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The Recorder Consort at the English Court 1540-1673 Part 2

David Lasocki

HENRY VIII's expansion of the Court musical establishment created a new era for recorder playing in England (see Part I of this article in the August issue). A keen musician himself, the King knew the value of foreign musicians and went to great lengths to engage them for the Court. By his death in 1547, he had imported enough of them to create four consorts—viols/violins, shawms/sackbuts, flutes/cornetts, and recorders—that were kept intact until the early seventeenth century and formed the basis for instrumental music-making at Court until the Civil War in 1642.

The recorder consort was established in 1540. Its members were five brothers of the Bassano family, four of whom had previously been employed at the Court as sackbut players around 1531 (one had also had a place as a musical instrument maker at Court for two years). The Bassanos introduced to England from Venice the highest standards of woodwind instrument making and probably a similar standard of recorder playing. Two members of the second generation of the family in England—Augustine and Jeronimo II—wrote music for the recorder consort that was more than competent.

Instruments

Where did the consort obtain their instruments, and what sizes did they use? The answer to the first question again seems to lie with the Bassanos; the sizes can be deduced from treatises and inventories.

Several pieces of evidence indicate that the Bassanos were significant makers of recorders and other instruments, whose products can be traced on the Continent as well as in England. Family members who are known as makers are Alvise and Anthony I of the first generation (although the three other brothers may have made instruments too), Arthur of the second generation, and probably Anthony II of the third.[89] Anthony I was "maker of divers instruments of music" to the Court from 1538 until 1540, when he joined his brothers in the recorder consort.[90]

The first generation made the recorders listed in the inventory of an "instrument chest made by the Bassani brothers with instruments so beautiful and good they are suited for dignitaries and potentates." The list was compiled by Johann (Hans) Jakob Fugger, superintendent of music at the Bavarian court in Munich, around 1571.[91] In the chest was a set of nine recorders "with fingerholes in a straight line, except for the bass, which are beautiful and good," as well as four other sets of woodwind instruments—six bombards (?), seven *Pfeiffen* (probably flutes), ten cornetts and a fife, and twelve crumhorns—tuned to "the pitch of the organ," so that they could be played together.[92] (A letter accompanying the inventory also mentions a chest of six large viols and a chest of three lutes.)

A second inventory, made in 1566 of the collection of another member of the Fugger family—Johann Jakob's youngest brother, Raimund Fugger junior, an Augsburg banker and patron of the arts—includes "a large case, in it 27 recorders large and small. Made in England."[93] Because there are not known to have been any other recorder makers in England in the sixteenth century, it is likely that the Bassanos made those too.

A third inventory that probably includes instruments by the Bassanos is that of the collection of Henry VIII himself. It shows that at the time of his death in 1547 he had no fewer than seventy-four recorders.[94] The only sizes mentioned by name are four basses and one "great bass" (presumably a quart-bass in *c* or quint-bass in $B^{\flat}$). The remainder are in sets of four (three times), six (twice), seven, eight (three times, one of them described as recorders "great and small," and another including two basses), and nine (twice). The instruments of each individual set were presumably made to the same pitch, so they could be played together. Edgar Hunt surmises that the sets were "not necessarily all trebles or tenors but

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[89] For full details of the family's instrument making, see my recent study, *Professional Recorder Players in England, 1540–1740*, 2 vols. (Ph.D. dissertation, The University of Iowa, 1973), II, pp. 555–71.

[90] Appointment given in *Calendar of Letters and Papers Foreign and Domestic of the Reign of Henry VIII*, XIII, p. 537. Payment records in British Library, Arundel Ms 97, ff. 68, 33, 93v, 107, 125v, 137v, 151. For full details, see Lasocki, *op. cit.*, II, pp. 550, 554.

[91] "...Instrument Truhen, so der Bassani brueder gemacht haben, mit gar schönen und guetten Instrumenten, so für einen yeden grossen Herrn und Potentäten tauglich wern." See Bertha Antonio Wallner, "Ein Instrumentenverzeichnis aus dem 16. Jahrhundert," in *Festschrift zum 50. Geburtstag Adolf Sandberger* (Munich: Hof-Musik-Verlag von Ferdinand Zierfluss, 1918), p. 277.

[92] "9 Fletten mit geraden lochern aussgenommen die Bass, welche dann gar schön und guett sind... auf den gemeinen Tonum der Orgel...."

[93] "...ain gross Fueter darin 27 Fletten, gross und klain. Im Engelandt gemacht worden." See Richard Schaal, "Die Musikinstrumenten-Sammlung von Raimund Fugger d.J., "*Archiv für Musikwissenschaft* XXI/3–4 (1964), p. 216. For an English translation and commentary, see Douglas Alton Smith, "The Musical Instrument Inventory of Raymund Fugger," *Galpin Society Journal* XXXIII (1980), p. 41.

[94] British Library, Harleian Ms 1419A, ff. 200–205v. Transcribed in Raymond Russell, *The Harpsichord and Clavichord*, 2nd ed. (London: Faber & Faber, 1973) pp. 155–58. Edgar Hunt gives the number as 76; he seems to reason that the set of

multiples of three and four" particular sizes.[95]

If the instruments were meant to be played, the larger sets are puzzling, since the recorder consort consisted of only five players during Henry's reign. Perhaps only five instruments, of varying sizes, were played at any given time. As Henry was a recorder player himself, some of his personal instruments, dating from before the arrival of the Bassanos, may have been inventoried in this collection. Presumably the King would have taken advantage of Anthony Bassano's appointment to have him make recorders for the Court; when Anthony ceased to be employed as a maker at Court in 1540 and took up a place in the recorder consort, Henry may have continued to buy recorders from him privately.

In any case, succeeding monarchs would have been likely to buy from the Bassanos. On the other hand, and despite the slight to the Bassanos who had to play on the instruments, recorders may also have been imported. In 1582 *The Rates of the Customes House*[96] mentions among instruments for which duty was payable: "Recorders the set or case containing five pipes—5s." Unfortunately, no Court records have survived of payments for instruments between 1530 and 1621.

The sizes of recorders the Bassanos brought with them from Venice can be deduced from the treatises of Ganassi (1535) and Cardan (c. 1546) mentioned in Part I of this article. Ganassi uses soprano, alto, and bass clefs to indicate the compass of three sizes of recorder, which he calls soprano (lowest note sounding g′), tenor (c′), and basso (*f*), and which correspond exactly with the sizes of recorder mentioned by Virdung (Discant, Tenor, Basscontra), and Agricola (Discantus, Altus or Tenor, Bassus).[97] Cardan discusses the same sizes as well as a higher recorder in d″, to which he does not give a name (nowadays it would be called a soprano in D). This is the first known reference to a recorder of such a size and pitch.

The surviving pieces by Augustine and Jeronimo Bassano from the probable repertory of the Court recorder consort (described in Part I) fit these four sizes of instruments (with the exception of one late piece by Jeronimo that may have a part for the quart-bass in *c*). The two pieces by William Daman, however, which could have been written either for the Court or for the household of Sir Thomas Sackville, have parts the lowest note of which is c′. These may have been written for the soprano recorder in c′, first described by Praetorius.[98]

Did the Court recorder consort continue to use instruments made by the Bassanos in the seventeenth century, and what sizes did they then use?

One piece of evidence strongly suggests that the Bassanos were still making recorders and that a later member of the family, probably Anthony II, was responsible for making one of the most famous sets of recorders in history. Marin Mersenne, in his *Harmonie Universelle* (1636), says that the three sizes of recorder most common in the sixteenth century (alto, tenor, and bass) "make the small register, as those that follow make the great register, but they can all be sounded together, like the great and small registers of organs."[99] Then he shows an engraving (Figure 7) of the recorders in c′ and *f* together with two larger sizes of the instrument—apparently the quint-bass in $B^{\flat}$ and the great bass in *F*—remarking, "The large recorders that follow have been sent from England to one of our kings."[100] The wording "have been" and "one of our kings" suggests that, although Mersenne apparently did not know to which king they had been sent, they had arrived recently enough for him not to consider them "old" or "out of date." Moreover, he also shows the fontanelle of the great bass removed to expose the keywork necessary to play the low notes on that size, "so that our makers could make similar ones [keys]."[101] Clearly he expected that these low sizes would be unfamiliar to French makers, presumably because they were recent arrivals in France.[102] By the early seventeenth century there do seem to have been other, native woodwind makers in England,[103] but I suspect that only expert and experienced craftsmen like the Bassanos were sophisticated enough to produce recorders with such ingenious key mechanisms.[104] The fact that recorders played at the French court had been made in England by the Bassanos could explain the origin of the term "flute d'Angleterre," apparently first noted by Mersenne and commonly used later in the seventeenth century.

If quint-basses and great basses were recent arrivals in France in the early seventeenth century, the Bassanos may not have been making them for very long before this date. But at least we know that such sizes did exist in England at that time. The surviving repertory, as we have seen, has part ranges that fit the soprano in d″, alto in g′, tenor in c′, and bass in *f*, with the exception of one piece that may have a part for the quint-bass in $B^{\flat}$. As Mersenne suggests, however, the pieces also could have been played in a lower "register" using tenor, basses, quint-basses, and great bass.

In 1636, after the wind players at the Court became one large group (see below), John Adson, nominally a new member of the flute/cornett consort, was paid for "a treble cornett and a treble recorder," which he had presumably bought for himself to play at the Court.[105] Unfortunately, Court records never give the names of the makers of such instruments. The "treble" recorder was presumably an alto in g′.

Duties

Whereabouts in the Court did the recorder consort play, how frequently, and for what kinds of events? We can find only incomplete answers in the surviving records of the sixteenth century, not only for the recorder consort but for all the Court musicians. For the early seventeenth century, however, a little more evidence remains.

The term "Court" actually signified not one particular place but the institu-

eight with the two basses has those basses in addition to the eight rather than as part of them (the original sentence is ambiguous, owing to its lack of punctuation). See *The Recorder and its Music*, 2nd ed. (London: Eulenburg Books, 1976), p. 15.

[95] *Ibid.*, p. 16.

[96] London, 1582.

[97] Sebastian Virdung, *Musica getutscht und ausgezogen* (Strasburg & Basel, 1511), sig. [0 iii]. Facsimile ed. Klaus Wolfgang Niemöller, Kassel: Bärenreiter, 1970. For an English translation, see William E. Hettrick, "Sebastian Virdung's Method for Recorders of 1511: A Translation with Commentary," *The American Recorder* XX/3 (November 1979), p. 104. Martinus Agricola, *Musica instrumentalis deudsch* (Wittenberg, 1528 & 1545), ff. ix-[x]. For an English translation, see William E. Hettrick, "Martin Agricola's Poetic Discussion of the Recorder and Other Woodwind Instruments, Part I: 1529," *The American Recorder* XXI/3 (November 1980), pp. 106, 108–09; and "Part II: 1545," ibid., XXIII/4 (November 1982), pp. 143–45.

[98] *Syntagma Musicum*, II, p. 34.

[99] "Or ces Flutes font le petit ieu, comme celles qui suiuront après font le grand ieu, mais elles se peuuent toutes accorder ensemble, comme font les grancs & les petits ieux des Orgues." See *Harmonie Universelle*, III, p. 238. Facsimile ed. François Lesure, Paris: Editions du Centre National de la Recherche Scientifique, 1963.

[100] "Les grandes Flustes qui suiuent ont esté enuoyées d'Angleterre a l'vn de nos Rois" (see *ibid.*, III p. 239).

[101] "...afin que...nos Facteurs en puissent faire de semblables" (*loc. cit.*).

[102] I owe the reasoning about when these recorders arrived in France to Patricia M. Ranum (letters to David Lasocki, 14 and 25 March 1982).

tion, constituted by the presence of the sovereign wherever he or she happened to be.[106] The Court spent most of the year at one of the five "standing houses" on the River Thames. The administrative headquarters was Whitehall at Westminster. Greenwich, Henry VIII's favorite seat, was a few miles downstream; Richmond and Hampton Court, a few miles upstream. Windsor, which stood in hunting domain, was more than twenty miles upstream.

The standing houses were all built to the same general plan, consisting of three parts—the courtyard, the great Hall, and the Chamber. The musicians were attached to the Chamber and therefore under the jurisdiction of the Lord Chamberlain. The Chamber was itself divided into four parts. First, the Great Chamber, which might also serve as a Guard or Watching Chamber. Second, leading out of this, the Presence Chamber, which seems to have been open to anyone who was entitled to appear at Court. Presentations to the sovereign were normally made here. Third, opening out of the Presence Chamber, the Privy Chamber, where the sovereign dined. Access was reserved for privy councillors and other favored persons, although sometimes ambassadors or distinguished foreign visitors were received there. Finally, the Privy Chamber gave admittance to the sovereign's private apartments.

To which part or parts of the Chamber did the recorder consort belong? The only surviving evidence seems to be the record of the Visitation of Essex in 1634, during which the members of the Bassano family living in that county received a coat of arms.[107] It describes Anthony I, Mark Anthony, Arthur, and Andrea Bassano simply as "musician" or "one of the musicians" to various sovereigns; but Edward I, Jeronimo II, Edward II, and Henry Bassano are said to be "of the Presence Chamber" to the sovereigns they had served. That both the recorder consort (in which Jeronimo and Henry held places) and the shawm and sackbut consort (in which Edward II and Henry held places) would have played in the larger and more public part of the Chamber makes sense. By itself, however, this single record does not establish that these consorts played exclusively in that part of the Court.

