemble; actual rhythmic mistakes are of course problems that must be dealt with. Much of the music facing an amateur recorder consort is quite challenging rhythmically. I have seen more than one trained musician, unfamiliar with the style, founder on rhythms that an experienced amateur recorder player could toss off with scarcely the blink of an eye. The rhythmic complexity of Renaissance and earlier music is much greater than that of the music that follows it in time. Only with the advent of the modern era have rhythms again approached the complexity of earlier times. This rhythmic complexity presents difficulties for the amateur ensemble, especially for those members who have only recently learned to read music at all.

I will offer several ways of getting the ensemble's rhythm together that I have found to be effective and enjoyable. One obvious way to deal with the problem is to "speak" the rhythms out loud, unencumbered by the distractions of playing one's instrument. If the rhythms are particularly complex, the whole ensemble can speak each line in turn together, perhaps at the same time keeping a beat together by snapping fingers or tapping lightly with pencils on your music stands. I have never seen a group fail to enjoy this. It's such a pleasure to get it right for a change without having to worry about fingerings. You will notice I suggest speaking the rhythm, using "da" or some such syllable, not singing it. I always present the exercise as speaking, although I myself may then fall into singing the pitches as well. But I would never want to frighten anybody by suggesting that he had to sing. It is nice if the pitches come along with the rhythms, and I am sure they help, but the exercise is just as valuable without them.

If the problem is not in the individual rhythms themselves but in getting the various rhythms of all parts to fit together, then everyone might try speaking the rhythm, each of his own part. This is a delightful effect, a sort of rhythmic chant with figures popping out from one voice after another. It is a technique that invariably brings to light who is having problems and where, and so leads to solutions.

Another and more difficult exercise is

to speak the composite rhythm by watching all the parts at once and speaking every beat and subdivision that appears in any of the voices. This is, of course, an excellent way to get everyone to notice the other parts as well as his own. It is also quite tricky and usually cannot be done well without a certain amount of practice.

It is useful to have everyone play each part together in turn, using any instrument that will fit. Next, you could divide the group in half, each half playing one voice, and play various combinations of two voices only. A further development of this idea is a technique I call add-a-part, which works especially well on sectional pieces such as the polyphonic dances of John Dowland and Anthony Holborne. In add-a-part, everyone always plays on the instrument required for his own part. First we all play the top part; then we make a repeat, *in tempo*, and everyone drops to the second line except the sopranos who continue playing their own part, thus producing a lopsided duet. Repeat once again and everyone drops to the third line except top- and second-line people who repeat their own parts. Continue repeating until everyone has dropped down to his own part. Add-a-part requires as many repetitions as there are voices in the composition. Its virtue is in allowing the players to hear the texture of the piece as it is put together layer by layer. Players of lower parts become familiar with the parts above them before they come to play their own line, and upper-part players, through repetition, become increasingly secure with their own notes. Their attention is freed and they can be aware of what is going on below them. Of course the whole process can be reversed, and starting with the bass, a game of add-a-part can be played by adding the lines above. This is a mechanical process, to be sure, but it is an efficient and effective way of getting things together.



Dynamics

The natural tendency of phrases to get louder as they rise and softer as they descend, which corresponds to the dynamics inherent in the recorder, has already been mentioned. This concept is particularly appropriate for the interweaving voices of Renaissance polyphony, and it is good to keep it in mind as you play. There are other ways of creating dynamic effects, particularly in

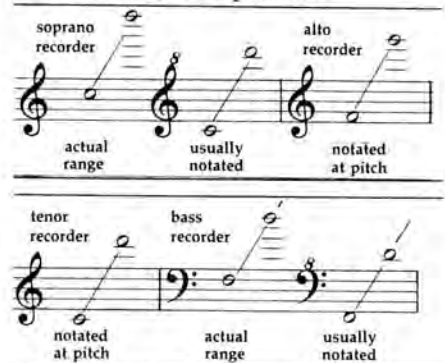
dance music. You can play the repeats with more spaced articulation to create the illusion of playing softer. Another way is by means of instrumentation, adding and subtracting parts to create the effect of crescendo and decrescendo. Start with the melody line alone and bring the other voices in, one by one, at the beginning of new phrases in the music. This creates the excitement of a crescendo. Dropping voices one by one until only the melody remains produces the effect of a decrescendo. This scheme, of course, works only with pieces that have a clear melody in one part for which the others provide counter-melodies and harmonization, such as the sixteenth-century dance settings of Susato, Attaignant, et al. The tune, a pop song, is on top, with more or less lively alto, tenor, and bass parts below. Polyphonic pieces, wherein all parts are equal in melodic importance, are not susceptible to such add-a-part, subtract-a-part dynamic effects.

Instrumentation

When you play from music arranged specifically for recorders, instrumentation is no problem since, in effect, it has been done already by the editor. What this usually entails is that the music has been set an octave higher to fit the recorder consort. If we examine the actual ranges of the instruments this will be easier to understand. The soprano recorder's actual sounding range is from the third space C in the treble clef up two octaves and a whole step to the D six ledger lines above the treble clef. To read the notes at their actual sounding pitches would be inconvenient for the player, who would be confronted with an undue number of ledger lines above the staff, and for the printer, who would have to set these awkward ledger lines. Therefore the common expedient is to notate soprano parts one octave below where they actually sound. The correct editorial procedure to show this transposition is to put a tiny 8 above the clefs of parts so transposed to indicate that the notes will sound an octave higher. Alto and tenor parts are notated at their actual sounding pitch. This is why when you look at a score of recorder music the soprano appears to be lower than the alto.

The actual sounding pitch of the bass recorder's lowest note is the F three ledger lines below the treble clef, or the fourth line of the bass clef. Thus the bass recorder's range straddles the two clefs, and to notate its music at actual sounding pitch would involve using

many ledger lines, whatever clef were used. Therefore it is also customary to notate bass parts an octave lower than they actually sound, thus putting them nicely within the bass clef. Again, a tiny 8 above the clef sign indicates this transposition. The following illustration shows the recorders' actual ranges and the customary transpositions.



When a consort of recorders is playing from vocal music, i.e., music that has not been arranged for recorders, the soprano and bass read the notes in their customary way; the alto must play his notes an octave higher than written. Since it is the usual practice in vocal music to notate the tenor part an octave above where the tenor voice is actually singing, again to avoid ledger lines, the tenor recorder plays the notes as written. These transposed tenor voice lines have an 8 below their treble clefs. Of course the result is that the recorders will be playing the music an octave higher than it would sound if sung by voices or played by a consort of krumphorns or viols. Playing music at the actual pitch at which it is notated is referred to as playing at 8-foot pitch. 8-foot pitch is a term derived from the organ, on which an open pipe eight feet long yields a C two octaves below middle C. Playing the music an octave higher than notated is termed playing at 4-foot pitch, since an open organ pipe four feet long gives a C one octave above that of an eight-foot long pipe. If a harpsichord has three sets of strings, two sets will sound at actual pitch and the third will sound an octave higher. Thus the sets are described as *two eights and a four*. The recorder consort plays at 4-foot pitch.

When a group of recorder players gets together simply to play for their own amusement, the fact that they are playing at 4-foot pitch most of the time is of little consequence since everyone is into the fun of making music. It is when you are preparing a program for an audience that the constant high chirping becomes a problem, and ways must be found to

bring variety into the sound by changes of instrumentation. One way has already been described under "Dynamics": gradually building from one voice up to four and then back down again.

The most gratifying change of instrumentation is to get out of the 4-foot octave and down into the 8-foot, and for this some kind of *rea* bass instrument, antique or modern, is required. Among modern instruments the guitar sounds very well as the bass for a consort of low recorders. The timbres enhance each other and the guitar's pluck adds rhythmic vitality. A cello played softly and with a minimum of vibrato works well, as does a discreetly played bassoon. Morris Newman is the only bassoonist I have heard displaying such discretion. As a member of the Trio Flauto Dolce (now defunct) he played so delicately that his bassoon matched an alto and a tenor recorder perfectly. Since he also plays recorder, he understands the problem. Modern instruments are built to play much louder than recorders and must be willing to play down all the time if they wish to consort with them.

On the antique side, a bass krummhorn fills the bill if the part doesn't go too high and exceed the instrument's limited range (only up to B^b below middle C). The same may be said of the bass cornamuse, which is, after all, merely a krummhorn without the "krumm," i.e., the upward curving tail. The Renaissance rackett (basset or bass) is very successful as a bass for low recorders; as Praetorius observed, this is indeed its best use. It's an ornery little rascal, but when it is under control its soft buzz adds a lush, buttery smoothness to the sound. A bass viol, of course, is wonderful but isn't so easy to find. Viol players prefer to play with other viol players whenever possible. Of course if there aren't any others around, then a viol player might have to play with us. Viol players should be treated with great respect. Somewhat more remote possibilities are the bass dulcian and the sackbut, but both instruments are difficult to control. Few people play them, and fewer still play them well.

Once you've got your real bass instrument, you can use bass recorders for tenor and alto parts. There is much music with tenor parts that fit on a bass recorder, such as the music of the German Renaissance published in Schott's series *Antiqua Chorbuch*. And you can use tenors for the top parts. The lush, dark sound is a wonderful contrast to

the silvery pipings of the 4-foot choir. A delightful effect is to repeat a section or the whole piece with the top two voices doubled an octave higher by soprano or alto recorders. All of this suggests expanded forces, at least six instruments, including lots of bass and tenor recorders.

Another, and more direct, way to the 8-foot octave is to sing. Much of the music we recorder players use is written in a basically vocal idiom. This is so for virtually all Renaissance music, with the obvious exception of instrumental canzonas or music for keyboard, lute, or for viol consorts. Certainly if the music is supplied with words, singing it is a possibility. Most chansons, lieder, frottole, and such do not demand trained voices for their performance. In fact, they often sound better sung with the relatively straight sound of untrained voices than with the lush, overripe, vibrato-laden sound with which the modern vocalist is trained to sing.

It goes without saying that the lines must be sung in tune, but this is not so difficult as the inexperienced singer might think. For someone who has done little or no singing but is willing to give it a whirl, I offer the following advice:

1. Choose simple music; that is, music which is homophonic (all parts moving together in the same rhythm), with a limited range in each voice. The previously mentioned collection *Antiqua Chorbuch* provides much suitable and lovely material for the fledgling chorister.
2. Play your part first on your recorder. No one expects a tyro to be able to sing his part at sight.
3. For best results, memorize your part. This can be done by alternately playing and singing. Also, of course, you must memorize the words. If they are in an unfamiliar foreign language, get someone to help you with the pronunciation. Picking the part out on a keyboard as you sing it is a good way to check your pitches and intonation.
4. Remember that singing requires more support than playing the recorder. "Support" is not a mysterious word: it is the difference between speaking in a loud voice (singing) or a soft one (playing the recorder). Don't be afraid of singing the wrong note or off-key. These things can be corrected with repetition and ap-

plication of the rules above, but trying to run your voice with the same minimal pressure appropriate to the recorder will result in frustration.

Once the group has gotten a couple of pieces down, it all becomes much easier and more fun. Part-singing is a much more common musical pastime in England than in America, where so many amateurs labor under the delusion that they are tone-deaf and thus turn to instruments for their musical outlet.

People who claim they are tone-deaf are committing a solecism because if they were tone-deaf they wouldn't be able to notice the difference between what they sing and what the true notes should be. And why would a tone-deaf person have any interest in music at all? It is my opinion that the only tone-deaf person is a deaf person.

In some amateur recorder groups all the members have singing experience, and in many at least one member does, but in some groups no one does, or at least so they believe. But what about in summer camp sitting around the campfire singing "Row, Row, Row Your Boat" or "The Canoe Song" or "She'll Be Comin' Round the Mountain"? What about the uproarious belting out of "Ninety-nine Bottles of Beer on the Wall" with or without a beer in hand, or roaring out one's school song at a football game? What about the national anthem or "America" or "America the Beautiful"? No, I think there are few indeed who have never exerted their vocal chords in song. Here are a couple of ways to begin to use singing along with your recorders.

The famous thirteenth-century English canon "Sumer is icumen in" is a good piece for beginning singers. This canon, or round, is for four voices entering at intervals of two bars (although up to twelve entering at two-bar intervals is perfectly possible). Beneath the canon is a burden (called *pes*), a simple two-bar motif which is itself a tiny two-part canon. Since the *pes* consists of only eight notes using only four pitches, it's a good place to put the shyest singers.

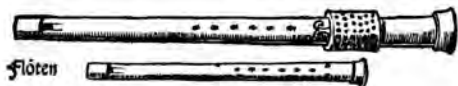
There are several ways of presenting this charming canon:

1. Begin by having everyone sing the canon together in unison, then after one repetition of the *pes* let the voices enter one by one until everyone is in. At the end the voices will drop out one by one, the last to enter being the last to end. Just when to drop the *pes* is a

matter of choice. Usually, it is most effective to let the last voice sing his final segment unaccompanied.

2. Do it first on instruments, each person playing the part he will sing, and as each person completes his part on his recorder he immediately returns to the beginning and sings his part through, then once again to the beginning to play the canon on a recorder for the third and final time through. This scheme produces a delightful texture of first all instruments which are gradually supplanted by voices which once again yield to the instruments. Just how to manage the pes in this scheme is again a matter of choice.

To present the canon and the pes completely requires six persons, four for the melody and two for the pes, but it can sound very effective with a minimum of four, two for the pes and two for the canon. There are many early canons and rounds that can receive similar treatment.



