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The American Recorder

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THE AMERICAN RECORDER

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Cover: A marginal illumination of a pipe and tabor player (original size c. 3 x 2 cm) from a Book of Hours in the Rijksmuseum het Catharijneconvent, Utrecht, Ms. OKM 2. We know that the book, which dates from the end of the fifteenth century, originated in this city because it contains a calendarium for the diocese of Utrecht. It was probably illuminated by Nicholaas Spierinck, who was in the service of the court of Charles the Bold in Brussels and later worked in Amsterdam (c. 1490). The rich illuminations consist of many-colored branches, leaves, flowers, and fruits, together with people, animals, and other creatures. Man and nature are intertwined: this pipe and tabor player, for example, has a branch under his right arm. The tabor is a small, rope-tensioned drum with four snares crossing the head. The piper appears to be grasping rather than playing his instrument – *Thiemo Wind*

FROM THE EDITOR

Conducting your peers at a chapter meeting is harder than it looks, as anyone who has tried it knows. How do you get everyone to start and stay together, let alone sound like an ensemble? Peter Seibert, who has been leading his chapter for seventeen years, has distilled his experience into a two-part article that begins on page 140. The conclusion will appear in the February issue.

Scott Reiss is a virtuoso recorder player who has studied the articulation patterns in the historical treatises and come up with his own applications of the various tonguing syllables. Recorder players from beginners to advanced will enjoy experimenting with his suggestions.

Edgar Hunt, musical director of the Society of Recorder Players in England and editor of *The Recorder and Music Magazine*, has written a short article in which he questions the use of some of Hotteterre's trill fingerings. Also in this issue is the second part of Mary Mageau's composition *Doubles* (part I is in May), along with reports from around the world.

Tributes to the Reverend Bernard Hopkins will appear in the February issue. If any readers would like to have their remembrances of him included in this special section, please send them to the chapter news editor, Suzanne Ferguson, by December 1.

Father Hopkins, longtime supporter of the ARS, board member, teacher, editor, and writer, died in July following heart bypass surgery. He frequently contributed to the AR; some of his last music reviews, full of his enthusiasm and gentle humor, appear on page 164.

Sigrid Nagle

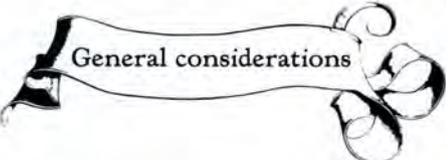
Music Direction of Your Chapter

Part I

Peter Seibert

ARE YOU A CHAPTER MUSIC DIRECTOR OR consort leader? Or have you wished that someone would take charge more firmly at your chapter meetings to give better focus and precision to the music-making? If so, this article is for you.

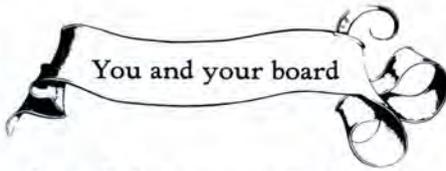
It examines the way you and your chapter board work together and looks into evaluating and choosing music for your meetings. A major part of the article addresses getting people to play together. There is lots of practical information on conducting and the many aspects of ensemble work that a music director has to deal with, such as tuning, orchestration, and reading problems.



General considerations

Each chapter has its unique way of operating, and while that can evolve under your direction, you will need to take into account existing patterns.

One thing you need to think about is why people come to your chapter meetings. There is often a variety of reasons. Some people love playing recorder with others. Some want companionship. Some want to develop a new interest. Some used to make music as young people and want to return to it. Some love early music and want more involvement than simply listening to it. Some need to express themselves. Some think they know a lot about the instrument (or early music) and have a need to impress others with their achievement/knowledge. And some have professional aspirations. If you are able to keep in mind the diversity among your members, you are on your way to becoming a successful director.



You and your board

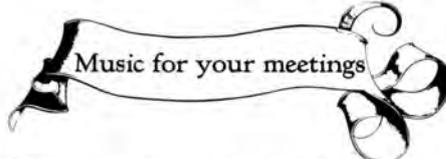
In small chapters, it is possible for one person to organize and run things with no help, but larger ones need a governing body to share responsibilities for a greater number of activities and projects. These can range from preparing tasty refreshments and welcoming people at the door to becoming a non-profit corporation with tax-exempt status, permitting an annual fund drive to help underwrite costs of a workshop or concert series. Any chapter that has more than one person involved in its operations is on the way to having a board, and both the potential gains and problems of a board come into play.

Inevitably, a few people seem to do all the work, while others do very little. At times the board will act when it has too little background or information and make what you consider poor decisions. Despite these problems, it is important to have a board to oversee operations and to feel a vested interest in the success of the chapter. The more people with a stake in this success, the better your overall operations will be.

When you meet with the board, it is important to have clearly in mind what you want to do in areas such as program planning, the implementation of workshops, and the development of the chapter budget. If you run the musical portion of the meetings well, you will probably be given free rein in the musical decisions and get most of your ideas approved. However, you can expect to have financial and organizational decisions reviewed, and the results may not always be to your liking. Do not assume that your quasi-professional point of

view must always be honored. The board needs to be able to count on your loyalty even when it refuses to go along with some of your plans.

We commonly hear of "splits" in musical communities, where one faction refuses to speak to another. A lot of ego is involved in such splits. In every community that endures this unfortunate situation, artistic activities are weakened. Everyone loses. As a leader in your musical community, you can set an example of flexibility that will be felt both in and beyond your chapter. The way you act can signal a style of acceptance that others will emulate and that will draw people together.



Music for your meetings

Editions, instrumentation, repertory

An important function of the music director is to choose music for chapter meetings, or to help others do so. That means you must be able to evaluate editions from a number of standpoints.

Editorial clarity in "editions" and "arrangements"

Older editions tend to be marked heavily with expression and phrasing marks. This was the normal practice years ago, when editors with limited background in scholarship incorporated their ideas on how the music should be performed in such a way that it was impossible for the player to distinguish the composer's original intentions. Some of these editions are based upon other such editions, further compounding the problem. Many of them served a valuable function in their day: they introduced both amateur and professional musicians

to a literature hitherto unknown in terms of practical performance.

Today's best editions present the original work in as "clean" a form as possible, with precise indications of any editorial additions. For example, suggestions for *musica ficta* are put above the notes, not beside them, so it is clear that such markings didn't exist in the original music. By contrast, it is impossible to tell whether the slurs and dynamic indications so prevalent in older editions of early music were original or editorial. The major concession now being made for popular consumption is to transcribe older forms of notation into modern notation. (There is much to be said for reading from old notation, but it is impractical to expect it to work at a typical chapter meeting.)

You, as interpreter of the music, are free to deviate from what you know to be editorial if you have enough background in the field to feel comfortable in doing so.

"Arrangements" are related to "editions," but the original form of the music is actually altered. For example, in numerous arrangements of keyboard works for recorders, continuous lines are provided for each member of the ensemble, whereas in the original the voices may have entered and departed as the composer felt a need to thicken or lighten the texture. Therefore the arranger is either composing new material or adapting existing music. Some arrangers are skillful and have an exceptional ear for style; others produce musically awkward works that will be unacceptable for your purposes. You need to consider each "arranged" piece on its own merits.

At times editors use the term "arrangement" when they have done very little to the music. For instance, when the bass part goes below the range of a bass recorder, the arranger sometimes simply makes a few octave transpositions. Without editorial comment, however, you cannot tell of what the term "arrangement" consists.

Editorial commentary

It is essential to know what the editor has done to the music, and it is helpful to know the source of the music and something about its background. To mention just one important area, the editor should tell you what the original time signatures were and what reduction has been made in the original note values, so that you are free to disagree with any rhythmic proportions he indicates. You, as music director, need to read the com-

mentary (even though no one else does) to know what you are working with. Any edition or arrangement that has no commentary can now be considered obsolete, given the availability of good editions.

Voicing

In general, the music you choose for your chapter should involve at least soprano, alto, and tenor recorders. Many chapters also have a band of eager bass players. There are usually more sopranos and altos than tenors and basses, so music scored for SATTBB will be less well balanced than will music for SATB or SSAATB. It is possible that some of your members can play only soprano, so you will not be able to delve into the plentiful literature for ATTB. You may have no qualms about "establishing standards" and insisting that these people learn alto before they reappear, but you do so at your peril: this exclusive attitude will ultimately shrink your ranks. Everyone needs to feel welcome. Some chapters successfully divide their members into groups according to playing ability; if this arrangement works for you, you can explore the ATTB repertory.

You must also consider the skills of your alto players. The alto is usually taught "at pitch" — i.e., from notes written in the octave in which they actually sound — but when the part is written so that the notes appear to lie lower than the soprano part, the altos must "read up" an octave.

If your chapter has many alto players who cannot yet manage the octave transposition, choose music that will accommodate them. You can also establish, quite easily, a program that will teach them this skill. On the other hand, mature chapters will probably have a number of players who read up, and their presence will keep the part musically alive.

Instrumentation

Most ensemble early music can be enhanced by diverse instrumentation. Adding other historical winds to massed recorders, for example, can yield attractive results. Some, such as krummhorns, have ranges of just an octave plus a note or two, so you must take this limitation into account when you assign parts.

You can encourage some of your recorder players to take up other wind instruments by letting them know that the fingering of the main octave of most of

these instruments is similar to that of a recorder. The problem areas are breath control, embouchure, and tone production.

A viol grouping that includes trebles, tenors, and basses can cover anything written for recorders. If you have just a couple of viols, use them on the lower parts. Putting them on only the upper parts leads to harmonic and balance problems, since viols sound an octave lower than their recorder counterparts.*

Incidentally, you should be aware when evaluating editions that some music is highly idiomatic for the recorder. Certain twentieth-century recorder pieces, for example, do not go well on viols. (Perhaps the viols could convene separately on occasion in order to permit recorders a chance to play this literature.)

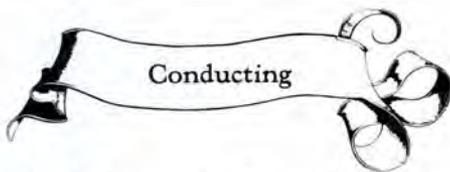
If you have a choir of historical winds, or one of viols — or enough of each so that you can produce a choir that will cover all the written parts — you can try simple orchestration effects. In music made up of short phrases with repeats, you can change instrumentation on the repeats. If your players of historical winds and viols do not show collective confidence, drop them out in certain places. For example, in a two-section dance, have everyone play the first time through, then drop out the low instruments on the repeat. Start the second section with recorders only, and add the other instruments on the repeat to give a full ending. If you have a secure bunch of musicians on the low instruments, you can use a high choir (recorders), a low choir (other instruments), and the grand consort (everyone). These are only two of the possibilities. You can dream up others.

Repertory

Your choice of music reflects philosophical, educational, and economic considerations. You should keep in mind what your chapter likes, what you think members should be working on for their own musical growth, and what you think you can sell them on trying. Many groups want to concentrate on ensemble

*Soprano and bass recorders, and sometimes altos, sound an octave above written pitch. When the soprano recorder, for example, plays its written middle C, it is actually playing the C above (the little 8 above the clef sign indicates this transposition). The tenor recorder is in the same general range as the soprano singing voice, the soprano krummhorn, and the treble viol. Recorders comprise what is referred to as a "4-foot choir"; krummhorns and viols are in "8-foot choirs."

music from the sixteenth and seventeenth centuries. Since it is hard to shake them loose from this preference, you may as well accede to their wishes at first. As your chapter matures, however, you may be able to introduce both earlier and later music. Music of the early Renaissance and later Middle Ages can be a satisfying challenge, as can twentieth-century music written especially for recorder—most of the latter being in a conservative musical idiom. You must be especially well prepared when conducting a piece beyond the prevailing tastes of your chapter.