How frequently did the Court musicians play? A letter from the Lord Chamberlain to the Lord Mayor of London dated 17 November 1573 says that, "being her [Majesty's] servants in ordinary they had to attend daily upon her."[108] Apparently the only other surviving Court record from before the Restoration referring to this point is the certificate for the appointment of the violinist Ambrose Beeland in 1640 that mentions "his nightly and late attendance at Court."[109]

One other, non-Court, record relates directly to the recorder consort. Augustine Bassano, threatened with removal from his rented house in 1564, stated in a legal case that he was "one bounden to give daily attendance upon the Queen's Majesty" (Elizabeth).[110] Although Augustine was presumably trying to put the best possible face on his activities in order to impress the court with the extent to which the circumstances of the case were interfering with him, it may well be that he and other musicians were on call at Court all the time during the regular part of the year.

Like other Court servants, the musicians were issued livery for coronations and funerals of sovereigns—red cloth for the former and black for the latter.[111] In a number of lists, the musicians' servants also received liveries.[112] Although several modern authors have assumed that the musicians performed on such occasions, it is not clear whether they played music in the processions or for the services. Like other courtiers, however, they would have walked in the processions.

Judging by its surviving repertory, one of the functions of the recorder consort—and apparently the principal function of the violin consort[113]—was to play dance music. Elizabeth was herself a keen dancer. This music was not, however, used only to accompany dancing:

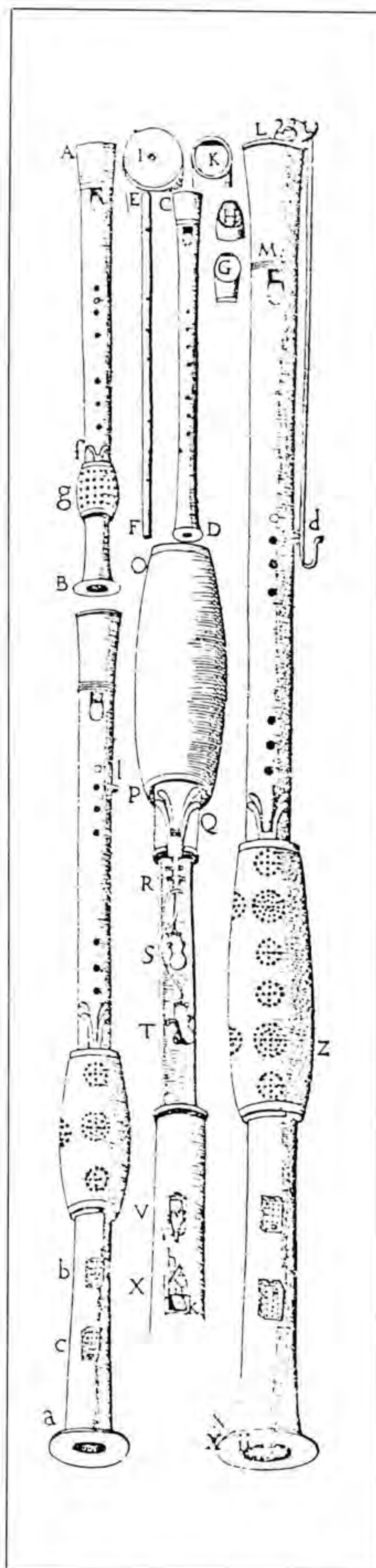

Figure 7. Large recorders depicted by Marin Mersenne, Harmonie Universelle *(Paris, 1636), III, p. 239.*

[103] The subject of the English woodwind makers of the seventeenth century will be taken up in a future article by myself and Maurice Byrne.

[104] But Friedrich von Huene, writing of the C bass of Hans Rauh von Schratt in Salzburg, says that the Bassanos' instruments were "not quite as ingenious and, to my mind, more cumbersome" (letter to David Lasocki, 3 October 1982).

[105] Lafontaine, *op. cit.*, p. 92.

[106] The classic account of the physical disposition of the Court and the composition of the royal Household is in E.K. Chambers, *The Elizabethan Stage*, 4 vols. (Oxford: Clarendon Press, 1923), I, pp. 1–70.

[107] *The Visitations of Essex by Hawley, 1552; Hervey, 1558; Cooke, 1570; Raven, 1612; and Owen and Lilly, 1634*, Harleian Society Publications XIII (London, 1878), pp. 344–45.

[108] *Analytical Index to the Series of Records known as the Remembrancia. Preserved among the Archives of the City of London. A.D. 1579–1664*, ed. W.H. & H.C. Overall (London: E.J. Francis, 1878), p. 428.

[109] Lafontaine, *op. cit.*, p. 104.

[110] Public Record Office, C3/8/90/1.

[111] Chambers, *op. cit.*, I, p. 52.

[112] Public Record Office, LC2/2 (funeral of Henry

some of it, especially the contrapuntal pieces and/or those with irregular structures, probably served as entertainment or dinner music. The surviving repertory of the violin band consists only of dances.[114] The fantasias and wordless madrigals in the surviving repertory of the recorder consort therefore suggest that the group had additional functions—perhaps being used more frequently than the violins for entertainment or dinner music.

During the reign of James I (1603–1625) and the first five years of the reign of Charles I (1625–1649), the three sixteenth-century consorts of wind musicians—flutes and cornetts, recorders, and shawms and sackbuts—still existed in theory, but in practice the lines of demarcation began to blur. In the second half of the sixteenth century, cornetts and sackbuts had been employed increasingly to accompany voices on special occasions in the larger English cathedral and collegiate choirs;[115] by the turn of the century we begin to find references to their use on such occasions at Court. Since cornettists had traditionally belonged to the "flute" consort and sackbut players to the "shawm" consort, combining them necessitated a change in the organization of the wind musicians. This change was noted in the records only in 1630, but in practice it may have taken place rather earlier (see below).

The many references to the increasing use of wind instruments in English churches during the early seventeenth century[116] are to cornetts and sackbuts; recorders are mentioned only twice. First, Sir Edward Dearing, a Puritan holding forth against what he believed to be musical excess within the Anglican church, complained that

> one single groan in the spirit, is worth the *diapason* of all the church music in the world. Organs, sackbuts, recorders, cornetts, etc. and voices are mingled together, as if we would catch God Almighty with the fine ayre of an anthem, whilst few present do or can understand.[117]

Second, Sir John Hawkins reported that "Charles I, when at Oxford, had service at the Cathedral with organs, sackbuts, recorders, cornetts, etc."[118] It is therefore conceivable that recorders were sometimes used in this fashion in the Chapel Royal.

Surviving texts of the numerous masques performed at the Jacobean and early Caroline courts never mention recorders by name, but, as in the contemporary theater, the instruments may sometimes have been called upon to play the "soft music."[119] The accounts of payments to the musicians who performed in Ben Jonson's masque *Oberon* at Whitehall on 1 January 1611 mention thirteen shawms and two cornetts.[120] The fifteen musicians in question were probably taken partly from the fourteen men who held places in the flute/cornett and shawm/sackbut consorts, but it seems likely that at least one man came from the recorder consort. A Spanish visitor who attended the masque reported that

> When their Majesties entered accompanied by the princess and the ambassadors of Spain and Venice, flageolets played and the curtain was drawn [up].[121]

"Flageolets" is probably an erroneous reference to recorders (or flutes, or possibly tabor pipes). Even if the instrument in question *was* the flageolet—a new French woodwind very similar to the recorder—it may well have been the recorder players who performed on it.

The recorder consort seems to have been used on special ceremonial occasions. As mentioned in Part I of this article, six members of the shawm/sackbut consort plus six men who were evidently those currently playing in the recorder consort were paid "for attending the installation of the Elector Palatine at Windsor for 3 days" in February 1613.[122] These twelve could well be the same as the group consisting of Andrea Bassano "and eleven others, His Majesty's musicians and servants for wind instruments" who had been paid "for their extraordinary service at Windsor by the space of six days at the installation of the Duke of York" in May 1611.[123] Similarly, on 18 November 1624 Andrea "and thirteen of his fellows" were paid "for waiting at Windsor at the installation of the Knights of the Garter" that year.[124]

In 1625 the wind musicians were used during the great social event of the season. The event was heralded by an announcement in the Court records on 16 May that Charles I, who had inherited the crown the previous March,

> intends to repair to his castle of Dover... attended with a great train (both for quality and number), being the place appointed by His Highness for the landing and reception of Madame Henriette [Henrietta Maria], Daughter of France [she was the sister of the French king, Louis XIII], now His Majesty's Royal Consort.[125]

A warrant issued two months later authorized a payment to Jerome Lanier (a brother of Alphonso and Clement), Anthony Bassano II (who by now held a place in the recorder consort), "and eleven other of His Majesty's musicians for the wind instruments...for their attendance at Canterbury and Dover."[126]

The reorganization of the wind musicians, 1630–1673

From 1630 until the beginning of the Civil War in 1642, Court records show that the wind musicians were organized into a single group, divided into three "companies," which alternated duties of "waiting" in the Chapel Royal and at the King's dinner table. The first company seems to have been primarily cornettists, and the second and third probably players of the cornett, shawm, and sackbut.[127]

The first company was described as "cornetts, recorders and shawms" (and also as "cornetts, flutes and shawms"). I suspect that these were alternate and equivalent ways of expressing "wind instruments." But the company presumably did play the recorder sometimes. As mentioned above, John Adson, a member of the third company who had joined the Court musicians in 1633, was

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VIII), LC2/4(3) (coronation of Elizabeth), LC2/4(4) (funeral of Elizabeth), LC2/6 (funeral of James I).

[113] Holman, *The English Violin Band*.

[114] Holman, *ibid*.

[115] Andrew Parrott, "Grett and Solompne Singing: Instruments in English Church Music before the Civil War," *Early Music* VI/2 (April 1978), pp. 183, 187.

[116] Parrott, *op. cit.*, pp. 184–86.

[117] *A Declaration* (London, 1644), p. 10, quoted in Parrott, *op. cit.*, p. 184.

[118] *A General History of the Science and Practice of Music* (London, 1776), ed. Charles Cudworth, 2 vols. (New York: Dover, 1963), II, p. 689n, quoting Joseph Brookband, *The Well Tuned Organ* (1660).

[119] John Marston's *Huntingdon Masque*, performed at Ashby Castle in August 1607, has the stage direction "The clouds descend while soft music sounds." Ben Jonson's *The Golden Age Restor'd*, performed at the Banqueting House, Whitehall, probably on 6 and 8 January 1615, mentions "a softer music."

[120] *Ben Jonson*, ed. C.H. Herford, Percy & Evelyn Simpson, 11 vols. (Oxford: Clarendon Press, 1925–62), X (1950), p. 341.

[121] *Historical Manuscripts Commission: Report on the Manuscripts of the Marquess of Downshire Preserved at Easthampstead Park, Berks.*, III (1938), p. 1.

[122] Bodleian Library, Rawlinson Ms A239, f. 74.

[123] Public Record Office, E351/544, f. 14 (warrant dated 20 May 1613).

[124] *Ibid.*, f. 175.

[125] *Acts of the Privy Council of England*, new series, XI (1895), p. 45.

paid for a treble cornett and a treble recorder, which he had evidently provided for his own use.[128] The second company may well have played recorders, too.

The wind musicians continued to play for masques during this period, and the texts of two masques mention "soft music."[129]

The wind musicians also sometimes played for special ceremonies. First, a warrant dated 14 March 1640 lists fifteen of them who had been to Windsor for the last two years and "were at extraordinary charges for themselves and their horses by the space of seven days in each year and do therefore demand for the accustomed allowance of 5s per day."[130] Second, "the whole company" (in the sense of group) was paid on 2 April 1642 for going to York and for attending the St. George's feast.[131]

At the beginning of the Civil War in 1642, the Court musicians were dismissed and remained without Court employment until the end of the Commonwealth in 1660. The Lord Protector, Oliver Cromwell, did employ a small group of musicians, but none of them seems to have played the recorder.

When the monarchy was restored under Charles II, the Court musical establishment was quickly reconstituted. Surviving musicians who had served under Charles I were reappointed, and those who had died in the interim were replaced, sometimes by relatives. The continuity of the places is sometimes impossible to trace after the Restoration, but Charles II seems to have retained all but one of the twenty-two places of the wind musicians.[132] What had been the six places in the recorder consort until the amalgamation of the consorts into a single group around 1630 were passed on in such a way as to give no hint that the recorder was still being played.

Did the Court wind musicians, then, use the recorder after the Restoration? An order of 1663 discharging them from paying subsidies describes them not only as "Musicians for the Wind Music" but also "musicians of the recorders, the flutes, the hautboys and sackbuts" (at the beginning of a listing of all the royal musicians), and a similar order of 1667 discharging all the musicians from paying poll money calls them "the musicians for the recorders, flutes, hautboys and sackbuts."[133] But I suspect that these are archaic titles, still in use in the Court bureaucracy. That is almost certainly true of the reference to the post of "keeper, maker, repairer and mender and tuner of all and every his Majesty's musical wind instruments: that is to say regals, virginals, organs, flutes, recorders and all other kind of wind instruments whatsoever" which Henry Purcell inherited from John Hingston in 1684 and passed on to John Blow and Bernard Smith upon his death in 1695.[134] The title originated with Andrea Bassano in 1603, or perhaps even his predecessor.[135] The warrants of appointment of individual musicians in the group and for the purchase of instruments during these years mention the cornett, curtal, flute, sackbut, and shawm, but not the recorder.[136] The small quantity of surviving music for the group is for cornetts and sackbuts, with the possible exception of two short movements by Nicholas Lanier II.[137] The ranges of the parts of these movements are: 1. $g'-g''$; 2. $f'-f''$; 3. $f-g'$; 4. $d-d'$; and 5. $F-a$—which would fit a consort of recorders (two sopranos, alto, tenor, and bass, sounding an octave higher) or flutes.

