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Cambridge Companions to Music

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Frontispiece Virgin and Child surrounded by angels playing musical instruments. This is the centre panel of the Altarpiece of Our Lady of the Angels painted for the church of Santa Clara, Tortosa, by Pere Serra (c1390), and now housed in the Museu Nacional d'Art de Catalunya, Barcelona. For the significance of this painting see p. 22, note 8.



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Edited by

JOHN MANSFIELD THOMSON

Assistant editor

ANTHONY ROWLAND-JONES



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To Walter Bergmann
1902–1988
friend of recorder players

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In compiling the illustrations for this book substantial use has been made of the series *Musikgeschichte in Bildern*, especially III/8, Edmund A. Bowles, *Musikleben im 15. Jahrhundert* (Leipzig 1977; referred to as 'Bowles, *Musikleben*'); III/9, Walter Salmen, *Musikleben im 16. Jahrhundert* (Leipzig 1976; 'Salmen, *Musikleben*'), and IV/3, *Haus- und Kammermusik* (Leipzig 1969; 'Salmen, *Kammermusik*'). Edmund A. Bowles's bilingual *La pratique musicale au moyen âge / Musical Performance in the Late Middle Ages* (Geneva 1983; 'Bowles, *Pratique*') has also been drawn upon. 'WB' followed by a number refers to the Walter Bergmann Collection (see p. xxi).

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Notes on contributors

CLIFFORD BARTLETT studied classics at school and English literature at Cambridge. He worked as a librarian at the Royal Academy of Music and the BBC and played harpsichord and organ in Ars Nova, one of the pioneering early-music groups in the 1970s. Now he is an editor, writer and publisher. His firm King's Music issues facsimiles and editions of mostly baroque music and he has edited many works for performance and recording. His editions of Monteverdi's *Orfeo* and the 1610 *Vespers* have been performed throughout the world. Having edited several of Handel's major works, he has recently been commissioned by a leading publisher to prepare a new edition of *Messiah*. He is Associate Editor of *The New Oxford Book of Carols*. Between 1977 and 1994 he wrote a monthly survey of new editions and books about music in *Early Music News* (London); this has been superseded by his own publication *Early Music Review*.

HOWARD MAYER BROWN (1930–93), an accomplished recorder player and flautist, was born in Los Angeles and graduated from Harvard. He came to specialise in the late fifteenth- and early sixteenth-century chanson and in the instrumental music of the latter period. During his long tenure of the Chair of Music at the University of Chicago he conducted and played several instruments in the University's Collegium Musicum. From 1972 to 1974 he was King Edward Professor of Music at King's College in the University of London and became deeply involved with the early-music world at that time. His many publications include a pioneer study in bibliography *Instrumental Music Printed Before 1600* (1965), *Musical Iconography*, with Joan Lascelle (1972), *Embellishing Sixteenth-Century Music* (1976), *Music in the Renaissance* (1976) and, as editor, *The New Grove Handbooks in Performance Practice*, 2 vols., with Stanley Sadie (1989). His chapter in this book is one of his last published writings. He proved a source of inspiration for innumerable scholars, for his helpfulness, tolerance and humility, for the lucidity of his style and for the unique qualities of mind he brought to bear on the understanding and interpretation of the music of the past.

EVE O'KELLY holds B.Sc and B.Mus (Hons) degrees from the National University of Ireland and an M.Phil from the University of London. She is a

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native of Cork, Ireland, and worked in London for ten years as a specialist recorder tutor. Since 1990 she has been General Manager, and is now Director, of the Contemporary Music Centre in Dublin, the centre for promotion and documentation of contemporary Irish composition. She is the author of a highly successful book which concentrates on the contemporary scene, *The Recorder Today* (1990), and edited *The Recorder Magazine* from 1991 to 1993, at which time it ceased to be published by Schott.

DAVID LASOCKI was born in London and grew up in Manchester. While a student of chemistry at the University of London, he took recorder and baroque flute lessons from Edgar Hunt and summer courses with Gustav Scheck on the Continent. In 1969 he went to the University of Iowa in the United States where he studied the flute with Betty Bang Mather and obtained an M.A. and Ph.D. in musicology and an M.A. in library science. His Ph.D. dissertation, *Professional Recorder Players in England, 1540–1740* (1983), was awarded the Humanities and Fine Arts dissertation prize of the Council of Graduate Schools in the United States. As a musicologist he has specialised in the history of woodwind instruments (especially the flute and recorder), their repertoire, performance practices, social history and bibliography. He has published six books and about seventy articles, and has edited 100 editions of eighteenth-century woodwind music. At present he is Head of Reference Services in the Music Library at Indiana University, Bloomington, Indiana, USA. (For his most recent books see pages 210 and 222).