Preparing a Program

There is nothing that brings an ensemble's skills together better than preparing a program to present for an audience. When we are playing for our own pleasure things can be loose and easy, but when we know that people are going to be listening to what we play, we are stimulated to devote care and attention to our intonation, phrasing, attacks, and cutoffs, and to assemble a program that is well balanced and pleasing. However informal the occasion, playing for others encourages us to do our very best. We can play for a group of invited friends, with refreshments to follow, in a church or temple, club or organization, or even present a formal concert with admission fees, depending on the skill, ambition, and experience of the group. A concert is fun to prepare and exciting to perform, and there is no better discipline for getting it all together.

Some people claim they would be much too nervous to be able to play before others. But if you prepare properly, practice your parts thoroughly, and rehearse carefully, you will almost surely please, and as a result of the experience you will learn a good deal. It is a mistake to be afraid of audiences. They generally arrive with pleasant ex-

pectations and will not be nearly as critical of your efforts as you are yourselves. When it's all over you can bask in praise and admiration. If there are genuinely critical listeners among your audience, their comments will probably prove instructive. Purely negative remarks such as "That sounded awful" are boorish and should be ignored.

A number of things must be taken into consideration in preparing a successful program. The first is always to choose music that is well within your ability. I have heard many a group founder trying to present a piece that was at the extreme limits of their ability. Even if they got through it, the effect on the audience was more of relief than of pleasure. By the same token, it is wiser to play music that you know well rather than new pieces, unless they are simple. Minor slips are then easily corrected and can pass without notice, instead of causing the music to falter into confusion or even come to a halt. An easy piece played well evokes more pleasure than a difficult one barely gotten through. Your goal is to please, not to astonish.

The program should always begin with a sure winner, which puts both you and your audience at ease and in a positive frame of mind. This rule is forgotten so often that I repeat it: Start with a piece that is sure to please and that you are sure to play well. It may be an old chestnut and maybe everyone in the audience knows it already. So much the better; hearing something familiar is never a bad beginning so long as it's a good tune, such as "Pastime with Good Company" or even "Greensleeves." It should also be a cheerful, positive piece unless your programmatic theme is exclusively tears and melancholy, which is inadvisable in any case.

The major piece on the program, in terms of length, seriousness, and complexity, should come at the end of the first part, if there is an intermission, or two-thirds to three-quarters of the way through an uninterrupted concert. The part after the "big" piece should consist of lighter pieces, and you should end with the lightest, brightest, jolliest piece in your repertoire.

You should group pieces: three fantasias, four villancicos, five chansons, a dance suite, etc. These groupings can be made clear on the printed program, if there is one, or in the oral announcement. Medieval and Renaissance musical forms are short compared to those of the Classical and Romantic periods, so

you should, in effect, make longer pieces by making groups of smaller pieces. It is ridiculous to have applause after every one- or two-minute piece. This concept of grouping encourages you to select pieces that are relevant to one another in terms of similarity or contrast of mood, tempo, key, and instrumentation. For example, you might choose a grave fantasia in a minor key followed by a light one in a major key, or two chansons of a moderate character followed by one that is solemn, and ending with one that is lighthearted and gay. When you are grouping pieces you should try minimizing the space between one and the next, leaving just time enough for the effect of one to sink in before beginning the next, but not so much time that your hearers' attention begins to wander. Achieving this should be part of your rehearsal routine.

Dance suites are best presented *segue*, that is, the galliard should follow immediately after the pavane with perhaps a measure of percussion to establish the new tempo, with the branle or some other very quick dance bursting out after the galliard. A dance suite can be assembled from many sources so long as they are of the same period and character. For example, Franco-Flemish mid-sixteenth-century dances from Attaingnant, Susato, de Tertre, and Moderne all go very well together, but a dance by Holborne or Dowland wouldn't fit with them. The dances of an assembled suite do not all have to be in the same key. Indeed, a change of key is refreshing, but the new key should be related to that of the preceding piece, for example, a sequence of pieces in C major, G major, G minor, C major. Changes of instrumentation from one dance to the next also provide pleasing contrast: perhaps a pavane on low recorders, galliard same with top voices doubled an octave higher, a branle on four krummhorns (if you're lucky enough to have them), and a final branle on high recorders. For the final branle, you might use the technique of starting with a single melody line and gradually introducing the other parts, described above. Of course, percussion of all sorts—drum, cymbals, tambourine, glockenspiel—can be added freely as a cook adds spices. Instrumenting a dance suite for contrast and variety is fun and a great way to exercise your imagination and taste. If, however, your forces are limited to four recorders—soprano, alto, tenor, bass—don't be dismayed. A dance suite played through with just those instruments will be

nonetheless pleasing if the *segues* are crisp and secure.

What kind of a program to present? Essentially there are two kinds: a potpourri and a thematic program. A potpourri program consists of music drawn from various periods, styles, and countries. The topic of a thematic program may be broad or it may be quite specific: the music of Spain, or Spanish music of the sixteenth century, or the *Cantigas de Santa Maria*. In any case, it must all relate to the stated theme. A group that is just beginning to give concerts will of necessity offer a potpourri since their repertoire will be too limited to permit them to assemble an entire program with a single theme. However, even within such a program it is wise to make groups of pieces that do have thematic unity, e.g., two motets and an estampie can comprise a medieval group, followed by, say, some pieces of Josquin and his contemporaries; then perhaps a Baroque piece if you have the forces for it, and ending with a group of Elizabethan songs and dances.

Chronological sequence is less important here than a balance of sonorities and forms. Thus in this hypothetical program I suggest putting the Baroque piece—a sonata, trio sonata, or chamber cantata—in the third spot, since it is likely to be the longest and weightiest item on the program. It should appear when both audience and players are warmed up and ready for something substantial. And after that comes “dessert.” These rules are not hard and fast; the Baroque piece may well come last as the culmination of all that went before. The point is that a good program should be planned like a menu, a menu for a musical feast.

A thematic program can be built on an infinite number of ideas, but should be guided by two principles. The first has just been discussed, that of a well-planned feast balancing light and heavy, serious and gay, in a satisfying sequence. The second principle is that the material should as much as possible really illuminate the topic. “Music for Spring” should show how composers depict the joys of springtime in music. A program built on *cantus firmus* compositions should illuminate the various ways composers have utilized this compositional device. It is my opinion that a program billed as “Music for Christmas” should include some items that are familiar and traditional. “Christmas Music from Czechoslovakia,” on the other hand, doesn’t raise false expecta-

tions of “Lo How a Rose E’er Blooming” or “The First Nowell.” Assembling music for a thematic program is a great educational experience because you will surely have to go to reference books and card catalogues to find enough music to fill out your program. And you will have a good time doing it.

I will end with a few admonitions about the length of your program. In a word: avoid long programs. It is far preferable to leave your audience wanting more than to have them wondering when the performance will be over. The more inexperienced the group, the more this applies. Forty to forty-five minutes is a good length for a concert without intermission, an hour and twenty minutes to an hour and a half with intermission. You should time your pieces. Figure twenty to twenty-five minutes of solid music if there is to be no intermission, and forty to forty-five if there is one. The rest of the time will be filled with changing instruments, seatings, making explanatory remarks to the audience or reading texts (if you choose to do so), and let us hope, applause.

In all but the most formal situations, addressing a few words to your audience is helpful in establishing rapport and setting people at ease. Such remarks should be brief, concise, friendly, and informative. If you have nothing to say, don’t. If you have a lot to say, edit. If you do speak, be sure you are clearly audible. Oral commentary should add to the experience; otherwise skip it. Never, never, never turn a concert into a lecture.

Don’t lengthen your concert unnecessarily with time spent looking for the next piece of music or the next instrument you are going to play. The music should be in the proper order, with penciled reminders where necessary. Instruments should be tuned in advance and if a tuning chord is required, that should be practiced in rehearsal as an integral part of the piece. Establish who is to give starts and cutoffs for each piece, and be sure everyone has this marked in his music so everyone will know whom to watch. The person who is to give the downbeat, or whatever gesture he will use to begin a piece, should be sure he has everyone’s eye before making it. This gesture should be established and its clarity assured in rehearsal. When preparing a concert, you should rehearse not only the music but everything you will be doing on stage. You will convey conviction if you look as though you know what you’re doing,

and the best way to achieve this is to know what you’re going to do. Preparation of this sort is an excellent hedge against nervousness and stage fright.

Stage fright, performance nerves, or whatever you want to call it, deserves a comment. I don’t believe there is anyone with such sangfroid as not to feel excitement in some form when performing. It may be pleasurable exhilaration or fearful anxiety. In any case, the adrenals are pumping and this is the one thing for which you cannot rehearse. It takes an audience to get the adrenaline up. But you can prepare for this unique experience in advance by knowing what to expect, especially at the beginning. Because you are very excited, whether pleasurably or fearfully, it is easy for your attention to wander. Therefore concentrate very hard on what you are doing. After the first couple of numbers you will settle down a bit, but even then you must keep your concentration on your music. Distraction is a very powerful force when one is before an audience. If you have the security of careful preparation, and you keep your concentration, the stimulus of performance will make you play better than you ever have before. Ill-prepared spots will be fraught with anxiety and will probably go wrong. So prepare! If you cannot play something consistently well in rehearsal, don’t attempt to perform it. Miracles don’t happen. One can simulate to some degree the excitement of the performance in rehearsal by pretending that it is the performance, saying you will go on no matter what happens. It is surprising how often this game of “let’s pretend” will actually induce an instructive degree of nervousness and distraction. Expect to be nervous, expect to be excited, expect to be distracted, and practice concentration. Then, when the big moment arrives, you will be prepared.

When you perform, you are bringing a gift of music to your audience. Make it the best you can possibly offer. Prepare it thoughtfully and well and you will be gratefully received.

This chapter was written with the advice and help of Martha Bixler—K.W.

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An interview with Anthony Rooley & Emma Kirkby of the Consort of Musicke

Jeffrey Gall

This interview took place on November 28, 1980, during an all-purpose rehearsal and publicity-photo session at Corpus Christi Church in Manhattan. Ms. Kirkby and Mr. Rooley were preparing for a concert of lute songs to be given two days later as part of the Music Before 1800 series of early music concerts. The interviewer would like to thank Monty Byers of Byers, Schwalbe & Associates, and Louise Basbas, director of Music Before 1800, for their help in arranging the interview.

Most of your recordings have not been available here. Will more of them be making their appearance in the United States soon?

EK: Fortunately, *The Lady Musicke* is going to be released, and *Pastoral Dialogues* is already available. It has sold well in England, and I can't get over that; since it's an anthology you can't quite look it up under "D for Dowland." But it does have a very nice naked lady on the cover.

You seem to spend a great deal of time in the recording studio. What's the total number you've made?

AR: We've recorded fifty-three separate discs over the past ten years.

That must take up at least three or four months out of the year.

AR: Just about, yes, although it varies from year to year. My contract is to record a minimum of four LP's a year, but in a good year we've done nine (that was during the Dowland project).

That's a very different situation from the one in this country, where the volume of new classical recordings each year is comparatively small.

AR: Yes; mind you, I think the best times are over now. The record companies have their backs to the wall, and we have to prove to the new management at Decca that it's salable stuff.



What's needed is for someone with an eye for business to set up an early music agency or network to handle these materials, to get them through; you'd obviously need a bit of capital behind you,

but not a great deal, I don't think. I am considering doing mail-order myself from London to handle our recordings.

The big danger, of course, is that you get drawn out of the artistic side of

things into the administration. I've been on that knife-edge all the years I've been running the organization. The soloists' talents are picked up by various directors of different groups — myself, Chris Hogwood, and so on — and so they're constantly in work. But if you are the person who is providing the artistic direction, you have to generate it all yourself. Success depends entirely upon your own agility and wit, so that you're not playing to your market or popularizing it in a debasing sense, but you're able to pick out the next "good thing" which is also good artistically. It's a question of getting a balance between what's right for marketing and what's right artistically. It's a great challenge.

The Consort of Musicke seems to be expanding in a number of ways that look like "good things"—your madrigal group, for example. How did you manage to put the twelve singers together?

AR: We picked them up over a period of two years while we were teaching around England. We sat down to make up the ideal list from all the people that we'd met, and the same group is still together. It is very well-balanced, though people develop and change at different paces. Running a madrigal ensemble is a tricky thing. Most vocal groups in the past have failed over the course of a few years.

In what way is it tricky?

AR: Most of the singers who are good move into solo repertoire and don't want to be known as consort singers. So the director brings in someone who's not very well tested, and then someone else, and pretty soon you've got three people changed and the group is hardly recognizable. The only link is the artistic director, and for a really tight ensemble that's not enough. I'm hoping that our group will have a different fate; first of all, there are twelve voices. Secondly, it came together initially not as a performing group but as a research group with a grant from the Arts Council of Britain.

EK: It's healthy, too, that Tony and I are joint directors of the group. I sing in it when there's a part for high soprano, and when there isn't I listen. But it's good having another pair of ears right outside, especially someone like Tony, who's a frustrated would-be singer, I think. He's extremely good at coaching singers.

Has not being a singer given you an inferiority complex, Tony?

AR: Oh, no, I don't have an inferiority complex. A feeling of frustration, rather, particularly (just occasionally) when I

hear a singer singing as I really like to hear it, and I think, "I wish I could do that."