If the wind musicians were still playing recorders in consort, that practice is unlikely to have lasted for long. In 1673, the Baroque recorder was introduced from France by James Paisible and his colleagues, and quickly supplanted its Renaissance counterpart. In any case, by 1679, the "Wind music" was said to be only five in number.[138] Only one of these musicians is mentioned—apparently as a violinist—in the list of those sworn in at the beginning of the reign of James II.[139] It therefore seems unlikely that the recorder now played a significant role, if any, in the wind music at Court. The group seems to have ceased to exist on the death of Charles II in 1685.

The status, rewards, and privileges of court service

The many surviving records relating to the service of the Court musicians in the sixteenth century make it abundantly clear that they were wealthier than many other Court servants and far better off than virtually all other musicians in the country.[140] The Bassanos, in particular, were well treated, receiving grants of property—a measure of status as well as wealth—and trade licenses that boosted their already generous income. All the Court musicians were considered members of the gentry, and three of the second generation of the Bassano family attained the rank of Esquire, a step higher than Gentleman. Court musicians also received certain privileges, including freedom from some civic duties, exemption from paying some taxes, and freedom from arrest without the permission of the Lord Chamberlain.

During the reigns of James I and Charles I, the financial position of the majority of the Court musicians declined, owing to the unchanging rate of pay in the face of inflation—the price of food increased sixfold between 1551 and 1640—late payment of wages, and fewer extra payments. Three members of the recorder consort during this period—Robert Baker senior, Henry Bassano, and Clement Lanier—incurred debts that are mentioned in Court records when the lenders petitioned the Lord Chamberlain for their money. In theory the privileges and status of the musicians were the same as in the sixteenth century. In practice, however, they seem to have suffered from the growing breach between Court and country that was to culminate in the Civil War. This decline in value of a Court place to musicians was to have important consequences for music-making in England after the Restoration, when the lead passed from the Court to the theaters and concert halls, and the new Baroque recorder assumed orchestral and solo roles.

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[126] *Ibid.*, p. 116.

[127] For detailed arguments on this point, see Lasocki, *op. cit.*, I, pp. 105–12.

[128] Lafontaine, *op. cit.*, p. 92.

[129] Aurelian Townshend's *Albion's Triumph*, performed at the Banqueting House, Whitehall, on 8 January 1632, mentions "soft sweet music." James Shirley's *The Triumph of Beauty*, probably performed in 1640, mentions "soft music."

[130] Public Record Office, LC5/134, p. 381.

[131] Public Record Office, LC5/135 (unnumbered folio).

[132] Lafontaine, *op. cit.*, pp. 115ff.

[133] *Ibid.*, pp. 163, 195.

[134] *Ibid.*, pp. 255, 364, 420.

[135] Public Record Office, C66/1607/1/7.

[136] See the following references in Lafontaine, *op. cit.*: cornett (pp. 115, 118, 122–23, 129, 135–36, 138); curtal (pp. 147, 158, 220); flute (pp. 115, 118, 122, 129, 135, 138, 148, 177, 183, 188, 208, 218, 251, 256); sackbut (pp. 123, 128, 136, 140, 150, 177, 257, 267, 307, 330); shawm (pp. 115, 122, 173, 183, 188, 208, 218, 369).

[137] The "five part things for the cornetts" in the Fitzwilliam Wind Manuscript (see Part I) are by Matthew Locke, Charles Coleman, and Nicholas Lanier. Two of those by Locke also appear in his autograph scorebook (British Library, Add. Ms 17,801) under the title "for his Majesty's Sackbuts and Cornetts." For an edition of the two movements by Lanier, see Peter Holman, ed., *The Royal Wind Music Vol. 3: The Suites of Charles Coleman and Nicholas Lanier in Five Parts* (London: Nova Music, 1982).

[138] Lafontaine, *op. cit.*, p. 345.

[139] *Ibid.*, pp. 371–72.

[140] For full details of the material in this section, see Lasocki, *op. cit.*, I, pp. 119–41.

Ornamentation for Consort Players
First Steps

Peter Seibert

CAN YOU IMAGINE what it is like to play the same galliard non-stop fifty times through? I found myself in that situation at the end of an early music workshop, where the faculty played for Renaissance dancing all afternoon prior to the conclusion of activities.

As you know, providing music for dancing means repeating short dance pieces many times. Had it not been for our knowledge of and freedom with ornamentation, most of us in the band would have fallen asleep from boredom. However, as it turned out my colleagues and I found ourselves engaged in an ornamental "can you top this?" that was at times cacophonous but made the session interesting and enjoyable for us as players.

Ornamentation is not limited to dance music and appears to have been employed in most early music. Yet how many twentieth-century players are truly comfortable making creative additions to the printed text?

The delight we experience in playing early instruments and music may sustain us through the early process of learning our instrument, but as we progress further into the field and seek a greater understanding of how music was played, we come upon the notion that the printed text of a piece of music—i.e., the notes—may be looked on as merely a sketch of what was expected in performance. Then the going gets tough. If performances usually included more notes than were written, what were those notes?

Teachers often give the impression that if we study the treatises, we shall, with practice, be able to ornament early music more authentically. It is true that if we have time to play from Ganassi daily for a year, we will gain in knowledge and technique. The problem is that most of us, when looking at the many examples of ornamentation given in the famous treatises, see an ocean of notes that frightens us, and we assume that we must do it the same way in order to be "correct."

I support reading and practicing from the treatises, especially if you have time and are not easily put off by what seems complex and confusing at first glance. However, when we try to emulate historical models, we often overlook the most important aspects of ornamentation: freedom of spirit and a sense of creativity. The emphasis on scholarly correctness puts many players into a frame of mind that is completely at odds with the way musicians of the Renaissance appear to have played, and *our* approach becomes in this sense *un*authentic.

In the interest of bridging the gap between many amateur players and the great historical treatises, I offer a fundamental approach to ornamentation of music from roughly the mid-fifteenth to the mid-seventeenth century. The goal of this article is to provide you with material that you can use with confidence. The models are synthetic: they are based upon common practice of the period but lack the virtuoso requirements of the historical models themselves. Of course, if you use these suggestions at every opportunity, the music is likely to become monotonous. Having gotten used to employing these devices, you can then address the question of taste. What a luxury it will be for you to be able to edit *out* some of your ornamental ideas!

The musical examples given here are linear because much of Renaissance ornamentation is stepwise (or scalewise) in nature, particularly as it leads into the next written note. These patterns frequently lead from weaker to stronger beats.

Example 1. The interval of a third. When your part ascends or descends a third, try filling in the note in between, stealing part of the rhythmic value from the first note. The added (ornamental) note is marked by an "x."

written try

written try

Example 2. The interval of a fourth. Here you can introduce two passing (ornamental) notes. The first rhythmic solution is perhaps the most obvious, but the others are worth experimenting with. Observe that in the last solution the second "written" note is displaced, affecting the vertical relationship of the notes (the harmonies) written by the composer. Sometimes you will like the effect, sometimes not.

written try

or or or

Example 3. Larger intervals. You can also fill in fifths and larger intervals with stepwise motion, the limiting factors being your taste and technical ability.

written try

Example 4. Repeated pitches. I often prefer to leave repeated pitches unornamented, but you can try interposing the step above or below. See where it is leading; perhaps that will have some ef-

fect on what you decide to do.

written try

or or

Example 5. The interval of a second: scalewise movement. Since the written motion is already linear, you may want to ornament by introducing a note from the *opposite* direction to give energy to the written ascent or descent. On the other hand, going one note *beyond* the target note can also be effective.

written try

written try

Examples 6–8. Intervals of a second when the rhythm is dotted. As in Example 5, these situations lend themselves to graceful turns in the melodic line that can create florid interest Start your ornamentation by going in the opposite direction from the written line. Examples 6 and 7 show the figure in ascending and descending forms. Example 8 employs ideas from both Example 7 and Example 3.

Example 6.

written

try

Example 7.

written

try

Example 8.

written

try

Example 9. An approach to varying music that does not require the introduction of any new notes is the rhythmic alteration of written material. For example, in a dance piece where the parts move generally in quarter-note motion, you might change the rhythms of the eighth-note passages.

written try

or or

Beyond these specific contexts, ornamentation is often associated with repetition. Any repeat sign is an invitation for ornamentation, as is any recurrence of a musical motive in your part. Learning to recognize opportunities to ornament music is part of the challenge of becoming an early musician.

In general, each note within a Renaissance ornamentation pattern is tongued, in contrast to most ornaments of Baroque music, which are slurred. Whether you use simple tonguing or a compound articulation pattern depends upon your skill in this area. If you are trying to become comfortable with ornamentation, you need not inhibit yourself by simultaneously trying to employ compound tonguing. Try to learn one thing at a time.

Experiment with these ideas, and try not to be self-critical for a while. If you have been reluctant to employ ornamentation in the past, it is important to allow yourself time to be less than perfect. After all, you are teaching yourself that it is all right to ornament the music and that you are capable of it; you are not trying to achieve technical mastery or be historically exact. Not yet. That can follow as you gain confidence in your abilities and if you choose to study further.

Following the article I have applied the devices given in the examples to a 1547 branle by Attaingnant. My choices of ornamentation are arbitrary, and another time I would probably do it differently. Ornamentation opens new vistas regularly. Although I have ornamented only the top part of this dance, I could have taken the same approach with any of the four parts or even all of them at once. Try your own hand at ornamenting this melody. Your ornamentation may be more sparse than in my example; at times I, too, use considerably less. The amount you use is unimportant. What matters is that you have the confidence to ornament where you want to.

Now it is time to reach for some of your own consort music and apply some of these ideas. Take some risks!

If you are interested in more complex models of ornamentation, the London Pro Musica series *Ricercate e passaggi/Improvisation and ornamentation, 1580–1630* offers several volumes in

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which highly ornamented music is printed with the original melody close at hand for comparison. Although these examples might appear overwhelming at first, they are worth careful study (and practice), and you can begin to get a feel for musical contexts in which *non*-linear ornamentation is appropriate and stylish.

Other sources that may be of interest:

Brown, Howard Mayer. *Embellishing 16th-Century Music*. London: Oxford University Press, 1976 (paperback).

Ganassi, Sylvestro. *Opera Intitulata Fontegara* (1535). Modern edition Berlin: Lienau R 107 (C.F. Peters).

Ortiz, Diego. *Tratado de glosas...* (1553). Modern edition Bärenreiter BA 684.

Wollitz, Kenneth. *The Recorder Book*. New York: Alfred A. Knopf, 1982, pp. 71–82.

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FORUM

Planning an Effective Program

A couple of years ago, the Central Charlotte Association decided to make downtown Charlotte (N.C.) a livelier place. They raised $15,000 for thirty-two special programs that included Christmas season festivities, a St. Patrick's Day parade, and, during the summer months, weekly lunch-time "brown bag concerts" at various bank malls. The programs were so successful that the next year they raised twice as much money for seventy-two more.

This time the chairman of the chamber of commerce apparently ran out of rock groups to fill all the brown bag concert dates, so he invited the Higbee Recorder Quartet to perform twice. We decided it would be fun—before thinking it through or taking a good look at the huge malls where we would be playing. The written contract stipulated, among other things, that "Artist agrees to provide all tables, sound, extension cords and various other equipment necessary for performance. . . . Artist agrees to perform a minimum of 1½ hours with one ten (10) minute break, to be agreed upon with contractor. Due to acoustical problems created by surrounding buildings, artist agrees to increase or decrease volume at contractor's direction."

Besides the Carolina Brass Quintet, the other groups scheduled had names like the Catalinas, Poor Souls, the Tempests, Flight 108, and Chilly Willy. We quickly decided that without electrical amplification we would be seen and not heard—and not paid. Fortunately, we were able to hire a professional to provide and operate the equipment for a modest fee, so the sounds of recorders went floating out into the air in adequate volume to be heard a city block away.

All the members of the group—Dale Higbee, Pierce Howard, Wendy Patt McCauley, and Dorothy Schultz—had played outdoor band concerts on other instruments in years past, but it was something of a novel experience to try to play close to the microphones and at the same time see the music, which because of the breeze was held down with clothespins. Fortunately, on both days the heat was not bad.

What music do you play for an outdoor pops concert on recorders? We performed pieces we had used in indoor concerts but left out the polyphonic numbers and those requiring that three pages of music be spread out on the stand. (We used heavy metal music stands so that gusts of wind wouldn't blow them over.)

