

**Aspects of performance practice in works for recorder
composed for Carl Dolmetsch between 1939 and 1989**

Andrew Mayes

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Volume 1



Abstract

Carl Dolmetsch (1911-1997) is regarded as the first recorder virtuoso of the twentieth century, and the legacy of new music he commissioned and premiered was fundamental to the establishment of a contemporary repertoire for the instrument. The performing material for much of this music is preserved in the Dolmetsch archive, and contains not only his own annotations, but also those of his musical colleague of over sixty years, the harpsichordist Joseph Saxby. Careful examination of this material, together with a study of their extant recordings, and correspondence with the composers, provides evidence of Dolmetsch's performing practice related to alternative fingering, note alteration (for technical and aesthetic reasons), articulation, dynamics, tempo, ornamentation and cadenzas. We also gain insight into the use of two devices Dolmetsch developed and added to the recorder: the bell key, to complete and extend the instrument's chromatic compass, and the lip key, to enable greater dynamic contrast. Saxby's annotations in the harpsichord parts, relate mainly to registration. These and other performance practices must be seen in the context of the instruments originally played, since the manner in which these differed from those presently in use directly affected aspects of Dolmetsch and Saxby's performance and interpretation.

The annotations in the performing material and, to an extent, the recordings of these works, reveal a performing style that owed something to early music performance practice, no doubt inherited from Dolmetsch's father Arnold, a seminal figure in the early music revival. They also reflect a desire to concentrate first and foremost on communicating the shape and progress of the music rather than striving for the accurate reproduction of the musical text, a characteristic of performance practice from the first half of the twentieth century.

Performers coming fresh to this music will naturally arrive at their own interpretation. Nevertheless, an awareness of what is revealed by the original performing material and other primary sources can only serve to inform the modern performer – whatever their eventual interpretational decisions.

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Preface

Although there are a number of biographical writings about and interviews with Carl Dolmetsch,¹ there had been little research and writing about the contemporary repertoire he initiated for the recorder until the publication of the present author's book *Carl Dolmetsch and the Recorder Repertoire of the 20th Century*.² A number of previous publications mention the repertoire and identify some of the important works in it,³ though there was no attempt to provide a complete list of the works or any commentary on them – with a single exception. This was Ross Winters's article 'The Dolmetsch Legacy: the recorder music composed for Carl Dolmetsch 1939-1989'.⁴ The foundation of this study was a list of the works Dolmetsch premiered at the Wigmore Hall in London, a copy of which he had provided for Winters. In addition to a general overview, Winters considered the works of Edmund Rubbra, Gordon Jacob, Sir Lennox Berkeley and Arnold Cooke in more detail. In his conclusion Winters advocated a reassessment of this repertoire and of its place in the twentieth-century recorder repertoire as a whole. Winters supplemented Dolmetsch's list of works with details of eleven additional works composed for Dolmetsch or members of his family.

Winters's article was developed from a paper he gave at the annual conference of the European Recorder Teachers' Association (UK) in May 1997. I attended the conference, and Winters's paper was a main inspiration for my subsequent research and book. This

¹ Rodney M. Bennett, 'Carl Dolmetsch and Joseph Saxby's Fifty-Year Partnership', *The American Recorder*, 2 (1983), 24-25. Carl Dolmetsch, 'In at the Start', *Recorder & Music*, 4 (1974), 325. Peter Hedrick, 'An Interview with Carl Dolmetsch and Joseph Saxby', *The American Recorder*, 15 (1974), 43-47. Eve O'Kelly, 'Mr Recorder', *The Recorder Magazine*, 11 (1991), 48-51. John M. Thomson, 'Carl Dolmetsch', in *Recorder Profiles* (London: Schott & Co. Ltd., 1972), pp. 30-35. Douglas Valleau, 'An Interview with Carl Dolmetsch', *Continuo*, 4 (5) (1981), 6-13; *Continuo*, 4 (6) (1981), 6-12; *Continuo*, 4 (7) (1981), 3-11.

² Andrew Mayes, *Carl Dolmetsch and the Recorder Repertoire of the 20th Century* (Aldershot: Ashgate, 2003).

³ Edgar Hunt, *The Recorder and its Music*, 2nd edition (London: Ernst Eulenburg, 1977), p. 141. Eve O'Kelly, 'The Recorder Revival ii: The 20th Century and its Repertoire', in John Mansfield Thomson and Anthony Rowland-Jones (eds), *The Cambridge Companion to the Recorder* (Cambridge: Cambridge University Press, 1995), pp. 152-66. Eve O'Kelly, *The Recorder Today* (Cambridge: Cambridge University Press, 1990), pp. 37-49.

⁴ Ross Winters, 'The Dolmetsch Legacy: The Recorder Music Composed for Carl Dolmetsch, 1939-1989', *The Recorder Education Journal*, 3 (1996 [1997]), 30-37.

book catalogues and explores in detail the history of these works, but comments only briefly on the implications for performance. However, during the course of research, it became clear that annotations in Dolmetsch and Saxby's performing material, as well as the surviving recordings of their performances, contain much information on their original interpretation of the works composed for them. Since this information supplements the basic musical text presented in the published editions, there seems an obvious and urgent need for an exhaustive exploration of what these previously unexplored sources tell us. This is what the present study sets out to achieve.⁵ Its contents will clearly be of most interest to recorder and keyboard players performing this repertoire now and in the future. However, it will also be of wider relevance in shedding light not only on aspects of twentieth-century performance practice, but also in exposing something of the relationship between a particular performer and the composers who wrote for him, especially as extant correspondence reveals that – in Dolmetsch's case – performance decisions were sometimes worked out in conjunction with the composers.

The Dolmetsch archive

Dolmetsch and Saxby's performing material is held in the Dolmetsch archive housed at 'Jesses', the Dolmetsch family home in Haslemere, Surrey, UK. This should not be confused with – nor does it form part of – the Dolmetsch library (also housed at 'Jesses') that was collected and assembled by Carl's father Arnold Dolmetsch and which contains many historic music manuscripts and early published editions of early music.

The term 'archive' is not wholly accurate, however, since the material it contains (housed in what is known as 'the office') has not been catalogued, and until Dolmetsch's death in July 1997 was simply his collection of music, press books, recordings and working correspondence files. The somewhat casual manner in which this material was stored became apparent on my first visit to 'Jesses' in June 1998 and later caused me to observe

⁵ There is only one previous attempt to provide guidance on the performance of any of this repertoire. This is contained in Anthony Rowland-Jones, *Playing Recorder Sonatas* (Oxford: Clarendon Press, 1992), pp. 150-155. It examines just two of the works first premiered by Dolmetsch: the *Sonatinas* by Lennox Berkeley and Walter Leigh. Rowland-Jones's advice is, however, based on his own approach to the interpretation of the music and makes no reference to the primary source material.

that it was as if Dolmetsch himself had walked out of ‘the office’ just the day before. Two recorders lay on a shelf, a piece of music remained on a music stand and his briefcase was under the desk at which I was to carry out much of the research for my book and the present thesis.

Dolmetsch had placed the music on shelves labelled in broad categories such as ‘Trio Sonatas’, ‘Modern’ and ‘Modern with strings’. It was clearly a working music collection, and manuscripts of works by, among others, Edmund Rubbra, Gordon Jacob, Robert Simpson and Arnold Cooke were simply stacked in with everything else. As in any such collection, items had been misplaced, and some important manuscripts were only discovered after several visits. In an attempt to prevent potential damage and further deterioration I placed as many of the manuscripts as possible in separate envelopes. It is reassuring to know that Jeanne Dolmetsch (one of Carl’s twin daughters) is carrying out the important work of placing the collection in protective boxes, but detailed cataloguing remains to be undertaken.

Dolmetsch and Saxby’s extant performing material takes the form both of manuscripts and published editions, and there are also a number of recordings, mostly on audio cassette. The present survey has involved an examination of all these materials, which amount to some 70 manuscripts, 35 published scores and about 20 recordings. In the absence of any pre-existing catalogue of this material, it has been necessary to devise one for the purpose of this study so that quick reference can be made to individual items. Thus Volume 2 contains a list of works and sources which includes numerical references prefixed as follows to indicate the nature of the material:

MS	Manuscript
PE	Published edition
PR	Private recording
CR	Commercial recording

Its location in Volume 2 enables the reader to view the list above in conjunction with the main text in Volume 1.

The Dolmetsch archive also contains a considerable amount of correspondence with the composers who wrote works for him (almost four hundred items in total). Where it is cited in this thesis, the date and other relevant details are given in a footnote. All letters cited are, unless otherwise stated (or implicit), held in the archive, and listed individually in a separate section of the bibliography.

My visits to Haslemere to examine the material in the archive have additionally enabled me to consult with Carl's twin daughters Jeanne and Marguerite. The majority of these consultations have been with Jeanne, and included a study session in which I played the recorder while she accompanied me on the piano in Rubbra's *Meditazioni* and Murrill's *Sonata*.

*

Throughout this thesis, pitch is designated using the Helmholtz system:



The nomenclature used for the pitches of recorders is that which Dolmetsch would have used, i.e. descant (rather than soprano) and treble (rather than alto).

The term keyboard has been used where the accompanying part is satisfactorily playable on either harpsichord or piano.

Musical examples are not generally presented within the main text, but are to be found in Volume 2. As with the section giving details of works and sources, this permits the musical examples to be conveniently examined along with the text. Unless otherwise noted, the examples are of the recorder parts.

While it would have been desirable to be able to scan electronically all the original source material, particularly with the benefit of colour reproduction that would have shown

clearly where annotations had been made in different coloured inks, this was unfortunately not an available option. As a result, a decision was made to set the musical examples, this being the clearest way in which to indicate the annotations contained in the source material. This has the advantage in some instances of being able to omit annotations unrelated to those under discussion, and it has been clearly identified where this is the case. However, it has been possible to scan photocopies of certain items, particularly the annotated manuscript and published scores and manuscript recorder part of Jacob's *Variations*, and the annotated published score of Berkeley's *Sonatina*. Also included are scans of four pages from the manuscript score of Christopher Wood's *Sonata di Camera*. These items have been included in appendices, and in addition to enabling the reader to examine more directly the annotations these sources contain, give an overall impression of the nature of much of the annotated material.

The following abbreviations have been used within the text, tables and the musical examples:

b	bass
bn	bassoon
desc	descant
gamba	viola da gamba
gui	guitar
hpd	harpsichord
kbd	keyboard
mm	metronome mark
m'ment	movement
ob	oboe
perc	percussion
pn	piano
rec	recorder
recs	recorders
s'nino	sopranino
sop	soprano (voice)
ten	tenor
tr	treble
var	variation
vc	violoncello
vln	violin
str orch	string orchestra
str qt	string quartet

Recorder fingering indicated in the text

It has been necessary to indicate recorder fingering within the text, and the method for doing this employs the figure 0 to indicate the thumb, the figures 1 to 3 to indicate the fingers of the left hand and the figures 4 to 7 to indicate the fingers of the right hand. The resulting diagram is placed horizontally, with the thumb at the left-hand end and the symbol / between the fingers of each hand. Figures indicate a closed hole; the symbol - indicates an open hole. The 'pinched' thumb hole is indicated by the symbol ø . For half-closed holes ½ is placed *after* the appropriate figure. The letter K indicates use of the bell key to cover hole 8 – the hole at the foot of the instrument.

Examples

0/123/-56- = b' on treble recorder

0/123/456½- = g#' on treble recorder

-/12-/---- = f#" on treble recorder

ø/12-/4--- = c#" on treble recorder

ø/1-3/4-5-K = f#" on treble recorder

Jeanne Dolmetsch

Jeanne Dolmetsch is one of Carl Dolmetsch's twin daughters. She is a very important primary source of information concerning her father's interpretation of the works composed for him (and indeed his performance style generally) having been his pupil. Her presence at many of the rehearsals and first performances of these works (and participation in two of them) provides a unique and direct link, and she has thus been consulted on a number of matters. Despite the very understandable strong family connection, my impression is that Jeanne's provision of information has for the most part been entirely objective. Nevertheless, she is a performer in her own right, and some of her observations on specific details of her father's performance practice have to be taken in the context of other evidence. Where her comments have not been in accord with other sources, this has been noted in the text.

Greta Dolmetsch

Greta Dolmetsch (née Matthews) married Carl Dolmetsch only months before his death in 1997. She was his secretary from the early 1950s and a close family friend. In her secretarial capacity she dealt with virtually all Carl's correspondence, and during his concert tours, particularly those abroad, frequently wrote or responded to composers and performers on his behalf. Consequently, one letter referred to in this thesis was written by her. In conversations with Greta she informed me that Carl often relied on her to provide the precise wording for many of the letters written on his behalf.

Introduction

There is a particular, but nevertheless disparate group of instrumentalists whose names are immediately associated with the instruments to which they have brought their talent and dedication. The relationships are such that the converse is also the case – mention the instruments, and the names at once come to mind: guitar – Julian Bream, John Williams; harmonica – Larry Adler, Tommy Riley; percussion – James Blades, Evelyn Glennie. Mention of the recorder invariably provides immediate association with Carl Dolmetsch and some later notable players (including David Munrow, Franz Brüggen and Michala Petri). An important feature of the work of these musicians is their striving to increase and enhance the contemporary repertoire for their instruments. Many composers who might not otherwise have written for a particular instrument have found inspiration to do so through the commitment and enthusiasm of its most dedicated exponents.

In the case of Dolmetsch, his association was unique, for it was not only as a player, but also as an instrument maker. The recorder, unlike other woodwinds such as the flute or oboe, suffered an interruption to the techniques of its manufacture and playing traditions during the latter part of the eighteenth century and virtually throughout the nineteenth. These had to be rediscovered as part of the twentieth-century early music revival. At the time Dolmetsch first learned the skills of recorder making there was little if any new music of substance for the instrument. Thus, his subsequent research and development (for he did not feel obliged simply to reproduce copies of historic instruments¹) went hand in hand with his quest to establish a contemporary recorder repertoire.

Biographical details

Carl Frédéric Dolmetsch was born on 23 August 1911 in Fontenay-sous-Bois, France. He was the youngest child of Arnold Dolmetsch (1858-1940) and his third wife Mabel

¹ John M. Thomson, 'Carl Dolmetsch', in *Recorder Profiles*, pp. 30-35 (p. 33).

(1874-1963).² Arnold Dolmetsch was among the most important figures of the early music revival, as a researcher, writer, instrument maker and performer. In 1917 he moved with his family to Haslemere, Surrey in the United Kingdom (to a house in which Carl's widow Greta still lives and which houses the Dolmetsch library and archive).³

Carl's earliest instrumental tuition came from his father, and at the age of seven he made his debut with the family consort playing the viol. There are a number of photographs of the young Carl with his father and mother, older sisters Cécile and Nathalie, and older brother Rudolph, who together made up the consort.⁴ Later, Carl studied the violin with Carl Flesch and Antonio Brosa,⁵ and it was the violin and viol that were his main instruments into his early teens.

Arnold purchased many early instruments, and in 1905 had acquired a treble recorder by the celebrated French maker Pierre Bressan (1663-1731) who worked in London during the late seventeenth and early eighteenth centuries.⁶ Having taught himself to play the instrument from an original copy of the seventeenth-century recorder tutor *The Complete Flute Master*,⁷ Arnold continued to feature the instrument in his recitals. It was during the journey home to Haslemere after such a recital in London in 1918 that a significant event in the history of the twentieth-century revival of the recorder took place, and in which the young Carl unwittingly had a part. He had been entrusted with the care of a bag containing, among various other instruments and tools, the Bressan recorder, but in the scramble to board a train at Waterloo station, left it on the platform. Fortunately his father had taken careful measurements of the instrument, and the loss was the incentive for him to make a replacement.⁸ Thus the first recorder to be made in the twentieth century came into being and the success of this instrument led Arnold to make further copies for friends and pupils.

² Margaret Campbell, 'Dolmetsch', in *The New Grove Dictionary of Music and Musicians: Second Edition*, ed. Stanley Sadie and John Tyrell (London: Macmillan, 2001), Vol. 7, pp. 433-5 (p. 435).

³ Margaret Campbell, *Dolmetsch: the Man and his Work* (London: Hamish Hamilton, 1975), p. 204.

⁴ Ibid., plate 4 between pp. 208 and 209.

⁵ Margaret Campbell, 'Dolmetsch', in *The New Grove Dictionary of Music and Musicians*, p. 435.

⁶ Margaret Campbell, *Dolmetsch: the Man and his Work*, p. 164.

⁷ Cited in: Edgar Hunt, *The Recorder*, p. 129.

⁸ Carl Dolmetsch, 'This will be very useful to me', in *A Birthday Album for the Society of Recorder Players* (Manchester: Forsyth Brothers Ltd., 1987), pp. 82-4 (p. 82).

In the mid-1920s Arnold Dolmetsch felt it was time to organise a festival devoted entirely to early music, and where better to hold this than Haslemere itself?⁹ By the time of the first Haslemere Festival in 1925, continued progress in the rediscovery of the technique of recorder playing had enabled a performance of Bach's Concerto No. 6 for harpsichord and strings to be included, in which the obligato recorders were played by Carl's older brother Rudolph and Dolmetsch pupil Miles Tomalin.¹⁰ Because of the need for further recorder consort players Carl had also been taught the instrument, and when in the 1926 Festival Miles Tomalin was not available to play the recorder in a performance of Bach's Brandenburg Concerto No. 4, the fifteen-year-old Carl had to step into the breach.¹¹

Having learned to turn on the Dolmetsch workshop lathes, and now also possessing the technique to play the recorder, Carl was taught by his father to voice and tune the instrument. His acquisition of the necessary skills was rapid, and later in 1926, still aged just fifteen, Carl was entrusted with the entire programme of design, manufacture and promotion of Dolmetsch recorders.¹² Although he continued to play the viol and violin (and did so for the rest of his life), from this time on Carl's preoccupation with the recorder was to take on far greater significance. The unique combination of researcher, maker and player soon made Carl arguably the first acknowledged recorder virtuoso of the twentieth century, and he was frequently engaged to play the instrument in a range of performances, though still in an early music context.

It was in 1932, having been invited to play for a production of Shakespeare's *Twelfth Night* at the Oxford Playhouse, that he met the keyboard player Joseph Saxby (1910-1997) who had been engaged to play the virginals. Dolmetsch immediately recognised Saxby's talents and invited him to take part in the Haslemere Festival.¹³ Their musical partnership continued for the remainder of their lives and was to have a significant role in the establishment of the recorder's twentieth-century repertoire, of which, at that time, there was virtually nothing.

⁹ Margaret Campbell, *Dolmetsch: The Man and His Work*, p. 212.

¹⁰ Edgar Hunt, *The Recorder*, p. 130.

¹¹ Greta Dolmetsch, 'Echoes from the Past – a Brandenburg Broadcast' in the programme of the 76th Haslemere Festival (Haslemere, The Dolmetsch Foundation, 2000), p. 23. (This was, incidentally, the first modern performance of the concerto using recorders rather than transverse flutes).

¹² Carl Dolmetsch, 'This will be very useful to me', p. 83.

¹³ Present author's unpublished notes of conversation with Greta Dolmetsch, 28 May 2000.

The growth of a contemporary recorder repertoire

There had been previous attempts to compose new music for the instrument. In 1901, to illustrate his lecture 'The Chester recorders', Dr Joseph Bridge composed a quartet for recorders to be played on the now famous set of Bressan recorders in the Grosvenor Museum, Chester.¹⁴ In 1928 Rudolf and Arnold Dolmetsch had written short pieces for it.¹⁵ However, these for the most part explored idioms related to early music and certainly did not exploit the instrument's potential to the extent that Carl, with his unique relationship with it, felt was possible. In addition, he considered that the recorder required a significant and idiomatically contemporary repertoire if it was not to suffer the same fate that had rendered it obsolete in the second half of the eighteenth century.

In February 1939 Carl Dolmetsch and Joseph Saxby gave a recital at London's Wigmore Hall in what was almost certainly the first in the twentieth century devoted entirely to the recorder as a virtuoso instrument. Writing in the first edition of the newly published *Recorder News*, Dolmetsch made clear his intentions '...to demonstrate the possibilities of the recorder as a virtuoso instrument on a par with the already accepted violin, flute or pianoforte, and to present masterpieces of music which form part of its literature.'¹⁶ By 'masterpieces of music which form part of its literature' he did not mean just music from its past, which made up most of the programme, but also contemporary compositions. In the absence of the sort of contemporary piece he required, Dolmetsch performed a work he had composed himself the previous year: *Theme and Variations* in A minor, for descant recorder and harpsichord. Even this was not in a particularly contemporary idiom, being related to the 'divisions on a ground' type compositions of the late seventeenth / early eighteenth century (he admitted something of a debt to Daniel Purcell).¹⁷ However, it did display a chromaticism and virtuosity that owed little to early music idioms and had more in common with the 'Paganini-style' variations that he had expressed it was his intention to explore.¹⁸

¹⁴ Edgar Hunt, *The Recorder and its Music*, pp. 128-29.

¹⁵ Rudolph Dolmetsch, *Air and Minuet*, for three recorders (Albany, California, USA: PRB Productions, 1992). Arnold Dolmetsch, *Fantasie, Ayre and Jigg*, for three recorders (London: Schott & Co. Ltd., 1948).

¹⁶ Carl Dolmetsch, quoted in Ross Winters, 'The Dolmetsch Legacy', 30-37 (p. 30).

¹⁷ Andrew Mayes, *Carl Dolmetsch*, pp. 24-26.

¹⁸ Carl Dolmetsch, 'The Recorder's 20th Century Repertoire', *Recorder & Music Magazine*, 2, (1968), 247-49. (p. 247).

As is frequently the case, similar ideas can occur independently yet simultaneously. A recorder enthusiast, Manuel Jacobs (1910-1993), one of the earliest pupils of another recorder pioneer, Edgar Hunt (1909-2006), held similar views regarding the possibilities of the recorder in contemporary music.¹⁹ Under the pen name 'Terpander', Jacobs wrote an article published in the *Musical Times* of September 1938 encouraging the composition of new works for recorder.²⁰ Hunt suggested that Jacobs's music journalism connections put him in an advantageous position to approach composers himself. This Jacobs did, and a handful of composers of the then younger British school were contacted directly and each requested to write a work for recorder and keyboard.

The response was positive and by June 1939 sufficient new works had been completed for a recital including some of them to be given at a studio meeting of the London Contemporary Music Centre. With Saxby at the harpsichord, Dolmetsch played the *Sonatinas* by Lennox Berkeley and Stanley Bate, and Hunt played the *Sonatina* by Peter Pope and the *Suite* by Christian Darnton.²¹ Dolmetsch was also joined by two other members of his family in a performance of the Trio for recorders by Paul Hindemith.²² This work, composed in 1932, was among the few other genuinely contemporary works for the instrument from the period. Such was the positive reception of the Berkeley *Sonatina* in particular, that Dolmetsch included it in a second Wigmore Hall recital in November 1939, giving the work its first public performance. Once again, pieces from the instrument's earlier repertoire formed the remainder of the programme.

Schott and Company of London very enterprisingly set out to publish the new works, but the onset of World War II seriously disrupted their plans. Berkeley's *Sonatina* was the first in the series, but the initial print run in 1940 carried a prefatory note announcing: 'The publishers are reluctantly obliged to delay publication of the complete series owing to the present emergency.'²³ The war years did not entirely prevent publication, or performance, and the next work in the series, the *Sonatina* by Peggy Glanville-Hicks, was

¹⁹ Edgar Hunt, *The Recorder and its Music*, p. 140.

²⁰ Manuel Jacobs ('Terpander'), 'The Recorders', *Musical Times*, 79 (1938), 653-56.

²¹ Edgar Hunt, *The Recorder and its Music*, p. 140. (Darnton's *Suite* was soon after withdrawn by the composer as not being entirely idiomatic for the recorder).

²² Carl Dolmetsch, 'An Introduction to the Recorder in Modern British Music', *The Consort*, 17 (1960), 47-56 (p. 47).

²³ Lennox Berkeley, *Sonatina* (London: Schott & Co. Ltd., 1940).

published in 1941;²⁴ its first performance, however, given by Dolmetsch and Saxby, did not take place until 1945.²⁵ Publication of the series continued with the *Sonatina* by Walter Leigh in 1944.²⁶ This work had also been premiered by Dolmetsch and Saxby in the early 1940s. The post-war years saw the publication of Franz Reizenstein's *Partita* in 1946,²⁷ and the *Sonatinas* by Peter Pope²⁸ and Stanley Bate²⁹ in 1949 and 1950 respectively. The only other work in the series, the *Suite* by Alan Rawsthorne, was given its first private performance by an amateur player (a Mrs Schragenheim) in 1945,³⁰ but the manuscript disappeared soon after. However, it was rediscovered after Rawsthorne's death in 1971, its 'disappearance' resulting from the re-ascribing of the solo part to the viola d'amore.³¹ It was eventually published in its original form in 1994.³²

In addition to the works resulting from Manuel Jacobs's initiative, a few others dedicated to Dolmetsch appeared just before or during the early years of World War II. The first of these, composed around 1939-40 by the harpsichordist Christopher Wood (who had deputised for Saxby at the Wigmore Hall premiere of Berkeley's *Sonatina*) was *Les Oiseaux* (Op. 16). It is described on the title page of the manuscript as a 'Fantasy for descant recorder, harpsichord and double string quartet (string octet)'.³³ His *Sonata di Camera* (Op. 18) for treble recorder and harpsichord was composed soon after.³⁴ In January 1941 Anthony Bernard composed his *Prelude and Scherzo* for treble recorder and harpsichord,³⁵ which he performed with Dolmetsch during a recital in Haslemere given later in 1941 to raise funds for 'Warships week'. The following year Martin Shaw composed his *Sonata in E-flat*, also for treble recorder and harpsichord, which was

²⁴ Peggy Glanville-Hicks, *Sonatina* (London: Schott & Co. Ltd., 1941).

²⁵ Letter, Manuel Jacobs to Carl Dolmetsch, 17 June 1945.

²⁶ Walter Leigh, *Sonatina* (London: Schott & Co. Ltd., 1944).

²⁷ Franz Reizenstein, *Partita* (London: Schott & Co. Ltd., 1946).

²⁸ Peter Pope, *Sonatina* (London: Schott & Co. Ltd., 1949).

²⁹ Stanley Bate, *Sonatina* (London: Schott & Co. Ltd., 1950).

³⁰ Letter, Manuel Jacobs to Carl Dolmetsch, 17 June 1945.

³¹ John Turner, 'Rawsthorne's Recorder Suite', *The Recorder Magazine*, 13 (1993), 13-14.

³² Alan Rawsthorne, *Suite* (Manchester: Forsyth Brothers, 1994).

³³ Christopher Wood, *Les Oiseaux*, Fantasy for descant recorder, harpsichord and double string quartet, unpublished – MS, Jerwood Library, Trinity College of Music, London, Christopher Wood Collection CW33.

³⁴ Christopher Wood, *Sonata di Camera* for treble recorder and harpsichord, autograph manuscript score and recorder part (undated) in the Dolmetsch archive. Published edition ed. Jeanne Dolmetsch and Andrew Mayes (Hebden Bridge: Peacock Press, 2004).

³⁵ Anthony Bernard, *Prelude and Scherzo* for treble recorder and harpsichord, autograph manuscript score and recorder part dated January 1941 in the Dolmetsch archive. Published edition ed. Jeanne Dolmetsch and Andrew Mayes (Hebden Bridge: Peacock Press, 2000).

published almost immediately.³⁶ At the time of its proposed first performance Dolmetsch was indisposed and details of a subsequently arranged premiere have not been found.

The resumption of the Wigmore Hall recitals

The War had brought Dolmetsch's Wigmore Hall recitals to an end after those given in 1939. However, in 1946, with encouragement from Manuel Jacobs, he made plans to resume the series. Taking a lead from Jacobs's pre-war initiative, Dolmetsch made a direct request to a composer for a new work. Edwin York Bowen's *Sonatina* for recorder and piano was premiered with the composer at the piano in May 1947.³⁷ This was to be the first of an unbroken series of annual recitals Dolmetsch gave at the Wigmore Hall up to and including 1989. Only in the recitals of 1948 and 1951 were no new works premiered, though the latter included a repeat performance of Berkeley's *Sonatina*. All the others contained at least one premiere; on six occasions there were two, and in 1973 no fewer than three.

The following list gives details of the new works premiered by Dolmetsch at the Wigmore Hall. The year of performance, composer, title and scoring of each work are given. Those indicated with an asterisk remain unpublished, but survive in manuscript in the Dolmetsch archive.

1939	Carl Dolmetsch	<i>Theme and Variations in A minor</i>	tr rec & hpd
1939	Lennox Berkeley	<i>Sonatina</i>	tr rec & kbd
1947	York Bowen	<i>Sonatina</i>	rec (tr/desc) & pn
1949	Edmund Rubbra	<i>Meditazioni sopra 'Cœurs désolés'</i>	tr rec & kbd
1950	Herbert Murrill	<i>Sonata</i>	tr rec & kbd
1952	Cyril Scott	<i>Aubade</i>	tr rec & kbd
1953	Antony Hopkins	<i>Suite</i>	desc rec & pn
1954	Norman Fulton	<i>Scottish Suite</i>	tr rec & kbd
1955	Edmund Rubbra	<i>Fantasia on a Theme of Machaut</i>	tr rec, str qt & hpd
1956	Lennox Berkeley	<i>Concertino</i>	tr rec, vln, vc & hpd
1957	Edmund Rubbra	<i>Cantata pastorale</i>	high voice, tr rec, vc & hpd
1958	Gordon Jacob	<i>Suite</i>	tr rec & str qt (or str orch)
1959	Robert Simpson	<i>Variations and Fugue *</i>	tr rec & str qt
1960	Arnold Cooke	<i>Divertimento *</i>	tr rec & str qt

³⁶ Martin Shaw, *Sonata in E-flat*, for treble recorder and harpsichord (London: J.B. Cramer & Co., 1942).

³⁷ York Bowen, *Sonatina* (Ampleforth: Emerson Edition Ltd., 1994).

1961	Georges Migot	<i>Sonatine</i>	desc rec & pn
1961	Alan Hovhaness	<i>Sextet</i>	tr rec, str qt & hpd
1962	Edmund Rubbra	<i>Passacaglia sopra 'Plusieurs regrets'</i>	tr rec & kbd
1962	Hans Gál	<i>Concertino</i>	tr rec & str qt
1963	Gordon Jacob	<i>Variations</i>	tr rec & kbd
1964	John Gardner	<i>Little Suite in C</i>	tr rec & kbd
1965	Arnold Cooke	<i>Quartet (Sonata)</i>	tr rec, vln, vc & hpd
1965	Edmund Rubbra	<i>Sonatina</i>	tr rec & hpd
1966	Richard Arnell	<i>Quintet (The Gambian)</i>	tr rec & str qt
1966	Nigel Butterley	<i>The White-Throated Warbler</i>	s'nino rec & hpd
1967	Hans Gál	<i>Trio Serenade</i>	tr rec, vln & vc
1968	John Gardner	<i>Concerto da camera</i>	tr rec, vln, vc & hpd
1969	Joseph Horowitz	<i>Quartetto concertante (withdrawn) *</i>	tr rec, vln, vc & hpd
1970	Francis Chagrin	<i>Preludes for Four</i>	tr rec, vln, vc & hpd
1971	Stephen Dodgson	<i>Warbeck Dances</i>	rec (s'nino/tr) & hpd
1972	Nicholas Maw	<i>Discourse *</i>	tr rec & hpd
1972	Walter Bergmann	<i>Pastorella</i>	sop voice & s'nino rec
1973	Arnold Cooke	<i>Suite</i>	desc, tr & t recs, optional hpd
1973	Gordon Jacob	<i>A Consort of Recorders *</i>	desc, tr, t & b recs
1973	Martin Dalby	<i>Páginas</i>	tr rec & hpd
1974	Hans Gál	<i>Three Intermezzi</i>	tr rec & kbd
1974	William Mathias	<i>Concertino</i>	tr rec, ob, bn & hpd
1975	Alan Ridout	<i>Sequence</i>	tr rec & lute
1976	Malcolm Lipkin	<i>Interplay</i>	tr rec, perc, gamba & hpd
1977	Alun Hoddinott	<i>Italian Suite</i>	tr rec & gui
1978	Edmund Rubbra	<i>Fantasia on a Chord</i>	tr rec, hpd & optional gamba
1979	Lennox Berkeley	<i>Cantata 'Una and the Lion'</i>	sop voice, rec (s'nino/tr) hpd & gamba
1980	Michael Berkeley	<i>American Suite</i>	tr rec & bn
1981	Alan Ridout	<i>Chamber Concerto</i>	tr rec & str qt
1982	Donald Swann	<i>Rhapsody from Within</i>	rec (tr/t) & kbd
1983	Gordon Jacob	<i>Suite (Trifles)</i>	tr rec, vln, vc & hpd
1984	Colin Hand	<i>Concerto cantico (withdrawn) *</i>	tr rec & str qt
1985	Michael Short	<i>Sinfonia *</i>	tr rec, str qt & hpd
1986	Arnold Cooke	<i>Divertimento *</i>	desc and tr recs, vln, vc & hpd
1987	Lionel Salter	<i>Air and Dance *</i>	tr rec & pn
1988	Jean Françaix	<i>Quintette</i>	tr rec, 2 vln & hpd
1989	Alan Ridout	<i>Variants on a Tune of H.H.</i>	desc rec & hpd

In addition to the above works there are a number that were not premiered at the Wigmore Hall, but which form part of the contemporary recorder repertoire initiated by Carl Dolmetsch. All are dedicated to him and in some cases to Joseph Saxby also. Details are given in the list below, in which the year indicates that of composition. (Again works indicated with an asterisk remain unpublished, but survive in manuscript in the Dolmetsch archive, with the exception of Wood's *Les Oiseaux* – see footnote 33).

1939	Franz Reizenstein	<i>Partita</i>	tr rec & pn
c.1940	Christopher Wood	<i>Fantasia, Les Oiseaux</i> (Op. 16) *	des rec, hpd & double str qt
c.1940	Christopher Wood	<i>Sonata di camera</i> Op. 18	tr rec & hpd
1941	Anthony Bernard	<i>Prelude and Scherzo</i>	tr rec & hpd
1942	Martin Shaw	<i>Sonata in E-flat</i>	tr rec & kbd
1947	William Wordsworth	<i>Theme and Variations</i> *	tr rec & hpd
1950	Ivor Walsworth	<i>Sonata</i>	tr rec & hpd
c.1956	Thomas Pitfield	<i>Deva Suite</i>	desc, tr & t recs
1957	Cecily Lambert	<i>Eclogue</i> *	tr rec & kbd
c.1957	Georges Migot	<i>Suite for Two Recorders</i>	desc & tr recs
1958	Arthur Milner	<i>Suite</i>	tr rec & pn
?	Christopher Wood	<i>Concertante in E</i> Op. 50 *	desc rec & hpd
1959	Gaston Saux	<i>Pour une églogue Virgilienne</i>	2 tr recs, t rec
1962	David Dorward	<i>Concert Duo</i>	desc rec & hpd
c.1962	Cecily Lambert	<i>Aubade</i>	desc, tr, t & b recs
1965	Felix Werder	<i>Gambit</i> *	tr rec & hpd
1966	Colin Hand	<i>Sonata piccola</i> Op. 63	tr rec & kbd
1966	Colin Hand	<i>Petite suite champêtre</i> Op. 67	desc rec & pn
1966	León J. Simar	<i>Concerto '1741' *</i>	tr rec & hpd
1967	Christopher Edmunds	<i>Pastorale and Bourée</i>	desc rec & pn
1969	Hans Gál	<i>Divertimento</i> Op. 98	desc, tr & t recs
1970	Colin Hand	<i>Plaint</i>	t rec & kbd
1971	Colin Hand	<i>Sonata breve</i>	tr rec & pn
1978	Antony Hopkins	<i>Fifty-Fourth Festival Fanfare</i> *	tr rec & hpd/pn
1979	Michael Short	<i>Sonatina</i> No. 1	tr rec & hpd
1981	Colin Hand	<i>Divertissement</i> (withdrawn) *	2 recs, hpd & gamba
1987	Michael Short	<i>Giocata</i> *	desc rec & hpd

Not included in the above list are the *Sonatinas* by Peggy Glanville-Hicks and Walter Leigh. These works originated from Manuel Jabobs's initiative, and though both were given their first performance by Dolmetsch, neither was dedicated to him.

It is a testament to Dolmetsch's enthusiastic efforts that Berkeley, Rubbra, Jacob and Simpson were among the established composers who wrote works for him. For a number of the composers Dolmetsch approached, it was their first encounter with the instrument. What is also evident from the above lists, particularly that of the works premiered at the Wigmore Hall, is the variety of scorings that were clearly designed to present the recorder in a chamber music context with other instruments (and voice) besides the keyboard. Although Dolmetsch purposefully avoided the recorder avant-garde that developed from the 1960s onwards, the music composed for him embraced a wide range of musical styles that included serialism, bitonality and even, very briefly, aleatoric procedures. By the time of Dolmetsch's death on 11th July 1997 the collection of works brought about as a

result of his initiative included pieces that remain fundamental in the recorder's twentieth-century repertoire – a remarkable legacy.

Some of the previously unpublished works have only recently been published.³⁸ However, some of the earliest pieces in the repertoire have remained in print for upwards of fifty years. The presence of some in recorder grade examination syllabuses may have contributed to this, but quality and popularity have been a factor, even during a period that has seen a certain amount of neglect of the mainstream repertoire.

Performance of the repertoire and the present study

Recorder technique has developed appreciably over successive generations of players to the point that works (including some in the above lists) once thought to be the preserve of a handful of virtuosi are now tackled with confidence by recorder students and even enthusiastic amateurs. As we move ever further away from Dolmetsch's time and the generation of players immediately after, however, there is a gradual loss of touch with a style of performance practice employed in the earliest interpretations.

Since the publication in 1915 of Arnold Dolmetsch's *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries*,³⁹ the interest in, and indeed the application of historically informed performance has developed considerably. Until relatively recently it was the music of the baroque and earlier periods upon which researchers and performers concentrated. This has resulted in the bringing together of an ever-increasing breadth of relevant material in publications by specialists such as Robert Donington,⁴⁰ Mary Cyr⁴¹ and Judy Tarling.⁴² More recently, attention has been turned to the post-baroque era,

³⁸ The present author, together with Jeanne Dolmetsch, has edited and supervised the publication of ten works since 2000.

³⁹ Arnold Dolmetsch, *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries* (London: Novello and Co., 1915; republished by Ampersand Press in association with the Dolmetsch Foundation and Novello and Co., 1990).

⁴⁰ Robert Donington, *Baroque Music – Style and Performance – A Handbook* (London: Faber Music, 1982).

⁴¹ Mary Cyr, *Performing Baroque Music* (Aldershot: Ashgate, 1998).

⁴² Judy Tarling, *Baroque String Playing for Ingenious Learners* (St Albans: Corda Music, 2000). Although this book has sections dealing specifically with string playing technique, much of it is relevant to performers of baroque music generally.

including Clive Brown's studies of performance practice during the Classical and Romantic periods.⁴³

Sound recordings from the first half of the twentieth century provide us with the unique and previously unobtainable facility to hear directly the performance practice of an earlier, albeit more recent, time – not only of the repertoire of the immediately previous centuries, but also of what were then contemporary works. Robert Philip, in his extensive research into early twentieth-century recordings nevertheless notes that the performance practices they document are '...old enough to be old fashioned, but too recent to be historical.'⁴⁴ Indeed, his work demonstrates the extent to which taste has affected twentieth-century performance practice. An element such as slow portamento, once routinely employed, but subsequently abandoned as being in poor taste, is a typical indicator of how much performance practice changed during the twentieth century. As Philip observes '...one of the most valuable aspects of early recordings is that they reveal just what modern taste and habits consist of, and how they have developed.'⁴⁵ Yet, even if, as Philip points out, 'literal reconstruction of the past is impossible',⁴⁶ awareness of what these recordings capture can nevertheless inspire a fresh approach to modern performances. In relation to recordings of Elgar conducting his own works, Philip writes:

The best of Elgar's performances are still extraordinarily moving, and they can, and should, influence our own performances. They can guide us not towards a sterile reconstruction of a dead style, but towards the creation of performances of his music which speak as forcefully to us as Elgar's own performances spoke to his contemporaries.⁴⁷

Perhaps because of its proximity to our own time, and the presumed perception of a continuous tradition, there has seemed little previous need for a detailed examination of performance practice in twentieth-century recorder repertoire. Yet, in the case of the works composed for Dolmetsch, some were premiered almost seventy years ago, since when the approach to performing them has inevitably changed. Thus, what Philip

⁴³ Clive Brown, *Classical & Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press, 1999).

⁴⁴ Robert Philip, *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance 1900-1950* (Cambridge: Cambridge University Press, 1992), p. 1.

⁴⁵ *Ibid.*, p. 237.

⁴⁶ *Ibid.*, p. 235.

⁴⁷ Robert Philip, 'The Recordings of Edward Elgar (1857-1934): Authenticity and Performance Practice', *Early Music*, 12 (1984), 481-89 (p. 489).

observes in connection with early recordings also has considerable relevance to Dolmetsch's surviving annotated material, and indeed some of his recordings. It would therefore seem of benefit to study these sources carefully if an approach to performance that captures something of Dolmetsch's original intentions – much as Philip advocates for Elgar – is to be developed. This has been the rationale behind my presentation in this thesis of a detailed analysis of Dolmetsch and Saxby's annotated performing material, and reference to their recordings where appropriate.

Performers coming fresh to this music will naturally arrive at their own interpretation. Nevertheless, the original performing material found in the Dolmetsch archive, along with this player's extant recordings and correspondence with the composers, present much more additional information than can be found on the printed page, and awareness of this can only inform the modern performer – whatever their eventual decisions.

This thesis discusses not only information from the extant annotated scores and parts in the Dolmetsch archive, but also the recordings and correspondence it contains relating to various aspects of technique and performance. Examined first are alternative fingerings, since this is a topic covered by Dolmetsch himself in *Advanced Recorder Technique* (the third volume of his recorder tutor, which will subsequently be referred to in the text as A.R.T.).⁴⁸ This is followed by investigation of the use of the bell key, a device developed and fitted to the recorder by Dolmetsch initially to obtain the 'missing' high f^{##}, a section on which is also included in A.R.T. Another device he fitted to the instrument in an attempt to increase its dynamic range was the lip key, and this too is accorded separate examination. Discussion then moves to elements that relate more to performance than technique: note alteration, articulation (though in some contexts there is a technical element to these also), dynamics, tempo, ornamentation and cadenzas. There are a number of miscellaneous annotations not precisely related to any of the aforementioned elements, but which nevertheless form an intrinsic part of Dolmetsch's performance. The level of annotation applied also appears to have significance both in relation to the scoring and chronology of the works, and is therefore thoroughly investigated. While the recorder parts are examined here in considerable detail, Saxby's annotations in the

⁴⁸ Carl Dolmetsch, *Advanced Recorder Technique* (Leeds: E.J. Arnold & Son Limited, 1966).

harpsichord parts are discussed more briefly. Attempts to play the twentieth-century mainstream repertoire on 'period' instruments (including the mid-twentieth-century style harpsichord) have had varying levels of success and have not been widely adopted. However, knowledge of these instruments' playing characteristics and how they sounded does have a bearing on performance practice, and is discussed in terms of practicality and desirability.

From conversations I have had with Jeanne Dolmetsch, it is clear that her father would not have expected, nor encouraged, slavish copying of his own interpretations. Nevertheless, careful study of his performing material for these works and the playing characteristics of the instruments on which they were played could, I believe, inform current and future performance of this repertoire, and assist in recapturing something of the style and interpretation contemporary with its earliest performances.

CHAPTER 1

Alternative fingering

Introduction

The fact that charts indicating standard recorder fingerings have existed since the beginning of the sixteenth century is an indication that a basic system for obtaining each note across the instrument's range has been fundamental to technique throughout most of its existence.¹ Changes to what could be termed standard fingering did occur as bore design was gradually modified, but that which developed at around the turn of the seventeenth and eighteenth centuries has, with only minor differences, become what is now almost universally employed. This is frequently referred to as 'Baroque' fingering, and a chart prepared by Dolmetsch Musical Instruments is included in Appendix A1.²

The recorder, because of its lack of a complex key system, lends itself more readily than many other woodwind instruments to the possibility of alternative fingerings, in which a non-standard arrangement is used to produce the same note as a standard one. Different combinations of covered and uncovered finger holes, and what is especially important, partially covered holes, enable many of the notes to be obtained by several different fingerings.³ Dolmetsch clearly experimented with these and included a chapter on them in A.R.T.⁴ This included a fingering chart (reproduced in Appendix A2) and a commentary which makes a clear distinction between the different functions for which alternative fingerings could be employed. He describes these as follows:

1. To produce notes of a remote or 'veiled' tone-colour, as when a violinist gives added light and shade to his performance by playing higher up on an adjacent string notes normally found in the first position.

¹ See Hunt, *The Recorder*, pp. 19-20 and 118-125.

² It is also sometimes known as 'English' fingering to differentiate it from 'German' fingering, developed in the 1920s as a result of German instrument maker Peter Harlan's misunderstanding of early recorder fingering systems. See Hunt, *The Recorder*, pp. 19-20 and 130-131.

³ The possibility of partially covering holes also enables the recorder to play microtonal intervals with relative ease.

⁴ Carl Dolmetsch, *Advanced Recorder Technique*, pp. 20-22.

2. To produce a *piano* effect. Alternative fingerings will give notes different in timbre and slightly sharp at normal breath pressure, so that it has to be reduced to lower them to correct pitch, thus producing a softer note.
3. To produce a *forte* effect. Here, breath pressure must be increased to raise slightly flat notes, different in timbre, to correct pitch, thus producing a stronger note.
4. To facilitate clean execution of slurred passages where standard fingerings are too cumbersome for smooth transition from one note to the next.
5. For trills where standard fingerings are too complicated to play in rapid alternation one or both the notes involved.

To this last explanation he added:

As many of these alternative trill fingerings correspond with those required for some of the purposes listed above, the study of one aspect will assist mastery of others.

As noted, the chapter also contains a chart that provides a total of forty-one alternative ‘soft’ and ‘loud’ fingerings for all but the lowest few notes of the instrument (i.e. uses 2 and 3 respectively) reproduced in Appendix A2. There is no chart indicating fingerings to produce a ‘veiled’ tone-colour (use 1).

In a further important paragraph Dolmetsch noted:

The player must decide which alternative fingerings will best achieve a particular effect on his individual instrument. In this respect there is considerable variation among different makes of recorder and even among recorders of the same make.

For the fifth use Dolmetsch provided a separate chapter in A.R.T. entitled ‘On playing trills’. This included a chart of standard trill fingerings (reproduced in Appendix A3) covering all the adjacent note instances usually encountered.⁵ As with alternative fingerings Dolmetsch provided an important proviso:

These trill fingerings suit most recorders conforming to the standard “English” system, but may not invariably produce the same results on all makes and models of recorders.

⁵ A ‘standard’ trill fingering frequently necessitates the use of what would be considered an alternative fingering for one or occasionally both of the notes involved.

Standard trill fingerings are now generally familiar to recorder players. However, the annotated parts occasionally include diagrams for more unorthodox trill fingerings for use in a particular context (i.e. ones that do not appear in A.R.T.).⁶

Symbols for alternative fingering in the sources

Dolmetsch's performing material frequently bears the annotation 'AF' (or in one early instance, 'a') to indicate the use of an alternative fingering. These instances generally represent either use 1 ('To produce notes of a remote or "veiled" tone-colour...') or use 4 ('To facilitate clean execution of slurred passages...'), though the identification of the intended use, even in context, is not always straightforward. Occasionally Dolmetsch supplemented 'AF' with a diagram placed below, above or adjacent to the stave to indicate a particularly special fingering. Where no diagram is provided, Dolmetsch's intentions for use 4 can in most cases be deduced by reference to the alternative and trill fingering charts in A.R.T. However, for use 1, a little practical experimentation is required to establish which of several possible alternatives Dolmetsch may have used. Sometimes, however, 'AF' seems to have other uses: that is, it is used more with the intention of indicating a 'soft' fingering (use 2), or in two instances, a 'loud' fingering (use 3). Generally, though, 'soft fingering' is denoted by the indication 'SF'. In the case of Jacob's *Variations* and *Suite* we also find 'S', though – as we shall see – this may have been intended to indicate use of the lip key. Additionally, there are three instances where Dolmetsch's use of the annotation 'SF' would appear from the context more likely to have signified 'special fingering' and were intended to enable easier execution of a turn at the end of a trill or of grace notes. It is of significance to note that only in the manuscript of Jacob's *Suite* are 'AF', 'SF' and 'S' annotations to be found together, though his *Variations* contain only 'AF' and 'S' annotations.

⁶ In trying out Dolmetsch's alternative and trill fingerings the present author has attempted to achieve as close a result to that which Dolmetsch would have obtained by using a Dolmetsch treble instrument (number 10740) in satinwood with an ivory mouthpiece made in 1963 and fitted with a bell key. (see Figs. 2.2 and 2.3).

Alternative fingerings to produce a ‘veiled’ tone, soft dynamic, or loud dynamic

In connection with alternative fingerings to produce what Dolmetsch referred to as a ‘veiled’ tone (i.e. use 1), he did not specifically identify the need to alter breath pressure. However, to provide *piano* or *forte* effects (uses 2 and 3) he noted that the alternative fingerings to produce notes of a different timbre are respectively slightly sharp or slightly flat at normal breath pressure. These thus require an adjustment of breath pressure to restore the note to the correct pitch. For a few alternative fingerings that produce a ‘veiled’ tone, they do so without the need to adjust breath pressure. In such instances it is the change of wave pattern within the instrument created by the non-standard fingering that results in a distinctly different timbre from that achieved by standard fingering. However, as noted above, Dolmetsch rarely indicated the actual fingerings he used for this purpose. The most common occurrences are on the very last note of a movement or work, or at the ends of phrases, but the effect was also used to provide contrast to a repeated note. Dolmetsch’s use of the annotation ‘AF’ to indicate an alternative fingering to obtain notes of a contrasting timbre or dynamic appears in the manuscripts of sixteen works dating from between 1950 and 1988.

The only reference to a specific fingering in this context is below the final note g" of the fifth movement of Jacob’s *Suite*, where Dolmetsch annotated ‘A.F. No. 5’. His exact intentions here remain uncertain as it is not apparent what this refers to; none of the alternative fingerings in the chart in A.R.T. are numbered. Apart from the alternative soft and loud fingerings given for this note in A.R.T., it has only been possible to identify one other among his annotations: for the final note g" of the Theme of Jacob’s *Variations* the ‘AF’ annotation is supplemented by a fingering diagram (Ex. 1.1).⁷ An ‘AF’ annotation, though not supplemented by any indication of the fingering intended, also occurs on the final note only in two of the subsequent variations (Exx. 1.2 and 1.3).⁸ However, in the

⁷ Dolmetsch’s diagram identifies the half hole 7 on the player’s left-hand side to be covered. This is quite awkward, though not impossible to achieve, and the effect is identical to covering the half hole on the right-hand side of the instrument. It is possible that Dolmetsch’s diagram contains a scribal error. An additional alternative for g" (-/-3/-5-) is given in Walter van Hauwe, *The Modern Recorder Player, Volume 1* (London, Schott and Co. Ltd., 1984), p. 31. The present author has also discovered a further alternative making use of the bell key (-/-23/[4]56-K) which it would have been possible for Dolmetsch to employ.

⁸ These instances that also make use of the lip key are discussed in detail in Chapter 3.

closing bar (249) of Variation VIII, it is the final two notes (c''' and f'') that are thus marked (Ex. 1.4).

A related scenario arises in the last bar of Butterley's *The White-throated Warbler*, though 'AF' is marked only over the g-flat'' which precedes the final repeated c''s (Ex 1.5). Since the final phrase is marked *pp* it is therefore possible that the 'AF' annotation was intended to indicate a soft fingering. What is not clear is whether the alternative fingering was intended to apply to all three notes. In Dolmetsch's recording (CR 3) there is a clear contrast in timbre and a reduction in dynamic for the final phrase, and the effect includes the repeated c''s.

It is similarly almost certainly to indicate a soft fingering that Dolmetsch marked 'AF' at bar 90 in Rubbra's *Passacaglia sopra 'Plusieurs regrets'* (Ex. 1.6). This is supported by the composer's indication *pp* in the previous bar. The final note of the fourth of Chagrin's *Preludes for 4* is clearly annotated 'AF' by Dolmetsch in the manuscript recorder part (MS 24). The composer's indication of a diminuendo and the dynamic *p* again suggests that Dolmetsch intended this as a soft fingering. In the manuscript score and recorder part the note was originally an octave higher, but was marked down an octave by Dolmetsch.⁹ An unusual instance occurs in Berkeley's *Una and the Lion* (PE 29). As Ex. 1.7 shows, Dolmetsch marked 'AF' above the e'' in bar 21 of the short *Lento* section (accompanying the words 'But he my lion and my noble lord'). This is the penultimate note for the recorder in this section and is slurred to the final note f'. The composer's dynamic indication is *pp* and so a soft fingering is presumably intended.¹⁰ Dolmetsch also indicated 'AF' to the final note of the first movement of Ridout's *Chamber Concerto* (MS 38a) (Ex. 1.8), and to the isolated final f#' of the third movement of Françaix's *Quintette* (PE 26).

In a number of other cases, Dolmetsch used 'AF' to indicate a change from a standard to an alternative fingering on a held note. This technique requires very rapid and precise finger movement if a seamless change is to be achieved. A straightforward example of

⁹ For further discussion refer to Chapter 4.

¹⁰ However, after 'AF' Dolmetsch added '& Bell key' and it is not immediately apparent whether this was intended to apply to the e'', the f' or both. The 'AF' may additionally have been intended to facilitate smooth fingering from e'' to f', as discussed further in Chapter 2.

this is in the closing bars of the first movement of Cooke's 1974 *Divertimento* (MS 42) (Ex. 1.9). Here Dolmetsch's 'AF' annotation is clearly in response to the composer's *pp* dynamic marking at this point.

As noted, with most of Dolmetsch's 'AF' annotations, he rarely gave any indication of the fingering to be used. This is the case in Aria I in Berkeley's *Concertino* (MS 14), where a dotted semibreve e" in the penultimate bar (indicated 'AF') is tied to a crotchet e" in the final bar (also indicated 'AF') (Ex. 1.10a). There is no dynamic marking by the composer here, so we must presume that Dolmetsch was seeking a gradual diminuendo. However, in the published edition (PE 10) the recorder part differs from the manuscript and the penultimate bar has a semibreve f" and a minim e" (Ex. 1.10b). In the recording (CR 4) Dolmetsch plays a combination of both readings (Ex. 1.10c). There is a distinct change in timbre on the final held e" to evidence the alternative fingering annotated at the equivalent point in the manuscript.

Another instance where Dolmetsch's intentions are not entirely clear is in movement VII in Ridout's *Sequence* (MS 35). The 'AF' annotation is, in a similar way to the final bar of Butterley's *The White-throated Warbler*, only indicated above the first of two notes of the final bar, and again it is not clear whether an alternative fingering should be applied to the second note (Ex. 1.11). In context it would seem logical to do so.

A loud fingering would appear to be the purpose of the 'AF' indicated to the final note of the first movement of Salter's *Air and Dance* (MS 51). The piano part is marked *f* for the final three bars, and Dolmetsch has additionally marked the recorder's note up an octave for the last two (Ex. 1.12). Such annotations for what appear to be loud fingering are far less common, but another occurs in Rubbra's *Passacaglia sopra 'Plusieurs regrets'*, discussed below. Further applications of alternative fingering in this context are shown in Exx. 1.13 to 1.17 inclusive.

As noted previously, in addition to being indicated on final notes, alternative fingerings were also employed within a piece to provide contrast of timbre on repeated notes, and repeated phrases. This particular use is employed extensively in Aria I (the second movement) of Berkeley's *Concertino*; in bar 10 on a repeated f-flat" (Ex. 1.18), bar 16 on

a repeated c''' (Ex. 1.19) and especially in a recurring phrase featuring a repeated e'' in bars 14, 22 and 38 (Ex. 1.20). In Dolmetsch's recording of this (CR 4) these contrasts are clearly audible, and at bar 39 another instance can be heard for which there is no annotation in the manuscript. By contrast, in Dolmetsch's recording of Jacob's *Variations* (CR 3) the effect of the alternative fingerings in Variation II (Exx. 1.21 and 1.22) is barely audible.

In movements III and V of Ridout's *Sequence* (MS 35), alternative fingerings are used to provide contrasting timbre to notes at the ends of phrases, much in the same way as Dolmetsch used them for final notes elsewhere. At bar 10 in movement III, the 'AF' indication has a line drawn from it to a quaver triplet in the lute part to identify where the change was to be made (Ex. 1.23). In bar 15 of the same movement, the contrasting timbre for the final note of the phrase is especially effective as it repeats the immediately previous note (Ex. 1.24).¹¹

There are three other instances in the present context (i.e. involving repetition) where the 'AF' annotation may specifically suggest that a soft dynamic rather than a contrast in timbre was intended. The first is in Jacob's *Variations* (MS 19), Variation I, at bar 29. This is the beginning of a repetition of the first two bars of the variation, founded on a repeated g'' (Ex. 1.25). A contrast of timbre may have been intended, but below this bar Dolmetsch has marked *p* in pencil, thus dynamic contrast seems more likely. Whichever was intended, it should presumably apply to the whole phrase. The second example occurs later in the same work – Variation IX, at bar 265 – where 'AF' appears over the first of two quavers at the end of the bar (Ex. 1.26). The following bar contains the last note of the phrase. If the 'AF' was intended to represent a soft fingering (or indeed a contrast in timbre) it would seem logical for it to continue to apply to the end of the phrase (marked *p* by the composer). Another possibility is that the 'AF' has been displaced and should actually apply to the last note of the phrase. As this repeats the note immediately preceding, it would certainly be an appropriate context. A third instance occurs in Ridout's *Sequence*, movement VII, bar 34. Here, the 'AF' annotation is placed

¹¹ The alternative fingering illustrated at bar 16 of movement V is discussed in Chapter 3, as the somewhat ambiguous annotation at this point seems to indicate that the lip key (or possibly even the bell key) was additionally intended to be in use. See Ex. 3.25.

above the first note of a bar also marked *mp* (by the composer) (Ex. 1.27). From bar 31 the composer marked successive bars *ff*, *f*, and *mf*, indicating a gradual diminuendo to *p* at bar 35. In this context, whether intended to be a soft fingering or a contrast in timbre, the ‘AF’ annotation seems somewhat isolated.

A unique annotation in this context occurs at bar 65 in the second movement of Mathias’s *Concertino* (MS 34). As can be seen in Ex. 1.28, ‘AF’ is indicated below the beginning of the bar and is followed by a broken line extending to the end of the bar. This appears to indicate the use of alternative fingerings to all the notes in this bar that contains an exact repeat of the phrase in the preceding bar. It is just possible that ‘AF’ was intended to represent soft fingerings to produce an echo effect, but it is likely to have resulted in a change of timbre also.

There are instances in the recordings of three works where, though there are no annotations in the recorder parts, Dolmetsch has clearly employed an alternative fingering to produce a change of timbre on a repeated or final note. One occurs on the final note of Colin Hand’s *Plaint*, and the final notes of the first and fourth movements of his *Petite Suite Champêtre*; both works are included on CR 3. In the performance of Murrill’s *Sonata* (also on recording CR 3) a soft fingering on a repeated c" at bar 15 of the third movement is clearly audible. Dolmetsch also makes use of a soft fingering for the final bar of the same movement in which the final note d" is tied from the previous bar and coincides with the final chord on the keyboard. This is a device he used elsewhere, particularly for the final note of Rubbra’s *Meditazioni sopra ‘Cœurs Désolés’*, discussed below.

Other uses of the annotation ‘AF’

Dolmetsch’s ‘AF’ annotations in Colin Hand’s *Plaint* (MS 26) are something of a puzzle. The manuscript contains many annotations by Dolmetsch to indicate dynamics, but in bar 35 are two isolated ‘AF’ annotations above the note b' (Ex. 1.29). There are no dynamics marked at this point, but in the recording (CR 3) the first b' is distinctly louder than the second. It is possible that Dolmetsch used, but did not annotate a loud fingering for the

first. There is certainly no need in this instance for the use of an alternative fingering to facilitate clean execution of a slurred passage.

The annotation 'AF', though not marked as such, appears to have been intended to indicate a loud fingering to the last two quavers in bar 133 of Rubbra's *Passacaglia sopra 'Plusieurs regrets'* (Ex. 1.30). These two notes immediately precede the final note of the work and come at the end of a passage marked *allarg. e cresc.* In A.R.T. the loud fingering given for b" is ø/123/-5-7½ and that for c" is ø/123/--6½-. Though this produces a somewhat cumbersome cross-fingering involving half holes, at the very slow tempo of the concluding bars it is reasonably practical.

'SF' to indicate alternative soft fingerings

Compared with the number of 'AF' annotations, those indicating 'SF' and intended to indicate a soft fingering are relatively few, occurring in only three works. However, as noted above, a number of 'AF' annotations appear to have indicated a soft fingering rather than a contrast in timbre.

The contexts of use of the 'SF' annotation are frequently as those for which Dolmetsch used 'AF'. That in bar 32 of the first movement of Jacob's *Suite* (Ex. 1.31), and also that in bar 66 of the second movement of Cooke's *Quartet* (Ex. 1.32) occur on the last notes of movements. In three other instances, one in Jacob's *Suite* (Ex. 1.33) and two in Fulton's *Scottish Suite* (Exx. 1.34 and 1.35), Dolmetsch introduced the alternative fingering part way through a long final note, a technique, as noted above, requiring rapid and precise finger movement. In the case of Cooke's *Quartet*, the effect of the soft fingering annotated by Dolmetsch on the last note of the second movement is clearly audible in the performance on recording CR 4. However, those in the recording of Jacob's *Suite* PR 3 are less so.

The alternative soft fingerings provided by Dolmetsch in A.R.T. were presumably intended where 'SF' annotations on their own were indicated. However, in two instances in the third movement of Jacob's *Suite*, Dolmetsch additionally provided fingering

diagrams to indicate his intentions. At bar 24 (Ex. 1.36) he marked 'soft finger' (rather than simply 'SF') and appended the diagram 0/-2-/456- which is actually the soft fingering given for the note e" in A.R.T. The diagram was presumably added as a reminder, though it is the only instance where a 'standard' alternative soft fingering diagram is annotated. For the final note f" of the movement at bar 53 Dolmetsch supplemented the 'SF' annotation with the diagram -/--3/4-6- besides which is written '(and key)' (Ex. 1.33). As will emerge in Chapter 3, this could indicate either lip or bell key.

Alternative soft fingering seems indicated in a different way entirely in Rubbra's *Meditazioni sopra 'Cœurs désolés'* (PE 6b). The final note, an a", begins three bars from the end and is tied right through the penultimate bar to a crotchet in the final bar (Ex. 1.38). At the beginning of the penultimate bar is the annotation 'a' and at the final bar, 'a²', presumably indicating that this final long note should start with the standard fingering and reduce in volume at the beginning of each successive bar (coinciding with repeated chords on the accompanying harpsichord that assist in masking the transition from one fingering to the next). The 'a' fingering, written in pencil, is presumably the standard soft fingering that Dolmetsch provided in A.R.T. (ø/123/4-57). The 'a²' annotation is also in pencil, but added in ink above (presumably later) is written 'a² TH in RH 23'. Since the right hand fingers 2 and 3 equate to fingers 5 and 6 in a conventional fingering diagram, this can be interpreted to indicate the fingering ø/123/-56- in which the thumb is also placed further into the thumb-hole. In Dolmetsch's recording of the work (included on CR 3) these changes at the beginnings of bars 137 and 138 are clearly audible and do provide an effective diminuendo. In conversation Jeanne Dolmetsch noted that the second alternative fingering can be somewhat unreliable and that she frequently did not employ it at this point.¹² On my own Dolmetsch treble recorder this fingering works well, however, and can be played extremely softly.¹³

One further annotation should be noted in connection the substitution of fingering on a held note. This occurs in Milner's *Suite* (MS 16) at bar 113 of the third movement. Below the note f#", which is tied from the previous bar, Dolmetsch has written 'change fingers'

¹² Telephone conversation, 8 September 2005.

¹³ See footnote 6.

(Ex. 1.38). At the beginning of bar 112 Dolmetsch marked the dynamic *pp*, but it is not clear why he indicated a change of fingering in the following bar, or what fingering it was intended to change from or to. The standard fingering for f#" is -/12-/---, and the soft fingering Dolmetsch indicated in A.R.T. is ø/123/4567. A smooth transition from the standard to the soft fingering is somewhat awkward. However, another common alternative for f#" is -/1-3/4---, which is also slightly sharp. As with other soft fingerings, a reduction in breath pressure to restore pitch would have resulted in a softer note. This transition is much smoother and may be what Dolmetsch intended in this instance.

At first sight, we might assume that 'S' represents soft, but the two annotations in Variation II of Jacob's *Variations* marked simply 'S' are somewhat ambiguous. As will emerge later, Dolmetsch's markings in the manuscript of Jacob's *Suite* include 'S-line' annotations that indicate use of the lip key; the 'S' annotation in the same work may well have indicated this also. As the manuscript of Jacob's *Variations* similarly contains both 'S' and 'S-line' annotations it is more likely that 'S' indicates lip key rather than a soft fingering here too.¹⁴

Alternative fingerings to facilitate clean execution of slurred passages

Slurs over crossed fingerings can be awkward in execution, particularly if substitution of more than one finger is required. Dolmetsch sometimes annotated where he used alternative fingerings to overcome this either by the usual annotation 'AF', or sometimes, and somewhat confusingly by 'SF' (special fingering) or simply by 'a'. Annotations to indicate alternative fingerings in this context occur in eleven works dating from between 1946 and 1980.