Of course, playing the lute is wonderful. It is in the nature of the instrument that silence becomes important. You carve each note out of it, and as the sound decays so rapidly, each note returns to it. The art is in using this thread of silence and yet, paradoxically, in creating a "vocal" effect. This is why the lute was used in the Renaissance to accompany the voice.

In what way do you create a vocal effect?

AR: By joining up the notes, by bridging the silence, and this on an instrument where the sound cannot be sustained. There are so many ways of linking sounds on the lute—by weight, timing, touch, but all linked with silence, which seems to hold to unsounded music. A legato style is essential. When it comes to early music, people are very suspicious of a smooth, legato style, but I'm thinking of this in a different way.

There's no "received tradition" of lute-playing, so we've got to start from scratch. Basically, the strength of an instrumentalist is in realizing the weaknesses of his instrument and working hard to overcome them—by skill, by magic, sleight of hand, deceit, cunning, whatever you like. Of course, you must also know when to let those weaknesses show through, because it's the decaying nature of the lute which can be its real magic, after all.

Who were your models for playing the lute?

AR: My greatest inspirations, musically, have been first of all hearing the voice used intelligently and sensitively; and secondly, listening to quite a lot of Indian music—I was influenced a great deal by the freedom they have, the immediacy with which they respond to the moment, the fact that theirs is an ancient yet living tradition. This also gives me a feeling of frustration, that we don't have such a living tradition. We are dependent upon printed notational systems, so much of my work is historical and has its dry, museum aspects. Ultimately I'd like to think that the work I'm doing may lead towards a freer approach to the music of our own culture. I don't mean bringing in Indian elements, or just improvising, but somehow relating to our music in a more living, breathing way.

In one of the lectures you offer in conjunction with your performances you trace the development of the lute from the oudh. How do you feel about using oriental elements in

performing Western early music?

AR: They're very appropriate in medieval music but not really relevant in music of the Renaissance. My chosen period is the Renaissance, from about 1480 to 1650 or so, partly because we have a bit more documentation and can be more sure of what lute-playing styles were like. You move back fifty years from 1500 and there's no notation, no music for the lute. It's all surmise. Now, that's exciting too; it poses new challenges for performance. I've talked about improvisation, a kind of rhapsodic, inspired freedom, but what excites me about the Renaissance is this wonderful use of formalism. It's a highly mannered period, with many devices, emblems, and conceits—a whole language of rhetoric—all of which channel artistic endeavor in an incredibly formal way. So maybe I'm a sort of strange mixture of opposites, mannerism and rhapsody. I'd like to try to be a crucible where those two forces can be balanced, because I don't believe that a mannered art necessarily excludes this rhapsodic force.

And yet in your publicity material the word "restraint" keeps surfacing.

EK: It's actually not a word that we use ourselves; it tends to be used about us by bewildered critics.

Do you find that frustrating? Do you long to break out?

AR: It's frustrating because I think the reason the word is used is that we don't have a rich enough language today to encompass the range of expressions we're working with. After a concert a lot of people come up and say, "That was wonderful, but it's all so sad." Now, we use this one word "sad" to describe a whole range of emotions from a highly contemplative religious fervency to the melancholy of a lover. In the Renaissance they had a language to cope with all the experiences in between.

The difficulty then becomes to define that critical language in order to interpret what's being said.

AR: Yes. You can't just take a song and say, "Now I know what this is about." Really, a mannered art is a hermetic art. It covers its tracks, quite literally, and this is why it is so exciting. When it's married with great craftsmanship, you have layer upon layer of meaning cunningly hidden, and you need the key in order to lift off each layer.

EK: But you have to be able to let your mind work that way. I think the word "restrained" from a critic, who has perhaps enjoyed the performance very

much, often suggests he's surprised at the whole mode of expression that we're using, because it's so different from what's expected from "expressive" music. I had one review for *The Lady Musickę* which said, "She makes no attempt to interpret the songs. Curiously enough, this leaves one free to concentrate on the words." This guy couldn't quite understand it because there seemed to be no expression, no passion in what I did; but oddly enough he found that he could hear the words very well. And he could think about them. Whereas the standard way of delivering that song is to feed the words into the music and make the spine tingle and so on, but what's actually being said eludes the listener, who just thinks, "What a sad song."

Have you ever felt that having made so many recordings has trapped you in an artistic straitjacket, in terms of repertory or audience expectations?

AR: In some respects you could say records are like dead hulks floating around from times past. But from our point of view the benefit of recording is such that it outweighs any disadvantages. More people find pleasure in records, and this creates an appetite or desire to hear more. It's all part of the process of bringing back into people's minds a culture which is long gone, which can offer us a great deal today.

So your records are an educational tool?
EK: On the whole, our recording has been archival; we've done complete this and complete that. We don't expect people to sit down and have a two-hour concert. But the value of having the whole thing on one disc is quite considerable, I think, for people who want to use it for study purposes.

Then you don't think you're beating a dead horse by concentrating twenty discs on Dowland.

AR: Oh no! It's been good for us and for Dowland. In the early days, when the project was first announced, other people in London groaned and said if we did the complete works of Dowland, no other record company would be interested in him for years, and we'd kill the whole thing. In fact, it's had the reverse effect: more people have put out Dowland records because they wanted to have their say, to show there are other ways of doing it. But the archival side and the entertainment side have to balance always; we've never been doing purely an archive.

Do you enjoy controversy? The world of early music seems to thrive on polemic.

AR: Polemic is fine as long as it's informed, but too much of the time it's not. It often has to do with jealousy, and with weakness rather than strength. One of the dangers of polemic here is that everybody in early music is talking to everybody else in their own little field. Whilst we've got these crazy polemical exchanges going on, cutting each other to ribbons, we're killing each other off. Instead, we should be turning out into society. Early music cannot survive unless it's put on a broader base. This is why we've got to learn to use the media and not be afraid of marketing techniques. Otherwise there's no future for early music. It can't go on being a little backwater. We either bring it into the mainstream of European Western culture or it dies.

Do you think of yourself as an interpreter of culture?

AR: I'm interested in the history of ideas and how they're clothed in the arts. It's not so much the music as the ideas that lie behind the music and poetry—and fire them—that interest me. The concert we're doing here, for example, is about an idea: the concept of mutability, change, metamorphosis. Each text comes at the theme from a different point of view, so that by the time the evening's over, even those least accustomed to Renaissance ideas will go away with the concept firmly established in their minds that everything must change, all things decay, and one of the functions of art is to move beyond that decay.

How does the format of a typical program reflect this approach?

AR: Well, for this program we have twelve pieces carefully chosen, and we'll insert some lute solos at various points to highlight the theme, but also for variety. Some of the pieces have such an interesting story behind them that it's worth telling the audience. The first song has an especially fascinating one, so we'll probably begin with me giving about a five-minute introduction. Then, when the audience hears the music, they listen to the words first and foremost, and the story comes across. The piece is just sheer beautiful music and poetry, but in a sense it was first composed to satisfy a particular need at a particular point in history. So the fact that we can highlight all that helps the audience to come to the level of understanding that one needs to get the most from the music and poetry. The second piece moves a little more

quickly—we try to gauge the pacing. As we go along we may find a situation where talking isn't really required (in a teaching situation, for example), so we cut it out.

Emma, how did you begin to sing?

EK: I just sang, always. At school I wasn't a great pianist, and unless you were a great pianist you weren't taken seriously musically. I went to a series of schools that gave me all the music I wanted, while at the same time regarding me as an academic who was destined for other things. This was quite lucky, especially as I was emotionally and physically a late developer—if I'd been trained at eighteen it could have been a very different story. I went to college to read Latin and Greek, which I enjoyed very much, and it did give me a certain amount of useful background. Yet it's curious that Renaissance man read a different set of Greek and Latin books than I did; what you read at college these days is very much the stuff that the nineteenth century got interested in—big powerful psychological dramas and so on. Renaissance man was reading all sorts of things that I as a student would have regarded as peripheral.

But still you have a sense of classical models, and you're dealing with a period of classicism.

EK: Right. In fact the program we're doing here arose partly because as we were reading through some songs I said, "Hey, that's straight out of Catullus! And you see it everywhere in Greek lyric poetry." Then we began to realize what a wide theme it was, and how interesting it would be to see how many songs we could find that reflected that theme.

So you didn't study singing initially. Have you ever studied?

EK: Oh yes, technique. All my repertory studies were "in action." I studied technique with Jessica Cash; she's very well known in London, very clear, imaginative, and clever, and extremely musical. She would die if you described her as an early music specialist. She has such a basic technique that she enables you to make your own decisions. But I was twenty-four or twenty-five before I went to her, and before that time I was singing just for fun. I had lots of friends at college who did early music, and right from my teens, when I first heard William Byrd and Morley, I knew that this was the sort of music I liked best.

Do you subscribe to the notion that early music singing has its own special technique?

EK: Well, yes and no. I think there are a variety of modern singing techniques, at least one of which is good for anything: the really simple one which is concerned with taking away interferences and getting the air and vocal chords in contact—relaxing everything so that the tone comes out simple, clear, and round.

Apart from that, for early music the most fruitful place to start is the words, and I do find myself increasingly using diction as a means of getting a different sound out of students. I'm not consciously trying to do this; I just want them to enunciate something really alive, but often they come back with a sound which I think is better. They usually think so too. It's useful because my teaching is always short-term. If we deal just with the words, we can often get at things which don't interfere with what the students are already doing, but help them make a sound which suits the music better.

Also, this sometimes bypasses some of their worst obsessions. Everybody's got those certain things you think you can't do, and if somebody then comes at you for a short time and gets you to try something completely different, just another angle, it can help.

AR: If someone's got a big vibrato, one of the best ways of dealing with it is not to talk about vibrato at all, because often the reason for that vibrato is fear. If you come to it another way and talk about something else altogether—lo and behold, ten minutes later the vibrato is almost gone. Then you can talk about it.

I think vibrato is often an attempt to cope with tension.

EK: The kind that's stuck in the throat, and that obviously must be dropped because it hurts. But the right kind, the healthy, big, fruity kind, is just an amplifying device.

As we hear it in nineteenth-century repertoire, for example?

EK: Absolutely. Which again I don't think you need for the music that I do.

How did you develop the wonderfully "natural" placement of your sound? Your singing seems to produce a special communicative effect, partly because of your marvelous diction, but also from the sound resonating in a way that approaches speech.

EK: I think to some extent I always did that, and what I needed when I went to my teacher was to find more voice to use for it. The sound was always clear but it was rather small and white, and it's probably still considered small and white by some people, but for me it's gotten much larger.

The other point I should mention is that I'm very sensitive about the range of a song. For example, in a really dry acoustic there are songs I would choose to do (even in this concert) on the lower lute, in order to get the thing right into speaking range. And there are certain songs which, on the whole, I would not sing because I think they are for tenors: though I might try putting them down, they're written to sound high. There are quite a few lute songs that sound wonderful sung by a tenor, while for me they become a bit of an endurance test. It's an exercise for me to get my high notes free, but after a certain point the audience is listening to the high notes and not to the words. And I think that a tenor taking that song has immediately the right kind of sound.

AR: Emma has developed a very discriminating thing here. She reckons that the soprano range for these songs is basically the tenor range (given the octave difference) but for a tone, with the tenor working better a tone higher, and the soprano a tone lower. A soprano singing high A's when you want to hear diction can be pretty awful, but a good high tenor sounds exquisite.

EK: There are two things to consider: first, the singer's comfort and where he can best project the words; and second, what the audience has to listen to. A tenor's high notes aren't obtrusive, but a soprano's have to be carefully handled, I think.

AR: The other great misconception we're often confronted with when we're teaching is that a well-trained singer believes that if he hasn't covered the whole range, he shows himself off badly. You say, "Perhaps this is a little high for you," and he says, "Oh no, I can manage it." But it's not the managing that you want; it's the speaking range you're after.

So your criteria for matching the right song to the right singer are quite immediate.

EK: They are, in a way, though one has to keep one's mind open. Every now and then, suddenly, one song sounds just amazing a bit higher or a bit lower.

What about songs for the bass or countertenor?

AR: Well, we've been discovering an incredible repertoire of Italian songs specially written for the bass, using a vast range.

EK: But with actual English lute songs, Dowland and so on, you have to be careful. A bass can do one or two of them gloriously, as long as he's got reasonably good notes around middle C, and you can certainly use an E-lute. But if you want to

use the bass viol as well, there are some songs that are going to be too growly. At that point you just have to face the fact that maybe you should sing another song.

AR: I think you have a very particular problem with the countertenor. It seems to me on the whole that the lute-song repertoire is not one that suits him. This is one of the reasons you have so much trouble finding the right pitch and the right lute. You can put it down, but then suddenly the accompaniment goes all soggy. EK: Of course, it depends what your range is. I think the biggest problem with countertenors is diction. A wizard can do it—Deller could—but if you listen critically even to Deller, he was singing a language which is not like spoken English. It had its own vowel colors, its own everything, and what one appreciated with him was his incredible intelligence and musicality, and his beautiful sound. Even though he is *the* classic lute-song deliverer, to me he doesn't argue for the countertenor being the best voice for that medium at all. It's one of the biggest red herrings that Deller created. I think the countertenor is wonderfully employed in Italian church music and standing in for castrati in opera—anything where the sound is more important.