We opened with six pieces from *Seven Consorts from the Dolmetsch Collection* (Schott RMS 430): the *Payvon* on tenor (T), bass (B), and great bass (G) recorders and Baroque rackett (R), which blends nicely with recorders and provides a good, solid bass; the *Frog Galliard* on TB–alto crumhorn–R; the *Coranto* and *Ayre* on SATB recorders; and *Munday's Joy* and *Watkins' Ale* on TBGR. Next came A. Scarlatti's Quartettino in F (Peters 4559) on AAAR followed by J.S. Bach's *In dulce jubilo* (Schott RMS 944) on ATBG (which sounds much better than the SSAT combination suggested by the editor) and Gavottes I and II and the Bourrée from the Suite no. 3 (Berandol, ed. Hugh Orr) on SSTB and SATB. Then a delightful arrangement of Mozart's *Eine Kleine Nachtmusik* for SATB recorders (Hargail 502, arr. M. Kolinski).

After our break we played Handel's *Rodrigo* Overture (Hargail) on SATB, Paul Peuerl's Suite no. 2 (Moeck ZfS 24) with TBGR on the two outer movements and TB-tenor crumhorn-R on the others, Bizet's lovely Adagietto from *L'Arlésienne* (Schott 6003) on SATB, and Tchaikovsky's *Dance of the Sugar Plum Fairy* on SAAT and Andante Cantabile (Schott RMS 852) on SATB. Then a group of Susato dances (Schott 2435–6): the pavan *Bittre Reue* on TBGR, the galliard *Das Ganze* on SAT-tenor crumhorn, the ronde *Mein Freund* on TBGR, and *Hoboeckentanz* on SATB. We ended with Stanley Taylor's charming *Fantasia on "Polly Oliver" and "Gathering Peascods"* (Schott RMS 854) on SATB.

We met a lot of nice people, some of them recorder players, who came up to ask about the instruments and music, and had a lot of fun. Can your recorder group take part in outdoor pops concerts? Why not? Just be sure to get an expert to handle the amplification!

Dale Higbee

The Mendham Recorder Consort (five amateur musicians, one professional keyboard player, plus a guest singer and a narrator) last year presented a Christmas program featuring slides from the Metropolitan Museum of Art Slide Collection of Renaissance paintings of the Christmas story. For example, we played *Angelus ad Virginem* (anon., fourteenth century) while Robert Campion's *Annunication* was on the screen; *Quem Pastores* (sixteenth-century antiphon) for the *Annunciation to the Shepherds* from *Les Belles Heures du Duc de Berry*; and *Nunc dimittis* (Latin plainsong) for Giovanni di Paolo's *Presentation in the Temple*. Our narrator read texts taken from several translations of the New Testament Christmas narrative, and we performed several pieces as a single line melody behind the narration. Our instruments were recorders, viola da gamba, psaltery, lute, portative organ, and, of course, voice.

Susan Pilshaw

As director of the Mid-Peninsula Recorder Orchestra, a group of fifty-three amateur players, I must consider a number of factors when choosing music for a concert program.

First there is the ability of the players, which for us ranges from upper intermediate to advanced; second comes the available instrumentation: recorders from garklein to contrabass, viols from treble to bass, two quartets of crumhorns, four shawms, keyboard, percussion, and voices; next, there is the type of audience: we might play for a mixed group, for children, or at a retirement home, church, or community center. Finally, what kind of acoustics does the hall have, and how will the performers be placed in relation to the audience: on stage? on floor level? close or distant?

Our most successful programs have featured the whole orchestra in works for from five to twelve instruments, interspersed with small consorts. The programs usually have a theme—e.g., "Music of the Past and Present" (music chronologically arranged from Renaissance to contemporary), which is popular with all types of audiences; "New Music for Old Instruments" (all modern pieces), which works well in an informal setting where I can talk to the audience; "Music for Recorders and Voice" (featuring solo voice as well as vocal ensembles), which is well suited to small halls and churches; and "Recorder Pops" (music ranging from

my own arrangements of Joplin rags to Bonsor's *Fiesta* and Charlton's *Cha-cha dolce*), which goes over well with senior citizens.

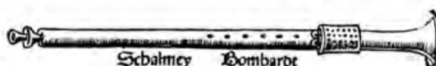
We avoid pieces that, while challenging or fun to play, have little audience appeal. Since the majority of our audiences are musically unsophisticated, we try to strike a balance between what might be termed "heavy" music such as fantasias, fugues, or dissonant contemporary works, and dances, programmatic pieces, and compositions that can be "lightened up" by varying the instrumentation: we use solo-tutti alternations or high-low choir variations on repeated sections, or add a percussion part, or a viol on the bottom line.

Here is one "music of the past and present" program we gave for a mixed audience at a community center.

Dances no. 1, 5, 8 from *Nine Masque Dances*
Brade—percussion added
Overture to *Beggar's Opera*
Pepusch
Pavane a Six Parties
Le Jeune—SSATB crumhorns
Guard'en'almo pastore
Corteccia—SSATB crumhorns
Four selections from *Pavanes, Galliards, Almains*, 1599
Holborne—percussion added
Marche Militaire
Schubert
Three trios for viols
from several collections
Fiesta
Bonsor—maracas added
Day in the Park
Davenport—A, B crumhorns
doubling lines 3 and 4 in "Carousel"
Tango
Bonsor
Peacherine Rag
Joplin (arr. A. Owen)—
pizzicato cello on bass

Currently we are preparing a new program around my arrangement of Handel's *Water Music* for SSATTB recorders and bass viol, using a variety of solo-tutti combinations. We will also play Palestrina's *Laudate Dominum* in the three-choir arrangement by Bernard J. Hopkins using recorders (choir I), crumhorns (II), and viols (III). In addition, we'll perform numbers 2 and 3 of Brade's *Nine Masque Dances* in a low-choir arrangement (ATTB—contraB—viol) and numbers 4, 7, 6 for high choirs with solo-tutti alternations on repeats. The small consorts within the orchestra are preparing a trio sonata and a group of pieces involving voices.

Angela M. Owen



It takes a combination of many elements to make a program exciting and effective. Playing well is just one of them. Your personality as a performer, the ambience of the concert hall, the quality of the accompanist, and even the recorder's attraction as a musical curiosity can play a part. One of the most important things you can do to ensure success is to select "successful" music. I am convinced that most people simply don't take enough time to choose their music and order their program, perhaps because they don't have a clear idea of what a concert really is.

Let's consider the latter point first and look at the basic reason a musician takes to the stage. Like every other artist, he or she has a deep-seated need to communicate. A concert is really a communication session between performer and audience. (We are talking here about a solo recital, but these words apply to ensemble concerts as well.) Here we have a single individual who wishes to communicate a message to a group that has assembled just to hear that message. Since a person is always communicating while in the presence of others, the performer had better make sure before going onstage just what message he or she wants to deliver, and plan every aspect of the performance to enhance proper communication. Needless to say, a very important part of the communication process involves selecting and ordering the program.

How does one program successfully? Consider this exchange, overheard at a concert of twentieth-century music: "I really didn't like that last piece." "Why not?" "Well, I know what I like, and I just don't like modern music." This person might have said, more correctly, "Well, I *like* what I *know*, and I just don't know much about twentieth-century (or Baroque, or Classical, or whatever) music." It's worth keeping in mind that people do in fact like what they know, in spite of assertions to the contrary. Therefore, if you have some idea what your audience knows, you'll have a valuable insight into programming successfully for them.

Your first task is to determine what sort of group you'll be playing for. It won't do to plan an entire program of contemporary recorder music for the local ladies' club luncheon. You might want to challenge such an audience with a judiciously selected avante-garde piece, but you'll probably want to place it near the end (but not *at* the end) of the concert. At that point you'll have established your credentials and they will be more receptive to the unfamiliar.

I feel strongly that it is the performer's obligation, as well as being to his or her advantage, to choose and arrange the selections in order to create a sense of continuity. The audience should feel, albeit subconsciously, that each piece "belongs," so that the entire program conveys a sense of completeness, or rightness, and can in a sense be thought of as one large selection. Then, if everything else works well, it is as if the performer strides confidently onto the stage, takes the entire audience by the hand, and personally leads them on a stunning journey through some of the finest music written for the instrument. The effect is to create a bond between audience and performer that ensures communication at the highest level.

One question you will want to consider is whether to perform with or without an intermission. Remember, your job is to communicate with the audience. An intermission temporarily interrupts communication, so you may have to recapture their attention, while a single, hour-long concert obviates that problem. Your decision here will help determine your program's length as well as its order.

Keeping in mind that you will be performing on an instrument that may be somewhat unfamiliar to the audience, how should you open the concert? A bravura piece will certainly get their attention, but I often find that a quiet solo work gives them an idea of the instrument's subtleties and makes them listen more intently (such a piece can also work well after the intermission, if you choose to have one). Consider also whether to choose a short piece to open with, so that latecomers will hear all your substantial selections. But no matter how you begin, and latecomers notwithstanding, it's imperative to establish communication right from the start.

What you play next should carry the level of communication forward. If you have care-

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fully thought out the audience's probable response, the order will be easy to determine. Does your program have an overall theme? Such a theme may be very subtle and need not be declared on the program cover. Have you selected pieces for different members of the recorder family? Make sure to arrange them to maximize variety. I have found that the greater the number of different instruments you perform on (up to a point, of course), the more likely you'll be to keep the audience's interest. The sopranino recorder, for instance, particularly fascinates audiences, so I often include one of the Vivaldi *concerti per flautino*.

Don't limit your repertoire because you don't have access to a harpsichord. Many Baroque pieces are so rewarding to perform and hear that it would be a great loss not to play them in concert simply because your only available accompaniment is piano. Of course, if you can't abide Baroque music with piano accompaniment, there is a wealth of unaccompanied Baroque music to choose from. I've found that a number of twentieth-century pieces work well with Baroque sonatas. The Franz Reizenstein *Partita*, for example, though in the harmonic idiom of the twentieth century, is Baroque in form.

How long should your program be? You want your audience to be satisfied but not sated. They should leave wishing that you had played a bit longer. We have all heard performers who played well enough but simply outstayed their welcome. The architect Ludwig Mies van der Rohe summed it up with his famous maxim, "*More is less*."

Provided that your program has been well thought out, closing it should be no problem. Again, what do people like? Obviously, this is not the time to perform a totally unfamiliar work. Choose something special—a piece that the audience knows, or one that you feel they would *like* to know.

As I noted before, these remarks are just as applicable to ensemble concerts with recorders and other early instruments—perhaps even more so because of the great difficulty in making such concerts "hang together." Keep an open mind when planning your program, think about what you will be communicating to your audience, and select carefully. Your aim is to sew the fabric of the concert so skillfully that it will appear to your audience as though it is a seamless garment woven from a single silken thread.

After you've chosen your program and are sure of your delivery, there are still a number of things you can, and indeed *ought*, to attend to in order to enhance communication. Your manner of dress, your advance publicity, your printed program's appearance, and your stage presence can all "make or break" an otherwise dazzling virtuoso performance. But those are topics for other forums.

Edward J. Gogolak

Readers are invited to share their successful programming ideas. If we receive enough responses, we'll print another forum.

Seventy-fifth birthday concert to honor Hans Ulrich Staeps

As we approached Meersburg on the Lake Constance Ferry from Switzerland, we could see Germany's oldest castle, dating from the seventh century, standing high on the rocky promontory above the town. Adjacent to it is an imposing rose-and-white Baroque building known as the Neues Schloss (or new castle), built eleven centuries after the old Burg. It was to this very grand Baroque palace that we came on June 2 to hear a concert given to honor the seventy-fifth birthday of Hans Ulrich Staeps, now retired from the Konservatorium der Stadt Wien but still active as composer and pianist. (A profile on Professor Staeps appeared in the February 1980 issue.)

The concert of Baroque and modern works was organized and directed by Frau Suzanne Fischer, whose recorder students participated. Frau Fischer is a longtime friend of Professor Staeps and obviously made every effort to produce a program of high musical quality to honor the occasion. (Similar concerts were given in Berlin and Vienna with different performers and programs.)

The Meersburg concert was given in the Neues Schloss Spiegelsaal, which one approaches through an imposing hall and up a grand eighteenth-century staircase. The high-ceilinged room is decorated with plaster and gold cupids bearing instruments and has long mirrors on three sides of the room. The vast crystal chandelier which hangs in the center is reflected again and again as one mirror reflects another mirror reflecting the sparkling crystal lights. Ironically, even in this impressive Old World setting there was the ubiquitous tape recorder with mikes and multiple cords, over which the audience stumbled on the way to their seats.

Twenty-one students from Frau Fischer's Blockflötenschule, including one boy of about ten years and a twenty-year-old lad playing bass, plus a bevy of adolescent girls, played in ensemble for the Staeps' "choric pieces." They were accompanied by percussion, guitar, and bassoon, with Professor Staeps providing his usual light, sensitive piano support. Frau Fischer has taught these young players to make an unusually warm ensemble sound, which in the Spiegelsaal was a joy to the ears. Balance was good and intonation amazingly true. Frau Fischer alternately directed and played tenor, always with a keen sense of the rhythmic intricacies and a contagious musicality.

The outstanding Baroque performance for this listener was the Veracini Concerto in C arranged by H.U.S. for soprano and continuo (cello and piano). Twenty-year-old Andrea Marienfeld, Frau Staeps told us later, now works very hard on a farm but rises at four every morning in order to keep up her

Recorders onstage at the Met

The Metropolitan Opera used recorders for the first time in its hundred-year history in this past season's production of Handel's *Rinaldo*. ARS members Stephen Hammer, Ben Harms, and Dennis Godburn accompanied soprano Benita Valente in the aria *Augelletti, che cantate*. Hammer's sopranino, whose sound carried to the rafters of the opera house, was a plastic Aulos. Valerie Horst was understudy for all three performers.