Now that you've chosen your music, looked it over carefully, and decided on possible instrumentation, it's time to get people to make music together.

Imagine that you're standing in front of your chapter with the meeting about to start. The room is alive with conversation, and several people are "warming up." You are supposed to be in charge. You feel a little uncomfortable—as do all performers before they go on stage—but professional performers have such a strong background in their specialty that they can rely on technique to carry them through the anxious opening moments. What technique do you need? What must you know to do the job? What, in fact, is conducting?

To conduct is to communicate an interpretation and the speed of a piece of music. The subtle movements of players in a chamber ensemble or consort are a type of conducting: here all members instinctively share the role as their parts gain and lose musical importance. In larger groups musical success depends on the more formal type of direction a conductor can offer. Conducting works toward a unified, informed reading of a piece of music through physical motions assisted by a limited amount of verbal suggestion.

The basic patterns of conducting

Aside from some twentieth-century avant-garde pieces, the music you conduct will usually be in combinations of two- or three-beat units. In some cases you will conduct each beat within the unit, while at other times you will signal

only the beginning of each unit. For example, in 6/8 time you could conduct all six beats if the tempo were slow but would indicate only two pulses if the tempo were fast; in 4/4 time you could conduct four beats or two.

All conducting patterns have in common a first beat that is made straight down. The *downbeat* must be clear and unmistakable, or else no one knows where you are. The final beat of each pattern is upward and gets your hand in position for the next downbeat. Here are schematic diagrams for the common conducting patterns:



Figure 1.



Figure 2.

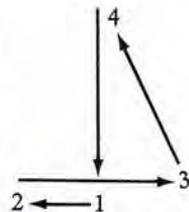


Figure 3.

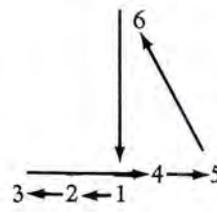


Figure 4.

Figures 1–4 show the fundamental movement of the right hand. They indicate only the direction of the beats and not the flowing motions frequently made by conductors. Once you have mastered the basic moves, you need to develop a more graceful approach. This approach, unfortunately, is more easily demonstrated in person than in print. Figures 5–8 illustrate two of the many possibilities for both the two- and the three-beat patterns. You must learn to employ them with precision.



Figure 5.



Figure 6.

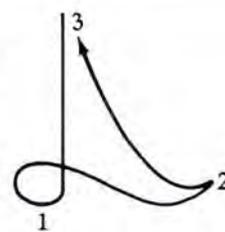


Figure 7.

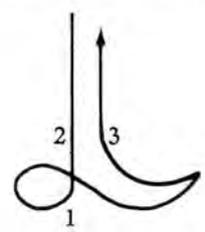


Figure 8.

Figure 5 shows a smooth beat with a bob on the downbeat and a second beat that occurs high, necessitating a slight pause at the top, whereas in Figure 6 the pulse of both beats occurs roughly at your waist level, providing for a thoroughly flowing motion. Another common rendition of the two-beat pattern looks like a backward letter J.

Figures 7 and 8 show the three-beat pattern in two possible manifestations. The latter, in which you mark each pulse right in front of your waist, is smoother.

Try to develop a conducting style that flows from one beat to the next yet clearly indicates where each beat occurs. Conductors of later music do not always aim for this kind of flow. They may, for example, use short, abrupt motions to indicate the expression of a staccato passage. In early music, however, articulations tend to vary within individual musical units smaller than the basic conducting pattern, so the need is for a simple, clear beat rather than "expressive" conducting.

In general, the two- and three-beat patterns are those most used in conducting early music. No matter what meter is indicated in an edition, your players will respond with a better sense of the musical line if you conduct fewer beats per measure. If the piece is in 4/4 time, for example, you should try to establish the half-note pulse. Perhaps you will need to start off with the four-beat pattern for clarity, but if you continue in this way after the group knows the notes, the playing tends to become mechanical. Canzonas and pavans begin to sound more like marches. As you reduce the number of beats, you approach the Renaissance practice of indicating only the *tactus*, or fundamental beat. (When conducting from old notation, give only the *tactus*, i.e., make a continuous series of downward throbs of your hand, following each with an upward bounce.)

Posture

Stand tall in front of your chapter, with the music stand low enough so that

you don't bump it with your hand but high enough so that you can glance at it quickly. You need to be above the players in order for them to see the beat. Focus on them, not on the score. If you have learned the music, an occasional glance should suffice to refresh your memory. As the saying goes, the score should be in your head, not your head in the score.

Arm and hand position

With very few exceptions, the right arm gives the beat regardless of whether or not the conductor is right-handed. The left hand can at times mirror the right hand, but it should, in general, be reserved for cueing, as discussed in the second part of this article. When you're not using your left hand, let it rest at your side, or hold it close to your waist so that it is clearly out of play. Your right forearm should be approximately parallel to the floor in its "home" position, that is, about waist level. Your upbeat rises from here, and the downbeat returns to about this spot.

Your conducting beat will have more precision if you hold the tip of your right thumb lightly against the tip of the right forefinger, creating a little circle or oblong. This position simulates the holding of a baton, gives you immediate tactile feedback, and looks clear to the players. (If you wish to get the feel of it, try holding a pencil as if it were a baton, and practice in front of a mirror.)

In fact, the best way to learn the technique of conducting is to work in front of a mirror.

Starting

You must give an anticipatory beat before you begin to conduct the written music. The space between the anticipatory beat and the first note signals the speed of the piece. String and keyboard players need this beat for musical reasons; wind players and singers need it for taking a breath as well.

This anticipatory or "breath" beat is given on the beat in the conducting pattern prior to the written first beat. For example, in a 4/4 piece that starts on beat one, the breath beat will be given on beat four. Think to yourself "One-two-three-four" and snap your hand up in a commanding way on the "four." You must be looking directly at your musicians, and you must look expectant. What you are doing is commanding them to get going.

That is the classic way of starting a

band of musicians. However, at the typical chapter meeting, where most people are sight-reading (and where you are probably not coaching for a performance), the more practical way is simply to count out loud "One-two-three-four," saying the "four" with more emphasis and snapping your hand upward as suggested above. Again, be sure to look right at the musicians as you do so.

Not all pieces begin on beat one, however. Let us consider a piece in 3/4 that has a "pick-up" quarter-note. To give an *entire* measure, count "three-one-two," and snap your hand outward on the "two." That will alert your players to come in on the beat-three pick-up note.

In starting all pieces, as well as in recommencing after stopping to work on a passage, your anticipatory beat must have authority. Again, be sure to work on your technique in front of a mirror. When you are in the midst of working on a piece of music, you have already clearly established the tempo. Therefore, it is unnecessary to count off a full measure; you can abbreviate the process. For example, if you want to resume playing in 4/4 time, you could say, "Let's start on the pick-up note before letter M." Place your arm in conducting position, look directly at the players, and say "two, three," snapping your arm outward on the "three." They will come right in.

An even shorter way to bring in experienced players is to say, "Upbeat to

letter M, please...and," snapping your arm outward in the beat-three gesture. Depending on the intensity of your rehearsal technique, this may work well for you, too.

Stopping

Whether you are cutting off the final note or stopping midway to work on a section, the standard cut-off sign is a motion that looks like the letter C. Sometimes it is given slowly, as at the end of a large work, and at others it is executed quickly, as in ending a lighter piece or in stopping within a composition to go over a section. In either situation you should finish the "C" motion with a snap and remain motionless for a moment or two to get the message across.

Part II of this article will discuss such matters as cueing polyphonic entrances, preparing to conduct specific editions, and commenting tactfully on areas that need improvement, as well as tuning procedures, the acoustics of playing spaces, and the typical musical problems that confront a conductor at chapter meetings.

Peter Seibert has been music director of the Seattle Recorder Society since 1969 and from 1976-84 served on the ARS board. He conducts orchestral and choral music at The Lakeside School in Seattle, teaches recorder at the University of Washington, and is director of the Port Townsend Early Music Workshop.

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Articulation: The Key to Expressive Playing

Scott Reiss

THERE IS AS YET no complete (or should we say “complete?”) method for the recorder – one that explores all the capabilities of the instrument. What follows is an attempt to begin formulating such a method, not for all of recorder technique (which would be far beyond the scope of one essay), but for an area that is fundamental to musical expression: articulation. I have relied on the treatises to provide me with basic tools, to show me where other players have taken – and been taken by – the recorder. But the approach that has emerged, and the articulations I suggest in the examples, are my own.

Articulation – the way in which a note is initiated and ended, otherwise known as “attack” and “release” – helps to organize a melody. We use articulation to vary the texture of the notes, to combine them in various ways in the service of phrasing, and to give inflection. Articulation helps us declaim the music as a singer puts across a song or an orator a speech.

In fact, articulation patterns are so much like the inflections of speech that the natural way of describing them is through the use of syllables. These syllables have been used for woodwind tonguings at least since the Renaissance.

The earliest treatises that describe these tonguings are by the Italian Sylvestro Ganassi (*Opera Intitulata Fontegara*, 1535) and the German Martin Agricola (*Musica instrumentalis deudsch*, 1545). Later writers include the Italians Dalla Casa (whose essay “Delle tre lingue principali” of 1584 is the most descriptive on this subject), Rognioni (1592), Rognoni (1620), Fantini (1638), and Bismantova (1677); the Frenchmen Mersenne (1636), Loulié (c. 1700), Freillon-Poncein (1700), and Hotteterre (1707); and the Germans Schickhardt (1710) and Quantz (1752).¹

As much as these writers tell us, however, there are problems in working

with the treatises. The first is that the sources are sporadic. There was no pan-European academic agency at work from the twelfth to the eighteenth centuries making sure that every country with a significant musical style produced a treatise every twenty-five years or so, or whenever that style changed. So there are gaps in our knowledge. As you can see from the above list of sources, the only two periods in which the practice can even be checked against other writers are late sixteenth-century Italy and seventeenth- and early eighteenth-century France. If you wanted to rely solely on the treatises in your study of historic articulations, what would you do with a fourteenth-century estampie? A Dufay ballade? An English consort piece from the court of Henry VIII? A canzona by Scheidt? A sonata by Valentine? Or a concerto by Vivaldi?

A second difficulty with the treatises is language. Because of the inherent differences among languages, the same articulation is often represented by different syllables. The Romance languages, for example, use what are called “imploded” dental consonants, making the Italian “t,” which is produced between the teeth, come out somewhere between our “t” and our “th.” But the Italian palatal “r,” like one flip of a rolled “r” – resembling an American’s impression of an Englishman’s “r” in “very” (“veddy”)² – is not used in American English at all. Therefore, the syllables *tiri* or *tere* in Italian are best translated into English by *tidi* and *tada*. The two sets of words may sound different, but the motion of the tongue is virtually identical. After all, the purpose of these syllables is simply to lead the tongue, as it were, in its production of the attack and release of notes.

Linguistic differences also tend to have another effect on the use of articulation syllables: depending on the aural structure of the language, certain of these syllables, and the articulations

they describe, will be preferred over others. For example, sixteenth-century Italians rejected the guttural articulation (starting a note with a “k” or “g” sound). They considered it “severe,” “harsh,” or “crude.”³ Their reaction is not surprising since the “k” sound (spelled before a vowel with a “q” as in “quando,” a “c” as in “caro,” or a “ch” as in “che,” or before a consonant with a “c” as in “cruda”) is markedly explosive in the otherwise mellifluous Italian language. The softer guttural, “g,” is also more pronounced in Italian. But in English, these sounds are less emphatic and more integrated into the texture of the language, so articulations using them need not sound crude to us at all.