But lute songs are just straight into speech; lute-song writing is what I would call discursive writing. Every step in the argument is critical, every half-line, every word must go in immediately and be understood before the next line comes. There are no repetitions, generally speaking. The point of the song is the progress of meaning from line to line. Handel takes one phrase of an aria and gives it to you six times in beautiful, delicious combinations. Then, when your falsettist sings with a beautiful instrument, and you hear these words come again and again in different colors, it's wonderful. Those are the things the countertenor should do. And Purcell, of course. It may be an idea in my head that's quite wrong, although I do think that historically there is very clear evidence.

Having said all that, I feel that one should just be sensible about the context. If a falsettist is doing a whole recital and wants to put in some lute songs, I say great, do it. It's a big challenge but why not? It's just that some singers have to fight the assumption that this is their repertoire when in fact it's incredibly elusive.

What lies in store for the Consort of Musick? Have you considered a dramatic enterprise?

AR: Yes, we've been moving into that recently with the trio: Emma, David Thomas, and myself. We worked with the BBC television last week. And that's exactly why we did the *Pastoral Dialogues* and the *Amorous Dialogues* recordings. The idea was deliberately to take a dramatic repertoire and show our critics that, when required, we could be dramatic. For the BBC, we took some of those dialogues, dressed Emma and David in costumes, and had them doing gestures from an English book of gestures called *Chirologia*, published in 1644. It's a book for orators and preachers actually; it keeps saying that in the theater things would be done a little differently; in the theater they break all the rules. It gives little diagrams of the appropriate gesture for weeping or entreaty or avarice. The BBC were very pleased, and this is the sort of action that I think is going to put early music on a broader base.

For the future, I'd like to think of approaching one of the early operas as a dramatic enterprise, treating it as a string of beautiful pearls of trios and duets, in the form of the *Pastoral Dialogues* that we've been doing. Rather than seeing it as one big operatic event and applying what we already know of Baroque opera back 150 years to the earlier period, I'd like to approach it from the Renaissance period forward, so that each sequence in the opera has a sort of frame around it. In this way we can bring a new awareness of the detail of the drama.

Countertenor Jeffrey Gall has performed early music repertory throughout the United States with the *Waverly Consort*, the *New York Renaissance Band*, and *Pomerium Musices*. He sings frequently in the Boston area with such ensembles as the *Handel and Haydn Society*, *Banchetto Musicale*, and the *Castle Hill Festival*. Recent opera appearances include roles with the *Opera Company of Boston* and the *Tanglewood and Spoleto (Italy) Festivals*; in March, Mr. Gall gave his debut performance at *La Scala, Milan*.



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The Boston Early Music Festival

“Boston now has more harpsichord makers *per capita* than Antwerp in its heyday; more woodwind makers than eighteenth-century London.” So states the introduction to the Boston Early Music Festival & Exhibition’s program, which traces the city’s development since the seventeenth century as a center of instrument making and of musical activity. It was appropriate that the first such festival in the United States be held there, and it was clearly the right time to hold it. The five-day event at the end of May attracted a larger cross-section of the American early music community—performers, scholars, instrument makers, critics, and enthusiasts—than has ever gathered before, along with numbers of visitors from abroad.

The exhibition filled two halls as well as various smaller chambers and contained about eighty booths, over a third with keyboards, another third with winds, and the rest with stringed instruments, books, music, etc. Many instruments were beautiful, but it was often difficult to tell what they sounded like. Horticultural Hall especially was not designed for the delicate sounds of harpsichords and recorders, and they were lost in its expanse.

Recorder makers had come from New Zealand, Holland, England, West Germany, and both coasts of the United States. To visit their booths was to become aware of how great progress has been in the making of instruments based on historical models. Manufacturers are producing more authentic instruments, some at low pitch; and individual makers offer an ever-increasing selection: recorders at Baroque (A-415, 410, 408, 406, 392) and Renaissance pitches (A-466, 462); voice flutes (in *d'*), altos in *g'*, fourth flutes (in *b^{br}*), and sixth flutes (in *d''*). Many instruments are



Steven Marvin plays one of Dominik Zuchowicz' *lyras da braccia*.

available in a variety of woods, and some makers will build them to the buyer's specifications.

On three days panels of woodwind, string, and keyboard makers in turn considered the topic, “The Pleasures and Problems of Making Historical Instruments.” The wind panel, chaired by Edgar Hunt, covered old ground entertainingly, concentrating on questions of pitch (it kept rising in the eighteenth century and has risen in the twentieth; the chairman deplored this “creeping sharpness”) and what is involved in copying old instruments (there seem to be almost as many definitions of “copy” as there are makers).

The discussions were followed by demonstrations of instruments at the Museum of Fine Arts. Flutist Jeffrey Cohan, winner of the Bodky award in 1977, played the Museum's Chevalier flute of c. 1680 and several modern

copies. The next day Judith Davidoff performed on its 1708 viola da gamba by Claude Pierray, comparing it with two copies. She found the new viols “unblemished, not without character, but not weathered yet.” Finally, James Weaver gave a demonstration on the Museum's 1766 Hemsch harpsichord, three copies, and a replica of another Hemsch. It was a tricky exercise in all three instances to compare the sounds of the instruments, but it was more difficult when they were heard coming from different parts of the gallery. Weaver noted that the Hemsch was not so evenly voiced as the modern harpsichords, and that its action was the heaviest; he could “really dig in.”

Of several lectures, perhaps that of harpsichordist Ralph Kirkpatrick, who is observing his fiftieth year as a performer, stirred the most interest.

Prof. Kirkpatrick is now completely



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blind. He speaks very softly; we in the balcony strained to hear.

When he began playing the harpsichord no one on the East Coast could fix one, so he became his own repairman. He talked of years spent on finger exercises, then years of trying to unlearn them. (The exercises, however, stood him in good stead in the 1940s when he travelled a good deal and often had to go on stage cold.) He did not find a technique he could teach his students until the 1950s.

Since the 1950s he has concentrated entirely on solo keyboard playing: music of Scarlatti, Bach, Couperin, and a few others. He was late in coming to French music; he finally "made [his] peace with the doctrine of *inégaux*" when he discovered there were many ways of play-

ing it. He would "adore" to play Byrd and his contemporaries, but it is difficult for him to learn new repertoire now.

Prof. Kirkpatrick regards the contemporary scene with no great delight. What strikes him is "how much greenness and pleasantness has vanished." He hopes that "sanity will return" to the "overpopulated world" of early music, with music once more taking precedence over instruments.

Other lectures were given by Christoph Wolff on Monteverdi's instruments, Sheridan Germann on French harpsichord decoration, and Gene Bruck and Frederick Selch, who discussed the exhibit of over a hundred manuscripts and books they had helped assemble at the Goethe Institute. Titled "Musical Instruments in Books & Prints, 1491



-1908," it numbered among its treasures original or very early editions of Agricola's *Musica instrumentalis Deudsch* (1529), Praetorius' *Syntagma musicum* (1615), and Hotteterre's *Principes de la flûte* (1707).

The finals of the 14th Erwin Bodky International Competition took up most of Saturday. The contest is sponsored by the Cambridge Society for Early Music and named for its founder, a keyboard player and musicologist who emigrated from Germany in the 1930s and was instrumental in starting early music activity in Boston. Its purpose is to encourage young (under thirty) performers of early music and to "promote high standards of professionalism."

The eight finalists - four harpsichordists, two singers, one wind player, and one ensemble - had been chosen by a committee from tapes submitted earlier. There were several good performances,

but the jury reached its decision quickly, giving the award to countertenor Drew Minter of New York.

Because a music critics' convention overlapped the festival, the concerts have been well covered, particularly Monteverdi's *Coronation of Poppea* by the Boston Lyric Opera and Banchetto Musicale, and a high-spirited program of Venetian music with the Boston Camerata onstage, the Harvard-Radcliffe Collegium singing in the balcony, and the New York Cornet & Sacbut Ensemble hurrying from one place to another - as they did throughout the festival - sounding fanfares and canzonas.

Two recitals sponsored by the festival were at least as interesting. Gambist Wieland Kuijken and harpsichordist John Gibbons performed stunningly together and in solo suites of Abel and Forqueray. Ralph Kirkpatrick played music he has long been associated with:

of Couperin, Rameau, and Scarlatti. The only reminders of his blindness were a short memory lapse and the rope that stretched from the stage entrance to his harpsichord, by means of which he got on and off without help.

The festival drew to a close with a banquet billed as "A Venetian Gala" or, for those who chose not to attend, a program by the Greenwood Consort, recipients of the Bodky award in 1975. On Sunday there was a bus trip to Wellesley College for a preview of its new organ, an attempted reconstruction of a seventeenth-century North German instrument.

Plans are already underway for another festival in 1983, and there is talk of a third one in 1985.

Sigrid Nagle

Photographs by Peter Schweitzer, Cambridge, Mass.

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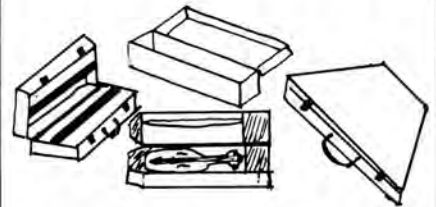
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The Festival of Flanders, Bruges

Bruges is an exquisitely preserved Renaissance city of tile-roofed buildings and cobbled streets, surrounded and threaded by canals. In the fifteenth and sixteenth centuries it was a center of woodwind instrument making; Dufay and Binchois served as canons at its cathedral. Each July since 1964 it has been the setting of a two-week festival of early music as part of the Flanders Festival. Concerts take place each evening in a succession of fine halls and churches, some of which date from the thirteenth century and before. During the first week there is a competition for young musicians, an instrument makers' exhibition with demonstrations, and lectures by members of the jury and performers on hand for the concerts.

The first festivals alternated harpsichord and organ competitions. 1972 was given over to the recorder, with the idea of making this a triennial event. But the 1975 competition pleased no one. In the words of the festival's director, Robrecht Dewitte, "everyone played like little Brüggens." The jury, which included Frans Brüggens, did not award a single prize for solo recorder. So in 1978 this third event became a contest for ensembles, and this year it was expanded to include four categories: solo singing, wind instruments, solo strings, and ensembles.

Since there is no preliminary screening of competitors — anyone who feels capable of handling the required repertoire may enter — it was not surprising that the level of performance was uneven. Perhaps a third of the fifty or so entrants, or groups of entrants, were really good. Bruges is the only competition of its kind in Europe, and one member of the jury found it puzzling that so few of the new crop of young professionals chose to come: just one Baroque oboist, for example, and one gambist.



The Amsterdam Loeki Stardust Quartet performing at the finals.

Those who came included flutists, singers, and close to a majority of recorder players. This meant that the jury, whose members were René Clemencic, Christopher Hogwood, Johan Huys, Hans-Martin Linde, Judith Nelson, and Jaap Schröder, spent much of the week listening to van Eyck, Telemann, and Italian sonatas (each contestant in the melody instrument category played a solo work and the jury's choice from two, and in the finals ten, "virtuoso pieces with accompaniment" from the period 1600–1800).

Two recorder players made the finals, along with nine other soloists and three ensembles. In a marathon session each of them gave a new program. Several soloists did well, but the main excite-

ment was generated by the ensembles: Pandora, a Belgian group that sounded more and more Middle Eastern as it went along; Chanticleer, a chorus of twelve young men from San Francisco; and the Amsterdam Loeki Stardust Quartet. The latter are recorder players, students of Kees Boeke and Walter van Hauwe, with a penchant for offbeat titles and arrangements (their name has something to do with a Dutch television commercial). After playing a program of medieval and Renaissance music flawlessly, they ended with their theme song, which sounded like a swing piece out of the 1950s and was called "When shall my sorrowfull sunshine slack." It was against the rules and hilarious.

Evidently it was not this liberty but a staccato rendition of Robert Johnson's "The Temporer" that cost the group first prize. The jury had a lot to say about the performance, but all its remarks were made in Dutch. In any case, Loeki Stardust was awarded second place. A second prize was also given to Takashi Ogawa of Japan, a flutist, and six finalists received honorable mentions: English soprano Deborah Roberts; Philippe Pierlot of Belgium, an excellent gambist; and four wind players including Guido Hulsens, another Belgian who plays recorder very fast on instruments he makes himself.

A note about languages: in order to understand everything said at the festival it is necessary to know Dutch, French, German, and English. On the other hand it is possible to get by adequately with just English. Announcements at the competition and much of the printed program were in Dutch, but there was always someone sitting nearby who was happy to translate.

As for the lectures, Michel Piguet spoke in French on Renaissance ornamentation and René Clemencic in German on ways of performing the *Carmina Burana*. The other talks were in English. Judith Nelson discussed Baroque singing. Christopher Hogwood's title was "In Defence of the Art of Ar-

rangement," and as he noted, his was a relevant topic. The fact that the same pieces were being programmed again and again by the competitors pointed up the need for arrangements for instruments with limited repertoires. Jaap Schröder is recording all Mozart's symphonies on original instruments with the Academy of Ancient Music, trying to recreate the size and seating arrangements of the orchestra for which each was composed, and he told how the project has "opened up a new world." The *Prague Symphony*, for example, with three first and three second violins becomes a chamber music symphony, with the oboes as important as the strings.

This year the exhibition was quite small, comprising mostly woodwinds—many recorders—an occasional lute and viol, and books, records, and music. Generally, custom-made recorders are less expensive in Europe. They often have the look of antiques and a less refined sound than is typical of instruments made here.

The demonstrations included some fine impromptu playing. One recorder maker turned most of his time over to two young professionals, who played one of the Telemann duets and a Hotter suite on his instruments. Such pieces, like Loeki Stardust's repertoire, which included Josquin chansons, a



René Clemencic after his lecture.