J. Heffernan

Benita Valente with Ben Harms.

J. Heffernan

Harms, Godburn, and Hammer backstage.

recorder practice. She was a modest, shy soloist, at the end quite embarrassed by the ovation she won, but she played with assurance, sensitivity, and a mature concept of the style.

The larger ensemble next played a new H.U.S. transcription of *Five Rumanian Folk Dances* by Bartok. To recapture the flavor of these keyboard pieces with the less articulate recorder family is not easy, but the performance demonstrated the success of the scoring. Some particularly effective writing for the tenors enhanced the coloring of the ensemble.

The second half of the concert was dominated by the *Meersburger Gesang*, five Lieder for soprano voice, recorder ensemble, bassoon, cello, and piano, which Staeps composed in 1982 for this room after hearing another concert here. The texts for the songs, also written by the composer, deal with morning, the garden, the lake, a Latin tribute to music, and the night. Frau Rosina Ragg, the excellent soprano, sang with a mature understanding of the generally impressionistic style of the song and seemed able to accommodate easily to the changing sounds of the scoring. One of Professor Staeps' important contributions to the recorder world has surely been his compositions in many late romantic and modern styles. These introduce young recorder students to the breadth of music literature beyond the original Renaissance and Baroque repertoire. The *Meersburger Gesang* could have benefited from more rehearsal time, but it was an impressive premiere, and the music deserves further performances.

In the best tradition of Viennese and German recital halls, the prolonged applause of the enthusiastic audience led to the presentation of armfuls of flowers. Frau Fischer pulled one bouquet apart to share a long-stemmed rose with each of the recorder players. A young man thrust a small bouquet into Andrea's hands, kissed her quickly, and returned to his seat. Frau Staeps assisted her husband in receiving his share of beautiful blooms and gifts for this birthday occasion. Professor Staeps stood erect and slender, as always, happily sharing the honors with Frau Fischer and all the musicians.

ARS readers who, like the writer, have been privileged to study with Professor Staeps will be amused to learn that we saw another side of this extraordinary man at an after-concert party at Frau Fischer's lakeside home. After sharing refreshments with the other musicians and a few privileged guests, Staeps moved a small Sperrhake spinet close enough to the grand piano to enable him to improvise in jazz style, standing with left hand on piano and right hand on the little harpsichord! Moments later he called for Frau Fischer to join him with tenor recorder, and an amusing jam session followed. And so ended a lovely interlude in Meersburg am Bodensee. We wish Professor Staeps the best of health, and many more years of music-making with his friends.

Margaret E. Cawley

The 1984 George Lucktenberg Historical Keyboard Tour of Europe

Four times now the indomitable George Lucktenberg has taken groups of early keyboard aficionados to Europe to see the great public and private collections of harpsichords, clavichords, and early pianos. Lucktenberg is an early keyboard performer and teacher at Converse College in Spartanburg, S.C.; he is also the founding father of the Southeastern Historical Keyboard Society; and lest anyone think him parochial, he is also passionately committed to the development of a good modern repertoire for the harpsichord.

I was not on the first tour in 1978 but went in 1980 and 1982, reporting on the latter trip in the November 1982 issue of this journal. This past summer Lucktenberg thought it would be most elegant to travel by first-class rail and use public transportation in the cities. He was right; but as events later proved, it was fortunate that he was unable to attract the fifteen or so people he needed to fulfill his contract with the tour agency. Getting all of them and their luggage to train stations on time might have been more than even Lucktenberg could have managed. Nevertheless, five of us still wanted to go; so with Lucktenberg as companion and guide, we formed an independent group and took ourselves over to Paris, where we gathered on the afternoon of Friday, June 1. Aside from our leader and myself, there was Dale Higbee, a psychologist, collector of recorders, and review editor of this journal; Bob Harvey, a retired engineer, a teacher, a fine pianist, and a lover of beautiful instruments; Emerson Duke, whose business was business and who had an insatiable curiosity about keyboard instruments, horses, and automobiles; and John Birge, who worked for a National Public Radio station in Cincinnati and who hoped to produce a radio documentary of the tour.

We were a compatible group: we liked to eat, we loved to see the sights and visit museums, and we enjoyed each other's conversation. And since Lucktenberg had more than established his bona fides on the earlier tours, we were treated like visiting royalty everywhere we went. Back doors were opened for us so we could view collections that normally were closed. Drawings of the instruments were brought out for our inspection. Tuners and performers were supplied so that we could hear the instruments. Without a single exception, Lucktenberg was permitted to play the instruments for us.

Our first stop was the Paris Conservatoire, with its breathtaking collection of late French instruments. Most were in playing condition, and we enjoyed the afternoon in the company of the 1749 Goujon, the 1697/1789 Dumont/Taskin, the 1761 Hemsch, and the 1646/1780 Ruckers/Taskin, among many others.

We spent the next two days "doing" Paris and on the afternoon of Monday the 4th activated our Eurail passes and trained to Brussels. Arriving at the Brussels Conservatoire Collection we were greeted by its curator, Dr. René de Maeyer, who turned us over to an assistant for our tour. This collection has some rare and beautiful instruments, including the 1548 Joest Karest virginal, the curious Truchado *geigenwerck*, a large Hass harpsichord with 16', several fine early nineteenth-century pianos, and one of my favorites, a 1646 Couchet that had undergone a grand *ravalement* (its range had been extended to four and a half octaves, necessitating a rebuilding of the case). I have heard this instrument four times now and never cease to be amazed by its translucent beauty.

The next day found us in Antwerp at the Vleeshuis, where Mme. Lambrechts, the curator, greeted us graciously and held us spellbound with a lecture on the relationship between Antwerp and Flemish harpsichord building. She then showed us the collection, particularly important for its late Dutch instruments by Dulckin, Bull, and Van den Elsche. Later we visited the Plantin Moretus museum, where we saw (but unfortunately could not hear) the 1734 Coenen combined harpsichord and built-in virginal. We ended our afternoon with a call upon the Rubens House, then boarded a train for The Hague.

Our only order of business on Thursday was a visit to the famed Gemeentemuseum, where we were led through the collection by the curator, Dr. Clemens von Gleich. The Gemeentemuseum has many important instruments, among them the 1639 Ruckers (sister to the Yale 1640) and the opulent c. 1760 Delin clavicytherium, but I was most fascinated by the sound of the 1605 Celestini harpsichord. This instrument has an extremely large compass for its time, almost five octaves. I had heard it twice before and had been singularly unimpressed by its sound; but this time it was marvelous, with a fullness and clarity formerly totally lacking. Much to my surprise I learned that the only change made to the instrument had been a recent restringing.

On June 8 we were in Amsterdam, where we toured the Rijksmuseum and the Stedelijk museum. We saw no keyboard instruments this day, but we did hear the Schoenberg Ensemble give a stunning performance of Stravinsky's *L'Histoire du soldat* and a positively transcendent reading of Schoenberg's *Pierrot lunaire.*

On Saturday we travelled to Hamburg, and the following day were honored guests of the Hamburg Museum für Kunst und Gewerbe in the morning, and the Museum für Hamburgische Geschichte in the afternoon. Each museum has only a few instruments, but the former boasts the beautiful 1728 Christian Zell double and the latter the 1716 Carl Conrad Fleischer single. The Zell in particular is one of the most impressive harpsichords one could hope to hear. Dr. Alexander Pilipczuk, the curator, showed me a drawing of the instrument, and I was

struck by the blending of northern and southern building practice in its internal construction as well as in its external features. Following a walk to St. Michael's church to see its three organs we visited one more collection—an automobile museum—and boarded the train for a ferry crossing of the Baltic Sea and on to Copenhagen.

After a day of sightseeing there, we returned to keyboards and were conducted through the Musikhistorisk Museum by its curator, Mette Muller. Although the collection contains many harpsichords and pianos, it is most impressive in the number and beauty of its large, late clavichords.

Leaving Copenhagen, we took an overnight train to Nuremberg, our last official stop, to visit the Germanische Nationalmuseum. This museum houses an impressive collection, with one important instrument after another. It was our good fortune to have Dr. Friedemann Hellwig, chief of the restoration laboratories, as our guide. Dr. Hellwig was kind enough to show us the labs as well as the storerooms. After a farewell lunch our group returned to the museum for a tour of its other holdings, and the 1984 Lucktenberg tour came to an official end.

Lucktenberg is already planning his 1986 trip, which he thinks may be his last. It will probably take in the great collections of England, Scotland, and the Low Countries, ending up at the Bruges harpsichord festival. I'm going. Nothing can keep me from seeing those marvelous instruments just one more time. And for anyone contemplating such a trip I offer this advice: don't miss this opportunity.

Edward L. Kottick

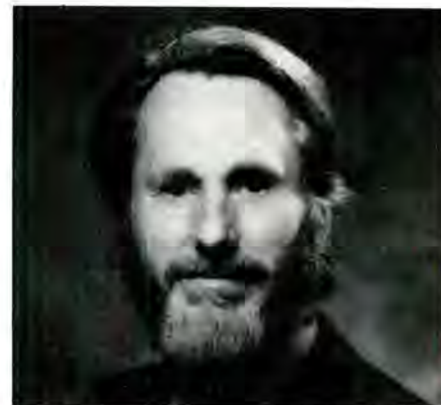
Von Huene honored

This past May, Friedrich von Huene received an honorary doctorate in music from Bowdoin College in Brunswick, Maine. The citation read:

Friedrich Alexander von Huene, of the Class of 1953, you have pioneered in the reproduction and appreciation of historical woodwind instruments. The music of the Renaissance gives us a fresh delight today because you have helped us to hear it. The Guggenheim Foundation has honored you with a Fellowship. So widely acclaimed is your knowledge and your craftsmanship, that musicians wait for years to possess a von Huene instrument. As a performer and teacher, you have helped to preserve a priceless musical heritage. In honoring you, Bowdoin honors its own concern that the best in the past give shape and sound to the present.

The von Huene Workshop celebrates its twenty-fifth anniversary in 1985. Its founder continues to oversee its operation as well as to serve as Chairman of the Board of the Boston Early Music Festival.

Congratulations, Dr. von Huene!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BOOK REVIEWS

Essays in Performance Practice
FREDERICK NEUMANN
UMI Research Press, Ann Arbor, 1982, xii & 321 pp., $44.95

A curious insecurity has invaded the modern music scene. What used to be a readily accepted distinction between amateur and professional performance has become blurred. In dealing with music written before the nineteenth century, the modern professional is haunted by a new doubt as to whether the dictates of his interpretative impulse are "legitimate"; and the modern amateur, aided by instrument collectors and builders and by musicologists—themselves at times uneasily divided between professionals and amateurs— has assumed new claims to "authenticity." Elementary issues are intermingled with fine points in heated debate—the more so because, strangely enough, there are usually several varieties of authenticity involved. The spirit of warring factions ranges from the belligerence of the pedant hunting for novelty to the restraint of the dedicated scholar examining each text with meticulous care.

The confusion was caused by the ascendancy of a novel concept: performance practice. The concept is novel because it carries a scientific connotation that was not known to the Renaissance or the Baroque. The musician of earlier days dealt with performance practice obviously and simply both as a performer and a practitioner. But he was also schooled as a composer in the style with which he was dealing—and it is this creative quality that his modern colleague seeks to recapture by study, analogy, and conclusion—valid or false.

The concept of performance practice entered modern consciousness more than fifty years ago with Arnold Schering's monograph *Aufführungspraxis alter Musik*, which the author prefaced with the following statement:

> This book neither attempts to show how early music should be performed nor makes any claims as to how it was performed. The former would be impossible within such a scope and the latter presumptuous. It is aimed at no more than introducing a complex issue and warning those who, unaware of this complexity, assume that the notation of music speaks invariably for itself.

In presenting his *Essays in Performance Practice*, Frederick Neumann was faced with a more difficult task. Half a century has gone by, during which the general level of musical education has risen immeasurably. Musicology has become a household word; but with its ubiquity has come misuse and misguidance. In order to start with a clean slate, Neumann introduces the series of studies gathered from his earlier publications with a discussion of the use of Baroque treatises on musical performance. This opening chapter might be called the Story of Misapplied Musicology, and it is a story that should have been told long before. "It would behoove us to take a leaf from the book of jurisprudence on principles and procedures that have been developed over thousands of years with regard to the evaluation of testimony," writes Neumann. "...The prevailing standard procedure, however, has been one borrowed from medieval theology rather than from modern jurisprudence; it consists in simply quoting chapter and verse of a single treatise and considering the evidence established, the case proved, and any further doubt proscribed as heresy." The critical judgement that has been so sorely wanting in the application of scholarly findings to musical performance is admirably supplied in this little book; its author speaks with the unquestionable authority of lifelong experience in impeccable research and professional performance: he served as concertmaster in the city at whose university he held the chair of musicology. The chapter headings raise familiar battle cries such as "The French *Inégales*," "The Overdotting Syndrome," "Misconceptions about the French Trill in the 17th and 18th Century," and "Ornament and Structure." In each case, we are presented with both answer and challenge, for Neumann's guiding argument is that it is artistic freedom that the modern performer needs to regain. The significance of the volume is underlined by a foreword from the dean of American musicology, Paul Henry Lang, which in itself is a classic formulation of the issues involved. The reviewer's task is completed in offering unreserved praise.