Finally, a treatise presents only the articulations its author wishes to describe. Perhaps there were others that he seldom (but not never) used. There may have been still others that he considered so obvious that he felt they did not need mentioning. Ganassi says, for example: “There are other ways of articulating I have not given here.”⁴

I believe that the recorder’s “vocabulary” of tonguings has been more or less constant and universal throughout the centuries. The slight variations caused by linguistic differences or stylistic preferences have not changed it essentially. Below, I have set out to define this basic vocabulary, including both historically described tonguings and my own extrapolations therefrom. I do so without any pretensions to having discovered anything new. Most of these articulations have been described elsewhere at one time or another. I attempt this survey for recorder players seeking a vehicle for expressing their music, that they may have a guide to the enormous range of articulations at their disposal.

This seemingly vast array actually contains only three basic articulations: single tonguing and two forms of double tonguing – the latter being the articulation of two notes with different parts of

the mouth.

Single tonguing

This first, and primary, type of articulation is *dental*, to borrow a term from linguistics. It is made with the tip of the tongue on the palatal ridge, just behind the teeth. It is described by such syllables as *tu, du, ta, da, ti, di*, etc. In each case, the articulation is produced when the tongue leaves the palatal ridge to allow the flow of air to escape between the lips. What are the differences, if any, among these various syllables?

All of them, of course, are made up of a consonant and a vowel sound. These basic sounds (although actually silent; we do not vocalize into our recorders except for special effect) help us to shape our articulation, to make it sharper or softer, more staccato or more legato, to produce full or lighter tones. These variables allow us to declaim our music, and it is through declamation that we begin to make *music* out of a series of notes.

Let us first consider the consonant sounds. The two dental consonants in our language are "t" and "d." The "t" sound is more percussive and will produce a sharper attack. The "d" sound, by contrast, is more gentle, resulting in a softer attack. With the "t," the tongue is pointed and almost rigid; on the "d," it is flatter and more relaxed. The "t" sound will help us produce a staccato articulation, the "d" sound a legato articulation. We can extend the legato character of the "d" sound by flattening the tongue even more and bringing it forward just to touch the teeth, producing a "dh" sound (one that is not used in English, but which we can easily make).

There are in fact an infinite number of gradations from the sharpest staccato to the smoothest legato, which the two dental consonants cannot adequately express—a continuum from which we can choose just the right degree of separation and attack. You can experiment with this continuum by starting with the tongue very pointed and pulled back to the edge of the palatal ridge, where the palate goes up and away from the teeth, then gradually flattening and lengthening it.

Vowels have a similar continuum, which is more obvious because there are five basic sounds in the language instead of just two. "I" ("eh") and "e" ("eh") are considered "spread vowels." To produce them, the corners of the mouth are pulled back as in a smile, and the tongue

is high and close to the roof, creating a little cavity of air. This mouth formation helps to direct a small airstream and is therefore conducive to producing the short bursts of air necessary for staccato playing.

As the mouth relaxes, becoming rounder, we pass from the "e" to the "a" ("ah") sound. In this position the mouth will tend to produce tones of average duration, neither particularly legato nor particularly staccato. As the tongue is lowered further and the corners of the mouth are brought in, rounding the lips, we get "o" ("oh") and finally "u" ("oo"). Since the mouth drops and the tongue is pulled back to form these vowels, the cavity becomes larger and longer. This greater space inside the mouth is more conducive to longer airstreams and therefore to fuller and more sustained tones.

When we combine vowels with dental consonants, we get a range of articulation syllables from the lightest staccato *ti* to the most sustained legato *du*: *ti, te, ta, to, tu, di, de, da, do, du*. If you are wondering about seemingly contradictory combinations like *tu* or *di*, think of the syllables as the gears on a ten-speed bicycle. The consonants are like the two large sprockets, giving your articulation a sharper or softer attack. The vowels are like the rear derailleur, providing a range of duration and weight from short and light to sustained and broad.

An articulation like *tu* will produce a note with a sharp attack and a full sound, while one like *di* will give a light, short note with a gentle attack. (These elements of single tonguing can be applied to double tonguing as well, since both types of the latter use a dental stroke first.)

The release of one note is the same as the attack of the following note, except when the note is followed by a rest or a separation. In these cases, the tongue should return to the palate to stop the flow of air. Some players advocate stopping the airflow by using the back of the throat or the diaphragm, or even by pulling the recorder out of the mouth. Although any technique that works well for an individual is legitimate, I personally do not advocate these methods because I find them less reliable and controllable than the articulated release.

Pairing

In all the systems described in the treatises, articulations are given for *pairs* of notes. This was such a universal that

we can feel confident in thinking of all our articulations in the context of *pairing*.

Pairs of notes are played with slightly different articulations, usually hard-soft. When we apply pairing to single tonguing, we can produce two types: legato pairs and staccato pairs. Staccato pairs are simply two notes, both of which are staccato, but with the first more emphasized than the second. Articulation syllables appropriate to such a pair would be *tidi* or *titi*. (Again, the two dental consonants cannot adequately describe these two attacks, which are only slightly different.) Staccato pairs may be used, for example, in music that contains sequences or large leaps:



G.P. Telemann, *Concerto di Camera*, Minuet-Trio, m. 1-4.

The more common single-tongue pairing is the legato pair. This tonguing of two notes with little if any separation between them was called *lingua dritta*, or "straight tongue," by Dalla Casa and Rognoni. (The Italian *lingua* means tongue. Italian treatises on wind instrument technique speak of the *lingue*, or tonguings.) Dalla Casa describes *lingua dritta* with the syllables *tere*. The *te* is produced with a straight tongue against the front teeth, the *re*, with a palatal "r." Ganassi uses all the combinations of dental consonants and vowels: *Tara, tere, tiri, toro, turu, dara, dere, diri, doru, duru*. Quantz and Agricola used *tiri* and *diri* respectively.

Because of the difference in language, I would suggest substituting *tada* or *tede* in English. Pronounce either combination with the accent on the first syllable, and with the softest possible "d" on the second, and you have *lingua dritta*, a legato pair. This articulation is very useful with a string of eighth-notes at any tempo:



"Over the Hills and Far Away" (traditional).

or with a string of sixteenths at a moderate tempo, or on the sixteenth-notes when you have an eighth followed by two sixteenths. It can be an alternative to double tonguing whenever notes occur in pairs, as long as they are not too fast—in which case double tonguing is imperative. If you can use the palatal “r” comfortably, try various combinations for your legato pairs:

dere dere de de re de re dere
tiri tiri ti ti ri ti ri tiri ti

de re de re de re de dere de
ti ri ti ri ti ri ti tiri ti

Heinrich Isaac, “Mein Mütterlein,” *superius*, final cadence.

Double tonguing

The first type of true double tonguing has not changed in five hundred years; it is still used by modern flute and brass players. It starts with a dental or front stroke like those used in single tonguing: *ta* or *da*. Since the second stroke is articulated in the back of the mouth with a guttural consonant, *ka* or *ga*, I call this guttural double tonguing. In the Renaissance and early Baroque periods, it was described by the syllables *teke* or *teche*. Today we use *taKa*, *daGa*, *tiKi*, *dugA*, or even *dugger*. Again, the difference between these syllables is one of relative sharpness of attack (the function of the consonant) and duration (the function of the vowel). *TiKi* represents short, sharp notes; *dugA*, longer, more legato notes. I find this articulation useful for repeated notes, arpeggios, and skips of a third or more, as well as for staccato playing in general:

taka taka taka taka taka ta ka ta ka ta ka

du ga du ga

J.C. Schultze, *Concerto in G major*, *Allegro*, m. 70, 81–82.

The second category of double tonguing is probably the most important articulation used on the recorder. This is a purely historical articulation and is not employed in modern woodwind technique. Since it combines a front stroke and a side, or lateral, stroke, I call it lateral double tonguing. The front stroke

is identical to the dental stroke of single tonguing, with the tip of the tongue coming off the palatal ridge just behind the teeth (*ti* or *di*). On the second stroke, the tongue comes back and anchors itself behind the teeth, while its side comes away from the upper molars. There is no syllable in English for this stroke, but the two strokes together resemble the word *diddle*. *Did'll* was in fact used by Quantz, and this articulation is close to the Italian *lingua reversa* as described by Dalla Casa, who, like Rognoni and Ganassi, used the syllables *lere*. The difference between the German and Italian versions of this articulation is that in the former the tip of the tongue anchors on the lateral stroke, whereas in the latter the tongue freely brushes back and forth across the palatal ridge (a sequence of *lere*'s usually begins *dere* to give the notes a clear beginning: *dere lere*...).

Note that the “r” in *dere lere* is the palatal “r” and so to our ears sounds more like a “d.” *Lere lere* then sounds in English like *leddle leddle*. Other syllables that may be used to describe lateral double tonguing are: *tattle*, *duddle*, *teddle*, *teedle*, *doodle*, *tiddle*, etc. Try them all, but keep in mind that an articulation syllable only suggests the actual articulation. Therefore, concentrate on the alternation of front and side strokes and not on the specific word you are using as a guide.

One further word of caution: be sure that the second syllable is a true lateral, produced with the sides of the tongue. Many Americans pronounce *diddle* with two identical “d” sounds, both with the tip of the tongue. The tip of the tongue should move only once for this articulation of two notes, and it should be firmly anchored behind the teeth during the second stroke. Ignorance of this point has kept many eager recorder players from mastering this versatile articulation.

Lateral double tonguing has many fruitful applications. At a slow tempo, it can produce a languid stream of notes:

dri die dri die dottle dottle dottle dottle

dri die dottle dottle dottle dottle

“Lamento di Tristano” (*Italian estampie*), m. 2–4.

At a moderate tempo it can make strings of short notes sound effortless:

did die

dottle dottle dottle dottle dottle dottle

Diego Ortiz, *Recercada Quarta*, m. 16–19.

or:

dottle dottle dottle

dottle dottle

dottle dottle dottle dottle

“Saltarello” (*Italian estampie*).

In traditional or popular styles such as Appalachian or Irish tunes or jazz, it can be used to produce a liting “swing”:

diddle diddle diddle diddle diddle diddle diddle diddle

diddle diddle diddle diddle diddle diddle du

“Don Tremaine’s Reel” (*traditional*).

Lateral double tonguing is also the fastest legato tonguing available on the recorder. It will enable you to spin a series of sixteenth-notes effortlessly (again, all these examples show *my own* applications of articulation patterns):

dottle dottle dottle dottle dottle dottle

dottle dottle dottle dottle dottle dottle

G.F. Handel, *Sonata in A minor*, Op. 1, No. 4, *Allegro*, m. 3–5.

It can help you produce long passages of scalewise notes or short skips in a Baroque sonata with crystal clarity. In pieces with passage work that seems impossibly fast, such as late sixteenth-century Italian diminutions, it can be used in an extremely light and legato way to articulate the notes.

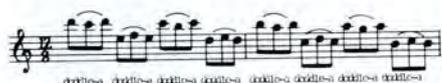
At these tempos, the lateral pair is contracted in such a way that the second stroke almost disappears. Dalla Casa and Rognioni compress *dere lere* into *der ler*. Ganassi does the same, listing as well all the combinations of the two dental consonants with all the vowels. Con-

Lateral triple tonguing is an extension of lateral double tonguing and can best be described by the syllables *diddle-a*. Following the two strokes of the double tonguing, a third "mute dental" stroke is made by removing the tip of the tongue from the palatal ridge, where it has been anchored for the lateral stroke. This mute dental is like *da* except that the flow of air never completely stops before the syllable is articulated. *Diddle-a* is a very legato triple tonguing, so it is extremely useful for slurred triplets:



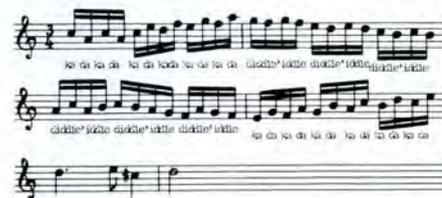
Antonio Vivaldi, *Concerto in C minor*, RV 441, *Allegro non molto*, m. 16–17.

or:



John Baston, *Concerto for Consort Flute*, *Allegro*, m. 56–57.