ANTHONY ROWLAND-JONES is one of the best known of today's writers on recorder playing. After taking his degree in English at Oxford, he became a university administrator at London, Newcastle upon Tyne and Leeds, and then the first Registrar of Essex University. After a period of overseas consultancy work in Africa, Asia and the South Pacific, he was Vice-Principal of what is now Anglia Polytechnic University in Cambridge. He studied with Walter Bergmann at Morley College, and since early retirement in 1984 has continued teaching recorder at Anglia, conducting groups and running weekend courses. With Mary Bonsor he co-founded the West Riding Branch of the Society of Recorder Players and is currently President of the Cambridge Branch and a Musical Adviser to S.R.P. He was a founder member of the editorial board of *The Recorder Magazine*. Until the publication of his most recent book, *Playing Recorder Sonatas: Interpretation and Technique* (1992), he was most known for his *Recorder Technique* (1959, rev. edn 1986).

ADRIENNE SIMPSON, musicologist and opera historian, was the 1993 J. D. Stout Research Fellow in Cultural Studies at Victoria University of Wellington, New Zealand, engaged in writing a history of opera in New Zealand. She edited the *Lute Society Journal* in 1971–2 and was assistant editor of the *Recorder and Music Magazine* to which she contributed several articles, as she did to *Early Music*, *Continuo* and other specialist journals. She was founder and editor of the quarterly *Early Music New Zealand* from 1985 until 1988. She made numerous contributions to *The New Grove*, mainly in the field of Czech

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baroque and early nineteenth-century music, and has published editions of recorder and lute music as well as three books on opera and many scholarly articles.

JOHN MANSFIELD THOMSON, founding editor of *Early Music* (1973–83), edited the *Recorder and Music Magazine* for two separate periods in the 1960s and 70s. His publications include *Your Book of the Recorder* (1968), *Recorder Profiles* (1972) and contributions to *The American Recorder*. He studied recorder in Wellington, New Zealand, with Zillah and Ronald Castle, the well-known instrument collectors, and in London with Walter Bergmann, with whom he later worked in the establishing of the Faber Music recorder list. For over a decade he was music-books editor, first for Barrie & Jenkins then Faber and Faber. He has a deep interest in musical caricatures and his collection of *Musical Delights* (1984) was voted by *The Times* as one of the ten best books of humour of the year ‘for historical not hysterical reasons’. His other books include *A Distant Music: Life and Times of Alfred Hill (1870–1960)* (1980), *Biographical Dictionary of New Zealand Composers* (1990), *Musical Images: A New Zealand Historical Journal 1840–1990* (1990) and the *Oxford History of New Zealand Music* (1991). He is also editing the forthcoming *Cambridge Companion to the Flute*.

Foreword

by DANIEL BRÜGGEN
of the Amsterdam Loeki Stardust Quartet (See p. 179)

In reviewing the history of the recorder, there is little doubt but that one of the most spectacular chapters has been written during the past century. Since its rediscovery the instrument has shown a remarkable number of different faces.

To be able to observe the contemporary as well as the historic countenances, it seems appropriate to show its diversity with enlightening articles written by several authors, all experts in their own field. This book provides a detailed map of the extensive area of the recorder. One gets acquainted with it by taking adventurous walks, sometimes passing familiar sites seen, however, from different perspectives. It comprises background information, stimulating ideas about music-making, practical advice as well as elaborate research. Not only do the articles portray the instrument, they will nourish the musician as well.

As every instrument confronts its performer with limitations, some find this especially true of the recorder. The limitations of an instrument, however, are always far less interesting than its possibilities. In this respect I recall a movie scene with Fred Astaire where he dances with a hat-stand, bringing it to the point where it becomes his dancing partner. Although more adequate than a hat-stand the recorder can sometimes act straight and unbending, and it takes patience and creativity to make the gentle voice tell haunting tales.

Imagination is an important ingredient of the musical story yet difficult to learn. Like creativity it is after all stimulated by questions rather than answers.

For the recorder player wishing to acquire an insight into the many aspects of our instrument, and learn to see facts not only as 'how to do' but also as an inspiration, this book is warmly recommended.