As Dolmetsch noted, many alternative trill fingerings could be used for other purposes, and it is certainly trill fingerings to which reference should initially be made in seeking alternatives that avoid cross-fingering in slurred passages. In many trill fingerings one of the notes retains its standard fingering while the other is an alternative. All the instances

¹⁴ See Chapter 3.

annotated by Dolmetsch where these particular fingerings can be employed in this context are indicated in the following table:

Table 1.1 Instances of annotated alternative fingerings (by ‘AF’ unless otherwise indicated) where a trill fingering can be substituted. Notes to which alternative fingerings apply are shown bold in the final column:

Work & Source	Movement	Bar(s)	Note(s)	comments and fingerings
Walsworth <i>Sonata</i> MS 10	Single movement	172, 175, 178	d''	Succession of notes: d'' – e-flat'' – d'' fingering for d'': 0/1-3/456½-
L. Berkeley <i>Concertino</i> MS 14	2nd (Aria 1)	17	f' and d''	Succession of notes: e-flat'' – f' – e-flat'' – d'' fingering for f' : 0/--3/4--- fingering for d'': 0/1-3/456½-
Jacob <i>Variations</i> MS 19	Variation X	281	d''	Succession of notes: e-flat'' – d'' – e-flat'' fingering for d'': 0/1-3/456½-
		285	f-natural''	Succession of notes: f#'' – f-natural'' fingering for f-natural'': -/123/----
		296 & 308	f#''	Succession of notes: f#'' – e'' – f#'' fingering for f#'': 0/---/----
Gál <i>Trio Serenade</i> PE 19	3rd	1 & 47	f#''	Succession of notes: e'' – f#'' – e'' fingering for f#'': 0/---/----
	4th	176 & 183	f'	Succession of notes: e-flat'' – f' fingering for f' : 0/--3/4---

In all the remaining instances where Dolmetsch has annotated an alternative fingering, standard trill fingerings cannot be employed and those indicated in the table below have been arrived at via the author’s experimentation.

Table 1.2 Instances where an alternative trill fingering cannot be employed

Work & source	Movement	Bar(s)	Note(s)	comments and fingerings
Rubbra <i>Meditazioni</i> PE 6b	Single movement	47	g#"	Succession of notes: f#'' – g#'' – a'' – g#'' fingering for g#": ø/123/456½-
		48	g#"	Succession of notes: a'' – g#'' – f#'' fingering for g#": ø/123/456½- The first g#'' in bar 49 is marked 'o' to indicate a return to the standard fingering
L. Berkeley <i>Concertino</i> MS 14	1st	7	c#'''	Succession of notes: b'' – c#''' – b'' fingering for c#''': ø/12-/5--
		44	c#'''	Succession of notes: b'' – c#''' – d'' fingering for c#''': ø/12-/5--
Jacob <i>Suite</i> MS 15a	4th	24	b''	Succession of notes: c#''' – b'' – c#''' – b'' fingering for b'': ø/123/4---
Jacob <i>Variations</i> MS 19	Variation X	302 & 339	a''	Succession of notes: b-flat'' – a'' – b-flat'' fingering for a'': ø/123/4-67

In addition to the alternatively fingered g#''s annotated in bars 47 and 48 of Rubbra’s *Meditazioni sopra ‘Cœurs désolés’*, Dolmetsch also marked g#''s with the annotation ‘a’ in bars 67, 68 and 69 (Ex. 1.39). The passage is not slurred, but the rising and falling C# minor scales are notoriously tricky. The alternative g#''s assist marginally in reducing the number of cross-fingerings.

A number of other instances are not covered in the two tables above and require further explanation. In the second movement of Bowen’s *Sonatina* (MS 7), bar 35 contains two groups of six semiquavers (Ex. 1.40). The third note of the second group, b-flat', is between the notes g#' and a', and is marked with an arrow, below which is the annotation ‘spec’. This would seem to indicate a special fingering, but the form this would have

taken is not immediately apparent. Dolmetsch did not provide a trill fingering for g[#]' (a-flat') to b-flat', nor is the b-flat'/a' trill fingering of any practicality in this context. One solution is to raise finger 5 of the standard g[#]' fingering (0/123/456½-) to give the fingering 0/123/4-6½-. However, this is particularly sharp and could only be corrected by a reduction in breath pressure.

Another somewhat puzzling 'AF' annotation occurs in bar 26 of Aria I in Berkeley's *Concertino* (MS 14). A crotchet d-flat" is followed by a group of four semiquavers, the first of which, an e-flat", is annotated with 'AF'. It is immediately followed by a d-flat" (Ex. 1.41). The d-flat" to e-flat" (c#" to d#") trill fingering requires an alternative fingering for the d-flat" and is thus of no assistance. Any fingering from the standard d-flat" 0/12-/45½-- to any alternative fingering for e-flat" will result in a cross-fingering, so does not appear to overcome the problem.

Equally puzzling is an 'AF' annotation at bar 23 in the third movement of Swann's *Rhapsody from Within*. Here it is placed above the first f' of a descending f', e-flat", d" three-note figure that occurs four times (Ex. 1.42). An alternative fingering applied to the f' only is not of much assistance, but if the alternative fingerings 0/--3/4-6½ -, 0/1-3/4-6½- and 0/1-3/456½- are used on successive notes, cross-fingerings are avoided. Perhaps the 'AF' is thus intended to apply to all three notes rather than just the f'.

Two passages in Variation X of Jacob's *Variations* appear to have caused Dolmetsch particular problems. Bars 302-3, and 339-40 each contain the beginning of a phrase that starts with the same notes in both instances (Ex. 1.43). Below bar 302 Dolmetsch marked 'AF' followed by a broken line extending to the end of the phrase in bar 304. Clearly this does not indicate alternative fingerings for every note, but presumably that they should be applied where practical. At the equivalent bar 339 Dolmetsch marked 'AF' above the a" only (noted in Table 1.6) and no broken line follows. The e-flat"" in bar 340 originally had an arrow directing to an alternative fingering in the margin that has since been erased and is no longer legible. Slurring from the preceding d-flat"" is rather insecure, and in both bars 303 and 340 Dolmetsch wrote in a c"" in place of the e-flat"". ¹⁵ However, in the

¹⁵ See Chapter 4.

recording of the work (included in CR 3) Dolmetsch plays an e-flat^{'''} in both instances and appears to have overcome the problem by breaking the long slurs over each phrase. A break in the slurs is indeed annotated in the manuscript, but in the published edition they remain as originally notated (PE 15).¹⁶

There are two places in the performing material where an alternative fingering affects non-adjacent notes. In one of these, in the first movement of Michael Berkeley's *American Suite* (PE 25) (Ex. 1.44) four bars after figure 7, Dolmetsch provided a fingering diagram. The indicated fingering $\emptyset/123/-+67\frac{1}{2}$ produces b^{''} with the + indicating the addition of finger 5 to produce g^{##''}. On the author's Dolmetsch instrument this works satisfactorily. The same figure appears later in the movement where it is simply annotated 'AF' with no fingering diagram indicated, but clearly the same fingering is intended. In the *American Suite* this alternative fingering avoids an awkward cross-fingering, and it is for the same purpose that Dolmetsch indicated an alternative fingering in the second movement of Cooke's *Quartet* (MS 49). An extended bar 55 contains a cadenza begun by the harpsichord and continued by the recorder. At the recorder's entry, Dolmetsch marked 'AF' above its first four notes, and the entire passage is contained under a slur (Ex. 1.45). The two notes e^{'''} and c^{####} are across a register break and there is a tendency for the c^{####} to be reluctant to speak. While employing Dolmetsch's alternative soft fingering for c^{####} given in A.R.T. ($\emptyset/123/-567$) produces a more awkward cross-fingering, this does result in a much more secure c^{####}.

In three instances, Dolmetsch marked the annotation 'SF' to indicate special fingerings for ornamentation (rather than for a soft fingering). In the first movement of Reizenstein's *Partita* (PE 3) at bar 61 an f^{##''}-e^{##''} trill is closed with an e^{##''}-d^{##''} turn (Ex. 1.46). The turn is marked 'SF'. The f^{##''}-e^{##''} trill is obtained with the fingering $-/12t/----$ in which t is the trill finger. For the closing turn, the e^{##''}-d^{##''} trill fingering is of no assistance as it produces an uncomfortable cross-fingering. However, the fingering $-/123/45--$ for the d^{##''}, with carefully controlled breath pressure, works satisfactorily on the present author's Dolmetsch treble recorder.

¹⁶ See Chapter 5.

The remaining 'SF' annotations occur in Rubbra's *Cantata pastorale* (PE 11). In bar 2 there is a two-note appoggiatura (Ex. 1.47). In addition to the 'SF' annotation here Dolmetsch has written '(bottom two fingers no thumb)'. The standard fingering for a-flat" is -/-23/456- and Dolmetsch's instruction is thus to *raise* the bottom two fingers producing the fingering -/-23/4--- to obtain b-natural". This works on the present author's Dolmetsch recorder, but is a little unstable unless very low breath pressure is employed. The same two notes occur in a demi-semiquaver triplet at the end of bar 9 annotated 'AF', for which the same fingering noted for bar 2 will work satisfactorily.

Non-standard alternative trill fingerings

Dolmetsch was clearly very familiar with all the standard trill fingerings and thus there was no requirement for him to mark these in his performing material. However there are a few instances where he identifies a trill with a non-standard fingering and annotates it with a diagram close to the trill itself. These occur in just four works dating from between 1946 and 1966 as indicated in the following table:

Table 1.3 Annotated non-standard trill fingerings (In the diagrams ‘t’ indicates the finger(s) to be trilled. All are for treble recorder)

Work & source	Movement	Bar(s)	Notes	Fingerings and comments
Bowen <i>Sonatina</i> MS 7	1st	80	f' - g''	-/tt-/456½- in tune, but reason for use in place of standard fingering not certain; standard fingering is t/-2-/----
Rubbra <i>Sonatina</i> MS 20	3rd (Var. I)	21-25	c'' - d''	0/12-/tt67 Perhaps for special effect in very long trill? Standard fingering is 0/12t/----
	3rd (Var. III)	10	e'' - f'	0/-t-/45-7 An unusual fingering and slightly sharp; Standard fingering is 0/-2t/---
	3rd (Var. IV)	2	g'' - a-flat''	-/123/t5-7½ but this does not produce the correct notes (gives a''-b''); hole 6 also needs to be closed. -/123/t567 works better, but a-flat is a little flat
Cooke <i>Quartet</i> MS 49	2nd	55 (extended bar containing cadenza)	f' - g''	-/tt-/45-7 this is similar to the alternative fingering noted above in Bowen's <i>Sonatina</i> . Again the reason for its use in place of the standard fingering is not certain, especially as it results in an awkward cross-fingering to the following note
Gál <i>Trio Serenade</i> PE 19	2nd	179	e-flat'''-d'''	ø/1t3/-567½ e-flat is slightly sharp, but avoids a trill over a register break

In addition there are two instances in Rubbra's *Sonatina* (MS 20) where Dolmetsch added written instructions for trill fingerings rather than diagrams. The first occurs in the first movement at bar 53 where the composer has placed a short trill with a superimposed flat

sign above a g-flat" quaver. The standard fingering for a g-flat"/g" trill is -/t2-/---, however, Dolmetsch has noted above 'thumb only tr'. This equates to the fingering t/---/---- in which the g" is a little sharp. The reason for employing this, rather than the standard fingering, is not clear.

The second occurs in the third movement, Variation III, bar 20, above a c"" - d-flat"" trill where Dolmetsch has written 'tr with RH top finger'. The standard fingering for the note c"" does not include any right-hand fingers and thus the most satisfactory interpretation for the trill fingering he describes is ø/12-/t-6-. This produces a slightly sharp d-flat. The fingering given in volume three of A.R.T. is ø/12-/4-t- which is much more satisfactory and incorporates the standard fingering for d-flat"". Dolmetsch's annotated description is therefore somewhat puzzling. It may simply have been a scribal error, but on the other hand may have been intended, as it does have the advantage of using the stronger first finger for what is quite a long trill.

The above seven instances appear to be the only occasions in which Dolmetsch annotated trill fingerings at variance with those indicated in A.R.T. The reasons for their inclusion are not in all cases clear.

In his chart of trill fingerings Dolmetsch added a footnote with reference to the d""/e"" trill (given as ø/123½/45tt) that noted:

A recorder fitted with a bell key can produce this trill at the higher octave using the same fingering with the thumb-hole "pinched" as for trilling on the same notes in the lower octave, viz. from B to A (descant/soprano) and E to D (treble/alto).

In diagrammatic form this is ø/1t--/----K and is much more practical than that indicated in Dolmetsch's chart. There are no instances where Dolmetsch annotated this (there was perhaps no requirement) but it can be very conveniently employed for the trill at bar 65 in Rubbra's *Passacaglia sopra 'Plusieurs regrets'*. It is also possible to produce the d""-e"" trill using the fingering ø/12-/tt--, but this is across a register break and not always very reliable.

Conclusions

Dolmetsch's annotations for alternative fingerings without doubt display inconsistency in his use of 'AF' and 'SF' and as a result are somewhat ambiguous in a number of cases. However, it has to be appreciated that his markings were made in works spanning a period of some forty years, probably rapidly during rehearsals. Thus a certain amount of inconsistency is inevitable. Moreover, the markings were entirely for his own use and would have been perfectly clear to him in context. There are possibly instances where 'AF' was intended to indicate a soft fingering rather than one to achieve a contrast in timbre, and some of these have already been identified above. Nevertheless, it is perhaps of more relevance to know that a contrast in dynamic or timbre was intended on certain notes rather than the precise intention. It should also be born in mind that Dolmetsch noted the capacity of soft fingerings to '...give notes different in timbre...' and the uses 'to produce notes of a remote or 'veiled' tone-colour' and 'to produce a *piano* effect' were, as a result, to an extent interchangeable.¹⁷

Dolmetsch's advocacy of the use of alternative fingerings must, during the mid-1950s when his tutor was first published, have seemed particularly advanced. They are now accepted as a fundamental part of recorder technique in many contexts and are applied to early music in addition to contemporary works. Dan Laurin's monumental 1999 recording of Jacob van Eyck's (c.1589-1657) *Der Fluyten Lust-hof* in its entirety (on nine CDs) very audibly makes considerable use of alternative fingerings at cadences and for contrast for repeated notes or phrases.¹⁸ They are also specifically called for in a number of contemporary works. In the German recorder player and composer Markus Zahnhausen's 'Nostalgischer Walzer' (1992), from his *Lyrische Szenen*,¹⁹ he notates passages of repeated notes with stems pointing alternately up and down to indicate application of alternative fingerings. In a footnote to the score these are identified as 'Bariolage-effect: change of timbre'. This essentially string instrumental technique of playing the same note on adjacent strings recalls Dolmetsch's reference in A.R.T. to producing -

¹⁷ See footnote 4.

¹⁸ CDs, Jacob van Eyck, *Der Fluyten Lust-hof*, 1996 and 1999, BIS BIS-CD-775/780a-d.

¹⁹ Markus Zahnhausen, *Lyrische Szenen* (Wolfenbüttel, Germany: Mösel Verlag, 1997).

notes of a remote or “veiled” tone-colour, as when a violinist gives added light and shade to his performance by playing higher up on an adjacent string notes normally found in the first position.²⁰

Using the instances where Dolmetsch specifically annotated alternative fingerings as a basis, there are certainly contexts in other works in the Dolmetsch canon where their use would be entirely appropriate. As identified earlier, there are clearly audible instances in his recorded performances where, though not annotated as such in the recorder parts, Dolmetsch introduced alternative fingerings to provide contrast of dynamics or timbre. Bearing in mind that these two effects are perhaps to an extent interchangeable some further instances are suggested below:

Ex. 1.48 Edmund Rubbra: *Sonatina*, second movement, bb. 1-15. The passage contains a number of repeats of the note e" for which a softer or veiled fingering could be applied at the notes marked *

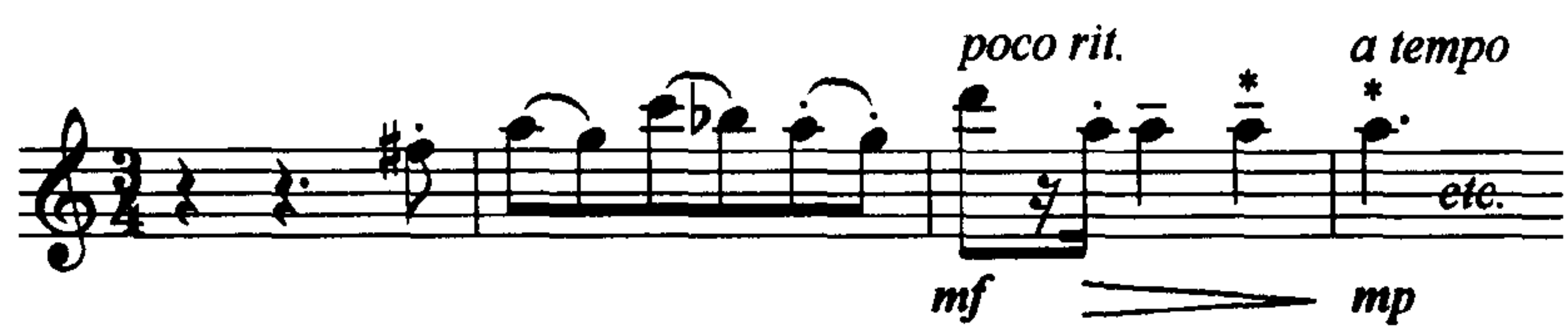


Ex. 1.49 Herbert Murrill: *Sonata*, third movement, b. 5. Soft fingering for the note d" (marked *) at the end of the second phrase. (This is actually discernible on recording CR 3)



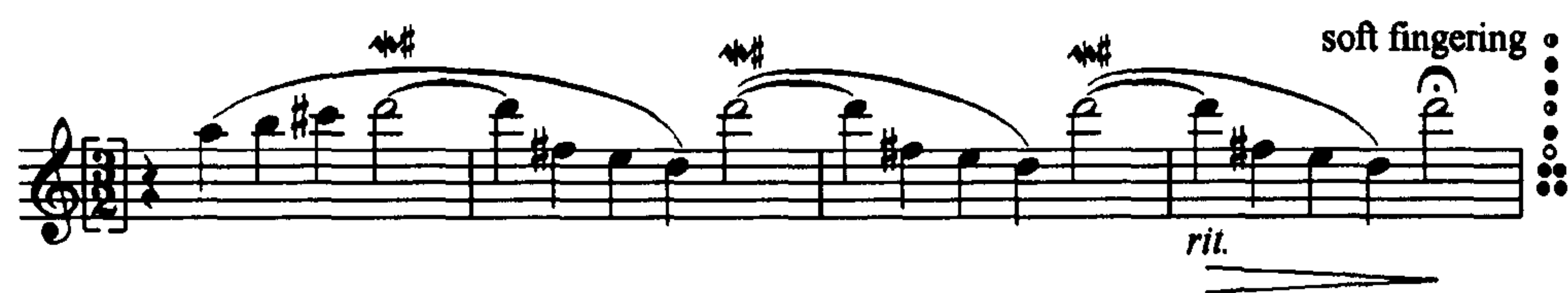
²⁰ Carl Dolmetsch, *Advanced Recorder Technique*, pp. 20-22.

Ex. 1.50 Colin Hand: *Sonata Breve*, bb. 69-72. Repeated a"s with diminuendo at cadence; different soft fingerings on notes marked *



Musical notation for Ex. 1.50, showing a single staff in treble clef with a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, some beamed together. Above the staff, the tempo markings "poco rit." and "a tempo" are present. Below the staff, the dynamic markings "mf" and "mp" are shown with a wedge indicating a diminuendo. Two notes are marked with an asterisk (*). The notation ends with "etc." and a repeat sign.

Ex. 1.51 Edmund Rubbra: *Meditazioni sopra 'Cœurs Désolés'*, bb. 86-89. Diminuendo marked to cadence at bar 89. Soft fingering to d'''



Musical notation for Ex. 1.51, showing a single staff in treble clef with a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, some beamed together. Above the staff, the tempo marking "rit." is present. Below the staff, the dynamic marking "mp" is shown with a wedge indicating a diminuendo. The notation ends with a cadence marked with a double bar line and a repeat sign. A vertical line of dots is shown to the right of the staff, labeled "soft fingering".

Ex. 1.52 Edmund Rubbra: *Passacaglia sopra 'Plusieurs regrets'*, bb. 133-135. The final note d''' has been annotated 'Key', and the harpsichord's final chord is marked *sff* by the composer, so a loud recorder note is clearly intended. As we shall see, application of the bell key does produce a louder note, however, Dolmetsch's standard loud fingering applied to this note would also be particularly effective.



Musical notation for Ex. 1.52, showing a single staff in treble clef with a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, some beamed together. Above the staff, the tempo marking "rit." is present. Below the staff, the dynamic marking "mp" is shown with a wedge indicating a diminuendo. The notation ends with a cadence marked with a double bar line and a repeat sign. A vertical line of dots is shown to the right of the staff, labeled "loud fingering *".

CHAPTER 2

High F# (f#''') and the bell key

Introduction

As Alec Loretto observes:

Many [woodwind] instruments have problems with a few of the notes they are expected to play – notes sounding muffled, notes lacking resonance and stability, and even notes difficult to produce. The recorder has its fair share. On the treble recorder for example are the difficult to obtain top F sharp [f#'''], and an in tune B flat above that.¹

The one-keyed baroque flute had similar problems with the note f''' that ‘...was unobtainable or very unsatisfactory...’ on many instruments.² Such problems for the transverse flute were resolved by the addition of keywork in the late eighteenth and early nineteenth centuries. However, the recorder, which had largely fallen out of use by the last quarter of the 18th century, did not acquire the key systems to overcome its problematic notes. Thus, when recorders began to be made again in the twentieth-century revival, and of necessity copied from surviving antique instruments, these same problems were inherited.

The note f#''' does occur in the baroque recorder repertoire, though very infrequently.³ A suggested fingering for the note appears in at least one eighteenth-century chart, J.F.B.C. Majer venturing that of ø/1-3/45-7.⁴ Thomas Stanesby Junior gave the same fingering for the equivalent c#''' on a recorder in C.⁵ Significantly, perhaps, Hotteterre’s recorder fingering chart does not include the note f#'''.⁶ Majer’s fingering is rarely satisfactory on

¹ Alec V. Loretto and Paul Madgwick, ‘Well! Whoever Would Have Thought of That – Some Thoughts on Recorder Patents’, *The Recorder Magazine*, 17 (1), (1997), 3-8 (p. 4).

² Rachel Brown, *The Early Flute: A Practical Guide* (Cambridge: Cambridge University Press, 2002), p. 15.

³ J. S. Bach’s Brandenburg Concerto No. 4 and G. P. Telemann’s Concerto in C major for recorder, strings and continuo are notable examples.

⁴ J. F. B. C. Majer, *Museum musicum theoretico practicum*, cited in Hunt, *The Recorder*, pp. 85 and 124.

⁵ Thomas Stanesby Jnr., *A new system of the flute a’bec, or common English Flute* (London: the author, 1732), cited in Alan Davis, *Treble Recorder Technique* (London: Novello and Company Limited, 1983), pp. 72-74.

⁶ Jacques-Martin Hotteterre, *Principles of the Flute, Recorder and Oboe*, modern edition tr. Paul Marshall Douglas (New York, Dover Publications, Inc., 1968), pp. 55-56. (Similarly, Hotteterre’s fingering chart for the transverse flute does not include the note f''').

modern instruments (usually very sharp), though on some tenor recorders with a bottom c key, and thus a somewhat extended foot joint, the fingering can be used to obtain a satisfactory c[♯]". Carl Dolmetsch was clearly aware of this problematic note and in 1996 explained:

This 'missing' note was by tradition accessible only to skilled players through the use of special fingerings I had established early in the 1920s, the most usual form involving slurring from the E or F natural immediately below.⁷

However, it was not until 1954 that this fingering (ø/---/45--) was included in the first edition of A.R.T.⁸ This also gave another alternative fingering for f[♯]" of ø/123/45-7, but noted that:

...it usually produces a rather sharp note and requires very low breath pressure to keep the pitch down. The only advantage in using this fingering is that the note can be tongued instead of having to be slurred-up-to from below.⁹

A more practical solution was stumbled upon by Dolmetsch almost by accident:

In 1929, when I happened to be practising while seated, I discovered to my astonishment and delight that by stopping the end of my treble recorder with my knee, and fingering as for high F natural or top G, I could produce a firm pure and reliable high F sharp.¹⁰

A mechanical solution in the form of a key to close the hole at the foot of the instrument (i.e. a bell key) at once occurred to him, and many years later he described it as follows:

My immediate intention was to fit a key to the end-piece, to be operated by the right hand little finger (not the knee, which looks amateurish beyond belief, especially in 1996!). The stress of meeting the enormous demand for standard models temporarily deflected me from my good intentions and I continued to employ my trick fingerings [i.e. slurring up from e[♯]" or f[♯]"] until the 1930s when composers from Lennox Berkeley onwards made ever increasing demands for this note, despite my advice to avoid it!¹¹

Though Dolmetsch specifically mentions his use of the 'trick' or slurred fingering for f[♯]" until the 1930s he actually continued using it until the 1950s. He later explained:

⁷ Carl Dolmetsch, 'The Recorder in Evolution', *The Recorder Magazine*, 16 (1996), 55-56 (p. 55).

⁸ Carl Dolmetsch, *Advanced Recorder Technique*, p. 7.

⁹ Ibid.

¹⁰ Carl Dolmetsch, 'The Recorder in Evolution', p. 55.

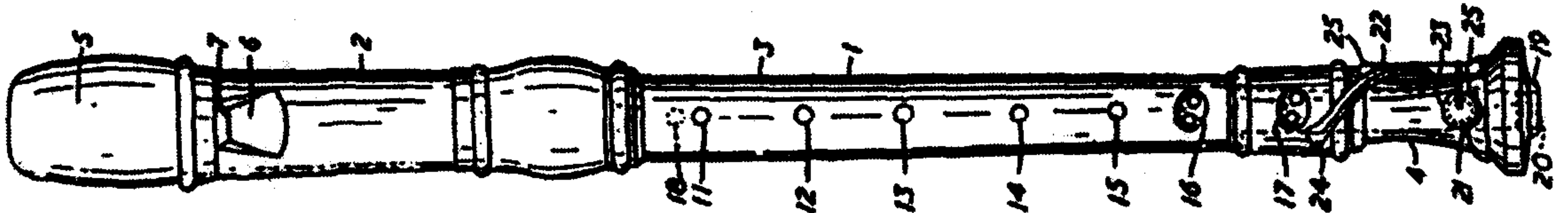
¹¹ Ibid.

Although the bell key had existed in my mind for so long, it was not until 1957, (the year Gordon Jacob wrote his Suite for me) that I actually put my invention into effect, and used it at my Wigmore Hall recital on 31st January 1958.¹²

As noted above, Dolmetsch discovered that the bell key added to the standard fingerings for f''' (ø/1--/45--) or g''' (ø/1-3/4-6-) produced the 'missing' f#'''. However, in the chapter on the device in A.R.T., the fingering for the note was given as ø/1-3/4---K (where K indicates the bell key). This works satisfactorily on the author's own Dolmetsch treble recorder.

Dolmetsch patented his invention in 1958.¹³ Initially, this indicated hole 8 (that at the foot of the bore of the instrument) was plugged, and an alternative hole positioned on the side of the instrument close to the bottom end of the foot. This hole was covered by an open key to be operated by the little finger of the right hand (see Fig. 2.1).

Fig. 2.1 The drawing of Dolmetsch's original bell key design accompanying patent No. GB 852165



As Alec Loretto notes:

The patent specification explained that to provide a key over hole 8 in its normal position posed tricky problems of construction, but these problems were overcome, for the final version appeared with a graceful key covering hole 8 in its usual position.¹⁴

This final version is illustrated in **Figs. 2.2 and 2.3**

¹² Carl Dolmetsch, 'The Recorder in Evolution', p. 55.

¹³ Patent number GB 852165.

¹⁴ Alec V. Loretto and Paul Madgwick, p. 4.

Fig. 2.2 A bell key fitted to the foot joint of a Dolmetsch treble recorder, instrument No. 10740

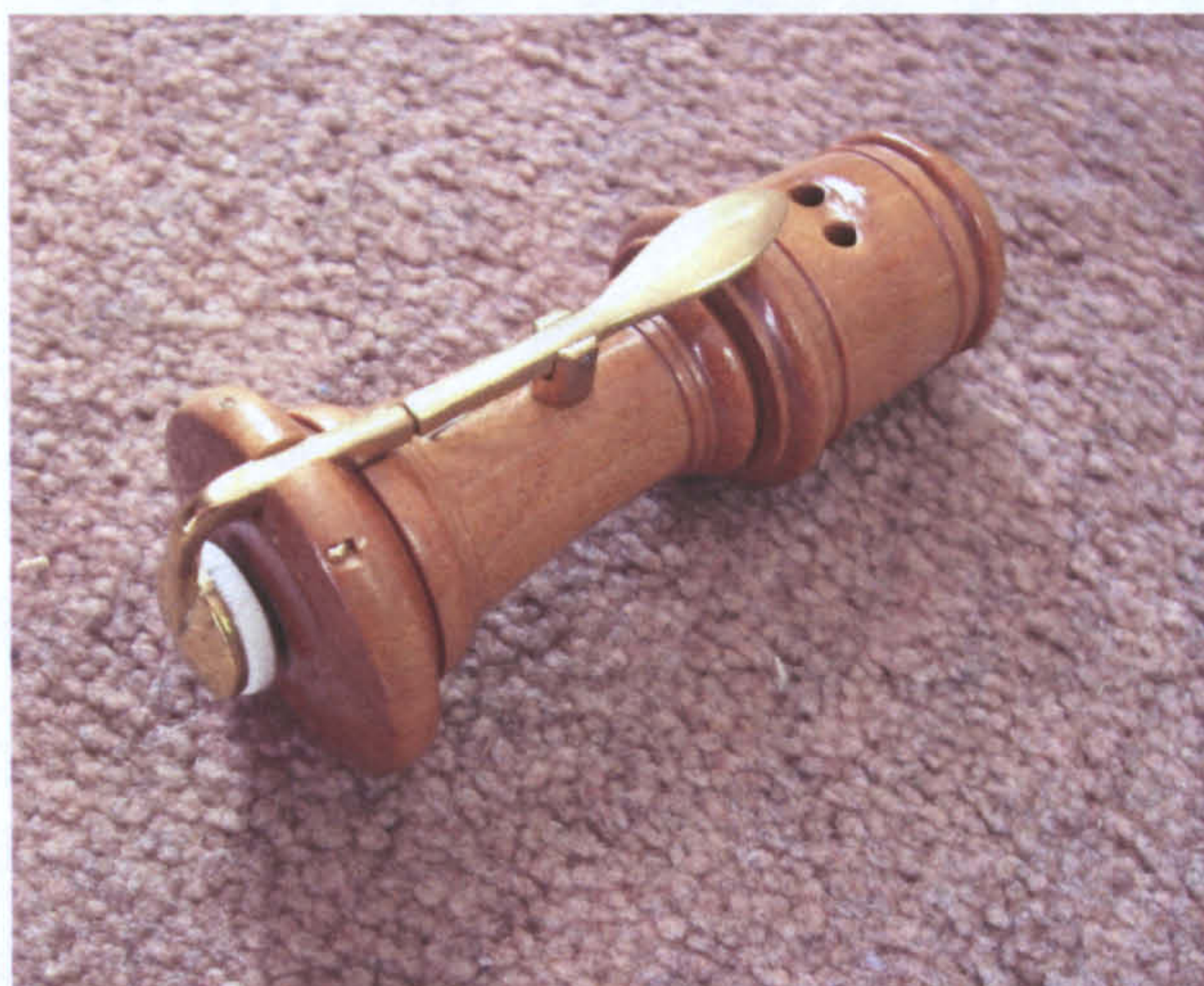


Fig 2.3 Dolmetsch treble recorder, instrument No. 10740



With the facility to obtain a tongued $f\sharp'''$ efficiently, there was no longer any need for Dolmetsch to employ the slurred fingering ($\emptyset/---/45--$). Indeed, inspection of his performing material reveals that he made no annotations to indicate slurring to $f\sharp'''$ after 1958 (i.e. after the addition of the bell key).

A device similar to Dolmetsch's original patent was suggested later by Takashi Tsukamoto; he claimed that by lengthening the foot joint of any recorder and placing a keyed hole in the lengthened foot at the position of the original bell key hole, the opening

and closing of a Dolmetsch type bell key could be simulated.¹⁵ Working on much the same principle, tenor recorders with a c key for hole 7 will frequently respond to the fingering ø/1-3/45-7 to produce c#" as indicated by Thomas Stanesby Junior.

Table 2.1 identifies instances where f#" occurs in works composed for Dolmetsch. The context and implications of the various methods of obtaining the note in works composed both before and after introduction of the bell key are investigated and discussed below.

Table 2.1

Works containing f#" for treble (or sopranino) or c#" for tenor (or descant)

Work	Date	Occurrences of f#" /c#"
Lennox Berkeley <i>Sonatina</i>	1939	I, bb. 43 (2), 44; III, bb. 26 and 53
Bate <i>Sonatina</i>	1939	III, bb. 53, 82, 86
Wood <i>Sonata di Camera</i>	1939/42	I, b. 58; II, b. 16
Bernard <i>Prelude & Scherzo</i>	1941	b. 116
Shaw <i>Sonata in E-flat</i>	1941	I, bb. 43, 69, 71, 86, 87; III, bb. 92, 93, 96
Bowen <i>Sonatina</i>	1946	II, bb. 68 (g-flat"); III, b. 84 (d-flat" for descant)
Wordsworth <i>Theme & Variations</i>	1947	final bar
Rubbra <i>Meditazioni</i>	1949	bb. 61, 101
Murrill <i>Sonata</i>	1950	II, b. 41; IV, bb. 40, 41, 42
Jacob <i>Suite</i>	1957	II, b. 14; VII, b. 37
Milner <i>Suite</i>	1958	I, b. 16
Rubbra <i>Notturmo</i>	1960	b. 47 (d-flat" for descant)
Gál <i>Concertino</i>	1961	IV, b. 122 (2), 123
Jacob <i>Variations</i>	1963	Var. X, b. 347
Werder <i>Gambit</i>	1965	bb. 3, 11, 14, 39
Arnell Quintet 'The Gambian'	1966	II, b. 75
Cooke <i>Suite for Three Recorders</i>	1970	II, b. 11, 13 (c#" for descant) V, b. 91 (c#" for descant)
Jacob <i>A Consort of Recorders</i>	1972	VI, b. 9 (d-flat" for descant) bb. 22, 23, 24 (all c#" for descant)
Maw <i>Discourse</i>	1972	bb. 39, 88, 111 (2), 123
Gál <i>Three Intermezzi</i>	1973	I, b. 83 (tied into b. 84)
Mathias <i>Concertino</i>	1974	I, bb. 20 (2), 22, 85 (2), 87 III, bb. 60, 61, 169, 170, 171, 172
Swann <i>Rhapsody from Within</i>	1982	III, b. 47 (c#" for tenor)

¹⁵ Takashi Tsukamoto, 'Another Bell Key', *Recorder & Music*, 5 (1975), 45-47.

High F# obtained by slurring

As noted above, in the period before 1957, Dolmetsch usually obtained f#''' by employing the fingering ø/---/45-- slurred up from e''' or f'' (or occasionally d''') below. Though the note was obtainable in this way Dolmetsch nevertheless advised composers against its use. However, some composers persisted in including it, sometimes slurred, but also in contexts where the slurred fingering could not be used. Works in which f#''' is obtained by slurring from notes immediately below are indicated in the following table:

Table 2.2
Pre-1957 works containing f#''' for which slurring from notes immediately below is indicated

Work	Occurrence of f#'''	Slurred up from
Lennox Berkeley <i>Sonatina</i>	III, b. 53	e'''
Bate <i>Sonatina</i>	III, b. 52	e'''
Wood: <i>Sonata di Camera</i>	I, b. 58; III, b. 16	f''
Shaw <i>Sonata in E-flat</i>	I, bb. 69, 71 III, bb. 92, 93 (g-flat''')	e''' f-flat'''
Bowen <i>Sonatina</i>	II, b. 68 (g-flat''')	f''
Wordsworth <i>Theme & Variations</i>	Final bar	d'''
Rubbra <i>Meditazioni</i>	bb. 61, 101	e'''
Murrill <i>Sonata</i>	II, b. 41 IV, b. 40 IV, bb. 41, 42	e''' e''' d'''

The single instance in Lennox Berkeley's *Sonatina* (MS 2) included in the above table is the only one of five to be slurred from the note below (Ex. 2.1). There is one other instance in this work (first movement, bar 43) where f#''' is preceded by e'', but not indicated to be slurred from it in either the manuscript recorder part or the published edition. Though a slur is not indicated, Dolmetsch will almost certainly have obtained the note in this way.

Other composers placed f#''' in a more practical context in which slurring could be employed. Christopher Wood was a harpsichordist in the Haslemere circle who accompanied Dolmetsch in the first public performance of Berkeley's *Sonatina*. He was thus familiar with the technical problems of the recorder and this is demonstrated in his *Sonata di Camera* (MS 5) in which he only makes use of f#''' slurred from a note immediately below. At bar 58 it is preceded by and slurred from an acciaccatura f''. In the

third movement, at bar 16, f^{###} is again preceded by and slurred from f^{##}, this time in a series of rising semiquavers that, apart from this single instance, is unslurred.¹⁶

York Bowen also demonstrated an understanding of the use of the slurred f^{###} in his *Sonatina* (MS 7), though this will almost certainly have been derived from a visit Dolmetsch paid him ahead of the composition.¹⁷ The work contains a single f^{###} (though in this case it appears as g-flat^{###}) in the second movement at bar 68 where it is the highest note in a phrase under a long slur (Ex. 2.2) that enables it to be obtained by use of the ø/---/45-- fingering.

Neither Edmund Rubbra nor Herbert Murrill were quite as confident in their use of slurred f^{###}. In the published edition of Rubbra's *Meditazioni sopra 'Cœurs désolés'*,¹⁸ the f^{###} at bar 101 is entirely practical (Ex. 2.3). However, that at bar 61 is less satisfactory and shows evidence of compromise, indicating both a minim for recorder and two crotchets for alternative instrumentation (Ex. 2.4). It is marked with an asterisk in the published part and the accompanying footnote provides a fingering diagram for the note as (-/---/45--) and reads: 'Fingering for high F#, which will speak only when slurred up to from the E or F-natural below. The held note [i.e. the minim] is for Recorder only.'¹⁹ On the cover and at the head of the score, the piece is indicated as being for recorder and harpsichord, but below this in brackets is noted 'or flute or oboe and piano'. In a number of the works published during the 1940s, alternative instrumentation was indicated almost certainly for commercial reasons, the market for music exclusively for recorder being somewhat limited. However, Dolmetsch had specifically requested Rubbra to write a piece for recorder, Rubbra confirming:

I will write a little recorder work for you. Kindly give full particulars of the concert, and the date you would like to have the work. Please remind me of the compass of the recorder for which you would like the work written.²⁰

¹⁶ Christopher Wood, *Sonata di Camera*, ed. Jeanne Dolmetsch and Andrew Mayes (Hebden Bridge: Peacock Press, 2004). In preparing the work for publication the editors considered the various methods of obtaining f^{###} now sufficiently well known for it to be included without comment.

¹⁷ Andrew Mayes, *Carl Dolmetsch*, p. 31.

¹⁸ Edmund Rubbra, *Meditazioni sopra 'Cœurs désolés'* (Croydon: Alfred Lengnick and Co. Ltd., 1949).

¹⁹ The fingering diagram is incorrect (presumably a misprint) and should be ø/---/45--

²⁰ Letter, Rubbra to Dolmetsch, 12 March, 1949.

Nevertheless, it would seem that at bar 61 the recorder's problematic f^{##} prevented Rubbra from writing for this instrument what must presumably have been his preferred reading of repeated crotchets. On flute or oboe, however, no such problem existed, so Rubbra was able to include his preference for the alternative instruments.

The three f^{##}'s in the last movement of Murrill's *Sonata* were originally unslurred in the manuscript recorder part (MS 9). At Murrill's request, however, Dolmetsch supplied articulation for this movement (subsequently included in the published edition), and this included adding slurs to those f^{##}'s from the preceding notes. Additionally each f^{##} is marked with an asterisk that refers to a footnote in Dolmetsch's hand providing a diagram and instruction 'Fingering for high F#, which will speak only when slurred up to from the preceding note.' The slurs and the footnote were also included in the published edition.²¹ An f^{##} also occurs in the second movement at bar 41 where it forms the highest note in a brief cadenza that originated from a Dolmetsch improvisation.²² All the notes of the cadenza are contained beneath a slur (Ex. 2.5). This enables the f^{##} (preceded by e^{'''}) to be obtained using the 'special' fingering (ø/---/45--) though there is no indication of this in the manuscript or published recorder part.

Four out of the eight occurrences of f^{##} (or g-flat^{'''}) in Martin Shaw's *Sonata in E-flat* (PE 5) are slurred from notes immediately below and display a practical understanding of how the note could be obtained and for which Dolmetsch would seem to have provided some advice. This work betrays writing more idiomatically suited to the flute than to the recorder, and the published edition gives priority to flute and piano; the indication for recorder and harpsichord occurs only in brackets at the head of the score.²³ Similarly, the published part is indicated for flute or recorder. Additionally, the remaining f^{##}'s unobtainable by slurring are provided with *ossias* for the recorder rather than for flute.²⁴ Nevertheless, it is evident from correspondence that, as with Rubbra's *Meditazioni sopra 'Cœurs désolés'*, the original intention was for a work for recorder. Shaw noted:

²¹ The fingering diagram, as in Rubbra's *Meditazioni*, is incorrectly given as -/---/45--

²² See Chapter 9.

²³ Martin Shaw, *Sonata in E-flat* (London: J.B. Cramer & Co. Ltd., 1942).

²⁴ Discussed in the examination of *ossias* on pp. 61-62.

My daughter – to whom her visit to Haslemere gave great pleasure – tells me that you suggested that I should write a Sonata for Recorder and Harpsichord (?) I would like to have a try. Perhaps you would send me the range both of Recorder & the other instrument – or whatever combination you would prefer.²⁵

In giving priority to the scoring for flute and piano, the publishers of Shaw's work were evidently much less confident about a piece primarily for recorder and harpsichord. It is also perhaps significant that the published edition makes no reference to the slurred fingering to obtain f#''' on the recorder.

Dolmetsch referred to his first use of the bell key as being in the premiere of Gordon Jacob's *Suite* (31 January 1958),²⁶ but it is uncertain whether the device had been fitted by the time he visited Jacob to discuss the work in May 1957. Jacob himself requested: 'Please bring your recorder and some music to play. I shall want to see how it works at close quarters.'²⁷ Although the note f#''' occurs in two places in the published edition of this work,²⁸ comparison with the manuscript recorder part (MS 15a), suggests that this was not Jacob's original intention. The first f#''' in the published edition is in the second movement, 'English Dance', at bar 14 (Ex. 2.6a). An asterisk directs to a footnote that provides the diagram for the slurred fingering (ø/---/45--). In the manuscript (Ex. 2.6b) the sharp has been written in above the note, possibly by Dolmetsch. The slur that covers only the triplet in the published edition here extends to the first note of the next bar. In the archive there is a non-commercial recording on cassette of Dolmetsch playing the *Suite* in the string orchestral version (PR 3). In this, the passage is played with f#''' and is slurred as in the published edition. Unless it was to obtain this particular f#'', it is unclear precisely how Dolmetsch made use of the bell key in the first performance of this work.²⁹

What becomes apparent when considering Dolmetsch's later use of the bell key to obtain f#''' in the above works (discussed below) is that the original slurred fingering must have been considered something of a compromise. With the benefit of the bell key, not a single slurred f#''' seems to have remained in his performances of the works composed before 1957.

²⁵ Letter, Shaw to Dolmetsch, 5 October 1941.

²⁶ Carl Dolmetsch, 'The Recorder in Evolution', p. 55.

²⁷ Postcard, Jacob to Dolmetsch, 21 May, 1957.

²⁸ Gordon Jacob, *Suite* (Oxford: Oxford University Press, 1959).

²⁹ The second occurrence of f#''' in this work is discussed in the section on *ossias* on p. 62.

Avoidance of High F#

For the remaining new works composed for Dolmetsch and premiered at his Wigmore Hall recitals during the period before introduction of the bell key, his advice to avoid f#^{'''} evidently began to be heeded. Neither Cyril Scott's *Aubade* (1952) nor Norman Fulton's *Scottish Suite* (1954) made use of the note.³⁰ Similarly, and perhaps significantly, Edmund Rubbra did not include the note in his *Fantasia on a Theme of Machaut* (1955) or *Cantata pastorale* (1957) and neither did Lennox Berkeley in his *Concertino* (1956).

High F# where slurring is less secure

Though the slurred fingering (ø/---/45--) does produce f#^{'''}, it is more satisfactory for notes of short duration (e.g. in Rubbra's *Meditazioni sopra 'Cœurs désolés'* bar 101, or Murrill's *Sonata*, second movement cadenza). If used for longer notes it can be unstable and on the present author's own Dolmetsch treble recorder has a tendency to break down approximately a seventh.³¹ This makes the f#^{'''} minim at bar 61 in Rubbra's *Meditazioni sopra 'Cœurs désolés'*, discussed above, particularly hazardous. Evidently Dolmetsch used the slurred fingering for this note as the footnote in the published edition directs, but with no pre-bell key recording extant it is impossible to tell just how successfully or otherwise the resulting note was obtained.

There are other instances where slurring to f#^{'''} is similarly insecure, particularly where composers indicated slurring from more distant notes than the e^{'''} or f^{'''} below. In William Wordsworth's *Theme and Variations* (MS 8) the very last note of the work is a quaver f#^{'''} slurred up to from a quaver d^{'''}. Though Dolmetsch could no doubt have accommodated this, the work as a whole contains many unidiomatic features for the recorder that prevented it from being taken into his repertoire and there is no evidence of a public performance having taken place. The two instances in the fourth movement of Murrill's *Sonata* at bars 41 and 42 where slurring is similarly from d^{'''} are much less

³⁰ Antony Hopkins's *Suite* for descant recorder and piano premiered by Dolmetsch at his 1953 Wigmore Hall recital similarly did not contain (written) c#^{'''}, the equivalent note on the descant recorder. It was composed for and dedicated to Walter Bergmann.

³¹ See Chapter 1, note 6.

secure than that in bar 40 from e^{'''}. There are also instances where slurring to f^{'''} has been indicated from even lower notes. At best this is hazardous, but it is more likely to be unobtainable. In Berkeley's *Sonatina* (third movement bar 26) and Bate's *Sonatina* (third movement bar 82) f^{'''} is indicated as slurred from a^{''}. On the author's Dolmetsch instrument this will not work at all.³² Again, with no extant recordings, it is impossible to establish if Dolmetsch was able to make this slurring work, neither is there any additional annotation in Dolmetsch's performing material to provide further evidence of how the note may have been obtained.

Unslurred instances of High F# in pre-bell key works

As noted above, Dolmetsch advised composers to avoid f^{'''}, or at least use the slurred fingering to obtain it.³³ Nevertheless a number of works dating from before the introduction of the bell key make use of the note in a context where slurring is not an option.

Referring again to Berkeley's *Sonatina*, in the first movement the second f^{'''} in bar 43 and that in bar 44 are both preceded by the note c^{'''} and not slurred (Ex. 2.7). The manuscript recorder part (MS 2, from which Dolmetsch is likely to have given the first performance) contains no annotation to indicate any slurring at this point, so it is not clear how Dolmetsch played these notes, unless he had a particular recorder on which the ø/123/45-7 fingering worked well. If this was the case, then he may also have used this fingering to obtain the f^{'''} at bar 26 in the third movement, mentioned above.

Writing to Dolmetsch after a broadcast performance of the *Sonatina* in 1941, Berkeley noted, 'Some of the passages must be appallingly difficult on the recorder – I can't think how you do it!'³⁴ Although this work resulted from the initiative of Manuel Jacobs to

³² The same figure occurs at bar 86, but for which no slurring is indicated. It is possible that the slur was omitted in error from the published edition, but as there is no manuscript extant in the archive this cannot be determined with any certainty.

³³ Carl Dolmetsch, 'The Recorder in Evolution', p. 55.

³⁴ Letter, Berkeley to Dolmetsch, 11 August 1941.

obtain new works for recorder,³⁵ it was nevertheless associated with the flute (on which f#''' is not a problem) almost from the time of its publication. Berkeley mentioned this in a letter to Dolmetsch in which he noted, 'I quite often hear it played on the flute – it appears nobody but you can manage it on the recorder.'³⁶ With a bell key, all the f#'''s of the original become much more easily obtainable.

A particularly problematic instance of an unslurred f#''' is to be found in Anthony Bernard's *Prelude and Scherzo* at bar 116 where the note occurs as a semiquaver unslurred between a semiquaver g''' and a quaver g''' at a tempo indicated as crotchet = 112 (Ex. 2.8). Dolmetsch made a private recording of the piece with the harpsichordist Nigel Foster (PR 1). For this he used an instrument with a bell key, but it is not clear how he would have played the f#''' in 1941, unless, as noted in connection with the Berkeley and Bate *Sonatinas* above, he used the fingering ø/123/45-7. From Dolmetsch's comments in connection with use of the knee to stop the bell of the instrument, it seems almost certain that he never resorted to this technique.

Instances of High F# after introduction of the bell key

With the facility the bell key provided for playing a tongued f#''' in an unrestricted context, Dolmetsch clearly felt it no longer necessary to advise against its use. Indeed, in correspondence with William Mathias³⁷ and Alan Ridout³⁸ some years after the introduction of this device, Dolmetsch described the recorder as being chromatically complete over its normal range. Though not all the new works composed for Dolmetsch after 1958 contained f#''', those that do are identified in Table 2.1. There are very few instances where the note is approached from immediately or relatively adjacently below.

³⁵ See Introduction, pp. 16-17.

³⁶ Letter, Berkeley to Dolmetsch, 6 May 1957. The work, though evidently composed initially for performance on recorder, is just as idiomatically suited to the flute and remains an important piece in the twentieth-century repertoire of that instrument.

³⁷ Letter, Dolmetsch to Mathias, 16 September 1973.

³⁸ Letter, Dolmetsch to Ridout, 25 August 1974.

There is one work for which Dolmetsch made specific reference to the use of the bell key to obtain f[♯]". This is the *Concertino* for recorder, oboe, bassoon and harpsichord by William Mathias. The work contains more frequent use of f[♯]" than any other composed for Dolmetsch. In September 1973, in response to a request from Mathias for details of the range of the recorder to be used, Dolmetsch advised,

I would envisage that the model of recorder involved would be the treble, whose chromatic range extends from F above middle C to g[♯] two octaves and one third above the fundamental F.³⁹

Having been advised of the chromatic completeness of the instrument's compass, and with no particular mention of any problems in obtaining f[♯]", Mathias did not hesitate to make use of the note. The published edition contains an important footnote derived from input Dolmetsch made and which he marked in his copy of the manuscript score (MS 33).⁴⁰ An asterisk adjacent to the first appearance of f[♯]" in bar 20 refers to a footnote (in both the score and the recorder part) that reads: 'High F#s occurring here and elsewhere in the work are playable on a recorder fitted with a bell key, as used by Carl Dolmetsch.' This is the only occasion on which direct reference to the use of the bell key is made in a published work.

Dolmetsch's later use of the bell key in works composed before 1957

The facility to play a secure, tongued f[♯]" that the bell key provided led Dolmetsch to reconsider and revise the manner in which he obtained the note in the works composed before 1957. This is especially evident from the annotated performing material and also from the extant recordings.

The archive contains a recording of the first broadcast performance of Bowen's *Sonatina* in which Dolmetsch was accompanied by the composer (PR 2). This dates from the late 1940s and in the second movement the entire phrase containing g-flat" at bars 67-68 is slurred as indicated in the manuscript. This is a rare recorded example of Dolmetsch

³⁹ Letter, Dolmetsch to Mathias, 16 September, 1973.

⁴⁰ William Mathias, *Concertino* (Oxford: Oxford University Press, 1977).

obtaining the note by use of what must have been the slurred fingering. However, the manuscript contains what must be a later annotation in which the slur is slashed through before the g-flat" and a *tenuto* sign is indicated above it (Ex. 2.9). This could only have been achieved with a bell key, which Dolmetsch would have had for a later performance of the work at the Wigmore Hall on 8 February 1960.

There is no manuscript of Rubbra's *Meditazioni sopra 'Cœurs désolés'* (composed in 1949) in the archive, but it does contain two annotated copies of the published edition (PE 6a and 6b). Dolmetsch and Saxby also included the work in a recording made during their 1974 tour of the USA (CR 3). Below the title of Dolmetsch's most heavily annotated copy (PE 6b) is written 'F# KEY', which could not have been added before 1957. Annotation at bars 60 to 62 indicates the modified articulation associated with use of the bell key (Ex. 2.10). Even though the crotchet f#"s could now be played, Dolmetsch crossed out the second of these in the annotated part and in his performance on the recording played the minim indicated for recorder. At the slurred f#" in bar 101 Dolmetsch crossed out the slur in the annotated part and also played the note unslurred in the recording. There is perhaps some justification for this, as the slur required to obtain the note with the 'special' fingering does not relate particularly well to the composer's articulation of this passage included in the published edition.

Murrill's *Sonata*, another of the works included on Dolmetsch and Saxby's recording (CR 3), demonstrates the influence the bell key had on Dolmetsch's later performance more than any of the others composed before the introduction of the device. In the manuscript part (MS 9), and in one of the annotated copies of the published part (PE 7a), Dolmetsch has placed a *marcato* mark above the f#" in the cadenza at bar 41 of the second movement (previously indicated at Ex. 2.5). On the recording (CR 3), Dolmetsch clearly made use of the bell key, quite distinctly playing the f#" detached and lingering over it slightly. He did not make any annotation to amend the slur over the cadenza in either MS 9 or PE 7a / 7b, but the *marcato* sign does reflect his recorded performance with the bell key. It is possible that he applied the *marcato* (but no interruption of the slur) in

performance before introduction of the bell key: that marked in the manuscript part (which pre-dates the bell key by seven years) would support this.⁴¹

In the last six bars of the fourth movement of this work the slurs to the f#""s in bars 41, 42 and 43 do not coincide with the prevailing pattern of articulation marked in the manuscript and reproduced in the published edition. This seemed to have troubled Dolmetsch and in one of the annotated published parts (PE 7a) he has written 'Single Tongue' above bar 38 (Ex. 2.11). It is not clear whether this was in connection with performance before or after introduction of the bell key. However, in the recording referred to above (for which the instrument used will have had a bell key) all the slurs in this passage are played as indicated, except those to f#"", which are tongued and for which the bell key was clearly employed.

Although the slurs to f#"" in the Rubbra and Murrill works discussed above appear to have been included expressly to obtain this note, the long slur at bars 67-68 in the second movement of Bowen's *Sonatina* may not. It might be suggested, therefore, that in this instance Dolmetsch broke the slur immediately before the g-flat"" simply because the bell key provided him with the means to do so. This may be the case, but with virtually no other similar instances (apart from the short cadenza at bar 41 in the second movement of Murrill's *Sonata*) where a longer slur was broken, there is insufficient evidence to establish if this was Dolmetsch's intention and practice.

***Ossias* avoiding High F#**

The difficulty in obtaining f#"" by slurring and the obvious scarcity of instruments with a bell key in the years immediately after its introduction led composers to insert *ossias* to avoid the note. This was almost entirely in published editions, but one is to be found in the manuscript of Arthur Milner's *Suite* (MS 16) that simply lowers the f#"" in bar 16 of

⁴¹ While playing through this piece with Jeanne Dolmetsch (during a study session in Headley Down on 31 July 2005) I used the bell key to obtain this note, but was advised that in this instance the 'special' fingering was more satisfactory in context, as a cross-fingering is required when using the bell key to obtain f#"". This is one instance where Jeanne Dolmetsch's advice does not reflect a particular example of her father's performance practice.

the first movement by an octave. This was retained in the published edition prepared by Jeanne Dolmetsch and the present author.⁴² A similar octave downward transposition is provided as an *ossia* for the f#''s in bars 82 and 86 in the third movement of Bate's *Sonatina* (Ex. 2.12). Although the group of three notes are slurred in bar 82, they are not in bar 86 and one is led to wonder if this omission is a printing error. The f#'' slurred up to from e'' in bar 53 of the same movement also has an *ossia* that avoids the note by lowering it and the one following by a tone (Ex. 2.13). Whether these *ossias* were indicated in the manuscript of Bate's *Sonatina* has not been possible to discover from the present available sources.

In the first movement of Berkeley's *Sonatina*, in addition to reproducing bars 42 to 45 as they appear in the manuscript, the published edition additionally includes a four-bar *ossia* that avoids f#'''.⁴³ This not only lowers these notes by an octave, but also adjusts the entire phrase to accommodate this more elegantly (Ex. 2.14). As this *ossia* does not appear in the manuscript (from which it is thought the first performances were given) it is uncertain whether Dolmetsch made use of it.⁴⁴

Another work in which a number of *ossias* avoiding f#'' occur is Martin Shaw's *Sonata in E-flat*. Shaw was evidently somewhat inhibited by the restricted range of both the recorder and the harpsichord as the published edition contains a number of *ossias* for both instruments. The *ossias* for the recorder have been carefully worked out and devised to avoid f#'' and g-flat'' where these are not slurred from the note immediately below. Where f#'' or g-flat'' can be approached by slurring they have been retained and would indicate that Dolmetsch may have had some input on technical matters. Indeed, soon after completing the composition Shaw suggested a meeting at the publishers '...when we could arrange adjustments.'⁴⁵ Dolmetsch broadcast a performance of only the second movement *Theme and Variations* for which Shaw wrote to thank him noting '...thank you for V. fine playing of my of my Th. & Var...'.⁴⁶ This movement (that does not include any instances of f#'') is better suited to recorder and harpsichord than the outer

⁴² Arthur Milner, *Suite*, ed. Jeanne Dolmetsch and Andrew Mayes (Hebden Bridge: Peacock Press, 2005).

⁴³ Lennox Berkeley, *Sonatina* (London: Schott & Co. Ltd., 1940).

⁴⁴ See also p. 56 in connection with this particular passage.

⁴⁵ Postcard, Shaw to Dolmetsch, undated

⁴⁶ Postcard, Shaw to Dolmetsch, undated. (not the same as that in footnote 45).

movements which, as we have noted above, are more idiomatically suited to the flute. Perhaps for this reason the work in its entirety does not appear to have been taken into Dolmetsch's regular repertoire and his copy of the published edition (PE 5) contains little annotation. Nevertheless, performance on a recorder is made more practical on an instrument fitted with a bell key.

In addition to the f^{##} in the second movement of Gordon Jacob's *Suite*, discussed earlier, another is included in the last movement *Tarantella* at bar 37, though only in the published edition (Ex. 2.15a). A footnote provides fingering diagrams for the a-flat and the f^{##} (ø/12½3/45½67), which Dolmetsch does not specify elsewhere. On the present author's own Dolmetsch instrument this fingering for f^{##} is somewhat sharp. The published edition also provides an *ossia* avoiding the very highest notes (Ex. 2.15b). The original reading of bar 37 in the manuscript part is not as that in the published edition, nor the *ossia* (Ex. 2.15c), although this is what Dolmetsch played on the recording already noted above.⁴⁷

There is a single f^{##} in the published edition of Jacob's *Variations* for recorder and harpsichord at bar 347 (the penultimate bar) in the tenth and final variation (Ex. 2.16). An asterisk above this phrase in the published edition (that is slurred and would permit use of the ø/---/45--- fingering) directs to a footnote indicating *ossia 8va basso*, which would avoid this note completely. However, there are two additional instances of f^{##} in the manuscript of this work (MS 19) at bars 112 and 113 of Variation III (Ex. 2.17a). In each case the note is unslurred, and for the published version the passage has been amended as indicated in (Ex. 2.17b). Since Dolmetsch had the facility of the bell key, he was able to play the passage as the manuscript version in the performance on recording CR 3. However, the publishers evidently considered that inclusion of the note in this context in the published edition would prove problematic for the many players who, in 1967 (the year of publication), did not yet possess an instrument with a bell key fitted. Thus, in the published version, the passage is amended as in Ex. 2.17b.

⁴⁷ The published recorder part is only available with the composer's keyboard reduction, but the performing material for the string quartet or string orchestral version, available for hire from the publisher, reproduces Jacob's manuscript parts, including that for recorder. Thus the composer's original readings are available, and a number of recorder players have queried with the present author these and other differences between the two versions.

The published edition of Hans Gál's *Concertino* (PE 14) similarly supplies an *ossia* for the two instances of f[♯] in the fourth movement. The first is at bar 122; the second is in the same bar but tied over into bar 123. The first is preceded by and slurred from e, but the immediate repeat of the note makes it unobtainable with the slurred fingering. Dolmetsch will have used the bell key for the f[♯]'s, but the published edition contains an *ossia* that avoids both notes (Ex. 2.18). Again, as noted, instruments fitted with a bell key would have been rare outside the Dolmetsch circle in the early 1960s and this is what would have led the composer to write, and publisher include, this particular *ossia*. By 1966, however, Dolmetsch had added a section on the bell key and its use in a revised edition of A.R.T., and *ossias* avoiding f[♯] ceased to be included after that date, even in published works.

The bell key on other sizes of recorder

The problematic f[♯] on the treble recorder transfers to the equivalent notes on other sizes of recorder. For the tenor and descant it is c[♯] (sounding an octave higher on descant) and for the sopranino it is written f[♯] (again sounding an octave higher).

Having fitted a bell key to a treble instrument in 1957, Dolmetsch soon added the device to other sizes of instrument. However, there is just one work for descant composed before 1957 that contains c[♯] (though in this case it appears as written d-flat sounding an octave higher). This is in the finale of Bowen's *Sonatina* at bar 84 (Ex. 2.19). The note cannot be slurred up to as it is approached from a written f and furthermore is marked with the composer's *staccato* dot. In the manuscript recorder part, Dolmetsch has annotated this as a d-natural, and he played the note thus in the first broadcast performance (PR 2). Whether he had fitted a bell key to a descant instrument by 1960, when a second Wigmore Hall performance of the work was given, is not certain. With a bell key Dolmetsch could have restored Bowen's original reading at bar 84, but there is no alteration to the original annotation in the manuscript to indicate whether he did so or not. The note appears as d-flat in the published edition, however.⁴⁸

⁴⁸ York Bowen, *Sonatina* (Ampleforth: Emerson Edition, 1994).

The other works including written c[♯] (or d-flat) for descant are all for recorder ensemble. The earliest of these, Rubbra's *Notturmo*, was not composed for Dolmetsch himself, but for his children (who formed an accomplished recorder quartet). The published edition contains a single d-flat at bar 47 that is not slurred from the previous c.⁴⁹ However, in the manuscript (MS 48), the entire passage for the descant between the end of bar 44 and bar 50 (the final bar) is an octave lower and is in unison with the treble recorder in places. As there is no annotation in the manuscript indicating this passage to be played an octave higher, it may reasonably be concluded that this is as the work was played at its first performance, which predated the published edition by two years. However, the passage including d-flat that appears in the published edition necessitates the use of a bell key.

Arnold Cooke's autograph manuscripts of both versions of his *Suite* for three recorders with or without harpsichord date from 1970 (MS 29 and 30). The published edition (for performance in both versions) appeared in 1974⁵⁰ in which the descant part contains one (written) c[♯] in the first movement (bar 13) and one in the fifth movement (bar 91). The published edition contains no *ossias* and no instructions on how to obtain these notes, for which Dolmetsch presumably used a descant recorder with a bell key. Although the published edition indicates only descant recorder for the uppermost part, Cooke's programme note for the first performance of the trio version describes the work as being for descant or sopranino, treble and tenor recorders.⁵¹ The range of the descant recorder part in the first and fifth movements does not descend below that of a sopranino recorder and if played on that instrument, the c[♯]'s can be obtained with ease. It is possible Dolmetsch resorted to this in these two movements, especially as he appears to have used a sopranino recorder in place of a descant in the last movement of Gordon Jacob's *A Consort of Recorders* (see below). It is also worth noting in this context that the treble recorder part in the first movement does not descend below the range of a descant recorder and thus the single f[♯] (bar 11) can be easily obtained if the part is played on

⁴⁹ Edmund Rubbra, *Notturmo* (Croydon: Alfred Lengnick and Co. Ltd., 1962).

⁵⁰ Arnold Cooke, *Suite* (Celle, Germany: Moeck Verlag, 1974).

⁵¹ The trio version was given its first private performance at a meeting of the London branch of the Society of Recorder Players in January 1971 and is referred to in a letter from Cooke to Dolmetsch dated 5 January 1971.

this instrument in this movement. However, this could be detrimental to the overall effect and balance of the piece.

In Gordon Jacob's *A Consort of Recorders* for recorder quartet (MS 31), the top part of the final, very brief, scherzo-like movement includes a written d-flat^{'''} (bar 9) and three written c#^{'''}s (bars 22, 23 and 24) for descant, all sounding an octave higher. None of these is preceded by an adjacent lower note. Although the composer noted 'The O[xford] U[niversity] P[ress] are very interested in my Recorder Consort and want to look at it as soon as possible'.⁵², it was not published by them, and the manuscript remains the only source.⁵³ The Dolmetsch family consort included a performance of the work in a recording made in 1976 (CR 5). In this, Dolmetsch (who played the top part) sounds to have used a sopranino recorder for the final movement. This would certainly have made obtaining the d-flat^{'''} and c#^{'''}s much easier. The part only descends below the range of a sopranino for one note, which Dolmetsch raises by an octave. On the very final note the manuscript has a written g^{''} sounding an octave higher. Dolmetsch raises this by an octave, actually sounding g^{'''}, a note that is possible, but not very satisfactory on a descant recorder. It certainly sounds like a g^{'''} produced on a sopranino instrument on the recording. The use of sopranino in place of descant in this movement would lend credence to doing so in the first and fifth movements of Arnold Cooke's *Suite* (see above).

In a number of works scored primarily for treble recorder, a movement, or at least a section of a movement, include the direction that it can alternatively be played on sopranino recorder *ad lib*. This was almost certainly attributable to Dolmetsch's enthusiasm for this instrument, sometimes expressed in correspondence with composers at the time a work was commissioned. In two such works the recorder part includes a written f#^{'''}. In the case of Jacob's *Suite*, no reference to the use of sopranino recorder is to be found in the extensive correspondence exchanged with Dolmetsch during the weeks leading up to the first performance. Nevertheless, in his programme note, the composer recommended the use of sopranino recorder in the *Tarantella*. The published edition

⁵² Letter, Jacob to Dolmetsch, 20 March, 1973.