A useful variant of guttural double tonguing is the reverse guttural. Just switch the order of the strokes, putting the guttural on the first note of each pair and the dental on the second. The result, *ka-da*, is identical to Ganassi's *kara*. This is a somewhat more elegant articulation than the normal guttural for passages in which lateral tonguing does not work well. I find it particularly useful in ascending or descending sequences of thirds or fourths, which are common in the divisions of van Eyck:



Jacob van Eyck, "Doen Daphne D'over Schoone Maeght," var. 3, m. 35–40.

You can also use the reverse guttural in a scalewise passage across the register break; lateral double tonguing sometimes becomes weak here. Try it as well if regular guttural double tonguing comes out sounding choppy or awkward—some people find the reverse guttural more comfortable and easier to manage.

Another fascinating and immensely useful group of articulations results from combining the primary ones. For example,

the figure $\text{♩} \text{♩} \text{♩}$ can be very effectively articulated *da-ka-diddle*, using a combination of the guttural stroke with the lateral pair on the three sixteenths. This rhythm abounds in the instrumental music of the early sixteenth century. It occurs seventeen times in the top part alone of the *Tandernaen* attributed to Henry VIII (when a string of sixteenth-notes follows the $\text{♩} \text{♩} \text{♩}$ figure, you would normally use lateral double tonguing):



Henry VIII (attrib.), "Tandernaen," m. 5–7.

Alternative triple tonguings can also be used with combinations. A lateral pair plus a single tonguing is often the perfect way to articulate the pair-plus-one. The syllables come out *diddle-da*:



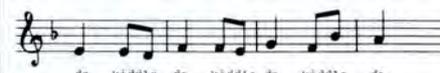
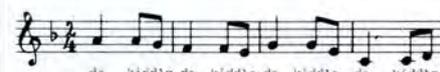
G.P. Telemann, *Trio Sonata in A minor* for recorder, oboe, and basso continuo, *Cantabile*, m. 13–15.

A lateral pair plus a guttural stroke gives you *diddle-ka*, which can also be used for the pair-plus-one, especially when the third note involves a skip:



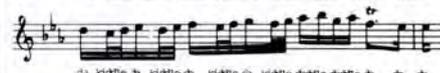
Michel Blavet, *Sonata Sexta*, *Allegro*, m. 60–63 (in the customary minor-third transposition for recorder).

Combining the guttural and lateral strokes gives you the compound *kiddle*, which is useful for the shorter notes in these figures: $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$:



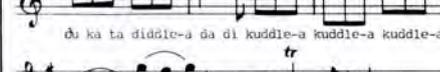
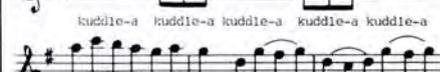
English *estampie*.

or:



James Paisible, *Sonata in E^b major*, *Presto*, m. 18–19.

The guttural-lateral combination also works well as a triplet, *kuddle-a*, which produces a legato sound with a slightly accented initial attack, $\text{♩} \text{♩} \text{♩}$; or the variant *kuddle-da* for the pair-plus-one $\text{♩} \text{♩} \text{♩}$, also well-defined and slightly accented:



Antonio Vivaldi (attrib.), *Sonata*, Op. 13, No. 3, *Allegro*, m. 41–48.

or:



English *organ estampie*.

In a common figure in Baroque music, the first or last of four sixteenth-notes is separated from the other three by a large leap:

The single note here is usually the significant or melody note, the other three forming an accompaniment figure. You should stress the melody note and play the other three very lightly and legato.

When the melody note comes first, the articulation can be made by either combining guttural with lateral double tonguing, *da-ka-diddle*, *da-ka-diddle*, or using single plus guttural triple tonguing: *da-kuddle-a*, *da-kuddle-a*:



Jacob van Eyck, "En Fin L'Amour," *modo 4*, m. 8–9.

or:



Antonio Vivaldi, *Concerto in C minor*, RV 441, *Allegro*, m. 48-49.

The weight must fall on the *da* to stress the melody note, and the guttural *ka* must be as light as possible. When the melody note is the last of the four sixteenths, the best combination is a lateral triple tonguing plus a guttural: *diddle-a-ka*. These articulations can also be used whenever three out of four notes are slurred:



G.P. Telemann, *Fantasy No. 11*, m. 11.

or:



Antonio Vivaldi (attrib.), *Sonata*, Op. 13, No. 3, *Allegro ma non presto*, m. 57-60.

In general, it helps to play the note following a large skip in a fast passage with a guttural articulation. And when a long passage of fast scalewise notes has an occasional leap of any size, it is refreshing to insert a guttural stroke into the string of lateral articulations.

In all the above examples of lateral-guttural combinations, articulations help to delineate phrase or motive breaks. Also, you will be surprised how much extra "steam" you can muster just by varying your articulations even slightly; the mouth becomes less fatigued by using more than one of its parts.

Conclusion

Recorder articulations are powerful and subtle expressive devices. The many variations and combinations provide the player with a wide array of techniques to make his or her performances more eloquent. In order to use them properly, keep in mind that during the Renaissance and Baroque periods

the human voice was considered the model for expression. Instrumentalists were expected to listen to and imitate singers.

In your study of the articulations, you should first become fluent in the primary ones. Be flexible with single tonguing, and practice both staccato and legato pairs. Then become thoroughly familiar with guttural and lateral double tonguings and their applications. After that, learn the variations and combinations described above, carefully working them out and practicing them one at a time. In this way you will develop your own vocabulary of articulations. Every player's mouth is different, so you will find that some will work better for you than others.

At this point your focus should begin to shift from making individual articulations to making music. Start to articulate phrases instead of just notes. Use the articulations to "speak" the music, to phrase it, to inflect it, and to give the lines shape. Your approach to articulation then becomes *informed*: based (initially) on historical approaches; *empirical*: making your own applications of the basic tonguings (and their extensions); and *intuitive*: using your own musical sense to make your articulations expressive.

Taken on its own terms, the recorder can be a flexible and poetic instrument. A thorough understanding of articula-

tion can be your key to realizing all its possibilities.

NOTES

¹For the most concise and understandable survey of Renaissance articulations, see the introduction to Richard Erig & Veronika Gutmann, eds., *Italienische Diminutionen: Die zwischen 1553 und 1638 mehrmals bearbeiteten Sätze; Italian Diminutions: The pieces with more than one diminution from 1553 to 1638* (Zurich: Amadeus Verlag, 1979).

²This analogy was used by Betty Bang Mather in her *Interpretation of French Music from 1675 to 1775* (New York: McGinnis & Marx, 1973), p. 34.

³Cf. Erig & Gutmann, *Italienische Diminutionen*, p. 37.

⁴*Opera Intitulata Fontegara*, chapter 7.

⁵"Mit der zung alle noten applizir." Martin Agricola, *Musica instrumentalis deudsch* (Wittenberg, 1545). Facsimile, Hildesheim & New York: Georg Olms, 1969, fol. vii.

⁶Erig & Gutmann, *Italienische Diminutionen*, p. 7.

⁷Cf. Margaret Paine Hasselman and David McGown, "Mimesis and Woodwind Articulation in the Fourteenth Century," in Stanley Boorman, ed., *Studies in the Performance of Late Medieval Music* (Cambridge: Cambridge University Press, 1983), pp. 101-07.

Scott Reiss received a B.A. in music from Antioch College and did graduate work at New England Conservatory. He is the founder and director of Hesperus, a Baroque and early American chamber ensemble in residence at Georgetown University, and co-director of the Folger Consort, a Medieval and Renaissance ensemble in residence at the Folger Shakespeare Library in Washington, D.C. Mr. Reiss is on the faculty of the Washington Academy of Early Music and American University.

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Edgar Hunt

HOTTETERRE'S *Principes de la Flûte Traversière, ou Flûte d'Allemagne, de la Flûte à Bec ou Flûte Douce, et du Hautbois* (Paris, 1707) was written mainly as a method for the Baroque flute. The first of its kind, it served as a model for many other books of instruction. Its author, Jacques Hotteterre le Romain, was himself a flautist and a leading member of a family of French court musicians and makers of woodwind instruments.

The Hotteterre family, together with their cousins the Chédevilles, were almost certainly responsible for the evolution of the *hautbois* (oboe) from the shawm, the Baroque recorder from the Renaissance type, and above all the Baroque flute from the cylindrical flutes that had been in use up to the latter part of the seventeenth century.

The Hotteterres can be traced as wood turners back to the end of the sixteenth century. Wood turning was not a particularly lucrative trade, so they began to specialize in woodwind instruments, including the musettes that were becoming popular in French court circles. Eventually they applied their skills to the improvement of the instruments mentioned above, bringing about changes as revolutionary as those Theobald Boehm wrought upon the flute in the nineteenth century.

It is true that the *flûte à bec* (recorder) is mentioned along with the *flûte traversière* in Hotteterre's *L'Art de Préluder* (1719) as well as in *Principes de la Flûte*, but the fact remains that Jacques Hotteterre le Romain was primarily a player of, and composer for, the transverse flute. In *L'Art de Préluder* he says that his compositions can be transposed a third higher for the recorder, according to the custom of the time. However, they are primarily intended for the use of his flute pupils and the promotion of the newly invented Baroque flute.

In his *Principes*, Hotteterre devotes nine chapters to the *flûte traversière*, four

to the *flûte à bec*, and one to the *hautbois*. He begins the section on the *flûte à bec*:

LA FLUTE A BEC AYANT son merite & ses partisans, ainsi que la Flute Traversiere: j'ay cru qu'il ne seroit pas tout à fait inutile, d'en donner icy un petit Traité particulier.

Dr. David Lasocki translates this as: "The recorder having its merits and its partisans just like the flute, I believe that it would not be completely useless to give here a little treatise especially for it."¹

In this section Hotteterre frequently refers the reader back to the chapters on the flute. He seems to be writing from the point of view of a flute player, not as someone who has made an intimate study of the recorder.

For example, for the trill from *c''* to *b'* on the Baroque flute, Hotteterre instructs the flautist to begin the trill with the normal fingering for *c''* (0-23/---7)² and then move to the normal fingering for *b'* (first finger only) and beat that finger for the trill (1+--/---7). (This in fact gives the trill from *c#''* to *b'*. The player must keep the trilling finger very close to its hole and hope nobody will notice the out-of-tuneness!) For the corresponding trill—from *f''* to *e''*—on the alto recorder, Hotteterre simply transfers the flute fingering: he instructs the player to start with the normal *f''* (0-2-/-6-) and proceed to the normal *e''* (0-1-/-6-), once again beating the first finger (0-1+--/6-) (actually producing an *f#''* to *e''* trill). Yet every child who plays the recorder can play that trill better in tune: 0-23+/---. Hotteterre doesn't give this trill fingering because it is not available on the flute.

To make matters worse, he expects recorder players to trill from *f#''* to *e''* with the thumb rather than the first finger of the left hand—obviously paying little attention to the actual character of the instrument. Another trill that offends the ear is that from *a''* to *g''*. Anyone with a properly designed re-

recorder can play 0-123/45+67, so why inflict upon listeners the rattle resulting from Hotteterre's 0-23+/45-? A trill should be an ornament to the music, not an ugly sound. Here the problem is that the *a''* is produced as a harmonic, whereas the *g''* is a fundamental. The air in the tube does not like to pass quickly back and forth from one mode of vibration to another; hence the unpleasant effect.