This book, addressed to the practicing musician and student of music history, should be considered indispensable reading for both, and it is written by a master writer.

Alfred Mann

Alfred Mann, who earned his M.A. degree at Columbia University in 1950 with a thesis on The use of the recorder in the works of Bach and his contemporaries, *was at that time one of the few recorder players who performed at a professional level. He received his Ph.D. from Columbia in 1955, taught at Rutgers from 1947–79, and since 1980 has been professor of musicology at Eastman. He directed the Cantata Singers of New York from 1952–59 and the Bethlehem Bach Choir from 1970–80.*

A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries
RITA STEBLIN
UMI Research Press, Ann Arbor, Michigan (Studies in Musicology No. 67), 1983, xii & 396 pp., $49.95

Most twentieth-century musicians think of the psychological differences among keys merely in terms of major and minor or, on a slightly more sophisticated level, bright and dark, or hard (sharp) and soft (flat). Hindemith's *Marienleben*, with its complex scheme of connotative key relationships, is a rare exception. The ancient Greeks and Egyptians however, attached extra-musical meanings derived from tribal associations to each of their scales or modes, and during the Renaissance the so-called church modes embodied a combination of ancient and contemporary thought on the value of differences in intervallic relationships within the octave.

Steblin's study focuses on associative meanings of the various keys in the Baroque, Classical, and early Romantic periods. It is a model of objective, clear scholarship on a subject that could easily lend itself to conjecture and dissertationese. She has consulted everything from literature to books on astrology; she includes excellent comparative tables (Rousseau, Charpentier, Masson, and Rameau, for example), a chapter on Mattheson's early extensive description in his *Neu-eröffnete Orchestre*, with the reservations

expressed by Buttstet, Heinicken, and Kuhnau, and a survey of the Rameau-Rousseau equal-unequal temperament debate and its culmination in the "Guerre des Bouffons."

Marpurg and Kirnberger are the central figures in the controversy over temperament in the German High Baroque. Marpurg, a disciple of Rameau, advocated equal temperament, while Kirnberger favored a Pythagorean meantone tuning of pure fifths and thirds now known as Kirnberger II. Where did Bach stand? Our best evidence is found in a letter to Kirnberger from C.P.E. Bach: "You may proclaim that my fundamental principles and those of my late father are anti-Rameau." Forkel, a premier musicologist and the first biographer of Bach, also supported Kirnberger. Leopold Mozart attributed "absolute" pitch recognition to varied key characteristics, since in unequal temperament each key sounds different, and Quantz presented arguments pro and con, concluding that key characteristics exist, although "many a passion has been expressed very well in a key that does not seem to be exactly the most suitable one for it."

The sharp-flat principle of the nineteenth century, which equates increasing brightness and strength with increasing numbers of chromatics, afforded the Romantics an expressive outlet within the confines of equal temperament. C.F.D. Schubart, an advocate of the corollary theory of colored and uncolored keys, gives this description of A♭, for example: "The key of the grave. Death, grave, putrefaction, judgment, eternity lie in its radius.... Tender and melancholy feelings [are expressed] by flat keys: wild and strong passions by sharp keys." Also popular at the time was the idea that open strings, and consequently keys using them, were brighter than stopped strings. It was Drewis' somewhat bizarre postulation that because black keys are shorter and therefore have less striking force, their number affects the characteristics of a key. Other writers cited a dog that could not tolerate high Es and Parisian elephants that danced joyfully to songs in D as proofs of the sharp-flat principle!

Although theorists continued to write key analyses throughout the nineteenth century, none exceeded in passion that of E.T.A. Hoffman, who described the effect of an A♭ minor chord (mezzo forte) in the short story *Kreisler's musikalisch-poetischer Klub*: "Ah, they are carrying me to the land of unending desire. But as they lay hold of me they give rise to a pain which would rend my breast asunder in an effort to escape."

Steblin has provided a fascinating guide to a controversial and important topic. Her use of primary material allows us to consider how Bach or Beethoven might have gone about choosing keys, and to decide for ourselves how much that choice affects the nature of the composition.

Jane P. Ambrose

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Music in the Theatre of Ben Jonson
MARY CHAN
Clarendon Press, Oxford, 1980, 397 pp., $74

Wilfrid Mellers has called Ben Jonson "the most intellectually 'conscious,' philosophically cogent, and morally conservative of the great Elizabethans and Jacobeans" (*Times Literary Supplement*, 20 Feb. 1981). Jonson was especially attuned to the vibrations of Renaissance humanist and neoplatonist theory, and his plays and masques resonate in various ways (but especially in their music) with the themes of these overlapping intellectual and artistic streams. Mary Chan's book nicely illuminates this phenomenon, combining musicological analysis of all the extant music with literary/historical analysis of the texts of Jonson's works for court and public theater to demonstrate the interconnections between the literary, intellectual, and musical conventions of this period. It also tries to set all this into the general context of the European Renaissance (via a slightly tedious excursion into Castiglione and some very questionable assertions about the influence of continental musical style upon Alfonso Ferrabosco, Robert Johnson, and Nicholas Lanier) and of contemporary English drama (via a splendid chapter on Shakespeare's *Winter's Tale* and *Tempest*). Specialists will find little new here, and some points to quarrel with, but they will nevertheless approve of Dr. Chan's convincingly argued thesis that Jonson's masques and stage plays are really all of a piece, philosophically, and that his return to the public stage resulted in the summing up of his attitudes towards masque, antimasque and revels, artifice and reality, and the role of the court and of the audience in giving meaning to the world of stage illusions. Thus the book can be read with profit by anyone seriously interested in the musical, artistic, and intellectual history of late Elizabethan,

Jacobean, and Carolingian England.

Perhaps Chan attempts too much, rolling musicology and several kinds of history into one complicated, sometimes confusing work. Inevitably, some topics suffer. Her treatment of the dance music of the masques is less satisfying than Sabol's, of stage conventions and design less so than Orgel and Strong's; her discussion of Castiglione and neoplatonism is not particularly sophisticated and rather warmed-over in effect (so little Ficino, so much Castiglione?); and her suggestion that continental declamatory song (and its theory) influenced Jonson's compositions is simply not convincing, lacking as it does any real documentation of precisely how this influence actually worked. Yet these criticisms are niggardly, for Chan has produced a genuine first synthesis focused on Jonson's complete stage production, and her achievement, while not without flaws, is impressive.

Readers of this book will admire Chan's excellent summary of the various kinds of music in the stage works of Jonson's time, and will learn pretty much all that we know about that music's intended dramatic functions, its symbolism, its parody elements, its humanist overtones, and its purely entertainment value. They will also perceive that there is much we cannot know about the music—its precise orchestration, for example, or even its original extent—but they will find the author's speculations about these matters both helpful and wise (especially her discussion of the possible forces available for various kinds of productions, and of the relationship of broken consort music to the stage). They will get a clear account of how Jonson used song, and of the way in which his late stage works arranged that the audience (for the masques, the court; for the plays, the paying public) be drawn into the world of the illusion onstage. In the masques' closing revels the court became the living embodiment of the lofty theme of the "play," even as the King and/or Queen were intended to be "discovered" in central roles therein. In the public plays the increasing use of masque-like episodes (inserted with genius by Shakespeare, less compellingly by Jonson) made it clear that only the audience's intellectual participation (the equivalent of the court's *actual* participation in masque) could truly complete the meaning, as well as the illusion, of the drama.

Complex, sometimes wandering, this book is nonetheless worthwhile and challenging. It deserves a readership far greater than its price probably guarantees.

William Metcalfe

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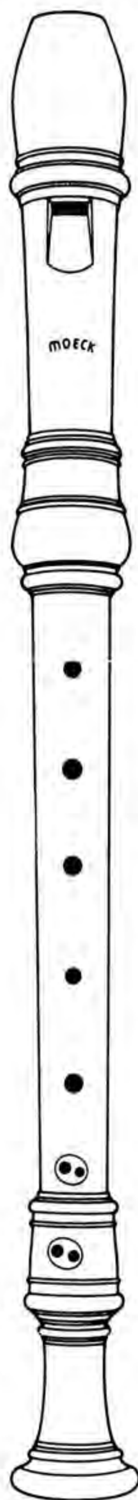

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MUSIC REVIEWS

Sonata No. 1 in G major, No. 3 in E minor, No. 4 in B♭ major, No. 5 in G minor, No. 6 in F major
FRANCIS DIEUPART
Edited by Walter Bergmann
Schott Ed. 11442 – 11446, 1978 – 1981, $6 each

The practice of publishing a set of sonatas in individual editions, when they could easily be printed in one or two volumes, is truly objectionable. Also, for some reason, this set is missing No. 2 in A minor. These works are available in two sets of three, in an equally good edition by Keith Elcombe from Forsyth Bros. Ltd., at about $6 per volume.

The sonatas were published by Walsh in 1717. Like so many pieces written at the time, they are pleasant entertainments, probably meant for amateur musicians. They can still please and amuse such performers but may not be of high enough quality to excite a listener. Schott has printed the edition well, Bergmann's realizations are competent, and the figures are provided.

Jane P. Ambrose

Uns kompt ein Schiff gefahren
Twelve Christmas Songs (SATT)
Arranged by Tilo Medek
Moeck 2020, 1982, score only

In an editorial *Nachwort* Mr. Medek laments that the traditional settings of the fine old Christmas songs have entered a kind of twilight. He deplores the loss of their dance-like character and maintains that they should be gussied up in new musical clothes. So from some forty of his own piano settings he has chosen to give twelve a modern arrangement for recorders. American players may recognize about a third of the tunes.

For the most part these settings will only serve to hasten the demise of these old melodies; they are over-arranged and use harmonies and other devices that have been exploited more artistically by Staeps, Poser, Baumann, and others of the modern German school. In addition, Mr. Medek seems to have little familiarity with the recorder's characteristics and capabilities; quite often the instruments have to play abnormally high or low in their range, and cope with an excess of dynamic markings (tenor *mezzoforte* in its lowest notes, soprano *pianissimo* in its highest). In our play-through session we found that major altering of the instrumentation helped to salvage a few of the pieces; most of the second tenor parts, for instance, lie better for the bass.

The tunes themselves are good and have stood the test of several centuries, but they still await arrangements by musicians who have the practical knowledge and the sensitivity to honor this particular musical heritage with appropriate modern recorder settings.

Eleven Hexachord Vocalises for Treble Choir
PALESTRINA (?)
Edited by Joel Newman
Provincetown Bookshop Editions, 246 Commercial St., Provincetown, Mass. 02657, Book I $4.95, Book II $5.95

Several music historians have conjectured that these vocalises were either compositional studies connected in some way with Palestrina's 1570 Hexachord Mass, solfeggio exercises to warm up choirboys' voices, or pieces designed for the study and analysis of the potential of the six-note scale, a favorite brain-teaser for sixteenth-century composers.

Stylistically, these studies demonstrate a master's manipulation of the contrapuntal devices available to him. Everything is correct, voice-leadings are proper, suspensions are duly prepared, etc. But seasoned players will not find them terribly interesting; in five hundred chastely diatonic measures they will encounter one C♯, one G♯, four B♭s, and a sparse sprinkling of F♯s, all in the key of C. Vocalises 1, 2, and 3 are written entirely in half notes and quarters; 4, 5, and 6 introduce a few eighth notes in short, descending scalewise passages; 7, 8, and 9 bring in similar ascending runs; and in 10 and 11 these eighth-note passages become a little more frequent and florid.

These studies will be helpful to consorts of lower intermediate players, though I would not inflict more than a couple of them on any group in my charge. They will help such players with their sense of pitch; the well-placed phrasing commas will alert their feeling for the long melodic line; and the imitative entrances using an easily recognized subject, phrases beginning on off-beats, and syncopations will introduce them to a typical Renaissance style of writing.

All three upper voices in all the pieces are suitable for tenor recorders, as no part goes above high A, and beginners on soprano can profitably use them as well. Viol quartets of any composition, even those who have to make do with a tenor on the bass line, will find that these pieces lie quite acceptably under their fingers, with tenors and basses reading down an octave.

Dances from Il Primo Libro di Balli
(1578) for four instruments
GIORGIO MAINERIO
Edited by Bernard Thomas
London Pro Musica Editions, Thesaurus Musicus #13, 1979, score $3.25

When I first looked over these dances, they appeared more adventuresome than the usual sets by Attaingnant, Susato, and Phalèse, but our group did not find them particularly exciting. The collection may have some historical interest because of its early date the pieces seem to be primitive types that later developed into more enduring dance forms.

The editorial comments, printed in black ink on dark blue paper, contain much conjecture and a few facts: the composer was a priest who lived in the area of Udine and also composed sacred music. Editor Thomas suggests that the dances be played on Renaissance wind instruments and discourages their performance on viols.

Christmas Carols with a Friend
For two violas da gamba
Edited by Martha Bishop
1980, available from the author, 1859 Westminster Way N.E., Atlanta, Ga. 30307, $7 including postage

Although this collection was arranged for viols, recorder players will find the twenty-eight generally familiar pieces from earlier times attractive and suitable for their instruments. Notated in the appropriate clefs for treble and bass viols, they lie well in most cases for tenor and bass recorders; only three of the treble parts go below the tenor's low C, and these can be played an octave up on an alto.