⁵³ Jacob used much of the material from it in a version for wind quintet published posthumously as *Quintet No. 1 'Serenade'* (Ampleforth: Emerson Edition Ltd., 1988).

includes a note in brackets at the beginning of this movement that reads ‘If possible this should be played on a Sopranino recorder’, an instruction that Dolmetsch invariably followed. Although, as we have seen, he had a treble instrument with bell key for the first performance, the device had not been fitted to a sopranino recorder at that time (1957). The fingering for f^{##} (ø/1ø3/4ø67) given in the published edition would be technically awkward in context on a treble recorder, but is especially so on a sopranino with its smaller and more closely spaced finger holes. Dolmetsch did have a sopranino instrument with a bell key by the time of the recording PR 3 (1982). Nevertheless, he resorted to Jacob’s original reading for the passage at bars 36 and 37 (as discussed above, see p. 57) and even though he had the facility of a bell key on a sopranino instrument, evidently preferred to avoid the f^{##}.

Soon after commissioning William Mathias to write a work for the 1974 Wigmore Hall recital Dolmetsch wrote to the composer and suggested:

Should you wish to introduce the sparkling sound of the sopranino recorder for brilliant effect anywhere in the work, it is pitched exactly an octave above the treble and the music is written the same though sounding an octave higher.⁵⁴

The first two movements of Mathias’s *Concertino* are scored for treble recorder, but after the tempo indication for the third movement in the published recorder part, an asterisk refers to a footnote that reads: ‘Though well suited to a treble recorder, this movement gains brilliance when played (as at the first performance) on a sopranino recorder.’ There are no fewer than six f^{##}s in this movement and in view of the footnote at the recorder’s entry in the first movement, noted earlier – ‘High F#s occurring here and elsewhere in the work are playable on a recorder fitted with a bell key, as used by Carl Dolmetsch’ – it is evident that Dolmetsch must have had a sopranino instrument with bell key for the first performance of this work.

It is perhaps the difficulty of obtaining the f^{##}s without a bell key (particularly on a sopranino recorder) in this work that has militated against its more frequent performance. A recording of it was made by the recorder player John Turner, who confirmed his use of

⁵⁴ Letter, Dolmetsch to Mathias, 16 September, 1973.

a treble instrument with bell key.⁵⁵ However, for this recording he did not adopt the suggested use of sopranino for the final movement.⁵⁶ This was not simply because he did not possess such an instrument with a bell key, but because he considered the recorder part sounding an octave higher was uncomfortably removed from the oboe and bassoon parts. He also considered it unfortunate that Dolmetsch, although he had the facility of a bell key, did not discourage Mathias from making such extensive and dependent use of it.⁵⁷

Only Donald Swann's *Rhapsody from Within* requires the note c[♯]''' on a tenor recorder. The majority of this work, composed in 1982, is scored for treble recorder, for which Swann did not include the note f[♯]'''. However, in the third movement there is a substantial lyrical section (from bar 31 to bar 63) scored for tenor recorder in which (at bar 47) a c[♯]''' occurs (Ex. 2.20). In the manuscript (MS 39) all the notes of bar 47 are covered by a single slur and this would permit use of the slurred fingering from the c''' to the c[♯]''' if required. As noted, c[♯]''' is frequently obtainable on a tenor recorder with a bottom c key using the fingering ø/1-3/45-7. Thus, when the work was eventually published, it was not considered necessary to include any particular directions on how to obtain the note.⁵⁸

Other uses of the bell key

In addition to its original function of obtaining f[♯]''' Dolmetsch discovered other uses for the bell key, and explained these in the chapter describing the device and its application in A.R.T.⁵⁹ These included fingerings for two other high notes on the treble recorder to provide a''' (ø/-23/-56-K) and b-flat''' (ø/-2-/45--K) and their equivalents on a descant recorder. The note a''' was used in two places by Arthur Milner in his *Suite* (MS 16). The first is in the final bar (bar 68) of the first movement, where he also provides an *ossia* enabling the note to be avoided, presumably for players not in possession of a bell key

⁵⁵ CD, *Fantatising, Chamber Music from Wales*, April 2004, Campion Records, 2038.

⁵⁶ Present author's conversation with John Turner, 23 October 2005.

⁵⁷ Ibid.

⁵⁸ Donald Swann, *Rhapsody from Within*, ed. Jeanne Dolmetsch and Andrew Mayes (Hebden Bridge: Peacock Press, 2002).

⁵⁹ Carl Dolmetsch, *Advanced Recorder Technique*, pp. 23-24.

(Ex. 2.21). The second is in the final bar (bar 175) of the third movement, though here the final four-note phrase of which the a''' is the last, is indicated 8va *ad lib*, again enabling players not possessing a bell key to avoid the note (Ex. 2.22). The b-flat''' does not appear to have been used by the composers in any of the new works, but Dolmetsch included one in the first movement cadenza he wrote out and taped into the manuscript recorder part of Cooke's *Divertimento* (MS 18).⁶⁰

Dolmetsch also described the use of the key to provide notes of a different timbre:

Further still, the use of the key can produce a timbre somewhat resembling clarinet quality, though as this slightly lowers the pitch of certain notes within the operative compass, care must be taken to regulate the intonation by judicious control of breath pressure. The range over which the "clarinet" effect can be used is from low A [a'] to G [g''], (omitting the little finger from its twin holes for playing B-flat) on the treble (alto), and from low E [written e'] to D [written d''] on the descant (soprano).⁶¹

There do not appear to be any examples where Dolmetsch provided annotation to indicate this use, though it is possible that this may have been his intention in movement V of Alan Ridout's *Sequence* (MS 35).⁶²

A unique example of Dolmetsch indicating use of the bell key to obtain a louder note occurs in Rubbra's *Passacaglia sopra 'Plusieurs regrets'*. In Dolmetsch's copy of the published recorder part (PE 28), 'key' has been marked above the second beat of the dotted minim d''' in penultimate bar 134 (Ex. 2.23). At bars 130-131 the composer directed *allarg. e cresc.* and this is intended to apply for the final bars of the work. The addition of the bell key to the normal fingering ø/12-/---- for d''' does provide a louder note. In addition to increasing the volume, the bell key also creates a change of timbre. However, this is to an extent masked here by the final left-hand chord of the harpsichord that also occurs on the second beat of bar 134. Dolmetsch's indication for the bell key has clearly been positioned on the second beat for this reason, and in this respect reflects the similar practice of changing fingering on the final chord of Rubbra's *Meditazioni* to coincide with repeated harpsichord chords.⁶³

⁶⁰ For further discussion of this cadenza see Chapter 9.

⁶¹ Carl Dolmetsch, *Advanced Recorder Technique*, p. 23.

⁶² This is discussed in detail in Chapter 3.

⁶³ See Chapter 1.

There are two instances in Dolmetsch's annotated copy of the published score of Lennox Berkeley's *Una and the Lion* (PE 29) in which he specifically indicated the bell key to obtain soft notes. The first is in the final bar of the instrumental 'Sarabande' section, where a crotchet c''' is tied to dotted minims in the previous two bars (Ex. 2.24). The composer has marked a *diminuendo* hairpin leading into the final bar. The addition of the bell key to the standard fingering for c''' slightly raises the pitch, and lowering breath pressure restores correct intonation and produces a softer note. The other instance is above the final two bars of the recorder line in the *Lento* section (Ex. 2.25) and is also discussed in the chapter on alternative fingerings. Dolmetsch's annotation is somewhat ambiguous as an 'AF' above the penultimate e'' may be intended to facilitate smooth slurring to the final f''. However, immediately after 'AF' Dolmetsch noted '& Bell key'. The composer's indication at this point is *pp*, and in the recording PR 7 a soft dynamic is effectively achieved for the e'' and the f''. Nevertheless it is impossible to tell whether the bell key was used for both notes. From the present author's experimentation, the fingering -/123/4---K for the e'', and -/123/----K for the f'' work very well and also permit smooth slurring from the former to the latter.

As discussed in Chapter 1, in A.R.T. Dolmetsch described the use of an alternative fingering for the d''' to e''' trill that made use of the bell key, thus obviating the somewhat awkward standard trill fingering (ø/123½/45tt) provided in his accompanying table. Again there are no annotations to indicate use of this trill fingering, but its application in Rubbra's *Passacaglia sopra 'Plusieurs regrets'* has already been identified.⁶⁴

Considerations for performance

Players preparing performances of works that contain f#''' or c#''' will need to establish a satisfactory and reliable method of obtaining these notes (or their enharmonic equivalents) that they personally find comfortable. Where the note was originally indicated as slurred from an adjacent lower note, the slurred fingering (ø/---/45--) may be

⁶⁴ See Chapter 1.

employed, but its possible instability makes it more satisfactory for notes of shorter duration than longer ones.

Dolmetsch noted his invention of the bell key as ‘putting the inelegant “knee technique” out of countenance and obviating [the need for] its use entirely.’⁶⁵ Later, as we have seen, he referred to use of the knee as looking ‘amateurish beyond belief’.⁶⁶ Alec Loretto also considers the use of the knee to be unsatisfactory:

Blocking hole 8 for every tongued top F sharp was difficult while standing and looked ridiculously dangerous with its technique of *stand on one leg, lift other knee up to close the bell!* It was of course easier while seated with legs crossed, but still posed problems when numerous top F-sharps, with other notes in between, had to be tongued allegro.⁶⁷

Nevertheless, Dolmetsch’s and Loretto’s views on stopping the bell with the knee are not held by many players and some have made ‘knee technique’ part of their performance body language. In a recital given by Piers Adams (including a performance of York Bowen’s *Sonatina*) he sat on (or what could more accurately be described as leant against) a high stool with one knee half raised, his foot on one of the horizontal rails.⁶⁸ This reduced the movement required to stop the end of the instrument and his technique appeared efficient and comfortable. A number of other players sit to perform works in which f#^{'''} occurs with their legs crossed to facilitate stopping the bell. However, this may not always be an ideal posture for comfortable breathing and breath control.

Some helpful suggestions for using the leg to stop the bell of the recorder are provided in an article by Andrew Robinson.⁶⁹ In this he observes that ‘half of the very high notes need the end hole (bell) covered.’ His fingering diagrams covering the chromatic notes from e-flat^{'''} to c^{'''} include ø/---/45-- for f#^{'''}, which he advises ‘must be slurred up to from f, e, e-flat or d. Unstable but good for trills and fast notes.’ For f#^{'''} he also includes ø/1-3/4-67½ + knee, technically the same as using a bell key.

⁶⁵ Carl Dolmetsch, ‘High F sharp’, *The Recorder & Music Magazine*, 8 (1986), 275.

⁶⁶ Carl Dolmetsch, ‘The Recorder in Evolution’, p. 55.

⁶⁷ Alec V. Loretto and Paul Madgwick, p. 5.

⁶⁸ Recital given in Chester during the Northern Recorder Course, 13 April 1995.

⁶⁹ Andrew Robinson, ‘Leg Technique’, *The Recorder Magazine*, 15 (1995), 10.

Despite its apparent practicality for obtaining $f\sharp'''$ (and other high notes), the bell key has not found universal acceptance, for which a number of reasons might be proposed. First, no recorders from the baroque period possessed the device and hence the addition of a bell key has not been considered 'authentic' for historically-informed performance. Second, recorders have maintained the outward appearance of the originals on which many are based. The bulges and turnings present an elegant profile that many players consider is marred by the addition of keywork. Referring to keywork in connection with its incorporation into a modern design of recorder developed by the maker Maarten Helder, Peter Bowman described it as 'apparently the *bête noire* of recorder players who, it seems, like their instruments *au naturel*'.⁷⁰ Third, and a more practical consideration, the pad operated by the bell key, even when open to its full extent can, on some instruments, slightly flatten the pitch of the lowest note. A solution to this was provided by Denis Thomas with a bell key (operated by the little finger of the left hand) incorporating a pad that slid across hole 8.⁷¹

With the adoption of a pitch of $a' = 415$ Hz for the performance of much baroque music, many recorder players possess instruments at this pitch specifically for this purpose and to which they understandably prefer not to have a bell key fitted. They also have instruments at $a' = 440$ Hz for contemporary music and some players do, in this case, make use of a bell key. As noted, John Turner used one for his recording of William Mathias's *Concertino*.⁷² Evelyn Nallen (a former pupil of Dolmetsch) used a treble recorder with a bell key for a performance of Berkeley's *Sonatina* in a recital given in Holy Trinity Church, Prince Consort Road, London, on 27 October 2001, and makes frequent use of it in this particular repertoire.

Commenting on his own development of the recorder in the twentieth century Dolmetsch asserted:

We're not antiquarians, therefore we don't just do something because it's old. I'm not personally interested in an instrument that can't also meet the demands of the

⁷⁰ Peter Bowman, 'The Birth of a Truly Contemporary Recorder', *The Recorder Magazine*, 15 (1995), 126-27 (p.126).

⁷¹ Denis Thomas, 'High Notes and Harmonics: A New Bell-key design?' *The Recorder Magazine*, 15 (1995), 133-34.

⁷² Turner's treble instrument has two separate foot joints, one with a bell key and one without.

modern composer. The recorder successfully spans both worlds. It fulfils all requirements in an uninhibited way.⁷³

It is not surprising, therefore, that Dolmetsch unhesitatingly used the bell key not only in contemporary music, but also in earlier repertoire where it occurred. He certainly made use of it to obtain the f[♯]'s in the *flauto* I part of J. S. Bach's Brandenburg Concerto No. 4 and also in the *Flauto concertato* part in the finale of J. D. Heinichen's *Concerto a 8* for four recorders, strings and continuo. The note c[♯]' occurs three times for the solo (descant) recorder in bars 11, 16 and 32 of the first movement of Robert Woodcock's Concerto No. 1 in D major for recorder strings and continuo.⁷⁴ To obtain this, not only Carl, but also Jeanne Dolmetsch, made use of an instrument fitted with a bell key, and in the latter's edition of this work, there are alternatives for an instrument without such a device.⁷⁵

Many players may justifiably consider the use of the bell key inappropriate in the historically-informed performance of early repertoire. However, in establishing a satisfactory method of obtaining f[♯]' (and c[♯]') in contemporary repertoire, players should surely be aware of all the available possibilities. If 'authenticity' is a consideration, even for repertoire as recent as that composed for Dolmetsch, then use of the bell key presents a practical and appropriate solution.

⁷³ Carl Dolmetsch quoted in John M Thomson, 'Carl Dolmetsch' in *Recorder Profiles*, pp. 30-35 (p. 33).

⁷⁴ The original edition of this work, published by Walsh and Hare in London in 1727, was in E major and scored for a sixth flute (a recorder in d, a tone higher than the modern descant). Some modern editions of the work transpose it down a tone to make it playable with the same fingering on a descant recorder in c.

⁷⁵ Robert Woodcock, *Concerto No. 1 in D*, ed. Jeanne Dolmetsch (Haslemere: Dolmetsch Editions, 1988).

CHAPTER 3

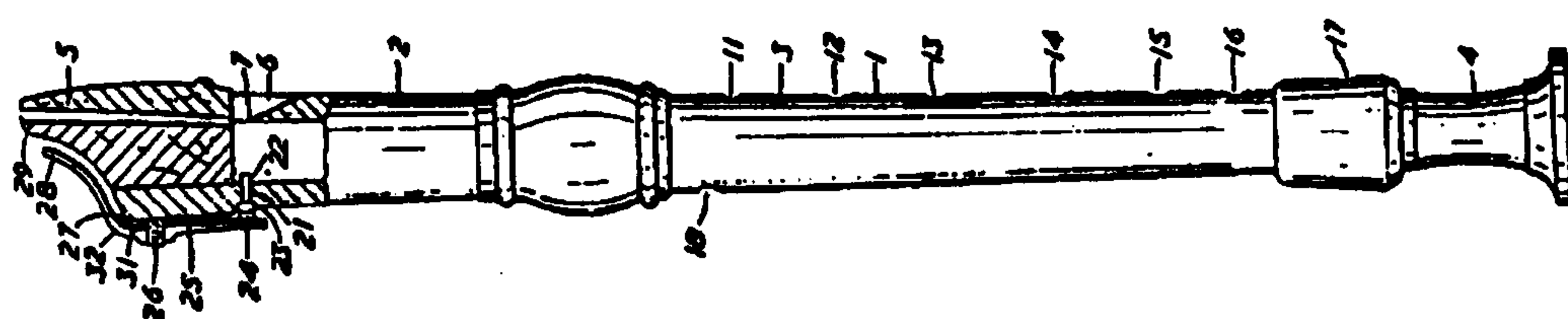
The lip (or echo) key

Introduction

The recorder is frequently perceived as having a severely limited dynamic range, at least when compared with other wind instruments. Nevertheless, the composer Donald Bousted has noted that, 'The dynamic range is vast (remember that dynamics are relative).'¹ In terms of the dynamic effects possible within the context of the avant-garde recorder repertoire Bousted is entirely correct. However, in the more mainstream repertoire, and particularly that composed for Dolmetsch, the practical and useful difference between the limits of loud and soft is relatively narrow. If a recorder is blown hard, it can be made to produce a loud note, but it will also be sharp. Conversely, blown softly, a quiet, but flat note is produced. There is a range between these extremes within which breath pressure can be used to control dynamics without distorting the pitch, but without the control of embouchure available on a transverse flute or oboe, this is somewhat narrow.

In the 1930s Dolmetsch experimented with various devices that reduced the volume of air impinging on the labium edge to produce a quieter note.² However, he eventually abandoned this in favour of a device working in an entirely different way, and the lip (or echo) key was patented in 1958.³

Fig. 3.1 Sectional diagram of a lip key that accompanied Dolmetsch's patent application



¹ Donald Bousted, 'An Instrument for the 21st Century?', *The Recorder Magazine*, 21a (2001), 141-45 (p. 141).

² Carl Dolmetsch, 'The Recorder in Evolution', 55-56 (p. 56).

³ Patent number GB 852135.

The lip key works on the principle that a small hole drilled into the bore, near the line of the block, slightly raises the pitch of the entire instrument. The principle is well-known to bamboo pipe makers who form three very small-diameter holes near the block line to fine tune their instruments. In that case the holes are stopped or unstopped with tiny wooden pegs to raise or lower the pitch to suit varying playing conditions.⁴ Dolmetsch's key covered one small hole drilled just below the block line. This is indicated in Figure 3.1 by the numbers 21, 22 and 23. With the key closed, the instrument remains at its normal pitch, but with the key open the pitch is slightly raised. To restore the pitch, breath pressure is lowered, and the volume is therefore reduced. Though Dolmetsch might have arranged for the key to be operated by the little finger of the left hand (the one finger that is not used to cover a finger hole), he chose instead for it to be lowered against the chin while retaining the mouthpiece between the lips. Dolmetsch therefore had the facility to play a genuinely softer note while maintaining control over intonation.

In a number of works Dolmetsch annotated the recorder part to indicate the use of the lip key, but the symbols he developed were not used consistently between one work and another. As we will see, in the case of one particular series of annotations it has only been possible to establish with any certainty that they do indicate use of the lip key after much investigation to eliminate other possibilities. Further inconsistencies arise as a result of Dolmetsch's use of the indications 'KEY' and 'K' from which it is not always immediately evident whether bell or lip key was intended. Very occasionally Dolmetsch wrote 'lip key' in full, thus making his intentions clear in a particular context, but serving only to cast uncertainty on what appear to be alternative lip key indications, especially if these occur in the same work. This chapter surveys Dolmetsch's application of the lip key and the annotations he adopted to indicate its use.

Dolmetsch's lip key annotations 1958-1963

The problematic annotations alluded to above are found in the manuscript recorder part of Gordon Jacob's *Suite* (MS 15) and consist of a capital letter S followed by a horizontal

⁴ Margaret Galloway, *Making and Playing Bamboo Pipes* (Leicester: The Dryad Press, 1958), p. 19.

line marked above, or occasionally below the stave, and covering a group of notes. In most cases, the entire symbol is terminated by a vertical stroke, presumably to ensure precisely which notes it affects (Ex. 3.1). This will be referred to as the 'S-line' annotation. Occasionally a vertical line is additionally placed before the S (Ex. 3.2), and in one instance the terminating vertical line is omitted (Ex. 3.3). In another unusual case the horizontal line is omitted, but the vertical lines are retained (Ex. 3.4). Further instances in Jacob's *Suite* are indicated in Exx. 3.5 to 3.9. Since there are instances where Dolmetsch used the annotation 'SF' above a single note to indicate a soft fingering (as in Jacob's *Suite*) the logical interpretation of the S-line annotation at first sight is as a series of soft fingerings for the notes below (or above) the horizontal line. As the annotations occur with one exception only in the slow movements, such an application would be practical and, in virtually every instance, coincides with a *piano* or *pianissimo* indication.

A further possibility was suggested in personal communication by Jeanne Dolmetsch. Following her examination of the manuscript, she noted that the annotation could indicate shading of lower finger holes (i.e. S = shading). This has the effect of flattening the notes produced by standard fingerings which can then be blown slightly louder to bring them to pitch and enable a *crescendo* to be produced. However, further detailed examination of the occurrences in Jacob's *Suite* revealed that in only one instance does the beginning of an S-line annotation coincide with the beginning of a *crescendo* indication. In five other cases a *crescendo* is marked, but not at the beginning, and *diminuendo* indications are also present. Additionally, both *crescendo* and *diminuendo* always occur in the context of a soft dynamic, making the shading option unlikely.

Two further examples in Jacob's *Suite* additionally rule out this and the soft fingering option. An 'S' without a following line occurs in Jacob's *Suite* at bar 46 of the sixth movement between two notes at a cadence (Ex. 3.10). As this affects one note only, a horizontal line is superfluous. However, it is evidently not intended to indicate a soft fingering as these are indicated 'SF' elsewhere in the manuscript. Furthermore, a *diminuendo* is indicated at this point, so again the shading option seems unlikely. In fact, one particular passage below an S-line annotation gives conclusive evidence that neither the alternative soft fingering nor shading options are practical. In the first movement at bar 29 the passage descends to a-flat' (Ex. 3.1). There is not a practical soft fingering for

this note on the treble recorder and Dolmetsch does not indicate one in the table of alternative fingerings in the third volume of A.R.T.⁵ Similarly, any attempt at shading produces only a very unsatisfactory and unstable note.

From this detailed examination, therefore, the only remaining option that satisfies the context of a soft dynamic and is applicable to the range of notes affected by S-line annotations is application of the lip key. Examination of the other manuscripts in which the S-line annotation occurs also substantiates this. Had Dolmetsch used the word key rather than the letter S followed by a line for this series of annotations, there would have been less ambiguity as to his intentions. Yet his use of the letter S is nevertheless logical: elsewhere he uses the letter S to indicate 'soft', and this would appear to be the intended effect of the S-line. Furthermore, it is just possible that under performance conditions, the annotation 'key' or indeed 'K', even in a familiar context, might have been confused with a direction for the bell key.

Further ambiguity surrounds an annotation below the final bar of the third movement of Jacob's *Suite*, which we have already noted.⁶ It will be recalled that the note f' is tied from the previous bar, and at the bar line is the indication 'SF' to denote a soft fingering. This is supplemented by a fingering diagram $\text{---}3/4\text{---}6\text{---}$ next to which is written '(and key)' but it is not clear whether Dolmetsch intended this to be lip or bell key. Since 'S' appears to have been used to indicate the lip key in the sixth movement (as noted above) it is possible that 'key' alone here, in the context of the soft fingering, denoted bell key. The addition of the bell key to the annotated fingering certainly provides a very satisfactory soft note with a particular veiled quality. However, the lip key will also produce a softer note, and – as we shall see – Dolmetsch did indeed later use the word 'key' to indicate the lip key. Thus this particular annotation remains ambiguous.⁷

It is worth noting that the recording of Dolmetsch playing Jacob's *Suite* (PR 3) is of the version with string orchestra, and interestingly, no reduction in dynamic can be detected at the places marked with the S-line annotation. It is likely that with the accompaniment

⁵ Carl Dolmetsch, *Advanced Recorder Technique*, p. 21

⁶ See Ex. 1.33.

⁷ Nevertheless, the bell key option, from the evidence of the note produced with the device, seems the more likely. This is discussed further in Chapter 1.

of a string ensemble the softer recorder dynamics would simply not have been effective. However, with the keyboard reduction (that Dolmetsch frequently played with Saxby on recital tours) the use of the lip key is likely to have been more practical.

Three other manuscripts include S-line annotations. That for Gordon Jacob's *Variations* (MS 19) contains just two (Exx. 3.11 and 3.12), but additionally two further 'S' annotations minus the usual following line (Exx. 3.13 and 3.14). Three of these annotations are at points marked *pp* and the remaining one (Ex. 3.13) is at a place where an echo effect is appropriate. None occurs at a *crescendo*, further evidence against the shading option. However, at the places where S-line annotations occur, the final note below the line is also indicated 'AF' to indicate an alternative fingering. This would be superfluous if the S-line represented soft fingerings, so this provides yet further evidence that this was not the function of this annotation, but rather the application of the lip key.⁸ It is possible that, as would appear to be the case in Jacob's *Suite*, the 'S' annotations without the following line in Jacob's *Variations* were also intended to indicate use of the lip key.

The middle, slow movement of Arthur Milner's *Suite* (MS 16) a work dating from only shortly after Jacob's *Suite* (and perhaps influenced by it),⁹ includes three substantial S-line annotations. The first (Ex. 3.15) is in the context of a *mezzo piano* dynamic (not shown in the example) and immediately before a *crescendo*, the effect of which is thus enhanced. The second (Ex. 3.16) coincides with a *piano* indication and the third (Ex. 3.17) covers the final seven bars, the last two of which are marked *morendo*. In all three cases a change in dynamic is more practically achieved through use of the lip key than by alternative fingering. In particular, these passages include two instances of the note a', for which Dolmetsch did not provide an alternative soft fingering in his recorder tutor.

⁸ However, on the recording by Dolmetsch and Saxby (CR 3) the changes in dynamic where S-line annotations are indicated are minimal.

⁹ The letter to Dolmetsch with which Milner enclosed the manuscript of his *Suite* is dated 27 June 1958, a little over four months after the premiere of the string orchestral version of Jacob's *Suite* in Newcastle upon Tyne. Milner was at that time the senior music critic for the *Newcastle Journal* and in that capacity will almost certainly have been present at the premiere.

A single S-line annotation is also marked in the third movement at bars 81 to 85, the only example of an S-line marking in a quick movement (Ex. 3.18). The dynamic is *pp* and thus the application of the lip key is entirely appropriate. Furthermore, this passage descends to the note g', another note for which Dolmetsch did not provide an alternative soft fingering. The same phrase occurs towards the end of the movement (bars 170 to 174) where it is again marked with the dynamic *pp*, though interestingly, not marked with an S-line annotation. In all cases in this work, the fact that the S-line annotations do not coincide with *crescendo* indications once again suggest that shading is entirely inappropriate in context, and that the lip key is a more practical / credible alternative.¹⁰

A further S-line annotation is marked in York Bowen's *Sonatina* (MS 7) to the final note of the first movement, under which a *diminuendo* is also marked (Ex. 3.19). At first sight it may seem unlikely that the lip key is intended here since the work dates from 1946 and thus over a decade before its introduction. Furthermore, the surviving recording of Dolmetsch playing this work (PR 2) pre-dates the introduction of the lip key, so there is no aural evidence of Dolmetsch's interpretation of the annotation. However, the work was included in Dolmetsch's 1960 Wigmore Hall recital and, since it had not at that time been published, would have been played from the manuscript. By this date Dolmetsch did have the facility of the lip key, and evidently used it in other works at that time.

Dolmetsch did not always indicate use of the lip key by the S-line annotation, and his copy of the published edition of Rubbra's *Passacaglia sopra 'Plusieurs regrets'* (PE 28) simply contains the annotation 'key'. This occurs in bar 14 at the repetition of a short phrase that Dolmetsch marked *p* to indicate an echo effect (Ex. 3.20).¹¹ It is unlikely that the bell key was intended in this context, while use of the lip key to achieve the softer dynamic is both practical and appropriate. This is in contrast to the use of 'key' on the final note of this work which, as we have seen, appears to have indicated the bell key.¹² The use of the same annotation to indicate both devices in the same work is perhaps contradictory. However, as one is in the context of a soft dynamic and the other a loud

¹⁰ There is no known extant recording of Dolmetsch playing this work, so unfortunately there is no aural evidence of lip key use.

¹¹ This example is identified in Table 6.1 in Chapter 6.

¹² See Chapter 2.

one, the anomaly must be accepted. They occur at virtually opposite ends of the work and evidently presented no confusion to Dolmetsch.

In addition to the five works discussed above, a further six in the archive either date from or were first performed between 1958 and 1963 yet contain no annotation to indicate use of the lip key. The reasons for this are worth investigating. Four of them include string quartet accompaniment.¹³ Although Dolmetsch used S-line annotations in the context of this scoring in Jacob's *Suite*, the very medium itself may well have militated against its use in the other four instances. We might speculate that, having perfected and fitted a lip key, he was clearly eager to use it at the earliest opportunity and thus employed it in Jacob's *Suite*. Yet it is possible that the application of the device was found to be less practical when the recorder was accompanied by a string quartet, so he abandoned its use in the other four works with this scoring. It should also be noted that Dolmetsch had fewer opportunities to perform with a string quartet and tended to insert fewer annotations in works played less frequently; the situation is different with Jacob's *Suite* since, as indicated above, the arrangement of this work with keyboard reduction often featured in Dolmetsch's recital programmes. Of course, it remains entirely possible that Dolmetsch did make use of the lip key in these other works with string quartet, but simply did not annotate where. Nevertheless, the omission of such indications seems significant.¹⁴

This leaves just two works from this period in which there are no annotations indicating use of the lip key. Walsworth's *Sonata* does contain annotations for alternative fingerings, but no others of any kind. Again, Dolmetsch may possibly have used the lip key, but not indicated where. In the case of Georges Migot's *Sonatine*, the manuscript recorder part is not held in the archive. Additionally, it is for soprano recorder, and Dolmetsch does not appear to have fitted a lip key to this size of instrument by 1961 when the work received its premiere. The copy of the published edition in the archive contains little annotation of

¹³ Simpson's *Variations and Fugue*, Cooke's *Divertimento*, Gál's *Concertino* and Hovhaness's *Sextet* (which also includes harpsichord).

¹⁴ It should be noted that the keyboard reduction of Hans Gál's *Concertino*, a copy of which is in the archive, does not appear to have been taken up with the same enthusiasm as Jacob's *Suite*. Keyboard reductions were not made of the remaining works by Cooke and Simpson, which perhaps significantly, have yet to be published.

any sort, and the work does not appear to have been taken into Dolmetsch's regular repertoire.

Annotations indicating use of the lip key after 1963

Dolmetsch appears not to have used the S-line annotation after 1963, but continued to use other annotations that from inspection and/or trial indicate what are practical applications of the lip key in context.

In the manuscript recorder parts of two works, Dolmetsch marked the words 'lip key' and in these cases there can be no ambiguity. The earlier of these is Jacob's *Variations* (MS 19). As noted, this already contains S-line and S annotations, and the indication 'lip key +' in Variation VIII at bar 248 perhaps suggests that it may have been added later (Ex 3.21). Jacob has marked the phrase *pp*, and this indication also appears in the published edition. The phrase covers the notes f' to d'', for which the lip key is most effective in producing a reduced dynamic, and in Dolmetsch's recording (included on CR 3) it is at this point that the effect is most obvious.

The other work to use the full indication for lip key is Hans Gál's *Trio Serenade*. The archive does not contain the manuscript of the work, and the lip key annotation (and a number of others for alternative fingerings and amended articulation) are marked in the recorder part of a copy of the published edition (PE 19). The annotation occurs at the penultimate bar of the second movement (Ex. 3.22). Dolmetsch's markings at this point are quite complex and indicate an alternative fingering by 'AF + •• Top finger off', '½ thumb' and in different ink, 'and lip key'. The composer's indicated dynamic is *pp* and it is clearly a soft fingering that is required. In A.R.T. the alternative soft fingering for g'' is given as ø/123/456-, but Dolmetsch's annotated instructions result in the fingering ø/-23/4567. This produces a soft but slightly flat note and the later indication for lip key is likely to have been to sharpen it to the required pitch.

Two other works contain annotations for use of the lip key, but show this by the word 'key' only, as in one previous instance described above. The earlier is Lennox Berkeley's

Concertino (MS 14) of 1956; the fact that this predates the introduction of the lip key by two years indicates that the annotation must have been added some time after the first performance. This occurs in the second movement at bar 16 where a dotted minim c''' is marked 'AF' to indicate an alternative fingering, next to which is written 'add key'.¹⁵ Since the bell key added to Dolmetsch's standard soft fingering for this note ø/12-/4-6- would lower it by a tone, it is clearly the lip key that is intended. In Dolmetsch's recording of this work (CR 4) the effect of the alternative fingering can be heard where it provides a contrast of timbre with the preceding note (also c'''). The addition of the lip key in this instance was thus to intensify the contrast and represents an unusual but effective use in this slow and expressive movement.

Edmund Rubbra's *Sonatina* is the other work in which use of the lip key is indicated by the word 'key' only (Ex. 3.23). Dolmetsch's annotation is marked in the manuscript recorder part (MS 20) and occurs in the second movement in the first full bar after the composer's written out cadenza. As shown in Ex. 3.23 a rising phrase through d'''-e'''-f''' is covered by a slur, and below the stave the composer's direction is *p sub.* Above the e''' Dolmetsch has marked 'key' with an arrow below pointing to the phrase. The addition of the bell key would raise the e''' and f''' by a semitone, so again it is the lip key that Dolmetsch employed to realise the *p sub.* direction.

There are two further works in which use of the lip key appears to have been indicated, but in the case of one particular series of annotations, exactly where is somewhat ambiguous. The manuscript of Alan Ridout's *Sequence* (MS 35) is a score only that contains both the recorder and lute parts. It is evident from Dolmetsch's annotations that he played from this at the first and subsequent performances.¹⁶ The first, third and fifth movements each contain one annotation indicating 'Key'. The fifth movement additionally has an indication 'K'.

¹⁵ See Ex. 1.19.

¹⁶ At the first performance a separate manuscript score (or a copy) will have been used by lutenist Robert Spencer. A score is useful for both players, particularly in the fourth movement where the recorder is in 7/4 time and the lute in 6/4. The bar lines only coincide every forty-two beats. The work, which was not published in Dolmetsch's lifetime, was also performed with Joseph Saxby playing the lute part on harpsichord.

In the first movement the ‘Key’ annotation is above the very final note b'. Addition of the bell key would produce a different timbre, but the note would be slightly flat. Increasing breath pressure to correct this would make the note louder, but in context this is not appropriate, and it must therefore be concluded that the lip key was Dolmetsch's requirement here. It is also above the note b' that the ‘Key’ annotation occurs at bar 19 in the third movement. Dolmetsch's intention would appear to be the creation of an echo effect on a repeated note (Ex. 3.24). Ridout himself did not mark this, but Dolmetsch has indicated *p*, or what looks like a *p*, below the note – it is the sort of annotation made hurriedly at a busy rehearsal. As with the b' in the first movement, it is only use of the lip key that will produce a quieter note and this must be assumed to be Dolmetsch's intention.

The annotations in the fifth movement (‘Aeolian Mode’) are less straightforward. As Ex. 3.25 shows, halfway through bar 15 Dolmetsch indicates ‘Key’, and although there is no dynamic indication in the recorder part, the composer has marked *p* for the lute at the beginning of the next bar (16). The following bar (17a) is the first-time bar before the repeat of the section, and the reducing level of dynamic is further indicated by the composer's *diminuendo* for the recorder in bar 16. Dolmetsch's ‘Key’ annotation is logically for the lip key to assist the reducing dynamic, and he also added an ‘AF’ to indicate an alternative fingering on the e" at the beginning of bar 16, which would alter both the timbre and dynamic of this note. The interpretation of these annotations is reasonably unproblematic, but in the very final bar of the movement Dolmetsch has marked ‘K’ below the final note a'. It seems reasonable to assume that, on the repeat, having employed the lip key at bar 15, Dolmetsch would have maintained it in operation until the end of the movement. The indication ‘K’ specifically for the last note is thus something of a puzzle.

During preparation of the piece for publication in 2003 I brought this somewhat ambiguous annotation to Jeanne Dolmetsch's attention and suggested that it may have been intended to indicate use of both lip and bell keys. As we have seen, although the main use of the bell key is to obtain the note f#" , in the section on this key in A.R.T. Dolmetsch described how it could also be used to produce what he termed a ‘clarinet’

effect over the range a' to g".¹⁷ It seemed possible that Dolmetsch may have had this particular effect in mind, particularly as the passage concerned remains within the applicable range. This suggestion intrigued Jeanne Dolmetsch and she explained how she thought this may have been played:

Further to our thoughts on the Bell Key & Lip Key in the "Aeolian Mode" – I think it almost certain that my father would have kept the bell key down from the end of Bar 15 to the final note & used the lip key on the final A to prevent flatness. It would not have been logical to lift the Bell Key in Bar 16 and take away the mysterious sonority – even if an AF was used in for the E [in bar 16]. To use the Bell Key for all the final phrase would be like playing it in another position on a stringed instrument – an effect that my father was often trying to achieve on recorder (& treble viol). This thought became very obvious and strong as I was practising this morning.¹⁸

Although Jeanne Dolmetsch had clearly tried this and found it a practical solution, it is unclear why Dolmetsch should have used 'Key' to indicate the bell key here, given his use of same annotation for use of the lip key elsewhere in the work. However, Dolmetsch clearly made the annotations for his own use, and the apparent discrepancy would thus not be an issue. In fact, we have already noted the dual use of 'key' in Rubbra's *Passacaglia*. Thus it would also be possible and practical for 'Key' at bar 15 to indicate lip key, and 'K' for the final note to indicate bell key used to obtain a contrast of timbre. This is the opposite of Jeanne Dolmetsch's suggestion, but in this instance it would appear that either explanation is practical.

A further alternative possibility is worth consideration. At the beginning of this movement Dolmetsch wrote 'No Rep[eat] for B.B.C.' Ridout mentions being present at a BBC recording of the work in which it would appear Dolmetsch omitted the repeats in this movement.¹⁹ Perhaps in this instance he used the lip key for the last note only. It is also possible that the 'Key' and 'K' annotations were added at different times and experimented with alternatively in different performances.

Ridout's *Chamber Concerto* for recorder and string quartet (MS 38a) also contains the annotation 'key'. It is placed above the final note of the slow third movement which, as in

¹⁷ See Dolmetsch's explanation of this in Chapter 2.

¹⁸ Letter, Jeanne Dolmetsch to the present author, 21 May, 2003.

¹⁹ Letter, Ridout to Dolmetsch, 7 April, 1975.

the fifth movement of *Sequence*, is an a'. In context this seems most likely to indicate use of the lip key. There is no dynamic marking in the recorder part, but the final notes for the strings are marked *p*, the violins having harmonics. This work is the latest in date of those containing an annotation indicating use of the lip key.

The lip key today

As with the bell key, the lip key has generally not found wide application by recorder players today. Occasionally second-hand Dolmetsch instruments with a lip key come up for sale and the author has tried two in the used instrument list of the Early Music Shop of Bradford, UK. The device feels quite uncomfortable when first encountered, but would probably become less so with familiarity. In recent times, devices working on the same principle as Dolmetsch's lip key have been incorporated into recorders of very different types. France-based recorder maker Maarten Helder included an 'echo' key operated by the little finger of the left hand on his revolutionary harmonic recorder.²⁰ Not many of these instruments have been made, but have nevertheless been taken up by a number of players specialising in the contemporary repertoire. Two of the finalists in the 1995 Calw Recorder Competition made use of the instrument and the celebrated Dutch player Walter van Hauwe has played the instrument in recitals of contemporary recorder music. The Dutch recorder maker Adriana Breukink exhibited Ganassi-type instruments with a chin-operated slide mechanism to control dynamics at the 2003 Early Music Festival Exhibition in Greenwich. Instruments of this type are finding an increasing use in the avant-garde and jazz areas of the recorder repertoire. However, there has been little or no application of the lip key on more traditional instruments even by players with an interest in the repertoire in which Dolmetsch did originally make use of it. This may well be for the same reason that the bell key has likewise not found greater use – players still prefer their instruments unencumbered by keywork.

²⁰ Peter Bowman, 'The Birth of a Truly Contemporary Recorder', *The Recorder Magazine*, 15 (1995), 126-27 (p. 127).

Conclusions

Having developed and fitted the lip key to a recorder specifically to increase its dynamic range, it is perhaps surprising that Dolmetsch's performing material contains relatively few annotations indicating its use - only a total of twenty five annotations in nine works. It would seem safe to assume, as noted earlier, that Dolmetsch made greater use of the lip key than he annotated in the performing material. The fact that there is only one lip key annotation in a work after 1975 is indicative of Dolmetsch's tendency to make fewer annotations generally in later works (see Chapter 11). Even if players do not have an instrument with a lip key, the study of the annotations that indicated where Dolmetsch did use it, and by analogy other instances where he may have used it, would be beneficial in acquiring further knowledge of his playing style in the repertoire composed specifically for him, and the specific effects he was striving to create.

CHAPTER 4

Note alteration

Introduction

Examination of the manuscript recorder parts held in the archive reveals how, in some instances, Dolmetsch altered notes in the musical text of a work. An indication of the extent to which his alterations were adopted in practice can be gauged from comparison with the published editions of the same work (where these exist). Furthermore, extant recordings allow us to establish if Dolmetsch played his own amendments.

Dolmetsch felt it necessary to alter notes for three main, clearly discernible reasons. The first was to place the recorder's line into a different part of the instrument's compass in order to improve balance. The second was to avoid fast chromatic passagework in the lowest few notes of the instrument (where the double holes are required) or the highest few notes (where some awkward cross-fingerings can be encountered). The half-holed bottom f# on the treble and sopranino (bottom c# on descant and tenor) can be particularly weak and slow to speak and Dolmetsch sometimes altered the musical text to avoid this note even in passages at a more moderate tempo. The third reason was to place passages in a more comfortable part of the instrument, or to avoid particularly difficult passagework. In addition, but not as common, are occasions where alteration was to avoid notes beyond the usual upward or downward range of the instrument. Dolmetsch also amended passages evidently because he considered the alteration improved the melodic line or added brilliance. This chapter will present these various contexts for note alteration in turn.

Alterations to improve balance adopted in published editions

Dolmetsch evidently considered there were instances where it was necessary to improve the balance of the solo line with the accompaniment, or make it more prominent. He

usually achieved this by raising the recorder part by an octave. Conversely, though less frequently encountered, was the lowering of the recorder part by an octave to place it in a softer part of the compass. The lowest notes on the instrument are generally the softest on a baroque-type recorder, as made and played by Dolmetsch. However, this is not the case on a wide-bore renaissance instrument, the making and use of which he did not explore.

There are only a few instances in which Dolmetsch's annotations to improve balance were adopted in the published editions. It might thus at first appear that this was a device that few composers were prepared to accept. Indeed, some of Dolmetsch's amendments did not find their way into the published editions, as will be discussed in the following section of this chapter. However, there are a significant number of annotations that were made in works that remain unpublished, or have only been published since the composers' and Dolmetsch's deaths. In these instances it is thus impossible to establish what the final readings would have been, and it is necessary for editors to make decisions as to whether such alterations should be included or otherwise indicated.¹

The manuscript recorder part of Rubbra's *Fantasia on a Theme of Machaut* (MS13) is in Dolmetsch's hand but copied from Rubbra's manuscript score.² The original notation of bars 65-69 can be seen in Ex. 4.1a. However, as Ex. 4.1b shows, at bar 65 Dolmetsch replaced a minim g' with an upward run in semiquavers ending on a semiquaver g" in the following bar. The remainder of this passage has been marked 8va, still in Dolmetsch's hand, originally in pencil and then inked in. Raising this passage by an octave certainly assists in achieving a better balance between the recorder and strings at this point. Another particularly effective upward transposition was made by Dolmetsch at bars 99 - 100; Ex. 4.2a and Ex. 4.2b enable the original and amended versions to be compared. However, having raised the demisemiquaver motive by an octave, it is then necessary to drop an octave on the first beat of bar 100 to avoid exceeding the upward range of the treble recorder. With the recorder at the top of its range, even for these few notes, the effect is nevertheless more exciting than the original reading at what is a climactic moment, before the tempo slows for the reflective and atmospheric coda. This annotation

¹ See Chapter 8

² In a letter to Dolmetsch dated 29 December 1954 Rubbra noted: 'There won't be time for my publisher to get all the parts out, so may I leave them to you? – but perhaps this is as well, as there may be a few adjustments to make.'

seems as much to add brilliance as to improve balance, the recorder already being originally higher than the string accompaniment at this point. Its appearance in the published edition (PE 9) suggests that this change clearly appealed to Rubbra.

In the manuscript recorder part of the second movement of Gordon Jacob's *Suite* (MS15), two successive phrases at bars 54 and 58 begin on the notes g' and f' and are marked *ff* by the composer (Ex. 4.3a). These two notes, low on the instrument, do not lend themselves to such a dynamic, even though the recorder is unaccompanied at this point. Dolmetsch thus amended both phrases to begin on higher notes in an attempt to achieve a dynamic closer to Jacob's intentions (Ex. 4.3b). The published recorder part (PE12) not only adopts Dolmetsch's amendment, but also, significantly, reduces the dynamic to *f*. These modifications also avoid the note a-flat' and an awkward fingering using the double holes for finger 6, which may also have been considered an advantage.³

There are three instances in the third movement Variations of Rubbra's *Sonatina* where Dolmetsch marked the manuscript (MS 20) to indicate the recorder part should be raised by an octave. Two occur in the opening phrases of the theme on which the movement's variations are founded (Ex. 4.4). The recorder's line is thus raised well above the harpsichord, additionally enabling the *f* dynamic to be better achieved and avoid some unisons with the harpsichord right hand. The *8va* indications were reproduced in the published edition. Later in the same movement, Variation III, bars 15-16, Dolmetsch marked a sequence of five notes to be raised by an octave (Ex. 4.5a). The passage descends to f#' through g#, so by raising it an octave not only were weak notes avoided, but also the awkward fingering through f#'-g#. In the published edition the original reading is retained, but the octave transposition is indicated as an *ossia* (Ex. 4.5b).⁴

Though not unique, the less-usual lowering of the recorder part by an octave to enable a quieter dynamic balance to be achieved occurs in Francis Chagrin's *Preludes for Four*

³ The string version is available from the publisher on hire only and reproduces Jacob's original manuscript score and parts, which has hitherto provided players with access to the original readings.

⁴ Another low lying passage in Variation V was also annotated to be raised by an octave, but is not indicated in the published edition (see p. 89).

(MS 22). Here the last note only of Prelude 4 (originally e'') has been lowered to e' to enable it to match the prevailing *pp* dynamic better achieved at this pitch.⁵

Alterations to improve balance not adopted in published editions

In four works Dolmetsch proposed alterations to improve balance that were not eventually included in the published editions, all of which appeared relatively shortly after the first performances and under the authority of the composers. In Berkeley's *Concertino* (MS14) Dolmetsch provided an *ossia* for the final flourish that concludes the last movement. Berkeley's original, marked *ff*, descends scalewise to the final note g' (Ex. 4.6). The violin has double-stopped b' and g' for the last note, against which it could be difficult to make the recorder's g' audible. Dolmetsch thus amended the flourish as (Ex. 4.7) and played it this way in the recorded performance (CR 4). Dolmetsch's version is effective for recorder, but it should be borne in mind that the published edition is indicated alternatively for flute, for which there would not be the same problems of balance.

Although, as we have seen, some amendments in the third movement of Rubbra's *Sonatina* were adopted in the published edition, a further instance was not. In the third movement, Variation V, Dolmetsch indicated the passage between bars 111 and 115 (Ex. 4.8) to be played up an octave. Bar 112 passes through the notes e#'-f#' and g#' marked with a crescendo to the dynamic *f*, difficult to achieve this low on the instrument. Raising this passage by an octave additionally avoids some awkward half-hole fingerings.

For Françaix's *Quintette* Dolmetsch identified a number of places where he considered the recorder in its lower register would not be heard against the accompaniment, and advised the composer:

Because there are one or two instances where the lowest notes of the recorder are not very strong and might not be heard against the other instruments, I have

⁵ In the manuscript recorder part Dolmetsch additionally marked the note 'AF' to denote the use of an alternative fingering. See Chapter 1.

suggested slight modifications at the octave above, which I hope will meet with your approval.⁶

Dolmetsch noted these alterations on two sides of a separate sheet of manuscript paper (MS 43). These are reproduced in facsimile in appendix B, which shows the modification of five passages, in each instance by upward octave transposition. All but those in the bars before figures 19 and 38 were additionally marked in the published part used by Dolmetsch at the first performance (PE 26a). A further annotation which raises the last two notes of the fourth bar after figure 37 by an octave (Ex. 4.9) was not included on the separate sheet. There may have been a practical reason why these transpositions were not included in the published edition. The published score (PE 26) reproduces Françaix's manuscript, and the parts reproduce those of a copyist. From correspondence it is evident that these were in preparation some two months before the first performance.⁷ As Dolmetsch did not send Françaix his suggestions until 6 April (see above), it may already have been too late to include these in the published edition.

The third instance in which Dolmetsch clearly suggested an upward octave transposition was at the opening of the second movement of Murrill's *Sonata*. There is nothing annotated in the manuscript recorder part (MS 9), but a letter from the composer notes:

I've been thinking about that 8ve opening of the Presto [second] movement. Honestly I'd prefer to keep it at written pitch, *if* you think it will effectively 'get through' in the lower register. If you really want to put it up, I will (a little sadly) agree, but I don't think this should extend beyond the first note of the third bar. Then a drop of a 10th to the low G. If you don't start on this low G, I think the line up to the high B is spoiled. But I'll leave it to you decide when you begin to work on the piece. The low register is nice, and the keyboard part *very* light.⁸

Ultimately Dolmetsch was persuaded by Murrill's conviction that the passage should remain as composed. The published edition retains it, and Dolmetsch's recorded performance (CR 3) demonstrates that the opening bars of the second movement work satisfactorily - despite his original concerns.

⁶ Letter, Dolmetsch to Françaix, 6 April 1988.

⁷ Letter, Françaix to Dolmetsch, 15 February 1988.

⁸ Letter, Murrill to Dolmetsch, 20 February 1950.

Alterations to improve balance in works remaining in manuscript, or those not published in the composers' lifetimes

As noted in the introduction, some works in which Dolmetsch annotated octave transposition remain unpublished and it is not possible to determine whether the composers accepted what had been indicated. In the absence of recorded performances it has to be assumed that Dolmetsch played the transposed passages as he had annotated them.

The manuscript recorder part of Robert Simpson's *Variations and Fugue* (MS 17) provides another instance of Dolmetsch lowering notes by an octave to achieve a quieter dynamic. Simpson marked the fourth variation *p espressivo* that Dolmetsch supplemented with the annotation *pp*. The sixth bar of the variation contains a group of eight demi-semiquavers alternating between the notes f''' and g''' (Ex. 4.10). It is very difficult to achieve a soft dynamic on these notes right at the top of the instrument's compass and Dolmetsch indicated all eight notes to be played an octave lower. Because each variation proceeds along strict palindromic lines, the same group of eight notes appears four bars later where, to achieve a softer dynamic and preserve the palindromic structure, these notes have also been lowered by an octave.⁹

The fourth movement of Alan Ridout's *Sequence* has two sections annotated to be played up an octave in the manuscript (MS 35), bars 21-24 (Ex. 4.11) and bars 31-36 (Ex. 4.12). Though not marked as such in the manuscript, Jeanne Dolmetsch notes that her father usually played this movement on a sopranino recorder.¹⁰ Ridout's programme note for the first performance described this movement as having 'something of the nature of a primitive dance.'¹¹ Played on a sopranino recorder it certainly gains in brightness and the effect of the *octava* sections adds even more brilliance. However, the upward transposition indicated by Dolmetsch at bars 21-24 seems to conflict with the composer's dynamics. Bars 3-6 contain the same phrase as bars 21-24, but already an octave higher.

⁹ Additionally, these phrases are below long slurs which, if they are genuine slurs rather than phrase marks, necessitate slurring across the register break f''' to g'''.

¹⁰ Jeanne Dolmetsch, performance note in the published edition: Alan Ridout, *Sequence*, ed. Jeanne Dolmetsch and Andrew Mayes (Hebden Bridge: Peacock Press, 2003).

¹¹ In the programme for the recital given at the Wigmore Hall 7 March 1975, a copy of which is held in the Dolmetsch archive.

The dynamic at bar 3 is marked *f*, and at bar 21 *mf*, naturally achieved by retaining this passage as written. At bar 31, however, the dynamic marking is *f* and here the upward transposition would assist in achieving this. Ridout's letter of thanks in which he described the first performance as 'simply lovely' makes no mention of the transpositions.¹² He may therefore be considered to have found them satisfactory, assuming, of course, that Dolmetsch played them in the first performance.¹³

It is in another work by Ridout that Dolmetsch annotated phrases to be raised by an octave to achieve improved balance. This can be seen in the recorder parts of the fourth movement of the *Chamber Concerto* (MS 37a and 37b) in bars 29 to 32 (Ex. 4.13) and bars 59 to 63 (Ex. 4.14). This is as Dolmetsch played both passages in the recording of the first performance (PR 4).¹⁴ A rising phrase occurs three times at bars 12-13, 39-40 and 70-71 (Ex. 4.15). In the first two instances Dolmetsch annotated the phrase 8va, but qualified this with a question mark. The final instance was left without annotation and all three remain un-transposed in the above noted recording of the first performance.

Alterations to avoid high/low notes or difficult passagework

Typical of Dolmetsch's advice to composers in connection with compass and technical matters is that contained in a letter to William Mathias in which he noted:

Notwithstanding its chromatic completeness, it is better to avoid fast chromatic passagework in the lowest five semitones (where the double holes are) and the very highest notes of the compass.¹⁵

A number of instances where passages were transposed up an octave apparently to achieve a better balance have been noted above. However, there are also instances where the transposition may equally have been to avoid awkward fingering (as suggested above

¹² Letter, Ridout to Dolmetsch, 8 March 1975.

¹³ In the published edition (see footnote 10) the 8va indication for both sections is placed in square brackets to indicate that the transposition originated from Dolmetsch.

¹⁴ Alan Ridout, *Chamber Concerto*, ed. Andrew Mayes and Jeanne Dolmetsch (Hebden Bridge: Peacock Press, 2006). In the recorder part the indications for 8va transposition have been placed in square brackets to indicate that they originated from Dolmetsch (see Appendix C).

¹⁵ Letter, Dolmetsch to Mathias, 16 September 1973.

in the case of alterations in the second movement of Jacob's *Suite* and third movement of Rubbra's *Sonatina*). Sometimes the distinction is somewhat blurred, however, even in context.

There can be no doubt that the annotations Dolmetsch marked in the recorder part (MS 34) in the third movement of Mathias's *Concertino*, bars 46 to 48, were to ease the technical difficulty of this high lying passage. Ex. 4.16 shows Dolmetsch's alternative which was included as an *ossia* in the published edition. A footnote in the published edition suggests performance on a sopranino recorder, as at the first performance. This would certainly have increased the technical difficulty.

Avoidance of passagework involving the double holes at the bottom of the instrument would appear to be the reason for Dolmetsch annotating five passages in Simpson's *Variations and Fugue* (MS 17) to be raised by an octave. All are in the portion of the work scored for sopranino recorder on which the half-holed fingerings are even more problematic. The first occurs at bar 110 of the Variations where the final f#' of a downward run has been raised (Ex. 4.17 bar 1). The following phrase, also involving f#, has similarly been raised (Ex. 4.17 bar 2). As previously mentioned, the variations follow a strict palindromic structure, and thus the phrase at bar 116 and the f# at the beginning of bar 117 (last two bars of Ex. 4.17) have similarly been raised to preserve this. Although the work remains in manuscript it has been recorded by John Turner.¹⁶ Turner adopts Dolmetsch's annotations, but also raises bars 113 and 114 by an octave. The remaining annotations raising passages by an octave occur in the Fugue at bars 29 to 31 (the recorder's first entry) (Ex. 4.18), bars 107 to 112 (Ex. 4.19), bars 117 to 118 (Ex. 4.20) and bars 122 to 124 (Ex. 4.21). Turner raises the first of the above passages by an octave, but not the remainder.

In the first movement of Murrill's *Sonata* (MS 9) Dolmetsch modified the composer's text at bar 9 to omit the f# (Ex. 4.22a), presumably to avoid the awkward fingering across f# and g#. In the published edition Murrill's original reading remains, but an asterisk directs to an *ossia* in a footnote that is different from Dolmetsch's alternative

¹⁶ CD, *Thirteen Ways of Looking at a Blackbird*, December 2000, Olympia Compact Discs OCD 710.

(Ex. 4.22b). Jeanne Dolmetsch informed me that her father always played the *ossia* as it appears in the published edition,¹⁷ and this is corroborated by the fact that he plays it thus in the performance included on recording CR3.

A work that evidently presented particular problems at both ends of the treble recorder's compass was Darrell Davison's *Introduction and Caprices* (MS 41). So many were the instances where fast passagework at the top and bottom of the instrument occurred in Caprice II that Dolmetsch took the trouble to write out the part again (MS 41a) in an attempt to overcome the technical difficulties presented. In most cases Dolmetsch achieved this by upward or downward octave transposition. Even with these modifications Jeanne Dolmetsch noted in personal conversation that this movement was 'very difficult' and that her father had spent considerable time and effort rehearsing it for the first performance.¹⁸

While the above instances involve the alteration of entire phrases, there are also instances where single notes are altered. These were usually to avoid f#, the lowest half-holed note on the treble or sopranino. An instance occurs in Fulton's *Scottish Suite* (MS 12) in bar 178 of the fifth movement (Ex. 4.23). Dolmetsch's raising by an octave of the first note is clearly to avoid the f#, but in context the original is certainly more elegant, even if there is a risk of the note sounding somewhat soft or being a little more insecure in speech. Perhaps for this reason, Fulton's original reading is preserved in the published edition.¹⁹

Another related upward octave transposition is annotated in Donald Swann's *Rhapsody from Within* (MS 39). At bars 66 and 67 is a long held g' to a-flat' trill for which, interestingly, Dolmetsch does not provide a fingering in A.R.T.²⁰ He has annotated the trill *8va* (Ex. 4.24), but it loses some of its effect if played this way, especially as it is followed by a flourish.²¹

¹⁷ Study session with Jeanne Dolmetsch, Headley Down, 31 July 2005.

¹⁸ Conversation with Jeanne Dolmetsch, Haslemere, 18 November, 2001.

¹⁹ Norman Fulton, *Scottish Suite* (London: Schott & Co. Ltd., 1955).

²⁰ Carl Dolmetsch, *Advanced Recorder Technique* pp. 25-28.

²¹ Donald Swann, *Rhapsody from Within*, ed. Jeanne Dolmetsch and Andrew Mayes (Hebden Bridge: Peacock Press, 2002). Jeanne Dolmetsch considered that the a-flat in this trill could be substituted by an a-natural without detriment, and noted this in brackets in the published edition. The trill can be played as originally written using the fingering 0/123/456½t.

There are two instances where annotation to alter single notes appears to have been to overcome a particular technical difficulty. At bar 65 of the second movement of Jacob's *Suite* (MS 15b) Dolmetsch placed a circle round the d-flat" in the second group of semiquavers in the bar. For these four semiquavers he annotated stems to all but the d-flat, and beamed the group as a quaver and two semiquavers (Ex. 4.25). At an early stage he must have encountered difficulty with the cross-fingerings through this series of notes, which do not actually present a serious problem compared with other passages in this movement, or the work as a whole. Whatever difficulties there may have been must have been overcome, as the passage is played with the d-flat" in the recording PR 3.

The other instance is in Jacob's *Variations* (MS 19) where, in Variation X, Dolmetsch changed an e-flat"" to a c"" in a passage at identical bars 303 and 340 (Ex. 4.26). This was evidently a solution to the difficulty of slurring across a register break between d-flat"" and e-flat"" at these points. This has already been discussed briefly in the chapter on alternative fingering, as it would appear from a later erased fingering diagram in the page margin that this had been another attempted solution. However, the problem was eventually overcome by an alteration to the articulation (see p. 117) and the e-flats are played in the performance of the work included on recording PR 3.

Further annotation intended to overcome technical problems is found in Ridout's *Chamber Concerto* (MS 38a). In the second movement at bars 59 and 71 rising semiquaver figures have been amended in three instances to omit one of the notes, and stems and beaming have been added to indicate triplet figures (Ex. 4.27 and 4.28). This turns the original figures into arpeggios that are a little easier to play. However, from the recording of the first performance (PR 4), it is evident that Dolmetsch did not adopt the annotated figuration, but played what Ridout had written. Again, whatever initial difficulties Dolmetsch may have encountered when rehearsing the work must have been overcome by the time of the first performance.

Alteration in connection with compass and range

Only two annotations have been identified that are clearly to avoid notes beyond the usual upper range of the descant recorder. These occur in the manuscript recorder part of the third movement of Bowen's *Sonatina* (MS 7). The first (Ex. 4.29) is at bar 69 where an ascending and descending scalar flourish reaches a written f^{'''}. Dolmetsch's annotation drew a ledger line through the note head, and above which he wrote 'e'. It has then been marked with a tie from the previous note, also an e^{'''}. In the recording PR 2 Dolmetsch does not play this flourish as annotated, only ascending up to a written d^{'''}. The written note e^{'''} occurs elsewhere in the piece and the annotation including it as the top note here may have been made after the performance on PR 2. The annotation is found only in the part, and not in the score, and is perhaps why this version of the passage was not included in the edition published by Emerson, which appears to have been produced from the score only.²² The second instance is in the third movement, in the first of two additional concluding bars that Bowen appended in the recorder part. This includes a written g^{'''} that Dolmetsch marked down an octave (and to which he also added a trill) (Ex. 4.30). However, Dolmetsch did not play this extended ending in the recording PR 2, and neither was it included in the published edition.

Antony Hopkins's *Fifty-Fourth Festival Fanfare* (MS 36) is an occasional piece, having been composed specifically for performance at the opening of the 1978 Haslemere Festival.²³ Even for this work, just twenty bars long, Dolmetsch made a photocopy of the recorder part in which he marked a number of low notes up an octave. In one instance this is f^{#'}, but in two other places Hopkins had written the note e', beyond the lower range of a treble recorder. Dolmetsch overcame this by transposing the note up a third.

Transposition to place a part in a better portion of the instrument's range (rather than to avoid technical difficulties or to improve balance) appears to be the purpose of annotation in two instances in the fifth movement of Jacob's *A Consort of Recorders* (MS 31) where parts have been lowered by an octave. The first is a very extended passage for the descant (from bar 17 to 32) that, at the pitch originally notated, would have been high on the

²² Edwin York Bowen, *Sonatina* (Ampleforth: Emerson Edition, 1994).

²³ Hopkins was present and gave a speech to open the festival.

instrument and far above the remainder of the ensemble. Lowering the part necessitated making adjustments at two places where the part then descended to the written note b, below the range of the instrument. On both occasions Dolmetsch replaced it with the written note d'. The second instance is in the tenor part at bars 40 and 41 which, at notated pitch, is similarly high on the instrument, sounding above the treble. By lowering the tenor an octave, however, Dolmetsch has placed it below the bass in bar 42 (Ex. 4.31). This problem could have been overcome by exchanging the treble and tenor parts at this point. Nevertheless, the work - which remains in manuscript – was recorded by the Dolmetsch family (CR 5), who play both the above transpositions as annotated.

Alterations to 'improve' or add brilliance to a melodic line

As we have seen, especially in relation to Ex. 4.2b, some of the alterations for technical / practical reasons also created a more satisfactory shaping of the recorder part. While Dolmetsch rarely altered a melodic line for other than technical or practical reasons, there are a few instances where his annotations were primarily an aesthetic decision. In the closing bars of the third movement of Bowen's *Sonatina* (MS 7) the final ascending flourish rises to c''' (Ex. 4.32). Dolmetsch's annotation extended this up to e'', above which he has written 'to E' (Ex. 4.33). He played the ending this way in recording PR 2 and it appears thus in the Emerson edition.²⁴ Dolmetsch had evidently mastered obtaining the written note e'' for descant, having used it in his *Theme and Variations* of 1938. The note also occurs in Christopher Wood's *Concertante in E*, undated, but from a similar period to Bowen's *Sonatina*. Although the note already occurred elsewhere in the third movement of Bowen's *Sonatina* Dolmetsch evidently considered its use would add brilliance to the ending of the work. Also in this movement, above the ascending portion of the flourish at bar 69 discussed above (Ex. 4.29), Dolmetsch wrote 'chrom?'. Whether he actually experimented with playing the ascending part of the flourish chromatically cannot be determined (the recorded performance PR 2 retains the diatonic original), but it would certainly have been more technically demanding.

²⁴ Edwin York Bowen, *Sonatina* (Ampleforth: Emerson Edition 1994). However, when Piers Adams recorded the work in 1993, he clearly preferred, and played, the original reading. CD *Shine & Shade*, October 1993, Tremula Records, TREM 103-2.

In two other works amendments to the recorder's melodic line have been made purely for aesthetic reasons. In the *Bourée* of Christopher Edmunds's *Pastorale and Bourée* (MS 23) the alteration of just a single note is tellingly annotated in bar 3 and indicated in Ex. 4.34. Dolmetsch played it this way in his performance of the work included on recording CR 3.²⁵

In the manuscript recorder part of Berkeley's *Sonatina* (MS 2) there is annotation at bar 119 that modifies the original reading to that which now appears in the published edition; these can be compared in Ex. 4.35a and 4.35b. It cannot be determined with certainty if this alteration is in Dolmetsch's hand, but in the recorder part of the annotated copy of the published edition (PE 1) there is yet another reading (in red ink) (Ex. 4.36). There is no extant recording of Dolmetsch performing this work, so it is not possible to determine if he actually used this alternative.

Conclusions

Unlike Dolmetsch's annotations that affected such issues as alternative fingering, ornamentation or articulation, his practice of altering notes is less indicative of his performance practice than of his desire to ensure an effective and technically practical recorder part. Knowledge of his interventions that were incorporated into the final published musical texts is clearly of interest, but is unlikely to influence performance. Where such annotations occur in works yet to be published, it is editors who will need to make decisions as to what is or is not incorporated in the final published musical text.