The same problem affects the trill from high *e'''* to *d'''* if one uses the normal fingerings for those notes, as Hotteterre suggests. The high *e'''* is derived as a twelfth from *a'*; *d'''* is an octave from *d''*. One must look for a way to produce the high *d'''* as a twelfth also. This can be done by fingering *e'''* and trilling with fingers 6 and 7. The result so far is a little sharp for *d'''*, but this note can be further flattened by shading with finger 3 (which does not affect the upper note, *e'''*). Some compromises are inevitable on an instrument without keys, but at least one can avoid unpleasant sounds and rattles.

Those who use Hotteterre's fingerings may plead "authenticity," but they do no service to their cause if they separate their auditors into a small group smugly pleased that they recognize such fingerings, while a majority cringes at the unnecessary out-of-tuneness. Flautists make every effort to find fingerings that will minimize any charge that their instruments are out of tune or that they are playing out of tune. Shouldn't recorder players do the same?

NOTES

¹Jacques Hotteterre le Romain, *Principles of the Flute, Recorder and Oboe*, trans. & ed. David Lasocki (London, Barrie & Jenkins, 1968), p. 73.

²Recorder fingerings for this article are shown by a zero for the left thumb and 1, 2, and 3 for the left-hand fingers, followed by a slash, then 4, 5, 6, and 7 for right-hand fingers. Thus low *f'* is 0-123/4567. A dash signifies an open hole. For the flute, which has no thumb hole, the display for its lowest note, *d'*, is 123/4567. A sign (+) after a number indicates the finger that beats to perform the trill.

REPORTS

First New Zealand International Recorder Festival and School

With its sparse population and geographical remoteness from world centers of early music activity, New Zealand is hardly a country in which one would expect to find a Recorder Festival and School of truly international quality. That such a festival has been created is due to the determined efforts of one man—David Coomber. An accomplished maker and teacher, he is also New Zealand's foremost recorder soloist, with a thorough Dutch training to back up his natural talent. Since returning to New Zealand in 1982, he has seen the need to raise recorder performance and appreciation levels. He also, very astutely, realized that a festival in New Zealand, organized in alternate years to the well-established biennial festival in Australia, could draw students from all over the South Pacific region.

His vision of an event for players at all levels became a reality in Auckland (New Zealand's largest city) between 10–14 May. Any course depends on the caliber of the tutors. New Zealand's inaugural festival was able to boast a top-class international staff. From Holland came that excellent teacher and soloist, Dorothea Winter; from Japan, Shigeharu Hirao Yamaoka, a good maker and a virtuosic player. His solo recital of contemporary works was considered by many the highlight of the week. Australian recorder maker Fred Morgan lent his weight (and his not inconsiderable height) to the making and maintenance classes that were among the options offered each morning. The English recorder scene was represented by Paul Clark. His infectious enthusiasm and generosity hit the right note with every participant. Add to this a lively array of local tutors, spearheaded by David Coomber himself and including makers such as Alec Loretto and Paul Whinray and overseas-trained professionals like Keith Sayers and Sally Tibbles, and the scene was set for an interesting few days.

Indeed, if I have a criticism, it could only be that the event was almost *too* interesting. So many fine opportunities were available that it seemed a hardship to miss any of them. From early morning lectures to master classes, from the recorder used in education to massed ensemble work, from technique sessions

through small group work and into twilight and late evening concerts, the students were kept on the go for a twelve-hour day. No one could complain that he or she failed to get value for money, but there were a few tired faces towards the end!

"The recorder is not a toy" was David Coomber's constant cry, and he made it clear that the instrument was worthy of examination from many different angles. As a music historian, I was delighted to be asked to pass on my knowledge to one of the most receptive audiences it has ever been my pleasure to encounter. Similarly, New Zealand composer John Rimmer revelled in his commission to write an ensemble work to be premiered by the entire school at the closing ceremony. His *Cosmic Dances* taxed the less able players to the limit, but all agreed the effort had been worthwhile when they heard the final result.

The success of New Zealand's first International Recorder Festival and School has had a tonic effect on recorder playing in the Antipodes. The next festival is now being planned, with a similarly distinguished lineup of overseas tutors. If New Zealand figures in your 1988 holiday plans, you might like to add the event to your itinerary. From this year's evidence, you are likely to make many friends and have a thoroughly good time.

Adrienne Simpson

Report from Brazil

Through my good fortune I happened to be in Rio de Janeiro when an early music concert took place this past May 19. This event was remarkable for a number of reasons. It was the first performance of any kind in the Casa de Cultura Laura Alvim. The building is a converted residence, one of the very few single-family dwellings along the beach of Ipanema. It was willed by the owner to the community strictly for cultural purposes and completely rebuilt, resulting in an attractive, intimate hall with good acoustics and seating for about three hundred people.

For this event, the place was filled to the last seat, with a number of people sitting on steps or standing. The audience was generally young and obviously spellbound.

All but one of the thirteen performers were professional musicians. Particularly impres-

sive were recorder player Helder Parente, gambist Myrna Herzog, and harpsichordist Rosana Lanzelotte.

The program was almost entirely devoted to Telemann. A novelty was the use of a soprano saxophone in a sonata that I believe was written for oboe. No matter how inauthentic or unorthodox, the performance by Mauro Senise was very pleasant.

The concert ended with "Cantares," a lovely, gentle song by Ronaldo Miranda, a contemporary Brazilian composer. It was dedicated to and performed by Clarice Szajnbrum, backed by recorder, gamba, and harpsichord.

I talked with most of the performers who, to my delight, spoke good English and were exceptionally warm, friendly, and eager to please their audience. Some of them fondly commented on Martha Bixler's visit to Rio some time ago. I got the impression that these good people would welcome a greater degree of communication with an organization such as the ARS. Myrna Herzog, in fact, is an ARS member, as is Sylvia Hummel-Robert.

The latter did not play in this concert but apparently has been a mover and shaker in early music in Rio. Some twenty years ago she introduced recorder players here to Baroque fingering, and she seems to have had a significant influence on many early music professionals. She showed me an announcement of a forthcoming (July 1986) early music workshop in Rio with, among others, Helder Parente, Myrna Herzog, Rosana Lanzelotte, and James Caldwell (from Oberlin) on the faculty. Myrna, I was told, founded a local gamba society. So, all in all, early music is alive and well in Rio de Janeiro.

Frank Plachte

Serpents assemble in Amherst

The town of Amherst, Massachusetts has come to expect unusual sounds during the first two weeks of August, when the Early Music at Amherst workshop takes place, but this past summer there was an aural treat so rare that it has never been heard before in this century or possibly in any other. The occasion was the First International Meeting of US (United Serpents). To players of the recorder or viol or almost any other instrument,

the social prospects of a serpentist must seem bleak and lonely indeed, but Craig Kridel—who, of course, plays the serpent himself—undertook to contact every owner and/or player of the instrument in North America with the project of joining in fellowship. US came into being with a tidy nest of forty members. Of these, eleven came in celebration to a special workshop conducted by the patron saint of serpentdom, Christopher Monk, member of the acclaimed London Serpent Trio and maker of highly esteemed cornetts and serpents.

The serpent, as most readers know, is the bass member of the cornett family, a group of instruments sounded by the player's lips vibrating against a cup mouthpiece that is attached to a wooden tube with finger holes. Since the serpent's wide tube is about eight feet long and bent into the "S"-like curves that give the instrument its name, its six finger holes cannot be ideally placed (most serpents lack keys), so their influence on pitch becomes less than compelling. Thus the player must "lip" the notes in tune. The plangent serpent sound was ably exploited in *The Amherst Suite*, a composition for eight serpents provided by the young English composer Simon Proctor. He conducted its premiere at a serpent recital on Friday, at which "The Elephant" and "The Tortoise" from Saint-Saëns' *Carnival of the Animals* were also rendered. Among the instruments were several of historical provenance, including one played by Mr. Monk and two borrowed from



Claudia Citkowitz

Simon Proctor conducts the eleven serpent players who convened at the Amherst Workshop. Christopher Monk is second from left; to his left are Craig Kridel and Steve Silverstein. Peter Citkowitz, fifth from right, plays an historic instrument.

the Kingman Collection of the Newark Museum. One of the latter, a folded serpent in a sharp "V"-shape with keys and a dragon's head at the bell, was successfully negotiated by Peter Citkowitz, who, before the US meeting, had played only French horn. There were several half-size serpents and a tiny quarter-size "worm," all made by Mr. Monk. Finally, there was a giant "anaconda," a contrabass constructed from large bits of plastic plumbing by Steve Silverstein especially for the occasion. This monster was brought forth

from beneath a shroud at mid-concert for a bathetic rendition of "Ol' Man River" by three performers, one to blow it and two to hold it together and work the keys.

Players converged for the gathering from as far as Chicago and Richmond, Virginia (the four-member Saturday Serpent Society of Richmond), and in the case of Mr. Monk and Mr. Proctor, England. Everyone found the experience exalting, and all look forward to a repeat of this most unusual event.

Kenneth McClintock

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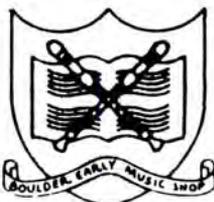
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Mary Mageau

Mesto $\text{♩} = 66$

Soprano *p*

Alto *p*

Tenor *mp* *sempre legato*

Bass *mp*

6

11

mf *mp*

mf *mp*

mf *mp*

mf *mp*

Music autography by Wendy Keaton

17

p *mp*

23

mp

28

mf *mp* *p*

Scherzando ♩ = 132

II

mp

Hand drum

5

mp

3

mp

This system contains measures 5 through 8. It features four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one sharp (F#). Measure 5 is marked with a box containing the number '5'. The first staff has a dynamic marking of *mp*. A triplet of eighth notes is marked with a '3' above it in measure 7. The Bass staff has a dynamic marking of *mp* in measure 5.

9

mf

mf

mf

mf

This system contains measures 9 through 12. It features four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one sharp (F#). Measure 9 is marked with a box containing the number '9'. The first staff has a dynamic marking of *mf*. Triplet markings with the number '3' are present in measures 10 and 11. The Bass staff has a dynamic marking of *mf* in measure 9.

13

mf

This system contains measures 13 through 16. It features four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one sharp (F#). Measure 13 is marked with a box containing the number '13'. The first staff has a dynamic marking of *mf*. The music continues with various rhythmic patterns across all staves.

17

This system contains measures 17 through 20. It features four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one sharp (F#). Measure 17 is marked with a box containing the number '17'. The music concludes with a triplet of eighth notes in the Bass staff in measure 19, marked with a '3' below it.

22

Musical score for measures 22-25. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. Measure 22 starts with a whole rest in Treble 1 and Treble 2, and a half note in Treble 3 and Bass. Measure 23 features a triplet of eighth notes in Treble 1 and Treble 2, and a half note in Treble 3 and Bass. Measure 24 continues with eighth notes in Treble 1 and Treble 2, and a half note in Treble 3 and Bass. Measure 25 concludes with eighth notes in Treble 1 and Treble 2, and a half note in Treble 3 and Bass. The piece ends with a double bar line.

26

Musical score for measures 26-29. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. Measure 26 starts with a whole rest in Treble 1 and Treble 2, and a half note in Treble 3 and Bass. Measure 27 features a triplet of eighth notes in Treble 1 and Treble 2, and a half note in Treble 3 and Bass. Measure 28 continues with eighth notes in Treble 1 and Treble 2, and a half note in Treble 3 and Bass. Measure 29 concludes with eighth notes in Treble 1 and Treble 2, and a half note in Treble 3 and Bass. The piece ends with a double bar line.