Palestrina ricercar, and a Gibbons *In nomine*, are so much the province of amateur recorder players in this country that it was a pleasure—almost a revelation—to hear them expertly performed.

Perhaps because the festival has been going on for so long, with many of the same people involved in running it year after year, the whole occasion has taken on aspects of a large family gathering. Mr. Dewitte, its director from the beginning, is a French and history teacher whose "hobby" consumes almost more time than his job, and who is assisted by his wife, family, and a mainly young and pleasant staff. Former prize winners like Colin Tilney and Christopher Hogwood have returned to serve on juries; favorite performers are asked back regularly and their careers followed with interest. Efforts are made to ease the strain on the competitors. When one singer's accompanist could not make the trip at the last minute, a replacement—and a good one—was found locally. Contestants who did not get into the finals were invited to ask the jury why, and several received encouragement from individual members.

Many of the concerts were first-rate. (They were the only events with an admission charge; top price was about \$6.50.) This year they ranged from a recital on Baroque flute and recorder by Hans-Martin Linde, to an evening of *Carmina Burana* by the Clemencic Consort that began solemnly and ended in clowning, to Telemann's complete, 3 1/2-hour-long setting of Brockes' *Passion*. In this the soloists were headed by



Recorder makers from three continents: Tom Prescott of Melrose, Mass. (left) and Alec Loretto of Auckland, New Zealand (right) demonstrate their instruments, assisted by Guido Hulsens of Marchal, France.

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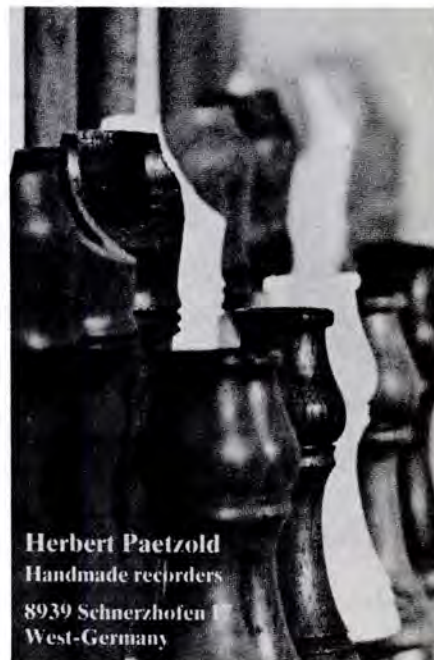
Judith Nelson, who sounded ethereal, and the performance went on during a great thunderstorm that left portions of Sint-Jacobskerk an inch deep in water.

King's College Choir, Cambridge, took part in two programs. Although their recordings are available, it is an experience of another order to hear such music as Purcell's for the funeral of Queen Mary sung in an old and resonant cathedral. Christopher Hogwood's Academy of Ancient Music performed concerti from Vivaldi's *L'estro armonico*. Andrew Parrott brought his Taverner Players and Consort for two evenings of Monteverdi, ending the festival with a wonderful Vespers in which the soloists were Emma Kirkby, Judith Rees, Nigel Rogers, and David Thomas.

Next year Bruges will hold its triennial organ competition, with prizes for solo and continuo playing as well as for performance on chamber organ, a new category. A replica of an historic organ is being built, and the concerts will include many works of Bach and Haydn.

S.N.

Photographs by John Cuerden, St. Albans, England.



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BOOK REVIEWS

Dale Higbee, editor

The Consort and Keyboard Music of William Byrd

OLIVER NEIGHBOUR

University of California Press, Berkeley and Los Angeles, 1978, 272 pp., \$32.50

William Byrd was a master of many musical genres. This book, one of a three-volume set on his complete works, deals with his nonvocal compositions for viol consort, organ, and harpsichord. Approximately 150 of them are discussed, many in considerable detail.

Each chapter begins with a list of the works to be covered, along with their published sources and, in many cases, their opening bars. Works of doubtful authenticity are included and considered. The discussion of each piece analyzes the specific technical devices that give it individuality, points out its strengths and weaknesses, and often compares it with other works of Byrd or other composers. Wherever possible, Neighbour attempts to establish the approximate chronology of the works. This is often difficult, since very few of Byrd's instrumental pieces were published during his lifetime, and the dates of their composition are obscure.

A recurring theme is Byrd's extraordinary ability to take the best ideas of his English contemporaries and predecessors, enlarge and reshape them, and come up with new lines of

thought. Neighbour likens him, in this respect, to Josquin a hundred years before. He points out that Byrd's work, although highly respected by his contemporaries, was never emulated by them. Perhaps he was too creative to be easily imitated.

The volume begins with a useful bibliography of the modern published sources of Byrd's music and ends with a listing of his compositions. The text is supplemented by eighty-one short musical examples which, although well chosen, often need more explanation. Some have no captions, and the reader must search the text for enlightenment. Others have only partial captions; comparisons of Byrd's works with those of other composers, for example, will often give the composers' names but not those of the pieces.

This book was not intended for light entertainment. It is a scholarly and highly technical work, geared to the specialist, and I found it rough going even with the aid of two music dictionaries. The reader must brush up on British notational names (crotchets, quavers, etc.) and basic harmonic principles. Lack of familiarity with the latter makes it difficult to interpret such statements as "following the V-I on D at CF 13 there is a II⁶-I on D at CF 19 and a half close on A at CF 23."

The text does not tell the reader *how* to play

Byrd's music, but gives an idea of what to listen for while playing it, along with an overall view of his distinctive style and musical growth. Neighbour does not mince words. Although he finds features that are "brilliant," "inspired," "magnificent," and "delightful," others are "tedious," "inexperienced," "stiff," and "dull." His analyses are often eloquent: "The music tumbles downhill and almost gets out of control before it is neatly scooped up and set down: safely by the cadence." The reader may or may not agree with such observations but will certainly not be bored by them.

Peg Parsons

The World of Romantic & Modern Musical Instruments

JEREMY MONTAGU

The Overlook Press, Woodstock, N.Y., 1981, 136 pp., \$27.95

This attractively produced book is the third of four volumes on musical instruments. *The World of Medieval & Renaissance Musical Instruments* and *The World of Baroque & Classical Musical Instruments* were reviewed earlier in AR; *The World of Ethnographic Musical Instruments* will complete the series. Like its companion volumes, this book is concisely written, profusely illustrated with 13

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color and 106 black-and-white plates, and has a useful bibliography and index. Unlike the earlier volumes, which are divided according to time periods, this one is comprised of chapters on various families of instruments—string, keyboard, woodwind, brass, percussion, and electronic—followed by a short section on bands and other subjects, including the metronome and the role of the conductor. More space is devoted to wind and keyboard instruments than to strings because they were more affected by the new technologies of the nineteenth century.

Montagu twice makes reference to "the Early Music Movement," which he sees as being a result of alienation from "the complexities and discords of contemporary music" and a flight by both musicians and their audiences

"to music easier and pleasanter to play and listen to than the music of their own time." My own impression is rather that persons interested in early music tend to be more open to contemporary compositions than those whose tastes are restricted to nineteenth-century symphonic and operatic works.

The modern revival of the harpsichord, including the "Boston Revolution" by Hubbard and Dowd, is discussed briefly, but surprisingly the recorder is treated strictly as a historic instrument. Montagu says only that it "had almost vanished by the end of the eighteenth century, though a few early nineteenth-century instruments are known." Surely mention of its revival by Arnold Dolmetsch and its active place in music-making today would have been appropriate.

Recorder players will be interested in the discussion and excellent illustrations of English and French flageolets. An item that caught my eye was a reference to the *galoubet*, "the tabor pipe which Bizet imitates with the piccolo."

Montagu usually earns a high grade when it comes to factual accuracy, but his statement regarding the main function of the flute extension to low B doesn't make any sense to me. Also, I was surprised to read that "most makers" of oboes today "include in their lists" Boehm-system models, that ebonite "is still widely used for beginners and school" flutes, and that the glockenspiel is known by another name in America.

Dale Higbee



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**Patrons and Musicians of the English
Renaissance**

DAVID C. PRICE

Cambridge University Press, 1981 (Cambridge Studies in Music), xix and 250 pp., \$55

The express purpose of the Cambridge Studies in Music is to address not only the scholar and student of music but "anyone for whom music is a continuing intellectual interest as well as pleasure." Price's book certainly addresses such an interested individual, but one doubts that it will give him/her much reading pleasure, so dull is its prose and repetitive its format. It would have been more accessible and effective as a long article, a set of conclusions wearing its scholarship rather more lightly.

Price demonstrates many things: that there was a real rise in musical literacy during the later Renaissance in England; that this trend spread from Court to country, encouraged by Renaissance concepts of gentlemanly (and womanly) skills and of the proper education to produce them, by musical developments at the Court, the universities, and the Inns of Court, and by the Grand Tour undertaken by people of "quality"; that the Reformation had an unsettling (although not unmusical) effect upon composers and musicians, many of whom left public positions in favor of private ones where Catholic predilections were not a barrier to continued employment; that the instrumental consort, virginal music, and the lute song were the forms favored by private music-makers in the country homes of great and near-great families. But surely most interested readers will already know these things. Is not \$55 a lot to pay for a book consisting mostly of repetitive (albeit fascinating) data from family archives, confirming in detail things previously known in general, glossed with badly reproduced, essentially unreadable maps?

Price illustrates at great length how the considerable Catholic musical activity outside the Court influenced the nature of the music that survived in these private family archives. Yet his evidence also suggests that while Catholics may have been somewhat more active as composers and players, Protestants were not far behind. In what is really a work of social history, he illuminates the complex networks of interconnected families that were so vital to the functioning of Tudor-Stuart music. Among several useful appendices, one, "Dedications implying a special relationship of patron and composer," is a delight, full of both wisdom ("it is always the worthy respect of others that makes arte prosper in it self"—Dowland) and fatuous sycophancy ("without Flatterie be it spoke... that using this science as a recreation, your Lordship have overgone most of them that make it a profession"—John Farmer).

Recorder players who read this book will be constantly reminded that lutes, viols, and virginals were the prized instruments of family music-making, but that flutes (recorders) were not much to boast about, either in the

owning or the playing. *Plus ça change...*

William Metcalfe

**Directory of Contemporary American
Musical Instrument Makers**

SUSAN CAUST FARRELL

University of Missouri Press, Columbia, Missouri, 1981, xii and 216 pp., \$24

The seed for this valuable book was planted in 1972 at the annual meeting of the American Musical Instrument Society, when Jane Ambrose asked whether there existed a complete index of American musical instrument makers. Susan Caust Farrell lists over 2,500 contemporary makers, regardless of the number of instruments they produce, the size of their shop, or whether or not they work full- or part-time. Makers of 266 different types of instruments are listed, including 24 of recorders, 16 of Baroque flutes, and 10 of Baroque oboes. Information on number of instruments produced is limited to the categories 1-10, 10-25, 25-50, and over 50, but this is a minor flaw in this useful compilation.

A sample entry (with explanations of abbreviations) is that of the compiler, who restores antique instruments and is a keymaker for Friedrich von Huene:

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Following the alphabetical listing are lists of makers by instrument and by state. California is the most active area, with 423 makers listed, followed by New York (262), Massachusetts (142), and Illinois (111). Appendices list 16 schools of instrument making, 51 professional societies or groups (which should but do not include ARS), and books on instrument making.

Dale Higbee

Musica-Calendar 1982

Bärenreiter, Kassel, distributed by Magna-music, Sharon, Conn. 06069, 1981, \$8.50

For a number of years I have enjoyed Bärenreiter's handsome music calendars. This latest one will bring pleasure to many. It includes twenty-seven nicely printed illustrations, twelve in full color, with parallel German-English text. Three of the pictures (all in color) feature the recorder: *Music-making in the open air* by an anonymous sixteenth-century artist, Hans Mielich's familiar *The Court Chapel at Munich under Orlande de Lassus*, and the charming *Duo* by Jan Miense Melenaer.

Dale Higbee

The Musician's Guide: The Directory of the World of Music
Sixth Edition

Marquis Who's Who, Chicago, 1980, viii & 943 pp., \$59.50

This massive tome includes a tremendous amount of data on musical activities in the U.S. and Canada, making it an essential reference book for music libraries. It provides listings of music associations and societies (including The American Recorder Society), state arts agencies, citizen's advocacy groups for the arts, music libraries, music periodicals (including *AR*), newspaper music editors and critics, opera companies, symphony orchestras, colleges and conservatories, music schools, and summer workshops, as well as information about music careers, foundations, competitions, and festivals. As is inevitable in a project like this, some information is out of date (such as the listing of the New York Pro Musica), and there are occasional errors (*Recorder & Music* is given as *Recorder of Music*), but readers of *AR* will be compen-

sated by learning of the existence of a periodical called *The Recorder*, which is published eight times a year by Sweet Adelines, Inc.

Dale Higbee

Entertainments for Elizabeth I

JEAN WILSON

Rowan and Littlefield, 81 Adams Drive, Totowa, N.J. 07512, 1980. Studies in Elizabethan and Renaissance Culture II, 179 pp., \$24.50

Elizabethan music is a mainstay of the recorder repertoire. An understanding of the place of musical pageantry in Elizabethan court society—and therefore an increased enjoyment of the music of the period—can be gained by reading Jean Wilson's excellent monograph. The book includes the scripts or play-books of four "Entertainments" for the

Queen: *The Four Foster Children of Desire* (1581), and the entertainments given at Cowdray (1591), Elvetham (1591), and Ditchley (1592). They are intellectually fascinating and at the same time delightful to read.