The alterations made to what Dolmetsch evidently found to be isolated technically awkward passages and which, from the recorded performances, he eventually overcame, are fascinating. They are representative of the individual problems all players experience with certain cross-fingering combinations that require diligent practice to obtain fluency. His octave transpositions to overcome difficulties with rapid passagework at the top and bottom of the instrument in such works as Simpson's *Variations and Fugue* and

²⁵ He might also have considered modifying it to a", b", a", g" – a motif that appears later in the movement at bars 65, 67, 73 and 74.

Davison's *Introduction and Caprices* are of particular interest. Technical standards have risen to the extent that there are no doubt players of the present generation with the technique to perform these passages as originally composed. Nevertheless, Dolmetsch's alterations in many cases improved the effect of the recorder part in addition to easing technical difficulty. John Turner explained in personal conversation that in his performances of Simpson's *Variations and Fugue* his adoption of some of Dolmetsch's annotations were as much for musical as technical reasons.²⁶

Over a period of forty years Dolmetsch's clear intention to improve the technical and idiomatic nature of the recorder parts written for him are reflected in his annotations. His efforts to advise and assist composers in achieving technical and practical recorder writing was part of the important and, indeed, continuing process of liaison between performer and composer. There is little correspondence in the archive that actually deals with technical problems, but there is reference to meetings to discuss and – hopefully – to solve them. Most notable is correspondence between Dolmetsch and Nicholas Maw in connection with his work *Discourse*. This piece evidently contained technical difficulties about which the composer had expressed concern and about which Dolmetsch suggested:

I see you want to make some amendments to the last movement, but as you are not a recorder player, don't you think it would be a good idea if we met to discuss the various passages which do not lie comfortably on the instrument?²⁷

It would appear that such a meeting did not take place, and the work remains unpublished.

John Turner, for whom some four hundred new recorder works have been composed to date, makes a point of advising composers where technical and idiomatic adjustments are required to improve the practicality of the recorder writing. A particular instance is in Stephen Dodgson's *Warbeck Dances*. This work was originally composed for Dolmetsch in 1970 and was derived from incidental music commissioned the previous year for a BBC production of John Ford's chronicle play *Perkin Warbeck* (1634). It remained unpublished, but in 2000 the present author wrote to the composer to enquire whether he

²⁶ Conversation with John Turner 10 May 2006.

²⁷ Letter, Dolmetsch to Maw, 16 March 1972.

would consider permitting publication as part of the series of works from the Dolmetsch archive. Dodgson was positive in his response and also expressed a wish to make some revisions ahead of publication, which he completed in January 2001. The first performance of the revised version was given by John Turner in September 2002, and during rehearsal he suggested an amendment in the fourth movement. This replaced a rapid triplet repetition of the note f'' (that can be unstable in speech when tongued rapidly) with the notes f''-e'''- f'''. This change was included, with the composer's agreement, in the recently published edition.²⁸

The importance of player-composer interaction is essential for an instrument such as the recorder, of which many composers still possess but a rudimentary knowledge. In his book *The Recorder and its Music*, Edgar Hunt included an appendix entitled 'A note for composers'. In this he advised:

Owing to the cross-fingerings of the recorder, diatonic scales are more effective (and easier) than chromatic runs. But why not try and play the instrument a little yourself? This personal contact with the instrument has undoubtedly contributed to the success of such composers as Britten, Walter Leigh, [Francis] Baines and others in this medium. Lack of it has not helped some others who shall be nameless!²⁹

Dolmetsch made a gift of a recorder to Herbert Murrill's daughter in 1949, of which Murrill himself made use during composition of his *Sonata*.³⁰ In 1954 Dolmetsch sent Benjamin Britten a gift of two recorders for which he acknowledged receipt and gave his thanks in a letter expressing his fascination for the instrument.³¹ Arnold Cooke noted at the time of composition of his *Divertimento* (for recorder and string quartet) that he 'did play a bit once' and had learned much about recorder writing while composing his concerto a few years earlier.³² Cooke also attributed his interest in the recorder to his studies with Paul Hindemith, a composer who also played and wrote idiomatically for the instrument. As a result of writing recorder works for John Turner, the composer Robin Walker noted in personal conversation that he keeps a recorder on his music stand and

²⁸ Stephen Dodgson, *Warbeck Dances* (Hebden Bridge: Peacock Press, 2003).

²⁹ Edgar Hunt, *The Recorder*, pp. 166-7.

³⁰ Letters, Murrill to Dolmetsch, 17 May 1949 and 1 January 1950.

³¹ Letter, Britten to Dolmetsch, 20 January 1954.

³² Letter, Cooke to Dolmetsch, 16 January 1960.

close at hand when working on compositions for the instrument. His particularly effective and idiomatic scoring for the recorder indicates the value of such a practical approach. It is also indicative of the relationship between player and composer which Dolmetsch encouraged and clearly regarded of considerable importance.

CHAPTER 5

Articulation

Introduction

The annotations Dolmetsch added to his performing material in connection with articulation are in some respects the most complex, occurring in many different contexts. In a few works they are copious, with Dolmetsch either marking slurs where the composers provided few or none, or amending those they had indicated. Other works contain only a few isolated added or amended slurs. Although slurs are the most frequently added articulation markings, there are also instances of staccato dots, accents and *marcato* signs that will be investigated and discussed here separately.

It is evident from surviving correspondence that some composers sought Dolmetsch's assistance in the provision of articulation that was idiomatically or technically suitable for the recorder. What he indicated in the manuscripts as a result of such requests was sometimes included in the published editions, though not always in its entirety. Some of Dolmetsch's annotation amending articulation is indeed marked in his copies of the published editions.

A particular problem, not confined to the recorder repertoire, is composers' use of long slurs over groups of notes. It is not always clear if these were intended to indicate a genuine slur below which the individual notes should not be tongued, or if they represent a phrase in which supplementary articulation can be included.¹ Edgar Hunt also noted the problem:

In writing music the slur should never be used to cover the whole phrase (as some careless composers use it) unless it is really intended that the phrase in question should be played without any articulation. "Phrasing" can always be shown by the right use of breath marks.²

¹ In a conversation on 10 May 2006 about this particular point, John Turner commented to me that he frequently needed to clarify the distinction between slurs and phrases with composers who wrote new works for him.

² Edgar Hunt, *The Recorder*, p. 109.

Dolmetsch has in some instances annotated additional slurs below long slurs where these were evidently intended as phrases. The manuscript score and recorder part of Walsworth's *Sonata* (MS 10) provide a particular case in point. The recorder part contains exceptionally long slurs that appear to represent phrases rather than genuine slurs. Furthermore, in the score, long slurs are sometimes placed above entire lines almost arbitrarily and idiosyncratically, and as such seem to be not even genuine phrases.

The complex and very varied nature of Dolmetsch's annotation indicating articulation necessitates a two-fold approach to the presentation and discussion of it. Individual instances from across the repertoire where annotations were made for the same specific purpose can be discussed together. However, in the case of entire movements where Dolmetsch has added or amended a considerable amount of articulation, a work by work approach is more appropriate. Though in some instances alterations were evidently for technical reasons, particularly to avoid slurring over the recorder's various register breaks, in others the function is less obvious, or even on occasions indecipherable. In such instances they may not be related to technical aspects in any way at all, but rather represent Dolmetsch's own musical preference.

Alteration to articulation slurs to avoid register breaks

On two occasions in the third movement of Gál's *Trio Serenade*, at bars 50 and 57 Dolmetsch specifically marked his amended slurring to draw attention to a particular register break. In addition to slashing the slurs seen in Exx. 5.1 and 5.2 he wrote 'C-E' at the location of the slashes, apparently drawing attention to the fact that these notes are in different registers of the instrument. Intriguingly, at the same interval in bar 4 of the third movement of the same work, though the slur has been slashed, the 'C-E' annotation has not been included. Although it is only in this work where we find attention drawn to specific notes across a register break, there are numerous others where the reason for Dolmetsch's amendments would appear to be to avoid slurring over register breaks.

First, it should be noted that the recorder's compass is divided into four distinct registers:

Treble recorder

First register – f' to g#''

Second register – a'' to d'''

Third register – e-flat''' to f'''

Fourth register – g''' to a-flat''' (and additional notes above, some making use of the bell key)³

The equivalents for descant and tenor recorder are a fourth higher and a fifth lower respectively. For sopranino recorder the register breaks occur in the same places as for treble, written at the same pitch but sounding an octave higher.

The second register is obtained by venting the thumb hole to produce notes an octave higher, and thus the first harmonic of the equivalent notes in the first register. Notes in the third and fourth registers also require venting of the thumb hole, but also the use of additional fingers to produce notes belonging to other harmonic series. The passing between one harmonic series and another across a register break, either upwards or downwards, can sometimes prove unstable for certain intervals, even when the notes are tongued. When slurred, the instability can be increased to the point of unreliability, and in the worst cases, impracticability. Furthermore, the instability is not consistent, and the difficulty, or otherwise, of obtaining notes across a register break can vary depending on the notes immediately before and/or after those across the register break itself. The duration of the notes on either side of a register break can also be a factor affecting stability. What can complicate matters even further is that problematic intervals across register breaks can vary from one instrument to another, even from the same maker.

It is evident from Dolmetsch's annotation where he encountered the most difficulty and, as a result, amended the composers' articulation to avoid slurs across hazardous register breaks. However, in amending the slurring for this purpose, there were occasions where Dolmetsch found it necessary to omit other slurs within the same passage where register breaks were not crossed, simply to maintain the slurring pattern thus established. This is

³ The note f#''' played with the bell key also forms part of the fourth register.

the case in bar 44 of the third movement of Berkeley's *Sonatina* (Ex. 5.3) in which only the crossed out slurs on the first two beats of the bar avoid register breaks. The similarly crossed out slurs on the last two beats have evidently been altered purely to match. Similarly at bar 47 (Ex. 5.4) the amended slurring on the first two beats of the bar does not avoid a register break, but matches the amended slurring introduced to avoid register breaks on the last two beats.

Dolmetsch's emendation to the slurring at bars 6-7 of Rubbra's *Meditazioni* does indeed coincide with a register break (Ex. 5.5) However, in this instance, the interval is not particularly difficult for the performer to slur effectively. Instead we might propose that the emendation here was not so much connected with the register break as with Dolmetsch's personal preference about how to articulate this passage. Indeed, the emended slur that follows at bars 7-8 does not correspond with a register break at all. It is noteworthy that Dolmetsch annotated the slur identically at bars 128-30.

In the second movement of Jacob's *Suite* the composer placed long slurs over groups of as many as 23 semiquavers and these appear to be genuine slurs rather than phrases. There are instances where register breaks have been crossed, but have been left by Dolmetsch without alteration. His placing of shorter slurs below the long slur at bars 49 to 51 (Ex. 5.6) avoid two register breaks, but not that between e-flat''' to d-flat''' in bar 50. This can be unstable, but Dolmetsch perhaps considered that avoiding every register break would have resulted in an unacceptable complexity of articulation detracting from the flow of the recorder line. In the published edition the long slur has been omitted and Dolmetsch's articulation substantially adopted.⁴ This is similarly the case at bars 54-60 (Ex. 5.7) where Dolmetsch's modified slurring avoids the f'''- g''' register break (bars 55-6), but not that from d''' to e-flat''' (bar 55). The whole of this phrase is repeated a tone lower at bars 58 to 60. Dolmetsch's slurring is not precisely repeated and again does not avoid the somewhat unstable d-flat''' to e-flat''' register break at bar 59. In addition, there are short slurs in both these passages that appear to have been added by Dolmetsch, but he subsequently crossed out those in bars 54-55 in favour of the annotated longer slurs.⁵

⁴ Gordon Jacob, *Suite* (Oxford: Oxford University Press, 1959).

⁵ Dolmetsch also altered the notes at the beginning of both these passages, see Chapter 4.

It is also noteworthy that though there are many instances where annotation to avoid slurs across register breaks has been indicated, the same register breaks can be found slurred elsewhere, sometimes in the same work, without modification. It is impractical to identify all such cases, but in Gál's *Trio Serenade* there are two specific instances. The first occurs in the third movement at bars 71-72 (Ex. 5.8) where a slur from e''' to g''' remains unaltered, whereas a slur across the same interval in the first movement at bar 34 has been amended (Ex. 5.9). The second is in the fourth movement at bar 76 where the slurred interval b-flat'' to f'' (Ex. 5.10) remains unaltered, despite the fact that the same slurred interval has been amended only two bars earlier (Ex. 5.11). It is possible that because of the close proximity Dolmetsch simply remembered to omit this slur without needing to mark it. Indeed, increasing familiarity with the more problematic intervals may also have obviated the need to mark each and every instance. There is a similar occurrence in the third movement of Rubbra's *Cantata pastorale* where, in bar 40, the interval c''' to e''' has been left slurred (Ex. 5.12). The figure is very similar to that at bar 28 where the slur has been broken (Ex. 5.13). The only significant difference is the duration of the note e'''. It is possible that context or indeed tempo could reduce the problem of slurring across register breaks in some instances, and that Dolmetsch only amended slurs where it was entirely necessary to do so.

In the third movement of Berkeley's *Sonatina* at bars 42 and 43 there are three slurs across the intervals f#'' to d#''', f'' to d''' and g'' to e''' (Ex. 5.14). There are no instances of the amendment of slurs across these register breaks in this or any other work, and perhaps they did not prove a problem for Dolmetsch himself. However, the figuration is similar to that at bar 47 in the same movement where, as we have seen in Ex. 5.3 the slurs have been modified, even where not actually required to avoid a register break.

All the above annotations involve amendments affecting only one register break, but there are instances where Dolmetsch amended articulation below long slurs (or what are possibly phrases) to avoid two or more. In the first movement of Cooke's *Divertimento* (MS 18) the composer has placed a long slur above all the notes in bars 42 and 43 (Ex. 5.15a). Dolmetsch has annotated articulation to the individual groups of six semiquavers below the long slur, adding slurs and staccato dots (Ex. 5.15b). In amending the articulation in this way Dolmetsch has avoided register breaks from f'' to d-flat''', d-flat'''

to e-flat^{'''} and e-flat^{'''} to c-flat^{''}. It is significant that it is only in these two bars, and where they occur later in the movement at the identical bars 91-92, that Cooke indicated long slurs. His prevailing articulation to groups of six semiquavers in the string parts, and to the recorder part with minor variations, tends to be a slur to the first two and *staccato* dots to the remaining four (Exx. 5.16a and 16b). Dolmetsch's amended articulation does not reproduce this precisely, but certainly relates to it. It is worth noting, however, that he did not annotate amended articulation at bars 91 and 92.

Another instance that merits discussion occurs in the fourth movement of Gál's *Trio Serenade* at bars 154-155, where Dolmetsch's slurs annotated in his copy of the published edition are as indicated in (Ex. 5.17). Only the register break from a-flat^{''} to d-flat^{'''} is avoided, while that from e-flat^{'''} to a-flat^{''}, avoided in other contexts, remains. The first added slur in this passage extends back to the note a-flat^{'''} for which Gál supplied an *f*^{'''} as an *ossia*. However, obtaining a-flat^{'''} does not present a problem in context (immediately after the note a-flat^{''} an octave lower) and it does occur elsewhere in this repertoire (for example in Reizenstein's *Partita*, fourth movement, bar 53).

Gál's *Trio Serenade* contains many instances of large interval leaps below long slurs that frequently occur over register breaks, but which Dolmetsch left unaltered. It is possible that some of these slurs, even relatively short ones, are intended as phrases, and places where Gál has marked *staccato* dots below them (for example in bars 58 to 60 of the fourth movement) tend to confirm this. If some of the slurs were indeed intended as phrasing, it would not have been necessary for Dolmetsch to annotate amendments where register breaks occurred, as these may not have been slurred anyway. This is perhaps also the case in similar instances in other works.

The remaining instances where Dolmetsch modified slurring to avoid register breaks are shown in Exx. 5.18 to 5.40 inclusive and commentary provided in Table 5.1:

Table 5.1 Further amended articulation to avoid slurs across register breaks, indicated by a crossed out, broken or amended slurs

Work / Source	Movement	Bar(s)	Interval	Commentary	Ex.
Bowen <i>Sonatina</i> (MS 7)	I	26	e'''- g'''	Dolmetsch plays this passage as annotated in recording PR 2.	5.18
	III	4	g''- b''		5.19
		74			
		57	c'''- d'''		5.20
		64	d'''- c'''		5.21
		89	d'''- b-flat'' d'''- b-natural''		5.22
Rubbra <i>Meditazioni</i> (PE 6b)	-	38-39	a''- e'''		5.23
		95	d'''- d''	Downward register break	5.24
Rubbra <i>Cantata pastorale</i> (PE 11)	I	15-16	d'''- e''' e'''- d'''	Avoidance of upward and downward break.	5.25
Jacob <i>Suite</i> (MS 15b)	2	63	e-flat''- d-flat'''	Additional slur below original longish slur.	5.26
	7	37-38	e-flat'''- d'''	Downward break.	5.27
Jacob <i>Variations</i> (MS 19)	Var. III	103	d'''- e'''	Staccato dot also added.	5.28
		122-3			5.29
	Var. X	303	d-flat'''- e-flat'''	See also Chapter 4 on note alteration.	5.30
		337	d-flat'''- e-flat'''	Staccato dot also added.	5.31
		340	d-flat'''- e-flat'''	See also Chapter 4 on note alteration. Similar to bar 303.	5.32
Rubbra <i>Sonatina</i> (MS 20)	I	54	f''- c'''		5.33

Continued...

Table 5.1 continued

Work / Source	Movement	Bar(s)	Interval	Commentary	Ex.
Gál <i>Trio Serenade</i> (PE 19)	I	83	e''- c#'''		5.34
		92	f''- f'''		5.35
	III	11	d'''- g'''		5.36
		62			5.37
	IV	103-4	e-flat'''- d'''		5.38
		115	f'''- g'''		5.39
Edmunds <i>Pastorale and Bourée</i> (MS 23)	II	36	d''- a''	Staccato dots also added.	5.40

From Examples 5.1 to 5.40, we can calculate that slurring was amended in seventeen instances when moving between the second and third registers, eleven between third and fourth and eight between first and second. In just two cases was the break between first and third registers.

Annotation to indicate slurs added across register breaks

Though Dolmetsch frequently and purposely omitted slurs across register breaks, there are also instances where he appears just as purposefully – and sometimes puzzlingly – to have added a slur where a register break occurred.

As Exx. 5.41 to 5.47 indicate Dolmetsch added more slurs across register breaks in Ridout's *Chamber Concerto* (MS 38a and 38b) than in any other work. However, his reasons for doing so are immediately obvious, and in all cases reflect or maintain an articulation pattern established where other added slurs did not cross register breaks. This can be seen in Ex. 5.41 where the interval g''- c''' is slurred in matching the articulation of two groups of four semiquavers. In this work Dolmetsch annotated a considerable amount of added articulation. It appears intended both to reduce the amount of tonguing in more rapid passagework in the quick movements and provide a more legato line in the third (see below), where the slurs across register breaks do not present any particular technical problems in context. It is an effective work and, from the amount of annotation he added, one of which Dolmetsch appears to have been particularly fond. The other instances

where Dolmetsch annotated slurs across register breaks in this work are shown in the following table:

Table 5.2 Further instances of slurs annotated across register breaks in Ridout's *Chamber Concerto*

Movement	Bar(s)	Interval	Ex.
I	32	f''- b-flat''	5.42
II	71	g''- c'''	5.43
	86	d'''- e-flat'''	5.44
III	29	e'''- d'''	5.45
	31	d'''- f'''	5.45
IV	25-26	e'''- d'''	5.46
	55	e'''- d'''	5.47

Fulton's *Scottish Suite* is among the works in which Dolmetsch added a considerable amount of annotated articulation, and will be discussed in more detail later in this chapter. However, the reason for the addition of the slurs across register breaks at bars 34 and 36 in the third movement (Ex. 5.48a) becomes apparent when bar 32 is examined, as this contains the same rhythmic figuration (Ex. 5.48b). Dolmetsch's added slur at bar 32 does not cross a register break, and that at bar 34 crosses the reasonably unproblematic break from g'' to c'''. Evidently Dolmetsch did not wish to compromise this repeated articulation pattern and risked the more hazardous slur from c''' to e''' at bar 36 to maintain it. This would also appear to be the reason for the added slur at bar 16 in the third movement of Mathias's *Concertino* (Ex. 5.49). Having annotated a slur in bar 15, where a register break did not occur, Dolmetsch was again reluctant not to add one in the subsequent bar where the motive is repeated a tone lower. However, why Dolmetsch should have wished to add either of these slurs is not clear. Throughout the movement Mathias consistently placed *staccato* dots above all groups of three quavers (in 6/8 time). Apart from three consecutive bars later in the movement where Dolmetsch similarly added slurs to groups of three semiquavers, these two isolated bars are the only place where such additional slurring is indicated.

A similar situation arises at bar 6 in the fourth movement of Berkeley's *Concertino* where an articulation pattern begun in the second half of bar 5 and continued in bar 6 appears to be the reason for the f''' to d''' slur (Ex. 5.50). Interestingly, Dolmetsch does not seem to

have been prepared to risk a slur across the more troublesome e''' to c#''' register break at the beginning of bar 5, which would otherwise seem to be the natural place for the articulation pattern to begin. The passage occurs again note for note at the recapitulation in bars 82 and 83. The slurs annotated in bars 5 and 6 have not been added in bars 82 and 83, but in the recording CR 4 Dolmetsch articulates the passage identically. Additionally, at the beginning of bar 84 the first two semiquavers are quite clearly slurred in the recording (across the register break e''' to d'''). However, this is not annotated in the part, either at bar 84 or (as we have seen) its earlier equivalent at bar 7 where, interestingly, it remains unslurred in the recording.

Robert Simpson's articulation in his *Variations and Fugue* is meticulously indicated and remarkably idiomatic.⁶ Apart from three slashed slurs in the fugue, the additional slurs Dolmetsch annotated in bars 110-11 and 117-18 and seen in Exx. 5.51 and 5.52 were the only alterations to articulation he made in the entire work. Although these long, added slurs involve crossing two register breaks, both up and down (each variation is palindromic), in a portion of the work scored for sopranino recorder, these do not present insurmountable difficulty. However, those ascending are less secure than those descending. Why Dolmetsch should have chosen to articulate these passages with long slurs (and they do appear to be genuine slurs rather than phrases) cannot be deduced with certainty. Simpson's slurring does not generally cover more than a few notes. Only in bars 64-65 and 67-68 are any genuine long slurs to be found, and then in a somewhat different context to those added by Dolmetsch where the tempo is quicker. Evidently Dolmetsch considered some additional articulation was required to facilitate easier performance of these passages, but perhaps felt that slurring the separate groups of four demi-semiquavers, or something similar, was not appropriate.

Another instance where the reason for Dolmetsch's added slurring remains unclear is in bars 46 to 48 of the third movement of Mathias's *Concertino*, where it has similarly been

⁶ In correspondence with Dolmetsch at the time of composition of this work, Simpson expressed some reservations about his writing for the recorder, noting: 'Please let me know if there's anything downright impossible, then perhaps we could meet over it when you're next in town.' Letter, Simpson to Dolmetsch, 8 January 1959. Dolmetsch evidently found the recorder writing satisfactory, as in subsequent correspondence Simpson noted: 'I'm greatly relieved to hear that the recorder part works - it was that I was worried about.' Letter, Simpson to Dolmetsch, 14 January 1959.

added to the groups of three quavers, in all instances crossing a register break (Ex. 5.53a). The slurring is especially puzzling given the composer's consistent use of staccato articulation throughout the movement; it certainly does not appear to assist in easing the technical difficulty of these bars very high in the instrument's compass. It should also be borne in mind that, at the first performance of the work Dolmetsch played the third (last) movement on a sopranino recorder, further increasing the technical difficulty. Interestingly, though, Dolmetsch added an *ossia* for these three bars in his copy of the recorder part (Ex. 5.53b), adding slurs between each instance of g''' to a-flat'''. The *ossia* was included in the published edition, but with staccato dots to all notes (see Ex. 4.16). The *ossia* is certainly a more technically practical alternative, with or without Dolmetsch's additional slurring.⁷

Alteration to articulation slurs for other technical reasons

There are three works in which Dolmetsch amended or added to the composers' articulation slurs for technical reasons other than crossing register breaks. One function of slurring is to ease performance of rapid passagework by reducing the amount of tonguing.⁸ This appears to be the case with some of that annotated in Ridout's *Chamber Concerto* (Ms 38a and 38b) and this is typically shown bars 34-35, and 40-41 of the second movement (Exx. 5.54 and 5.55) in which groups of four semiquavers have been slurred.

Detailed comparison of the slurring annotated in the two separate manuscript recorder parts of this work reveals some possible variants in the second movement. In MS 38a, at bars 53, 57 and 61 Dolmetsch slurred the groups of semiquavers as seen in Exx. 5.56a,

⁷ John Turner evidently considered this to be the case and played the *ossia* with all notes *staccato* in his recording of the work on the CD, *Fantasising: chamber music from Wales*, April 2004, Campion Records, 2038.

⁸ Though slurring can undoubtedly ease the performance of quick passagework there is no doubt that Dolmetsch will also have employed double tonguing. There is a short section on this in A.R.T., p. 20, in which he advocated the use of the syllables 'tik-ke-tik-ke' and also of 'de-ge-de-ge' for what he described as a 'more gentle effect.' In addition to the instances discussed here, some of the articulation added in Bowen's *Sonatina* may also be to reduce the amount of tonguing, but this work contains a considerable amount of annotated articulation generally and is discussed below.

5.56b and **5.56c**. However, in MS 38b additional slurs have been indicated over the first two of the groups of four semiquavers on the third beats of these three bars (**Exx. 5.57a, 5.57b** and **5.57c**). Dolmetsch is likely to have considered both alternatives, but in the recording PR 4 adopts the slurring to all four semiquavers in each group as in MS 38a.

The articulation added by Dolmetsch to the triplet groups at bars 44 and 45 in the fourth movement of the same work appears to be to reduce the amount of tonguing (**Ex. 5.58**). However, there is no slurring indicated to the similar triplet figuration in bars 48-49 and 54-55, though Dolmetsch may have added it in performance by analogy; alternatively, he may have intended the contrast of the separately tongued groups to add brilliance. While the quality of recording PR 4 is a little indistinct at this point, it does indeed sound as if Dolmetsch did not slur the triplet groups in bars 48-49 and 54-55. Other places where Dolmetsch indicated articulation to reduce tonguing in this work are shown in **Exx. 5.59** to **5.62**. It should be noted that in so doing, register breaks are crossed in the second movement at bar 86 and in the fourth movement at bars 55-56.

The second work in which Dolmetsch breaks a composer's slur for technical reasons is in the first section of Rubbra's *Cantata pastorale* (PE 11), before a trill at bar 14 (**Ex. 5.63**). This may simply have been to emphasise the beginning of the ornament, but equally, it may be linked with his choice of fingering. An asterisk above the trill in the published edition directs to a footnote providing a trill fingering upon which the trill should begin: from the standard d-flat" fingering of the previous note (0/12-/456½-) to the trill fingering for c" (0/12-/45tt). This involves a slightly awkward finger transposition over the half-hole for the sixth finger, which Dolmetsch perhaps thought beneficial to avoid here by breaking the slur.

The third work to be discussed in this context is Rubbra's *Meditazioni* (PE 6b). Here Dolmetsch broke the slur between bars 34 and 35 which begins with a two-note *appoggiatura* (**Ex. 5.64**). He may have used an alternative fingering to the first note of the *appoggiatura* to facilitate slurring to the second, though this could have been done without breaking the long slur. It is thus possible that the break was not to assist in fingering but to emphasise the *appoggiatura*, particularly as Dolmetsch also added a *marcato* mark above its first note.

Certainly, there are many instances throughout this repertoire where composers placed slurs above adjacent notes involving a cross-fingering. Dolmetsch does not appear to have amended articulation in such situations, but will almost certainly have employed alternative fingerings where practical. As we have seen, of the five different applications for alternative fingerings provided in A.R.T., Dolmetsch notes the fourth as ‘To facilitate clean execution of slurred passages where standard fingerings are too cumbersome for smooth transition from one note to the next.’⁹

The addition, alteration or omission of slurs for non-technical purposes

There is a significant number of further instances in which Dolmetsch’s amended slurring was evidently not for technical reasons, but an attempt to rationalise or regularise articulation patterns indicated by the composers; other instances seem to originate from nothing other than his own musical preference.

Of the cases where Dolmetsch added articulation in response to that indicated by the composer, the slurs in Aria I in Berkeley’s *Concertino* seen in Ex. 5.65 seem entirely appropriate, but were not included in the published edition. It is evident from Dolmetsch’s recording of the work (CR 4) made in 1974, in which portions of the work cut in the published edition are played, that he continued to perform from the manuscript years after publication of the work in 1961. It is also possible that the slurs were annotated in the manuscript only after that date.

In Ridout’s *Chamber Concerto*, the slur added by Dolmetsch in the fourth movement at bar 49 (Ex. 5.66) relates to the composer’s articulation in bars 45 and 50. Dolmetsch’s slurs in the third movement of Swann’s *Rhapsody from Within* at bar 59 (Ex. 5.67) match the composer’s two bars earlier. Those annotated in bar 72 (Ex. 5.68) similarly match the composer’s in bar 6. The published editions of these two works were prepared by Jeanne Dolmetsch and the present author. In these, Dolmetsch’s slurring has generally been

⁹ See Chapter 1

included editorially and indicated in the recorder part by dashed slurs.¹⁰ This enables players to include, omit or vary the articulation according to their preference, but with Dolmetsch's own as a starting point.

Dolmetsch's annotated slur in bar 45 of the seventh movement of Jacob's *Suite* (Ex. 5.69) and in bar 5 of the third movement of the same composer's *Trifles* (Ex. 5.70), were added in the recorder parts where Jacob had omitted them in error, their presence in the scores confirming this.

The reasons for the amendment, addition or deletion of other isolated slurs are less easy to identify. However, there are discernible contexts that fall into distinct categories that will be discussed below. Dolmetsch's substantial annotations for slurring in Leigh's and Bowen's *Sonatinas*, Murrill's *Sonata* and Fulton's *Scottish Suite* will be discussed below separately.

Of the remaining instances where Dolmetsch added slurs, or altered or deleted those indicated by composers, this seems to be for no other reason than his own preference. They occur in many different contexts and at both quick and slow tempi. Dolmetsch evidently felt it necessary to add slurs where he considered they would in his opinion be effective. In performance they are all practical, but to the present author some appear more appropriate in context than others. For instance, those in the third movement of Ridout's *Chamber Concerto* (previously shown in Ex. 5.45) assist the flow of the recorder line, especially if the composer's very slow metronome mark is strictly observed. Furthermore, in some instances Dolmetsch did not adhere in performance to the slurring he had indicated, and that in bar 61 of Rubbra's *Meditazioni* (Ex. 5.71) clearly annotated in the published part (PE 6b) is not included in the performance on recording CR 3. Further instances of Dolmetsch's added slurring are shown in Exx. 5.72 to 5.80 inclusive, with details and commentary provided in Table 5.3 below:

¹⁰ Alan Ridout, *Chamber Concerto*, ed. Andrew Mayes and Jeanne Dolmetsch (Hebden Bridge: Peacock Press, 2007). Donald Swann, *Rhapsody from Within*, ed. Jeanne Dolmetsch and Andrew Mayes (Hebden Bridge: Peacock Press, 2002).

Table 5.3 Further instances of slurs added as a result of Dolmetsch's preference

Work / Source	Movement	Bar(s)	Commentary	Ex.
Jacob <i>Suite</i> (MS 15b)	6	19	Triplet groups slurred individually below long slur (phrase?).	5.72
Milner <i>Suite</i> (MS 16)	III	6 & 56	Typical articulation for 6/8 time, but not adopted by the composer elsewhere in the movement.	5.73a
		18, 68 & 126		5.73b
		26 & 134		5.73c
Cooke <i>Divertimento</i> (MS 18)	III	10 & 80		5.74
		18		5.75
Rubbra <i>Sonatina</i> (MS 20)	I	62	Below longer slur.	5.76
Ridout <i>Chamber Concerto</i> (38a & 38b)	I	32 & 34	Second slur across register break.	5.77
		36 & 38		5.78
	IV	22-23 25-26	Articulation added to otherwise unarticulated passage. Register breaks are crossed in bars 25 and 26 as noted in Table 5.2.	5.79
Jacob <i>Trifles</i> (MS 47)	4	67-68 75-76	Identical to bars 67-68.	5.80

The instances in which Dolmetsch altered composers' slurring are more numerous and, as with his annotated additional slurs, there is no explanation other than that he simply preferred his own version. Typical of such alterations are in bars 42 to 45 of Rubbra's *Meditazioni* (Ex. 5.81) where Dolmetsch breaks the composer's slurs at bar lines, and in bar 17 of the sixth movement of Jacob's *Suite* (Ex. 5.82) in which Dolmetsch inserted shorter slurs below the composer's own longer slur.

In joining the slurs in bar 20 of Rubbra's *Meditazioni* (Ex. 5.83) Dolmetsch evidently intended the first group of triplets to be slurred to the first note in the second group, in which the notes should be played detached, but remain as a distinct group of three. Despite his annotation, however, Dolmetsch did not slur any of the notes in this bar on recording CR 3. Though he annotated breaks to the slurs over bars 91-92 and 93-94 (Ex. 5.84), he did not do so at bars 95-96 or 97-98 where the same triplet figure occurs, though they are nevertheless broken here in CR 3. Furthermore the composer marked all four minims from the second half of bar 4 to the first half of bar 6 *marcato*, and these form a

characteristic element of Josquin's theme on which the *Meditazioni* is founded. In the recapitulation at bar 127 Rubbra added a written out mordent to the first minim of the bar and slurred it from the preceding note (Ex. 5.85). In breaking this slur Dolmetsch appears to have been attempting to add emphasis to the mordent. However, he left the composer's slur at bars 127-8 without annotation and played it slurred in the recording CR 3.

The tenth and final variation of Jacob's *Variations* contains a number of long slurs that appear to be genuine slurs rather than phrases, and which Dolmetsch plays as such in the recording CR 3. However, at bars 281 and 289 and the identical bars 318 and 319 he placed short slurs in the manuscript recorder part over the individual groups of three quavers (Ex. 5.86) for which there is no immediate apparent reason, as he does not do so in any other portion of the movement. The breaking of the long slurs at bar 303 (previously shown in Ex. 5.30) and the identical bar 340 (previously shown in Ex. 5.32) has been identified above as avoiding register breaks, but additionally in bar 340 Dolmetsch placed a short slur over the last five quavers, but not in bar 303. The discrepancies may be explained here by the fact that the phrase after bar 303 is shorter and does not contain groups of three quavers, whereas the continuation of the phrase after bar 340 is more extended.

In Ridout's *Chamber Concerto* the composer included subtle differences in articulation between some short motives where they occur at the beginning of the second movement and where they occur again in the brief recapitulation. Ridout's (and Dolmetsch's) articulation in bars 12-13 and 78-79 is shown in Exx. 5.87a and 87b. It appears from Dolmetsch's annotation that he wished to articulate both pairs of bars in the same way and perhaps considered this preferable. In the fourth movement Dolmetsch made just a single alteration to Ridout's articulation at bar 16, where the original slur has been shortened to cover just a pair of quavers (Ex. 5.88). This was perhaps to match the prevailing articulation pattern and that which Dolmetsch added at other places in the movement. Ridout's similar articulation at bar 19 remains unaltered. Dolmetsch's remaining alterations to slurring are shown in Exx. 5.89 to 5.103 inclusive, with details and commentary provided in Table 5.4 below:

Table 5.4 Further instances of annotations to alter composers' indicated slurs as a result of Dolmetsch's preference

Work / Source	Movement	Bar(s)	Commentary	Ex.
Rubbra <i>Meditazioni</i> (PE 6b)	-	50-52	Slurs broken at bar lines; that between bars 51 and 52 to match that between bars 50 and 51.	5.89
		59-60	Slur broken at bar line.	5.90
Scott <i>Aubade</i> (MS 11)	-	114	Composer's long slur broken. There are broken and additional slurs at bars 33-34, 114 and 117 marked in different ink, but which appear to be the composer's annotations. Only those in bars 33-34 and one in bar 117 are included in the published edition.	5.91
Rubbra <i>Cantata pastorale</i> (PE 11)	III	41-42	Semiquavers slurred in pairs below composer's long slur.	5.92
Jacob <i>Suite</i> (MS 15b)	4	14-15	Shorter slurs added below composer's long slur. (Two versions: the second avoids the register break d'' to f'' across the bar line, possibly a reason for the second alternative).	5.93
	7	92 & 96	Two groups of three quavers slurred separately below composer's long slur.	5.94a 5.94b
Cooke <i>Divertimento</i> (MS 18)	I	3-4	Slurs added below composer's longer slurs.	5.95
Jacob <i>Variations</i> (MS 19)	Var. III	101	Composer's long slur broken at half bar.	5.96
		109	Composer's slur broken after first note.	5.97

Continued...

Table 5.4 continued

Work / Source	Movement	Bar(s)	Commentary	Ex.
<i>Jacob Variations</i> (MS 19) (continued)	Var. VII	202	Long slur over groups of four semiquavers on second & third beats slurred separately by composer.	5.98
	Var. VIII	248-9	Composer's slur at end of bar 22 extended into bar 23.	5.99
	Var. X	296-7 308-9	Composer's long slurs broken at bar line.	5.100
		328	Composer's long slur broken at half bar.	5.101
<i>Gál Trio Serenade</i> (PE 19)	IV	129	Composer's slur broken after first note.	5.102
<i>Ridout Sequence</i> (MS 35)	IV	6 & 12	Composer's slurs extended to cover both groups of triplets. (see also section on staccato dots).	5.103

Compared with the addition to or alteration of composers' slurs, instances of Dolmetsch's deletion of these are very few.¹¹ As we have already seen, Dolmetsch's annotations to the slurring in bars 61 and 62 of *Rubbra Meditazioni* in PE 6b (previously shown in Ex. 5.71) are somewhat complex and not as performed in recording CR 3. At bar 84 in the same work (Ex. 5.104) Dolmetsch deleted what may possibly be a short phrase in PE 6a. The composer's slur and staccato dots are evidence of this. In PE 6b, rather than being crossed out, the slur has been obliterated with white correcting fluid.

The reason for the deletion of slurs in Simpson's *Variations and Fugue* is not immediately evident. The composer's articulation of the fugue subject is very precise and consistent, not only in the recorder part, but also in the string parts. It is also related to the articulation of the theme on which the variations are founded and of which it is a variant.

¹¹ There are instances in works dating from before 1958 where composers had indicated slurring of necessity to obtain the awkward high *f#*^{'''}. After introduction of the bell key in 1958, the need for slurring to obtain *f#*^{'''} was obviated, and in such circumstances Dolmetsch frequently deleted it. This is discussed in greater detail in Chapter 2.

Dolmetsch clearly indicated that the slurs in bars 32-33, 46-47 and 85-86 (Exx. 5.105a, 5.105b and 5.105c) should not be played, but did not delete them from the remaining appearances of the same figure at bars 110-111, 157-158, 159-160 and 168-169. It has not been possible to locate a recording of Dolmetsch performing the work, but it is likely that he omitted the slur wherever it appeared in this context, doing so by analogy. The slur seems an intrinsic element linking the slurring at the opening of the fugue subject to the point at which it scampers away in staccato semiquavers. Its effect is immediately apparent in the recording of the work by John Turner, who does observe the composer's slurring and other articulation very carefully.¹²

We might therefore conclude thus far that although there are instances where Dolmetsch clearly added slurring to match composers' prevailing articulation, much of the remainder of his addition, alteration and deletion of slurs seems attributable only to his own preference. There are far fewer occasions on which Dolmetsch marked the deletion of a composer's slurs than where he indicated additions and alterations. We have also noted instances in which Dolmetsch did not follow his own slurring annotation in his recorded performances.

Annotations indicating added staccato dots

Dolmetsch's annotations indicating staccato dots are not as numerous as those in connection with slurring. They appear to be used in two distinct contexts. The first is for dynamic contrast. The relatively limited dynamic range available on the recorder is commented on by Dolmetsch in A.R.T.:

...if the over-all pitch of the recorder is correct and agrees with that of the piano or other accompanying instruments, a very small margin of latitude of breath pressure is possible within the limits of being imperceptibly above or below pitch.¹³

¹² CD, *Thirteen Ways of Looking at a Blackbird*, December 2000, Olympia Compact Discs OCD 710.

¹³ Carl Dolmetsch, *Advanced Recorder Technique*, p. 19.

Immediately following this he notes, ‘...one can give the impression of a change in volume simply by sustaining each note less when making sudden soft or “echo” effects,’ and provides the following example:



The use of staccato in this context is also described by Alan Davis in his more recent recorder tutor in which he advises:

Subtle variety in articulation is one of the most important means of expression on the recorder, whose dynamic range is naturally limited. In particular, a convincing echo effect can be produced by the use of lightly tongued staccato.¹⁴

In this context, use of staccato can provide dynamic and textural contrast to a repeated phrase (rather than by the addition of ornamentation) and was clearly intended to do so in some instances indicated by Dolmetsch. Such use can be seen in the second movement of Jacob's *Suite* at bars 32-34 (Ex. 5.106) which is a repeat of a passage at bars 27-31. Some of Dolmetsch's staccato dots are below the composer's slurs. This is also the case in Variation VII of Jacob's *Variations* in which bars 198 and 199 are a slightly varied repeat of the previous two bars (Ex. 5.107).¹⁵ Dolmetsch's added staccato dots at bar 18 in the fourth movement of Ridout's *Sequence* (Ex. 5.108) contrast with the articulation he had indicated to this rising motif in bars 6 and 12 (previously indicated in Ex. 5.103)

The other context in which Dolmetsch indicated staccato dots was in connection with the alteration of slurs at register breaks. Having omitted or broken a slur he occasionally added a staccato dot to one or both notes on either side of the break, the slight accentuation of the articulation evidently assisting in obtaining the notes involved. A typical instance of staccato dots indicated to a note before a register break occur in Gál's *Trio Serenade* at bars 72 and 74 (previously indicated in Ex. 5.11). A further use in this context is to be found in Jacob's *Variations* at bar 337 in Variation X (previously

¹⁴ Alan Davis, *Treble Recorder Technique* (London: Novello and Company, 1983), p. 27.

¹⁵ At bar 198 in Variation VII of Jacob's *Variations*, the slurs above the groups of semiquavers (below which Dolmetsch indicated staccato dots) appear in the manuscript only, and were omitted in the published edition, which does not include the staccato dots either. Perhaps Jacob considered the omission of the slurring provided sufficient contrast without the introduction of staccato.

indicated in Ex. 5.31). Staccato dots indicated to the note following a register break occur in the same work at bars 103 and 123 in Variation III (previously indicated in Exx. 5.28 and 5.29). Cases in which staccato dots are indicated to both notes on either side of a register break can be found in the second movement of Edmunds's *Pastorale and Bourée* at bar 36 (previously indicated in Ex. 5.40) and in the third movement of Bowen's *Sonatina* at bar 89 (Ex. 5.109).

In the first movement of Cooke's *Divertimento*, Dolmetsch not only adds staccato dots in the first half of bar 42 where the register breaks occur, but also in the second half of the bar and in bar 43 where there are no register break problems (Ex. 5.110). In this instance he presumably wished to maintain the articulation through the sequential progression. As in the case of the slurring added in these bars (discussed above), Dolmetsch did not annotate the staccato dots in the identical bars 91-92 later in the movement.

There are two further instances where Dolmetsch annotated staccato dots, but which do not fall precisely into either of the above contexts. In the second movement of Jacob's *Suite* at bars 49 to 51, we have seen that additional slurring was indicated below the composer's long slur to avoid a number of register breaks.¹⁶ In bar 49 two staccato dots were also added to the third and fourth semiquavers (c''' and e-flat''') immediately before a semiquaver g''' (Ex. 5.111a); indeed two further register breaks occur here, from c''' to e-flat''' and from e-flat''' to g'''. The staccato dots perhaps assisted in obtaining the notes above which they were placed and also prepared for the note g''', above which Dolmetsch added a *marcato* sign (see below). Neither the staccato dots nor the *marcato* appear in the published edition, however, as seen in Ex. 5.111b.

The fourth movement of Ridout's *Sequence* (MS 35) is a ground in which the ground bass, on lute, is a repeated bar in 6/4 time. The recorder part is in 7/4, and it is thus not until after six bars of the recorder part and seven of the lute part that the bar lines in both parts coincide. The whole is repeated twice from this point of convergence, but with the bass lowered an octave at each repetition. This statement and twofold repetition forms the entire movement. Dolmetsch retained the composer's careful articulation apart from the

¹⁶ Though it is possible the long slur indicates a phrase, it was omitted in the published edition – see p. 105.

three instances illustrated in **Exx. 5.103** and **5.108**, and two further annotations in the identical bars 5 and 17 in which he added staccato dots above the composer's slur (**Ex. 5.112**). For these latter cases there appears to be no technical explanation, and interestingly Dolmetsch did not mark the annotation in bar 11, at the same point in the first repetition. He may have played all three bars in the same way, but no recording has been located to substantiate this.

There are other instances where Dolmetsch annotated staccato dots, but these are in the context of his substantial annotation for articulation in Bowen's *Sonatina* and Murrill's *Sonata* that will be discussed below.

Annotations indicating accents

As with Dolmetsch's annotations indicating staccato, those he added to indicate accents (>) and *marcato* (–) are relatively few. Nevertheless, a series of accents is frequently used to emphasise the first of groups of notes in passagework at a quick tempo. Such instances are identified in **Exx. 5.113** to **5.123** inclusive, with details and commentary provided in Table 5.5 below:

Table 5.5 Annotation indicating a series of accents on the first of groups of notes in passagework at quick tempo

Work / Source	Movement	Bar(s)	Commentary	Ex.
Bowen <i>Sonatina</i> (MS 7)	III	2	Only the first accent indicated in recapitulation at bar 72. (Accents to triplet are the composer's).	5.113
Jacob <i>Suite</i> (MS 15b)	2	54-55 58-59	Phrase repeated a tone lower and similarly articulated.	5.114
Simpson <i>Variations and Fugue</i> (MS 17)	Fugue	33, 86, 111	All appearances of the same phrase that concludes the fugue subject. The phrase also occurs at bars 47, 158, 160 and 169, but in these instances Dolmetsch did not indicate accents.	5.115a 5.115b 5.115c
Jacob <i>Variations</i> (MS 19)	Var. VII	203		5.116
		207	Rising chromatic scale.	5.117
	Var. X	331-2	Accents on first beats of bars only.	5.118
Ridout <i>Chamber Concerto</i> (38a)	II	34-35 40-41	Same phrase repeated a third higher. The accent indicated to the second group of semiquavers in bar 41 is not indicated in bar 35.	5.119 5.120
	IV	44-45 48-49 54-55	Accents on strong beats only.	5.121 5.122 5.123

Of the works from which instances are included in Table 5.5, Dolmetsch's recordings of all but Simpson's *Variations and Fugue* have been located. In the recording of Jacob's *Suite* PR 3 there is little evidence of genuine accents in the instances in the second movement. This is similarly the case in Variation X of Jacob's *Variations* in the performance on recording CR 3 and in the second movement of Ridout's *Chamber Concerto* on recording PR 4. Only the lightest of accents are discernible in Variation VII of Jacob's *Variations* and in the fourth movement of Ridout's *Chamber Concerto*. These occur almost as a result of the slurring rather than a deliberate accenting of the notes in question. It is possible that Dolmetsch marked these more as a form of reference point – a

sort of mental accent to locate the strong beats in a section of rapid passagework, rather than an accent intended to be clearly audible. This may also explain why accents are indicated in some passages but not in others. Perhaps intermittent reminders were sufficient, those in Simpson's *Variations and Fugue* (noted above) being a particular example.

Though not included in Table 5.5, further instances we should consider are in the first movement of Cooke's *Divertimento* at bars 8 and 9. Here Dolmetsch added an accent on the third rather than the first quaver beat of successive 6/8 bars (Ex. 5.124) rather than on the first of a group. The reason for placing these accents on weak beats is not immediately apparent, though in bar 9 the composer has indicated a slur from a weak to a strong beat, which Dolmetsch perhaps considered required some redress. Dolmetsch's addition of slurs and staccato dots at bars 42 and 43 has already been identified in Example 5.110 and discussed above. However, below the stave in the recorder part, he annotated further, presumably alternative articulation, which transfers to the music as transcribed in Ex. 5.125. This presents some ambiguity of slurring/phrasing, omits the staccato dots and adds accents, as at bars 8 and 9, on weak beats. There is no recording of Dolmetsch performing this work in the archive, and thus it has not been possible to establish which, if any, of these articulations he adopted.

In three works Dolmetsch annotated accents on isolated notes. Those in the first movement of Bowen's *Sonatina* at bars 51 and 96 occur at a half bar in similar figuration (Exx. 5.126 and 5.127); the purpose of the accents is evident in context. The single accent added to the first note in bar 288 of Variation X of Jacob's *Variations* occurs in the first appearance of an *arpeggio* figure contained below a long slur (Ex. 5.128). Similar *arpeggio* figures occur later in the movement and identically at bars 50 to 52, where no accent has been indicated. In other places these *arpeggio* figures have had the long slur interrupted (see instances in Table 5.4 above), but at bars 13-15 and 50-52 they have not. This accent is not discernible in the recording of the work on CR 3, and this appears to be a further example of what might be termed a cerebral accent, encountered elsewhere and described above. There is no immediately apparent reason for the solitary accent annotated above the first note of bar 17 in the third movement of Cooke's *Divertimento*

seen in Ex. 5.129. Perhaps it was a sufficient reminder to include it where the phrase occurs again later in the movement at bars 34 and 79.

Annotations indicating *marcato*

There are even fewer instances in which Dolmetsch annotated *marcato* signs. These are most frequently applied to high notes, particularly f#" (g-flat") for which, until the introduction of the bell key, it was necessary to slur up to from the note below.¹⁷ In Bowen's *Sonatina*, a *marcato* sign is annotated to the g-flat" at bar 68 in the second movement (Ex. 5.130). In the recording PR 2, which dates from before introduction of the bell key, the note is distinctly accented, even though slurred from the note below. However, in the recording of Murrill's *Sonata* on CR 3, the f#" at bar 41 in the second movement (Ex. 5.131) is not only accented, but also detached, making obvious the use of the bell key to obtain the note.¹⁸ All the remaining high-note instances in Bowen's *Sonatina* indicated in Exx. 5.132, 5.133 and 5.134 the *marcatos* are hardly discernible in recording PR 2 and seem to have served a similar purpose as Dolmetsch's annotated accents in indicating a mental accent or reference point, rather than a genuine *marcato*.

The g" at bar 49 in the second movement of Jacob's *Suite* provides an interesting case. The original reading of this bar in the manuscript (MS 15b) is as previously indicated in Ex. 5.111a. However, in the recording PR 3 Dolmetsch plays the passage as it appears in the published edition (previously indicated in Ex. 5.111b). With the original semiquaver replaced by a quaver, the *marcato* is naturally achieved and no sign is included in the published edition.

It was for entirely different purposes that Dolmetsch annotated *marcato* signs elsewhere. Those in the first movement of Bowen *Sonatina* at bars 28 and 29 (Ex. 5.135) and in the second movement at bars 19 and 20 (Ex. 5.136) appear to indicate a genuine *marcato*. Bowen made use of the *marcato* sign throughout the recorder part (and indeed the piano

¹⁷ See Chapter 2.

¹⁸ A *marcato* mark was included by the composer in MS 9, but not included in the published edition (see Ex. 9.4); Dolmetsch's annotation in PE 7a restores it.

part), but nevertheless sought Dolmetsch's assistance with articulation generally, as will be discussed below. Dolmetsch's addition of *marcato* signs in these instances is both idiomatic and reflects the composer's own use of the sign. Two further instances occur in the second movement of Milner's *Suite* (MS16) at bars 30 and 31 (Ex. 5.137) where they appear to reflect that of Dolmetsch's use of the accent in passagework. The tempo (marked *Andante, espressivo e rubato*) is not quick, but the groups of semiquavers (below long slurs) in the central section dictate the overall speed of the movement, and these need to be played sufficiently quickly for the outer sections to maintain momentum. It is likely that Dolmetsch annotated the *marcato* signs more as reference points (though he did not do so in bar 25 despite it being identical to bar 31). The single *marcato* sign in the third movement of Murrill's *Sonata* at bar 12 (Ex. 5.138) is perhaps intended to represent more of a *tenuto* and almost occurs naturally in context.

Dolmetsch's annotation for articulation in certain specific works

As noted above, some works contain extensive annotation in connection with articulation. Although for the most part this is in the various contexts described above, the extent of the markings is such that it is more practical to consider these works separately.

York Bowen, *Sonatina*

There is correspondence in the archive in connection with this work to indicate that the composer specifically sought Dolmetsch's assistance with the articulation of the recorder part. In a letter to Dolmetsch at the time the rough sketches were completed the composer noted:

... I hope we may arrange a meeting to try it over and I will have a clear recorder part in copy ... I am leaving out certain indications of legato or staccato until you advise me as to the most effective way.¹⁹

Though he specifically referred to leaving out 'certain indications of staccato and legato' the manuscript recorder part (MS 7) does contain some of Bowen's own slurs, staccato

¹⁹ Letter, Bowen to Dolmetsch, 4 September 1946.

dots and *marcato* signs. Nevertheless, Dolmetsch's annotation is far more extensive than in any of the works discussed above, certainly in the outer movements, the middle movement less so. Some of this annotation has already been discussed above, and much of the remainder was marked for similar reasons. However, there is simply much more of it, Dolmetsch adding articulation in the places where Bowen had evidently left it out until receiving advice on 'the most effective way.' Three elements make the task of analysing Dolmetsch's articulation a little more difficult. First, some of Bowen's long slurs may have been intended as phrases rather than genuine slurs. Secondly, Bowen's articulation of the recorder part is different in the manuscript part from that indicated in the manuscript score.²⁰ Thirdly, in some instances Dolmetsch has annotated alternative suggestions for articulation to the same figuration.

The first movement's opening recorder phrase (bars 1 to 3) in the manuscript score, was placed below what Bowen possibly intended as a phrase mark, as shown in **Ex. 5.139a**. The composer did not include this in the manuscript recorder part, but Dolmetsch has instead indicated slurs below the groups of quavers in the first bar (**Ex. 5.139b**). Dolmetsch appears to have been influenced by Bowen's staccato dots in bars 5 and 6 and similarly placed staccato dots over the semiquavers in bar 2. When the opening bars are recapitulated at bars 69 to 71, Dolmetsch's annotated articulation is similar to that at the opening, though below the stave and without the additional slurs below the first five notes. Interestingly, above the stave, he also annotated the long slur (or phrase mark) not indicated by Bowen to bars 1-3 in the recorder part (**Ex. 5.139c**).

Bowen left two semiquaver motifs at bars 28 and 29 without articulation. Again, evidently taking the staccato dots in bars 5 and 6 as his model, Dolmetsch added these (**Ex. 5.140**). He added similar articulation to the beginning of a phrase at bar 51 that continues to bar 53 and is then repeated a tone lower at bars 53 to 55. Intriguingly,

²⁰ Edwin York Bowen, *Sonatina* (Ampleforth: Emerson Edition, 1994). It would appear that the published edition made use of a photocopy of the manuscript score as its source. As a result, some of Bowen's articulation that appears in the manuscript recorder part only is not included. None of Dolmetsch's annotated articulation is included either as a result of there presumably not being access to the manuscript recorder part, nor the correspondence in which Bowen sought Dolmetsch's advice on articulation.

Dolmetsch's articulation to the repeated phrase is totally different, though presumably for aesthetic rather than technical reasons.²¹

At bars 61 and 62 Bowen again indicated staccato dots to the first four semiquavers (**Ex. 5.141**), but left the remainder without articulation. Above the stave Dolmetsch added staccato dots to these, but below annotated an alternative that slurred the first four of the group. The following two-and-a-half bars (63-65) are contained below the composer's long slur that may have been intended as a phrase. Dolmetsch has placed a slur above each group of semiquavers (**Ex. 5.142**).

If Dolmetsch's annotations are compared with the performance on recording PR 2 a number of interesting differences are revealed. Most striking are the first three bars in which, rather than his annotated articulation, Dolmetsch observes the long slur in the manuscript score as a genuine slur (as previously indicated in **Ex. 5.139a**). The long slur at bars 63 to 65 is likewise played as a genuine slur rather than broken by the shorter annotated slurs. Of the alternative articulations annotated at bars 61 and 62, Dolmetsch plays the version with all staccato dots, though he slurs just the second and third semiquavers of the group of six in bar 62 (**Ex. 5.143**) across a register break e''' to d'''. At bar 97 Dolmetsch annotated a break in Bowen's slur at the half bar (**Ex. 5.144**), but slurred the entire bar in performance. However, Dolmetsch's articulation in bars 44 and 45 as shown in **Ex. 5.145** is played precisely as annotated in recording PR 2, as is the passage from bars 51 to 55 (**Ex. 5.146**).

As noted, the second movement contains very little annotated articulation. Although Bowen had requested Dolmetsch's assistance with articulation, his own is most fully indicated in this movement and there was little opportunity for Dolmetsch to have added anything further. He appears to have been comfortable with Bowen's articulation as, apart from that breaking the long slur at bar 68,²² the only other annotated slur is at bar 19 (**Ex. 5.147**). This was evidently intended to match that at bar 18 (assuming that the composer's slur, of which the extent is not clear, does indeed finish on the penultimate quaver).

²¹ The phrase marks placed over these two phrases by the composer in the manuscript recorder part do not appear in the manuscript score.

²² Noted in Chapter 2.

Bowen's slurring usually indicates his intentions accurately. Dolmetsch's articulation on recording PR 2 is not sufficiently clear to be of conclusive assistance.

The third movement, as the first, contains some of the composer's articulation that includes staccato dots and slurring. However, there are long stretches in the manuscript part, particularly of semiquaver passagework, which Bowen left without any articulation, though he provided slurs to groups of four semiquavers at bars 58 and from 86 to 88 in the recorder part (these are not indicated in the manuscript score).²³ While Dolmetsch added similar slurs in bars 30 and 31 (Ex. 5.148), his added articulation more frequently takes the form of slurred pairs of semiquavers (Ex. 5.149), or the first pair of groups of four as shown in Ex. 5.150. The purpose of this slurring is twofold. First, it provided the articulation Dolmetsch considered the movement required and the composer was seeking. Second, it was also for ease of performance in the same way as employed in Ridout's *Chamber Concerto* discussed earlier. Dolmetsch's remaining slurring to semiquaver passagework in this movement is shown in Exx. 5.151 to 5.157 inclusive, with details and commentary provided in Table 5.6 below:

²³ The slurring in bar 58 is in a different ink from that used for the remainder of the manuscript part, but appears to be the composer's rather than Dolmetsch's.

Table 5.6 Dolmetsch's remaining annotation indicating slurring to semiquaver passagework in the third movement of Bowen's *Sonatina*

Bar(s)	Commentary	Ex.
8-10	The quintuplets in b. 9 and the dotted crotchet in b. 10 are contained below one slur in the manuscript score.	5.151
16	All the notes in this bar are contained below a long slur in the manuscript score.	5.152
52	Bars 51, 52 and the first note of bar 53 are contained below a long slur in the manuscript score.	5.153
63-64	The group of quavers in bar 63 is the only such in the movement to which Dolmetsch annotated a slur. The example also includes Bowen's phrase mark/slur as indicated in the manuscript part. (See also Ex. 5.8)	5.154
67	The entire bar is contained below Bowen's long slur in the manuscript part.	5.155
69	The 'flourish' including the crotchet in bar 70 is contained below Bowen's long slur in the manuscript part and score. See also the chapter on note alteration.	5.156
92	Semiquaver groups slurred.	5.157

At bars 4 and 5, and the equivalent bars 74 and 75 in the recapitulation, Dolmetsch crossed out the composer's original slurring in the manuscript part (Ex. 5.158). Primarily this was to avoid a register break (see Table 5.1), but additionally to maintain continuity, though slurring was retained to similar figuration in bars 90 and 91. Comparison of Dolmetsch's annotation with his performance of the last movement on recording PR 2 reveals how, unlike in the first movement, he adheres very closely to his annotated articulation. The only discernible differences are the omission of the second slur in bar 23 and the first slur in bar 56.

Herbert Murrill, *Sonata*

The manuscript part of Murrill's *Sonata* (MS 9) is particularly revealing of Dolmetsch's intervention in connection with articulation. In the first movement the only slurs indicated

by the composer are to the motif that opens and closes it.²⁴ All the remaining slurs and four breath marks have been annotated by Dolmetsch and are present in the published edition,²⁵ though this does contain a few minor differences. These can be seen in **Ex. 5.159** where Dolmetsch's annotated articulation is indicated by dashed slurs and bracketed staccato dots. Minor differences in the published edition are indicated by dotted slurs.

Only a single bar of the second movement (bar 9) contains the composer's slurring, and Dolmetsch has crossed this out (**Ex. 5.160**). The absence of slurring in this movement was commented on by Murrill at the time he sent a copy of the proof to Dolmetsch for checking ahead of publication, the composer asking:

Is the second movement best left entirely unslurred? It looks a little curious to me, but if you think it best tongued throughout, of course it will be left.²⁶

Considering the amount of slurring Dolmetsch added to semiquaver passagework in Bowen's *Sonatina*, discussed above, and Fulton's *Scottish Suite* discussed below, it is indeed somewhat strange that he should have advocated its total omission in this particular movement, which is marked *Presto*.²⁷

All the long slurs indicated in the manuscript part in the third movement are the composer's own and are reproduced precisely in the published edition. Dolmetsch marked some subsidiary slurring below the long slurs at bars 16 to 19 and bars 27 to 29 (**Ex. 5.161** and **5.162**), but these are not present in the performance on CR 3. Here he observed the long slurs indicated as far as practical, but strict observance is prevented by repeated notes at bars 9 and 15. In one further instance the composer's long slur has been interrupted by Dolmetsch at bar 14, though not at a repeated note (**Ex. 5.163**). Jeanne

²⁴ These are genuine slurs rather than phrases and are played as such in Dolmetsch's performance in recording CR 3. That this was the intended interpretation is also the view of Jeanne Dolmetsch (present author's study session, Headley Down, 31 July 2005).

²⁵ Herbert Murrill, *Sonata* (Oxford: Oxford University Press, 1951).

²⁶ Letter, Murrill to Dolmetsch, 10 September, 1950.

²⁷ John Turner, having noted Murrill's comment in the above letter, also quoted in the present author's book, *Carl Dolmetsch*, p. 41, felt justified in adding some judicious slurring in this movement. He did so in a performance of the work in a recital I attended at Gatley, Cheshire, on 14 March 2006, having discussed it with him immediately preceding rehearsal.

Dolmetsch also confirmed to me her belief that the composer's long slurs are intended as genuine slurs, drawing attention to the almost plainsong-like quality of the melodic line.²⁸ In the manuscript part, the fourth movement is totally devoid of any articulation provided by the composer, and that annotated by Dolmetsch has been included in the published edition almost in its entirety. The first bar is articulated as **Ex. 5.164**, but the staccato dots were omitted in the published edition. Having slurred the first two of each group of three quavers (in 9/8) the staccato is perhaps superfluous for the third, indeed Dolmetsch does not indicate these in this context beyond bar 8. For reasons that are not entirely clear, bars 2 to 6 in the manuscript have no annotated slurs or staccato dots, but this articulation was nevertheless included in the published edition presumably by analogy with bar 1. The articulation of the last six bars in the published edition is precisely as annotated by Dolmetsch, though staccato dots he indicated in bars 40 and 41 have been omitted (**Ex. 5.165**). This includes slurring up in three instances to $f\sharp''$, the only practical method of obtaining this note before the introduction of the bell key. As noted in Chapter 2, this slurring seemed to have troubled Dolmetsch and in one of the annotated published parts (PE 7a) he has written 'Single Tongue' above bar 38. Nevertheless, in the performance on recording CR 3, he articulated bars 38, 39 and 42 as annotated, but omitted the slurs up to the $f\sharp''$ s in bars 40, 41 and 42, obtaining these notes with the bell key, available by the time the recording was made.

Norman Fulton, *Scottish Suite*

The archive contains a photographic copy of Fulton's manuscript score of his *Scottish Suite* and a manuscript recorder part in his hand (MS 12). There is no correspondence in the archive in connection with the work, so it has not been possible to establish if Dolmetsch's annotated indications for articulation in the recorder part were his own initiative or as a result of Fulton seeking his assistance. Dolmetsch's articulation is only present in the third and fifth movements where he added it to significant stretches of semiquaver passagework. Of the remaining movements, the first movement contains the composer's own articulation, particularly to the 'Scotch snap' with which the movement

²⁸ Study session with Jeanne Dolmetsch, Headley Down, 31 July 2005. Jeanne demonstrated this very convincingly by vocalising the first two phrases.

opens and where it appears subsequently. There is a little semiquaver passagework (bars 21 to 27) where one might have expected Dolmetsch to add some slurring (especially given his added articulation in the third and fifth movements), but it remains completely unarticulated. The movement is indicated *Moderato piacevole*, and at the composer's metronome mark of crotchet = 108 (that Dolmetsch marked '104?') the semiquavers can be tongued quite comfortably. As a result, perhaps Dolmetsch did not consider any slurring was required.

The third movement is entitled 'Musette' and has the tempo indication *Moderato*. The slurring of first pairs of quavers in bars 32, 34 and 36 (previously indicated in Exx. 5.48a and 5.48b) was perhaps derived from the composer's slurring at bars 28 and 29 (Ex. 5.166). The remainder of Dolmetsch's articulation in this movement is in the same context as he employed it in the third movement of Bowen's *Sonatina* and elsewhere, where execution is eased by slurring the first pair of groups of four semiquavers (Exx. 5.167 and 5.168). In addition, it relieves the effect of a barrage of unarticulated semiquavers, even at Dolmetsch's amended metronomic rate, indicating crotchet = 120 in place of 138 (in 3/4 time).