30

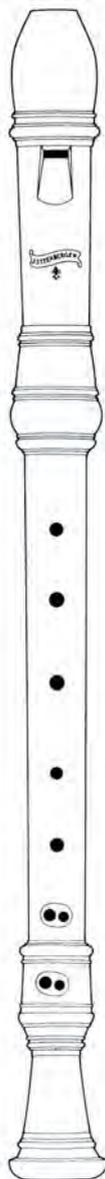
Musical score for measures 30-33. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. Measure 30 starts with a whole rest in Treble 1 and Treble 2, and a half note in Treble 3 and Bass. Measure 31 features a half note in Treble 1 and Treble 2, and a half note in Treble 3 and Bass. Measure 32 continues with a half note in Treble 1 and Treble 2, and a half note in Treble 3 and Bass. Measure 33 concludes with a half note in Treble 1 and Treble 2, and a half note in Treble 3 and Bass. The piece ends with a double bar line.

34

Musical score for measures 34-37. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. Measure 34 starts with a half note in Treble 1 and Treble 2, and a half note in Treble 3 and Bass. Measure 35 features a half note in Treble 1 and Treble 2, and a half note in Treble 3 and Bass. Measure 36 continues with a half note in Treble 1 and Treble 2, and a half note in Treble 3 and Bass. Measure 37 concludes with a half note in Treble 1 and Treble 2, and a half note in Treble 3 and Bass. The piece ends with a double bar line.

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BOOK REVIEWS

Medieval and Renaissance Music: A Performer's Guide

TIMOTHY J. MCGEE

University of Toronto Press, 1985, xxx & 273 pp., \$27.95

Thurston Dart, in his classic handbook on early performance practice, *The Interpretation of Music* (1954), wrote "The longer the journey back into musical history, the more treacherous becomes the ground on which the interpreter must tread." Dart, going through his subject in reverse chronological order, had just reached the Renaissance.

The seasoned performer of pre-Baroque music understands well why Dart chose this moment, before discussing Renaissance and Medieval music, to put up a cautionary flag. Information about performance in these periods becomes increasing sparse: what survives tends to be concerned more with the theory and teaching of the rudiments of music than with interpretation; and the few treatises we have on instruments or ornamentation stress techniques of execution rather than aesthetic niceties. Little wonder that, in the midst of a sustained and growing revival of early musical styles, no surveys devoted exclusively to the practical aspects of recreating Medieval and Renaissance music have appeared.

To remedy this lack, Timothy J. McGee, professor of music at the University of Toronto and founder of the Toronto Consort, has given us *Medieval and Renaissance Music: A Performer's Guide*. Professor McGee, combining academic credentials with performance experience, would seem just the sort of person for this job. The author's statement of purpose, set forth in the preface, is practical and broad:

This book is addressed to those who are interested in performing early music—by which I mean the music of Western Europe before about 1600—as it was performed when first composed.... I have attempted to summarize the subject at its present stage of development as I perceive it. The information here is based on the most complete and accurate sources available, both scholarly and practical, but the attitudes, the information selected, and especially the way in which it is presented are the product of my personal approach both to the subject and to teaching. I have intentionally avoided the temptation to give a single solution to any problem. The information and principles on which the solutions should be based are stated here, but the final choice is left to individual performers.

In other words, this book will not tell "how it's done"; it does offer one musician-scholar's suggestions for dealing with the problems inherent in any attempt at historically informed performance of Medieval and Renaissance music.

McGee organizes his material in four large sections: 1. The Materials, 2. The Repertory, 3. Techniques, and 4. Practical Considerations. The first of these is the nuts-and-bolts part. It talks about the music itself: how it is represented on the page, both in original and modern forms of notation; what information is conveyed by the original and what has to be supplied by the modern editor or performer; and some approaches the musician may employ in searching for a stylistically appropriate as well as musically pleasing result. Here the reader will meet the basic but thorny problems of *musica ficta*, barring or lack of same, text underlay, interpretation of phrasing, rhythm and tempo, and scoring for various combinations of instruments and voices.

Part Two presents chronological surveys of various types of compositions, first for soloists and groups of soloists, then for larger ensembles. This section deals mainly with the choices of historically appropriate performing forces for each type of composition the musician might encounter, sacred and secular, from Medieval monophony to grand Renaissance ceremonial motets and entertainments.

The section on techniques describes special skills that the performer acquires in order to bring life and clarity to the music—ornamentation, improvisation, articulation—and how the student might go about learning and practicing these skills, based on historical sources.

Finally, McGee's practical considerations include helpful hints on forming an ensemble, finding repertoire, and putting together an attractive and rewarding program.

The text is supported throughout by copious music examples, charts, tables, endnotes, and an extensive bibliography.

As the author forewarns in the prefatory passage quoted above, much of his discussion reflects a personal approach to the subject, an approach that relies heavily on performance experience and analysis of the music itself as well as reference to contemporary sources. This gives us a very different kind of book than, say, Robert Donington's *The Interpretation of Early Music* (London, 1963; rev. 1974), in which quotations from early writers

formed the substance of the book to the extent that subjects not covered in contemporary theoretical or performance manuals were, in the main, not discussed. McGee, on the other hand, tackles a broad range of topics pertinent to the performer's task; in areas where historical documentation is missing, he turns to the music itself. Thus the reader will find summaries of Renaissance "rules" for text underlay and *musica ficta* alongside discussions of subjects for which contemporary description is sparse or entirely lacking, such as "melodic-rhythmic flow," tempo, scoring, and "improvising a prelude"; there is even a section entitled simply "Style." The book functions, then, as a true learning handbook for the musician faced with the practical problems of having to bring the music to life. For the most part, McGee's approaches to these problems are sensible, musical, and non-doctrinaire. Along the way, he urges the reader to seek, by experimentation and analysis, his or her own results. This is sound advice that very few books of this kind offer, and it is welcome, for just as the author's knowledge has accrued from trial and error, so must the student's skills and judgment be sharpened by continually confronting problems and making informed decisions. There is no substitute for this long, arduous process.

In light of repeated encouragements to pursue independent study, one is disappointed to find deficiencies in that very part of the book that will help the student to do so: its supporting apparatus. This is a problem more of method than content and occurs most seriously in the hopelessly cumbersome cross-referencing between text, endnotes, and bibliography. I shall try to illustrate various aspects of this problem with one long but comprehensive example: on page 118 (chapter 5) we read, "The Medieval polyphonic repertory available for instrumental performance includes several dances." This is followed by a reference to endnote 34. We would like to know what these Medieval polyphonic dances are and so turn immediately to the notes for chapter 5 and find, for note 34, "See ch. 11, section 2.4." Here the fun starts. There are no chapter numbers in the headings at the top of each page, only the page numbers, which are scrunched up against section titles so even they are hard to read. So one must flip through the whole book to find the beginning of chapter 11 or go back



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to the table of contents. Anyway, after a little looking we find that chapter 11, called "Sources of Literature and Editions," is at the end of the book, and paragraph 2.4, "Dance," is on page 233. Now we look for our Medieval polyphonic dances and see, under the heading "Repertory," a listing of seventeen author-title abbreviations that refer us to the bibliography. Of course, the reader who knows the sources for this period will recognize some familiar items and will see also that the list represents all types of dance from the thirteenth through the late sixteenth centuries. But how is the student or amateur musician without an advanced degree in musicology to find out which of these seventeen might contain polyphonic Medieval dances? Perhaps by checking each item against the bibliography. Imagining that we are a student compiling a repertory list of Medieval polyphonic dances, we do this and find that:

- The very first citation, AOM 27, refers to the *Anthology of Music* volume devoted to "The Dance"; that's all the information given, and the only way to find out if the book contains any of our dances is to go to a library and look. We do, and yes, the first piece in the book is a two-voice "estampie." Put that on the list.

- Six entries indicate the contents as simply instrumental music *a4* or *a5* but *happen* to be late-Renaissance dances. If you have enough background to know that from the titles, fine; if not you'll have to look at them all to find out.

- Another abbreviation refers to Bukofzer's *Studies in Medieval and Renaissance Music*, which contains a classic article on the fifteenth-century basse dance including, as an example, one complete two-part dance. But what about MMR 23? We see that this is a series of twenty-three volumes devoted to French Renaissance music both "sacred and secular, vocal and instrumental"; none of the titles of the individual volumes are given. Might volume 23 possibly have some late-Medieval polyphonic dances? Nope, it is devoted to four-part dances by Gervaise; cross off another one.

- The eight remaining references tell us the manuscript or repertory covered, but three of these indicate that the music is monophonic. If by chance you *know* that the manuscript London, British Library 29987 contains monophonic dances, you can eliminate another one; similarly, if you feel the fifteenth century is too late for your list, you can discount three more (and the Bukofzer as well). That leaves Wolf "Tänze," the abbreviation for an article in the first volume of the old German *Archiv für Musikwissenschaft*. (Hang in there, we're almost done.) Check out the *Archiv* and find, in an appendix, three two-part dances and a textless three-part "In saeculum." Yippee. Except one of the dances is the same as we found in AOM 27.

So the reader using note 34 to chapter 5 goes on a chase through seventeen bibliographical references that lead to three bona

fide polyphonic Medieval dances—for which one accurate and complete note would have sufficed.

I would like to say that this is the only instance of this sort of thing, or even one of few. It's not—nor are all the problems a matter of simple "user unfriendliness." Original sources are routinely cited without page or folio or even chapter references; texts for the music examples are not translated, even when the example represents a complete piece (as in Ex. 2.1b); important and specific information about lute technique (p. 206) has no documentation whatever; and, for a final example of "referencing," p. 104 reveals that the cantus firmus for a work like Josquin's motet *Recordare, virgo mater*, quoted in Ex. 5.7, "can sometimes be identified in full by consulting the *Liber Usualis*," at which point we are directed to an endnote, which says, simply, *Liber. [!]* (The full reference is, of course, given in the bibliography; but it's not very helpful without a page number if the reader doesn't know that *Recordare Virgo* is an offertory, and that the *Liber Usualis* is indexed by chant type.) Add to these examples typographical errors (p. 244, *Musica Discipline* for *Musica Disciplina*), mistakes (p. 109, "*Chanson des oiseaux*" for "*Chant des oiseaux*"), and more than occasional lapses of editorial vigilance (p. 18, "Many editors solve their accidental problems [*sic*] by playing over the music at the piano...."), and one feels a loosening of confidence.

I have larded these comments with some graphic detail for the benefit of the University of Toronto Press and its editorial staff, where a good share of the responsibility must rest. Could a publisher design and assemble—hastily here, it seems—a book of this kind without considering what readers it was meant to serve? (No; in this case, since the publishers have specifically identified the audience on the inside front flap of the dust-jacket as "the amateur performing musician and the serious student.") Or is this book perhaps an extreme manifestation of the current trend, partly economic in origin, toward production shortcuts in a book's adjunct features—notes, bibliographies, indexes, and other supporting materials? Properly presented, these are a reader's creature comforts, an access to a world beyond the limits of that one book's cover. Particularly for the student, they should assist, direct, and illuminate. Oversimplification, beyond a point, leads to obscurity, confusion, and ultimately, frustration.

Should it appear that I do not recommend this book, let me say that, despite these flaws, I do. Professor McGee has done a real service in providing the first comprehensive, practical overview of the field, and for the conscientious student hoping to gain insight into the basic principles—and problems—of performance of earlier musical styles, his book has much to offer. (To get over the bumps, one may always refer to some of the fine articles and bibliographies in the *New Grove*. Howard

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Mayer Brown's article on "Performing Practice" is exemplary, as is Lewis Lockwood's "Musica Ficta" and the contributions of various scholars to the extended exposition of "Sources," to mention just a few.) One may even hope for a success in the marketplace sufficient to bring the book quickly to a new and, let us hope, revised edition that will realize the intention of both author and publisher in providing, as described in the advance publicity, "the book that performers and scholars of early music have been waiting for."