Preface

‘Flutes or Recorders are a brave noble Instrument, being skilfully handled’

Thomas Tryon,
The Way to Health, Long Life and Happiness
 (London 1683)

The recorder has had a long and at times fragmented history, for although it did not entirely disappear from the scene in the nineteenth century as historical accounts might suggest, it was undoubtedly regarded more as a curiosity than as a serious musical instrument. It took virtually no part in domestic music-making but emerged from time to time in lectures and demonstrations on antiquarian topics. The art of playing and especially of making recorders died out. The flute became the favourite instrument of amateurs of the period and was well served by composers, publishers and manufacturers.

The effective revival of the recorder dates from the early decades of this century, in particular from what is now part of recorder lore, Arnold Dolmetsch’s decision to replace his lost Bressan treble, an event fully described herein, by making one himself. At the Haslemere Festival in 1926 he threw down the gauntlet by presenting two recorders instead of the usual flutes in Bach’s Brandenburg Concerto No. 4 with Rudolph Dolmetsch and Miles Tomalin playing the solo parts. The instrument’s subsequent hold over the affections of amateurs culminated in Edgar Hunt’s launching of the Society of Recorder Players in 1937, with colleagues such as Stephanie and Max Champion. There followed the creation of a contemporary literature of a singular grace and charm to counterbalance the gradual rediscovery and publication of the repertoire of the past. Notable performers began to emerge. Parallel developments took place in Europe, especially in Germany, where Gustav Scheck and others played a pioneering role. Austria and the Netherlands followed suit, the latter in particular

producing a line of gifted artists. Each of these events has contributed to the instrument becoming a musical phenomenon of the age.

Recorder playing for a time had all the elements of a craze. Temporarily losing its earlier consort connotations, the descant became widely adopted in schools, a lucrative market for plastic recorders having been developed to make it the least expensive of all musical instruments. Although it provided almost instant access to the basics of music, at the same time it inevitably aroused ambivalent feelings on the part of children and also their parents because of the lopsided picture it presented, coupled with the dire effects it had when played *en masse* and out of tune. It tended to obscure the reality that the individual members of the consort were indeed expressive musical instruments in their own right, with a relatively small but often distinguished repertoire, and their own place in music history.

Affirmation of this has gradually come about not only through music historians, scholars, performers and the many dedicated makers in all parts of the world, but by the impetus of the early-music revival as a whole. Buoyed up by its enthusiasms and willingness to experiment, the recorder has been re-established as securely as the harpsichord, and a variety of other instruments once considered obsolete.

This has created a need for informed commentary and helpful publications that will stimulate both amateur and professional players, through a knowledge of the recorder's history, repertoire and general musical background. A number of important works in these fields have already appeared but, given the striking advances in scholarship over the past few years, it was felt that there had now arisen a need for more detailed studies of particular aspects of the recorder world. Such a symposium as that held in 1993 in Utrecht on the seventeenth-century recorder would have been unimaginable a few decades ago.

Accordingly, leading figures from four countries, many of whom had been colleagues at some time or other, were invited to write on subjects related to their own interests, which together would cover the main historical periods and illuminate areas still relatively unknown. We also wished to provide comprehensive reference material that would be of use to recorder players for some considerable time. Each contributor was given freedom to approach his or her topic from an individual point of view and in their own style, including the way in which they wished to use the notes at the end of chapters. This was a deliberate editorial decision so that if at times similar issues are discussed they nevertheless appear as through a different prism. The *Companion* does not attempt to be a technical manual: several admirable books in this field already exist. Nevertheless, readers will find here much to lead them to aspire to higher levels of performance, as in Clifford Bartlett's essay on playing from facsimiles. 'Many recorder players may think that the suggestions made in this chapter

xx *Preface*

are too demanding', he writes. 'But those who have read the rest of the book are clearly taking the recorder and its music seriously. It is, of course, important to take great care of your instruments and work hard on your technique. But the complete recorder player needs to exercise his mind as well as his fingers and breathing.' It is to this end that the *Companion* has been compiled.

Howard Mayer Brown's challenging opening chapter on the medieval and renaissance recorder will sadly be one of his last published writings following his tragic sudden death in Venice in February 1993. A brilliant recorder player, as all who heard him demonstrating sixteenth-century divisions will recall, he contributed occasionally but effectively to the *Recorder and Music Magazine* as in his 'What makes Brüggen great' in the December 1973 issue. His approach to the art he so graced might be summed up by his article on 'Explaining and understanding music' in the February 1983 issue of *Humanities*: 'Music delights, intrigues, astounds, and even moves people just because – or perhaps in spite of the fact that – it casts its spell without needing verbal concepts, without words. Music is a kind of magic ...'.