In the more extended, quick, fifth movement, from the outset Dolmetsch added articulation to the composer's semiquaver passagework. This can clearly be seen in the opening eight bars where, as in the third movement, first pairs of groups of four semiquavers are slurred (Ex. 5.169). Only in bar 104 is a group of four semiquavers slurred together (Ex. 5.170). Because it is broadly structured as a Rondo, many of the same passages are repeated, and each time articulated in the same way, in many cases derived from that in the opening bars. These remaining instances are shown in Exx. 5.171 to 5.175.

None of Dolmetsch's articulation was marked in the photographic copy of the manuscript score, and presumably not in the manuscript score itself (since the published edition, which is likely to have been prepared from the manuscript score, does not contain any of Dolmetsch's annotations made in the manuscript part).²⁹ This is an instance in which

²⁹ Norman Fulton, *Scottish Suite* (London: Schott & Co. Ltd., 1955).

awareness of Dolmetsch's suggested articulation might enable present-day recorder players to include it as annotated, or use it as the basis for their own.

Walter Leigh, *Sonatina*

Dolmetsch's copy of the recorder part of the published edition of this work (PE 4) contains a limited amount of his annotation. In addition, the archive contains a manuscript recorder part (MS 3) by an unidentified scribe. It is not in Dolmetsch's hand, and it has not been possible to determine if it is in Leigh's either. Articulation provided by the scribe is very close to that in the published edition for the first two movements, and identical for the third. Slurs printed in the published edition but not present in the manuscript as originally written are shown in **Exx. 5.176 to 5.181 inclusive**

There is no correspondence in the archive between Leigh and Dolmetsch, so it has not been possible to establish if composer and performer had any discussion on the work generally, or about articulation in particular.³⁰ However, the manuscript part contains extensive annotation in pencil to all three movements, apparently by Dolmetsch, mostly adding and amending slurring, but also indicating staccato dots in the first and third. These annotations are indicated in **Ex. 5.182** (the entire first movement), **Ex. 5.183** (the entire second movement) and **Exx. 5.184 to 5.188** (extracts from the third movement). It should be noted that the slurs added by Dolmetsch in bars 12, 26 and 27 of the first movement were included in the published edition.

On closer examination certain patterns become evident here. The slurring of dotted crotchet - quaver that first occurs in bar 6 of the first movement continues to be applied almost throughout it, though the isolated instance at bar 43 appears to be original and may have served as Dolmetsch's model.³¹ The only slurring of this kind added by Dolmetsch and adopted in the published edition is that in bar 27. Another alteration that occurs in a

³⁰ Leigh's *Sonatina* was not included in Dolmetsch and Hunt's recital for the London Contemporary Music Centre on 17 June 1939 and may not have been completed at that time. Leigh was killed in action near Tobruk on 12 June 1942, and it is therefore likely that he never had an opportunity to discuss the work with Dolmetsch. It was published posthumously in 1944.

³¹ Dolmetsch omitted to add a similar slur in bar 39.

number of instances is first encountered at bar 29 where the slur to the last three quavers has been shortened to cover just the last two. Additionally, a staccato dot has been placed above the first quaver, which reflects the articulation already indicated at bars 8 and 31 (though not at bar 79, which in all other respects is identical to bar 8). Dolmetsch's modification occurs again at bars 40, 48 and 68, though in all these instances without the addition of the staccato dot, a slur having been indicated covering the preceding tied note and the first quaver.³² At bars 58, 59 and 68 he crossed out the slur to the three final quavers, but did not replace it with one to the final two.

There appear to be no similar patterns of modification to articulation in the second movement, though that at bars 13-14 and 21-22 provides an identical slurring pattern, albeit in two somewhat different contexts. Dolmetsch's additional slur in bar 40 reflects those already in the manuscript at similar note groupings in bars 28, 33, 38 and 46.

In the third movement, Dolmetsch's annotated slurring at bars 12 and 17 (**Ex. 5.184**), 85 (**Ex. 5.185**) and 90-91 (**Ex. 5.186**) is evidently intended to punctuate and ease the performance of semiquaver passagework, as it did in Bowen's *Sonatina* and Fulton's *Scottish Suite*. We might have expected to find similar articulation to the semiquaver passagework in bars 38, 42 and 45, but none has been indicated. In his copy of the published recorder part PE 4, Dolmetsch retained that in bar 12 of the exposition as MS 3, but indicated the articulation at identical bar 85 somewhat differently; compare bar 12 in **Ex. 5.184** with **Ex. 5.185**. The slurring in bars 90 and 91 in MS 3 is also transferred into PE 4, but without the addition of staccato dots. Dolmetsch's added slurs to the same motif in bars 18, 20 and 22 (**Ex. 5.183**) and 29-30 (**Ex. 5.187**) appear to be for preference rather than technical reasons, but at the first appearance of the motif at bars 13-14 the slur has not been added – presumably an oversight. The similar motif at bars 15-16 and 31 has also received an equivalent slur, though not in the recapitulation at bars 86-87 and 88. Though Dolmetsch's articulation seems for the most part carefully worked out and idiomatic, his alteration to the articulation at bars 76 to 78 seen in **Ex. 5.188** in which the separate groups of four semiquavers are slurred on the beat does not have the elegance of the original.

³² Dolmetsch appears to have overlooked bar 44, which is identical to bar 29, but remains unaltered.

The staccato dot added to a quaver in bar 13 of this movement (see Ex. 5.184) is analogous to those in the manuscript at bars 15, 20, 22 and 29. However, there is an element of inconsistency in the manuscript that carries over into the published edition, as there are no staccato dots added to the similar instances of the motif at bars 18 and 31. As in the fourth movement of Murrill's *Sonata*, some of Dolmetsch's additional staccato in this movement can seem superfluous. Furthermore, a slightly lighter tonguing will produce the desired effect rather than a distinct staccato, at least in the manner in which he described it in A.R.T.³³

Having so copiously annotated amendments and additions to the articulation in the manuscript part (MS 3), it is intriguing that, with the exception of the few instances noted above, Dolmetsch transferred virtually none of this to his annotated copy of the published recorder part (PE 4). This nevertheless has clear evidence of having been used in performance and includes Dolmetsch's cadenza in the third movement described in Chapter 9. It is possible that Dolmetsch's annotation in the manuscript part (MS 3) represented ideas that were tried out in rehearsal but not ultimately adopted. Unfortunately there is no recording in the archive of Dolmetsch performing the work, so it is only possible to speculate on the extent to which he did or did not adhere to his modified articulation.

Conclusions

There were many different contexts in which Dolmetsch annotated alterations or additions to articulation, and his approach may appear inconsistent when comparing one work with another. In works where annotation was not extensive it was frequently restricted to modifications for technical reasons, mostly to avoid slurs across register breaks. Elsewhere there are instances where a slur has conversely been added across a register break to preserve a prevailing articulation pattern established by a composer. Dolmetsch's additional slurring in Ridout's *Chamber Concerto* and especially Fulton's *Scottish Suite* appear to reflect a desire to provide articulation where he considered it was

³³ See footnote 8.

necessary to give shape and direction to passagework and to assist in easing its performance. However, and paradoxically, there are instances where a composer's articulation has been modified for no other reason than what appears to be Dolmetsch's own artistic preference. His wholesale alteration and addition of slurring to the first movement in the manuscript recorder part of Leigh's *Sonatina* (MS 3) is a particular example. In a work such as Bowen's *Sonatina*, for which the composer particularly sought assistance with articulation, Dolmetsch's intervention was thorough and fundamental. His performance of the work on recording PR 3 follows his annotated articulation for the most part quite closely. This is also the case with the recording of Murrill's *Sonata* (CR 3).

It would appear that Dolmetsch was mindful of faithfully interpreting what a composer had put down on paper, and in connection with a rehearsal prior to the first performance of Rubbra's *Fantasia on a Chord* told the composer, 'We look forward to getting together with you beforehand, to make sure we perform the Fantasia as you would wish.'³⁴ Nevertheless, it would seem that Dolmetsch did not consider even a composer's manuscript score as sacrosanct, and felt justified in amending or adding articulation if he considered it was more idiomatic or in his opinion simply more appropriate. Performing a work as the composer 'would wish' evidently involved some input from Dolmetsch on technical matters to which the composer was amenable. It should be remembered that few of the composers had written for the recorder previous to their works for Dolmetsch, and even if they had not specifically requested advice or assistance, would no doubt, for the most part, have welcomed it.

Players performing this repertoire today are perhaps reluctant to deviate from what appears in a published edition. However, with Dolmetsch's intervention as an example, there is perhaps justification for some judicious alteration to articulation where particularly unidiomatic aspects remain. Very light tonguing across a slurred register break (perhaps utilising double tongued syllables such as 'di-dle') can be more effective than a genuine slur in achieving a smooth transition.

³⁴ Letter, Dolmetsch to Rubbra, 13 January 1978.

Nevertheless, there may be instances when a performer's underlying interpretational instinct is stronger than the desire to adhere rigidly to what appears on the printed page, and not necessarily just in connection with technical or idiomatic aspects. As noted above, John Turner introduced slurring into the completely unslurred second movement of Murrill's *Sonata* to convincing effect. Indeed, as I have observed elsewhere, compromise may well on occasions be necessary in the interest of preserving the underlying character of the music.³⁵

³⁵ Andrew Mayes, *Carl Dolmetsch*, p. 290.

CHAPTER 6

Dynamics

Introduction

As observed in Chapter 3, the range of dynamic contrast on the recorder using orthodox playing techniques is somewhat restricted. Dolmetsch indicated some elements of dynamic variation by alternative fingerings or use of the lip key and these have been discussed in the appropriate chapters. Nevertheless, in a number of works Dolmetsch annotated dynamics in a more conventional manner in the recorder parts (both manuscripts and published editions); these were additional and, in some instances, contrary to those indicated by the composers. The present chapter investigates the various applications for which Dolmetsch annotated dynamics.

Echo effects on repeated or similar phrases

Elements of Dolmetsch's performances of the contemporary repertoire composed for him were evidently influenced to an extent by early music performance practice. This no doubt stemmed from his participation in the performance (from the age of about six) of early music with the family consort, and also from the research and writings on the subject by his father Arnold.¹ The practice of providing dynamic contrast is referred to by Arnold Dolmetsch in his book on the interpretation of baroque music, in which he quotes from Johann Joachim Quantz's *Versuch einer Anweisung die Flöte traversière zu spielen*:²

You must continually oppose light and shade; for you will certainly fail to be touching if you play always either loud or soft – if you use, so to speak, always

¹ This will be examined in more detail in Chapter 8.

² Johann Joachim Quantz, *On Playing the Flute*, modern edition, trans. by, Edward R. Reilly, (London: Faber and Faber Limited, 2nd edition, 1985).

the same colour, and do not know how to increase and abate the tone when required. You must therefore use frequent changes from *forte* to *piano*.³

Although Quantz was not specifically referring to the use of echo effects in the above quotation, Carl Dolmetsch appears to have interpreted it as such, and certainly made use of these to provide dynamic contrast to repeated phrases or motifs in baroque repertoire.⁴ This was a device he also employed in a number of the contemporary works in a similar context. As will emerge from the following discussion, the work in which Dolmetsch made the most annotation from the point of view of dynamics is Rubbra's *Meditazioni sopra 'Cœurs désolés'*, these being in one of his copies of the published recorder part PE 6b. There are a number of places in this work where he added dynamics to provide echo effects. For instance, echo effects are indicated in the section of the work between bars 102 and 118 (Ex. 6.1 lower stave). The first is indicated by a *p* in bar 104 and an *f* in bar 106 to restore the prevailing dynamic. A similar instance occurs at bars 112-114, where there is an echo of bars 110-112, though the restoration of the louder dynamic is indicated initially by an annotated *crescendo* hairpin, followed by the annotation *f* a bar later. Comparison with Dolmetsch's markings of the same passage in another of his copies of the published recorder part (PE 6a) is intriguing; as Ex. 6.1 (upper stave) demonstrates, his annotations in PE 6a (*p* in bar 110 and *f* in bar 112), reverse the effect annotated in PE 6b. In the performance on the recording CR 3, the echo effect at bars 104-106 is clearly discernible, but is less so at bars 112-114. The echo marked at bars 110-112 in PE 6a is not present on the recording.⁵ Other instances of Dolmetsch indicating an echo effect are included in the following table:

³ J. J. Quantz, translated by and quoted in Arnold Dolmetsch, *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries*, p. 25.

⁴ In A.R.T. (pp. 41-47) Dolmetsch included the score of a complete sonata in C major by Telemann, and added a number of editorial dynamics to indicate echo effects to repeated motifs.

⁵ A very distinct echo effect is audible at bars 42-43 in the recording, and sounds to have been achieved using the lip key, but is not annotated in either PE 6a or PE 6b.

Table 6.1 Annotations to indicate an echo effect

Work and Source	Bar(s) of echo	Marking at this point	Restoration of original dynamic	Observed in recording	Observed in published edn.
Fulton <i>Scottish Suite</i> (MS12)	5th m'ment 53	<i>p</i>	Louder dynamic restored by <i>cresc</i> hairpin (bb.55-6) and <i>f</i> (b.57).	No recording.	Not included in published edn.
Rubbra <i>Passacaglia</i> (PE 28)	14	<i>P</i> (‘Key’, i.e. lip key)	<i>f</i> at b. 15.	No recording.	Neither included in published edn.
	125	<i>p</i>	<i>f</i> at b. 126.		
Jacob <i>Variations</i> (MS19)	Theme 3-4	<i>pp</i>	None	Audible in CR3 with restoration to <i>p</i> at b.5.	None of Dolmetsch’s dynamics included in published edn.
	Theme 7-9	<i>p</i>	None, but composer has marked crescendo hairpin at b.10.	Audible in CR3.	
	Var. I 29-30	<i>p</i> (+ AF, i.e. alternative fingering). ⁶	<i>f</i> at b.31.	Audible in CR3.	
	Var. II 60-61	<i>S</i> (indicating use of lip key) and thus <i>p</i> by implication.	None	Audible in CR3 with restoration to <i>p</i> at b.62.	
Hand <i>Sonata piccola</i> (MS 50)	1st m'ment 20	<i>p</i>	<i>f</i> at b. 21.	No recording.	Not included in published edn.

Continued...

⁶ See Chapter 1.

Table 6.1 continued

Work and Source	Bar(s) of echo	Marking at this point	Restoration of original dynamic	Observed in recording	Observed in published edn.
Hand <i>Sonata piccola</i> (MS 50) (continued)	24	<i>p</i>	None, but assume restoration at b. 25 (to match b. 21).	No recording.	None included in published edition.
	65	<i>p</i>	None, but assume restoration at b. 66 (to match b. 70).		
	69	<i>p</i>	<i>f</i> in b. 70.		
Hand <i>Plaint</i> (MS 26)	11	<i>p</i>	<i>f</i> in b. 12.	All audible in CR3. Echoes also audible in CR3 at bb. 42 and 45, but not annotated by Dolmetsch in MS.	None included in published edition.
	28-30	<i>p</i>	<i>f</i> in b. 30		
	60-61	<i>p</i>	<i>f</i> in b. 61		
Ridout <i>Sequence</i> (MS 35)	M'ment V 11	<i>p</i>	None, but assume restoration at b.13	No recording.	Included in published edition.
	M'ment VI 7-8 43-44	<i>p</i> <i>p</i>	None, but next phrase is higher on the instrument (reaches <i>f'''</i>) naturally restoring a louder dynamic.		Not included in published edition.
Ridout <i>Chamber Concerto</i> MS38b	2nd m'ment 44	<i>p</i>	None	Hardly discernible in PR4 ⁷	Not included in published edition.

⁷ In the recording (PR 4) Dolmetsch provides contrast by decorating the repeated phrase. The string chords immediately before the repeated phrase are marked *f* in the manuscript score MS 37.

From the above table it is evident that in several instances, having indicated an echo effect, Dolmetsch did not include any annotation to restore the original dynamic. Nevertheless, in the recording of Jacob's *Variations* (CR 3) restoration is clearly audible, and it is reasonable to assume that it occurred in performances of Hand's *Sonata piccola* and Ridout's *Sequence*. The structure of the repeated phrases is immediately evident from the parts, and Dolmetsch, once familiar with a work, may not have required any further annotation to indicate where restoration was intended. As noted elsewhere, Dolmetsch's annotations were exclusively for his own use, and would have been entirely satisfactory for their purpose. How Dolmetsch achieved the softer dynamic was rarely indicated, but the instances in Jacob's *Variations*, where there are additional annotations to identify use of alternative fingering or the lip key, are notable exceptions. He may have made use of these devices elsewhere, but not found it necessary to provide annotated indication to do so. What is also evident from the recording of Hand's *Plaint* is that some echo effects were not annotated at all, but nevertheless included in performance. There are likely to be similar instances in other works.

Additional dynamic contrast

In addition to annotating recorder parts to indicate echo effects, Dolmetsch marked other instances of dynamic contrast not indicated by the composers. These occur in various different contexts in different works, and are discussed in turn below.

Rubbra, *Meditazioni sopra 'Cœurs désolés'*

In addition to the annotated echo effects in this work noted above, Dolmetsch also provided other phrases with similar or contrasting dynamic identity. For example, as **Ex. 6.2** shows, halfway through bar 13 the composer marked a falling phrase *mp*. Dolmetsch marked the answering triplet figure *f*, and the subsequent reappearance of the falling phrase (bar 18) *p*. In a similar manner Dolmetsch marked *p* at the beginning of the motif in bar 47, and *f* a bar later to return to a louder dynamic (**Ex. 6.3**). At bar 54 a new section of the work begins. It is marked *Tempo I* by the composer, but does not re-state the

thematic material of the opening. Dolmetsch emphasises the change by the addition of the dynamic marking *p*. At bar 133 a phrase beginning with three *marcato* crotchets has also been annotated with the dynamic *p* (Ex. 6.4). A similar phrase at bar 135, with which the work concludes, is marked *f* and produces what can best be described as a reverse echo. The louder dynamic adds emphasis to this concluding phrase, the final note of which Dolmetsch has marked with a diminuendo hairpin and some complex alternative fingerings to achieve it.⁸ While it was noted above that Dolmetsch's echo effects are for the most part audible in the recording PR 3, his other dynamic annotations are hardly discernible.

Fulton, *Scottish Suite*

In the first movement of this work (in MS 12), the composer marked the opening theme *p* and did so again when it appears at the close of the movement. However, where it appears at bar 28, it is without dynamic indication. It is here that Dolmetsch has added a *p* (Ex. 6.5), evidently to maintain the dynamic in addition to the thematic identity. This is not included in the published edition, but in the manuscript the composer marked a diminuendo at the end of the preceding phrase to indicate a reduced dynamic at this point, which was also included in the published edition.

Jacob, *Variations*

As noted above, Dolmetsch added the indication *pp* to the repeated phrase that opens the theme of this work in MS19. When this opening statement returns at bar 18, he marks the repetition at bar 20 'Build up' and thus produces the opposite effect (Ex. 6.6). This is discernible in the performance recorded on CR 3. The build up continues in the musical line, and a run up in bar 21 leads to a repetition of bars 5 to 9 an octave higher, with which the theme concludes. Later in the piece, Dolmetsch adds a solitary *f* dynamic indication at bar 242 in Variation VIII. Only two-and-a-half bars earlier the composer had

⁸ See Chapter 1.

marked a rising phrase *p*. This ascends to the note e''' and almost naturally increases in volume. It is where the melodic line again ascends to an e''' (at bar 242) that Dolmetsch's *f* marking is to be found (Ex. 6.7). This *forte* – clearly audible in recording CR 3 – happens almost naturally at what is the climactic point of the variation.

Cooke, *Quartet*

In the third movement of this work, the recorder entry at bar 87 is marked *p* by the composer (in MS 49). Dolmetsch marked a series of repeated notes at bar 91 *mf* (Ex. 6.8). The same repetition occurs two bars later and is indicated *dim.* by the composer. Dolmetsch's indication was evidently intended to assist in achieving this, particularly as the composer has marked the conclusion of this passage *pp*. In the recording CR 4 Dolmetsch plays the final movement on a sopranino recorder and although his *mf* is achieved, mostly because the series of notes is higher than those marked *p* immediately preceding, the composer's *dim.* is scarcely audible.

Ridout, *Sequence*

The third movement of Ridout's *Sequence* (MS 35) contains a single additional dynamic annotation by Dolmetsch. This is an *f* at bar 16 and its purpose is not immediately apparent (Ex. 6.9). Earlier, at bar 12, the composer marked the recorder's entry (on the note c''') *p* at a point at which the rhythmic complexity is beginning to intensify, and the line descends over the next four bars. There is a natural tendency for the dynamic to reduce as the line lowers in tessitura, and Dolmetsch has marked the last repeated note of the phrase at bar 15 with an alternative fingering indication, which in addition to providing a contrasting timbre would have further reduced the dynamic.⁹ Perhaps the subsequent *f* is intended to reflect the continuing increase in rhythmic intensity at this point.

⁹ See Chapter 1.

Reduced dynamics to concluding bars

In three instances Dolmetsch annotated the concluding bars of a movement or section of a work to indicate a much reduced dynamic. The first occurs at bar 147 in Variation IV of Jacob's *Variations* (MS 19) where the dynamic *pp* has been indicated for the final two bars of the variation (Ex. 6.10). However, in recording CR3 the contrast is not as distinct as the annotation would suggest. The second is in Ridout's *Sequence* (MS 35) where at bar 37 of the seventh movement Dolmetsch also annotated the final two bars *pp*, in this case the concluding two bars of the work (Ex. 6.11).¹⁰ Similarly, in Rubbra's *Meditazioni sopra 'Cœurs désolés'* (PE 6b) Dolmetsch marked the last note of the section that ends at bar 36 with the dynamic *p* (Ex. 6.12), but again, and as with a number of annotated dynamic markings in this work, the intended contrast is not particularly audible in the extant recording (CR 3).

Amendment of composers' original dynamics

In three works Dolmetsch amended the composers' original dynamic markings, though his reasons for doing so are a matter for conjecture. The first is in Fulton's *Scottish Suite* (MS 12) where, at bar 17 in the first movement, he has replaced the composer's marked dynamic of *f* by *p* (Ex. 6.13). He immediately follows this with the annotation *cresc* and restores the original dynamic by marking *f* at the end of bar 20. Dolmetsch's emendation may well have been for a good practical reason. Fulton's original *f* dynamic follows a *crescendo* hairpin at the conclusion of the preceding descending phrase and is on the note g', next to the lowest note on a treble recorder. This is not very satisfactory, and Dolmetsch's indication to begin quietly and *crescendo* through the following rising passage is more logical.

In the second movement of the same work, the recorder's entry at the end of bar 2 is marked *p* by the composer. Dolmetsch has superimposed this with the annotation *mf* and added the dynamic *p* in bar 6 at the beginning of an answering phrase (Ex. 6.14). There is

¹⁰ In the final bar Dolmetsch additionally annotated an alternative fingering.

no immediately apparent reason for this, though the semiquavers in the keyboard's right hand at the recorder's first entry are over an octave higher than the recorder itself. Dolmetsch's annotation may therefore have been an attempt to achieve a more balanced dynamic between the instruments. This is to an extent substantiated by the restoration of Fulton's dynamic at bar 6 where the keyboard right hand is closer in tessitura to the recorder.

In the manuscript recorder part of Arthur Milner's *Suite* (MS 16), at bar 108 of the third movement, the composer has marked the dynamic *pp* to a held f#. Dolmetsch has crossed this out, inserted the dynamic *mf* and moved the *pp* indication to a second held f# at bar 112 (Ex. 6.15). There does not appear to be any other reason for this than to provide dynamic contrast between the two held f#'s.

The third work containing amended dynamics is Arnold Cooke's *Quartet* (MS 49) where at bar 49 in the second movement Dolmetsch has changed the composer's indicated *p* dynamic to *pp* (Ex. 6.16). This appears particularly problematic as the phrase includes the note f# in the relatively loud upper register of the instrument. Furthermore, the composer has also indicated a crescendo at this point, presumably intended to apply over the ensuing five bars up to his direction *f* before the beginning of the written out cadenza. Dolmetsch's *pp* dynamic would assist in enabling a more marked *crescendo*, but would be difficult to achieve in this register of the instrument. Perhaps Dolmetsch intended use of the lip key, though the omission of any indication of this leaves its application uncertain.

Crescendo and Diminuendo (indicated by 'hairpins')

Notes in the upper register of the recorder are generally louder than those in the lower register, thus rising or falling phrases have a natural tendency to increase or decrease in volume as a result. Nevertheless, in four works Dolmetsch marked some phrases with hairpins as if to emphasise where the effect was particularly desirable. He seems to have favoured the use of hairpins with which to annotate *crescendos* (and *diminuendos*),

probably because they indicate more accurately the extent of the effect than the words themselves.

A typical example occurs at bar 20 in Rubbra's *Meditazioni sopra 'Cœurs désolés'* (PE 6b) where *crescendo* and *diminuendo* hairpins have been indicated for a short rising and falling motive (Ex. 6.17). Further examples are to be found in the manuscript recorder part of Jacob's *Suite* (MS 15b). In the first movement a rising and falling phrase beginning in the middle of bar 4 and continuing into bar 6 is similarly marked (Ex. 6.18). These are in ink, but not that of the remainder of the manuscript, though they do appear to be Dolmetsch's annotations. The same phrase occurs later in the movement at bars 23 to 26, but here only the *crescendo* has been marked. None of these annotations was included in the published edition.¹¹ In addition there is one *crescendo* hairpin added to a rising phrase in the second movement at bars 54-56 (Ex. 6.19). Interestingly, a similar rising phrase, but starting a whole tone lower, at bars 58-60, is not similarly annotated though both rising phrases are marked with hairpins in the published edition. In the recorded performance (PR 3) the natural *crescendo* achieved by ascending from lower to higher register is apparent, but nothing more than this. It is possible that under the performing conditions, with string orchestra rather than string quartet, Dolmetsch did not consider that anything further would have been required or effective.

Berkeley's *Una and the Lion* (PE 29) contains a long rising phrase at the beginning of *Lento* section marked *p* by the composer. The same phrase occurs between bars 7 and 10 where Dolmetsch has indicated a long *crescendo* hairpin (Ex. 6.20). Though only in the upper portion of the lower register, this is audible in the recording PR 7. The remaining work to contain annotated *crescendo* hairpins is Ridout's *Sequence* (MS 35). These are marked for two rising phrases in the fourth movement successively at bars 15 and 16 of the recorder part, and in each case Dolmetsch preceded them by a *p* dynamic marking (Ex. 6.21).

There are a number of other works in which Dolmetsch annotated *crescendo* and *diminuendo* hairpins on a single note rather than to a rising or falling phrase. Three such

¹¹ Gordon Jacob, *Suite* (Oxford: Oxford University Press, 1959).

instances occur in the annotated copy of the published recorder part of Rubbra's *Meditazioni sopra 'Cœurs désolés'* (PE 6b). The first is at bars 11-12 where a *diminuendo* is indicated to two tied semibreves that are part of a long held note (Ex. 6.22). The second marks a *crescendo* at bar 56, again on a tied note (Ex. 6.23). Neither of these is particularly audible in recording CR 3. The third occurs on the final note of the work where a *diminuendo* is indicated (previously indicated in Ex. 6.4). Here Dolmetsch also annotated a series of alternative fingerings, as noted above, to assist in achieving the desired effect.¹²

A single *crescendo* hairpin is annotated in the manuscript recorder part of Hand's *Plaint* (MS 26) at bars 25-26 and is additionally marked *f* at the end (Ex. 6.24).¹³ This can be heard very clearly in the recording CR 3 and is perhaps more distinct than any of Dolmetsch's other annotated *crescendos*. As in the case of all the other annotations for dynamics Dolmetsch made in this piece, it was not included in the published edition.¹⁴

There are additionally instances of annotated *diminuendo* hairpins on a held note in three other works. The first is at bar 26 of the first movement in the manuscript recorder part of Colin Hand's *Sonata piccola* (MS 50). This is applied to the last note of a phrase, significantly before a *crescendo* marked by the composer, and clearly to provide a contrast before it (Ex. 6.25). The second is in the photocopy of the manuscript of Walter Bergmann's *Pastorella* (MS 28a) where, four bars from the end, Dolmetsch has added a *diminuendo* hairpin to an isolated note (marked *dolce* by the composer). This neatly adds expression to the soprano's text at this point: 'since I must go', (Ex. 6.26). Dolmetsch has intriguingly also added a trill to this note.¹⁵ In the third movement of Ridout's *Sequence* (MS 35), the concluding note of a phrase at bar 7 has been annotated with a *diminuendo* hairpin (Ex. 6.27). Considering how frequently the same figure, or a variant of it, occurs in this movement, it is surprising that a similar annotation has not been placed elsewhere. It is worth noting, however, that Dolmetsch marked the use of an alternative fingering at

¹² See Chapter 1.

¹³ The note in bar 25 at which the hairpin begins is marked (*ten.*) by the composer in the manuscript, and this direction is also included in the published edition.

¹⁴ Colin Hand, *Plaint* (London: Schott & Co. Ltd., 1973).

¹⁵ The trill has not been indicated in Ex. 6.26.

two similar instances later in the movement (bars 10 and 15), almost certainly to produce a change in tone colour or reduced dynamic.¹⁶

Not quite fitting any of the above applications is an instance in the annotated copy of the published recorder part of Rubbra's *Meditazioni sopra 'Cœurs désolés'* (PE 6b). This is at bar 122, just before the return of the opening theme at the conclusion of the piece (Ex. 6.28). Here the intention appears to be a *crescendo* on the minim g", (which is already being trilled from the previous bar), followed by Dolmetsch's annotated symbol that may be intended as an accent, or possibly a *diminuendo* on the crotchet. In context the accent is more likely, since the published edition includes a *marcato* to this note. The composer's dynamic in the next bar is *ff*. A slight *crescendo* on the minim is apparent in recording CR 3, but the accent to the crotchet less so. In the annotated copy PE 6b, at the end of bar 122, Dolmetsch has extended the double bar upwards and placed a breath mark after it. This break, audible in the recording, is perhaps more effective in providing emphasis to the return of the main theme than an accent to the preceding crotchet.

Crescendo indicated by abbreviation

Although, as we have seen, Dolmetsch seems to have favoured the use of hairpins, in a few isolated instances he simply used the abbreviation *cresc.*

One such example occurs in the manuscript recorder part of Arnold Cooke's *Quartet* (MS 49), at the recorder entry in the first movement seen in Ex. 6.29. This has been indicated *f* by the composer and is the first of a threefold statement of a three-note rising figure begun by the violin and cello (in octaves) three bars earlier. The strings drop a fifth and the recorder's entry is an octave higher than the violin. The intention appears to have been to add intensity to these repetitions, though it is hardly discernible in the recording CR 4. A similar annotation occurs towards the end of the second movement (Ex. 6.30). Here there is a threefold statement of a four-note figure, and again Dolmetsch's intention would seem to be one of intensification, though it is not particularly evident on the

¹⁶ See Chapter 1.

recording CR 4 (the harpsichord entry at this point is marked *p* by the composer). It also appears to reflect the composer's *cresc.* indication to an earlier similar repeated phrase at bar 49 (see previous Ex. 6.16). Intensification also appears to be the intention in the second movement of Colin Hand's *Sonata piccola* where Dolmetsch has indicated *cresc.* at the end of bar 30 before a repetition of the motif just played (Ex. 6.31). Although there is a prevailing *piano* dynamic up to this point (indicated by the composer at bar 22) Dolmetsch has reinforced this by annotating *p* at the beginning of bar 30.

The indications *p* and *cresc.* have been annotated by Dolmetsch at the beginning of bar 70 in Rubbra's *Passacaglia sopra 'Plusieurs regrets'* (PE 28). This is at the initial statement of a short five-note figure that is repeated no fewer than seven times over the following five bars (Ex. 6.32). It is possible that Dolmetsch intended a very gradual *crescendo* through bars 70 to 75; however, it would have to be very gradual, leaving scope for the player to respond to the composer's *cresc.* at bar 76 and a subsequent *ff* at bar 81. Dolmetsch evidently considered the effect of this dynamic build up would be intensified by beginning it six bars earlier.

Conclusions

As noted, some of the annotations for a reduced dynamic were in conjunction with indications for the use of an alternative fingering or the lip key. How Dolmetsch achieved a *piano* for the remainder of the instances where he annotated *p* or a diminuendo is not certain. Reduced breath pressure can work if only a slight reduction in volume is required, though too much reduction can result in flat intonation. Another technique that can be effective is simply playing a passage slightly more detached or *staccato*. This works particularly well where an echo effect is intended.¹⁷ Even more subtle is the use of body language. The adoption of a more hunched or introvert posture when playing a quieter phrase can actually give the psychological impression of a reduced dynamic, but will obviously only work in live performance.

¹⁷ See the discussion of Dolmetsch's added staccato in Chapter 5.

What becomes apparent when comparing the performing material with the recorded performances is that Dolmetsch did not always achieve the dynamic effects he annotated. Perhaps this was intentional. As becomes evident when investigating his annotations generally, Dolmetsch did not adhere strictly to what he had marked, so it is not surprising that dynamics too were sometimes varied at the moment of performance. To underline this, the recorded performances reveal dynamic variations at places where none has been marked (Hand's *Plaint* is a good example) and it is very likely that Dolmetsch introduced dynamics in other works where none was annotated at all. Nevertheless, the musical effect and indeed the logic of those he did mark are usually readily apparent and can, with discretion, be usefully adopted as models for other works in this particular repertoire. Two specific contexts do appear to have led Dolmetsch to introduce specific dynamic effects in a number of works: the *piano* (or – more rarely – *forte*) single repetition of a figure or phrase, and the application of a *crescendo* where a figure or phrase is subject to a number of repetitions. To introduce these effects at similar instances in other works would certainly be in keeping with Dolmetsch's practice.

However, discretion is a key element. Bowen's copious dynamic markings in the manuscript recorder part of his *Sonatina* (MS 7) leave little scope for the addition of anything further. Indeed in many instances they reflect the natural *crescendo* and *diminuendo* of the recorder as it moves between lower and higher registers. The manuscript recorder part of Murrill's *Sonata* (MS 9), on the other hand, contains only two dynamic indications by the composer: *p* at the beginning of the first movement and *f* at the beginning of the second. In the first movement, a repeated phrase at bars 16-18 may have lent itself to an echo effect, but Dolmetsch appears to have chosen to provide variation by ornamentation rather than dynamic. The last two movements contain no dynamic marking whatsoever, though *p* at the beginning of the third movement, and *f* at the beginning of the fourth, are included in the published edition.¹⁸ It is surprising, therefore, that Dolmetsch has not annotated any additional dynamics. Perhaps he considered the natural rise and fall in dynamics provided by the shape of the melodic lines, both in this and other works, did not require anything further.

¹⁸ Herbert Murrill, *Sonata* (Oxford: Oxford University Press, 1951).

CHAPTER 7

Tempo

Introduction

Dolmetsch provided annotated metronome marks for a number of works. Some were added in the absence of composers' own markings, and others contradicted what the composers had indicated. In some instances, rather than metronomic rates, Dolmetsch indicated the duration of individual movements, or of an entire work. For some works he marked a different duration in different copies (and in at least one instance, in the same copy). Furthermore, Dolmetsch's durations were sometimes at variance with those indicated by the composers or as implied by their own metronomic rates. The following discussion surveys annotations relating to tempo in twenty works in the archive.

The above may suggest a certain ambivalence on Dolmetsch's part to composers' indications for tempo. However, his markings are sometimes qualified by a question mark, and it is clear from supplementary annotations that the modified markings were in at least one case intended for rehearsal purposes only. Dolmetsch evidently worked at slower tempi during the early stages of rehearsal, bringing a work up to speed once a part had been more thoroughly learned. He hinted at such a practice when sending a cassette recording of the first rehearsal of Jean Françaix's *Quintette* to the composer, his accompanying letter explaining: 'We shall of course increase the tempo of the Rondo in performance.'¹ Dolmetsch's recordings of a number of the works enable the duration of performance for these to be established and compared with the annotations in the performing material. However, it has to be acknowledged that recordings represent isolated specific performances and that others would almost certainly have varied to some extent as a result of natural variation and/or performing conditions.

First, though, it is worth reminding ourselves that metronomic rates indicated by composers can be notoriously inconsistent, even when qualified by *circa*. In the works surveyed in this study, this becomes especially apparent when composers also provide

¹ Letter, Dolmetsch to Françaix, 6 April 1988.

durations. A metronome marking can do no more than indicate a basic pulse within which *rubato* and *ritardando* (or *accelerando*) can be accommodated. Even allowing for these variations, metronomic rate and duration can be at odds, and this is clearly evident in the manuscript score of Norman Fulton’s *Scottish Suite* (MS 12). The table below indicates Fulton’s metronomic rates and durations, and provides those calculated from the durations. The discrepancies are revealing. Only in the last movement do the metronomic rate and duration concur.²

Table 7.1 Composer’s metronomic rates and durations in the manuscript score of Norman Fulton’s *Scottish Suite*

Movement	Tempo indication	Composer’s metronome marking	Specified duration	Calculated metronomic rate	Notes
Prelude	Moderato, piacevole	crotchet = c.108	c. 1' 50"	crotchet = c. 92	Duration at mm 108 c. 1' 33"
Air	Andantino tranquillo	quaver = 96	c. 2' 0"	quaver = c. 88	Duration at mm 96 c. 1' 48"
Musette	Moderato	crotchet = 138	c. 2' 20"	crotchet = c. 126	Duration at mm 138 c. 2' 06"
Nocturne	Molto lento	crotchet = 48 <i>or slower</i>	c. 3' 45"	crotchet = c. 40	Duration at mm 48 c. 3' 01"
Reel	Allegro giusto	crotchet = 112	c. 3' 20"	As indicated	Duration not given in the published edition

A note on the calculation of duration and metronomic rates is included at the end of this chapter.

Metronomic rates added by Dolmetsch where none were supplied by the composers

Most straightforward are those instances in which Dolmetsch supplied metronomic rates in the absence of any from the composers. The earliest of the works composed for Dolmetsch in which he did so is Lennox Berkeley’s *Concertino* (MS 14). The first movement has the composer’s tempo indication *Allegro moderato*, but it is not

² Since Fulton’s metronome markings consistently underestimate the actual durations, it is possible that his metronome was running slow.

supplemented with a metronomic rate. Intriguingly, Dolmetsch only places an annotated metronome mark of crotchet = 88 at figure 3 (bar 28). However in the recorded performance (CR 4) the movement begins and continues at this tempo, so it is not clear why it was marked so far into the movement. The second movement, *Aria I*, is scored for recorder and cello only. It is marked *Lento* by the composer, after which Dolmetsch has added '60'. As the movement is in 3/2, this is clearly intended as minim = 60, and the recording is very close to (although a fraction slower than) this tempo. The third movement, *Aria II*, which is marked *Andantino*, is scored for violin and harpsichord only. No metronomic rate has been marked, possibly because Dolmetsch left the precise tempo at the first performance to Jean Poignet and Joseph Saxby, who apparently did not mark a tempo in the violin part or the score. Berkeley himself supplied a metronomic rate for the finale: the manuscript (MS 14) and the published edition (PE 10) indicate a dotted crotchet = 76. Dolmetsch's annotation indicates a dotted crotchet = 72, only slightly slower. None of the first three movements has a metronomic rate indicated in the published edition, the title page of which notes: 'Duration c. 12½ minutes'.³ The duration for the entire work in the recording (CR 4) is twelve minutes seventeen seconds. Thus, in this case, Dolmetsch's indicated metronomic rates result in a performance very close to the composer's intentions.

There is no manuscript of Rubbra's *Cantata pastorale* in the archive, but there is an annotated copy of the published edition (PE 11). This has no metronomic rates indicated by the composer, but at the opening *Lento* Dolmetsch has marked 'quaver = 84'. At the beginning of the second movement, *Adagio*, the composer has indicated a dotted quaver of the preceding as a crotchet in the new tempo. Dolmetsch has annotated 'crotchet = 72', appreciably faster than the relationship noted by the composer, which would work out as crotchet = 56. It may be possible to determine a reason for this; the recitative-like opening section of the first movement, mainly in 4/8, gives way at bar 17 to a more animated section in 6/16 in which the remainder of the movement continues. No change of tempo is marked here, but the music has a natural tendency to move on a little at this point. It is possible that Dolmetsch's crotchet = 72 at the beginning of the second movement derives from a relationship with a quicker tempo from bar 17 onwards.

³ Lennox Berkeley, *Concertino* (London: J & W Chester/Edition Wilhelm Hansen, 1961).

Dolmetsch annotated metronomic rates for three of the variations in the manuscript of Gordon Jacob's *Variations* (MS 19), although these were not included in the published edition.⁴ Dolmetsch's suggested rates are:

Variation III – crotchet = 100

Variation VII – crotchet = 126

Variation X – dotted crotchet = 160

In Dolmetsch's recording of this work (CR 3) his tempi for these three variations match or are very close to those he indicated.

Dolmetsch's annotated metronomic rates in the manuscript of Alun Hoddinott's *Italian Suite* (MS 44) were also omitted from the published edition.⁵ Dolmetsch's rates are as follows:

- 1 Cadenza (*Con fuoco*) 3/4 crotchet = 80
- 2 Passamezzo (*Moderato*) 2/4 crotchet = 100
- 3 Gondoliera (*Andante*) 6/8 quaver = 96
- 4 Tarantella (*Prestissimo*) 9/8 dotted crotchet = 132

Why Dolmetsch's suggestions were not adopted by the composer / publisher is not certain. They would have assisted in an instance where tempo words alone can be misleading. Although the composer's *Con fuoco* and *Moderato* for the first two movements receive what appear to be contradictory metronomic rates from Dolmetsch, they are entirely satisfactory in performance.

Metronomic rates at variance with those supplied by the composers

On other occasions, however, Dolmetsch annotated suggested metronomic rates even though the composers had already indicated their own. We noted earlier (in Table 7.1)

⁴ Gordon Jacob, *Variations* (London: Musica Rara, 1967).

⁵ Alun Hoddinott, *Italian Suite* (Oxford, Oxford University Press, 1983).

that Fulton’s metronomic rates in his *Scottish Suite* do not accord with his stated durations. It is interesting, then, to note that Dolmetsch annotated his own different metronomic rates for the first and third movements. In the case of the first movement Dolmetsch qualified his amendment to crotchet = 104 of the composer’s 108, with a question mark. However, he did not do so in the third where he suggests crotchet = 120 in place of the composer’s 138. Dolmetsch’s metronomic rates therefore equate more closely with the durations supplied by the composer for these two movements. There is thus some justification for the alteration, though Dolmetsch did not make similar adjustments for the second and fourth movements where the composer’s durations and metronomic rates are also not in accord.

Another instance of Dolmetsch marking slower metronomic rates than the composer is in his copy of the published edition of Reizenstein’s *Partita* (PE 3):

Table 7.2
Comparison of Dolmetsch’s and the composer’s metronomic rates in Franz Reizenstein’s *Partita*

Movement	Tempo indication	Time signature	mm Reizenstein	mm Dolmetsch
Entrada	Allegro ma non troppo	Cut C	minim = 92-100	minim = 80
Sarabanda	Andante con moto	3/4	crotchet = 72-80	No indication
Bourrée	Allegro con spirito	Cut C	minim = 96-100	minim = 88
Jig	Presto	9/8	dotted crotchet = 138-152	dotted crotchet = 112

It is not at all certain that Dolmetsch gave the first performance of this work. By the time of the ‘Recorder in Education Summer School’ at Roehampton in 1954, no performance appears to have been given by him. However, the Dutch recorder player Joannes Collette, who was a tutor at the summer school, was keen to perform the work. As Edgar Hunt recalled:

Walter Bergmann would have liked to play the piano but did not think he would have time to study the piano part in the midst of the course: so I suggested that we should ask the composer – Franz Reizenstein was delighted so we all enjoyed what was probably the first performance.⁶

⁶ Letter, Edgar Hunt to the present author, 27 June 1995.

Hunt also suggested that Dolmetsch had not played the work because he thought it was too difficult. This seems somewhat unlikely, as the work is no more technically demanding than the Sonatinas by Berkeley or Bowen, of which Dolmetsch had already given the first performances.⁷ Nevertheless, Dolmetsch's slower metronomic rates for the three quicker movements might suggest that he did encounter some technical difficulty with the work. This is substantiated by his recording released in 1975 (CR 2), where the first and third movements are played almost exactly at the metronomic rates marked in his copy. The last movement is, however, played a little quicker than dotted crotchet = 132, only a fraction slower than the lower rate given by Reizenstein and certainly quicker than the 112 Dolmetsch annotated himself. It should be noted that in the same recording, the 'Sarabanda', in which Dolmetsch did not make any alteration to Reizenstein's metronomic rate in the score, is played slightly slower than crotchet = 66, appreciably slower than the composer's crotchet = 72-80.

Although Dolmetsch did not mark any alteration to the composer's metronomic rates in the manuscript of Anthony Bernard's *Prelude and Scherzo* (MS 6), there is reliable authority and evidence that Dolmetsch performed the prelude quicker than originally marked. Jeanne Dolmetsch observes:

The original metronome mark for the Prelude was quaver = 72, but as this is much slower than the piece was performed, quaver = 96 is suggested instead.⁸

The fact that the first and earliest performances of the work were given with Bernard at the harpsichord would suggest that the adjustment to the speed was made with the composer's authority. Additionally, a recording of the work exists made by Dolmetsch with the harpsichordist Nigel Foster in 1990 (PR 1). In this the 'Prelude' is played even quicker, at about quaver = 108.

It is interesting to examine an instance where Dolmetsch not only marked a metronomic rate for a movement which is not in accordance with the composer's, but also, in addition, indicated a duration for that movement. This occurs in the published edition of Hans Gál's *Trio Serenade* where the metronome mark supplied for the third movement is

⁷ Andrew Mayes, *Carl Dolmetsch*, footnote 9, p. 12.

⁸ Anthony Bernard, *Prelude and Scherzo*, ed. Jeanne Dolmetsch (Hebden Bridge: Peacock Press, 2000).

dotted crotchet = 76. Dolmetsch has marked his copy (PE 19) quaver = 200 (i.e. dotted crotchet = 66). At Gál's rate the duration would be about 2' 20" and at Dolmetsch's about 2' 40". However, Dolmetsch's annotated duration at the end of this movement is three minutes, which would suggest that he performed this movement at an even slower metronomic rate than that annotated.⁹

In the manuscript recorder part of Cooke's *Quartet* (MS 49) Dolmetsch made an alteration to the composer's metronomic rate for the Allegro section of the first movement, amending minim = 108 to minim = 112. In this instance, Dolmetsch's suggestion was included in the published edition in preference to that originally indicated by the composer.¹⁰

Durations added where none were supplied by the composers

There are three works in which Dolmetsch added durations where these were not supplied by the composers and where they did not specify metronomic rates.

In a manuscript recorder part of Walter Leigh's *Sonatina* (MS 3) Dolmetsch marked durations at the end of each of the three movements as follows:

Table 7.3 Dolmetsch's annotated durations in the manuscript recorder part of Walter Leigh's *Sonatina*

Movement	Tempo indication	Time signature	Duration indicated by Dolmetsch
I	Allegretto	4/4	3 minutes
II	Larghetto molto tranquillo	3/8	1¾ minutes
III	Allegro leggiero	2/4	3 minutes (just under)

No recording of Dolmetsch playing this work has come to light and there is therefore nothing to indicate if his performances were close to the durations he annotated. He also marked durations at the end of each of the three movements in the autograph manuscript

⁹ Dolmetsch also supplied durations for the remaining movements, but these will be discussed in a later section of this chapter.

¹⁰ Arnold Cooke, *Quartet* (London: Schott & Co. Ltd., 1968).

recorder part of York Bowen’s *Sonatina* (MS 7). However, in this instance there is a recording of the first broadcast performance, although the machine on which it was originally made results in a recording that runs fast on modern equipment, and so the pitch is about a semitone sharp. Even at this artificially faster speed, two of the movements are longer in duration than Dolmetsch annotated.

Table 7.4 Comparison of annotated and performance durations in the manuscript recorder part of York Bowen’s *Sonatina*

Movement	Tempo indication (in MS) ¹¹	Time signature	Duration (annotated)	Duration (recorded)
I	Allegretto piacevole	6/8	3' 10"	3' 52"
II	Andante sostenuto (quasi lento)	6/8	3' 30"	3' 50"
III	Allegro con spirito e giocoso	4/4	3' 15"	3' 03"

In one of his copies of the published edition of Murrill’s *Sonata* (PE 7a), Dolmetsch marked durations for the four movements as indicated in the table below:

Table 7.5 Dolmetsch’s annotated and performance durations in Herbert Murrill’s *Sonata*

Movement	Tempo indication	Time signature	Dolmetsch’s annotated durations	Dolmetsch’s recorded durations
I	Largo	3/4	1' 22"	1' 05"
II	Presto	6/8 = 3/4	2' 05"	2' 06"
III	Andante a piacere	3/4	1' 15"	1' 06"
IV	Allegro non troppo	9/8	1' 10"	1' 05"

The total annotated duration is 5' 52". The published edition notes the duration as 5½ minutes and Dolmetsch’s performance in the recording included on CR 3 takes 5' 35" (including pauses between movements). This is slightly quicker than his annotations in the first, third and fourth movements, and almost exactly as indicated in the published edition.

¹¹ The tempo indications in the manuscript part are not as those in the manuscript score. The published edition includes the tempo indications found in the manuscript score which are as follows: I Moderato e semplice, II Andante tranquillo, III Allegro giocoso.

Two further works should be considered in this section. Colin Hand's *Plaint* (MS 26) has a metronomic rate of crotchet = *c.60* for the opening seven-bar section, which nevertheless has the tempo indication *Adagio espressivo e con molto rubato*. The recorder part is additionally marked *quasi recit.* The remainder of the work is marked *L'istesso tempo* and there are several *tenuto* and *ritardando* indications. Dolmetsch annotated the manuscript '3:15' and his recorded performance on CR 3 takes a very similar 3' 09". The other work is Jacob's *Variations* for which Dolmetsch indicated a total duration of 11' 30" at the end of the manuscript recorder part. The performance on recording CR 3 is 11' 32" – remarkably close to that annotated.

Durations annotated by Dolmetsch where metronomic rates were indicated by the composers

In a number of works Dolmetsch annotated durations at the end of movements, or at the end of an entire work. Where the composers indicated metronomic rates it is therefore possible to calculate how closely or otherwise Dolmetsch's durations compare with those implied. As will emerge, for some works the relationship is very close, but for others the discrepancy is more marked.

Dolmetsch's two annotated copies of the published recorder part of Rubbra's *Meditazioni sopra 'Cœurs désolés'* contain no fewer than three (four if one alteration is counted) different annotated durations. The duration implied by Rubbra's metronomic rates is about 5' 20" to 5' 30". Therefore Dolmetsch's 4' 00" annotated in PE 6a is somewhat quick, but not surprising, considering Rubbra's comment in a letter to Dolmetsch written soon after the first performance:

When you know the piece better I think you will feel that it should move a little more leisurely, especially in the transition from one meditation to another.¹²

It would appear from Dolmetsch's annotations in PE 6b that his performance did indeed become 'a little more leisurely'. The top of the first page is marked '5.30', though this has

¹² Letter, Rubbra to Dolmetsch, 11 May 1949.

clearly been altered from '4.30'. At the end of the piece has been written '5.00'. Dolmetsch and Saxby's performance recorded on CR 3 lasts almost exactly five minutes.

At the end of the manuscript recorder part of Rubbra's *Fantasia on a theme of Machaut* (MS 13) Dolmetsch annotated the duration '6.30'. Applying Rubbra's metronomic rates gives a performance duration in excess of a minute longer (about seven minutes fifty seconds). Dolmetsch's timing therefore seems somewhat quick. It has not been possible to trace a recording by Dolmetsch against which to compare an actual performance duration.

Another work in which Dolmetsch added durations that appear to be at variance with those suggested by the composer is Hans Gál's *Trio Serenade*. In his copy of the published recorder part (PE 19) Dolmetsch marked durations at the end of each of the four movements. These are indicated in the table below, together with the approximate durations calculated from Gál's metronomic rates:

Table 7.6 Comparison of Dolmetsch’s and the composer’s durations in Hans Gál’s *Trio Serenade*

Movement	Tempo indication	Duration annotated by Dolmetsch	Duration calculated from Gál’s metronomic rate	Notes
I	Allegro moderato	6 : 0 (no rep.)	6' 50"	In line with Dolmetsch’s annotation the duration calculated from Gál does not include the repeat.
II	Andante Allegretto Andante come prima Allegretto Andante come prima	5 : 0	5' 39"	
III	Vivace e leggiero	3 : 0	2' 21"	Dolmetsch’s added slower metronomic rate gives an approximate duration of 2' 40" (discussed earlier).
IV	Allegro piacevole	5 : 0	5' 59"	The duration without repeats at Gál’s metronomic rate is 5' 00" It is thus possible that Dolmetsch’s duration is also intended for a performance without repeats, though (unlike the first movement) is not stated.

In three other works Dolmetsch’s annotated durations are very close to those calculated from the composer’s metronomic rates. In his handwriting at the end of the manuscript recorder part of Cyril Scott’s *Aubade* (MS 11), is a pencil note: ‘7 minutes play through’.

Scott’s work is in a single movement, but containing many sections at varying tempi marked with the composer’s metronomic rates. Calculating a duration from these rates is made somewhat complex by the frequently changing time signatures, but the result is within seconds of the seven minutes noted by Dolmetsch. The second work is Arnold Cooke’s *Suite* for descant, treble and tenor recorders with optional harpsichord. In the manuscript recorder part of the version without harpsichord (MS 29) Dolmetsch marked durations for five of the six movements as indicated in the table below:

Table 7.7 Comparison of durations annotated by Dolmetsch’s and those calculated from the composer’s metronomic rates in Arnold Cooke’s *Suite*

Movement	Tempo indication	Duration annotated by Dolmetsch	Duration calculated from Cooke’s Metronomic rate
I	Moderato	1' 43"	1' 36"
II	Allegretto	1' 35"	1' 40"
III	Allegro	0' 59"	0' 58"
IV	Andante	None	2' 25"
V	Giocoso	1' 51"	1' 47"
VI	Presto	1' 44"	1' 20"

As this shows, Dolmetsch’s annotated durations for each movement are very close to those calculated from Cooke’s metronomic rates, with the exception of the sixth. Additionally, the cover of the manuscript score (MS 29) gives an approximate total duration of 10 minutes. Both Cooke’s and Dolmetsch’s total durations (the latter including Cooke’s duration for the *Andante*) are to within only about fifteen seconds of this.

The third work in which Dolmetsch’s durations concur with the composer’s is William Mathias’s *Concertino*. The copyist’s recorder part (MS 34) has durations annotated by Dolmetsch at the end of each of the three movements. These and the durations calculated from Mathias’s metronomic rates are as follows:

Table 7.8 Comparison of durations annotated by Dolmetsch’s and those calculated from the composer’s metronomic rates in William Mathias’s *Concertino*

Movement	Tempo indication	Duration annotated by Dolmetsch	Duration calculated from Mathias’s Metronomic rate(s) ¹³
I	Moderato – Allegro vivo	4 : 05	4' 45"
II	Andante mesto	4 : 20	4' 15" - 4' 30"
III	Vivace e leggiero	2 : 30	2' 20" - 2' 30"

The total duration of the work at Dolmetsch’s timings is 10' 55". At the durations calculated from Mathias’s metronomic rates the total time is between 11' 20" and 11' 45". The discrepancy can be accounted for almost entirely by Dolmetsch’s significantly quicker timing for the first movement since the remaining two movements are very close to those calculated from the composer’s markings. Although the published edition suggests a duration of 12½ minutes, this may allow for a pause of approximately thirty seconds between the movements.

The much-annotated manuscript part of Gordon Jacob’s *Suite* (MS 15) contains durations added in Dolmetsch’s hand at the end of all seven movements. Jacob himself had indicated a metronomic rate at the beginning of all but the first movement. Furthermore, in the published edition a metronomic rate is included for the first movement, and amended rates indicated for four of the remaining six. The composer’s time words for the third and fifth movements were also amended in the published edition.

¹³ The ranges for the timings of the second and third movements reflect the ranges of the lowest and highest metronomic rates supplied by the composer.

Table 7.9 Comparison of metronome marks and tempo indications in the manuscript part and published edition of Gordon Jacob's *Suite*

Movement	Tempo in MS	Time signature	Tempo in publ. edn	mm in MS	mm in publ. edn
1	Adagio ma poco con moto	4/4	As MS	None	crotchet = c. 44
2	Allegro molto	2/4	As MS	crotchet = c.126	crotchet = 126
3	Adagio espressivo	4/4	Adagio	crotchet = 52	crotchet = 48
4	Allegro giocoso	C	As MS	crotchet = c.120	crotchet = 126
5	Adagio	C	Lento	crotchet = c. 44	crotchet = 52
6	Andante sostenuto (First section only)	4/4	As MS	crotchet = 56	crotchet = 56
7	Presto con fuoco	6/8	As MS	dotted minim = 88	dotted minim = 80

Alongside these markings we should consider the recording of Dolmetsch performing this work in the string orchestral version (PR 3). The present author has timed the movement durations from this as follows:

Table 7.10 Comparison of Dolmetsch's annotated and performance durations with those calculated from the composer's metronome marks (in the manuscript and published edition) in Gordon Jacob's *Suite*

Movement	Dolmetsch's annotated duration	Dolmetsch's performance duration	Duration calculated from Jacob's mm
1	1' 50"	2' 37"	2' 25"
2	1' 20"	1' 12"	1' 08"
3	3' 45"	3' 56"	3' 58" - 4' 20"
4	1' 40" (1' 55" in faint pencil below)	1' 36"	1' 45" - 1' 50"
5	2' 20"	2' 53"	2' 40" - 3' 10"
6	3' 30"	3' 37"	3' 20" ¹⁴
7	2' 45"	2' 25"	2' 30" - 2' 45"
Total	17' 10"	18' 16"	17' 47" - 18' 59"

In most cases, Dolmetsch's annotated durations of the individual movements are very close, and the performance durations even closer, to Jacob's metronome marks. For a

¹⁴ Jacob indicated a metronomic rate only for the opening and closing sections of this movement entitled 'cadenza'. The central section is for recorder solo using thematic material from earlier movements, and the metronomic rates for these have been used in calculating a total duration for this movement.

work of seven movements the totals represent a relatively insignificant difference. The greatest variance occurs in the first movement, for which Jacob did not originally include a metronomic rate. Dolmetsch's recorded performance of this (dating from 1982) is very close to that calculated from the metronomic rate in the published edition, rather than that annotated in the manuscript. This suggests that in later performances he followed the composer's directions rather than his own initial thoughts.

The published edition, of the piano reduction only, contains a brief performance note that gives the duration as 20 minutes.¹⁵ At the foot of the first page of the piano score the duration is provided again, here described as 'about 20 minutes'. Allowing for a pause between the movements, playing the work at or close to the composer's metronome marks would indeed give an overall duration of about 20 minutes. Moreover, Jacob evidently set out to write a work of approximately this duration; in a letter to Dolmetsch written after sketching out three movements, he observed, 'The whole thing will be quite short – 20-25 minutes, probably.'¹⁶

Durations and metronomic rates annotated by Dolmetsch in the same work

Dolmetsch's annotations for duration and metronomic rates are at their most thorough and complex in Robert Simpson's *Variations and Fugue*. Although the work is in several distinct sections, it is played without a break. No manuscript score of this work has survived, but the composer's tempo and metronome marks are indicated in the manuscript parts (MS 17) as follows:¹⁷

¹⁵ Gordon Jacob, *Suite* (Oxford: Oxford University Press, 1959).

¹⁶ Letter, Jacob to Dolmetsch, 21 August 1957.

¹⁷ It should be noted that this work was thought to have been lost until the manuscript parts were discovered in the Dolmetsch archive during my visit in September 1998.

Table 7.11 Composer’s tempo indications and metronome marks in Robert Simpson’s *Variations and Fugue*

Section of work	Composer’s tempo indication	Time signature	Composer’s metronome mark
Beginning of theme	Andante	2/4	quaver = 69
End of Variation 6	accel.	2/4	none
Variation 7	Molto mosso (allegro)	2/4	none
End of Variation 7	accel.	2/4	none
Figure 8 (nine bars before beginning of Fugue)	Molto allegro	2/4	none
Beginning of Fugue	Vivacissimo grazioso	3/4	dotted minim = 52
Concluding five bars of Fugue	Meno mosso	3/4	crotchet = 92
Coda	none	2/4	minim = dotted minim del prec. (i.e. crotchet = c. 58)

Dolmetsch has added durations at various points in the recorder part as follows:

At bar 70 (four bars from the end of the fourth variation): ‘4.0’

At the end of the fifth variation: ‘5.0’

At the end of the sixth variation: ‘6.0’ and from this point to the beginning of the fugue: ‘.50’. Timings of ‘1.0’, ‘2.0’, ‘3.0’ and ‘4.0’ [minutes] have been marked in the fugue at bars 45, 89, 133 and 177. To the *Meno mosso* that concludes the fugue is marked ‘4.08’ and from here to the beginning of the coda is marked ‘.10’. The last bar is marked ‘3.10’.

These same timings are also noted separately at the end of the recorder part:

Timings	6.0
	.50
	4.08
	.10
	3.10
Total	14.18

If Dolmetsch’s timings are compared with the durations calculated from Simpson’s metronomic rates, Dolmetsch’s tempo for the variations is almost exactly the quaver = 69 indicated by the composer. The fugue, on the other hand is slower. Here, Dolmetsch’s timings equate almost exactly to a rate of crotchet = 132 (or dotted minim = 44), which is

somewhat slower than Simpson's dotted minim = 52. Although unpublished, the work has been recorded by John Turner with the Camerata Ensemble.¹⁸ Turner's tempo in the fugue approaches more closely that indicated by the composer, but at dotted minim = 48 is still slower. Simpson himself commented on the difficulty of the work, the fugue in particular:

Some of it may be pretty difficult, especially the very fast pianissimo fugue that should go like the wind, but at a whisper.¹⁹

At the recorder entry in the manuscript part Dolmetsch noted, 'practice crotchet = 100 – 120 132 max'. This is further evidence of his working at slower tempi during rehearsal.

Dolmetsch's annotated duration of 3.10 for the coda is longer than that implied by Simpson, who, for the preceding five-bar *Meno mosso* in 3/4, indicated a metronomic rate of crotchet = 92. The subsequent 2/4 coda is indicated to continue bar equal to bar. In line with Dolmetsch's ten seconds indication for the *Meno mosso*, the 60-bar coda should therefore take two minutes, or a little over. It is possible that he miscounted, and instead meant to indicate a duration of 2.10, which would be closer to the metronomic rate. Or perhaps Dolmetsch's deliberately intended a broader tempo because of the circumstances behind the composition of the work, which Simpson had composed as a tribute to a former colleague at the BBC. During the course of composition, Simpson requested:

For the performance, could you have it described as follows: -
Variations and fugue (In memoriam Horace Dann), for recorder and string quartet.
The dedication will be to you, but the music at the end is (or will be) a tribute to one of my dearest friends, who has just died very tragically. But don't worry, it won't be funeral music, or anything like it!²⁰

Thus, if Dolmetsch really did intend a duration of 3.10, it may have been an attempt to capture something of the 'in memoriam' character of the work.

¹⁸ CD, *Thirteen Ways of Looking at a Blackbird*, December 2000, Olympia Compact Discs OCD 710. Because the work remains unpublished, Turner is almost certainly the only player other than Dolmetsch to have performed it.

¹⁹ Letter, Simpson to Dolmetsch, 8 January 1959.

²⁰ Ibid.

From the above discussion it is evident that Dolmetsch did not consistently increase or reduce tempi indicated by the composers. However, where there is a divergence, revised metronomic rates tended to be slower, while annotated durations tended to be shorter.

Recorded performances and composers’ metronome markings.

Where there are extant recordings of Dolmetsch playing the works under discussion, it is possible to determine how closely or otherwise he adhered to the composers’ indicated metronomic rates. The manuscript recorder part of Gordon Jacob’s *Trifles* (MS 47) contains very little annotation by Dolmetsch. However, the archive contains a recording made at a rehearsal in the Wigmore Hall (PR 6), and comparison of the metronomic rates in this and the manuscript score reveals some divergence:

Table 7.12 Comparison of Gordon Jacob’s metronomic rates and those in Dolmetsch’s performance of *Trifles* (PR 6)

Movement	Tempo in MS	Time signature	Jacob’s mm in MS	Dolmetsch’s mm in recording
1	Largo	3/4	quaver = 66	quaver = 92
2	Allegro	3/4	crotchet = 66	crotchet = 58-60
3	Adagio molto	4/4	crotchet = 40	crotchet = 42 ²¹
4	Allegro	6/8	dotted crotchet = 120	dotted crotchet = 144
	Meno mosso	6/8	dotted crotchet = 66	dotted crotchet = 63
	Presto	6/8 & 9/8	None	dotted crotchet = c.160

The third movement is very close to the composer’s metronomic rate and the second only slightly slower. However, Dolmetsch clearly considered the quicker tempi for the first movement and outer sections of the fourth more appropriate in context. Certainly Jacob’s indicated quaver = 66 for the first movement is extremely slow, and Dolmetsch’s dotted crotchet =144 produces a very lively effect for the finale. The dotted crotchet at almost 160 for the concluding *Presto* also makes for a very exciting ending.

Another work in which Dolmetsch made no annotated adjustment to the metronome marks in the manuscript is Ridout’s *Chamber Concerto* (MS 37). However, his recorded

²¹ The movement begins slightly quicker than 42 and gradually slows to less than 40 by the end.

performance (PR 4) similarly reveals that, for two of the movements, he adopted faster tempi:

Table 7.13 Comparison of the composer’s metronomic rates and those in Dolmetsch’s performance of Alan Ridout’s *Chamber Concerto* (PR 4)

Movement	Tempo in MS	Time signature	mm in MS	mm in recording
1	None (movement title: Espressivo)	6/4	crotchet = c.88	crotchet = 88
2	Giocoso	4/4	crotchet = c.132	crotchet = 132
3	None (movement title: Ground)	4/4	crotchet = 44	crotchet = 54
4	Vivace	4/4	crotchet = c.144	crotchet = 168

As in Jacob’s *Trifles* it would appear that Dolmetsch considered the slow third movement too slow and wished to provide a more brilliant effect for a finale.