The editor has availed herself of the viols'

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ability—in the hands of competent players—to fill out the harmony with frequent double stops. Her advice to those less advanced is to limit themselves to an outside note, a suggestion of value to recorder players.

All pieces, including those taken from Latin, German, French, and Dutch sources, have one verse in English underlaid to the melody, plus others not underlaid, "in the hope of reviving the age-old tradition of singing while accompanying oneself"—manifestly impractical for a person with a recorder between his or her lips.

Purchasers of the collection are invited to discover which two of the selections are *not* Christmas music.

The $8^1/_2$" x 11" booklet is well printed in legible manuscript with typescript texts, and bound with plastic rings so that the pages open flat on the music stand.

Bernard J. Hopkins

The following Moeck Zeitschrift für Spielmusik editions, priced at $3.15 each, are distributed by Magnamusic, Sharon, Conn. 06069.

Weihnachtliche Bicinien (Christmas Bicinia)
CASPAR OTHMAYR
Arranged by Ilse Hechler
ZfS 487, 1979

Sechs Kleine Blockflöten-Duos für Instrumente in c (Six Little Recorder Duets for Instruments in c)
JIRI LABURDA
ZfS 514, 1982

Tanzspiel (Dance Play) (SSA)
WERNER ROTTLER
ZfS 517, 1982

These three volumes, suitable for lower intermediate players, offer a varied selection of music from several periods. The Christman bicinia are taken from *Bicinia Sacra*, a collection of vocal duets published at Nuremberg in 1547. Those of us who have tired of the usual over-played carols will find that these pieces convey the satisfying warmth of the season. As the compasses of the two parts are relatively small, the instrumentation can be quite flexible.

The Laburda duets have a feeling of folk music. They will appeal to students who want something a little different but are conservative in their taste for contemporary music. As in many other recorder editions, there is too much slurring; the recorder can't be played successfully with that many notes under one tonguing. If the intent is to indicate smooth phrasing, I would prefer the use of descriptive words (legato, singing, dolce, etc.) and appropriate breath marks.

The other contemporary collection, the Rottler *Tanzspiel*, is again conservative. In its forms (sarabande, gavotte, aria, rigaudon) and its use of imitation it harks back to the old dance suites.

Cinq Noëls du XVIIe au XXe siècle pour 3 et 4 Flûtes à bec
J. PACHELBEL, P. & J.F. DANDRIEU, L.C. D'AQUIN, C. FRANCK, J. LANGLAIS
Transcribed by Pierre Montreuille
Alphonse Leduc, distributed by Theodore Presser, Bryn Mawr, Pa. 19010, 1980, $8.50

This publication opens up a new repertoire to the recorder player. These arrangements of traditional noëls for organ are, as the preface suggests, not a betrayal of the original instrumentation, since recorders are but organ pipes with the human element a bit closer to the source of sound. Arranged for combinations of two, three, and four sopranos, altos, and tenors, they are transcribed without bass, from works without organ pedal, expressly for ensembles that are minus a bass recorder. We found them agreeable on viols as well.

The five noëls reproduced here represent a diversity of styles, from the contrapuntal writing of Pachelbel to the contemporary harmonies of Langlais. In the Pachelbel there is a chant line that the transcriber suggests might be delegated to crumhorn, cornett, or similar period instrument. The pieces by Pierre Dandrieu (reworked and completed by his nephew Jean-François) and Louis-Claude d'Aquin are typical of French Baroque organ music: pastoral, pleasant, and well suited to the lightness of a recorder ensemble. The three suggested ornaments, easy to master, add just that touch of French flavor needed to bring these simple works to life.

The noël by Cesar Franck is printed with the suggestion that it be played full and sustained, so that the harmonies sound well together. Jean Langlais' piece, based on a popular tune, has modern harmonies but a traditional feeling.

These noëls are of intermediate difficulty. They make a nice addition to the Christmas repertoire.

Symphonie des Noëls for melody instruments (recorders, flutes, oboes, violins) and basso continuo
MICHEL-RICHARD DELALANDE
Edited by Rudolf Ewerhart
Moeck 2097, 2098, 2099; 1979, score and parts, vol. I $9.20, vol. II $12, vol. III $10.80

Delalande (1657–1726), one of the great composers of church music, also wrote a number of divertissements, pastorals, ballets, and symphonies for the court of Louis XIV. The violin was his chosen instrument, but legend has it that he renounced it forever when Lully refused to admit him to the opera orchestra. Thereafter he performed on organ, and he held four church positions at one time.

The pieces in these three volumes are popular melodies and folk tunes, harmonized and varied by Delalande in the tradition of Marc-Antoine Charpentier, who was proba-

bly the first French composer to arrange popular Christmas tunes for a small group of instrumentalists.

The edition is beautifully set up, clear to read and not overly edited. The introductory notes offer suggestions for instrumentation. Possibilities range from one or two solo instruments and bass to a larger ensemble of paired winds, four or five violins, and bass, with contrasting solo and tutti sections.

These pieces seem simple, but their simplicity is deceptive. They should come to life and be effective when played with style and appropriate ornamentation—as helpfully described in the introduction— by intermediate and advanced players. The three volumes are somewhat expensive, but considering that they include twenty-one little pieces, are flexible in instrumentation, and offer such worthwhile material, I think they are (all or singly) worth acquiring.

Shirley Marcus

Vocalise, Op. 34, No. 14 (SAT & piano)
Sergei Rachmaninoff
Arranged by Brian Bonsor
Schott 11441, 1980, score and parts $5.75

Slavonic Dance No. 10 (SAT & piano)
Antonin Dvorak
Arranged by Brian Bonsor
Schott 11439, 1980, score and parts $5.75

Brian Bonsor's stream of transcriptions continues with these skillful adaptations from the nineteenth-century orchestral literature. Besides expanding musical horizons, they provide good practice in playing chromatic passages.

The Rachmaninoff piece is not entirely satisfying. Lovely as they are, recorders just don't have the subtlety or the versatility in dynamics needed for Rachmaninoff. Bonsor adds and subtracts instruments in his usual imaginative manner, but he can't quite make the piece work.

The Dvorák transcription suits recorders far better. Each part is interesting and gives the player plenty to do. Bonsor has been faithful to the original, even including *sforzando* markings and hairpin changes in dynamics.

Kanon in D (TTT & BC or TTTB)
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Arranged and edited by Gerhart Schmeltekopf
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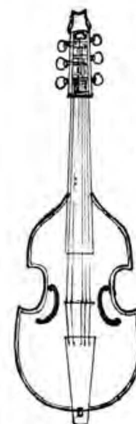

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Mass in B minor
JOHANN SEBASTIAN BACH
Judith Nelson, Julianne Baird (sopranos), Jeffrey Dooley (countertenor), Frank Hoffmeister (tenor), Jan Opalach (bass), with Drew Minter (countertenor), Edmund Brownless (tenor), and Andrew Walker Schultze (bass); the Bach Ensemble with original instruments, Joshua Rifkin (director)
Nonesuch Digital 79036-1 X

It is unfortunate when a musical performance such as this one is enshrouded in academic controversy rather than considered for its intrinsic merits or faults. The debate began in November 1981 at the American Musicological Society convention in Boston, where the Mass in B Minor under Joshua Rifkin's direction was one of the featured performances. At the convention Rifkin also read a paper presenting his theory that Bach intended the Mass to be performed with one soloist to a part and no chorus. Robert Marshall of the University of Chicago responded to Rifkin's thesis and, even before the papers were read, rumors of a heated discussion were rampant. The debate has continued between these and other scholars in a number of periodicals, and an equitable solution has not yet been found.[1]

The controversy hinges on an important issue: how many singers and instrumentalists might have performed the Mass? The answers to these and similar questions, when realized in performance, can greatly alter the character of any musical work. The study of this particular aspect of historical performance practices has led us to change the way we play and listen to early music and has begun to affect our approach to nineteenth-century compositions.[2]

In order to hypothesize how Bach expected his Mass to be performed, Rifkin and Marshall relied on what evidence remains today in the form of documents and musical parts. Foremost among the documents is Bach's famous *Short but Most Necessary Draft for a Well-Appointed Church Music; with Certain Modest Reflections on the Decline of the Same.*[3] The conclusions the two scholars drew from this single document were almost diametrically opposed. Marshall argued that Bach had access in Leipzig (even if only early in his tenure) to a choir of at least twelve voices, with three singers on each of the four parts, and that his ideal was four singers per part. Rifkin countered that in actual fact Bach could not count on such a choir, and that he stipulated twelve voices only to be sure of having enough singers on hand to perform his eight-voice motets, with a few extras available to fill in if any regular fell ill (a regulation book for the Leipzig churches required only eight singers in each choir).

The other major source of evidence is the parts that Bach himself copied or supervised, and that were used for actual performances under his direction. Again the evidence does not provide an unequivocal answer. Marshall mentioned at least four cantatas in which Bach expressly required soloists and chorus, with the soloists (concertisten) and additional singers reinforcing certain choral sections (ripienisten). For example, the composer marked the six parts for the opening chorus of *Der Streit zwischen Phoebus and Pan* (BWV 201) with both the name of the soloist and the vocal range of the chorus part, such as "Momus e Soprano" and "Mercurius ed Alto."[4] According to Rifkin, however—and this is the crux of the debate—most of Bach's choral works, including the Mass, lack ripieno parts and were intended to be sung by soloists. In his view, since only five vocal parts (first and second sopranos, alto, tenor, bass) for the *Missa* (comprising the Kyrie and Gloria of the Mass) were given by Bach to the Elector of Saxony, only five singers are required for the performance of all the solos, duets, and choruses in these sections. Rifkin reached similar conclusions concerning the later sections of the Mass.

I cannot hope to elucidate the intricacies of these arguments in a record review, but certain evidence, not directly related to Bach, seems to have been overlooked in this controversy. Both scholars have concentrated on what Bach's expectations might have been based on material from his Leipzig years, years which even his letter of petition to the Elector dated 1733 acknowledged were far from his musical ideal.[5] Rifkin has proposed that Bach knew the musical forces employed at the Saxon court; he certainly was acquainted with the compositions of Jan Dismas Zelenka, the director of church music there. However, Rifkin apparently considered only the singers in the court ensemble, not those attached to the separate court church. Records from 1708 show that six boys were retained by the church for the performance of the elaborate compositions then common in the Catholic services,[6] and it seems probable that some sort of choir school would have been maintained in the period of the Mass's composition. The court ensemble at this time included two male sopranos, two male altos (castrati), and at least one tenor who could have participated in the performance of a work such as the Mass.[7]

Zelenka s sacred compositions can greatly illuminate our picture of sacred music performance at the Saxon court.[8] His *Missa Gratias agimus tibi* of 1730, for example, requires soprano, alto, tenor, and bass soloists in addition to a six-part choir (SSAATB).[9] Similar combinations of soloists and chorus in other of his compositions lead us to the obvious conclusion that more than one singer per part was available at the court.[10] This evidence is not unique, but part of the tradition associated with Catholic sacred music in the late seventeenth and early eighteenth centuries.

Rifkin has stated it was Bach's practice to copy specially tailored parts for his ripienists that omitted all the unnecessary solo passages. In a number of late seventeenth-century Catholic Masses, only the soprano parts are copied with such care for concertist and ripienist, and these parts would have been sung by the choirboys.[11] The parts that most likely were sung by more professional singers—the alto, tenor, and bass—indicate solo passages only with an "s," "solo" or "con." (concertist), and those for the full choir with "tutti" or "rip." (ripieno). In these cases it seems probable that there was more than one singer on each part. Since the conversion of the Saxon court to Catholicism in the late seventeenth century, the court ensemble followed these performance traditions, and Bach must have been aware of them even if the parts he hurriedly copied did not indicate every nuance.

Finally, it was common to prepare only as many parts as absolutely necessary; extras were copied as needed for a specific performance. Heinrich Schuetz, in fact, suggested such a procedure in the preface to his *Musikalische Exequien.*[12]

In short, the academic questions surrounding this controversy are far from thoroughly investigated. What Rifkin has presented is one interesting hypothesis concerning a possible performance of Bach's Mass. At this moment, his recording must be the proof of its success or failure.

Unfortunately, on strictly historical grounds the recording is at fault in using female soloists. Even Rifkin mentioned that it

is unlikely that a female singer would have participated in a performance of the Mass. This matter aside, any soloist probably would have had difficulty lasting through all the choruses as well as the solos and duets. (By the end of the Boston performance it was apparent that all the singers were tired.)

In general, the recording is monochromatic and lacks dynamic contrast—as did the live performance. In the opening Kyrie, I cannot hear any difference between the initial fugal entrances and those later in the movement that Bach explicitly marked *forte* in the instrumental parts. Except for the natural increase in sound when more instruments are added to the texture, there seems to have been no attempt made to emphasize the changed dynamics. A similar criticism can be made of many solo movements such as the "Laudamus te": the initial instrumental ritornelli were apparently meant to be played with a naturally full dynamic (not necessarily *forte*), which Bach changed to *piano* at the entrance of the soloists; yet no contrast is evident in the recording. On the other hand, for no apparent reason there is a sudden *forte* in the Gloria about bar 57.

Certain sections of the recording are entirely successful. The clear distinction at the beginning of the first Kyrie between the two oboes d'amore and continuo with the strings as a harmonic background (marked *un poco piano*) is very effective. In recordings I used for comparison, the strings were always too loud. The "Cum Sancto Spiritu" is especially bright and sprightly. Here the soloists are helped by Bach's primarily homophonic writing, in which they virtually enunciate together; the text can therefore be heard clearly through the accompaniment.