The author's long introduction properly prepares the way for the texts to follow, dealing intelligently with the Elizabethan monarchy in general and specifically with "the message of pageantry" and the Gloriana cult, the symbolism and role-playing involved in the Entertainments, Tilts, and Progresses of the Queen. The author's scholarship is first-rate, and the overall result is a short volume that constitutes a perfect introduction to Renaissance monarchical imagery and symbolism and the use of the theatrical arts—music, dance and song, costuming and play-acting—in the pursuit of both dynastic and "commonwealth" interests.

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Schools section edited by H. Hersom
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MUSIC REVIEWS

Louise Austin, editor

In Dulci Iubilo

Eleven Christmas carols in two- and three-part arrangements for recorders or other melody instruments

KONRAD LECHNER

Edition Moeck 475, distributed by Magna-music, Sharon, Conn. 06069, 1978, \$3.75

A recorder consort in search of something different for a Christmas concert should try these modern arrangements of carols. All take less than a minute, but two or three of them played back-to-back might lend variety to a program of more traditional music. One problem, however, is that many of them do not sound like Christmas music. Either the carols are not familiar ones or, as in *Es ist ein Ros* (no. 8), the melody has become buried in the arrangement. Our consort easily recognized *In dulci iubilo* (no. 5) and *Nun komm der Heiden Heiland* (no. 1), but found the others less suggestive of holly and mistletoe.

The printing of this edition is large, clear, and free of page-turns. The two duets and nine trios fit well on recorders. Only two require a bass, and all the others use various combinations of S, A, and T. They vary

widely in difficulty. In *Christkindlein* (no. 7) a novice bass player can blow F's at two-bar intervals for nearly the entire piece. Advanced players can attempt line 2 of *Christum wir sollen loben schon* (no. 10), line 1 of *In dulci iubilo*, and lines 1 and 2 of *Es ist ein Ros*.

Our consort enjoyed some pieces more than others: nos. 1-4, 9, and 11 got high ratings; no. 7 was fun but lightweight; no. 10, a duet, has a wonderful fifth-century bottom line that would sound better as a solo. We did not care for no. 8.

Peg Parsons

A 12th-Century French Troubadour's Song, *Ab joi mou lo vers e-l comens*

BERNART DE VENTADORN

Edited by Ian Parker

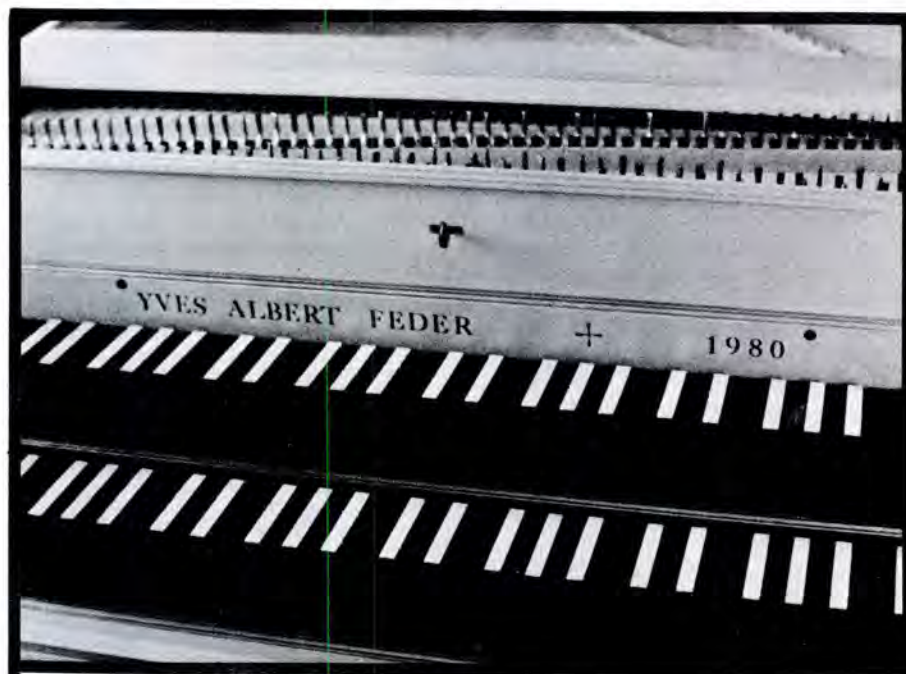
Early Music Series EM 29, 1977, published by Oxford University Press, 200 Madison Ave., N.Y. 10016, \$.95

The Early Music Series gives us scholarly, well-documented, clearly-printed performing editions of which this, and the one below, are good examples. Original sources, editorial modifications, and musicological mysteries

are indicated right down to the last ligature. Complete texts and translations are provided for vocal lines, and editorial notes give authoritative suggestions for performance practice. But why don't they use a larger page and cut down on page-turns? Instrumentalists have only two hands.

The first three pages of this edition have three different manuscript versions of the basic monophonic melody, placed one above the other. Any one version can be played by photocopying page 1 and putting it alongside pages 2 and 3. But the following six pages have to be photocopied and laboriously rearranged before they can be performed. They present six of the nine stanzas of Bernart's poem in differently ornamented arrangements for voice and melody instrument with accompanying drone. The editorial notes suggest harp, hurdy-gurdy, or portative organ for the drone, and vielle, flute, or rebec for the melody instrument; a tenor recorder would also work well. Any of the parts can be read an octave down.

The ornamented versions are devilishly difficult. There are no bar lines, and it is very



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hard to fit the two melody lines together, especially in places where seven notes in one line have to mesh with five or six in the other. The editorial notes state: "Time values are intended to be interpreted with great freedom and the pauses . . . should be taken at the discretion of the performers." A recent attempt to sight-read the work on two vielles, using unbridled time values and very long pauses, produced exotic results. The beauty of the piece, which occasionally emerged, could best be brought out by performers who are familiar with both lines and know what they are doing.

Two Songs for Christmas

Edited by Margaret Bent

Early Music Series EM 8, 1974, \$1.25

Both of these songs from the Selden MS are intended to be sung, and suggestions for instrumentation are not given. Translations of the early English and Latin texts are provided.

"Glad and Blithe" (fifteenth century) is an interesting, rhythmically challenging two-part carol. Seven different time signatures pop up unexpectedly throughout the piece. The work is three pages and about two and a half minutes long, and could be varied by doubling the lines instrumentally in the repeated sections: they could be played on recorder (A and T), lute, vielle, or flute. Instrumentalists must either photocopy page 1 or take a short intermission between pages 1 and 2.

"Gaude Terra Tenebrosa" (no date given) is technically easier and remains in 3/4 time throughout. Its three sections, for one, two, and three voices respectively, can be performed in sequence, in slightly over a minute. Since the first and third sections have five verses the whole work could be very lengthy, and the editor suggests a shortened version. The voices could be doubled at times on recorders (ATT), flute, lute, or vielle. The page-turn in the middle of the three-part section is a problem. An instrumental reading of the work, using two vielles and tenor recorder, revealed wonderful harmonies in the polyphonic sections. It is very enjoyable to play.

Peg Parsons

Six Sonatas for Recorder

Vol. I, I-III; Vol. II, IV-VI

CHARLES DIEUPART

Edited by Keith Elcombe

Forsyth, 126 Deansgate, Manchester, England M3 2GR, £3.50 each

These sonatas for alto recorder and continuo are a welcome addition to a repertoire, never extensive at best, which has recently been stagnating in modern editions. Recorder players will know of the several Dieupart suites, but not of these so-called "sonatas," published by Walsh in 1717. As one would expect, they are somewhat Purcellian both in form and style, but were also influenced by Corelli's violin works which Dieupart him-

self apparently played in a "neat and elegant manner." Each begins with a Preludio (although Sonata IV's opening Largo is not in fact so marked) and closes with a Giga, while in between one finds many dance movements—Allamanda, Sarabanda, Menuetto, etc.—in the first three sonatas, non-dance movements in the last three. In general the slow movements are the better ones, often quite moving; the quicker movements can be charming in quirky and often unpredictable ways. None poses serious difficulties for players of intermediate skills, nor does any one sonata rise to the highest level of sustained invention.

The realizations are adequate, if occasionally fussy and less than admirable in their voice-leading. Sonata II, Giga, m.7 should have G[#] in the bass line. The publishers do not provide a separate part for the bass continuo instrument (gamba/cello/ bassoon) but have informed us that one is in preparation. It is especially needed in view of the tendency of the bass line (which also lies rather high to be heard well on harpsichord alone) to imitate the recorder's melodic figures. On the other hand, the bass in the score is figured—a plus. Worth acquiring.

William Metcalfe

L'Alphabet de la Musique, Op. 30 (A & BC)

Six Volumes

J.C. SCHICKHARDT

Edited by Paul J. Everett

Musica Rara, London W. 1, £6.50 per volume

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Four Volumes

J.C. SCHICKHARDT

Edited by Walter Bergmann and Frans Brüngen

Zen-On Music, distributed by Magnamusic-Baton, 10270 Page Industrial Blvd., St. Louis, Mo. 63132, \$20.75 per volume

Johann Christian Schickhardt's compositions appeared in great numbers during the early eighteenth century, when many amateur musicians played the recorder and flute. *L'Alphabet de la Musique* was probably his last publication. The title, translated, states:

Musical Alphabet, containing 24 sonatas — solos for transverse flute or the violin with a basso continuo, using the French violin clef for the alto (treble) recorder, together with a transposition if one wants to use other keys, or if one finds too much difficulty in playing in the more difficult keys. . . .

The work must have presented problems at that time because equal temperament was not yet popular, and successful intonation in many of these keys would have been difficult.

Both Zen-On and Musica Rara published collections of these sonatas at approximately the same time. Schickhardt originally printed them in four volumes, and Zen-On has done the same, whereas Musica Rara has put out six volumes with four sonatas in each.

The sonatas are basically less complex than those of such masters as Bach, but they

generally have more movements, a variety of tempi, and are interesting and colorful when developed. As such, they are an important addition to the library of the Baroque music enthusiast.

In the Musica Rara edition the system of keys compares exactly to the original scheme for flute or violin, with occasional use of enharmonic equivalents. Zen-On changes the order. Schickhardt's list of recorder keys provides only twenty-one sonatas for the twenty-four keys; by transposing numbers 4, 7, and 21, the editors use the missing keys. They feel this solution is acceptable since the whole of Schickhardt's system in this opus is based on transposition. It is challenging, if not impossible, to bring the sonatas with four or more sharps or flats to a point of polish. On the other hand, it offers an opportunity to prove the recorder is capable of playing in all keys.

Zen-On does not use editorial marks in the parts, but gives suggestions for interpretation and ornamentation in the preface. Musica Rara suggests articulations in the parts with editorial symbols. The important realization of the figured bass is tastefully done in both editions; it stays below the recorder line and is lively. The Zen-On is generally less heavy, which seems preferable.

Both publishers use large, clear printing and include excellent prefaces with full explanations of their procedures. A valuable bonus in the Zen-On volumes is a large replica of the Hotteterre trill chart, with added trills to be used with the tempered scale.

Editors and publishers who take the time to produce scholarly editions such as these are to be praised. Highly recommended for advanced, and possibly upper intermediate, players.

Louise F. Austin

Thesaurus Musicus

Volumes 1 - 10

Edited by Bernard Thomas

London Pro Musica Editions, 1979, distributed by Galaxy Music, score only, \$3.25 per volume

London Pro Musica, whose publications of early music have earned great admiration, came forth two years ago with a new series entitled *Thesaurus Musicus*. The contents of the first ten issues are indeed musical treasures, all composed between 1460 and 1585. Most of them, at least to this reviewer's knowledge, have not previously been seen in performing editions. Each slim volume contains ten pages of music, and the back cover offers editorial commentary and performing suggestions.

The printers have gotten these publications up in sturdy covers. The staves are well laid out on quality paper, although several times they are slightly crowded in order to avoid awkward page turns. All pieces but one are vocal and are completely texted in the original language (Latin, French, Italian, German) with accompanying translations or paraphrased summaries. Help-

ful suggestions are offered for instrumental or mixed performances.

The editor, Bernard Thomas, has done his research and editing tasks in exemplary fashion, providing complete incipits, indication of the range of each part, and information on his sources.

Seven Canons of the Sixteenth Century (TM-1, a2), by seven different composers, includes three examples of that rarity, the secular canon. One canon, *Prest est mon mal*, is in three parts and can be performed as two different duos and as a trio.

Editor's note: The lowest note on all but one of these duets for equal voices is f, making it possible to play them on altos at pitch, as well as on tenors and sopranos.

Bicinia Germanica (TM-2), compiled by George Rhaw in 1545, are all in imitative counterpoint, but not to the rigid degree of the canons in TM-1. This is where you find the one untexted piece, *Ach Gott, wem soll ichs klagen*.

Eight Chansons of the Late Fifteenth Century (TM-3, a3) represent a transitional period (c. 1500-1520) in the development of the chanson and exhibit a pleasing variety of styles.

Ten Lieder in Villanella Style (TM-4, a3) are by Jakob Regnart, who admired, then imitated in German, the form and style of the Neapolitan villanella. Basically vertical harmonies with the melody in the superius, but with occasional short sallies of imitation.