Some additional points of interest

Berkeley’s *Sonatina*

Before the first performance of Berkeley’s *Sonatina* in June 1939 the composer wrote to Dolmetsch in the hope of arranging a play-through, as he would be unable to attend the performance. In an important postscript he provided metronome marks for the three movements as follows:

- I quaver = about 168
- II very slow - quaver = about 50
- III crotchet = 116

After these he added: ‘I think these are right but my metronome seems to me to be a little out of order.’²² This may have been the case, as the published edition, which subsequently appeared in 1940, had slightly different metronome marks. The bracketed material is my addition.

²² Letter, Berkeley to Dolmetsch, 11 June 1939.

- I dotted crotchet = 60 [i.e. quaver = 180 - quicker]
- II quaver = 56 [quicker]
- III crotchet = 112 [slower]

In a further letter, following a broadcast performance of the work Dolmetsch had given in August 1941, Berkeley expressed his thoughts on tempo variations and rubato in the last movement, observing:

... I think the last movement is better without any variation of tempo at all. It sounded to me that you took the introductory bars slower than the rest, and I think that the coda must be in very strict time too.²³

Rubbra's *Sonatina*

In September 1964 Edmund Rubbra wrote to Dolmetsch noting that he was writing a three-movement sonatina for recorder and harpsichord and offered it for performance at Dolmetsch's 1965 Wigmore Hall recital. The following month Rubbra wrote again, reporting: 'It is now quite finished and written out, and the three movements last 15 minutes exactly.'²⁴ Unfortunately Rubbra did not provide metronome marks in the manuscript score, nor do they appear in the published edition. The duration of 15 minutes noted in his letter is somewhat puzzling, as a performance of this length would of necessity be at much slower tempi than those usually adopted in modern performance. Of three performances for which the present author has accurate total timings, the quickest is 10' 55" and the slowest 11' 37".²⁵ Significantly, the slowest uses piano rather than harpsichord, but is nevertheless over three minutes quicker than the time advised by the composer.

²³ Letter, Berkeley to Dolmetsch, 11 August 1941.

²⁴ Letter, Rubbra to Dolmetsch, 25 October 1964.

²⁵ The quickest performance is by Ian Wilson on the CD, *Rubbra & Britten – The complete recorder works*, November 2003, Dutton Laboratories CDLX 7142; the slowest is by Ross Winters on the CD, *English Recorder Music – The Dolmetsch Legacy*, March 2000, British Music Society BMS425CD. The third recording is also by Ross Winters and was made for a BBC broadcast in 1986; it is quicker than his BMS recording, but slower than Wilson's.

Conclusions on Dolmetsch's annotations of tempi and duration

In some works, Jacob's *Suite* in particular, Dolmetsch's tempi were very close to those indicated by the composers. In works where they were not, it is of interest to attempt to determine why. In Fulton's *Scottish Suite*, Reizenstein's *Partita*, Simpson's *Variations and Fugue* and Gál's *Trio Serenade*, a quick movement or movements were indicated to be played more slowly. In these particular works there would appear to be technical reasons, a slightly more relaxed tempo making a movement more comfortable to play. Conversely, in the three remaining movements of Gál's *Trio Serenade* (all relatively quick) and the first movement of Mathias's *Concertino* (also quick, apart from the slow introduction), Dolmetsch annotated shorter durations than those implied by the composer's metronome marks. In Jacob's *Trifles* and Ridout's *Chamber Concerto* (which lack Dolmetsch's annotated durations or amended metronomic rates) the final movements in the recorded performances are appreciably faster than those indicated by the composers. In all these instances Dolmetsch evidently wished to introduce a more lively element, and no technical constraints prevented him from doing so.

In a number of slow movements Dolmetsch annotated or performed at tempi other than those indicated by the composers. His duration annotated for Rubbra's *Fantasia on a theme of Machaut* (which moves mostly at a moderate tempo) is appreciably shorter than that implied by the composer's metronome marks. For the first movements of Bernard's *Prelude and Scherzo*, Jacob's *Trifles* and the third movement of Ridout's *Chamber Concerto*, Dolmetsch's recordings reveal that he similarly adopted quicker tempi. In these instances it would appear he simply considered the composers' tempi too slow.

Conversely, in the slow coda of Simpson's *Variations and Fugue*, Dolmetsch annotated a duration about a minute longer than that implied by the composer's metronomic rate, and in his recording of the Reizenstein *Partita*, he plays the second movement Sarabanda about ten marks slower than the average metronomic rate indicated by the composer. Here, Dolmetsch evidently considered the composer's tempo too quick for a Sarabande, and in this he was not alone, as will be discussed below.

Ritardando, rubato, a tempo, etc.

In addition and related to Dolmetsch's added metronomic rates and durations, are instances where *ritardando*, *rubato* and other markings temporarily affecting tempo have been indicated. He annotated a *ritardando* (with no further qualification) just twice. The first is in the manuscript recorder part of Jacob's Suite (MS 15b), in the third movement Lament at bar 43 (Ex. 7.1). This comes at the end of a short solo passage for the recorder beginning at bar 42 which is marked *ad lib* by the composer. It forms what might almost be considered a very short cadenza, and the composer's indication suggests that it should be played somewhat freely. Dolmetsch's 'Rit' marking acts as a gathering point before the recapitulation of the opening theme at bar 44 and is clearly audible on the recording PR 3. Jacob must have been convinced by this, as the marking is included in the published edition.²⁶ Furthermore, an *a tempo* indication has also been included in the published edition at bar 44. The second instance is in the manuscript recorder part of Milner's Suite (MS 16) where Dolmetsch's intention at bar 36 in the first movement (Ex. 7.2) may have been to match the composer's own earlier *poco rit* at bar 20, which precedes the recorder's entry with the theme in the next bar, marked *a tempo*. Dolmetsch did not replicate the previously prescribed *a tempo* in the following bar (37), however.

The direction *poco rit* is added to the manuscript recorder part of Colin Hand's *Sonata piccola* (MS 50), at bar 61 of the second movement (Ex. 7.3). Coming shortly before the recapitulation of the movement's opening melody, this is a logical and effective device in context, though not included in the published edition.²⁷ There are two further intriguing instances where Dolmetsch qualified the composer's *rit* indications; these occur in Rubbra's *Meditazioni sopra 'Cœurs désolés'*. In the otherwise sparsely annotated published recorder part PE 6a, Dolmetsch marked the *rit* at bar 61 'big rit', and that at bar 72 'bigger rit' (Ex. 7.4 and 7.5). These may relate to the comment made by the composer in a letter to Dolmetsch written the day after the first performance, and referred to above, in which he comments on the need for a more leisurely pace at transitions from one meditation to another.²⁸ Dolmetsch's annotation at bar 61 does indeed come at such a

²⁶ Gordon Jacob, *Suite* (Oxford: Oxford University Press, 1959).

²⁷ Colin Hand, *Sonata piccola* (Boston: Lindis Edition, 1981).

²⁸ See footnote 11.

point. However, that at bar 72 does not, though Dolmetsch may have considered that the composer's indication of *rit. e dim.* at this point nevertheless required accentuating. In the recording CR 3 the *ritardando* at bar 61 is clearly audible, coming as it does at a cadential point. The *ritardando* at bar 72, however, is not particularly exaggerated, and cannot be considered particularly 'bigger' than the 'big' rit annotated earlier.

Elsewhere, Dolmetsch uses other terminology to indicate a momentary broadening of tempo. One is in the third movement of Bowen's *Sonatina*, where he annotates the recorder part *poco larg* (Ex. 7.6). This is an obvious climactic point and the intended effect is clearly audible in the recording PR 2. Here the tempo is gradually restored through bar 51, though it is not until bar 53 that the composer has indicated *Tempo I°* in the manuscript recorder part (an indication not marked in the manuscript score). Intended to achieve a similar effect is further annotation in the manuscript recorder part of Milner's *Suite* (MS 16). This is in the second movement at bars 39-40 where Dolmetsch marked *poco allar[g]*, and at bar 41 *a tempo* (Ex. 7.7). The composer's dynamic markings through these bars may have been accentuated by Dolmetsch's brief slowing of the tempo. Indeed, earlier in the same movement, at bar 30, the composer has also indicated a *crescendo*, and Dolmetsch has added the indication *poco rubato*. This is also reinforced by his addition of a *tenuto* mark above the first of the last group of semiquavers (Ex. 7.8).

Related to the above are three strategically placed pause marks annotated in the final movement of Bowen's *Sonatina* (Ex. 7.9). These were presumably intended to be of comparatively short duration and create a *rubato* at the quaver rests at these points. Dolmetsch realises the effect in the recording PR 2.

There appear to be two instances where Dolmetsch intended and annotated a momentary increase in tempo. The first occurs in his copy of the published recorder part of Rubbra's *Meditazioni sopra 'Cœurs désolés'* (PE 6b). At bar 9 he adds the direction 'move' (Ex. 7.10). In performance it is important that this 6/4 bar is not dragged, and it might be assumed that Dolmetsch's annotation was to indicate this. However, in the recording on CR 3 there is a distinct quickening in the tempo for this bar. Though the original tempo is substantially resumed at bar 10, the music appears to hurry on, and in the recording, bars 10 and 11 are actually truncated into a single bar (Ex. 7.11). The held a" at bars 10-13 is

quite long, but not particularly difficult to sustain, so why Dolmetsch shortened it in this way is not immediately apparent. Since it requires the participation of both players, it would appear to have been deliberate. A further instance of *accelerando* is marked in the manuscript recorder part of Rubbra’s *Sonatina* (MS 20), on the last two beats of bar 9; its purpose here would seem to be to accentuate the *rit* and *a tempo* added at bars 11 and 12 (Ex. 7.12). Although the *rit* and *a tempo* found their way into the published edition, the ‘accel’ did not.²⁹

Tempo and duration of performances by other players of works in this repertoire

In examining Dolmetsch’s performing tempi, it is of interest to investigate those of other players, particularly where recordings by Dolmetsch himself are extant. Initially, however, it is worth considering performances of Leigh’s *Sonatina*, a work for which there is no extant recording by Dolmetsch, but in which he did at least venture approximate durations for the individual movements in the absence of any metronome marks by the composer. The table below compares the movement durations in four recently recorded performances with those annotated by Dolmetsch:

Table 7.14 Comparison of Dolmetsch’s annotated durations with those in recent recordings by other performers of Walter Leigh’s *Sonatina*

Movement	Dolmetsch (annot.)	Melville ³⁰	Klunder ³¹	Hell ³²	Feinstein ³³
I. Allegretto	3' 00"	3' 16"	3' 41"	3' 22"	3' 12"
II. Larghetto, molto tranquillo	1' 45"	1' 58"	2' 15"	2' 44"	2' 04"
III. Allegro leggiero	3' 00" (just under)	2' 50"	2' 39"	2' 17"	2' 33"

Each player will have had to select tempi founded on their interpretation of the composer’s tempo indication words, as it is very unlikely that they would have been aware of Dolmetsch’s durations annotated in the manuscript recorder part held in the archive. The individual movements in Melville’s performance come closest to

²⁹ Edmund Rubbra, *Meditazioni sopra 'Cœurs désolés'* (Croydon: Alfred Lengnick & Co. Ltd., 1965).
³⁰ CD, *Fruit of a Different Vine*, January 1994, May / December 1995, ATMA Classique, ACD 2 2206.
³¹ CD, *Fluit Douceur*, 26-27 February 1998, BVHAAS CD 9804.
³² CD, *Musik aus dem Freundeskreis Manuel Jacobs*, 7 November 1999, private recording of live recital.
³³ CD, *Walter Leigh Complete chamber works*, January 2004, Dutton Laboratories CDLX 7143.

Dolmetsch’s durations, whereas Hell’s performance makes a far greater contrast between the tempi of the slow second, and quick third movements.

For Reizenstein’s *Partita* the metronomic rates in Dolmetsch’s 1975 recording (CR2) can be compared with those in three later recordings by other players, and with those notated both by the composer and Dolmetsch:

Table 7.15 Comparison of the composer’s metronomic rates with those in recording by Dolmetsch and recent recordings by other performers of Reizenstein’s *Partita*

Movement	Tempo indication	Published edition	mm Dolmetsch	mm Hell ³⁴	mm Winters ³⁵	mm Turner ³⁶
Entrada	Allegro ma non troppo	minim = 92-100	minim = c. 80	minim = c. 84	minim = c. 88	minim = c. 84
Sarabanda	Andante con moto	crotchet = 72-80	crotchet = c. 66	crotchet = c. 58-60	crotchet = c. 63	crotchet = c. 69
Bourrée	Allegro con spirito	minim = 96-100	minim = c. 88	minim = c. 112	minim = c. 104	minim = c. 100
Jig	Presto	dotted crotchet = 138-152	dotted crotchet = c. 132	dotted crotchet = c. 144	dotted crotchet = c. 144	dotted crotchet = c. 138

What immediately becomes apparent is that, like Dolmetsch, all three players adopt slower tempi for the slow movements, with Winters coming closest to the composer’s metronome mark in the ‘Entrada’. The slower tempi for the ‘Sarabanda’ are more marked. Perhaps all these players shared Dolmetsch’s perception of a Saraband being a slower movement, based more on Bachian or Handelian models. All have arrived at their slower tempi quite independently of each other (Hell’s being markedly slower), despite being presented with the composer’s tempo indication of *Andante con moto* and a metronomic rate of crotchet = 72-80. For the ‘Jig’, all three players have selected a tempo within the composer’s metronomic range, but in the ‘Bourrée’, Hell and Winters have adopted a tempo quicker than that indicated, in marked contrast to Dolmetsch. If, as Hunt contended (see above), Dolmetsch did have technical difficulties with this work, it is likely to have been in this movement, and this might explain his slower tempo choice. By

³⁴ CD, *Musik aus dem Freundeskreis Manuel Jacobs*, 7 November 1999, private recording of live recital.
³⁵ CD, *English Recorder Music – The Dolmetsch Legacy*, 24-25 March 2000, British Music Society BMS425CD.
³⁶ CD, *Jigs, Airs and Reels*, September 2003, Campion Records 2034. Turner’s recording is of the composer’s own transcription of the work for flute and string trio, but in which the flute part can be played on recorder without alteration.

contrast, the more assured technique of the modern players can enable a more brilliant effect to be achieved.

Another work for which Dolmetsch made annotated durations, and of which his recorded performance is extant, is Rubbra's *Meditazioni sopra 'Cœurs désolés'*. This is a seminal work in the twentieth-century recorder repertoire and has been much performed and recorded. The durations of four recorded performances made between 1993 and 2003 are compared with Dolmetsch's in the table below:

Table 7.16 Comparison of performance durations in recordings by Dolmetsch and other performers of Edmund Rubbra's *Meditazioni sopra 'Cœurs désolés'*

Performer	Duration	Accompanying instrument
Dolmetsch (CR 3)	5' 00"	Harpsichord
Adams ³⁷	5' 38"	Piano
Winters ³⁸	5' 24"	Piano
Altwater ³⁹	5' 47"	Harpsichord
Fleming ⁴⁰	4' 46"	Harpsichord

Edgar Hunt, who rehearsed and performed this work with Rubbra, noted two important points learned from the composer: first, that he really did mean the very slow metronome marks, and second that he preferred the piano to the harpsichord as the accompanying instrument.⁴¹ As noted above, the duration calculated from the composer's metronome marks is in the region of 5' 20" to 5' 30". Winters's performance is in accordance with this, and Adams's is also close. Though Dolmetsch marked a duration of 5' 30" in one of his copies, his performance in recording CR 3, at five minutes exactly, is a little quicker than the metronome marks indicate.

The accompanying instrument has been indicated in the table above, as it might be expected that those including the piano, with its greater resonance, could result in longer

³⁷ CD, *Shine and Shade*, October 1993, Tremula Records, TREM 103-2.

³⁸ CD, *English Recorder Music – The Dolmetsch Legacy*, March 2000, British Music Society BMS425CD.

³⁹ CD, *Kis Koncert*, February 2002, private recording. The harpsichordist on the recording is Michael Hell, a recorder player himself and very familiar with this work.

⁴⁰ CD, *Rubbra & Britten – The complete recorder works*, November 2003, Dutton Laboratories CDLX 7142.

⁴¹ Edgar Hunt, Obituary Dr. Edmund Rubbra, *The Recorder and Music Magazine*, 8 (1986), 277-79 (p. 279).

performance duration. Indeed, the Winters and Adams performances with piano are slower than those of Dolmetsch and Fleming with harpsichord. However, Altvater's, with harpsichord, is the slowest performance of any that the present author has heard. Fleming's performance, on the other hand, is the quickest and certainly sounds somewhat hurried. It is intriguing that a work lasting on average a little over five minutes, and containing the composer's detailed metronome marks, can vary as much as a minute between the longest and shortest of even the handful of performances examined above.

The tempi in performances by players of two further works are also of interest. As we have seen, Dolmetsch indicated slower metronomic rates than the composer for the first and third movements of Fulton's *Scottish Suite*. Additionally, the durations provided in the manuscript imply slower metronomic rates than those indicated for the first four movements. In the table below, the tempi selected by Piers Adams in his recording of the work are compared with those indicated or implied:

Table 7.17 Comparison of durations in published edition, durations at published metronomic rates and durations in recording by Piers Adams of Norman Fulton's *Scottish Suite*

Movement	Tempo indication	Duration in published edn.	Duration at published mm	Duration in Adams's recording ⁴²
Prelude	Moderato, piacevole	1' 50"	1' 33"	1' 27"
Air	Andantino tranquillo	2' 00"	1' 48"	2' 26"
Musette	Moderato	2' 20"	2' 06"	1' 42"
Nocturne	Molto lento	3' 45"	3' 01" (or slower)	4' 46"
Reel	Allegro giusto	-	3' 20"	2' 56"

Adams's tempi approach more closely those indicated by the published metronome marks, but nevertheless are quicker in quick movements (particularly the 'Musette') and slower in slow movements (particularly the 'Nocturne'). The entire work is performed on a sopranino recorder, something that Dolmetsch might have considered for one of the quick movements, and displays an independence of approach that is, in the opinion of the present author, a characteristic of Adams.

⁴² CD, *Shine and Shade*, October 1993, Tremula Records, TREM 103-2.

The other work examined in this context is Murrill’s *Sonata*. It will be recalled that Dolmetsch indicated timings in a copy of the published edition and also recorded the work in which the durations are slightly shorter than those annotated. Evelyn Nallen also recorded the work, and the durations of her performance compared with Dolmetsch’s are indicated below:

Table 7.18 Comparison of durations in recordings by Dolmetsch and Evelyn Nallen of Herbert Murrill’s *Sonata*

Movement	Tempo indication	Duration in Dolmetsch’s recording	Duration in Nallen’s recording ⁴³
I	Largo	1' 05"	1' 11"
II	Presto	2' 06"	1' 56"
III	Andante a piacere	1' 06"	1' 18"
IV	Allegro non troppo	1' 05"	1' 01"
Total		5' 22"	5' 26"
Total with pauses		5' 35"	5' 40"

Nallen’s durations are remarkably close to those of Dolmetsch. This is not surprising, as she was his pupil for a number of years, is likely to have studied the piece with him and will almost certainly have heard him perform it. However, even within the very small margins of difference between the two performances here, there is a tendency for the younger performer to play quick movements quicker and slow movements slower.

Overall conclusions

Dolmetsch at times played quick movements more slowly, and slow movements more quickly than indicated by composers. However, he nevertheless had a tendency to play some quick movements, particularly finales, more quickly than indicated. This is a trend that also appears to be more prevalent in modern performances of this repertoire, as demonstrated in the examples surveyed here. At the time some of these works were composed, they stretched recorder technique very much towards its limits. However, the continual improvement of technical standards has enabled later generations of players to perform them with increasing confidence. Within limits, if a player is able to play a

⁴³ CD, *le tombeau d’une tipula*, September 2000 / January 2001, Mister Sam Records, SAMCD002.

movement more quickly, they frequently will, especially if the resulting effect is more brilliant and exciting. Dolmetsch himself certainly appears to have exploited this in his performances of a number of works (Ridout's *Chamber Concerto* and Jacob's *Trifles* are immediately identifiable examples). The instances where he played a slow movement more slowly are fewer (e.g. the 'Sarabanda' in Reizenstein's *Partita*). Yet the greater expressiveness possible in slow movements played at a slower-than-indicated tempo is certainly a feature of performances by later players.

A note on the calculation of duration and metronomic rates

In a number of instances in this chapter the duration of a movement or work has been calculated from a given metronomic rate. This has been done using the following process:

It is first necessary to calculate the duration of a single beat. This is achieved by dividing the figure for the rate into 60. This is then multiplied by the number of beats in the work or movement under consideration. The unit of the beat must correspond with that of the metronomic rate. The above can be expressed in its simplest form by the following formula:

$D = 60/m \times (b \times v)$ where **D** = duration in seconds,

m = metronome mark,

b = number of bars

v = number of beats in bar (corresponding to metronome mark)

Example – a movement in 4/4 with a metronomic rate of crotchet = 80 contains 40 bars.
Calculate the duration:

$D = 60/80 \times (40 \times 4) = 0.75 \times 160$ Duration = 120 seconds (2 minutes).

Additional calculation is required where the time signature changes. In such cases it is necessary to include further values of v multiplied by the number of bars in each different time signature (provided the metronomic rate remains constant), as indicated below:

$$D = 60/m \times (b1 \times v1)(b2 \times v2) \text{ etc.}$$

If the metronomic rate changes, then a separate calculation is required for each portion of the movement/work at each rate.

$$D = [60/m1 \times (b1 \times v1)] + [60/m2 \times (b2 \times v2)]$$

Example – a movement contains 20 bars in 4/4 at a metronomic rate of crotchet = 60, and 60 bars in 6/8 at a metronomic rate of dotted crotchet = 144. Calculate the duration:

$$D = [60/60 \times (20 \times 4)] + [60/144 \times (60 \times 2)] = [1 \times 80] + [0.42 \times 120] = 80 + 50.4$$

Duration = 130.4 seconds (say 2 minutes 10 seconds)

To calculate a metronomic rate from a duration, the formula is transposed as follows:

$$m = 60/D \times (b \times v)$$

Example – a movement of 45 bars in 3/4 time has a duration of 2 minutes 20 seconds. Calculate the metronomic rate:

$$m = 60/140 \times (45 \times 3) \qquad m = 57.85 \text{ (say crotchet = 58)}$$

CHAPTER 8

Ornamentation

Introduction

It should be borne in mind that Dolmetsch grew up in a household in which the study and performance of early music was very much at the centre of musical activities. His father Arnold was pre-eminent in the early music revival, not only as a scholar and instrument maker, but also as a performer. Ornamentation forms an intrinsic part of early music performance practice that Arnold Dolmetsch researched and about which he wrote at length in his book on the subject.¹ Significantly, the chapter examining ornamentation occupies 253 pages out of a total of 471. For the most part this deals with the interpretation of ornament symbols, though a short section provides examples of divisions.² The Appendix includes examples of the intricate decoration of melodic lines in three slow movements as ornamented by Corelli and Quantz.


It is not surprising, therefore, to discover that improvised ornamentation seemed to spill over apparently almost unconsciously into Carl Dolmetsch's performances of the contemporary repertoire composed for him, some of which he subsequently annotated in the manuscript recorder parts. This may partially be explained by a number of the works making use of melodic material from early music (particularly those of Rubbra), though it is not found exclusively in these works (e.g. Bowen's overtly romantic *Sonatina*). Nevertheless, this did not take the form of divisions, nor did it involve the ornate embellishment of melodies, but consisted almost entirely of the addition of what might be considered conventional ornaments. In particular, Dolmetsch used ornamentation to provide variation to repeated phrases or motifs. In a few instances, they were also added to fill certain intervals, or at cadences. Where composers did indicate ornamentation, it sometimes acted as a model or a stimulus for Dolmetsch to add further ornamentation of his own. Elsewhere, Dolmetsch's added ornamentation appears to have been based on no

¹ Arnold Dolmetsch, *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries*.

² The latter founded mainly on Christopher Simpson's *The Division-Viol*, second edition of 1665.

particular models (whether earlier performance practices or the composer's own ornamentation), but instead deriving almost entirely from his own artistic inspiration.

The extent to which Dolmetsch added or amended ornamentation can be seen in the annotated manuscript recorder parts of a number of works. Frequently it appears that this may have arisen from improvisation in the first instance and was indicated at the request of or in consultation with the composers ahead of publication. However, as not all the annotated ornamentation was incorporated into the subsequent published editions, it can be assumed that the remainder was not discussed with, or perhaps even not welcomed by the composers. Also of value in examining Dolmetsch's ornamentation are the recorded performances of the works in question, as well as his annotations in some published recorder parts. What these sources reveal will emerge in the course of the following study.

For the most part, the symbols used by Dolmetsch to annotate ornaments are unambiguous. However, some discussion is required in the case of the symbol  which, Dolmetsch seems to have intended as a short trill. This is particularly the case in Bowen's *Sonatina* where it is applied to a number of notes of short duration. Using the minimum number of beats, and if started on the principal note, this could be interpreted as an inverted mordent. Nevertheless, as will be seen later, Dolmetsch sometimes began trills with the upper note, even though this is not the usual convention in contemporary music. The situation is further complicated by the fact that Dolmetsch sometimes played this ornament before rather than on the beat.

Ornamentation added to provide variation to a repeated phrase or motif

An early and important treatise to which Arnold Dolmetsch frequently referred in his book was Johann Joachim Quantz's *Versuch einer Anweisung die Flöte traversière zu spielen*.³ Of Quantz he noted:

³ Johann Joachim Quantz, *On Playing the Flute*, Modern English translation, Edward R Reilly.

Quantz was a philosopher, a deep thinker, and an admirable teacher. He had obviously completely mastered the musical art of his time. His opinions are rendered all the more valuable by the fact that he was a friend and devoted admirer of J. S. Bach. His book should be published and translated, for the whole of it is worthy of study.⁴

Clearly, Dolmetsch set considerable store by Quantz's book and must have known it well, noting that 'both the [original] German and French versions are in my library.'⁵

In chapter XII, 'Of the Manner of Playing the Allegro', of his *Versuch*, Quantz observed that in *Allegro* movements there was little room for extempore variations, but advised:

...only ideas of the kind that leave but a slight impression require variation. For the listener is moved not so much by the skill of the performer as by the beauty which he knows how to express with his skill. If, however, through the oversight of the composer, too-frequent repetitions do occur, which could easily arouse displeasure, the performer is in this case justified in improving them through his skill. I say improve, not disfigure. Many believe that to remedy something they need do no more than vary it, although by doing so they often spoil more than they improve.⁶

It is thus not difficult to imagine that under Arnold's guidance such a precept became an element of performance practice in the Dolmetsch family consort, and repeated phrases (even besides those that could 'arouse displeasure') were, as a result, tastefully decorated. Certainly in Carl Dolmetsch's performance of eighteenth-century music, repeated phrases receive judicious ornamentation, as can be heard in his performances of Handel's Sonata in A minor, recorded in 1950, and Telemann's *Partita* No. 2 in G major, recorded in 1953.⁷ Such a practice has tended to become a feature of modern historically informed performance. It is not surprising, therefore, that such a practice also formed a part of Dolmetsch's performance of contemporary repertoire. In some cases, though, the variation is to the repeat of motifs rather than whole phrases.

The work in which Dolmetsch annotated the most ornamentation in this context is Ridout's *Chamber Concerto*, and is most clearly demonstrated in the fourth movement.

⁴ Arnold Dolmetsch, *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries*, p. 23.

⁵ Ibid.

⁶ J. J. Quantz, *On Playing the Flute*, p. 135.

⁷ Original recordings re-mastered and released on CD 2006, Pavilion Records Ltd., GEM 0234.

These instances are indicated in Exx. 8.1 to 8.5 inclusive, with commentary provided in Table 8.1:

Table 8.1 Ornaments added by Dolmetsch to repeated phrases in the manuscript recorder part(s) of the fourth movement of Ridout’s *Chamber Concerto*

Bar	Ornament / source	Commentary	Ex.
3	mordent (MS38a) turn (MS38b)	Repeat of opening motif. The ornament is played as a mordent in recording PR 4.	8.1
8	turn (MS38a & b)	Repeat of motif in bb. 6-7.	8.2
30	mordent (MS38a only) ⁸	Repeat of motif in previous bar. Similar to bb. 1-3, but without d" and e-flat" quavers in bar 28.	8.3
35 & 66	trill (MS38a & b)	Repeat of motif in bb. 33-34. Repeat of motif in bb. 64-65.	8.4
61	trill (MS38a & b)	Repeat of motif in bb. 59-60.	8.5

It is also worth noting that in the second movement there is an instance of a repeated phrase at bar 44 where, rather than adding conventional ornaments to achieve variation, Dolmetsch annotated additional division-like semiquaver figuration (Ex. 8.6) in MS 38a. This appears to be the only occasion on which he annotated figuration of this type in such a context.

Further works in which Dolmetsch annotated ornamentation to repeated phrases or motifs are indicated in Exx. 8.7 to 8.12 inclusive, with commentary provided in Table 8.2:

⁸ Though the added mordent in bar 30 is not indicated in MS38b from which the first performance was given, Dolmetsch did include it on that occasion, as evident in recording PR4.

Table 8.2 Ornaments added by Dolmetsch to repeated phrases in other works

Work and Source	Movement	Bar(s)	Ornament(s)	Commentary	Ex.
Murrill: <i>Sonata</i> (MS 9)	I	18	Trills	Repeat of phrase at b. 17.	8.7
	II	25-26	Trill	Repeat of phrase at bb. 23-24 (the repeat of this two-bar phrase was annotated by Dolmetsch in the MS – refer to Chapter 10).	8.8
Rubbra: <i>Fantasia on a Theme of Machaut</i> (MS 13)	Single movement	41-42	Mordent then trill	Subsequent repetitions of a motif initially stated in bb. 39-41. Both ornaments were included in the published edition.	8.9
Hand: <i>Sonata piccola</i> (MS 50)	1	44	Trill	Repeat of phrase at bb. 40-42.	8.10
		77	Trill	Repeat of phrase (slightly varied) at bb. 74-75.	8.11
Swann: <i>Rhapsody from Within</i> (MS 39)	3	76	Trill	Repeat of phrase at bb. 74-75. Included on recording PR 5.	8.12

In addition to the two repeated phrases in the first movement of Hand's *Sonata piccola* to which Dolmetsch indicated ornamentation, there are a number of others in which he did not, but where it seems likely that he would have added them in performance (e.g. bars 3-4 and 5-6 are similar to bars 74-75 and 76-77, and bars 44-46 and bars 46-48 are similar to bars 40-42 and bars 43-44). To the examples in Table 8.2, we might also add a further instance from the manuscript recorder part of Milner's *Suite* (MS 16), to which Dolmetsch added a trill in the third movement at bar 120. This does not involve a repeated motif as such, but on the repetition of a held note (Ex. 8.13). One wonders why he did not indicate a trill in a similar instance at bar 112, though, again, he may have added one in performance.

Ornamentation added to rising and falling phrases or motifs

Towards the end of his chapter on ornamentation Arnold Dolmetsch again quoted Quantz, here in connection with a fundamental difference between the Italian and French style in the baroque period:

We have seen ... that Italian music is not written with all its ornaments like the French, to which it is hardly possible to add any new ornament. There are, besides the essential ornaments already seen, other ornaments which are dependent upon the will and skill of the player.⁹

Dolmetsch himself continued:

Quantz thereupon proceeds to fill thirty-four large pages of text and fourteen plates of examples with an analysis of the various Divisions to be added to a simple text in the Italian style. We cannot follow him in this. ... Three practical examples, each forming a complete piece, given in the Appendix, will suffice to give the student a good idea of what should be done in such cases.¹⁰

Quantz's Chapter, *Of Extempore Variations on Simple Intervals*, to which Dolmetsch refers here, is extremely thorough, but highly complex. His observation, 'We cannot follow him in this' may suggest that he considered Quantz's approach over-complex, or at least that it was unnecessary or even impossible to reproduce such detail in his own volume. In any case, the inclusion of just three complete pieces in the Appendix is perhaps an indication of Arnold's more measured approach. This also manifests itself in his reference to C. P. E. Bach's *Versuch über die wahre Art das Clavier zu spielen*;¹¹ in connection with the use of ornaments, he quotes Bach, who advised: 'In this matter, above all things there must be no exaggeration. The use of graces must not go too far.'¹² While a number of the more complex of Quantz's examples perhaps have limited practicability (or may even not have been to Arnold's taste), the simpler ones – involving ornamentation rather than what might be termed divisions comprising small note values – were no doubt employed by the Dolmetsch family.¹³

⁹ Quoted in Arnold Dolmetsch, *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries*, p. 340.

¹⁰ Arnold Dolmetsch, *The Interpretation of the Music of the Seventeenth and Eighteenth centuries*, p. 341.

¹¹ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, modern translation William J. Mitchell (London: Ernst Eulenburg Ltd., 1974).

¹² Arnold Dolmetsch, *The Interpretation of the Music of the Seventeenth and Eighteenth centuries*, p. 90.

¹³ More complex ornamentation, particularly of slow movements, has been employed by some players in more recent recordings: G.F. Handel, *The Recorder Sonatas*, Dan Laurin, May 1998, BIS BIS-CD-955, and Handel, *Recorder Sonatas*, Pamela Thorby, June 2003, Linn Records, CKD 223.

Here, then, was another element of early music performance practice which, we might argue, found its way into Carl Dolmetsch’s performance of contemporary repertoire. The context in which this kind of ornamentation occurs here seems confined almost entirely to rising and falling phrases, and was possibly initially improvised, but marked in the manuscript recorder parts of a number of works. All instances are identified in Table 8.3, with those most representative illustrated in Exx. 8.14 to 8.17b inclusive.

Table 8.3 Ornamentation added by Dolmetsch to rising and falling phrases or motifs

Work and Source	Movement and bar	Ornament	Rising or falling	Commentary	Ex.
Bowen: <i>Sonatina</i> (MS 7)	I 54	Short trill	Falling	Played in recording PR 2, but not included in published edition.	-
	III 10	Turn	Rising	Played in recording PR 2, but not included in published edition.	8.14
	III 48-49	Short trills	Falling	Played in recording PR 2, but not included in published edition.	8.15
Rubbra: <i>Fantasia on a Theme of Machaut</i> (MS 13)	57 102	Trill Trill	Rising Rising	Included in published edition.	8.16 -
Berkeley: <i>Concertino</i> (MS 14)	IV 36	Trill	Rising	Played in recording CR 4, but not included in published edition.	-
Jacob: <i>Suite</i> (MS 15b)	VII 146	Trill	Falling	Played in recording PR 3, but not included in published edition.	-
Ridout: <i>Chamber Concerto</i> (MS 38a & 38b)	I 18	Turn (38a) Trill (38b)	Rising	Neither ornament played in recording PR 4.	8.17a 8.17b

With one exception (Bowen, *Sonatina* III, b.10 Ex. 8.14) the rise or fall involves just an interval of a tone or semitone. However, in the fourth movement of Ridout's *Sequence* (MS 35), at bar 13, Dolmetsch added annotation to an upward leap of an octave (it is thus not included in the above table). The composer's original triplet figure in quavers at the end of the bar has had two additional beams added and joined to a run-up in demisemiquavers to the first note of the next bar (Ex. 8.18).¹⁴ It is worth noting that whereas the examples of ornamentation in the Italian style cited by Arnold Dolmetsch were of slow movements, Carl's ornamentation of rising and falling motifs occurs only in movements of moderate or quick tempo.

Ornamentation added to final notes

As noted in the introduction to this thesis, Arnold Dolmetsch taught himself to play the recorder from an original edition of the seventeenth-century recorder tutor *The Complete Flute Master*.¹⁵ This copy remains in the Dolmetsch library and was evidently used not only for the subsequent instruction of Carl Dolmetsch, but also of Carl's children (François, Jeanne, Marguerite and Richard). All the pieces in *The Complete Flute Master* are for solo treble recorder and Carl selected five of them to which he added a second accompanying part 'to make them more fun to play.'¹⁶ As Jeanne Dolmetsch recounts:

Carl Dolmetsch used the suite of five pieces arranged for two recorders as teaching material for his four children... He would begin by playing the top line himself, but on the repeats exchange parts so that we children should have an opportunity to play the melody complete with all the ornamentation, which we were not allowed to miss out!¹⁷

¹⁴ Ridout's *Sequence* contains much ornamentation in the third movement, but from the neat manner in which it has been indicated in the manuscript score (MS 35) this appears to be the composer's own.

¹⁵ John Walsh and John Hare (compilers) *The Complete Flute Master* (London: Walsh and Hare, first edition, 1695).

¹⁶ Jeanne Dolmetsch, 'The Dolmetsch Family and The Complete Flute Master', in a facsimile of the 1695 edition of *The Complete Flute Master* in the Dolmetsch library, ed. Gerald Gifford (Hebden Bridge: Ruxbury Publications Ltd., HFD 3, 2004), p. xviii.

¹⁷ Ibid.

Of the thirty-six pieces in *The Complete Flute Master*, twenty include ornaments to the final notes, or to the final notes of sections, and ‘this small but influential volume’,¹⁸ may have inspired Dolmetsch’s incorporation of this further element of early music performance practice into his performances of contemporary repertoire. There are three works in which annotated ornaments have been added to final notes. These are shown in Exx. 8.19, 8.20 and 8.21, with commentary in the Table 8.4.

Table 8.4 Ornamentation added to notes at the ends of movements

Work and Source	Movement	Bar	Ornament(s)	Commentary	Ex.
Murrill: <i>Sonata</i> (MS 9)	IV	43	Turn	Present on recording CR 3 and included in published edition.	8.19
Hand: <i>Sonata piccola</i> (MS 50)	II	74 75	Short trill Appoggiatura and mordent	Neither included in the published edition.	8.20
Swann: <i>Rhapsody from Within</i> (MS 39)	II	46 47	Trill Turn	Both present on recording PR 5.	8.21

The extent to which Dolmetsch added ornaments to final notes of other works, but which he did not annotate, cannot be determined with certainty. In the recording of Swann’s *Rhapsody from Within* (PR 5), at the end of the second movement, harpsichordist Joseph Saxby added a turn to the final note of a closing upward arpeggio at bar 47. This echoes the turn added by Dolmetsch at the beginning of the bar seen in Ex. 8.21; the hint of presumably affectionate mimicry on Saxby’s part may indicate Dolmetsch’s practice of adding final-note ornamentation was more frequent than his annotations might suggest.

In addition, there are four other works in which Dolmetsch added trills to final notes. However, in each case these occur on long held notes, and have more in common with trills added to long notes within movements. For this reason, these examples will be identified and discussed together below.

¹⁸ Jeanne Dolmetsch, ‘The Dolmetsch Family and The Complete Flute Master’, in a facsimile of the 1695 edition of *The Complete Flute Master* in the Dolmetsch library, ed. Gerald Gifford (Hebden Bridge: Ruxbury Publications Ltd., HFD 3, 2004), p. xviii.

Ornaments added by Dolmetsch, but derived from composers' own ornamentation

When commissioning new works, Carl Dolmetsch was at pains to stress that he did not want a pastiche of early music. This is typically expressed in a letter to Martin Dalby in connection with the commissioning of his work *Páginas*, Dolmetsch clarifying, 'As you know, I do not want a pastiche of early music in any sense.'¹⁹ He made a similar observation in correspondence with Francis Chagrin ahead of the composition of *Preludes for 4*:

I just want to emphasise at this point that the work can be as sophisticated and avant-garde as you like. I say this because I am aware of your noted versatility and the possibility that you might expect me to prefer something in 'early music' style.²⁰

The fact that these and other works (e.g. Bowen's *Sonatina*) were not in an 'early music' style did not preclude composers from including ornamentation. When they did, it was sometimes used by Dolmetsch as a model for the addition of further ornaments of his own. There are four works where this occurs. In the manuscript recorder part of Bowen's *Sonatina* (MS 7) the composer indicated a mordent in bar 3 to the last note of the first movement's opening phrase (Ex. 8.22). He similarly indicated a mordent to the same phrase at its recapitulation at bar 71 and a further mordent to the first beat of bar 93 (Ex. 8.23). Dolmetsch added a mordent in bar 7 (Ex. 8.24) and also in bars 19 and 23, as shown typically in Ex. 8.25. The fact that all three added ornaments are mordents rather than trills, even though used in a somewhat different context, is almost certainly attributable to Bowen's initial use of a mordent at bar 3. It should be noted, however, that in bar 91, in a similar context to bars 19 and 23, Dolmetsch substituted a turn (Ex. 8.26), presumably for variation. In the third movement, Bowen indicated a trill on each of four crotchets in bar 68. Dolmetsch annotated an additional trill to the first crotchet of bar 69, clearly extending the context of the composer's ornamentation in the previous bar (Ex. 8.27). Dolmetsch plays this additional trill in the recording PR2.

From the manuscript recorder part of Murrill's *Sonata* (MS 9), it is evident that Dolmetsch provided much of the ornamentation himself, his annotations appearing in all

¹⁹ Letter, Dolmetsch to Dalby, 7 September 1973.

²⁰ Letter, Dolmetsch to Chagrin, 23 April 1969.

but the third movement. However, the small amount supplied by Murrill seems to have served as a starting point. In the first movement Murrill indicated just a single trill at bar 5 (Ex. 8.28a). Among the trills added by Dolmetsch, that at bar 12 occurs in a strikingly similar context: it is also on the note c" and immediately after a similar falling motif (Ex. 8.28b). Murrill also indicated two trills in the final movement at bars 4 and 7. Of the two others which Dolmetsch added in this movement, that at bar 9 bears a contextual relationship to those of Murrill's, as all are on dotted crotchets (Ex. 8.29). However, that which he added on the crotchet in bar 5 is less natural, and significantly was not included in the published edition,²¹ nor played by Dolmetsch in the recording CR3.

In the third movement of Ridout's *Chamber Concerto* (MS 38a and MS 38b) the composer indicated a two-note appoggiatura at bar 10. Dolmetsch added a similar ornament at bar 8 in both MS 38a and MS 38b, as well as two further appoggiaturas at bar 12 in MS 38b (Ex. 8.30). In MS 38a both the latter have been replaced by trills, but this is on a piece of paper stuck over the original reading, which is likely to have contained the appoggiaturas. In recording PR 4 Dolmetsch plays the first of the appoggiaturas in bar 12, but what sounds like short trill in place of the second. Ridout evidently accepted these additions, as the score (MS 37) shows indications of having been altered to accommodate them.


In two further works it is evident that Dolmetsch improvised additional ornamentation in performance and was requested by the composer to indicate this in the manuscripts. Following the first performance of Rubbra's *Meditazioni sopra 'Cœurs désolés'* the composer wrote to Dolmetsch:

Kindly send the score back to me as soon as possible so that the printing can be done: and would you please indicate in your part all the ornaments you made (and which I liked).²²

Unfortunately there is no copy of the manuscript score or a recorder part in the Dolmetsch archive, and if these do still exist, their whereabouts are not known to the present author. It is nevertheless intriguing to speculate just how much ornamentation originating from

²¹ Herbert Murrill, *Sonata* (Oxford: Oxford University Press, 1951).

²² Letter, Rubbra to Dolmetsch, 11 May, 1949.

Dolmetsch is included in the published edition.²³ The mordent on the very first note and elsewhere in the theme (bars 1, 3, 125, 127 and 136) are particularly effective, but are indicated in full (Ex. 8.31), whereas all the remaining mordents are indicated by the symbol . It is thus possible that those in the theme were originally indicated by Rubbra, and may have been a model for those added by Dolmetsch, though without the evidence of the manuscript this remains conjecture.

Similarly, there is no manuscript score or recorder part in the archive of Rubbra's *Passacaglia sopra 'Plusieurs regrets'*. In similar circumstances to the *Meditazioni*, it would appear that the composer sought assistance with the ornamentation, noting in a letter to Dolmetsch written soon after the first performance:

As soon as the ornaments and other details have been set & incorporated in the m.s. Lengnicks would like to have it for engraving.²⁴

Dolmetsch responded the following day:

...of course I shall be glad to give you all the help I can with ornamentation when you reach the stage of sending the work to Lengnicks.²⁵

Again, in the absence of a manuscript, it is impossible to identify just what Dolmetsch added by way of ornamentation, or what, if any, was originally indicated by the composer. However, at bar 18 the mordent is written out in full, whereas the remainder are indicated by the appropriate symbol. Again, it seems possible that the original mordent was a model for those added by Dolmetsch. Inspection of Dolmetsch's copy of the published recorder part reveals that he added a further trill in bar 42 (Ex. 8.32) at a recurrence of the main theme where one is included in all similar instances in the published edition.²⁶

In two instances trills have been added by Dolmetsch where they were clearly intended by the composers, but omitted in error from the manuscript recorder part. That annotated in bar 28 of the second movement of Fulton's *Scottish Suite* is present in the manuscript

²³ Edmund Rubbra, *Meditazioni sopra 'Cœurs désolés'* (Croydon: Alfred Lengnick & Co. Ltd., 1949).

²⁴ Letter, Rubbra to Dolmetsch, 12 February 1962.

²⁵ Letter, Dolmetsch to Rubbra, 13 February 1962.

²⁶ Edmund Rubbra, *Passacaglia sopra 'Plusieurs regrets'* (Croydon: Alfred Lengnick & Co. Ltd., 1964).

score (and the published edition) and requires no further comment. In the second movement of Mathias's *Concertino*, trills were indicated by the composer to a recurring motif at bars 10, 32, 35 and 62. Where this motif occurs first, at bar 4, there is no trill present in the manuscript part, but one has been added by Dolmetsch by analogy (Ex. 8.33). Its presence in the published edition would appear to confirm the composer's original intention to include one.

Other added ornamentation

Further instances of ornamentation seem attributable not to specific models (be it Quantz or the composers themselves), but simply inspired by Dolmetsch's artistic preference. Even here, though, while not following any particular application, Dolmetsch nevertheless appeared to be influenced by the general Baroque approach towards free embellishment.

One recurring context in which such ornamentation occurs is on long held notes, both within and at the end of movements. Their function seems to be to intensify the effect of the note to which they are applied. Sometimes the trill started at the beginning of the note, but there are also occasions where it started part way through. All instances within movements are identified in Table 8.5, with those most representative illustrated in Exx. 8.34 and 8.35.

Table 8.5 Trills added by Dolmetsch to long notes within movements

Work and Source	Movement and bar	Commentary	Ex.
Fulton: <i>Scottish Suite</i> (MS 12)	V 75 & 79	Trills begin part way through held notes.	8.34
Berkeley: <i>Concertino</i> (MS 14)	IV 38	Trill begins part way through held note.	-
Milner: <i>Suite</i> (MS 16)	III 172	Trill for duration of held note.	8.35
Bergmann <i>Pastorella</i> (MS 28a)	35	Trill for duration of held note.	-
Ridout: <i>Chamber Concerto</i> (MS 38b)	II 91 & 92	Trill at bar 91 begins part way through a note. Both trills are indicated in MS 38b only, but are not played in recording PR4.	-
	IV 33	Trill begins part way through held note. This is the repetition of a phrase first heard at bar 5 in which Dolmetsch added a mordent at the beginning of the equivalent note, both in 38a and 38b	-
Swann: <i>Rhapsody from Within</i> (MS 39)	II 38 & 42	Trills begin part way through held notes.	-

As noted above, in some instance Dolmetsch also supplied trills to long held notes at the ends of movements. They similarly sometimes begin part way through and fulfil a similar function. All trills indicated to notes at the ends of movements are identified in Table 8.6, with typical instances illustrated in Exx. 8.36 and 8.37.

Table 8.6 Trills added to long notes at the end of a movement

Work and Source	Movement and bar	Commentary	Ex.
Leigh: <i>Sonatina</i> (PE 4)	III 106-109	Trill begins part way through bar 107.	8.36
Fulton: <i>Scottish Suite</i> (MS 12)	V 180-181	Trill for duration of held note. Not included in the published edition.	8.37
Edmunds: <i>Pastorale and Bourée</i> (MS 23)	I 31	Mordent at the beginning of the note, followed by trill. Present on recording CR 3.	-
Swann: <i>Rhapsody from Within</i> (MS 39)	III 80-84	Trill begins at bar 82. Present on recording PR 5.	-
Salter: <i>Air & Dance</i> (MS 51)	Dance 69-72	Final note lasts for four bars, trill begins at bar 71.	-

The remaining ornaments annotated by Dolmetsch do not appear to fit immediately into any of the above categories, but as previously observed were simply inspired by Dolmetsch’s artistic preference. These miscellaneous ornaments are indicated in Exx. 8.38 to 8.42 inclusive, with commentary provided in Table 8.7:

Table 8.7 Miscellaneous ornaments added by Dolmetsch

Work and Source	Movement	Bar	Ornament(s)	Commentary	Ex.
Bowen: <i>Sonatina</i> (MS 7)	III	22 23	Short trills	Added to successive dotted quavers. Only the second trill in b. 22 and neither in b. 23 are played in recording PR 2.	8.38
		94	Trill	In the penultimate bar of the alternative ending Bowen indicated in the MS recorder part only.	8.39
Milner: <i>Suite</i> (MS 16)	II	19	Trill	Placed in brackets and not indicated at the equivalent places in the recapitulation of the theme at bb. 45 and 61.	8.40
Jacob: <i>Trifles</i> (MS 47)	IV	16	Trill	To embellish an answering phrase. Played in recording PR 6.	8.41
Ridout: <i>Chamber Concerto</i> (MS 38a & 38b)	III	23	Trill	Played on recording PR 4.	8.42

Ornamentation played in Dolmetsch’s recorded performances at variance with annotated manuscript or published parts

Particularly revealing of Dolmetsch’s apparent spontaneity in ornamentation is the recording of the first broadcast performance of Bowen’s *Sonatina* (PR 2). As already noted, Dolmetsch annotated a number of additional ornaments in the manuscript recorder part. However, in this recording the original and annotated ornamentation is subject to further alteration. These variants occur in all three movements and are identified in Table 8.8, supported by annotated Exx. 8.43 to 8.49 inclusive.

Table 8. 8 Variants in ornamentation between annotated manuscript recorder part and recorded performance of Bowen’s *Sonatina*

Movement	Bar(s)	Ornament	Bowen’s or Dolmetsch’s	omission / addition /alteration	Ex.
I	3	mordent	Bowen	omitted	8.43
I	22-23	two mordents	Dolmetsch	first added, second altered to turn	8.44
I	75	mordent	Dolmetsch	added (to match bar 7)	8.45
I	89 90	trill mordent	Bowen Dolmetsch	altered to mordent added	8.46
II	70	trill	Bowen	omitted	8.47
III	22 23	first trill both trills	Dolmetsch	omitted	8.48
III	67	trill (4th beat)	Dolmetsch	added	8.49

That Dolmetsch omitted or altered ornaments indicated by the composer is in itself worthy of comment, but the fact that he even omitted or altered those he had carefully marked in the recorder part himself is indicative of his improvisatory approach. In no future instance is the variation between annotated and played ornamentation so marked as in his recording of this work (probably made in 1947 or 1948), but examples occur in recordings made over the subsequent thirty-three years.

Edmunds's *Pastorale and Bourée* is one such example in which the recorded performance (CR 3) reveals a number of variants to both the composer's original, and Dolmetsch's added ornamentation in the manuscript recorder part (MS 23). In some instances Dolmetsch marked the alterations in the manuscript. These variants, and the instances where Dolmetsch indicated them, are included in Table 8.9, supported by annotated Exx. 8.50 to 8.53 inclusive.

Table 8. 9 Variants in ornamentation between annotated manuscript recorder part and recorded performance of Edmunds's *Pastorale and Bourée*

Movement	Bar	Ornament	Edmunds's or Dolmetsch's	omission / addition /alteration in recording	Ex.
I	11	mordent	Edmunds	omitted (crossed out by Dolmetsch in MS part)	8.50
	26	mordent	Dolmetsch	Added	8.51
	28	trill	Dolmetsch	altered to turn (altered by Dolmetsch in MS part)	
II	17	mordent	Dolmetsch	added (not annotated by Dolmetsch in MS Part)	8.52
	81	mordent	Edmunds	omitted	8.53

The substantial amount of annotation in a copy of the published recorder part of Rubbra's *Meditazioni sopra 'Cœurs désolés'* (PE 6b), and indeed its state of repair, testify to its frequent use (see Chapter 11). As noted above, it is evident that much of the ornamentation originally improvised and subsequently annotated by Dolmetsch was ultimately included in the published edition. Nevertheless, in the performance recorded on CR 3 he added two further ornaments not otherwise indicated. The first is in bar 105 where a two-note appoggiatura is played before the third beat crotchet (Ex. 8.54) in line with the ornament indicated by the composer in bar 112. The second is at bar 109 in which a short trill is played on the first minim (Ex. 8.54), and is in line with the composer's trill indicated to the minim at bar 111. The entire passage from bar 102 to bar

122 has potential for the addition of further ornamentation analogous with that already present.

In the third movement of Ridout's *Chamber Concerto* there is a two-note appoggiatura added before the second crotchet of bar 46 (Ex. 8.55) clearly audible in recording PR 4, but not marked in either MS 38a or 38b. This is in keeping with the two-note appoggiaturas annotated elsewhere in the movement and discussed earlier.

Following the publication of Jacob's *Trifles*,²⁷ the present author discovered a recording of the work in the Dolmetsch archive (PR 6). This revealed a languid appoggiatura to the recorder's last note in the first movement not annotated in the manuscript (Ex. 8.56). Had this discovery been made before preparation of the published edition, it is likely that it would have been included editorially, as in context it seems particularly appropriate.

Commencement of trills on the principal or upper note

It is not appropriate or necessary for an in-depth analysis of the performance history of trills in this thesis, but the basic rules governing whether they should start on the principal or upper note is of significance when considering how Dolmetsch performed trills in the works composed for him. In A.R.T. he included a section on trills, and in the introduction to this he noted:

All the trills have been shown as commencing on the upper note, but you can easily reverse the order yourself should you require them to begin on the lower of the two notes when playing modern music. In early music, up to the end of the eighteenth century, trills should commence on the *upper note*, while at cadences and in slow movements the first note should be held for half the written length to form an appoggiatura.²⁸

Notwithstanding Dolmetsch's reference to beginning trills 'on the lower [principal] of the two notes when playing modern music,' recorded performances of works composed for him reveal that he nevertheless began some of them on the upper note. The works in which this occurs and the trills affected are indicated in the following table:

²⁷ Gordon Jacob, *Trifles*, ed. Andrew Mayes (Ampleforth: Emerson Edition, 2000).

²⁸ Carl Dolmetsch, *Advanced Recorder Technique*, p. 25.

Table 8.10 Examples of Dolmetsch beginning trills on the upper note

Composer	Work	Recording	Movement	Bar(s)
Bowen	<i>Sonatina</i>	PR 2	I	12, 13, 58, 80, 81
			II	45, 46, 47
Rubbra	<i>Meditazioni</i>	CR 3	Single movement	73, 121
Murrill	<i>Sonata</i>	CR 3	I	5, 12, 18 (both trills)
			II	26 (first & second times)
			IV	4, 9
Jacob	<i>Variations</i>	CR 3	Variation III	93, 106, 121
Edmunds	<i>Pastorale and Bourée</i>	CR 3	Bourée	49, 59, 63
Ridout	<i>Chamber Concerto</i>	PR 4	II	67, 68, 71, 72, 75*
			IV	61*
* The quality of the recording is somewhat unsatisfactory (refer to section on works and sources in Volume 2) and it is difficult to determine the starting note of these trills precisely. In the fourth movement the trills in bars 35 and 66 definitely begin with the principal note, however.				

In the case of Murrill's *Sonata*, Jeanne Dolmetsch additionally confirmed to me that her father usually played the trills in the first movement beginning on the upper note.²⁹ Though two of the fourth movement trills at bars 4 and 9 clearly begin on the upper note in the recording on CR 3, that in bar 7 starts on the principal note. The trill at bar 4 is very short and is hardly more than a turn.

There is only one trill in Hand's *Petite Suite Champêtre*, in bar 25 of the fourth movement. In the recording of the work on PR 3 this starts on the principal note. Hand was evidently insistent that trills in his works should begin on the principal note. In a letter in connection with his *Divertissement*, of which Dolmetsch had sent him a recording made on tour in the USA, he commented as follows: 'And one point if I might make it: please – all trills should start on the note, not on the note above, in this piece at least...'.³⁰

It is quite understandable that Dolmetsch frequently did start trills on the upper note, for as observed in the introduction to this chapter, a number of the works are founded on

²⁹ Study session with Jeanne Dolmetsch, Headley Down, 31 July 2005.

³⁰ Letter, Hand to Dolmetsch, 13 December 1981.

melodic material from the past or, if not, are in a distinctly neo-renaissance or neo-baroque style. Melodic lines therefore often move with contours similar to those of original renaissance or baroque works, and trills beginning on the upper note can sound appropriate in context. Faced with the scores of the above works, it is likely that many players would adopt the contemporary convention of beginning trills on the principal note. However, in the above pieces at least, a player might be justified, with Dolmetsch's practice as an example, in abandoning that convention if they so wish. This is reinforced by correspondence in the archive, from which it is evident that many of the composers were present at rehearsals and first performances (Bowen and Murrill accompanied Dolmetsch at those of their works). With the exception of Hand, none appear to have commented on Dolmetsch's upper note trills

Ornamentation in performances of this repertoire by other players

In examining the recordings of works in this repertoire by other recorder players it is perhaps not surprising to discover that Dolmetsch was not alone in adding ornamentation besides that indicated by the composers. Perhaps it is the enduring familiarity of many recorder players with the ornamentation of early music, as was the case with Dolmetsch himself, that prompts them to include further ornaments in their own performances of works from this particular repertoire.

As noted above, Dolmetsch marked a trill to the concluding note of the third movement of Leigh's *Sonatina* in his copy of the published recorder part. Although Michael Hell has not had access to Dolmetsch's performing material, he plays a trill on this long concluding tied note and additionally raises the final minim by an octave as the final piano chord is played.³¹ Piers Adams's recording of Bowen's *Sonatina* contains a number of ornaments additional to those marked in the manuscript and makes alterations to

others.³² These are indicated in Table 8.11 and illustrated by transcriptions of the relevant passages in **Exx. 8.58 to 8.63** inclusive.

³¹ CD, *Musik aus dem Freundeskreis Manuel Jacobs*, 7 November 1999, private recording of live recital.

³² CD, *Shine and Shade*, October 1993, Tremula Records, TREM 103-2.

Table 8.11 Ornaments amended or added in Piers Adams's recording of Bowen's *Sonatina*

Movement	Bar	Ornament	Bowen's or Adams's	Addition/ alteration/omission	Ex.
I	39	trill	Adams	added	8.57
I	54	trill	Adams	added	8.58
I	71	mordent	Bowen	altered to double mordent	8.59
I	74	trill	Bowen	altered to turn	8.60
I	87 89	mordent trill	Adams Bowen	added altered to turn	8.61
II	70 72	trill trill	Bowen Bowen	omitted omitted	8.62
III	42	trill	Adams	added	8.63

Adams's recording was made two years ahead of publication of the edition by Emerson, and his performance was based on a photocopy of the manuscript score. Adams did not therefore have sight of Dolmetsch's annotated ornamentation in the manuscript recorder part, nor did he hear the cassette containing Dolmetsch's first broadcast performance of the work. It is thus intriguing that some of his additional trills and alteration of trills to turns are very much in the manner of Dolmetsch.

The same CD contains performances of other works from this repertoire, including Rubbra's *Meditazioni sopra 'Cœurs désolés'*. In this, Adams includes ornaments additional to those indicated in the published recorder part, especially in the passage between bars 102 and 122, but also elsewhere. These are indicated in Table 8.12 and illustrated by transcriptions of the relevant passages in Exx. 8.64 and 8.65.

Table 8.12 Ornaments added by Piers Adams in his recording of Rubbra's *Meditazioni sopra 'Cœurs désolés'*

Bar	Note	Ornament	Ex.
89	minim d'''	mordent	8.64
109	minim c'''	trill	8.65
113	crotchet e''	two-note appoggiatura	
116	minim a''	trill	
116	crotchet g''	two-note appoggiatura	
117	crotchet e''	two-note appoggiatura	

Significantly, Dolmetsch also played a trill on the minim in bar 109 in his performance on recording CR 3. The present author is not certain whether Adams had an opportunity to hear Dolmetsch's recording either before, or after, making his own recording of the work. In addition to the above, Adams also substitutes a turn for the trill at bar 33. As noted above, the passage between bars 102 and 122 certainly lends itself to additional ornamentation. On the same CD, in Adams's recording of Fulton's *Scottish Suite*, the first movement *Prelude* is treated to a considerable amount of additional ornamentation. The melodic line, un-ornamented in the manuscript and the published edition, apart from three appoggiaturas, is performed with a barrage of additional mordents, trills and grace notes that certainly add energy to an already lively movement. In a manner very reminiscent of Dolmetsch, Adams adds a trill to the final long note. The second movement *Air* has a beautiful pentatonic melody to which Adams adds a number of grace notes, much in the style of a bagpiper, and produces the atmosphere of a piper's lament.

In Evelyn Nallen's recording of Murrill's *Sonata* all the ornaments in the published edition are played, with the exception of the mordent in bar 16 of the fourth movement.³³ All trills are begun on the principal note. In the fourth movement, the passage between bars 26 and 36 moves mainly in dotted crotchet arpeggios (in 9/8 time). Nallen adds passing notes, and eventually runs, as bar 31 is reached, and in bars 33 to 35 (in 6/8 time) adds falling phrases in quavers to the dotted minims. These anticipate the composer's similar figuration in bars 40 and 41. The present author has not heard any other performer introduce ornamentation of this nature in this work. It adds activity to an otherwise somewhat static passage in the recorder part, but the keyboard figuration is what gives it

³³ CD, *le tombeau d'une tipula*, September 2000 / January 2001, Mister Sam Records, SAMCD002.

momentum, and Murrill may have kept the recorder part deliberately simple at this point to enable this to be heard more clearly.

Nallen's recorded performance of Rubbra's *Passacaglia sopra 'Plusieurs regrets'* (on the same CD) reveals, on the other hand, her omission of some of the ornamentation indicated in the published edition.³⁴ The trills in bars 5, 17, 18, 19, 28, 108 and 120 are omitted, as are the mordents in bars 56, 57, 58, 59 and 87. A single trill is added at bar 42. When questioned about her omission of ornamentation Nallen responded as follows:

Once I realised that the ornaments in the *Passacaglia* were CFD's [Carl Dolmetsch's], I was embarrassed that I hadn't worked that out for myself. He decorated everything, regardless, in the same way. I just added a few things that were a bit 'older' in style, more Monteverdi than high baroque - just as spurious but I thought they fitted the tune better! Certainly, there are cadences that seem rather bald with no ornaments, especially, somehow, when performed with harpsichord rather than piano. I suppose one just wants to enhance and point up all the early music references in the piece.³⁵

The addition, omission or alteration of ornamentation is not however adopted by all players performing this repertoire. Ross Winter's recorded performances of Rubbra's *Passacaglia* and *Meditazioni* include precisely what is indicated in the published editions.³⁶ This is also the case in the recorded performances of the *Meditazioni* by Catherine Fleming³⁷ and the *Passacaglia* by Ian Wilson.³⁸ The live performances of Rubbra's *Meditazioni* and Murrill's *Sonata* in a recital by John Turner attended by the present author similarly did not include any additional ornamentation.³⁹

³⁴ CD, *le tombeau d'une tipula*, September 2000 / January 2001, Mister Sam Records, SAMCD002.

³⁵ E-mail, Nallen to Mayes, 10 September, 2006. (It was probably as a result of her discussions with me, at the time the repertoire for the recording was being chosen, that Nallen was made aware of Dolmetsch's input to the ornamentation in the *Passacaglia*).

³⁶ CD, *English Recorder Music – The Dolmetsch Legacy*, March 2000, British Music Society BMS425CD.

³⁷ CD, *Rubbra & Britten – The complete recorder works*, November 2003, Dutton Laboratories CDLX 7142.

³⁸ Ibid.

³⁹ St James' Church, Gatley, Cheshire, 14 March 2006.

The inclusion or omission of ornamentation in published editions

As we have observed, the ornamentation annotated by Dolmetsch in manuscripts was in some instances included in the published editions. This is certainly the case in Murrill's *Sonata*, Rubbra's *Fantasia on a Theme of Machaut*, and by implication from correspondence between Dolmetsch and Rubbra, his *Meditazioni* and *Passacaglia*. However, Dolmetsch's ornamentation was not included in the published editions of Fulton's *Scottish Suite*, Hand's *Sonata piccola*, Milner's *Suite* (the original Novello edition of the third movement only), Berkeley's *Concertino* and Jacob's *Suite*. The reason for this would appear to be simply because the publishers used only the manuscript scores as their source, without reference to the manuscript recorder parts containing Dolmetsch's annotated ornamentation, or indeed his articulation and dynamics.

Similarly, a number of ornaments indicated by Bowen in the manuscript recorder part of his *Sonatina* were not included in the published edition. This did not appear until 1994 (33 years after Bowen's death).⁴⁰ The present author suspects that Dolmetsch may not have been consulted during its preparation and that it was based on a photocopy of the manuscript score only. The ornaments indicated by the composer in the manuscript recorder part, but omitted from the published edition are detailed in Table 8.13 and illustrated in supporting Exx. 8.66 to 8.70 inclusive.

⁴⁰ Edwin York Bowen, *Sonatina* (Ampleforth: Emerson Edition, 1994).

Table 8.13 Ornamentation indicated by the composer in the manuscript recorder part of Bowen's *Sonatina* but omitted in the published edition

Movement	Bar	Ornament	Ex.
I	89	trill	8.66
I	93	mordent	8.67
II	45 46 47	trill trill trill	8.68
II	70 72	trill trill	8.69
III	67	trill	8.70

It could perhaps be argued that to attempt definitive indication of the ornaments in a published edition of this work is a task fraught with uncertainty. Bowen noted that he would have a clear recorder part in copy in time for a play-through with Dolmetsch, but advised that he would not make a proper piano score until further details had been discussed.⁴¹ Whether the extant manuscript recorder part was the one made before the score, or whether it is another made subsequently, cannot be determined with certainty. The matter is further complicated by a number of changes Dolmetsch made to the ornamentation, both in the manuscript recorder part (see Tables 8.3 and 8.7 and Examples 8.23 to 8.26 inclusive) and in the recording (PR 2) of the first broadcast performance (see Table 8.8).