A special feature of the book is the way in which the illustrations have been integrated into, and frequently elaborate on, material in the text. Anthony Rowland-Jones, to whom I owe an immense debt for his enlightened contributions to this volume, not only provides intriguing captions to the illustrations but also gives the reader a visual history of the development of the recorder from medieval times onwards. He thus demonstrates not only the changes in recorder design but also shows how its role has altered in different periods, revealing the social and symbolic aspects of the instrument which range from angelic consorts to boat parties, bathing escapades and *la vie pastorale*. His aim is to make 'reading the illustrations' valuable in itself.

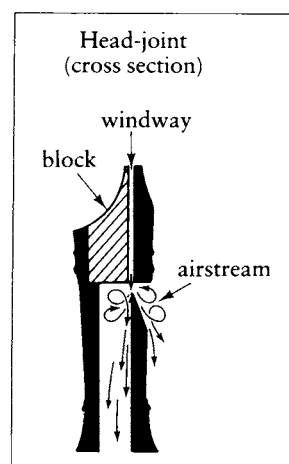
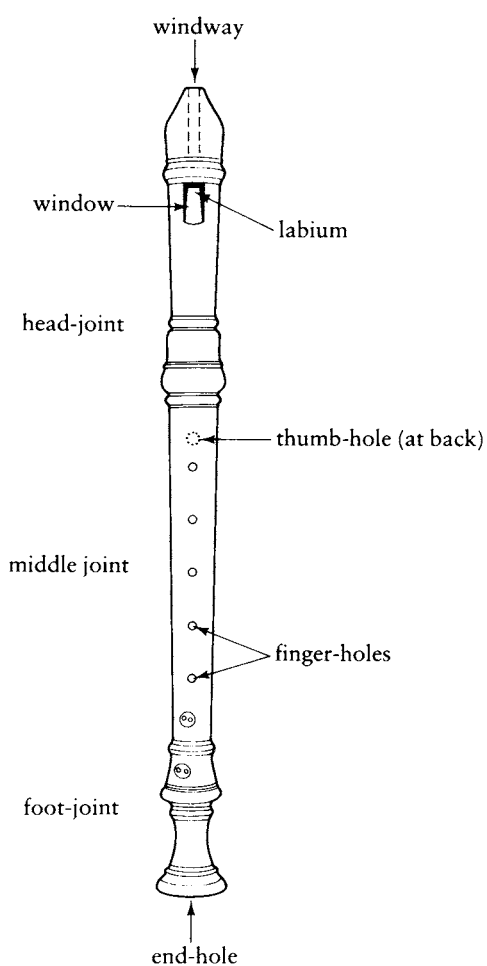
All who have worked on this book and watched it grow into something far more useful, admirable and comprehensive than its original conception could ever have been, a process in which Anthony Rowland-Jones's assistance has been crucial, hope that it will become a lodestar in the recorder world and have a long and companionable life. The book is dedicated to Walter Bergmann, for his musicianship, his generosity of spirit and his idealism.

JOHN MANSFIELD THOMSON
 Wellington, New Zealand, September 1994

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A note on terminology



The parts of a recorder

There is an excellent short account of the design, characteristics and acoustics of recorders in Chapter 3 of Eve O'Kelly's *The Recorder Today* (Cambridge 1990) from which, with her permission, the above diagram is taken. This gives the names used in this book for the parts of the instrument; the end-hole is also called the 'bell hole'.

The soprano size of recorder is generally referred to as 'descant', and the alto size as 'treble', in accordance with normal British usage.

Larger sizes of renaissance-model recorders often have a perforated box or 'fontanelle' to protect the key-work for the bottom finger-hole. Some renaissance and early baroque recorders have a 'flared bell' or expansion of the instrument at its foot, not necessarily reflected in the bore design.

The presence of the thumb-hole and a hole or holes for the bottom little finger is regarded as a *sine qua non*. However, in his book *Music in the Middle Ages* (London 1941), p. 328, Gustave Reese confusingly says 'The long flute – the *flûte douce* in France, recorder in England, *blockflöte* in Germany – was a whistle-flute with a softer tone [than the rather shrill small whistle-flute] and usually with six holes'. This common instrument is referred to in the present book as a 'six-holed pipe' or 'flageolet'. Following Jeremy Montagu's terminology, the instruments of the fixed windway flute family as a whole are called 'duct flutes'.

For a full account of the physical processes which determine the recorder's sound, see *The Acoustics of the Recorder* by John Martin (Celle, Moeck, 1994).