Seven Canzonettas (TM-5, a4) by Orazio Vecchi date from 1585. Although the editor suggests TTTB or TTBB for recorders, players are cautioned to check carefully the ranges for tenor parts that go down to a and bass parts that reach the instrument's high F; in some cases transposition or change of instrumentation is the solution.

Five Quodlibets of the Fifteenth Century (TM-6, a4) are examples of a fairly popular and generally humorous, often bawdy, form of music that consists in contrapuntally combining more or less extended fragments of familiar melodies. The five in this volume, all French, are rhythmically quite tricky, and to be effective will require precise playing.

Seven Comical Chansons c. 1530 (TM-7, a4). These are bouncy, lighthearted Parisian songs dealing mostly with marital incompatibility. Great on recorders, even without the earthy suggestiveness of the texts. The first piece, a husband's complaint, is rather unusual for the genre in that it has the melody in the tenor.

Seven Tenor Songs by Paul Hofhaimer (TM-8, a4). These romantic love songs have the melody in the tenor voice, surrounded by melodic counterpoint in the other parts. Recorder groups lacking a tenor singer are encouraged to use a cornetto, shawm, or other distinctive instrument to bring out the melody in the third line.

Five Canzoni alla Napolitana (TM-9, a5), by Ludovico Agostini, were written in 1574 and represent his development of the earlier three-part villanella. Like their simpler progenitors these are basically chordal, with the melody in the top line. Apart from being sung, they are best served by consorts of matched instruments (S(A⁸)ATTB recorders, TrTr(Tn)TnTn(B)B viols, or similar groupings of cornetti and sackbuts).

Four Chansons by Philip van Wilder (TM-10, a5) is a varied selection of romantic songs by a relatively unknown contemporary of le Jeune and Arcadelt. Van Wilder, who was Flemish, lived in England for a number of years as composer, lutenist, and "Keeper of the King's Instruments" for Henry VIII. Around 1570, chansons in five parts were again becoming fashionable, and the publishers LeRoy and Ballard included about a dozen by this composer in their remarkable *Mellange de Chansons*.

Early music aficionados, whether singers or instrumentalists, will find in these editions an exceptional variety of generally unfamiliar music. For viol players, accustomed to playing from parts rather than scores, we hope that LPM will print up economical sets of parts for TM-3 through TM-10, as they have so admirably done for their regular series.

Bernard J. Hopkins

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RECORD REVIEWS

Dale Higbee, editor

Pièces de Clavecin

J. HENRY D'ANGLEBERT AND MONSIEUR DE CHAMBONNIERES

Edward Smith (harpsichord)
TITANIC Ti-8

Harpsichord Works

GEORGE FRIDERIC HANDEL AND DOMENICO SCARLATTI

Mark Kroll (harpsichord)
TITANIC Ti-49

Fourteen Sonatas

DOMENICO SCARLATTI

Tom Pixton (harpsichord)
TITANIC Ti-18

These three records are excellent examples of fine idiomatic harpsichord playing. The repertoire presented illustrates the many forms available to the keyboard composers of the Baroque.

Edward Smith uses a harpsichord built by Henri Hemsch in Paris, 1756. It has a wonderful sonority but is perhaps too resonant for these compositions written almost a century before it was built. (If the instrument was tuned to some historical temperament, a note to the listener would have been appropriate.)

The selection of pieces provides a spectrum

of the many dance forms used by French keyboard composers, in addition to a free prelude and tombeau by d'Anglebert. Chambonnières' Pavane and d'Anglebert's Gaillarde, works somewhat out of fashion by the later seventeenth century, are quite interesting. Unfortunately, Mr. Smith has shortened the Gaillarde and other works by omitting repeats or implied repetitions of whole compositions. He also varies the stops on repeating sections of Baroque dances, thus imposing superficial changes for the sake of variety. His control of style and articulation is marvelous, but it would be better to let his art and the music speak for themselves.

Mark Kroll's record allows us to compare works by two famous contemporaries and to hear another eighteenth-century harpsichord, this time an English instrument built by Shudi and Broadwood in 1789. Its full resources, including a Venetian swell and machine stop, are not used on this recording. This instrument is not so resonant as the Hemsch, but it suits the character of the music quite well.

The performances of the Handel Lesson in B^b major and the Suite no. 7 in G minor are admirable; the Allegro from the suite is particularly fine. As in the performances by Mr. Smith, a number of the longer pieces have been shortened. It would have been nice to

hear the repeat of the fast fugal section of the Overture and to have a full repeat of the second section of the Sarabande, for example. Occasionally, because of the time necessary to change stops, the breaks between sections in the large variations (the Air of the Lesson and the Passacaille of the suite) cause a loss of momentum.

Mr. Kroll's interpretations of Scarlatti are also idiomatic and exciting. Sometimes small details of the music are lost, such as the feeling of $\frac{4}{4}$ rather than $\frac{6}{8}$ in K. 490 because of a slow expressive tempo, and the articulation of the dotted rhythms in K. 491 because of the speed. Mr. Kroll also has a tendency to "orchestrate" some of these sonatas by changing stops. I feel the varying textures within each piece would be heard better if only one combination of stops were used.

Some of these same tendencies are apparent on the record by Tom Pixton. The stop changes in K. 213, 264, and 478 are particularly puzzling. The performance of K. 263 lacks the feeling of an andante in $\frac{6}{8}$. The recordings seem to have received little editing, since a number of small mistakes have been left in. Perhaps this is a good alternative to the philosophy behind many studio recordings, in which every mistake is carefully spliced out and some of the excitement and interest of a live performance may be lost

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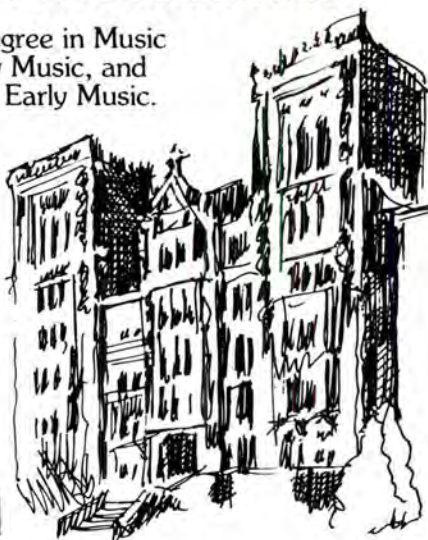
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Mr. Pixton brings a refined sensibility to his performances. In the pair of sonatas, K. 347 and 348, he expresses the sense of melody of the first and conveys the intricacies and energy of the second. The instrument that Mr. Pixton built, modeled on a harpsichord by J.D. Dulcken from 1745, has a wonderful sound and is particularly responsive to his fine sense of articulation.

Some of the performances on these records are not heard on instruments like those for which the music was written; yet all of them present sensitive interpretations of important music. One day I hope each of these performers will have the opportunity to use a seventeenth-century instrument for the works of Chambonnières and d'Anglebert and a five-octave Italian-style instrument for

the Scarlatti (or perhaps even a copy of a Cristofori fortepiano).

Charles E. Brewer

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This is a new collection of previously issued pieces that were recorded in 1969 and 1972. It is not to be confused with *Recorder Music with Museum Instruments II* (Das Alte Werk #9545-A Ex), though the Loeillet and Couperin selections appear on both. The remaining pieces appeared originally on *Recorder Music with Museum Instruments III*,

and all are found in the Frans Brüggen boxed set (SMA 25073-T 1-3). If you do not already own these, this album is highly recommended.

Here Brüggen plays five different early eighteenth-century recorders: altos by J. Denner and Thomas Stanesby, a voice flute by P.I. Bressan, an ivory soprano by J. Denner, and an ivory sixth flute by Thomas Stanesby Jr. All the instruments are remarkable for their resonant timbre, especially the Denner soprano, which is surprisingly full-voiced. These provide quite a lesson in the power and sensitivity of early recorders.

Included in this varied collection are solo fantasias of Telemann, a sonata of Loeillet, a charming and highly ornamented air of

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Onder comes a courteous Knight, Lully raising over the Jay, He was well warcof a bonny lilt, as the came wending over the way, Then


BASSVS.


Then the fang down a down, hey derry downe derry then the &c.

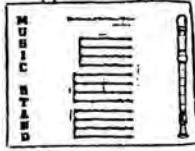
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Couperin, a lovely and rarely heard suite of Dieupart, and a concerto by the English composer William Babell. Brügger deserves special thanks for making available fine music of such composers as Babell, whose works are not widely known.

The happy combination of these wonderful instruments and Brügger's artistry make this one of the best recorder collections available.

John Tyson

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Kees Boeke and Walter van Hauwe are well known as solo performers as well as through their recordings with Quadro Hotteterre and appearances with Sour Cream. Here they play works of Morley, Telemann, van Eyck, and Hotteterre on at least a dozen different recorders. The recorded sound is very good, the instruments are beautiful, and the playing throughout is superb.

The disc begins with five fantasias by Morley who, in his *A Plaine and Easie Introduction to Practicall Musicke*, defined the fantasia as a piece of music in which "a musician taketh a point [mctif] at his pleasure,

and wresteth and turneth it as he list. ... he may adde, deminish, and alter at his pleasure." The characterizations of the motives are clearly and admirably brought out (I especially enjoyed *Il torello*), but there are other possibilities the performers choose not to explore. Although the music of Morley and his contemporaries contains many Baroque elements (e.g., tendency toward major-minor harmonic structures, influence of dance rhythms, etc.), English music continued throughout the seventeenth century to exploit a polyphonic expansiveness of line, which Boeke and van Hauwe's more gestural approach seems to miss.

It is in the Telemann sonatas that the special energy of the playing is most effective. The canonic sonata in A minor (misprinted A-Dur, major, on the jacket) is played on two soprano recorders with a result that is delightfully chirpy, especially in the exuberant, bird-like Soave. The Sonata no. 5 in C major is a *galant* piece, daring both harmonically and melodically, and bristling with playful energy. The variety and humor that the performers bring to it are utterly convincing. It would be difficult to imagine a more effective performance.

Music of the French Baroque offers a rich

palette to the performer and listener but raises questions for the reviewer. In this music of myriad possibilities, *le bon goût*, or good taste, of the performer is most crucial. In the performance of Hotteterre's Second Suite of Pieces for Two Treble Instruments, such details as the *port de voix* often played before the beat or the very dotted interpretation of the Allemande may be questioned. However, in such movements as the Musette marked *doucement*, which seems overly direct and not very sweet, and the very elaborate Sarabande *La St. Maurice*, whose lack of clear rhythmic structure results in somewhat unsettled cadences, the subtle shadings of emotion required by *le bon goût* are definitely missing. Nevertheless, the interpretations are always intelligent, the playing wonderfully clear and precise, and as for the sound of the two Morgan Bizet copy altos at a'-392 Hz—*merveilleux!*

John Tyson

John Tyson is a member of the Baroque music and dance ensemble *Les Fêtes Galantes* and is on the faculty of the New England Conservatory of Music. As a recorder soloist he has given recitals in France, England, and the United States. He has recorded for *Harmonia Mundi*, *Sine Qua Non*, *Titanic*, and *Ventadorn*.

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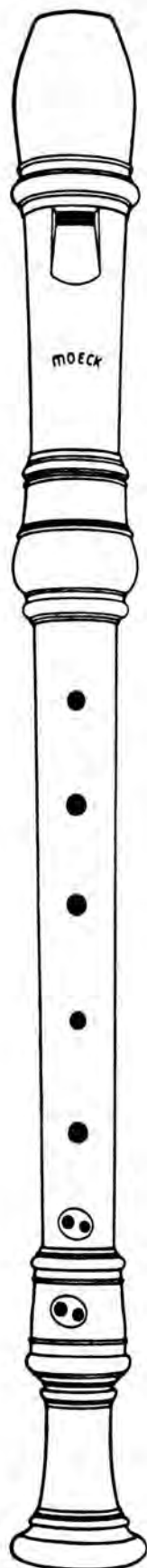
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CHAPTER NEWS

Bernard J. Hopkins, editor

Texas Early Music Festival

Aficionados of early music and its instruments travelled from all over Texas to attend the Sixth Annual Texas Early Music Festival in Kerrville on August 7, 8, and 9. Sessions were held at Schreiner College and began shortly after sign-in Friday afternoon. Class topics included art of the fugue, historical tempi, continuo realization, French Baroque recorder solos, Italian polychoral ensemble music, and many others.

Members of the faculty were George Kriehn and Wayne Moss, Dallas; Fred Jinkins and Jennie Cossitt, Houston; William and Eileen Rees, Commerce; George Gregory and Larry Zaumeyer, San Antonio; Dell Hollingsworth, Paul Raphael, Doug Kirk, Martha Reynolds, and Bobby Miller, Austin; Ilse Schaler, Kerrville; and William Casey, Waco.

On Friday evening there was an informal reception. Classes continued through Saturday and into Sunday morning, and a concert by faculty and students took place Saturday evening. The program included several combinations of viols and recorders, lute duets, guitar with Baroque flute, an unaccompanied Telemann sonata on viola da gamba, and two pieces from Morley's *Consort Lessons* played on lute, viols, pandora, cittern, and Baroque flute. (These were taken from a new edition of this work, which will be published in December, by Dr. William Casey of the music faculty at Baylor.) The concert even included American folk songs played on a dulcimer.

After lunch on Sunday there was a business meeting to plan next year's festival. It remains to be decided whether the event will be held in Houston or Austin.