In fact, the most important revelation of this performance is the clarity of the contrapuntal textures in those passages where the voices are accompanied by only a few instruments—the full orchestra tends to overwhelm the soloists. A choir of twelve to sixteen voices probably could obtain a similar clarity throughout the work, but no recording as yet attempts to achieve such a balance using an all-male choir and Baroque instruments.

Although this recording is not the definitive version, it is an important document. As is evident from both the performance and the controversy it has aroused, much still needs to be investigated, discussed, and attempted. Rifkin has provided a stimulus to our re-examination of this masterwork and our preconceptions concerning its performance traditions. I must admit that he has significantly altered my perception of the Mass.

Charles Brewer

[1] The most accessible articles on this debate, by Rifkin and Marshall, were published in the September, October, and November 1982 issues of *High Fidelity*.

[2] I have in mind the recent recordings by the Collegium Aureum of Beethoven's Third Symphony (*Eroica*) (Harmonia Mundi, EA 229 017), Seventh Symphony (Pro Arte digital PAD-123), and the *Missa Solemnis* (Deutsche Harmonia Mundi 1C 157-99668/69Q).

[3] An English translation of this document is included in *The Bach Reader*, ed. and trans. H.T. David and A. Mendel, revised edition (New York: W.W. Norton, 1966), pp. 120–124.

[4] I am relying here on information in W. Schmieder, *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach (BWV)* (Leipzig: Breitkopf & Härtel, 1976), pp. 263–265, and the score from the old Bach-Gesellschaft edition, reprinted in Lea Pocket Score 84.

[5] This letter is translated in the notes that accompany the recording and in *The Bach Reader*, pp. 128–129.

[6] See Moritz Fürstenau, *Zur Geschichte der Musik und des Theaters am hove zu Dresden*, 2 vols. (Dresden: Verlagsbuchhandlung von Rudolf Kuntze, 1861; reprinted Leipzig: Edition Peters, 1971, in 1 vol.) II, pp. 35–36.

[7] *Ibid.*, pp. 165–166.

[8] For a recent study of Zelenka's church music not cited in *The New Grove*, see Thomas Kohlhase, "Ad Majorem Dei Gloriam: Anmerkungen zu Zelenkas Kirchenmusik," *Schweizerische Musikzeitung* 120/5 (1980), pp. 284–297; most of this issue is dedicated to articles about Zelenka and an extensive bibliography and discography.

[9] Jan Dismas Zelenka, *Missa Gratias agimus tibi D-Dur (1730)* (Stuttgart: Hänssler Verlag, 40.644/01).

[10] Similar indications are found in the following editions of sacred works by Zelenka: *Psalmi et Magnificat*, *Musica Antiqua Bohemica*, Series II, Vol. 5 (Praha: Editio Supraphon, 1971); and the following Psalms listed in the Hänssler Verlag catalogue cited above, fn. 10: *Psalm 109 (110)* (edition 40.065/01), *Psalm 111 (112)* (edition 40.067/01), and *Psalm 113 (114/115)* (edition 40.069/01). I wish to thank Janet Page of the University of British Columbia for providing information from the Musica Antiqua Bohemica edition.

[11] See the masses by Biber, Schmelzer, and Kerll edited by Guido Adler in the *Denkmäler der Tonkunst in Österreich* 49 (Wien, 1918; reprinted Graz: Akademische Druck- und Verlagsanstalt, 1960).

[12] See the edition by Arthur Mendel, *Heinrich Schuetz, A German Requiem (Musikalische Exequien)* (New York: G. Schirmer, 1957).

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

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LETTERS

Suggestions for *AR*

I consider myself a reasonably well educated, somewhat musically talented, and quite interested recorder player, and I look forward to my copies of *The American Recorder* with great anticipation. But, well, to be perfectly honest, some of the articles in AR are...er...a bit didactic and (blush) sometimes even dull. I am specifically objecting to such pieces as longish translations of old manuscripts on how to finger recorders, detailed drawings of recorders that might have been used for..., etc. Some past articles have sounded like unedited Ph.D. theses.

I enjoy the book, record, and music reviews, and reports of news from other chapters are always interesting (expanding this latter section would perhaps be a plus for attracting new ARS members). I enjoyed the recorder-in-education section and especially liked the article on beginning the bass in the May issue. I would also welcome occasional offerings of music that would help break up the old format.

Now that I think about it, how about a composition contest? Or why not share some of the arguments that must be going on, pro and con, about the Level I–III exams? How about some "personal profiles" of board members to make them more than just names to West Coast readers? What about articles solicited from performing consorts on their experiences or advice? Concert reviews? Unique ideas for chapter meetings? Notices about master classes around the country? Advice by successful takers on passing the Level III exam? And...uh...how about a bigger letters-to-the-editor section?

Carolyn Woolston
Felton, California

Schwegel Zwerchpfeiff

I recently attended the Amherst Workshop and am responding to the discussion that took place at the ARS meeting there on increasing membership by encouraging all chapter members to join the national organization. I myself do not belong to a chapter, but I feel strongly that this attempt is misguided. Any business that wants to increase its profits does so by making its product as attractive as possible, and I do not think the ARS has explored this technique fully enough.

I know that some people feel that receiving the journal, directory, and newsletter are ample benefits for joining the national organization, and I do too, with reservations. Let's face it: the journal in particular is geared to a certain audience that is not necessarily representative of the vast number of people who play the recorder today. I myself only skim the journal. I read the advertisements thoroughly, but the articles don't interest me because they're generally of a scholarly nature, while I'm interested in the practicalities of *playing* the recorder, and finding music for that purpose, as well as playing opportunities. I think a lot of people out there feel as I do and that's why they don't see the need to join the ARS. I probably wouldn't have joined if membership had not been a requirement of attending the Long Island Recorder Festival three summers ago. I didn't mind; joining the ARS provided me with the opportunity to play the recorder with a fine faculty, but historical articles that remind me of required reading in my college days as a music student would not have attracted me.

Don't get me wrong. I don't think you should stop printing those articles, just broaden the scope of the magazine. I am a music teacher, and recorder is a big part of my curriculum. I know many other music teachers who use the recorder, but the journal is not addressing our needs, nor those of our students.

Here are some suggestions on articles that I think would help attract more members:

1. Have at least one complete piece of music, in score form, in every issue—perhaps complementing a particular article in that issue. Include performance hints.

2. Have an education section in each issue that would deal with technique and repertoire (solo and ensemble), for teachers and students who are teaching themselves. People could write in with playing problems and be answered by a resident expert. This section could also include reviews of method books and other instructional material.

3. Include some "how to" articles such as: "How to start a consort," "How to plan a program," "Recorder public relations in your community" and "How to write/arrange music for the recorder."

I received and filled out the survey, and was happy to see that you seem concerned about your members' thoughts, but I felt the need to reply personally.

Patricia Corbin
Newark, N.J.

Questionable advertising:

I have just received in the mail another of many instrument/music price lists which arrive from early music merchants as a result of my membership in the ARS. I count this as a benefit of membership, as many others undoubtedly do also. I am disturbed, though, by frequent descriptions of mass-produced instruments as of "professional quality." Perhaps most professional players would agree with me, that although we cannot always find or afford the instruments which perform most superbly to our taste, it is rare to find them among mass-produced instruments. Is the state of recorder playing such that its professionals accept a lower level of craftsmanship in the tools of their trade than they expect of themselves in plying it? I think not.

Instruments makers, too, who spend many hours and much love at developing instruments which speak something of themselves and the traditions they are trying to recreate, must feel somewhat slighted by these descriptions.

Merchants, you do us all a disservice with such less-than-accurate characterizations, including, and perhaps especially, the amateur players who purchase the instruments. An excellent instrument, like excellent playing, takes time to produce. Accidents do happen, but not as often as we are led to believe. Of course, you need to sell your instruments, but couldn't you find a different strategy?

Andrew Waldo
Recorder instructor and
Chairman of the Early Music Dept.,
Longy School of Music,
Boston, Mass.

Controlling salvation:

The following letter appeared in The New England Journal of Medicine. *On May 24, 1984, prompting Mr. Kmetec's comments.*

A vexing problem for recorder players is the accumulation of moisture in the recorder's windway. This occurs particularly in better instruments copied from original prototypes, which had narrow, tapering windways. Even a small droplet will cause burbling, loss of volume, and notes that will not speak.

Since most of the moisture is saliva, a pharmacologic agent that suppresses salvation should be helpful. I have tried and had excellent results with the recently available transdermal preparation of scopolamine (Transderm-Scop.) Scopolamine is well known for its inhibition of salivation; the manufacturer states that two thirds of users of the scopolamine patch experience dry mouth as a side effect. I have found a marked diminution of salivation within fifteen minutes of application, which persists as long as the patch is worn and for about half an hour after its removal; I had no other side effects The patch can be reused, since it is too expensive for a single use and is designed for three days of motion-sickness control. This use may be of benefit to players of other wind instruments and in other situations in which temporary suppression of salivation is desired.

Carl E. Dettman, M.D.
Waban, Mass.

Salivation can now be controlled, according to Dr. Dettman, by using a patch of scopolamine. Will this be a boon to recorder players and to players of other wind instruments? Perhaps the same end can be achieved without becoming addicted to doses of inhibitors. Good posture and a more erect head will enhance salivary drainage into channels other than a mouthpiece. Also, the living body is blessed with humid surfaces, and condensation will take place sooner or later on any of these surfaces, due to temperature changes, if nothing else.

Emil Kmetec
Dayton, Ohio

A further note on this subject can be found in the July 23 Chemical and Engineering News, *which had carried an item on Dr. Dettman's letter in an earlier issue:*

Harold Kohn of Columbus, Ohio, takes issue with a report on the use of scopolamine to suppress salivation in players of the recorder (C&EN, June 18, page 84). He says he speaks from the experience of more than 40 years of playing wind instruments, principally the recorder and bassoon, but also the penny whistle, dvojnice, ocarina, tabor pipe, oboe, and zurne.

Kohn agrees that moisture in the windway of a recorder can dampen the musician's performance, but claims that the problem is condensation, not salivation. He says his most conclusive evidence is his observation that French horn players are constantly emptying condensation from their instruments, whereas bassoonists especially have no problem.

Kohn's thesis is that French horn players have the problem because the narrow bore and great length of this brass instrument promote more efficient condensation of the moisture in the player's breath. He says that scopolamine might lower the vapor pressure in the player's breath, as well as suppressing salivation, "but frankly I doubt it." Also, he goes on, if moisture in a French horn were the result of salivation, how would it get beyond the first convolution in the horn to the second and third valves?

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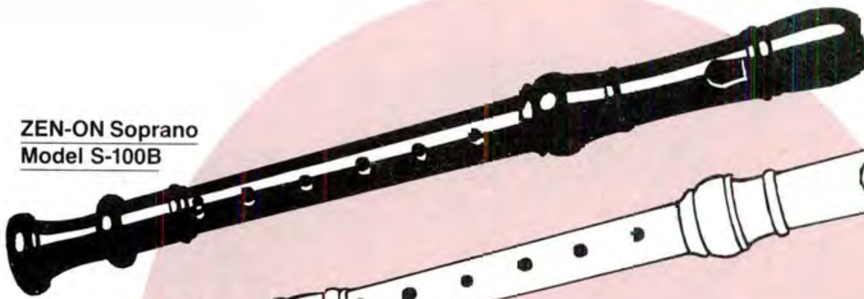
To make it super easy for you to order, I'm going to make it super easy for you to pay for your purchase. (**INNER VOICE:** Why be so laid back, Nitka, tell 'em in no uncertain terms what you're going to do!) (**LARRY:** OK. I needed that.) Folks – I'm going to cut the heart out of these already low recorder prices. These prices are so low they are going to jump right off the page. I may go to the poorhouse, but I'm going at those margins with a carving knife. (**INNER VOICE:** OK, calm down, Larry – enough already. Try to retain some shred of class. Go back to being laid back – it's more dignified.) (**LARRY:** Right.) As I was saying, folks (before this strange feeling came over me) please consider these excellently priced instruments – you'll never see prices lower, or even as low, I do believe. Then send me an order – today, because that's the only way I can guarantee these prices. When I run out of stock, who knows what my resupply will cost? (**INNER VOICE:** Too dignified. No punch, Larry. You can close harder than this – it's OK.)

Folks, if you don't get your order in toute d'suite we'll be out of recorders at these prices, and you'll be out of luck. So unsnap your checkbook and get hot. (**INNER VOICE:** Larry, just forget I made the suggestion – Folks, send in that order today and avoid disappointment.) (**LARRY:** I don't like that closing much at all.) (**INNER VOICE:** It'll work better than yours.) (**EDITOR:** QUIET!! Just order folks. Do it. Fast.

Luv ya,

Larry



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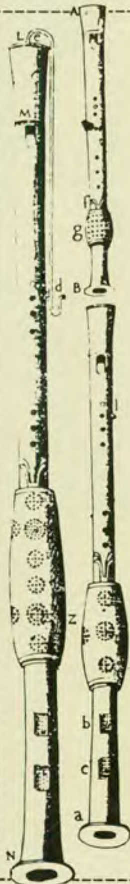

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