Kay Jaffee

On Playing the Flute

Second Edition

JOHANN JOACHIM QUANTZ

Translated with notes and introduction by Edward R. Reilly

Schirmer Books, 1985, xliii & 412 pp.,

\$19.95 cloth, \$12.55 paper

Essential to the library of any student of eighteenth-century performance practice are the instructional treatises of Quantz, C.P.E. Bach, and Leopold Mozart. Although the title of each work mentions a specific instrument (flute, keyboard, and violin respectively), the authors devote little space to matters of technique. Instead, and more importantly, they teach the player how to produce the composer's intended feeling, or "affect," through a proper understanding of the philosophical and aesthetic properties of music. These works are retrospective in the sense that they reflect back on high Baroque music from the viewpoint of the pre-Classical. All have a compelling sense of time and perspective. The three authors were, of course, performers themselves, which adds authority to their writing.

The value of this publication, particularly for wind players—but, for the reasons noted above, for others as well—cannot be overestimated. Reilly's translation is excellent, his scholarly apparatus admirably prepared, and his bibliography so carefully and encyclopedically researched that its contents provide an in-depth introduction to all aspects of eighteenth-century performance practice.

After the publication of the first edition in 1966, Reilly went on to publish an adjunct volume, *Quantz and his Versuch* (American Musicological Society, 1971). Here he discussed such peripheral matters as Quantz's compositions and the dissemination of the treatise on the Continent and in England. In three appendices he identified Quantz manuscripts and eighteenth-century and modern editions, and he included an updated bibliography as well.

This second edition incorporates much of the material from the adjunct volume. In light of the imminent publication by AR Editions of forty-two unpublished sonatas, its appearance provides an impetus for us to re-examine the Quantz treatise. Reilly has also added recent research on performance prac-

tice (Donington, Neumann, Mather and Lasocki, etc.), material on the composer himself, and supplementary data from sources as diverse as the International Inventory of Musical Sources (RISM) and Friedrich von Huene. Arrows in the text direct the reader to the appendix for further explication. The bibliography is now in three parts: the original, with arrows (primarily for an updating of reprint editions), a new section of "additional" books and articles, and a supplementary list of Quantz manuscripts and eighteenth-century and modern editions.

The price of the paperback puts it within everyone's means. For those who do not own the first edition, it is the bargain of the year. Libraries and serious musicians who already

own its predecessor will find that it contains a significant amount of new material.

Jane P. Ambrose

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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MUSIC REVIEWS

Dances from Danserye (ATTB)

TIELMAN SUSATO

Edited by Edgar Hunt

Schott 11437, distributed by European American Music, 1983, score \$4.95

Dances from the Sixteenth Century (SATB)

SUSATO, ATTAINGNANT, PRAETORIUS

Edited by Edgar Hunt

Schott 11490, distributed by European American Music, 1983, score \$4.95

\$9.90 for nineteen of the sixty-four dances from Giesbert's 1936 edition of the *Danserye* (eleven in No. 11437 plus eight in No. 11490)?

Let me reminisce. I remember buying the two volumes of the 1936 edition for \$1.10 apiece. I still treasure them, with their funny sea-horse-shaped clefs for alto and tenor recorders playing at pitch, alternate instrumentation, carefully laid-out pages (there are three bad turns in No. 11437), yes, even the crazily barred *Nachtänze* and galliards—errors that were easily remedied by drawing the bar lines in the proper places and ignoring the printed ones.

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I've checked with a local dealer who assures me that the Giesbert edition is still in print and costs (at least in his store) \$9.60 for the two volumes. If recorder-players-come-lately cannot find it, I suppose they must resign themselves to laying out \$9.90 for a small portion of this indispensable treasury of Renaissance dances.

Irish Tunes

Compiled by Margit Bazilewski and Norbert Sikora

Schott 7105, distributed by European American Music, 1983, \$12.95

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Your music will be single-line melody (no text), with chord-letters above for guitar, accordian, bouzouki, piano, or whatever. In their introduction the editors confess to having collected "little-known tunes." Small wonder!

Mens Innovata and Other Pavans and Galliards

ANTHONY HOLBORNE

Edited by Edgar Hunt

Schott 11436, distributed by European American Music, 1978, score \$4.95

These three pavan-galliard pairings are from a 1599 collection of sixty-five dances intended primarily for viols. Like previously published Holborne dances, they come off exceedingly well on recorders, provided they are played at the right pace and with utmost rhythmic accuracy. Set uniformly for SATB, the parts generally lie in the optimum recorder ranges, which makes for an opulent ensemble sound; they are particularly suited to larger five-part ensembles of competent performers.

The printing and layout are fine, with no

within-the-piece page turns.

The reviewer came upon what seems to be an erratum: consecutive seconds in measure 14 of *Mens Innovata*. The final eighth-notes in the two top parts sound awful when played; I would guess that the D-E in the soprano part should be E-F.

Schott would do us amateurs a great favor by publishing such five-part music in score and parts, so that it would cost us somewhat less than \$24.75 for five copies, plus tax, postage, and handling.

Bernard J. Hopkins

Twelve Chorales for Pentecost and Trinity (SATB)

JOHANN SEBASTIAN BACH

Bärenreiter-Verlag Basel BA 8075, distributed by Foreign Music Distributors, 1984, \$3.75

These short, easy pieces are printed clearly, with no page turns. Their simple chordal structure presents no rhythmic difficulties. Since the texted top lines tend to be easier than the untexted lower ones, they could introduce a beginning soprano player or singer to ensemble music. Several chorales, notably No. 2 (in A major), give good practice in sight-reading accidentals. The sources of all twelve are indicated by their BWV numbers. Along with "Jesu, meine Freude" are some less familiar works, all with Bach's wonderful harmonies and satisfying to play.

This is fine as a performing edition, but the absence of any kind of editorial notes makes one wonder where Bach leaves off and the arranger steps in. Did the composer perhaps intentionally write choral music that also fitted SATB recorders so that his sons could give it an instrumental run-through? If not, some changes must have been made in the original choral versions in order to make them fit this combination of instruments. A serious recorder player wants to know if pieces have been transposed, accidentals added, notes or note values altered, etc. It's possible to trace down the choral versions through their BWV numbers and make comparisons, but couldn't the arranger have spared us the trouble by providing some explanatory notes in the first place?

Peg Parsons

Chansons: Forty-five settings in original notation from Oxford, Bodleian Library MS Canonici 213
GUILLAUME DUFAY
Edited by Ross W. Duffin
Ogni Sorte Editions SR4, \$22.50

This computer-generated facsimile of Dufay's white mensural notation is elegantly printed and considerably easier to read than the original manuscript. Yet it maintains much of the feeling of the original, even to the layout of parts on the page. Duffin includes four photographs of the manuscript, so one can compare the old with the new.

Dufay, of course, is the basic composer of the fifteenth century, and the forty-five pieces printed herein are basic Dufay. Two are in four parts; the rest are in three. All have secular French or Italian texts. They suit recorders well and are lots of fun to play, even though specialists continue to debate the authentic manner of their performance.

In addition to two copies of the music, the publication includes a separate volume of commentary, with information on mensural notation, musical and textual forms, instrumentation, ornamentation, pronunciation, ranges, transcription notes, and text translations. There is no score in modern notation; for this, the performer should consult the Besseler edition of Dufay's music, which is available in most public libraries. It is instructive to compare Besseler with Duffin.

In summary, this is a carefully done edition of some excellent music. If you are ambitious enough to tackle the notation, I recommend it highly.

Gordon Sandford

Music for Crumhorns No. 2
Edited by Bernard Thomas
*London Pro Musica MCR2, distributed by
Magnamusic, 1985, \$7*

This collection includes fourteen five-part and ten six-part pieces for various combinations of crumhorns. All require a bass, and all except No. 11 need at least one soprano; the most frequent groupings are SSATTB and SAATB. Most are easy to sight-read, although Nos. 10, 14, and 21, for example, have tricky rhythms that might cause ensemble problems. A welcome inclusion is a separate "turnover sheet" on which pages have been reduplicated to eliminate page turns in four of the pieces. The original sources for all of them are given.

The editor chose these sixteenth-century pieces because they could be made to fit on crumhorns "with a minimum of tinkering." Occasionally notes are changed or parts exchanged to fit the instruments' limited range, but in general the music has been left intact. Since few, if any, of these works were originally intended for crumhorns, they could be played on other instruments (our group used viols).

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many lively instrumental pieces, most of them French, that sounded nice on buzzies. In this collection, on the other hand, Italian and German works predominate, and there is only one French piece. Nearly half of the selections have at least one textured line and could be sung, played, or performed with a mixture of voices and instruments. Some, like the live-

ly, rowdy drinking songs, fit the conventional idea of what is suitable for crumhorns. Others are somber and religious, with texted cantus firmi—the kind of music we associate more with strings than with buzzies. Performed by really accomplished crumhorn players, they might convince people that the instrument is more than just a funny, honky noise-maker.

Four Canzonas (1582) for Four Instruments

FIorenzo MASCHERA

London Pro Musica VM6, distributed by Magnamusic, 1985, score and parts \$6

The editorial notes give a brief biography of the composer (c. 1540–c. 1580), an explanation of editorial procedures, detailed information on original sources, and suggestions for instrumentation. The latter include Renaissance viols; violin, cello, and two violas; two cornetts and two sackbuts; and recorders SATB, SAAB, and SAAT. The last combination will not work, since the bass lines of all four canzonas go below the range of a tenor. A keyboard or plucked-string continuo instrument can be added.

Our group played these pieces on Baroque viols, TrTnTnB. We enjoyed them all, especially the first and last. Each is about two minutes long and fairly challenging; the hardest thing is counting the rests correctly. In No. 3, an editorial suggestion about the time change at bar 11 would have been helpful, and at bar 14 the bass line should begin with a whole-note rest.

Peg Parsons

Four Late 14th Century Pieces (a4)

Borlet, "Le Rossignol"; Anon., "Helas je voy," "Trop ay dure/Par sauvage"; Grimace, "Alarme, Alarme"

Edited by Ralph Harriman
Musica Sacra et Profana 4003, P.O. Box 7248, Berkeley, Calif. 94707, 1983

These songs, written in the polyphonic style originally developed in the church repertoire, present different viewpoints on love. Their rhythmic complexity and daring dissonances call for players experienced in music of this period. There should be just one instrument per part, or a voice possibly doubled by an instrument. Recorder, shawm, sackbut, vielle, viol, rebec, organ, or any of the plucked instruments are possibilities, and within the quartet four contrasting sonorities are best.

The alignment and spacing of the notes on the staff are not always exact or easy to read. However, the publication does make this somewhat obscure music available at a modest price.

Shirley Marcus

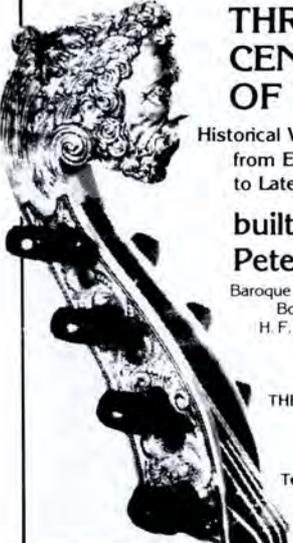
Sonata in D minor

JAMES PAISIBLE

Edited by David Lasocki
Earlham Press EP1002, distributed by Theodore Presser, 1982, score & parts \$5

I had always found the little duet sonatas that heretofore represented the published work of Paisible rather boring, and so this one came as a pleasant surprise. If played mainly in the French style, it is a beautifully expressive composition: interesting bass, refined solo part, dramatic and occasionally surprising chordal movement.