Preparing a published edition that presents as accurately as possible what appears in a composer's manuscript score (and recorder part), while at the same time indicating significant elements of Dolmetsch's performance, as evidenced by his annotation, requires careful consideration. An editorial strategy has been evolved by Jeanne Dolmetsch and the present author while preparing a series of works from the archive for publication by Peacock Press. This is best exemplified in our edition of Ridout's *Chamber Concerto*.⁴² The recorder line included in the printed score reproduces that in

⁴¹ Letter, Bowen to Dolmetsch, 4 September, 1946.

⁴² Alan Ridout, *Chamber Concerto*, ed. Andrew Mayes and Jeanne Dolmetsch (Hebden Bridge, Peacock Press, 2006).

Ridout's manuscript score and recorder part. The printed recorder part includes Dolmetsch's annotated ornaments (and articulation and note alteration) clearly indicated by brackets and slashed slurs. In this way, a direct comparison between the two is provided, and players can therefore make their own decisions as to what they do or do not adopt in their own performance. A copy of the score and recorder part of the fourth movement of this edition, including the accompanying edition and performance note, is reproduced for reference in Appendix C.

Summary and conclusions

What is evident from Dolmetsch's annotation is an apparent personal artistic need to add ornamentation to a significant number of the works composed for him. His recorded performances reveal an element of spontaneity that was fundamental to his approach. Ornamentation would appear to have originated improvisationally in the first instance, the annotations providing a basic, but nevertheless flexible *aide memoire*. The fact that in performance he was just as likely to omit annotated ornaments as add new ones previously un-marked, is ample evidence of this. However, ornamentation was not the only performance element approached in this way. Jeanne Dolmetsch has recounted to the present author on a number occasions how, having carefully worked out and apparently settled upon a performance strategy at rehearsal, Dolmetsch would frequently abandon it at the moment of live performance, somewhat unnervingly for his fellow performers.

There is little evidence to indicate precisely how composers reacted to Dolmetsch's additional ornamentation. As noted above, Rubbra invited the marking of what Dolmetsch had improvised in performance in the manuscript of the *Meditazioni* and sought assistance with the ornamentation in the *Passacaglia*. However, not all composers were quite as accommodating or comfortable with the practice. Colin Hand has recounted to me how Alan Ridout approached him to seek advice during the composition of *Sequence*. Hand recommended that he include as much ornamentation as possible on the

grounds that Dolmetsch would thus have less opportunity to add further of his own, something Hand considered he would inevitably attempt to do.⁴³

Nevertheless, other performers have also been inspired to add their own ornamentation in these works, sometimes in places where Dolmetsch had done so, though apparently quite independently. Adams's playing is characterised by a strong personal element that is apparent in his performances of original baroque recorder repertoire, and even more so in his own arrangements for recorder of other baroque works. His sometimes exaggerated tempi, articulation and phrasing have earned him criticism,⁴⁴ but there is no denying his intense commitment and immediacy of communication. In his performances of works composed for Dolmetsch he is equally inventive, though not so extreme. His recording of Fulton's *Scottish Suite* seizes upon the work's Scottish character and emphasises it in a creative though never inappropriate manner, and his additional ornamentation is an intrinsic part of this.

Evelyn Nallen has a somewhat different philosophy to the ornamentation of this repertoire, but is similarly prepared to take an independent approach. Her comment that Dolmetsch 'decorated everything, regardless, in the same way' would appear to be evidence of frustration with his idiosyncratic ornamentation practice. Nallen nevertheless perceives the need for ornamentation, and in a work such as Rubbra's *Passacaglia* is prepared to deconstruct what is almost certainly Dolmetsch's ornamentation and replace it with something of her own she considers more appropriate.

The extent to which players are prepared to experiment with or vary the ornamentation in this repertoire will perhaps depend on their perception of its function. Many players are content to play simply what appears in the published editions and there is no detriment in this approach. As noted above, much of what has been incorporated resulted from improvisation, and to an extent the creative process that brought this about is apparent in the musical text. The author has heard many fine performances that fully express the

⁴³ Conversation with Colin Hand, 23 June, 2001.

⁴⁴ In a review of the CD 'Priest on the Run' on which Adams's ensemble 'Red Priest' performed chamber music by Vivaldi, Telemann and Handel, Annabel Knight ('Marie Ritter') commented that Adams '...added, adapted, re-styled and re-invented to such an extent that the originals are sometimes hardly recognisable.' *The Recorder Magazine*, 18 (1998), 148.

emotional and intellectual aspects of this repertoire (that can be very disparate) without recourse to any variation of the musical text whatsoever. Nevertheless, Dolmetsch evidently did not consider a work as a static entity, certainly from the point of view of ornamentation, neither indeed from that of other performance aspects, as is revealed elsewhere in this thesis. Taking Dolmetsch's approach as a starting point, and with the varying levels of intervention of players such as Hell, Adams and Nallen as examples, players may be prepared to experiment further with ornamentation. The guiding - though sometimes conflicting - factors of taste and intuition, will be the key to deciding what is or is not ultimately successful.

CHAPTER 9

Cadenzas (and flourishes)

Introduction

Related to ornamentation, but nevertheless having a distinctly different function, were the cadenzas added by Dolmetsch in the manuscripts of a number of works. These usually occurred at a point where the composer had placed a fermata, and in this respect reflected early music performance practice.¹ As discussed in Chapter 8, elements of historic performance practice tended to find their way into Dolmetsch's performance of contemporary music also, and it is evident that what he wrote down was in some cases the result of initial improvisation. His cadenzas were perhaps not always stylistically appropriate, and at least one composer did not welcome the addition. What Dolmetsch annotated was in some cases hardly more than a short flourish and even the more substantial ones were not as long as those included by the composers themselves in a number of the works investigated below.

Flourishes annotated by Dolmetsch

Of the annotations that could be described as a flourish, the earliest is to be found in the second movement of Herbert Murrill's *Sonata* (MS 9) at bar 41. From surviving correspondence it is evident that Dolmetsch had improvised something based on an arpeggio above a chord held on the harpsichord. Murrill referred to it as a 'tiny cadenza' noting:

I liked the one you improvised immensely. But if there is to be any arpeggio figure in it, you will want to know the basic chord.²

¹ The subject of cadenzas is dealt with at length by J. J. Quantz in his *Versuch einer Anweisung die Flöte traversière zu spielen*. Arnold Dolmetsch frequently referred to this work in his own book *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries*, but not in connection with cadenzas. However, this is an aspect of historic performance practice that Carl Dolmetsch will almost certainly have learned from his father.

² Letter, Murrill to Dolmetsch, 20 February, 1950.

Despite Murrill's apparent approval, his comment about the basic chord may suggest that Dolmetsch's arpeggio did not quite fit the harmony. Further support is provided for this, as in supplying the chord Murrill alternatively suggested:

I have wondered whether a simple up-and-down scamper might not be as effective as anything.³

His written-out suggestion covers two octaves from f#¹ to f#³ (Ex. 9.1) after which he added:

...I'm content to leave this to your good judgement. But do you think we should print a cadenza when the piece is published?⁴

Dolmetsch must have considered Murrill's suggestion problematic - certainly the f#¹ at the bottom of the flourish that is omitted from the cadenza eventually included in the manuscript, and which covers only an octave f#² to f#³ (Ex. 9.2). This is different again from two more variants contained in a further letter from Murrill to Dolmetsch seeking assistance with the notation of the final note of the cadenza, Murrill wondering whether this should be a quaver or semiquaver⁵ (Ex. 9.3a and 9.3b). What was eventually published is an amalgamation of that which appears in the manuscript and that in Murrill's second letter (Ex. 9.4).⁶

If the flourish in Murrill's *Sonata* was included with the composer's encouragement, that written by Dolmetsch into the recorder part (MS 26) at bar 64 of Colin Hand's *Plaint* and included in the performance recorded on CR 3, did not receive the composer's approval (Ex. 9.5). In personal conversation with me Hand considered that Dolmetsch's addition destroyed the climax of the work and did not reflect the composer's style, the flourish making use of notes that were not in the melodic framework of the piece.⁷ Needless to say, this flourish was not included in the published edition.⁸

³ Letter, Murrill to Dolmetsch, 20 February 1950.

⁴ Ibid.

⁵ Letter, Murrill to Dolmetsch, 10 September 1950.

⁶ Discussion of Dolmetsch's performance of this flourish (that makes use of the note f#³) is contained in Chapter 2.

⁷ Conversation with Colin Hand, 23 June 2001.

⁸ Colin Hand, *Plaint* (London: Schott & Co. Ltd., 1973).

Cadenzas annotated by Dolmetsch

It is possible that the more substantial annotations by Dolmetsch which might be termed cadenzas also resulted initially from improvisation, but there is no evidence in any correspondence to substantiate this. Walter Leigh's *Sonatina* appears to be the earliest work for which Dolmetsch added a cadenza. It is in Dolmetsch's hand and contained on a separate piece of paper stapled into his copy of the published recorder part (PE 4). It is clearly intended to be played following the paused crotchet d" at bar 79 of the third movement (Ex. 9.6). This copy of the published score (PE 4) has the annotation 'short cadenza' written in at this point. Although the work dates from 1939, it was not published until 1944, and it is noteworthy that a manuscript recorder part in the archive (MS 3) does not contain any reference to the cadenza.⁹ It has not been possible to establish the exact date of the first performance, though a letter from Manuel Jacobs reveals that it was given by Dolmetsch some time before 17 June 1945.¹⁰ It is thus possible that the first performance was given from the published edition (PE 4), which also contains Joseph Saxby's indications for harpsichord registration. Dolmetsch's cadenza is rather unidiomatic, and the whole-tone scale in particular does not reflect the melodic character of the third movement, or of the work as a whole. As Ex. 9.6 shows, the cadenza contains the note f#" , but in a context where it could have been obtained by slurring and therefore playable without the bell key, thus making it possible that the cadenza predated the introduction of this device in 1957.¹¹

The cadenza at bar 100 in the first movement of Arnold Cooke's *Divertimento* (1960) presents a number of puzzling elements. The manuscript score (MS 18) contains a long bar and a written out cadenza in Cooke's hand (Ex. 9.7) which has subsequently been crossed out, but by whom it has not been possible to establish. However, the manuscript recorder part does not contain the cadenza, but just the tied b-flat" with a pause (Ex. 9.8). Taped to the foot of the opposite page in the recorder part is a piece of manuscript paper on which a short cadenza has been written out in Dolmetsch's hand (Ex. 9.9). In pencil below this are the notes on which the cadenza is based (Ex. 9.10). As observed elsewhere

⁹ See Chapter 5, footnote 30.

¹⁰ Letter, Manuel Jacobs to Dolmetsch, 17 June, 1945.

¹¹ See Chapter 2.

by the present author, the events surrounding the crossing out of the cadenza in the manuscript score and the introduction of that in Dolmetsch's hand in the part, or their chronology cannot be determined with any certainty.¹² Both versions of the cadenza conclude in the same way and are also reminiscent of the conclusion of the cadenza Cooke included in the second movement of his *Quartet* for treble recorder, violin, cello and harpsichord composed four years later. It would appear that Dolmetsch based his version of the cadenza on that which Cooke had included in the score, though why Cooke had not written his version into the recorder part remains uncertain. Perhaps it was merely intended as a suggestion on which Dolmetsch could base something of his own. One notable feature of Dolmetsch's version is the inclusion of the note b-flat", a note made much easier with the introduction of the bell key. Since none of the works composed for him immediately after the bell key was introduced (1957) made use of this note, a cadenza was an ideal opportunity for him to try it out.

Another cadenza was introduced by Dolmetsch in the bar linking the two movements of Christopher Edmunds's *Pastorale and Bourée*. In the penultimate bar (33) of the *Pastorale*, the manuscript score (MS 23) is marked *cadez [sic]* for the final two bars in which the recorder is silent. In the recorded performance included on CR 3 Saxby plays a brief flourish at this point, transcribed in Ex. 9.11. The following bars are in 2/4 and appear in the manuscript recorder part as Ex. 9.12. In recording CR 3, Dolmetsch plays a further brief cadenza at this point and this is written out in his hand at the foot of the final page of the recorder part (Ex. 9.13). The work was published in 2002 in an edition prepared by Jeanne Dolmetsch and the present author.¹³ In this it was decided not to include the cadenza in the body of the score or recorder part, but to place the musical text in the introductory note. Since it is not entirely clear whether the composer intended a recorder cadenza to be introduced at this point, even though he indicated a pause, the present author suggested that bar 34 could alternatively be played as written, but with considerable freedom, making the pause quite long and using the entire bar as an extended upbeat into the *Bourée*.

¹² Andrew Mayes, *Carl Dolmetsch*, pp. 73-75.

¹³ Christopher Edmunds, *Pastorale and Bourée*, ed. Jeanne Dolmetsch and Andrew Mayes (Hebden Bridge: Peacock Press, 2002).

What appears to be the latest work in which Dolmetsch added a cadenza is Alun Hoddinott's *Italian Suite* for recorder and guitar of 1976-7 (MS 44). The original fourth and final movement as contained in the manuscript comprised 110 bars, and the ending was somewhat different from that eventually published (Ex. 9.14). Below the recorder part at bar 109 Dolmetsch has pencilled in an extended penultimate bar containing a descending and ascending cadenza-like flourish (Ex. 9.15). It is also written out on a separate piece of paper contained in the score. This extended conclusion was not adopted by the composer, but the published edition contains a revised ending (Ex. 9.16) that certainly makes use of elements derived from Dolmetsch's flourish, and lengthens the movement to 114 bars.¹⁴

Composers' original cadenzas

Some of the earliest works composed for Dolmetsch, and indeed some later ones, contained written out cadenzas by the composers that were clearly introduced to exploit his technique. In all cases – shown in Table 9.1 – these were marked 'cadenza', though some were also indicated 'ad lib'. We might speculate that it was the cadenzas introduced by composers in the three works dating from around 1940 that led Dolmetsch to add his own in other later works.

¹⁴ Alun Hoddinott, *Italian Suite* (Oxford: Oxford University Press, 1983).

Table 9.1 Works including composers' original cadenzas

Work	Year	Notes / Comments
Wood <i>Sonata di Camera</i>	1939-42	At opening of third movement; marked 'Recit. ad lib Cadenza'.
Bernard <i>Prelude and Scherzo</i>	1941	Leading from Prelude to Scherzo; marked 'Cadenza'.
Shaw <i>Sonata in E-flat</i>	1941	Variation VI (last) of second movement 'Theme and Variations'; marked 'ad lib (cadenza leading to the last movement)'.
Walsworth <i>Sonata</i>	1950	Introduced into single movement work and marked 'Cadenza'.
Jacob <i>Suite</i>	1957	Substantial section of sixth movement, 'Introduction and Cadenza'. Cadenza section is marked ' <i>CADENZA</i> '.
Cooke <i>Sonata (Quartet)</i>	1964	Towards the end of second movement and beginning with a short passage in octaves for harpsichord and marked 'Cadenza'.
Rubbra <i>Sonatina</i>	1964	Towards the end of the second movement; marked ' <i>CADENZA Molto liberamente</i> '.
Hand <i>Sonata alla Cadenza</i>	1971	Third section of single movement work; marked 'Cadenza ad lib'.

All the above appear to have been included in the works at the time of composition and apparently not added as afterthoughts. Apart from the discussion in the correspondence with Herbert Murrill there is no reference to cadenzas in connection with any other works. By far the most extended and developed cadenza in a published work is that forming a substantial section of the sixth movement of Gordon Jacob's *Suite*. Following an introduction for strings alone, the solo recorder makes use of thematic elements from the previous movements, and the tempo fluctuates as each successive excerpt is introduced. As noted above, the cadenza in Arnold Cooke's *Quartet* concludes in a manner reminiscent of that which appears in his *Divertimento*, suggesting that the latter originated from the composer rather than Dolmetsch. In the case of Colin Hand's *Sonata alla Cadenza*, he explained in personal conversation that the publisher was not enthusiastic about a work for recorder and piano including a relatively long portion for

recorder alone.¹⁵ It was thus omitted, but this necessitated re-titling the work that was eventually published by Schott and Company as *Sonata Breve*.¹⁶

Cadenzas in present day performance

Even though some of them are qualified by the indication *ad lib*, cadenzas by the composers themselves form an intrinsic part of their compositions. Likewise, the flourish in Murrill's *Sonata*, though originating from Dolmetsch, is an essential moment in the second movement of that work. However, the approach to the remaining flourishes and cadenzas introduced by Dolmetsch might be somewhat more circumspect. As noted, the flourish annotated by Dolmetsch in Hand's *Plaint* should not be included since the composer expressly does not wish anything added to the work at this point. The annotated cadenza in Leigh's *Sonatina* also appears somewhat intrusive. Even if it were more stylistically appropriate, it is debatable whether anything other than the gathering point implied by the pause over the d" in bar 79 is required, or indeed was intended by the composer. Few players are aware of Dolmetsch's cadenza, and the present author has not heard a performance of the work in which any sort of flourish was added at this point (he would certainly not be tempted to include one himself). Dolmetsch's cadenza in Edmunds's *Pastorale and Bourée* fits more comfortably into the context of the piece and, as noted above, has been presented separately in the recently published edition to enable players to include it if so desired. Alternatively, players might devise something of their own in place of Dolmetsch's written out example.

Cooke's *Divertimento* presents its own particular problem. It is evident that the composer originally wished there to be a cadenza at bar 100 in the first movement, even though it was later crossed out. Dolmetsch's version, fixed into the manuscript part, is only different in minor detail and concludes identically. This work has not yet been published, but if the present author is involved in the future preparation of an edition, Cooke's original version will be included in the score and recorder part, and Dolmetsch's version

¹⁵ Conversation with Colin Hand, 23 June, 2001.

¹⁶ Colin Hand, *Sonata Breve* (London: Schott & Co. Ltd., 1977).

presented separately in the performance notes, thus providing players with both extant versions. Here, too, performers might create their own version of the cadenza, perhaps hinting briefly at motivic elements from the first movement and/or making use of Cooke's own concluding phrases, as Dolmetsch did himself.

There seem few, if any, opportunities for the introduction of flourishes in any of the remaining works from this repertoire. Dolmetsch's own enthusiasm for such additions probably exhausted the practical possibilities. There are other works in which a fermata at a cadential point is present, but where even Dolmetsch was not inspired to attempt to add anything further. A notable example is in Rubbra's *Meditazioni sopra 'Cœurs Désolés'* at bar 89; any addition at this point is likely to prove intrusive and inappropriate. A fermata also occurs at the concluding note of Variation 10 of Dolmetsch's own *Theme and Variations*, but in the performance included on recording CR 1 Dolmetsch does not add any flourish at this point, even though the context, leading into the final variation, is an instance where he might conceivably have done so.

CHAPTER 10

Miscellaneous annotations

Introduction

Examination of Dolmetsch's performing material reveals a number of miscellaneous annotations that cannot satisfactorily be included under the main chapter headings, but which are nevertheless of significant interest. All provide evidence of practice related to performance or rehearsal and are thus discussed and commented on in the following sections.

Rhythmic alteration

In three works, alteration of rhythms (as distinct from alteration of pitches, discussed in Chapter 4) can be found. In each the nature and context of the amendment is very different.

The first occurrence is in the manuscript recorder part of Murrill's *Sonata* (MS 9). The recorder part in the third movement moves mostly in quavers with a fluctuating time signature of 2/4 and 3/4. In bars 24, 28, 29 and 33 Dolmetsch amended some pairs of quavers to dotted quaver – semiquaver, indicated by asterisks in Ex. 10.1. It would appear that this remained only a suggestion, perhaps tried in rehearsal, as no such amendment was included in the published edition. Moreover, in the recorded performance on CR 3, Dolmetsch plays all the pairs as straight quavers. It cannot be determined with any certainty just what effect Dolmetsch was attempting to achieve here. The alterations occur in just four bars of a movement containing 35 in total. From the very limited application it is evidently not intended as a sort of *notes inégales*. The character of the movement depends very much on the uninterrupted flow of the melodic line, the phrases of which are placed under long slurs. Jeanne Dolmetsch confirmed that these were intended to be played as genuine slurs rather than simply indicating phrases, describing the effect as

being reminiscent of plainchant.¹ Indeed Dolmetsch played these phrases as long slurs in the performance included on CR 3. This is evidently a case where an idea tried in rehearsal was abandoned as unsatisfactory. It should be borne in mind that the first performance of this work was given with the composer at the harpsichord; he would therefore have been immediately on hand at rehearsal to comment on the effect.

A second instance of rhythmic emendation is in Berkeley's *Concertino*. As with the Murrill *Sonata*, the annotations appear only in the manuscript (MS 14). The fourth and final movement is marked *Vivace* and is in 6/8 time. At bar 61 a short phrase containing pairs of repeated semiquavers is introduced and repeated at bar 65 a third higher, but does not occur anywhere else in the movement. In both phrases Dolmetsch has re-beamed the second and third groups of six semiquavers to replace a pair of semiquavers with a quaver (Ex. 10.2). However, in his recorded performance included on CR 4, Dolmetsch plays all the pairs of repeated semiquavers as indicated in the composer's original musical text. It is not clear why the phrases were amended thus in the manuscript, especially as the notes altered to quavers are not among those especially reluctant to speak on the recorder when rapidly repeated. Perhaps this was another instance of an idea tried in rehearsal but abandoned as unnecessary, or unsatisfactory, or both.

The third case is in Jacob's *Suite* and again annotated only in the manuscript recorder part (MS 15). In the very closing bars of the 'Tarantella' the composer included two quadruplet groupings at bars 219 and 220, against the prevailing 6/8 rhythm (Ex. 10.3). Below the stave at this point Dolmetsch has written 'triplet' and drawn an arrow to the first quadruplet. There is no arrow to the second quadruplet, and no indication of what notes a triplet here should include. An earlier quadruplet at bar 106 is similarly left unaltered. In Dolmetsch's performance on the recording PR 3 he plays the quadruplet as written. This would appear to be another instance where an initial idea was annotated, but did not find its way into Dolmetsch's performance.

¹ See Chapter 5, footnote 28.

Repeats

Dolmetsch added repeat marks in three works where the composers had not originally included them. However, the function of the repeat is different in context in each work. In the second movement of Murrill's *Sonata* the manuscript recorder part (MS 9) has been annotated to enclose bars 23 and 24 between double bars with repeat dots, below which Dolmetsch has written 'bis' (Ex. 10.4). In practice, the bars are not repeated precisely as indicated (the double bars would need to have been indicated after the first quavers in bars 23 and 25) but it is evident what is intended. This suggestion, that works particularly well, was adopted by the composer and included in the published edition where the repeat is included in full (Ex. 10.5).²

The second work is Ridout's *Sequence*, in which Dolmetsch's annotation indicates the repetition of just a single bar. In the manuscript score (MS 35), the lute part in the fourth movement has the bar line at the end of the first bar made into a double, and repeat dots added (Ex. 10.6). Above this bar Dolmetsch has written: 'One bar of lute alone'. The movement is a ground in which the lute plays the ground bass, each repetition of which is just a single 6/4 bar. The recorder part however, is unusually in 7/4, and the indicated single bar for the solo lute at the beginning thus assists in establishing the basic rhythm. During the course of preparing the work for publication with the present author, Jeanne Dolmetsch confirmed that this was the way Robert Spencer played the opening of the movement at the first performance. The additional bar was also included in subsequent performances in which Joseph Saxby played the lute part on the harpsichord. The recently published edition identifies this in the performance notes, and in the score indicates the option of including the additional opening bar.³

In Rubbra's *Fantasia on a Chord* Dolmetsch's annotated repeats in the manuscript recorder part (MS 45b) cover almost the entire work. A double bar with repeat dots has been placed half way through bar 11. Another double bar with repeat dots and 1st and 2nd time indications have been added after the first beat of bar 51 (Ex. 10.7). That the repeat was Dolmetsch's suggestion is confirmed in a letter from Rubbra that notes:

² Herbert Murrill, *Sonata* (Oxford: Oxford University Press, 1951).

³ Alan Ridout, *Sequence*, ed. Jeanne Dolmetsch and Andrew Mayes (Hebden Bridge: Peacock Press, 2003).

‘Here’s the suggested join for the repeat (which was a fine idea of yours)...’⁴ The portion of manuscript containing the suggested join has been taped into the copy of the manuscript score, with clear indications of how it was to be incorporated. It is intriguing that Dolmetsch should have suggested this repeat, which almost doubles the original performing duration of the piece. It is possible that he recalled the first performance of Rubbra’s *Passacaglia sopra ‘Plusieurs regrets’* in 1962. A review in *The Times* had expressed the opinion that the work was too short,⁵ and this seemed to disturb Rubbra. In a letter to Dolmetsch he asked:

*Is the work (vide The Times) too short? I don’t feel it is when it is known, but would like to know what you honestly feel.*⁶

Dolmetsch assured Rubbra that the work was perfectly satisfactory as it was (its actual duration is very similar to that of Rubbra’s *Meditazioni sopra ‘Cœurs désolés’*, a work that has never received criticism in connection with its brevity), but suggested a possible place where a repeat could be introduced. In the event this was not adopted by the composer and *‘Plusieurs regrets’* was published as it stood.

Some time after the first performance of *Fantasia on a Chord* the composer made substantial revisions to the rhythmic structure of the work, but retained the melodic and harmonic framework. The new version, in which the work was eventually published, also retains the repeat.⁷ Even with this repeat, the duration of the work is only about four and three quarter minutes, so it is not difficult to appreciate why the composer, who may also have been thinking of the criticism of his earlier work, was prepared to adopt it.

Performance cuts

Dolmetsch and Saxby frequently gave recitals for school children. Their programmes included music from many periods of the recorder’s history and featured the different sizes of the instrument. They also included items from the contemporary repertoire

⁴ Letter, Rubbra to Dolmetsch, 3 March 1978.

⁵ 7 February 1962.

⁶ Letter, Rubbra to Dolmetsch, 12 February 1962

⁷ Edmund Rubbra, *Fantasia on a Chord* (Croydon: Alfred Lengnick & Co. Ltd., 1979).

composed for Dolmetsch, particularly lively movements that would appeal to young audiences. Among these were the 'Reel' from Fulton's *Scottish Suite* and the 'Tarantella' from Jacob's *Suite* in the arrangement with keyboard. In the context of a recital for young people, Dolmetsch evidently considered that even these lively movements required some cuts.

In the manuscript recorder part of Fulton's *Scottish Suite* (MS 12) Dolmetsch doubled and extended the bar line at the end of bar 48 of the 'Reel' and added a note 'cut to 2 after 38'. Two bars after figure 38, at the beginning of bar 148, the bar line has again been double and extended and marked 'Here'. This picks up at what is the recapitulation of the second subject and cuts 99 bars out of a total of 181 in 2/4 time.

Similar instructions are to be found in the manuscript recorder part of Jacob's *Suite* (MS 15), where at letter B (bar 55) of the 'Tarantella' Dolmetsch marked 'To letter F for short version'. Letter F picks up at bar 155 with a fifteen-bar interlude for keyboard before the recorder enters with a theme previously introduced at letter E (bar 131). The recorder entry has been marked with large Xs above and below the stave. This cut removes 98 bars from a total of 222 in 6/8 time.

As will also be seen from examination of the reproduction of Saxby's annotated copy of the score of Berkeley's *Sonatina* (Appendix F), suggested cuts are indicated in the first movement of this work also. However, it is not entirely clear how these are to be incorporated, and the reasons for doing so are not immediately apparent.

Breath marks

Dolmetsch appears to have annotated breath marks (in all cases using the symbol V) in only five works. These occur in the manuscript recorder parts of Murrill's *Sonata*, Fulton's *Scottish Suite*, Jacob's *Suite* and Ridout's *Sequence*, and in Dolmetsch's copy of the published recorder part of Rubbra's *Meditazioni*. In all but a few instances the marks occur between phrase marks or slurs, and presumably served as an additional reminder of the places where breaths could most conveniently be taken. In this context it is worth

noting again Edgar Hunt's comments in connection with the use of breath marks to indicate phrases, rather than actual phrase marks (see p. 102). Details of the instances where Dolmetsch annotated breath marks are indicated in Table 10.1 below; tempo directions of movements give a sense of the context in which these occur:

Table 10.1 Instances where Dolmetsch annotated breath marks

Work & Source	Movement	Bar	Commentary
Murrill – <i>Sonata</i> (MS 9)	I Largo	13	After slur.
		15	After tied note and before slur.
		17	After tied note.
		19	Before repeat of motif with which the movement begins.
	III Andante a piacere	31	Before very long phrase including all notes up to the close of the movement at bar 35.
	IV Allegro non troppo	9	There is not a rest between the beginning of the movement and bar 17. Only limited locations for a breath to be taken.
Fulton – <i>Scottish Suite</i> (MS 12)	2 Andantino tranquillo	41	Before trill on penultimate note.
	4 Molto lento	34	A natural break before the restatement of opening theme.
		35	Before beginning of cadenza-like phrase (in semiquavers slurred in pairs) with which the movement ends.
		36	Half way through cadenza-like phrase with which the movement ends.
	5 Allegro giusto	25	A semiquaver has been omitted and a rest inserted at the end of the previous bar.
Jacob – <i>Suite</i> (MS 15b)	1 Adagio ma poco con moto	3	Before long phrase mark into bar 4.
		4	Between long phrases (the following one lasts into bar 7).
		10	Above a quaver rest after a long phrase lasting for the two previous bars.
		13	Before moderately long phrase into following bar.
		23	Between two moderately long phrases.

Continued...

Table 10.1 continued

Work & Source	Movement	Bar	Commentary
Jacob – <i>Suite</i> (MS 15b) (continued)	2 Allegro molto	31	Above a quaver rest.
	3 Adagio espressivo	5	After series of moderately long phrases.
		6	Between two moderately long phrases.
		36	After and before two moderately short phrases.
		43	After short phrase containing notes f'' and e''' requiring higher breath pressure.
		47	Before two moderately short phrases.
		49	Before long trill in following bar.
		51	Before final long phrase concluding in bar 53.
	5 Adagio	5	After and before three moderately short phrases.
		7	After and before three moderately short phrases.
Ridout – <i>Sequence</i> (MS 35)	I (crotchet = c. 52)	9	Between two short phrases.
		10	Between two short phrases.
		11	Between two short phrases.
	VII (crotchet = c. 56)	37	Before final three notes, marked <i>pp</i> and requiring breath control.
Rubbra – <i>Meditazioni</i> (PE 6B)	Single movement in several continuous sections (minim = 44 in sections where breath marks are indicated).	4	After long held note (tied from bar 3).
		6	Before short phrase in minims.
		123	Before restatement of opening theme at the conclusion of the work.

Table 10.1, contains three instances in which Dolmetsch indicated a breath mark at the location of a rest. The first is in the fourth movement of Fulton’s *Scottish Suite*, above a crotchet rest in bar 34 (Ex. 10.8). The second is above a quaver rest in bar 10 of the first movement of Jacob’s *Suite* (Ex. 10.9). Both these are slow movements, and in the case of the Fulton the rest comes at a very natural break in the melodic line after a comma, present in both the manuscript and the published edition. That in the Jacob comes after a long phrase and before a series of shorter ones. The third is also in Jacob’s *Suite*, above a quaver rest at bar 31 in the quick second movement (Ex. 10.10). This is the only rest in a

passage of sixteen bars, mainly in the highest register of the instrument and thus requiring higher breath pressure. Dolmetsch presumably indicated the breath mark for this reason.

The fifth movement of Fulton's *Scottish Suite* includes a unique example where Dolmetsch changed a semiquaver to a demi-semiquaver, and followed it with a semiquaver rest (though this should actually be a demi-semiquaver rest) at the end of bar 24 to accommodate a very brief breathing place (Ex. 10.11). From the opening of this movement (titled 'Reel') there is not a single rest until bar 36. The writing is somewhat violinistic (perhaps associated with a Reel) and although Dolmetsch will have had to find suitable places to breathe before bar 24, he obviously considered a more radical intervention was necessary to ensure an adequate supply of breath. He might have considered shortening the quaver in bar 25, but since this bar is the beginning of a re-statement of the theme, the end of bar 24 presents a more natural break.

Dolmetsch's breath marks in the first movement of the manuscript recorder part of Murrill's *Sonata* are the only instance in which such annotations were included in the published edition. A single breath mark occurs at bar 8 in the published edition of Rubbra's *Meditazioni*. There is no manuscript of the work in the archive and it is not possible to determine whether this solitary mark originated from Dolmetsch. It comes before a phrase concluding with a long held note of over three tied semi-breves in duration, and a breath at this point is essential. The other breath marks Dolmetsch indicated in bars 4 and 6 may have had a preparatory function leading to that in bar 8. A solitary breath mark also occurs in the published edition of Rubbra's *Passacaglia* at bar 13. Again there is no manuscript of this work in the archive, so its original attribution to Dolmetsch cannot be established. In context it appears to have more the function of marking the end of a phrase rather than indicating where a breath is particularly required.

When the instances of Dolmetsch's breath marks are examined, it becomes apparent that they occur mainly in slow movements - ten out of thirteen in which they have been annotated. In slow movements their function appears to have been to ensure continuity of phrase, or to stabilise breath control in quiet passages. In quick movements they were inserted in long passages with few if any rests, and were evidently to remind that, or ensure breaths were taken at the most and, in some cases only, convenient places.

Practice exercise

What appears to be the only instance where Dolmetsch added a practice exercise in a recorder part occurs in Cooke's *Divertimento* for recorder and string quartet (MS 18). At the foot of the first page of the final movement Dolmetsch wrote out an un-barred exercise (Ex. 10.12). This would appear to have been intended to assist with the passage that occurs at bars 16 to 20, and at bars 33 to 37 (Ex. 10.13). Dolmetsch was nevertheless evidently enthusiastic about exercises to assist with the fluency of fingering in difficult passagework. A number of exercises and studies were included in A.R.T.⁸ It is also of interest to note that on the author's very first research visit to the Dolmetsch archive in June 1998 he discovered a whole-tone exercise in Dolmetsch's hand that had remained placed on a music stand in what is known as 'the office'. Perhaps difficult passages in other works were simply practised as they stood, though probably starting slowly and working up to performance speed, as was Dolmetsch's practice, noted in chapter 7 on tempo.

Other annotations

All the annotations discussed above sought to modify the musical text, even if only in an insubstantial way. However, there are instances where Dolmetsch's markings were evidently to serve as an *aide mémoire* of a particular element of performance he wished to introduce, or to draw attention to a point or passage where he considered extra care was required.

In the manuscript recorder part of Bowen's *Sonatina* (MS 7) There are two instances of 'reminder' words. The first occurs in the first movement where, below a phrase at bars 47 to 49, Dolmetsch wrote 'smooth' (Ex. 10.14). The second is in the third movement at bar 30. Here he has written 'STEADY' below a passage moving in semiquavers (Ex. 10.15). Another similar annotation occurs in the manuscript recorder part of Jacob's *Suite* (MS 15), at bar 5 in the fifth movement. Above a rising phrase in semiquavers Dolmetsch has

⁸ Carl Dolmetsch, *Advanced Recorder Technique*, pp. 9, 18-19, 29, 30-31.

written ‘flow’ (Ex. 10.16). From the character and context of these phrases, the intentions implied by his annotated words are reasonably evident.

There are instances where the rhythmic complexity of a work prompted Dolmetsch to indicate individual beats, or even sub-divisions of them, within a bar. In the manuscript recorder part of Bowen’s *Sonatina* (MS 7) a passage at bars 36 and 37 in the second movement has had each beat of the bar indicated numerically above the stave (Ex. 10.17a). The run-up of ten semiquavers (and the preceding semiquaver rest) in bar 36 are not indicated as an ‘eleventuplet’, though they possibly should.⁹ If this is the case, Dolmetsch’s sub-divisions are not entirely accurate, but clearly served their purpose. In addition he placed an arrow below the fifth beat of each of these two bars. The persistent rhythmic complexity of Felix Werder’s *Gambit* (MS 22) led Dolmetsch to indicate the beats or their sub-divisions within a bar for substantial sections of the work, beginning at bar 4 (Ex. 10.18) and continuing with few exceptions to the close. Though there is no record of a public performance of this work, the annotations would indicate that Dolmetsch and Saxby nevertheless spent some time rehearsing it.

Annotations similarly indicating the beats or their sub-divisions within bars, though in this instance numerically, are present in one of two photocopies of the manuscript of Walter Bergmann’s *Pastorella* (MS 28b). The annotations (which are not in Dolmetsch’s hand) begin at the entry of the vocal line and continue uninterrupted to the end of the work, including bars in which the recorder is silent. This, and some additional annotation that clarifies the alignment of notes on the stave with the underlay (in some places otherwise a little ambiguous), would seem to indicate the copy was that used by soprano Elizabeth Harwood at the first performance, and that the annotations are her own. As this is a device previously employed by Dolmetsch, one is left to speculate whether it was at his suggestion that Elizabeth Harwood made use of it here, though it is entirely possible that she simply resorted to a tried and tested visual aid.

⁹ An eleventuplet is indicated at this point in the published edition (Ampleforth: Emerson Edition 1994), see Ex. 10.17b. However, it is possible that the run up in bar 36 should be in demi-semiquavers, and was incorrectly written in the manuscript as semiquavers by the composer. This would make the semiquaver rest correct (see Ex. 10.17c). Note also that the manuscript has a semiquaver rest before the run up in bar 37.

A particularly intriguing annotation occurs in Cooke's *Divertimento* for descant and treble recorders, violin, cello and harpsichord. In the manuscript descant recorder part (MS 42) at figure 9 in the first movement, above the fourth crotchet written c#" (sounding an octave higher) Dolmetsch has noted 'pitch down'. Inspection of the score reveals that this note is in unison with the treble recorder's c#", a note that has a tendency to be slightly flat. Dolmetsch's annotation was possibly an attempt to accommodate this.

What might be regarded as somewhat superfluous are Dolmetsch's annotations that make enharmonic changes to isolated notes. These invariably involve the avoidance of sharps. Some typical instances occur in the manuscript recorder part of Werder's *Gambit* (MS 22). At bar 23 a b#" has been marked 'C' and at bars 29 and 36 the note a#" is marked 'Bb'; see Ex. 10.19. The same notes are present elsewhere in the piece, but it is only these three instances noted that Dolmetsch has annotated. A piece of paper clipped into the manuscript recorder part of Chagrin's *Preludes for 4* (MS 24) contains a number of passages from the first movement indicated with many enharmonic equivalents in Dolmetsch's hand. There is a practical explanation for such indications that has its roots in the keys in which the recorder is most comfortable to play. In response to queries from composers about technical aspects of the instrument, Dolmetsch frequently advised on the most suitable keys (the music composed for him remained in tonal or at least tonally centred idioms). Typical of his response is that given in a letter to William Mathias. Having noted the compass of a treble recorder in F he continued:

Although the instrument is chromatically complete, there are certain keys which, as with any instrument, are more comfortable than others. Particularly good keys are F major, G major and minor, A minor, Bb major, C major and minor, D minor. Such keys as D and A major, while perfectly possible, are better suited to the flute.¹⁰

It will be noted that only one of Dolmetsch's recommendations is a sharp key, and the recorder, particularly the treble in F, is a distinctly 'flat-key' instrument. The reason for this becomes apparent when a fingering chart for the recorder is examined (see Appendix A1). Semitones are usually produced by a fingering that flattens the note above rather than by one that sharpens the note below. When considered in this context, though

¹⁰ Letter, Dolmetsch to Mathias, 16 September, 1973.

perhaps somewhat psychological in nature, Dolmetsch's enharmonic annotations are entirely understandable.¹¹

An annotation symbol frequently used by musicians is a quickly-drawn pair of spectacles, usually indicating a warning of a point where caution or attention is particularly required. Dolmetsch has marked such a symbol in four places in the manuscript recorder part of Bowen's *Sonatina* (MS 7), in bars 60 and 99 in the first movement (Ex. 10.20 and 10.21), bar 30 in the second movement (Ex. 10.22) and bar 29 in the third movement (Ex. 10.23). The symbol at bar 60 in the first movement appears to draw attention to the quaver rest, whereas that at bar 99 may be to warn of the d#" and g#" semiquavers. That at bar 29 in the third movement is perhaps to warn of the c" that has appeared as both sharp and natural earlier in the bar. The reason for its use at bar 30 in the second movement is not immediately apparent. However, this does not appear to be a symbol of which Dolmetsch made extensive use, and examples have been identified in only five other works. The next earliest of these is in the manuscript recorder part of Hand's *Sonata piccola* (MS 50) where at bar 29 in the first movement, warning of an f double-sharp has been thus identified. Somewhat confusingly, Dolmetsch has indicated this with 'f'. Other examples are in the manuscript descant recorder parts of Cooke's *Trio* (MS 29), his *Divertimento* of 1974 (MS 42) and Swann's *Rhapsody from Within* (for treble recorder) where one instance in the first movement (bar 49) draws attention to a passage beginning on the note c-flat". The annotation is also to be found in the copy of the manuscript recorder part of Ridout's *Variants on a Tune of H. H.* at bar 75 where the progression of semiquaver figuration is somewhat awkward. Nevertheless, over forty years separate the earliest and latest of these works and it seems unlikely that he never made use of it elsewhere in the intervening years. Perhaps he did so in earlier repertoire, though no specific examples have been identified. It is possible that the symbol was to warn of the need to make eye contact with the other player(s), but the evidence within the scores does not support this.

Some intriguing annotations appear in the manuscript recorder part of Gordon Jacob's *Variations* (MS 19 – reproduced in Appendix D). At the end of Variation V Dolmetsch has written 'spill'; and 'fade out' is indicated at the beginning of Variation VIII. The

¹¹ The present author had resorted to similar annotations himself even before finding them in Dolmetsch's performing material.

concluding two bars of Variation IX are marked 'hpsd too loud throughout'. All these annotations would appear to be in connection with a recording, though probably for the BBC, rather than CR3, in which there are no fades, and the recorder-harpsichord balance is satisfactory.

Conclusions

The annotations described and discussed in the first part of this chapter reveal a practical aspect in Dolmetsch's approach to the performance of this repertoire. They are further evidence, in addition to that demonstrated by the more radical and intrusive annotations discussed in other chapters, that he considered such suggestions and interventions by the performer were a valid part of the creative process begun by the composer. However, it is of interest to note that Bowen, Rubbra, Murrill, Jacob, Cooke, Hand and Ridout were all composers with whom he enjoyed a good working relationship and indeed friendship. Perhaps it was such relationships that enabled Dolmetsch to feel more confident in his additions or alterations to the composers' original musical text. This is discussed further in Chapter 11.

The 'other annotations' section of this chapter provides additional evidence of Dolmetsch's practicality, but also to an extent, and for want of a more suitable word, his vulnerability. As observed in concluding the chapter on tempo, recorder technique has progressed rapidly since many of the works first commissioned and performed by Dolmetsch were composed. In the early years of the Wigmore Hall recitals, the new works certainly stretched recorder technique to an extent not previously exploited, certainly in the baroque repertoire. It is therefore perhaps significant to discover from his annotations that Dolmetsch sometimes experienced difficulties. Indeed, no matter how recorder technique advances, this repertoire will always present its own particular problems. Where there is evidence of how Dolmetsch attempted to overcome these, it has potential interest and value for players making an initial exploration of many of these works, irrespective of how advanced their technique.

CHAPTER 11
Factors affecting the extent and nature of Dolmetsch’s annotation

Introduction

From examination of the foregoing chapters it becomes evident that the extent to which Dolmetsch added annotation to his performing material varied considerably from work to work. Some basic analysis of the factors affecting this is worth undertaking, not least as it has the potential to reveal something of his response and approach to individual or different types of works.

Comparison of the extent and nature of annotation between the individual works is most conveniently provided in tabular form, and in Table 11.1 below the type of annotation relates directly to the performance aspects covered in the preceding chapters. Shading indicates which specific kinds of annotation were included in the performing material of each work. Identification is made of works in which the recorder is accompanied by keyboard alone and those that are ensemble works. The extent of annotation is indicated by the number of separate instances of each type for each work, which identifies the relative frequency of the different types of annotation. For tempo, the number of instances has been indicated with reference to the total number of movements to provide a more accurate representation; that is, in a work of three movements, annotations affecting tempo in all three represents greater intervention than annotations to three movements in a work containing seven. Works are generally included in chronological order of first performance, but where first performance dates are not known they have been placed by the approximate date of composition. If the date of first performance is significantly later than that of composition, this is also noted.

Table 11.1 Instances of annotation covering performance aspects on a work by work basis in chronological order of first performance

KEY K = work with keyboard only,

E = ensemble work

CR = work of which Dolmetsch made a commercial recording

Letters (a) – (c) refer to notes immediately following the table

Work, Date, Source, etc.	Alt. fingering	Bell key	Lip key	Note alteration	Artic- ulation	Dynamic	Tempo/ Duration	Ornament- ation	Misc.
Berkeley: <i>Sonatina</i> (1939) MS 2 K				1	10				
Bate: <i>Sonatina</i> (1939) PE 2 K									
Reizenstein: <i>Partita</i> (?) PE 3 K/CR	1						3 out of 4		
Leigh: <i>Sonatina</i> (?) MS 3 / PE 4 K					58		All 3	1 cadenza	
Bernard: <i>Prelude & Scherzo</i> (1941) MS 6 K				1					
Shaw: <i>Sonata in E- flat</i> (?) PE 5 K									
Bowen: <i>Sonatina</i> (1947) MS 7 K	1		1	3	23		All 3	13	9
Rubbra: <i>Meditazioni</i> (1949) PE 6a / PE 6b K/CR	7	1			22	14	Total duration		4
Murrill: <i>Sonata</i> (1950) MS9 / PE 7a / PE 7b K/CR					71		All 3	9 flourish	11
Scott: <i>Aubade</i> (1952) MS 11 K					1				
Fulton: <i>Scottish Suite</i> (1954) MS 12 K	2			1	111	6	2 out of 5	4	1
Rubbra: <i>Machaut Fantasia</i> (1955) MS 13 E				2			Total duration	4	

Continued...

Table 11.1 continued

Work, Date, Source, etc.	Alt. fingering	Bell key	Lip key	Note alteration	Artic- ulation	Dynamic	Tempo/ Duration	Ornament- ation	Misc.
Berkeley: <i>Concertino</i> (1956) MS 14 E/CR	12		1	1	7		3 out of 4	6	4
Rubbra: <i>Cantata Pastorale</i> (1957) PE 11 E	2				13		1 out of 3		
Jacob: <i>Suite</i> (1958) MS 15b E	6	1	9	4	32	2	All 7	1	18
Milner: <i>Suite</i> (?) MS 16 K	2		4		13	2		2	3
Simpson: <i>Vars & Fugue</i> (1959) MS 17 E				8	14		see note (a)		
Cooke: <i>Divertimento</i> (1960) MS 18 E					17			cadenza	1
Walsworth: <i>Sonata</i> (1961) MS 10 (composed 1950) K	4								
Gál: <i>Concertino</i> (1962) PE 14 E									
Rubbra: <i>Passacaglia</i> (1962) PE 28 K	3	1	1			5		1	
Jacob: <i>Variations</i> (1963) MS 19 K/CR	20		3	2	31	5	3 out of 10		2
Gardner: <i>Little Suite</i> (1964) PE 16 K								1	
Rubbra: <i>Sonatina</i> (1965) MS 20 K	4		1	4	2				1
Cooke: <i>Quartet (Sonata)</i> (1965) MS 49 E/CR	2					2	1 out of 3		

Continued...

Table 11.1 continued

Work, Date, Source, etc.	Alt. fingering	Bell key	Lip key	Note alteration	Artic- ulation	Dynamic	Tempo/ Duration	Ornament- ation	Misc.
Butterley: <i>White Throated Warbler</i> (1965) MS 21 K/CR	1								
Werder: <i>Gambit</i> (?) MS 22 K									37 (b)
Hand: <i>Sonata piccola</i> (1966) MS 50 K						10	1 out of 3	8	2
Gál: <i>Trio Serenade</i> (1966) PE 19 E	5		1		15		All 4		
Edmunds: <i>Pastorale & Bourée</i> (?) MS 23 K/CR				1	1		both	6 cadenza	1
Chagrin: <i>Preludes for 4</i> (1970) MS 24 E	1			1					1
Hand: <i>Plaint</i> (1971) MS 26 K/CR	2					9	Total duration	flourish	
Cooke: <i>Suite (trio)</i> (1971) MS 29 E							5 out of 6		1
Bergmann: <i>Pastorella</i> (1972) MS 28a E						1		1	
Maw: <i>Discourse</i> (1972) MS 27a K					2				4
Jacob: <i>Consort of Recorders</i> (1973) MS 31 E/CR				2					
Mathias: <i>Concertino</i> (1974) MS 34 E	2	1		1	8		All 3	1	
Ridout: <i>Sequence</i> (1975) MS 35 E	6	1	3	2	4	7	1 out of 7	1	6

Continued...

Notes to table 11.1:

(a) Simpson's *Variations and Fugue* is in one continuous movement, though in several clearly defined sections. In addition to indicating metronomic rates at variance with the composer's, Dolmetsch also indicated durations at certain key points and tabulated these at the end of the recorder part to provide an overall estimate of duration, as discussed in Chapter 7 on tempo.

(b) The high number of miscellaneous annotations is due almost entirely to Dolmetsch's addition of dashes in virtually every bar to indicate the location of the individual beats in what is a rhythmically complex work.

(c) In Davison's *Introduction & Caprices*, rather than annotating the manuscript recorder part, Dolmetsch wrote out the part again to accommodate more easily the many places where he made octave transpositions to facilitate ease of performance, as discussed in Chapter 4 on note alteration.

In seeking to identify particular factors that unite works with higher or lower levels of annotation, examination of Table 11.1 reveals that it is those with keyboard only, and those in approximately the first half of the table that generally contain the most. Ensemble works and those in approximately the second half of the table generally contain the least. Possible reasons why this should be the case, and why there are also exceptions are discussed below.

Works for recorder with keyboard only

Dolmetsch's musical partnership with harpsichordist Joseph Saxby lasted for over sixty years, during which time they toured extensively both nationally and internationally as a duo.¹ Their recitals were founded essentially on early repertoire, for which the Dolmetsch family was particularly noted, and as a result predominantly featured the harpsichord as

¹ Andrew Mayes, *Carl Dolmetsch*, p. 23.

the accompanying keyboard instrument. Thus, from their first Wigmore Hall recital in February 1939, it was practical for contemporary works including harpsichord to be incorporated in their recital programmes generally. For the more frequently performed works, especially those dating from the first two decades after the re-establishment of the Wigmore Hall recitals in the late 1940s, Dolmetsch had considerable opportunity to reconsider and refine his interpretations. This evidently had an influence on the amount of annotation present in his performing copies, whether manuscripts or published editions. Certainly, in four of the first five new works performed between 1947 and 1954, all with keyboard only (Bowen's *Sonatina*, Rubbra's *Meditazioni*, Murrill's *Sonata*, Scott's *Aubade* and Fulton's *Scottish Suite*), the level of annotation is notably high. The single exception is Scott's *Aubade* which, according to Jeanne Dolmetsch in personal conversation, was not apparently in an idiom to which Dolmetsch related, and was thus not taken into his regular repertoire.² As noted in Chapter 5, Bowen and Murrill both sought Dolmetsch's assistance with articulation, but even taking this into consideration the level of annotation in their works is greater than in later works for recorder with keyboard.

That noted, the accompanying instrument in the contemporary repertoire was not exclusively the harpsichord, and in Reizenstein's *Partita*, Bowen's *Sonatina*, Edmunds's *Pastorale & Bourée* and Salter's *Air and Dance* the scoring was specifically for piano. Nevertheless, it should be observed that whilst the level of annotation in Bowen's *Sonatina* is significantly high, it is relatively low in the other three works. That the Bowen was scored for piano rather than harpsichord suggests that the accompanying instrument was therefore apparently not a factor specifically influencing annotation level.

Another work in which annotation is quite copious is Milner's *Suite* of 1958. This did not receive its premiere at the Wigmore Hall but, as noted by Jeanne Dolmetsch:

For many years the [third movement] Jig was included by Carl Dolmetsch and Joseph Saxby in their recitals, but with the recorder part played on the sopranino rather than the treble, Dolmetsch finding this admirably suited the sprightly nature of the music.³

² Conversation with Jeanne Dolmetsch during my research visit to Haslemere 28 October 2006.

³ Jeanne Dolmetsch, edition and performance notes in Arthur Milner, *Suite* (Hebden Bridge, Peacock Press, 2005).

The level of annotation in the manuscript recorder part provides some indication of more frequent performance.

Among the remaining works for recorder and keyboard that contain an almost comparable level of annotation are Rubbra's *Passacaglia* and *Sonatina*, and Jacob's *Variations*. These are works by composers with whom Dolmetsch had a friendly working relationship and who had provided him with two of the most significant pieces in the contemporary repertoire (Rubbra's *Meditazioni* and Jacob's *Suite*). Other works containing a similar level of annotation are Edmunds's *Pastorale & Bourée*, Hand's *Plaint* and *Sonata piccola* and Swann's *Rhapsody from Within*. The two former works were included in the commercial recording made by Dolmetsch and Saxby in 1974 (CR 3). This also contained a performance of Butterley's *The White-Throated Warbler*, but of which the manuscript recorder part contains little annotation: the work's brevity and serial idiom evidently did not require it. Hand's *Sonata piccola* was the first work he composed for Dolmetsch and which received its first and a number of subsequent performances on his 1966 tour of the USA.

The somewhat idiosyncratic but attractive style of Swann's work was enthusiastically received by Dolmetsch who commented following the Wigmore Hall premiere:

You will have seen for yourself how warmly the audience responded to the piece and we shall look forward to opportunities of playing it on many more occasions.⁴

The level of annotation in the manuscript recorder part certainly supports such an aspiration. Unfortunately, Saxby's deteriorating health permitted him to take part in only two further Wigmore Hall premieres, and he gradually withdrew from public performance. As a result, *Rhapsody from Within* did not receive the further performances to which Dolmetsch had looked forward. However, it is among the few works of which a private recording exists in the archive.

It is works with keyboard only that generally contain more annotation. However, in the first six such works noted in Table 1, with the exception of Leigh's *Sonatina*, little

⁴ Letter, Dolmetsch to Swann, 17 April 1982.

annotation is evident. Indeed in two works it is absent altogether. It should be noted, however, that in the case of all but Berkeley's and Leigh's *Sonatinas*, it is copies of the published editions that remain in the archive rather than manuscripts. Yet Dolmetsch's earliest performances of Bate's *Sonatina*, Reizenstein's *Partita*, Bernard's *Prelude and Scherzo* and Shaw's *Sonata in E-flat* will have of necessity been given from the manuscripts. Thus it is possible that these contained a level of annotation comparable with or approaching that in Leigh's *Sonatina*. Since it has not been possible to locate these, it is impossible to say. Nevertheless, the absence of annotation in the published editions of the Bate and Shaw works in the archive is perhaps an indication that, as with Scott's *Aubade*, these works did not find a regular place in Dolmetsch's repertoire.

Little annotation has been added to the remaining works for recorder and keyboard, which for various reasons noted below did not apparently find a place in the regular Dolmetsch/Saxby recital repertoire. In the case of Hopkins's *54th Festival Fanfare* and Salter's *Air and Dance*, these were essentially occasional pieces and understandably not entirely appropriate for frequent subsequent performance. Moreover, Salter's work dated from the time of Saxby's gradual withdrawal from public performance, as did Ridout's *Variants on a Tune of H.H.*, which might otherwise have become at least an encore item. This to an extent explains the distinct lack of Dolmetsch's annotation in this work compared with that found in the others Ridout composed for him. Another work that does not appear to have been taken into Dolmetsch's repertoire was William Wordsworth's *Theme and Variations*. In this instance it would seem to be the unidiomatic writing for the recorder that presented problems. The recorder part contains virtually no annotation by Dolmetsch and there is no record of a public performance.

A work apparently neglected by Dolmetsch was Maw's *Discourse*. This is a substantial piece that received its premiere at the Wigmore Hall, but with which Dolmetsch apparently had little empathy. His correspondence with composers following first performances was otherwise universally enthusiastic and grateful, but in the case of Maw's piece (for the premiere of which the composer was indisposed and not present) Dolmetsch wrote: 'Taking into account the very short time we had to prepare the work,

Joseph and I felt we had given a good account under the circumstances.’⁵ The work was sent in rather fragmentary form up until only shortly before the premiere, and the lack of adequate rehearsal time was evidently an important factor that influenced Dolmetsch’s subsequent view of the piece.⁶ It is also significant that Maw’s elegantly calligraphic autograph recorder part was apparently not used for the premiere by Dolmetsch, who copied out the part again himself, and of which fragments remain in the archive.

Conversely, a work of immediate appeal that Dolmetsch welcomed and did perform subsequent to its premiere but which contains little annotation, is Gardner’s *Little Suite in C*. There is no manuscript of the work in the archive, but as related by Greta Dolmetsch in personal conversation, the composer was apparently not particularly amenable to the various suggestions Dolmetsch made for the addition of ornamentation or alteration to articulation.⁷ This would explain the lack of annotation in Dolmetsch’s copy of the published recorder part.

If the level of annotation reflected the frequency of performance, then certain works were evidently Dolmetsch’s particular favourites. Though not containing the most annotation, Rubbra’s *Meditazioni sopra ‘Cœurs désolés’* is perhaps among the works Dolmetsch performed most often. Even after just five years following the first performance Dolmetsch was able to inform Rubbra:

...I have just heard from a firm which sells many modern recorder works and acts as an agent for Lengnicks that your *Meditazioni* is still the best seller of them all. As you know, I have occasion to play it constantly during my tours here and abroad – it was particularly well received in New Zealand last year.⁸

Unfortunately the manuscript of this work is not in the archive. However, correspondence exists from which it can be deduced that, in addition to the annotation Dolmetsch added later in his copies of the published recorder part, he was responsible for much of the ornamentation.⁹ Of the two copies of the published edition in the archive, one (PE 6b) contains a considerable amount of annotation in the recorder part that appears to have

⁵ Letter, Dolmetsch to Maw, 6 March 1972.

⁶ Andrew Mayes, *Carl Dolmetsch*, pp. 123-26.

⁷ Conversation with Greta Dolmetsch during my research visit to Haslemere 22 March 2003.

⁸ Letter, Dolmetsch to Rubbra, 11 October 1954.

⁹ See Chapter 8.

accumulated over a long period of use. Dolmetsch and Saxby included the work in their Wigmore Hall recital of 3 April 1986 as a tribute to Rubbra who had died just a few weeks earlier on 14 February. If, as suspected by the present author, PE 6b was used by Dolmetsch at this recital, it is likely to have been his main performing copy for in excess of thirty-five years.

Ensemble works

For works involving any kind of ensemble other than recorder and keyboard, there was less frequent opportunity for performance in Dolmetsch and Saxby's recorder and harpsichord recital programmes. Though, with the exception of Wood's *Les Oiseaux*,¹⁰ the new works composed for Dolmetsch between 1939 and 1954 were composed for recorder and keyboard, for the 1955 Wigmore Hall recital Dolmetsch specifically requested a work including string quartet in addition to the harpsichord. Rubbra's *Fantasia on a Theme of Machaut* was the first of a significant number of new works premiered at the Wigmore Hall recitals in which the recorder formed part of a larger ensemble. The level of annotation in this work is noticeably less than in the recorder and keyboard works that immediately preceded it. Elements that might have required annotation were perhaps not necessary as Dolmetsch was responsible for copying out the parts and would have had an opportunity to include any appropriate adjustments.¹¹ Even so, there are two annotations for note alteration that probably came about as a result of experimentation during rehearsal.¹²

If the works for recorder and string quartet noted in Table 1 are examined, it will be observed that Simpson's *Variations and Fugue* and Cooke's *Divertimento* contain generally fewer annotations than the works with keyboard. Gál's *Concertino* contains no

¹⁰ Christopher Wood's *Les Oiseaux* Op. 16 is scored for descant recorder, harpsichord and double string quartet and dates from around 1939/40. The manuscript score contains Wood's indications for harpsichord registration, but it contains no annotation by Dolmetsch or Saxby. No details of a first performance have come to light.

¹¹ In a letter to Dolmetsch dated 29 December 1954 Rubbra noted: 'There won't be time for my publisher to get all the parts out, so may I leave them to you? – but perhaps this is as well, as there may be a few adjustments to make.'

¹² See Chapter 7.

annotation whatsoever. However, two other works for recorder and string quartet display an increased level of annotation. The first of these is Jacob's *Suite*, in which the high level of annotation can be explained by the existence of the composer's own keyboard arrangement, which meant that the finale in particular could frequently be included in Dolmetsch and Saxby's recital programmes.¹³ The second is Ridout's *Chamber Concerto* in which the level of annotation can only be explained by Dolmetsch's apparent enthusiasm for the piece. It is another work of which a private recording exists in the archive. At the time of sending the score to Dolmetsch, Ridout advised: 'If it seems right to you it will easily convert, at a later date, for String Orchestra and/or for Recorder and harpsichord.'¹⁴ Here too, then, it was perhaps with the added anticipation of a keyboard reduction and future performances in this form that Dolmetsch enthusiastically annotated the recorder part. Unfortunately no such arrangement materialised and the work remained, apart from the premiere, unperformed and unpublished in the composer's lifetime.¹⁵

Three other works with string quartet have not been included in Table 11.1 because they contain minimal or no annotation. The *Sextet* for treble recorder, string quartet and harpsichord Op. 164 by Alan Hovhaness received its UK premiere in Dolmetsch's 1961 Wigmore Hall recital. It was slated by the critics,¹⁶ and Greta Dolmetsch noted in personal conversation that its somewhat strange exotic musical language held little appeal for Dolmetsch who did not take it into his repertoire.¹⁷ Hand's *Concerto cantico* for recorder and string quartet, despite a positive response from both audience and critics following its premiere at Dolmetsch's 1984 Wigmore Hall recital, was withdrawn by the composer. The following year, the Wigmore Hall programme included the first performance of Michael Short's *Sinfonia* for treble recorder, string quartet and

¹³ The existence of a keyboard arrangement was not a guarantee of subsequent performance. As noted, the recorder part of Gál's *Concertino* contains no annotation and appears not to have been taken into Dolmetsch's repertoire, even though a keyboard reduction was prepared by the composer. A copy of the published edition was in Dolmetsch's possession and remains in the archive.

¹⁴ Letter, Ridout to Dolmetsch, 9 December 1980.

¹⁵ It was eventually published (Hebden Bridge: Peacock Press, 2006) in an edition prepared by the present author and Jeanne Dolmetsch, including their own arrangement for recorder and keyboard.

¹⁶ Writing in *Recorder News*, new series, 32, (1961), p. 7, Walter Bergmann described the work as '...a succession of instrumental sounds but not a composition ... one had for long stretches the feeling that the composer had forgotten to score for recorder and harpsichord. When he remembered, the result was poor.'

¹⁷ Conversation with Greta Dolmetsch during my research visit to Haslemere 22 March 2003.

harpsichord that likewise found favour with the critics. Writing to Short to express his thanks for the work Dolmetsch told him:

It captivated the players as well as the audience; its message was immediate and they absolutely lapped it up, as you must have realised from their enthusiastic response.¹⁸

However, the letter also explained:

Naturally we would wish to give the work more than one hearing and elsewhere than London alone. But a string quartet of that calibre is an expensive factor.¹⁹

There is no record of any subsequent performances of Short's *Sinfonia* and it remains unpublished. Again, it is the apparent lack of subsequent performance that would seem to explain the lack of annotation in these particular works.

Four ensemble works do contain an unusually greater level of annotation than the remainder, but here, too, there are practical explanations. Berkeley's *Concertino* for recorder, violin, cello and harpsichord was among a number of works for this scoring that Dolmetsch and Saxby performed on their tours of the USA with Alice and Eleonore Schoenfeld. On these tours Dolmetsch taught on courses at the Music Faculty of the Idyllwild Arts Foundation in California and made mention of the Schoenfeld sisters at the time he invited Cooke to compose a new work for the 1965 Wigmore Hall recital:

Working on the Faculty on these courses have been two charming and brilliantly talented sisters, one a violinist, and the other a 'cellist – Alice and Eleonore Schoenfeld. They are well known in the States and on the Continent, but have not yet toured this country. Hearing that they hope to remedy this omission during the coming season, I have invited them to appear at my next Wigmore Hall recital, on 3rd February 1965. Which brings me to the point. Would you consider writing a work for recorder, violin, 'cello and harpsichord...for next year?²⁰

In addition to performances on tour, Berkeley's *Concertino* was included on recording CR 4, which may also explain the increased amount of annotation in MS 14. However, the work Cooke composed as a result of the above invitation, his *Quartet* (MS 49), was also included on the same recording, yet does not contain as much annotation; there is no

¹⁸ Letter, Dolmetsch to Short, 22 April 1985.

¹⁹ Ibid.

²⁰ Letter, Dolmetsch to Cooke, 10 July, 1964.

immediately obvious explanation for this. Gál's *Trio Serenade* for recorder, violin and cello was also composed for Dolmetsch and the Schoenfeld sisters, and received its premiere and a number of performances during their 1966 USA tour, in addition to its UK premiere the following year. This work also contains a higher level of annotation than many of the other ensemble works, again probably the result of more frequent performance.

The significant amount of annotation in Mathias's *Concertino* for recorder, oboe, bassoon and harpsichord is more difficult to explain. It received its first performance at the 1974 Wigmore Hall recital with oboist Anthony Camden and bassoonist Kerry Camden. There can have been little opportunity for further performance with these forces, and in his letter commissioning the work Dolmetsch mentioned the possibility of adaptations being incorporated to enable performance with violin and cello during his 1974 USA tour with the Schoenfeld sisters.²¹ However, such an arrangement does not appear to have been made. In accepting the commission Mathias indicated that Oxford University Press would be interested in publication, and Dolmetsch's annotations in connection with use of the bell key and the *ossias* in the third movement were probably included for this reason.²² Furthermore, it is an attractive composition of the type that appealed to Dolmetsch and inspired him to incorporate alternative fingerings to provide added contrast in dynamic and timbre.

Ridout's *Sequence* for recorder and lute also contains a considerable amount of annotation. It received its first performance at the 1975 Wigmore Hall recital with lutenist Robert Spencer. Although the scoring presented only limited opportunities for repeated performance, and no arrangement with harpsichord was ever made, Saxby played the lute part from the score (written in conventional notation rather than lute tablature) on the harpsichord, and the work, or movements from it were included in a number of Dolmetsch/Saxby recital programmes. Dolmetsch's familiarity with and evident enthusiasm for the piece seems to have resulted in the level of annotation.