We would like to inform all friends of Ilse Schaler that she is alive and well here and that she organized and conducted this festival in all its details with the help of Hans Goodman and Pam Baker.

Natalie N. Morgan

Dallas

It cannot be said that the Dallas Recorder Society went into a summer slump, for many of the members were in fact busier than during most Christmas seasons. Two groups alternated in providing pre-performance entertainment at the annual month-long Shakespeare Festival, while a third played at a shopping mall to promote the festival. A fourth consort performed on a Sunday afternoon at Thanksgiving Square in downtown Dallas, and a fifth supplied music for a church service.

Attendance at the monthly meetings held up well despite vacations and other inter-

ruptions, and at the July meeting ten new faces presented themselves. Selecting music for so many was difficult, but Henry Stonings' "Browning" (published in the February 1980 *American Recorder*), while technically within the grasp of most players, was still challenging enough musically to satisfy the more advanced "old timers."

We also participated in the Sixth Annual Texas Early Music Festival at Kerrville. Activities planned for the fall include a proposed weekend workshop, after which we should slow down to the usual Christmas season flurry of activity.

George Kriehn

East Tennessee

Our small (ten members) and recently chartered (April 1981) chapter has continued to hold weekly meetings during the summer months. Although members kept leaving on vacation, the rest convened with undimmed enthusiasm.

Two members attended the folk school in Brasstown, North Carolina and brought back an enthusiasm for English country dancing. During the summer-long absence of our musical director, Phyllis Shepard, Andrew Peed led the Thursday meetings.

Our spring workshop, directed by Arnold Grayson, got such a good response that we

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are planning a fall workshop in November. We are hoping soon to add as many as six new ARS memberships.

Andrew Peed

Northeastern New York

With its first spring concert our chapter concluded a very successful year. Nearly forty participants, including members from the Capitol District Chapter and from small groups such as the Adirondacks Baroque Consort and Sweetwood, presented music from the 1400s through 1980. The program opened with "La Bomba" from the Mateo Flecha *Ensaladas* and closed with a rousing rendition of "Chester" by William Billings, arranged for recorders, krummhorns, piano, drums, and voices by Maurice Whitney, a founding member of our chapter. Our first venture into performing was well received, and members are already planning next year's concert.

We hold our monthly meetings at Christ Community Reformed Church in Clifton Park. This year has seen our membership grow by fifty percent, from twenty-two to thirty-three members. Our 3½-hour meetings, attended regularly by about twenty-five enthusiasts, include the playing of increasingly difficult music as the evening progresses.

Enthusiastic participation by officers and members has ensured the success of several chapter-sponsored events. The year began with the dedication of the Nancy Young Memorial Library, our music library, named for a member and friend who passed away in the fall of 1978.

Other activities included joint meetings with the Capitol District Chapter and RPI recorder players, a party before the Julian Bream concert at Union College, a fall mini-workshop directed by Joan Munkacsi, and a spring workshop directed by Martha Bixler. Both events were followed by potluck suppers for participants and their families. Our one-day workshops, an annual tradition for many years, are well attended and provide a challenge to players of the recorder and other instruments such as krummhorn, kortholt, viola da gamba, and guitar.

We are looking forward to another music-filled year and would like to invite other recorder players to join us at any of our meetings.

Karen N. Williams

Tucson

The chapter sponsored its Third Annual Recorder Workshop April 3-5 at the University of Arizona's El Coronado Ranch in the spectacular Chiricahua Mountains, some hundred miles southeast of Tucson. Fifty-five members and friends attended from Arizona, Texas, and California.

Planners of the event were Ulrich and Brigitte Michael, drawing on their Miami workshop experience; Susan De Armond, using knowledge gained through many years' attendance at Pinewoods; and Liz Glendenning, a Tucson recorder enthusiast. Members of the faculty were headed by Rev. Bernard

Hopkins (recorders, Mass), joined by Drs. Ulrich Michael (mixed ensemble) and Larry Grove (madrigals, rounds), Rachel Archibald (viols), and Susan De Armond (English country dance).

To open the workshop, Father Hopkins directed the participants in his arrangement for voices and recorders of Bach's Cantata no. 80 setting of *Ein feste Burg*, and then a variety of pieces adding krummhorns, rackets, and viols. This was followed by round-singing led by Larry Grove.

Rachel Archibald drew students from the Tucson and Phoenix areas as well as a fine group from El Paso to a session that included playing from tablature and sharing her source materials for the viol. Besides madrigals, Dr. Grove led a group in some of his parodies of Mahler and other bits of irreverence. Outside on the terrace, exuberant dancing enlivened the weekend.

The culmination of the workshop was the Sunday afternoon performance of the *Missa Pange lingua* of Josquin. Under Father Hopkins' direction, singers, viols, and wind instruments joined in recreating this magnificent music. We who have enjoyed his scholarly editions were glad of the opportunity to work with him.

The success of this year's workshop led the chapter to reserve the weekend of March 26-28, 1982, at the same location. For early registration write to Liz Glendenning, 3312 N. Erma, Tucson, Arizona 85705.
Nancy Fahringer

Arthur Nitka, former Board member of the American Recorder Society and lifetime friend of the recorder and early music, died on September 22, 1981. The members of the Board of Directors of the ARS wish to express their profound sense of loss at his passing and to extend their deepest sympathy to his wife and family.

News of Arthur Nitka's death reached us shortly before this issue went to press. We will include other tributes in the February issue.—ed.

LETTERS

[8]

Here is an old ground, here is an old ground: If right it be sung 'twill prove a
round; then hold it true Dick, and sing your notes quick, quick for you'll finde
a crafty trick, therefore sing your Notes quick, hold true your prick, then merrily we will agree, three
parts in Unity.

Mr. John Hilton.

Browning, cont'd.:

Last fall I went over to Brockport for a keyboard symposium and had a chance to talk to Bill Hullfish. I had especially enjoyed his *Browning* articles and asked him about the round in Hilton's *Catch that Catch Can*, which I had stumbled on, and found that he did not know of it—not strange because it has the title *Here is an old Ground*. He suggested that I write you about it, and I thought you might enjoy it.

Jane Meade
Pittsford, N.Y.

The Look of Music:

Readers of my review of *The Look of Music: Rare Musical Instruments, 1500-1900* by Phillip T. Young (May 1981) may be interested to know that a letter from the author informs me that the Stephen Koch "walking-stick recorder" (plate 227) does have a thumbhole, and a letter from William Hettrick provides data indicating that this instrument is a Viennese type of "simple" czakan. The set of four ivory recorders by Jeremias Schlegel (plate 61) was earlier portrayed in Anthony Baines' *European and American Musical Instruments* (London, 1966), where they were also described as two sopranos and two altos. After actually seeing the instruments, Young says he realized that the smaller pair are sopraninos. They are exactly half the length of the larger recorders—which is obvious to the wide-awake viewer with no preconceptions from the written text!

Dale Higbee
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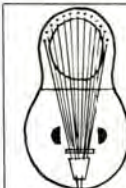
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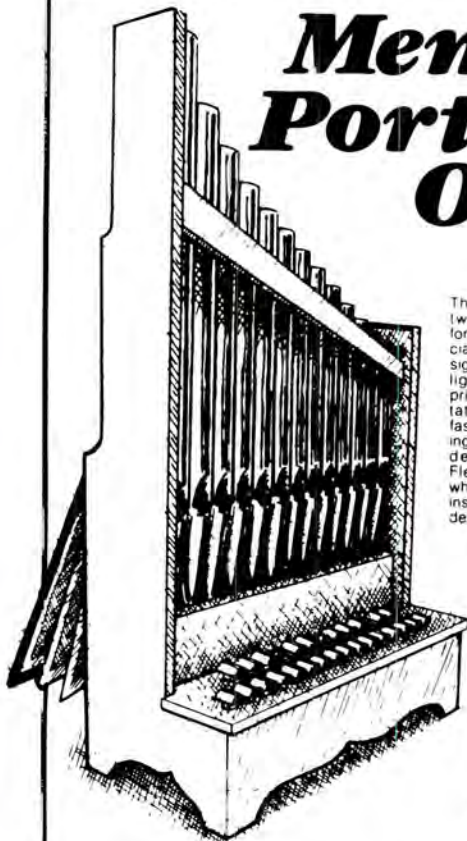
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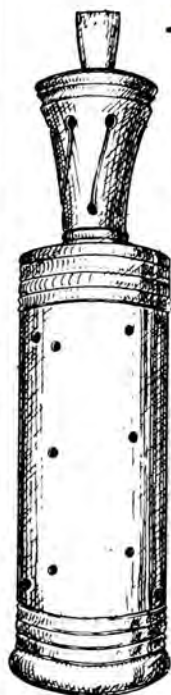
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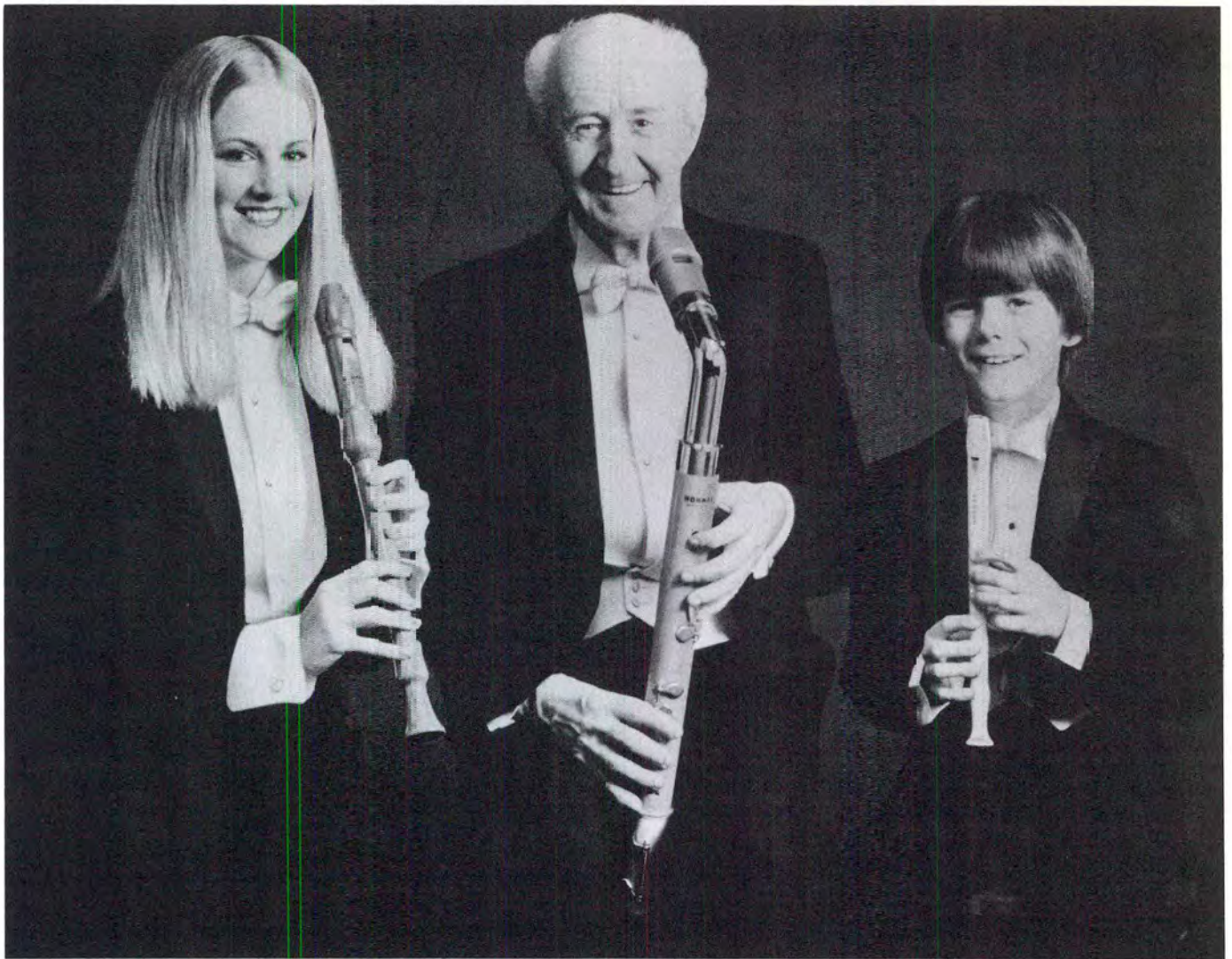
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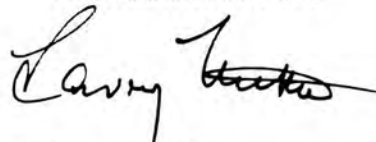
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A handwritten signature in black ink, appearing to read "Larry Nitka". The signature is fluid and cursive, with a long horizontal stroke at the end.

Larry Nitka,
President

In Memoriam

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1925 – 1981

The American Recorder Society always held a special place in the life of Art Nitka our president. Before he died, he asked that we express to the Society the affection he always felt for the organization, and his pride in being elected by the membership to serve as a Director several years ago. It was a high point in a life rich with helping advance the cause of the recorder as an instrument, and working in his own unique way to bring this message to as many musicians as possible.

The spirit of Art Nitka has formed and shaped the policies as well as the day-to-day operation of Terminal Music. These things will not change. And that will be our memorial to a great, warm and loving man who enjoyed life to the fullest and will be sorely missed by so many people. The whole music world will be just a little more somber without him.





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