David Lasocki has written a model preface. The biography is brief but clear. Editorial pro-



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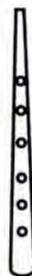
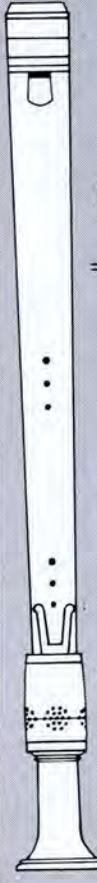
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cedure is carefully explained and then followed. Known sources are listed, with even a critical annotation of variant readings from these sources.

A curious dissonance begins in measure 21 of the third movement, between solo and bass (C against B-flat). It apparently is found in all the sources. Given that the dissonance is intended, I would either not realize the bass with a 5/3, which makes the solo sound like the wrong note, or I would avoid playing B-flat-C-D simultaneously, as is printed here. As for the rest of Peter Holman's realization, I would omit all the doublings of the solo part; otherwise, it is pretty good.

Mock Baroque (SATB or SAT & piano)
A Suite of 20th-Century Dances

JAMES DUNCAN CAREY

Earlham Press EP 1006, distributed by Theodore Presser, score & parts \$6.75

Cute little pieces, these. Clever, sorta catchy, and not really difficult (though not exactly for beginners). The movements are entitled Tango Baroquita, Baroque Shoe Shuffle, and Baroque and Roll. In keeping with the popular idiom, the harmonies are simple. The piano version is included in case no bass recorder is available.

Like all other numbers in Earlham Press's New Recorder Series, score and parts are printed large and clear—something I appreciate more and more as the years go by.

Peter Hedrick

Zwölf Fantasien für Altblockflöte

Solo

GEORG PHILIPP TELEMANN

Edition Amadeus BP 425, distributed by Foreign Music Distributors, 1984, \$7.80

Recorder editions of these fantasies usually contain six of them rather than all twelve. It is valuable to have the complete set, however, because in them Telemann uses such a variety of Baroque forms.

There are a few options in transposing these works from the originals, which are for flute. This edition treats us to two versions of Fantasie No. 4, one in D-flat major for the hardy, the other in E-flat major. Following standard procedure for recorder transposition, the editor uses E-flat major in Fantasie No. 5, while other recorder editions of the twelve use F major. Either way, there are problems with this delightful, unusual piece: the high range is occasionally difficult in F, but so are the prestos and ornaments in E-flat. Similarly, the transposition of a minor third in Fantasie No. 12 puts it in B-flat minor, which makes some passages unusually difficult—as are the high F-sharps in the editions using C minor.

The preface gives helpful definitions but refers to critical commentary in the back that is only in German. Other than that, this is a beautifully printed and reasonably priced edition of a great collection.

Celtic Fancies

Suite for five recorders

ANDREW CHARLTON

Provincetown Bookshop Edition No. 7, 1985, score & parts \$9.95

It's difficult to decide where to begin my long list of reasons for adding this charming, lyric, and beautifully arranged set of pieces to your music library, so I'll start with the edition's only shortcoming: it lacks a preface addressing the source of the contents and giving words to some of the songs.

With that out of the way, I'll admit that Andy Charlton has always been my favorite arranger for the recorder. Playing or directing his works is a constant delight, and I'm happy to add this new triumph to my collection.

This suite is for advanced players or intermediates who like a challenge. It begins with *Keel Row* in an arrangement that expands that charming melody beyond imagined limits. The tessitura for the soprano is sometimes very high.

The next movements, *Cold and Row*, *Wards Brae* (with a wonderful drone effect at the beginning), and *Jester's Song* will be more accessible to the intermediate player.

In *Westryn Wynde* the tenor plays divisions that are then taken up by each of the other parts. The final movement, *Medley*, consists of folk tunes that are cleverly developed.

All parts are interesting and equally challenging. The score is in miniature, with generous-sized parts provided. This is another fine Provincetown Bookshop Edition.

Zwölf Sonaten für Blockflöte und Basso Continuo

Nos. 1-4, 5-8, 9-12

ROBERT VALENTINE

Edition Kunzelmann GM 792 a, b, & c, distributed by Foreign Music Distributors, 1983, \$11.40 each

Sechs Sonaten für Altblockflöte Oder Querflöte und Basso Continuo, Op. 5 Vol. 1, Nos. 1-3

ROBERT VALENTINE

Edition Amadeus BP 382, distributed by Foreign Music Distributors, 1984, \$13.20

Robert Valentine (1680-1735), or, when in Rome, Roberto Valentini, was a flutist whose compositions are delightful in their lack of predictability. They also contain exquisite examples of the Italian style of ornamentation at that time. The adagios in Sonatas No. 6 and 10 in the Kunzelmann editions and particularly in Sonata No. 3 in the Amadeus afford the player the finest opportunities to practice this fluid style of diminution.

All fifteen sonatas generally go up only to the alto's high D, and all are in what one might call civilized keys for the recorder. This makes at least some of them accessible to players who are just beginning to explore the Baroque literature.

Both sets are free of editorial additions in

the solo parts and are beautifully printed. The main difference between the two is in the realization. The Amadeus (Willy Hess) is simple and thoughtful. The Kunzelmann (Walter Kolneder) is pianistic in style and frequently doubles notes in the melody. It is a shame to have to ask your accompanist to remove one-third to a half of the right-hand realization of these beautiful works.

These works deserve a place in the library of every player of the Baroque sonata.

Louise Austin

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Westchester

Our second season is off to a promising start. Three of every four original members renewed. Response to our April membership survey was excellent as well as candid; as a result, we have revised our music program and developed standards for each of our playing groups that are appropriate to the diversity of the membership.

Over the summer, we held an informal playing-picnic at the beautiful Ward Poundridge Reservation on the New York/Connecticut border. We launched a new membership drive in mid-August, and we are in the thick of plans for our first Saturday workshop, currently targeted for April 4, 1987. More and more members are becoming involved in WRG's operations. All told, we're not doing badly for neophytes.

Claire R. Horn

were particularly privileged to play under the direction of our resident teacher of early music, Marilyn Carlson, well known as the director of ARS Mideast Workshop.

Our theme was popular tunes from the Middle Ages and Renaissance as cantus firmi in larger works. "L'Homme armé" was played in two quite different settings: a martial version by Robert Morton, and an Agnus Dei by Guillaume Dufay, which was rendered particularly beautiful by Dan Grieser's viol playing on the lowest part. Other music included settings of the Medieval "In seculum" and "Al'entrada del tens clar," as well as an entertaining quodlibet by Senfl combining the songs "Ach Elselein, liebes Elselein" and "Es taget vor dem Walde." We ended the day with a rousing performance of the double-choir "Noi che cantando," using buzzies as well as recorders.

Ms. Carlson allowed ample time for us to work on technical problems and ensemble, and she paid special attention to articulation. With plenty to interest the more advanced player, the day's activities also gave beginners a chance to get off on the right foot (or finger) with the recorder and early music.

Lewis T. Berman

Columbus

April in Columbus brings out the forsythias and redbuds, along with friends and neighbors who've kept indoors all winter; it also brings the annual spring workshop to the Columbus Chapter and its guests. This year we

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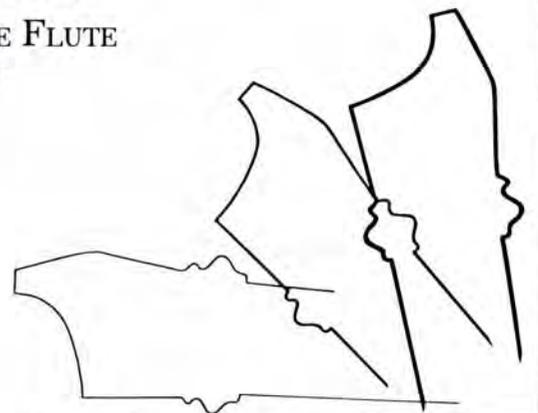
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LETTERS

The American Musical Instrument Society



is an international organization founded in 1971 to promote study of the history, design, and use of musical instruments in all cultures and from all periods.

The **Society** holds annual meetings with symposia, papers, and performances of interest to the membership.

The **Journal**, published annually, presents scholarly articles on the history, design, and care of musical instruments.

The issues of the **Newsletter** disseminate information on worldwide activities, book lists and comments, and short articles of general appeal to curators, collectors, performers, and others interested in musical instruments.

Membership in AMIS is open to both individuals and institutions. Dues are \$20.00 annually (including institutions); dues for student membership are \$10.00 (students must submit proof of current enrollment). Applications for membership, along with a check, or bank draft, payable in U.S. dollars through a U.S. bank to the American Musical Instrument Society, Inc., should be sent to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069, U.S.A.

The economics of recorder teaching:

I read with interest Theo Wyatt's response, in the November 1985 issue, to Carolyn Woolston's mention of her chapter's struggle to pay for first-class music directors.

Mr. Wyatt, who is the organizer of the Welsh Early Music Week and the Irish Recorder & Viol course, describes how differently the recorder society is organized in Britain, namely, that all members provide their services without payment for society events. Guest conductors travel around the country and teach workshops gratis. Mr. Wyatt thinks this is because "those active in the amateur recorder world over here have inherited...a tradition of altruism that leads them to sell their services to workshop organizers for a song."

As one of those "music directors" and "guest conductors" who is active in the ARS and our local early music society, and who charges for her services, I would like to point out to Mr. Wyatt that very few of us professional musicians active in early music in the U.S. have full-time paying positions in music that would then allow us to offer our services gratis to recorder society events. Many of us rely on our private teaching and—yes—workshops for our bread and butter. There is very little government subsidy in the U.S. to develop and pay for music programs that would gainfully employ professionally trained teachers and performers, and academic positions are few and far between. In recent years, existing funds have been cut back even further, putting in jeopardy the few public programs we do have. The expectation that the "private sector" and the individual should pay for the conservation and development of the arts is growing. There is also a tradition here, particularly in the western part of the country, of individual enterprise making up for the lack of institutional support.

I believe that Britain has a long history of support for the arts, and that your music directors and instructors can afford to offer their services for free because they have paying jobs elsewhere. Many of us would be delighted to do the same here were we in that position; but we are not, and in order to make a living in music we have had to become our

own boss and organize our own music business: private teaching, workshops, lectures, and concerts.

Mr. Wyatt also talks about the high fees charged at summer workshops in the U.S. Here again, those high fees are necessary when the recorder societies have to rent the facilities—usually private colleges—and pay their instructors. For many of us, summer is a slow time in terms of jobs, and every workshop we teach helps some.

I hope all of this will clarify to Mr. Wyatt the reasons for some of the differences in organization and finances between the American Recorder Society and the British Society of Recorder Players.

Eileen Hadidian
Berkeley, Calif.



The recorder's dynamic range (cont'd.):

With all due respect, I can only agree with Mr. William Wakeland that he is "too naive to be writing this letter" (May). Let me assure him that the recorder affords six natural means (plus one mechanical of my invention) of playing *pp* to *f* while remaining perfectly in tune.

Two of these means are readily available to players of moderate ability, as my students at courses, clinics, and workshops in both hemispheres can testify. In addition, it is perfectly possible to play crescendos and diminuendos, both ascending and descending, again with faultless intonation.

It must be said, however, that control of recorder tone quality and volume is still in its infancy, even amongst the majority of players who have achieved virtuosity in other aspects of recorder technique.

Since plans for my twenty-first tour of the United States are temporarily in abeyance, I suggest Mr. Wakeland take the next plane to England, where I will gladly demonstrate to him the recorder's wide-ranging capabilities.

Carl Dolmetsch
Haslemere, England

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