²¹ Letter, Dolmetsch to Mathias, 20 August 1973.

²² Letter, Mathias to Dolmetsch, 16 September 1974.

Apart from those works discussed above, the remainder of the ensemble works contain significantly less annotation than those for recorder and keyboard. This seems essentially the result of the limited opportunities for performance with the necessary additional forces; since familiarity with a work would appear to have been a factor that influenced the level of Dolmetsch's annotation, such lack of performance opportunities would explain the reduced level of annotation.

Chronology

In Table 1, the smaller number of boxes containing shading towards the end of the period clarifies the overall manner in which, with some exceptions, Dolmetsch's annotation gradually diminished. This is most clearly demonstrated by comparing the twelve works premiered between 1947 and 1960 with the twelve premiered between 1978 and 1989. Not only does the annotation in later works cover fewer performance aspects, but the number of annotations, with a few notable exceptions, also diminishes.

Dolmetsch appears to have continued to use certain types of annotation throughout the period represented in Table 11.1, and the level of miscellaneous annotation remains reasonably constant. Alternative fingerings continued to occur quite frequently, albeit with fewer actual instances in the later works, and note alteration also remained a fairly constant aspect. However, there is a distinct reduction in the annotations for articulation, tempo/duration and ornamentation.²³ Annotation for dynamics generally appears less frequently than for other aspects, but there are nevertheless slightly fewer instances in the second half of the table. Given the tendency for there to be fewer annotations in ensemble works than in works for recorder and keyboard, it is worth noting that of the first twenty-five works in the table, only eight are ensemble works, whereas in the last twenty-six there are sixteen.

It is also important to consider to what extent annotation was added during the period when Dolmetsch first received a work and was rehearsing for its premiere, and what was

²³ Ridout's *Chamber Concerto* is a notable late exception.

added over a subsequent period of time as his interpretation developed. There is very little to assist in determining this, as virtually all the annotation is in pencil and remained relatively consistent in its form and calligraphy. Nevertheless, there are instances in which certain factors dictate that some annotation must have been indicated early on, whereas some was clearly added later. This is particularly the case when considering the annotation in manuscripts. For example, the articulation and ornamentation annotated by Dolmetsch in the autograph manuscript recorder part of Murrill's *Sonata* must date from between his initial play through with the composer in February 1950 and his checking of the proof of the recorder part in September 1950 ahead of publication (the date of which is 1951),²⁴ since the published edition contains virtually all the annotated ornaments and articulation. Between these two dates Dolmetsch and Murrill gave the first performance (10 May 1950) and the first broadcast performance (11 July 1950).

It is likely that the articulation annotated by Dolmetsch in the autograph manuscript recorder part of Bowen's *Sonatina* dates from the time of the first performance (28 May 1947) for, as noted above, Bowen specifically requested Dolmetsch's assistance with this aspect.²⁵ However, there are two annotations that must date from later, possibly from the time of Dolmetsch's performance of the work with the composer at the Wigmore Hall on 8 February 1960. The first is an annotation almost certainly indicating use of the lip key on the final note of the first movement. As noted in the Chapter 3, this device was not fitted to a recorder until 1958. In the second movement, a passage rises to g-flat''' and is contained beneath a long slur. Slurring from the note below was the only practical method of obtaining this note before the introduction of the bell key in 1957. It is therefore after that date that Dolmetsch must have annotated a break in the slur before the g-flat''' and placed a *marcato* sign above it. Similarly, the annotation 'F# KEY' at the head of the published recorder part of Rubbra's *Meditazioni* (PE 6b) and the associated alteration to articulation can only date from 1957 or later.

The manuscript score of Berkeley's *Concertino* contains portions of the work that were cut in the published edition. However, the performance contained in recording CR 4

²⁴ Referred to in letters from Murrill to Dolmetsch, 20 February 1950 and 10 September 1950.

²⁵ See Chapter 5.

makes use of the original musical text of the manuscript. Although the recording was made thirteen years after the published edition appeared, the manuscript version must nevertheless have remained in use. It is not possible to establish whether Dolmetsch's annotation in the manuscript recorder part dates from the time of the first performance or from when the recording was made, or indeed if annotation was added on both occasions. It is also evident from the recording of Jacob's *Suite* (PR 3) that Dolmetsch's performance on that occasion was from the manuscript recorder part rather than the published edition. In this instance the recording dates from twenty-three years after the published edition. The blackened, worn pages and the level of repair of the manuscript recorder part are evidence of considerable use, and it seems likely that the annotation it contains was added at various times.

Dolmetsch's friendships with composers

Examination of the correspondence with the composers who wrote works for him (retained in the Dolmetsch archive) reveal an always cordial relationship, but which frequently did not extend beyond discussion of the work he had commissioned. However, it is also evident from some letters that there were a number of composers in particular with whom Dolmetsch enjoyed a genuine friendship.²⁶ Certainly among these should be considered Lennox Berkeley, York Bowen, Edmund Rubbra, Hebert Murrill, Gordon Jacob, Arnold Cooke, Colin Hand and Alan Ridout. Inspection of these composers' works in Table 11.1 shows, in some instances, a distinctly higher level of annotation. This is particularly the case in Bowen's *Sonatina*, Rubbra's *Meditazioni*, Murrill's *Sonata*, Berkeley's *Concertino*, Jacob's *Suite* and *Variations* and Ridout's *Sequence* and *Chamber Concerto*. Dolmetsch evidently felt able to intervene more confidently in various aspects of performance with composers who were his friends, and with whom he had developed a working artistic relationship, more so than with those who were simply acquaintances.

²⁶ The letters Dolmetsch exchanged with Gordon Jacob immediately following the premiere of his *Suite* in 1958 are certainly indicative of this. They are quoted in full in Andrew Mayes, *Carl Dolmetsch*, pp. 61-62.

Conclusions

From Table 11.1 and the above discussion, it can be deduced that the level of annotation in ensemble works was lower than that in works for recorder and keyboard, and that the level of annotation gradually diminished over the fifty-year period during which the works were composed and performed. Since the number of works for recorder and keyboard is fewer after 1965, the chronological reduction in annotation is, to an extent, attributable to this. Nevertheless, when the number of annotations indicated for the various performance aspects are considered, irrespective of performing forces, there is a progressive reduction with the passage of time. There are later works, however, in which the level of annotation is comparable with that of earlier works. Where a greater level of annotational intervention occurs, both in earlier and later works and irrespective of the scoring, this appears to be in those to which Dolmetsch had a particular artistic response. Interestingly, it is the heavily annotated works such as Rubbra's *Meditazioni*, Murrill's *Sonata* and Jacob's *Suite* that were among his favourites. As a result they were regularly included in his recital programmes and in the handful of commercial recordings he made. Furthermore, it is these works which have evidently retained a place in the recorder's contemporary mainstream repertoire, if the frequency of inclusion in recital programmes by other players and the number of recordings are a reflection of this.²⁷

²⁷ There are presently three commercial recordings of Rubbra's *Meditazioni* available (those by Piers Adams, Ross Winters and Catherine Fleming). The work was also recorded by David Munrow, but has since been withdrawn. It has been included in the recital programmes of all the above-mentioned players and John Turner. There appears to be only Evelyn Nallen's recording of Murrill's *Sonata* presently available, but John Turner and the present author have also included it in recital programmes. There is no currently available recording of Jacob's *Suite*, but it was recorded by Michala Petri and included in its string orchestral version (with Manchester Camerata) in her concert at the Bridgewater Hall, Manchester in January 2000. The present author has recently been made aware of plans by Annabel Knight to record the version with string quartet in 2009.

CHAPTER 12

Annotation in the keyboard parts

Introduction

The main focus of this thesis is Dolmetsch's annotation of the recorder parts in the works composed for him. However, the keyboard parts, mostly for harpsichord, are frequently more than simply accompaniment and represent an intrinsic part of each work's structure and character. For a number of the works, Dolmetsch's accompanist Joseph Saxby was the co-dedicatee, and some of the composers also wrote solo harpsichord pieces for him.¹ Additionally, in Jacob's *Variations*, composed to celebrate the thirtieth anniversary of Dolmetsch and Saxby's musical partnership in 1963, the fifth variation is for harpsichord solo. Like Dolmetsch's recorder parts, Saxby's accompaniments contain annotations which are indicative of his approach to the music. It seems appropriate, then, to devote a chapter to examining these, and to consider to what extent (particularly with regard to registration) they might be assimilated by performers playing these works today.

What becomes immediately apparent upon inspecting Saxby's annotated scores is that some of the symbols he employed remained essentially the same throughout the period of the post-war Wigmore Hall recitals. They are also present in two pre-war works, but are likely to have been added later. The level of annotation also remained quite consistent and is generally more extensive than Dolmetsch's.² This is the case even in Cooke's *Divertimento*, the first public performance of which, in the 1986 Wigmore Hall recital, was Saxby's last participation in a Wigmore premiere. Registration, fingering and enharmonic changes are noted throughout, whereas Dolmetsch's annotation in this work is minimal.³

¹ These include: Bowen's *Toccata*, Jacob's *Frogs* and Milner's *Hobgoblin*, all of which date from the late 1950s / early 1960s period.

² The copious extent of Saxby's annotation in the harpsichord part of John Gardner's *Concerto da Camera* resulted in Dolmetsch apologising to the composer when the parts were returned to him, commenting '...how understanding you are of Joe's need for scattering self-expression marks all over the place!' Letter, Dolmetsch to Gardner, 21 August, 1968.

³ The extent of Dolmetsch's annotation in this work can be seen in Table 11.1.

Because of this consistency and the limited space available here, it is not proposed to carry out an in-depth examination of a large number of works, but to concentrate on one for which the material in the archive is particularly representative and contains the full range of Saxby's annotation symbols. This is Jacob's *Variations* of which three relevant sources are extant: the autograph manuscript score (dated '15-11-62': MS 19), a copy of the edition published in 1967 (inscribed by the composer and dated '9th Jan.1967': PE 15) and a recording (made on Dolmetsch's and Saxby's tour of the USA in 1974: CR 3). The manuscript score contains more annotation than the copy of the published score, and the recording does not follow either precisely. Also discussed here is a copy of the published score of Berkeley's *Sonatina* from the earliest print run of 1940 (PE 1), which is of particular interest in that it appears to contain two distinct sets of annotation.

Saxby's annotation symbols

Saxby used a number of basic symbols when annotating the keyboard scores, and these remained consistent in form and context throughout the period from the re-establishment of Dolmetsch's Wigmore Hall recitals in 1947, to the final Wigmore Hall recital in 1989 and beyond. These are identified in Table 12.1, together with some explanation and comment about what they indicate.

Table 12.1 Joseph Saxby's annotation symbols for harpsichord registration

Symbol	Representing	Notes
CI	Manual 1	Lower manual. It is not clear why Saxby used the prefix 'C' unless to represent 'clavier'.
CII	Manual 2	Upper manual.
C	Coupler	Coupling upper to lower manual.
H or Harp	Harp stop	Sometimes also known as the Buff stop. Brings into operation a series of leather or felt pads which create a pizzicato or harp effect when brought into contact with the strings, usually of the eight-foot register.
½ H	Half harp stop	A rare annotation, but it occurs in the annotated published score of Jacob's <i>Variations</i> at the beginning of Variation IX. It was presumably intended to indicate semi-application of the stop to produce only partial damping.
Lute	Lute stop	Brings into use a set of jacks plucking close to the nut (front bridge) to produce a 'nasal' timbre.
8'	8-foot stop	Sometimes the figure alone is used, the ' being omitted.
4'	4-foot stop	As above
16'	16-foot stop	As above
X	'OFF'	Denotes that a previously indicated register or device is to be disengaged. On occasions the extent of use of a register or device was annotated thus: C -----X providing a more precise indication of the extent. The straight line was sometimes replaced by a wavy line and may have indicated gradual disengagement of the register or device indicated. This is further substantiated by a wavy line on occasions being placed before a device or register symbol. In some instances Saxby alternatively indicated cessation by repeating the earlier symbol and marking it with a slash. In some scores he also used the annotation 'off'.

In addition to the symbols above that indicate registration, Saxby made use of more conventional symbols in connection with interpretational elements. A frequently used symbol is CP, which Jeanne Dolmetsch confirmed in personal conversation indicates

colla parte.⁴ This is supported by the context of the annotations. Where Saxby wished to indicate arpeggiated or spread chords he did so using the conventional symbol, though invariably placed after rather than before the affected chord. These were generally intended, as is the usual convention, to indicate an upward spread, but there are instances where a downward pointing arrow next to the arpeggio symbol directs a downward spread. There is also an instance in Jacob's *Variations* (PE 15) where arrows indicate both an upward and downward spread for the last chord of Variation VIII.

Keyboard fingering was annotated conventionally, but Saxby usually made a subtle differentiation between an 'open' figure four when indicating fingering (Ex. 12.1), and a 'closed' four with a slightly curved vertical stroke to indicate the 4-foot stop (Ex. 12.2). However, there are lapses, as evident typically in the manuscript score of Jacob's *Variations* (MS 19) on the first page of Variation V. Fortunately, context enables the intended use to be determined.

Saxby's annotation in Gordon Jacob's *Variations* for recorder and harpsichord

Copies of the annotated autograph manuscript score and recorder part (MS 19) and annotated published edition (PE 15) of Jacob's *Variations* are reproduced in their entirety in Appendices D and E. The annotations made by Saxby in each source are described in Table 12.2 (placed for convenience after the main text of this chapter), which includes additional commentary.

What is especially apparent from Table 12.2 (which does not include any of Saxby's annotation for fingering) is the copious amount of annotation for registration. The smaller amount in the annotated published edition may be attributable to his growing familiarity with the work though, as will be seen, it may also be connected with the instrument used in later performances. Such annotation also reveals the complexity of Saxby's registration schemes, which are far more intricate than adopted in present-day performance. See, for instance, bars 260 to 274 of Variation IX in Appendix D in which there are eleven

⁴ Conversation with Jeanne Dolmetsch during my research visit to Haslemere, 28 October 2006.

registration annotations in just fifteen bars. It is important to observe that in his extant recordings of seventeenth- and eighteenth-century repertoire, Saxby employed fewer registration and manual changes than in contemporary works.⁵ Significantly, in Variation V that is scored for harpsichord solo, Saxby's registration is at its most complex, as can be seen in bars 149 to 168 in Appendix D. Even in the less annotated copy of the published edition, the registration scheme in this variation is quite complex. This can be seen in the equivalent bars in Appendix E. According to Jeanne Dolmetsch, he was particularly pleased that Jacob included a solo harpsichord variation in this work, and obviously wished to make use of the varied registration possibilities a Dolmetsch concert harpsichord presented.⁶

What also becomes evident from examination of Saxby's registration in Jacob's *Variations* is the care with which he attempted not only to reflect the composer's dynamics, but also those additionally introduced by Dolmetsch and annotated by him in the recorder part. This is certainly the case in Variation I, and Exx. 12.3a and 12.3b show how Saxby's manual changes in the opening bars coincide with Dolmetsch's dynamics marked in the recorder part.

Like Dolmetsch, Saxby did not confine himself to a particular interpretation suggested by his own annotations. Performing conditions and, more practically, the instrument available, particularly when on tour abroad, often dictated that alternatives needed to be introduced. Comparison of the annotated manuscript and published scores reveals instances where Saxby adopted different registration schemes, particularly for Variation 5. This can be seen by again comparing bars 149 to 168 in Appendix D with the equivalent bars in Appendix E. The annotated published score seems less specifically intended for a Dolmetsch concert harpsichord, for which the registrations in the manuscript version work precisely (see Chapter 13). This is particularly evident in

⁵ Works by Handel (Sonata in a minor for recorder and continuo), William Lawes (Almain and Saraband) and the anonymous *Greensleeves to a Ground* are included together with other seventeenth- / eighteenth-century works on the second side of recording CR 3 released in 1974. Some earlier recordings by Decca dating from 1950 and 1953 were transferred to CD in 2006, Pavilion Records Ltd., GEM 0234.

This also includes the Handel Sonata, the pieces by Lawes and the anonymous *Greensleeves to a Ground*.

⁶ Telephone conversation with Jeanne Dolmetsch, 7 April 2007.

Variation V where there are no indications for the use of the 16-foot stop, and in Variation IX where the lute stop is not specified.

It is significant how the recorded performance (CR 3), though made 11 years after the work's premiere, generally incorporates much of the overall registration schemes annotated in MS 19 and PE 15. In the theme, for instance, changes of manual and registration follow those annotated in MS 19. The recording also includes many of the other interpretational elements annotated in the scores, particularly arpeggiated chords. For instance he arpeggiates the chords in bars 7 and 8 of the theme, as annotated in PE 15. However, whilst Saxby does not generally include registration changes as complex as those annotated in the manuscript score (MS 19) it is this that he follows more closely rather than PE 15. This can be detected not only in the theme, as noted above, but also particularly in Variations II, III, VII and X. Though it is not always possible to tell from the recording whether a manual change has been made or whether the coupler has been engaged / disengaged, it is possible to hear a change of some sort. Table 12.3, included, also for convenience, at the end of this chapter, lists Saxby's decisions on registration in CR3 and also identifies other interpretational elements that are not included in the manuscript score or published edition, but which form part of his performance.

It is very unlikely, that the performance on CR 3 (recorded in the USA) made use of a Dolmetsch concert harpsichord of the type Joseph Saxby had at his disposal for performances in the UK. The absence of the use of a 16-foot stop, or a lute stop support this.

Saxby's annotated fingering in Jacob's *Variations*

Fingering is quite frequently annotated in the scores Saxby used for performance and that indicated in Jacob's *Variations* is typical of the level and detail to be found in other works. However, comparison of his fingering in the two sources of *Variations* reveals specific differences. As Appendix D shows, MS 19 is totally devoid of any annotated fingering in the theme and the first four variations. However, Variation V, for harpsichord solo, immediately includes it, and bar 156 has a fingering for every right-hand note.

Variation VI is again devoid of fingering. Variation VII contains little, only in bars 214 and 215; this is surprising, considering it is the inversion of Variation V. Variations VIII and IX again contain no fingering indications, and only bars 312 to 314 in Variation X contain any. By contrast, as seen in Appendix E, PE 15 contains annotated fingering in the very first bar of the theme and also in Variations I and III, though not in Variations II and IV. It is once again Variation V where the annotated fingering is at its most copious, and only in Variations VII and X (bars 316 and 317) where any further fingering is annotated. The fingering annotated in bar 1 of the theme in PE 15 may not be Saxby's, as it does not appear to be in his hand, whereas that in the remainder of the score quite clearly is. However, apart perhaps from another member of the Dolmetsch family, it is unlikely that anyone else would have had access to, or made use of this score.

Comparison of Saxby's fingering in Variation V in both annotated scores reveals how this was reconsidered over time. In MS 19 the opening bar (149) indicates the fifth finger for the first semiquaver of each group of four, and this fingering is repeated where the phrase appears again at bar 169 (Ex. 12.4a). In PE 15 these bars have the fifth finger on the first note, but the third and fourth fingers on the subsequent first notes of the following semiquaver groups (Ex. 12.4b). The intention appears to have been to place a stronger finger on these particular notes. Comparison of the passages beginning with a triplet anacrusis into bars 155 and 173, again reveals that stronger fingers have been substituted in PE 15 (Exx. 12.5a and 12.5b).

Annotation in a published score of Lennox Berkeley's *Sonatina* for recorder and keyboard (PE 1)

Although Saxby took part in the first private performance of Berkeley's *Sonatina* (17 June 1939), civil defence duties at the outbreak of World War II prevented him from participating in the first public performance at the Wigmore Hall (18 November 1939) at which Christopher Wood deputised.⁷ On those occasions it would have been necessary for both players to use a manuscript score, as the work was not published until 1940.

⁷ Christopher (Neame) Wood (1911-1990) was a harpsichordist in the Haslemere circle, and composed a number of works including recorder and harpsichord. The circumstances of his participation in the Wigmore Hall premiere are described in detail in Andrew Mayes, *Carl Dolmetsch*, p. 28.

There is a single copy of the published edition of Berkeley's *Sonatina* in the archive (PE 1), the keyboard part of which is especially copiously annotated. The score is reproduced in its entirety in Appendix F. This contains what are clearly Saxby's annotations using similar symbols to those listed in Table 12.1, but it additionally contains a more complex set of annotations for registration. These have similarities with those of Christopher Wood contained in the manuscript score of his own work, *Sonata di [sic] Camera* Op. 18 (MS 5), pages 12, 13, 22 and 23 of which are reproduced in Appendix G. It is worth briefly digressing to consider both of these here.

In Wood's score of *Sonata di Camera*, the directions for harpsichord registration are all below the left-hand stave in a blank stave that the composer left between each system and marked 'suggested registration' at the beginning of the score. The registration indications – indicated in Table 12.4 – are neatly written with what appears to be the same fine pen, and form an integral part of the score.

Table 12.4 Christopher Wood's annotation symbols for harpsichord registration in his *Sonata di Camera* MS 5

Symbol	Representing	Notes
Full 8ft I	8-foot stop on manual 1 fully engaged	Sometimes this is indicated 8ft I Full , or simply 8ft I
$\frac{3}{4}$ 8ft I	8-foot stop on manual 1 three-quarters engaged	Varying levels of engagement have been indicated by the appropriate fraction.
$\frac{1}{2}$ 8ft I	8-foot stop on manual 1 half engaged	See above. Sometimes indicated as 8ft I $\frac{1}{2}$
$\frac{1}{4}$ 8ft I	8-foot stop on manual 1 quarter engaged	See above.
Full 8ft II	8-foot stop on manual 2 fully engaged	Sometimes indicated 8ft II . It would appear that this annotation did not indicate actual playing on manual 2. In MS 5 all the annotations for registration are below the left-hand stave and there are no directions to change manuals, or play on both simultaneously. Wood seems to have played on manual 1 with the coupler engaged (there are no specific indications to engage or disengage the coupler).
$\frac{1}{2}$ 8ft II	8-foot stop on manual 2 half engaged	See notes above. Sometimes indicated as 8ft II $\frac{1}{2}$. Both these annotations also appear slashed through to indicate disengagement of the 8-foot stop on manual 2. There are no annotations in MS 5 to indicate the use of 16-foot or 4-foot stops.
H	Engage harp stop	This is sometimes followed by the annotation grad off to indicate gradual disengagement. The point of total disengagement is annotated by H slashed through.
<	Gradual engagement of stop	Like a crescendo hairpin. Used after some of the fractional registration symbols above but, for obvious reasons, not after 'Full'.
>	Gradual disengagement of stop	Like a diminuendo hairpin. Used after some of the registration symbols above.
ped.	Apply sustaining pedal	This does not indicate piano pedalling, but use of a sustaining device present on Dolmetsch 'new action' harpsichords (see Chapter 13). It is also sometimes annotated as sust. ped. and release indicated by ped off .

With Wood's annotations in this work in mind, let us now return to the published edition of Berkeley's *Sonatina* (PE 1), a copy of which, as previously noted, is reproduced in its entirety in Appendix F, so that the annotations it contains can be seen in detail and compared with those in MS 5. Explanations of the annotation symbols it contains (other than those already identified in Table 12.1) are detailed in Table 12.5. As noted, these – at first sight – appear to be in two different hands.

Table 12.5 Additional annotation symbols for harpsichord registration in Berkeley's *Sonatina* PE 1

Symbol	Representing	Notes
full 8ft I	8-foot stop on manual 1 fully engaged	Sometimes this is indicated as 8ft I full , or simply as 8ft I . The 'full' indication was required in some contexts, as the stop could be partially engaged.
½ 8ft I	8-foot stop on manual 1 half engaged	Sometimes indicated as 8ft I ½ . Varying levels of engagement could be achieved by use of foot operated register change. By gradual application, the jack slide could be moved partially to enable more or less of the plectra to pluck the strings.
8ft II	8-foot stop on manual 2 fully engaged	There do not appear to be any instances in which the annotations full 8ft II or 8ft II full are used. The symbol was sometimes slashed through to indicate disengagement of the stop (or possibly a change to manual 1).
½ 8ft II	8-foot stop on manual 2 half engaged	Sometimes indicated as 8ft II ½ . As with the symbols above, it was also sometimes slashed through to indicate disengagement of the stop (or possibly a change to manual 1).
4ft	4-foot stop engaged	This annotation appears only once in the entire work in the first movement at the beginning of bar 75. It is followed by a horizontal line and an asterisk, presumably to indicate disengagement, though application of the stop for a single bar seems unusual, even in this context.

Continued...

Table 12.5 continued

Symbol	Representing	Notes
Full	Stop fully engaged	The word on its own is sometimes placed at a distance after an 8ft I or 8ft II symbol to indicate full engagement of the stop (see first movement bar 21). Additionally it is annotated in isolation at the beginning of the third movement and at bar 39 where it appears to indicate a full registration i.e. both 8-foot stops (and possibly others).
$\frac{1}{2}$	Stop half engaged	The fraction on its own was sometimes placed at a distance after an 8ft I or 8ft II symbol to indicate that the stop was to be gradually disengaged to half engagement (see first movement bar 92).
$\frac{1}{4}$	Stop quarter engaged	This annotation appears only once, in the first movement at bar 117, where it is preceded by a hairpin and 8ft I, which have nevertheless been crossed out.
$\frac{1}{2}$ to full	Gradual application of stop from half to full engagement	See first movement bar 108 – full is indicated at bar 111.
Harp	Harp stop engaged	In addition to the word in full (see first movement bar 25) the harp stop was also indicated by H (see first movement bar 20). Disengagement was indicated by the word off (see first movement bar 9) or by a slashed H (see first movement bar 11). The annotations grad off (see first movement bar 97) and grad on (see first movement bar 101) were also used to indicate gradual disengagement or engagement of the harp stop.
Ped	Sustaining pedal	This does NOT infer use of a piano. The Dolmetsch 'New Action' harpsichord possessed a sustaining device, and it is the application of this that the annotation indicates (see first movement bar 17).
<	Gradual engagement of stop	This symbol is used to indicate gradual engagement, but not placed after a partial engagement (see first movement bars 16, 42, 53 and 72).

What are immediately identifiable as Saxby's annotations – that is, using symbols identified in table 12.1 – are generally in quite large script, and the boldness on the page suggests that a soft pencil was used. The more complex registration annotations which recall Wood's in MS 5 are also in pencil, but the text is smaller, fainter and not as neatly written. This can be seen at a glance in Ex. 12.6 in which the 'CI' is typical of Saxby (and seen both in MS 19 and PE 15), whereas the 'full 8ft I' is reminiscent of Wood. Given that both men performed the work, it is entirely possible that they both made use of this same score for separate performances, and individually annotated it accordingly. Indeed, comparing the script of an annotation such as '½ 8ft I' that occurs frequently in both PE 1 and MS 5, and seen in Exx. 12.7a and 12.7b, reveals similarities which on initial inspection would seem to support further the hypothesis that Wood annotated the more complex registration scheme in PE 1.

However, closer examination of the two scores reveals that although a number of letters and numerals are similar, especially the characteristic *t* with no lower loop and cross to the right hand side only (Exx. 12.8a and 12.8b), the *f* is more looped in PE 1 than in MS 5 (refer again to Exx. 12.8a and 12.8b), suggesting that the hand might be Saxby's after all. It concurs with the lower-case *f* in the few examples of his handwriting in other manuscripts in the archive. Moreover, other annotations in PE 1, though not characteristic of those marked by Saxby in post-war scores, do possess calligraphic similarities to them. It would thus appear that both sets of annotations in PE 1 are Saxby's, the more complex and smaller dating from the pre-war period, the less complex and larger having been added for post-war performances.

If the annotations for the more complex registration scheme in PE 1 are indeed Saxby's they indicate a similar though somewhat simpler approach than Wood, but more intricate than those he generally indicated in the scores annotated in the post-war period. This work and Wood's *Sonata di Camera* are contemporary,⁸ and the annotated registration schemes in both works are also likely to be of similar date as they appear to relate to use of a Dolmetsch 'new action' harpsichord. The specific nature of this instrument will be

⁸ Though MS 5 is not dated, Wood's *Sonata di Camera* (that bears the opus number 18) was probably composed between 1939 and 1942 and is thus contemporary with Berkeley's *Sonatina*. Notes on the composer can be found in the published edition of Christopher Wood, *Sonata di Camera*, ed. Jeanne Dolmetsch and Andrew Mayes (Hebden Bridge: Peacock Press, 2004).

discussed in Chapter 13. However, it is worth noting here that Wood and Saxby were among the first harpsichordists to make use of such an instrument in contemporary repertoire and may well have developed their means of annotating registration changes in collaboration. If not, then they appear to have been aware of each other's annotation symbols, as the similarities between those in PE 1 and MS 5 seem more than coincidental. Nevertheless, there are also differences. Whereas the annotations are all below the left-hand stave in MS 5, they occur both below and between the staves in PE 1. This may be for no other reason than convenience, the annotations being inserted where there was space in the published score. There appears to be no specific intention in their placement to indicate which hand played on which manual, whereas the CI and CII annotations are clear in this respect. It should also be noted that Saxby's earlier registration scheme in PE 1, even though it used virtually the same symbols, can be ambiguous or even contradictory, and is not as easy to interpret as Wood's in MS 5. However, as noted in connection with some of Dolmetsch's annotations, Saxby's were made entirely for his own use and presumably perfectly clear to him.

The reason for the later set of annotations in PE 1 using Saxby's more familiar post-war symbols will almost certainly have been as a result of the eventual abandonment of use of the 'new action' harpsichord in favour of an instrument with conventional action, probably following Arnold Dolmetsch's death in 1940. As Margaret Campbell notes:

Unfortunately, the new action harpsichord never truly fulfilled [Arnold] Dolmetsch's expectations. ...the mechanism was extremely complicated and frequently went wrong.⁹

Zuckermann also observes in connection with the half stop:

This stop rarely works well since it depends on a minute amount of travel and rigidly precise adjustment of the jacks.¹⁰

Saxby's alternative and less complex registration annotations were thus presumably added to suit the conventionally-actioned, post-war Dolmetsch concert harpsichord, which lacked half stops and a sustaining pedal.

⁹ Margaret Campbell, *Dolmetsch: the Man and his Work*, pp. 225 and 231.

¹⁰ Wolfgang Joachim Zuckermann, *The Modern Harpsichord* (London: Peter Owen Limited, 1970), p. 111.

There are further miscellaneous annotations in the keyboard part of PE 1 deserving specific comment. At the head of the score annotated in Saxby's hand is a suggested 'standard' registration, shown in facsimile in Ex. 12.9. It appears to relate to the later set of annotations, and the dots between the figures and letters are reminiscent of registration annotations in the manuscript score of Jacob's *Variations* (MS 19). The H is slightly ornate, but is similar to that which begins the annotation 'Harp' at bar 118 in the first movement. The **Coup. Swell** may be an explanation of the hairpin symbol above, used in the context of gradual engagement of the manual coupler to produce a crescendo, but the meaning of 8-) is unclear. Apart from this annotation, there is no further indication for use of the 16-foot stop in the remainder of the score. Another annotation for registration in Saxby's hand occurs before the first stave of the first movement, shown in Ex. 12.10. This appears to be a suggested registration for the very opening, consisting of half engaged 8-foot stop on manual 1, and harp to 8-foot stop on manual 2.¹¹ Though in large script and soft pencil, the indicated use of a half stop associates it with the earlier annotations for a 'new action' harpsichord. The CI and CII annotations that also appear throughout PE 1 to indicate manual changes are, as we have seen, similarly found extensively in all the scores Saxby annotated, and are clearly his (see Table 12.1). However, these sometimes conflict with the more complex set of registration annotations in this particular score. Intriguingly, Saxby's usual annotation C to indicate use of the manual coupler occurs only once at bar 75 in the first movement.

Although we must conclude that all the markings in PE 1 are Saxby's, there is another score in which there indeed appear to be annotations by both Saxby and Wood. This is Carl Dolmetsch's *Theme and Variations* (MS 1). The score contains some basic indications for harpsichord registration at the beginning of the fifth and sixth variations¹² and at the beginning and at bar 3 of the ninth, all of which appear to have been written by the scribe of the score.¹³ Additionally, and reminiscent of PE 1, are annotations

¹¹ A puzzling annotation in the first bar is a sharp placed before the right-hand c' followed by 'sempre', see Ex. 12.10. This appears to be in Saxby's hand, and presumably applies until the end of bar 9. Its effect is significant, but difficult to explain.

¹² The manuscript of Dolmetsch's *Theme and Variations* numbers the Theme 1 and the successive variations from 2 to 12. The published edition ed. Jeanne Dolmetsch (Hebden Bridge: Peacock Press, 2000), leaves the theme unnumbered and numbers the variations 1 to 11.

¹³ There are features of the calligraphy in the manuscript score uncharacteristic of Dolmetsch, and indeed Jeanne Dolmetsch identified it as being in the hand of her mother Mary.

characteristic of Saxby's pre- and post-war styles. The former includes full and half stop indications and the directions 'con ped' and 'senza ped'. The latter includes the familiar CI and CII directions that in some instances conflict with the manual indications previously annotated. There are two significant instances of annotations in what looks to be Wood's hand. The first is at the beginning of Variation 5 where the direction 'H on here' has been inserted (Ex. 12.11a). This shows calligraphic similarities with an annotation for disengagement of the harp stop in MS 5 (Ex. 12.11b). The second is at bar 7 of Variation 6, indicating '8ft II' (Ex. 12.12a). Both are below the left-hand stave and the '8ft II' in particular matches instances of the same annotation in MS 5 (Ex. 12.12b). It would be entirely plausible for Wood, in addition to Saxby to have performed this work with Dolmetsch, since apart from Dolmetsch's *Theme and Variations*, Berkeley's *Sonatina* and Wood's own *Sonata di Camera*, and *Les Oiseaux* (for recorder harpsichord and double string quartet) there were few contemporary works for recorder and harpsichord composed in the period immediately before World War II.

What is almost certainly among the earliest recordings by Dolmetsch and Saxby is that of their performance of Dolmetsch's *Theme and Variations* on CR 1 made in 1939. As is frequently the case with pre-war recordings, the harpsichord sound is robbed of its upper partials and therefore rendered somewhat dull. Even so, it is distinct enough for the listener to detect that many of the changes of registration annotated in the manuscript score were not included. In the final bar of Variation 11 Saxby has written, 'Descending chromatic scale to A accented in 3 from "A"'. This was presumably intended to be played against the recorder's ascending chromatic scale with which this variation ends. However, this also is absent from the recording.

Conclusions

From Saxby's annotations in Dolmetsch's *Theme and Variations* (MS 1) and Berkeley's *Sonatina* (PS 1), his registration in the pre-war period appears to have been intended for a Dolmetsch 'new action' harpsichord with half stops and a sustaining pedal. This enabled him to adopt complex registration schemes with frequent stop changes. An even greater

complexity of registration was a feature of Wood's annotations in his *Sonata di Camera* (MS 5), which have a marked similarity to those of Saxby in PE 1.

The abandoning of the 'new action' harpsichord in the immediate post-war period coincided with the adoption of the characteristic annotation symbols that Saxby used in scores from then until the mid-1980s. Directions to play on manuals 1 and 2 annotated by 'CI' and 'CII' found in the pre-war scores are likely to have been added by Saxby in the post-war period.¹⁴ Saxby's annotation symbols and the extent to which he used them, once established immediately after World War II, remained consistent in his performing scores, and reveal a less complex approach to registration than in the pre-war period. Nevertheless, it is a style utilising more registration changes than tends to be adopted by present-day harpsichordists, even in twentieth-century repertoire. Interestingly, in the recorded performances of Dolmetsch's *Theme and variations* and Jacob's *Variations* it is apparent that Saxby adopted fewer complex registration changes than he indicated in the annotated scores. The recording of Jacob's *Variations* (on CR 3) dates from eleven years after the first performance. This might indicate that Saxby was gradually simplifying his approach to registration, as suggested from his annotations in the copy of the published edition (PE 15) compared with those in the manuscript score (MS 19). However, the recording of Dolmetsch's *Theme and variations* (CR 1) is contemporary with the first performance (1939), yet the recording has far fewer registration changes than annotated in the manuscript score (MS 1). In this instance Saxby was perhaps less inclined to risk complex registration changes in a recording, or it is possible that some of these annotations were added later.

Ann Bond has already identified the 'colouristic' style of twentieth-century harpsichord registration of which Saxby and Wood were exponents.¹⁵ There has only been space in this thesis to draw attention to the evidence for this in the scores in the Dolmetsch archive, and to the fact that these would provide excellent material for further research on this subject.

¹⁴ Berkeley's *Sonatina* was given a repeat performance in the 1951 Wigmore Hall recital in which Saxby will have played the keyboard part on the harpsichord. It is possible that his 'CI' and 'CII' annotations characteristic of the post war period were added to the score of PE 1 at that time.

¹⁵ Ann Bond, *A Guide to the Harpsichord* (Portland, Oregon: Amadeus Press, 1997), p. 47.

Table 12.2 Commentary on Saxby's annotations in the autograph manuscript score (MS 19) and published edition (PE 15) of Jacob's *Variations*

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Tema 1	CI 8' indicates 8-foot stop on manual 1.	Composer's dynamic indication <i>p</i> modified to <i>mp</i> .
Tema 3-4	CII indicates change to (quieter) manual 2 for repeated opening phrase. This is presumably in response to the <i>pp</i> dynamic annotated by Dolmetsch at this point in the manuscript recorder part. <i>Tenuto</i> and <i>colla parte</i> indicated in bar 4.	Dynamic indication <i>pp</i> annotated in bar 3.
Tema 5	CI indicates return to manual 1 for the next phrase of theme.	
Tema 7-9	CII, indicating a change to manual 2 is followed by a line extending to the end of bar 9. Dolmetsch annotated the dynamic <i>p</i> in the recorder part at this point.	Minim chords in bars 7 and 8 have arpeggio sign annotated after chords. Dynamic indication <i>pp</i> annotated beneath second chord in bar 7. Dynamic indication <i>mf</i> annotated beneath second chord in bar 8.
Tema 10-11	Though not indicated, a return to manual 1 is implied by the annotation C directing use of the coupler (only available to couple manual 2 to manual 1). This is followed by a crescendo hairpin that may have indicated gradual application of the coupler. The annotated X at the end of bar 11 indicates disengagement of the coupler.	Right-hand minim chord in bar 11 has arpeggio sign annotated after chord.
Tema 12-13	A return to manual 2 is indicated by CII (and confirms the change to manual 1 implied at the beginning of bar 10).	Dynamic indication <i>p</i> in bar 12. This is also noted for the recorder part for which the direction is given in the manuscript, but not included in the published edition. Right-hand minim chord in bar 13 has arpeggio sign annotated after chord.

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Tema 14-15	As bars 10-11.	
Tema 16-17	CII indicates change to manual 2.	Dynamic indication <i>p</i> in bar 16. The manuscript contains the composer's dynamic indication <i>p</i> for the recorder, not included in the published edition.
Tema 17-18 Letter A	CI indicates change to manual 1 at recapitulation of the theme at bar 18.	CP (<i>colla parte</i>) followed by 'Tempo'. Perhaps indicates a slight rallentando and resumption of original tempo at the recapitulation of the theme.
Tema 22-23	C indicates addition of coupler (for increased volume). This follows a crescendo in the previous bar of recorder part that ascends to e''' at the beginning of bar 22. A slashed C at the beginning of bar 23 indicates disengagement of the coupler.	
Tema 24	Change to manual 2 indicated by CII on the third beat. This coincides with <i>p</i> dynamic in the recorder part.	Right-hand minim chord has arpeggio sign annotated (after chord). Dynamic indication <i>p</i> annotated beneath second chord. The manuscript contains the composer's dynamic indication <i>p</i> for the recorder, not included in the published edition.
Tema 25	Engagement of the harp stop indicated by H for third beat.	Right-hand minim chord has arpeggio sign annotated (after chord) and dynamic indication <i>p</i> beneath.

Continued...

Table 12.2.continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Tema 26	Arpeggio indicated for final chord (with harp stop still engaged). The final note of the theme in the recorder part has been annotated 'AF' to indicate an alternative soft fingering.	Final minim chord has arpeggio sign (after chord).
Variation I 27-28	CI below the stave indicates manual one. 8' · C · written between the staves indicates 8-foot stop and coupler.	Articulation slurs annotated above first right- and left-hand groups of quavers in bar 1.
Variation I 29-30	CII indicates change to manual 2 at the point at which a <i>p</i> dynamic is marked in both recorder and harpsichord parts. This reflects the pattern of dynamic contrast introduced in the theme.	Symbol in bar 29 is not clear, but may be intended to be a dynamic indication <i>p</i> . This would match the dynamic scheme of the theme adopted in the manuscript score.
Variation I 31-32	CI indicates return to manual 1 in line with the dynamic scheme already established.	
Variation I 36 Letter B	CII indicates change to manual 2 at a point where the composer's <i>p</i> dynamic is marked in the harpsichord part. The composer's dynamic for the recorder is <i>f</i> (followed by <i>p</i> for the next two bars in which the harpsichord is silent).	
Variation I 39	CI indicates change to manual 1 where the composer's dynamic for the recorder is <i>f</i> .	
Variation I 43-44	4' indicates use of 4-foot stop for short phrase. Disengagement of 4-foot stop indicated by an X at the beginning of bar 44.	

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation I 46	<p>4' indicates use of 4-foot stop for short phrase with composer's dynamic indication <i>f</i>.</p> <p>Disengagement indicated by X at the end of the bar. (Next bar has the composer's dynamic indication <i>p</i>).</p>	
Variation I 47		Slurs annotated above right-hand and below left-hand staves.
Variation I 49	As bar 46.	<p>Slanting line annotated at the beginning of the bar.</p> <p>Possibly intended to indicate a registration change to realise the composer's dynamic indication <i>f</i> (previous bar <i>p</i>).</p>
Variation I 50-52	<p>4' in bar 50 indicates use of 4-foot stop for short phrase with composer's dynamic indication <i>f</i>. Bar 51 is identical, but has indication for 4-foot stop at the end.</p> <p>This is superfluous unless a marking for disengagement has been omitted in error, or it may be confirmation that the 4-foot stop is intended for the next figure.</p>	<p>Slur annotated above right-hand stave in bar 50. Slanting line annotated between bars 50 and 51. May be intended to indicate a registration change (see commentary for bar 49).</p> <p>The purpose of the marks below the left hand stave is unclear, unless they are to emphasise the first of each group of quavers.</p>
Variation I 53-55	X marked before last beat of the bar to indicate disengagement of 4-foot stop; this coincides with the composer's <i>p</i> dynamic marking at the beginning of the lead into the next variation. CX is also marked over the bar line to indicate disengagement of the coupler.	<p>Accents placed above first chord in bar 53, and a line, presumably indicating co-ordination of the second chord with the recorder part. Slanting line annotated before final note of bar 54. May indicate a registration change to realise the composer's dynamic indication <i>p</i>. (See commentary for this bar of manuscript score).</p>

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation II 56	CII above right-hand stave indicates right hand (chords) to be played on manual 2. CI 8' below left-hand stave indicates left hand on manual 1 (original indication of 16' crossed out).	The annotation CII indicates a change to manual 2.
Variation II 71	CI above the right-hand stave indicates right hand to play on manual 1.	
Variation II 73		HX indicates disengagement of the harp stop. However, there has been no annotation to identify its initial engagement. It may have been intended from the beginning of the variation, and its disengagement at this point coincides with the loudest dynamic <i>mf</i> for the recorder in this variation.
Variation II 76	CII above right-hand stave indicates return of right hand to return to manual 2. Coincides with composer's dynamic <i>p</i> in the recorder part.	
Variation II 78	H indicates engagement of harp stop after last beat of the bar (presumably on manual 2 – see next bar).	An arrow has been annotated between the staves towards the end of the bar. It is not immediately evident what this indicates though it directs to the composer's dynamic in the next bar of <i>pp</i> and may indicate a registration or manual change.
Variation II 79	CII below the left- hand stave indicates left hand to play on manual 2. Coincides with composer's dynamic <i>pp</i> in the recorder part.	

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation II 80	Original indication for engagement of harp stop for left hand crossed out. This may suggest that the change to manual 2 in the previous bar was added later.	Left-hand slur has had a line drawn through, possibly to indicate separation of final note.
Variation III 81	CI 8 · C · 4' indicates registration for manual 1 as 8-foot, Coupler and 4-foot for both hands. Composer's dynamic is <i>ff</i> .	The right-hand semiquaver g has been corrected to an f# (as in the manuscript) and also in the following bar.
Variation III 84-85	Disengagement of coupler indicated at the end of the bar by a slashed C.	<i>tenuto</i> marks below right-hand chords.
Variation III 90	Slur indicated in left hand of repeat bar. This matches the articulation of the recorder part, which has slurred crotchet-quaver. Saxby plays the bar in this way in the recording CR 3.	
Variation III 93	As bar 90, but slur is indicated in the right hand.	
Variation III 98 Letter C	C indicates re-engagement of coupler in preparation for composer's <i>ff</i> dynamic indication in the following bar.	Slanting line to both staves at the end of the bar. May indicate a registration change (as in the manuscript score) in preparation for composer's <i>ff</i> dynamic indication in the following bar.

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation III 101-102	CP to indicate <i>colla parte</i> in bar 101.	'ten' marked above the second beat of the recorder part, and what appears to be a <i>tenuto</i> mark above the right hand chord. This already has a <i>tenuto</i> sign below, so Saxby's indication is probably a clearer reminder. Horizontal wavy line between staves from before second chord through into bar 102, where it is terminated by a vertical line. It is not clear what this indicates.
Variation III 103	Disengagement of coupler indicated by slashed C at the end of the bar (return to texture as at bars 85 to 98 but with left hand trill).	Accents above right- and left-hand notes on third beat.
Variation III 109	C indicates re-engagement of coupler (return to initial texture).	
Variation III 111		H after the bar, to indicate engagement of the harp stop, appears to have been erased. The purpose of the signs above both staves at the end of the bar is not clear.
Variation III 114	Disengagement of coupler and 4-foot stop indicated by appropriate slashed symbols in a silent bar before composer's <i>p</i> in the following bar.	
Variation III 116-119		Long slur/phrase mark above right-hand stave. No obvious purpose other than to indicate <i>legato</i> .
Variation III 121	CII between staves indicates both hands are to play on manual 2. The composer's dynamic marking is <i>p</i> .	

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation IV 125	CI 8' indicates 8-foot stop on manual 1. Coupler indicated by C below left hand stave.	CI below left-hand stave indicates left hand on manual 1. CII below first notes in right-hand stave indicates right hand on manual 2.
Variation IV 127	Disengagement of coupler indicated by a slashed C .	
Variation IV 128-129	An undecipherable symbol has been placed above the third beat of the right-hand part in bar 128. A wavy horizontal line has been placed above the stave at the end of the bar; its purpose is not clear. An X is indicated at the end of bar 128, but if the direction in bar 127 has been followed, the coupler should already be disengaged. Re-engagement of the coupler is indicated at the beginning of bar 129 by C .	An undecipherable symbol has been annotated between the staves at the end of bar 128 though it could be 'aT'. There is an ascending scale for the recorder leading into bar 129, and it is possible Dolmetsch begun this a little slower and accelerated through it. The 'aT' could therefore indicate 'a tempo'. A wavy line (as that in MS 19) has been placed above the stave at the end of bar 128.
Variation IV 131-32	There is evidence of the indication H at the beginning of bar 131, which has subsequently been erased (too faint to be visible in Appendix D). Presumably Saxby originally intended use of the harp stop here, but from the crossed out X at the end of bar 132, had a change of mind (see bars 135-136 where the harp stop has been indicated).	
Variation IV 135-136	The indication H at the beginning of bar 135 and an X at the end of bar 136 denote use of the harp stop for these two bars. A circle has been placed around the first note of bar 136, possibly to indicate that it should be played by the right hand.	

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation IV 137-138 Letter D	The purpose of the symbol above the left-hand stave at the end of bar 137 is not clear. Though no disengagement of the coupler has been indicated since engagement was indicated at the beginning of bar 129, a C has been indicated at the beginning of bar 138 followed by & 4' to indicate engagement of the 4-foot stop (on manual 1). Interestingly, there is no indication for its disengagement before the end of this variation.	HX and a slanting line drawn into bar 138 from below the stave indicate disengagement of the harp stop. However, there has been no indication of its introduction earlier in this variation.
Variation IV 143		CI between the staves indicates both hands to play on manual 1. An arpeggio is indicated after the chord on the third beat.
Variation IV 144	Engagement of the harp stop for this bar only is indicated by H ----- X, but the line may indicate its gradual disengagement over the length of the bar.	
Variation IV 147-148	Re-engagement of the harp stop is indicated by H between the staves in bar 147. Dolmetsch marked the final two bars of this variation <i>pp</i> .	H below stave indicates engagement of harp stop. Right-hand portion of final chord has an arpeggio indicated after it. 'Harp' is indicated between the staves. This appears to be superfluous, as the engagement of the harp has been indicated in the previous bar.

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation V 149	<p>Though not annotated, it is to be assumed that the harp stop is disengaged before the start of this variation for harpsichord solo.</p> <p>The annotation CI 16' 8' 4' C' [sic.] indicates 16-foot, 8-foot, 4-foot stops on manual 1 and coupler (i.e. full). The composer's dynamic marking is <i>ff</i>.</p>	<p>Saxby has crossed out the <i>vivace</i> of the composer's <i>molto vivace</i> tempo indication and added 'Cant' (Cant[abile]?).</p> <p>Accents have been placed above each of the first semiquavers in the groups of four for the right hand.</p> <p>4&C indicates addition of four-foot stop and coupler. As in the manuscript score there is no indication for the disengagement of the harp stop.</p>
Variation V 150		<p>Saxby has annotated a slur above the first two right-hand quavers, vertical dashes above the third and fourth quavers, and a <i>marcato</i> sign above the final crotchet. A sloping line has been placed above the stave at the end of the bar, possibly to mark a separation before the next phrase.</p>
Variation V 151		<p>A slashed 4 indicates disengagement of the 4-foot stop.</p>
Variation V 152	<p>A slashed 16 at the end of the bar indicates disengagement of the 16-foot stop.</p>	

Continued...

Table 12.2 continued

Movement and bar number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation V 153-154	Bar 153 is annotated 4'-----X Bar 154 is annotated 16' 4' -----> This is somewhat ambiguous: It could indicate gradual disengagement of the 4-foot stop during bar 153 and the gradual re-engagement of 16-foot and 4-foot stops during bar 154. Alternatively, it could indicate the disengagement of the 4-foot stop at the end of bar 153 and the re-engagement of 16-foot and 4-foot stops at the end of bar 154. (see also the commentary for bars 159-161 where a wavy rather than a stright line appears to indicate gradual engagement / disengaement).	4' at the beginning of bar 153 indicates re-engagement of the 4-foot stop. A slashed 4 at the beginning of bar 154 indicates disengagement of the 4-foot stop. Its re-engagement at the end of the bar (for the triplet run up) is indicated by the annotation 4' A <i>tenuto</i> has been placed above the right-hand crotchet in bar 153. Accents have been placed above the first, third and fifth quavers in the left hand of bar 153, which have also been slurred to the second, fourth and sixth quavers respectively. The final left-hand quaver has been indicated as a semiquaver.
Variation V 157	Slashed 16 and 4 symbols indicate disengagement of 16-foot and 4-foot stops. The composer's dynamic marking at the beginning of the bar is <i>p</i> , before which Saxby has marked 'meno'.	A slashed 4 (annotated at the end of bar 156) indicates disengagement of the 4-foot stop at the beginning of bar 157.

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation V 159-161	<p>A wavy horizontal line is marked from the beginning of the second beat of bar 159 and continues to the beginning of bar 160 where it is followed by the annotation 4'. This is followed by another horizontal wavy line after which is the annotation 16 – 4 that straddles the bar line between bars 160 and 161. The composer's dynamic marking at the beginning of bar 161 is <i>ff</i>.</p> <p>The intention here appears to be the gradual engagement of the 4-foot stop through bar 159, and its gradual disengagement through bar 160 before engagement of 16 and 4-foot stops to produce the <i>ff</i> at bar 13. It is the wavy lines rather than the straight lines, as indicated at bars 153 and 154, that appear to differentiate between Saxby's intentions for these two series of bars.</p>	<p>Accents have been indicated below the last four left-hand quavers in bar 160 and a crescendo hairpin placed below. Between the staves in bar 161 is written 'Steady' and a pause has been placed above the third right-hand quaver. A phrase mark has been placed above this bar and bar 162.</p>
Variation V 162	<p>A slashed 16 at the end of the bar indicates disengagement of the 16-foot stop.</p>	

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation V 164-165	Saxby has annotated slurs to the right-hand semiquavers in groups of three in bar 165, and added the word 'tempo.' This was perhaps to indicate that a steady tempo should be maintained at this point. A slashed 4 at the end of the bar indicates disengagement of the 4-foot stop.	At bar 164 the first two groups of semiquavers have had a slur (or phrase mark) placed above them; the first of the last group of three semiquavers has an accent placed above it. A slashed 4 at the beginning of the bar indicates disengagement of the 4-foot stop. However, there is no previous indication to re-engage it after disengagement at bar 157. It was possibly intended to be re-engaged at the beginning of bar 161 where the composer's dynamic indication is <i>ff</i> . 'Cantabile' has been written between the staves at bars 165 and 166. The first semiquaver in bar 166 has had an accent placed above it.
Variation V 167	4' indicates the re-engagement of the 4-foot stop.	
Variation V 169	16' indicates the re-engagement of the 16-foot stop.	4' (at the end of the previous bar) indicates the re-engagement of the 4-foot stop.
Variation V 170	A slashed 16 at the end of the bar indicates disengagement of the 16-foot stop.	<i>tenuto</i> mark to right-hand crotchet on third beat.
Variation V 171	A slashed 4 at the end of the bar indicates disengagement of the 4-foot stop. In the space beyond the bar line (at the end of a line in the manuscript) is a slashed 16, but the annotation has been crossed out.	<i>tenuto</i> mark to right-hand crotchet on third beat.

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation V 172	16 indicates the re-engagement of the 16-foot stop (this follows the slashed 16 noted above in bar 171).	A slashed 4 indicates disengagement of the 4-foot stop. Its re-engagement at the end of the bar (for the triplet run up) is indicated by the annotation 4'.
Variation V 175	A slashed 16 indicates disengagement of the 16-foot stop after the left-hand chord on the first beat. CII indicates a change to manual 1 (for the right hand).	A slashed 4 indicates disengagement of the 4-foot stop after the left-hand chord on the first beat. Marcato signs indicated above the last three right-hand quavers.
Variation V 176	Saxby has annotated a slur above the first three right-hand quavers and a vertical dash above fourth.	Saxby has annotated a slur above the first two right-hand quavers and vertical dashes above the third and fourth quavers. A vertical line has been placed before the final triplet.
Variation V 177	The first left-hand chord is the completion of the right hand phrase begun on manual 1 in bar 176, and is bracketed and indicated CII. CI is indicated between the staves with a line directing to the change to treble clef in the left hand. This indicates that both hands should play on manual 1 to the end of this variation.	4' indicates the re-engagement of the 4-foot stop. A line indicates that this should be after the first left-hand chord. The right- and left-hand chords have been bracketed. This is possibly to indicate that the appoggiaturas in the right hand should be played before the entire chord.
Variation V 178	16 indicates re-engagement of the 16-foot stop for the final chord.	

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation VI 179	'ten' is placed above the right-hand dotted crotchet. This phrase is repeated for the next three bars and it is to be assumed that Saxby intended a <i>tenuto</i> on this note in the repetitions (the composer's direction is <i>Poco adagio, espressivo</i>). There is no indication for the disengagement of the 16-foot stop, but CI 8' before the stave appears to indicate that this was the intention. This is further substantiated by the composer's dynamic indication <i>p</i> .	
Variation VI 180-183	CII at the beginning of bar 180 indicates a change to manual 2. CI and CII annotations at the beginning of successive bars indicate manual changes. In addition, bar 183 has the annotation C to indicate engagement of the coupler.	H at the beginning of bar 180 indicates engagement of the harp stop. A crossed out H at the beginning of bar 181 indicates its disengagement, and its re-engagement at bar 182 is indicated by H . This is followed by 'etc' though the use of harp stop in alternate bars probably only refers to those in which the opening figure occurs (e.g. bars 185, 186 and 190, 191).
Variation VI 186	CII indicates a change to manual 2. The annotation X at the end of the bar is probably intended to indicate disengagement of the coupler.	

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation VI 188-189	<p>C at the beginning of bar 188 indicates re-engagement of the coupler, and perhaps by implication a change to manual 1, since the coupler is available only to couple manual 2 to manual 1.</p> <p>The following horizontal line extending into bar 189 and the annotated X may indicate the extent of use of the coupler, or alternatively indicate its gradual disengagement.</p>	
Variation VI 191	<p>CII indicates a change to manual 2. The composer indicated a diminuendo in the recorder part in this bar to the dynamic <i>p</i>. Since there has been no direct indication to play on manual 2 since bar 186, this confirms that a change to manual 1 must have been intended in bar 188.</p>	<p>A slanting line has been indicated across both staves at the end of bar 13. This may indicate a resumption of the alternate use of harp stop referred to in bars 2-4.</p>
Variation VI 192-195	<p>H at the end of bar 192 indicates engagement of the harp stop.</p> <p>The composer's dynamic indication is <i>pp</i>. An X at the end of bar 193 indicates disengagement of the harp stop for the single chord in bar 194, but it is indicated to be re-engaged for the final chord by an H at the end of bar 194.</p> <p>Saxby has indicated an arpeggio for the final chord and placed a pause above it. The recorder part has the composer's dynamic marking <i>pp</i> for the final three notes.</p>	<p>An arpeggio has been indicated after the chord in bar 14. CP (<i>colla parte</i>) has been indicated before the final chord (bar 17).</p>

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation VII 196-197	This variation is an inversion of Variation V but including recorder, the presence of which evidently led Saxby to simplify the registration scheme he adopted in Variation V. The registration indicated is CI 8' · C · (8-foot stop on manual I and coupler). The composer's dynamic marking at bar 197 for the harpsichord's entry is <i>mf</i> .	
Variation VII 199		Dynamic <i>p</i> has been indicated.
Variation VII 202	4' indicates engagement of the 4-foot stop to realise the composer's dynamic indication <i>f</i> in the following bar.	
Variation VII 203	Accent above the first chord in the right hand stave.	
Variation VII 205	Dashes above right-hand semiquavers.	
Variation VII 207	Accent above the first right-hand semiquaver on the third beat.	Ties indicated above and below the right-hand stave. Presumably intended to indicate that the chord should be held beyond its indicated value.
Variation VII 208	The composer's dynamic is <i>ff</i> and there is evidence of an annotated 16 that has subsequently been erased (hardly visible in Appendix D).	The semiquavers in the first beat group have been crossed out and a quaver rest added.

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation VII 209	The annotation of a slashed 4 indicates disengagement of the 4-foot stop. There is no dynamic marking by the composer at this point.	
Variation VII 212-213	Slurs have been indicated to the right-hand semiquavers in bar 212 in groups of three (as at bar 165 in Variation V).	An accent has been placed above the first semiquaver on the second beat of both bars 212 and 213.
Variation VII 214 Letter E	4' indicates re-engagement of the 4-foot stop.	A dash has been placed above the first semiquaver.
Variation VII 215		The purpose of the encircling of the second chord and the arrows above and below it is unclear.
Variation VII 216	The slashed 4 indicates disengagement of the 4-foot stop. This is in preparation for the composer's dynamic marking <i>mf</i> in the following bar.	
Variation VII 222	What is possibly intended to be an accent has been placed above the chord in this bar.	
Variation VII 224	4' indicates re-engagement of the 4-foot stop.	
Variation VII 225	16 indicates engagement of the 16-foot stop. The composer's dynamic indication for the final three harpsichord chords of the variation is <i>ff</i> .	

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation VIII 227	The registration for the right hand is CI 8 – C (manual 1: 8-foot stop and coupler). The registration for the left hand is CII (manual 2).	The registration for the right hand is CI (manual 1). The registration for the left hand is CII (manual 2).
Variation VIII 230	CI below the lower stave indicates change to manual 1 for the left hand.	
Variation VIII 234	The slashed C indicates disengagement of the coupler.	
Variation VIII 235 Letter F	CII indicates a return to manual 2 for the left hand (the right hand remains playing on manual 1). The recorder enters at this bar.	C1 and bracketing of both staves indicates both hands are to play on manual 1. An encircled H indicates engagement of the harp stop.
Variation VIII 240	Both keyboard staves are bracketed together and the annotation CII to indicate both hands should play on manual 2. There is no composer’s dynamic marking in the harpsichord part but the recorder part is marked <i>p</i> half way through bar 239.	
Variation VIII 242	Both keyboard staves are bracketed together and the annotation CI to indicate a return of both hands to manual 1. There is no composer’s dynamic marking in the harpsichord part.	X after the end of the previous system indicates disengagement of the harp stop.

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation VIII 247-249	Both keyboard staves are bracketed together with the annotation CII at the beginning of bar 248 to indicate a return of both hands to manual 2. There is no composer's dynamic marking in the harpsichord part but the recorder part is marked <i>pp</i> for the last two bars of the variation.	H at the end of bar 247 indicates preparation of the harp stop on manual 2, which is indicated to be played on by CII at the beginning of bar 248. The final chord in bar 249 has an arpeggio indicated after it and upward and downward pointing arrows to indicate it should be spread both up and down.
Variation IX 250	The registration for the left hand is CI 8' 16' H (manual 1: 8-foot, 16-foot and harp. The harp would affect the 8-foot stop only). The composer's dynamic marking is <i>p</i> .	In front of the stave is an encircled $\frac{1}{2}$ H indication half application of the harp stop (affecting 8-foot only) The 16' below the stave indicates engagement of the 16-foot stop. '8 Bassa' has been written below the stave, but may be intended for an instrument without a 16-foot stop. A crescendo hairpin has been placed above the left-hand stave.
Variation IX 251		'ten' has been annotated above the first left-hand note. The variation is founded on a two-bar ground bass, but it cannot be assumed that a <i>tenuto</i> should be applied to this note in every repetition, but is possibly intended for the first 'solo' statement.
Variation IX 252	The registration for the right hand is CII Lute (lute stop on manual 2).	The indication for the right hand is CII (manual 2).
Variation IX 260	The annotation CI for the right hand indicates a change to manual 1 (both hands now on manual 1). Slashed 16 and H symbols indicate disengagement of 16-foot and harp stops on manual 1. The composer has indicated <i>cresc.</i>	

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation IX 261	C indicates engagement of coupler. 4' indicates engagement of 4-foot stop (on manual 1). The composer's dynamic indication is <i>f</i> .	
Variation IX 263		The right hand quavers have been re-beamed, but the reason is not apparent, especially since the annotation has not been included in the manuscript score.
Variation IX 264	<p>The indication 4' is somewhat puzzling, as there is no direction to disengage it following engagement at bar 261.</p> <p>The 4' annotation is followed by a crescendo hairpin added by Saxby. If the stop were not indicated as being engaged already this might represent gradual engagement.</p>	
Variation IX 265	The slashed C indicates disengagement of the coupler (engaged at bar 261). The composer has indicated a diminuendo hairpin to the harpsichord and recorder parts.	

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation IX 266	<p>CII indicates a change to manual 2.</p> <p>The annotation is placed between the staves and it is not immediately obvious whether this applies to both hands or to one hand only. As the coupler has been disengaged in the previous bar, there is the implication that one hand remains on manual 1 and this is most likely to be the left. The composer's dynamic marking is <i>p</i>.</p>	
Variation IX 268	<p>H indicates engagement of the harp stop; a slanting line indicated before it appears to indicate the precise point of engagement. As the lute stop is still engaged on manual 2, this may imply that the right hand remains on manual 1 at this point.</p>	Slanting lines have been placed in both staves before the chord. What these indicate cannot be determined, though engagement of the harp stop and a slanting line have been annotated in the manuscript score.
Variation IX 269	<p>The harpsichord is silent for this bar, but the annotation Lute X indicates disengagement of the lute stop in preparation for the closing bars of the variation.</p>	
Variation IX 270	<p>There is what appears to be a short vertical line annotated between the staves (an I or a figure 1?). This may be an indication that the chord in bars 270-271 is to be played on manual 1, but as Saxby usually indicated such a manual direction with CI this is uncertain. There are also signs of something having been erased from between the keyboard staves.</p>	The dynamic indication <i>f</i> has been annotated between the staves.

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation IX 271-274	<p>CII indicates a change to manual 2. As there has not been a distinct change indicated since bar 266 this could indicate two possibilities:</p> <p>first, that the CII at bar 266 applied to the left hand only and that the bar 271 CII applies to both hands;</p> <p>second, that the I in bar 270 indicated the chord in bars 270-271 to be played on manual 1 and that the bar 271 CII indicates a change to manual 2 for both hands.</p> <p>Matters are further complicated by the annotation H above the stave. This implies that the H in bar 268 may indicate the harp stop to manual 1, and that the H in bar 271 indicates the harp stop to manual 2. The composer's dynamic indication is <i>pp</i>.</p> <p>There is what appears to be an H annotated between the staves for the chord in bar 274. As the harp stop has already been indicated at bar 272, this is somewhat puzzling.</p>	<p>H at the beginning of bar 272 indicates engagement of the harp stop. An arpeggio has been placed after the final chord in bar 274.</p>
Variation X 275-276	<p>CI 8'. C indicates 8-foot stop on manual 1 with coupler (both hands on manual 1). The composer's dynamic is <i>mf</i>. Saxby has annotated slurred articulation for both hands in bars 275 and 276 (included in the published edition here and in bars 277-280).</p>	

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation X 278-281		What appear to be <i>tenuto</i> marks have been indicated to the right-hand dotted crotchets in bars 278, 280 and 281.
Variation X 282	4' indicates engagement of the 4-foot stop.	
Variation X 286	X indicates disengagement of the 4-foot stop.	
Variation X 292 Letter G	4' indicates re-engagement of the 4-foot stop. The composer's dynamic indication is <i>f</i> .	
Variation X 295	X indicates disengagement of the 4-foot stop. There is no composer's dynamic marking for the harpsichord, but the recorder part is marked <i>mf</i> .	
Variation X 298	4' indicates re-engagement of the 4-foot stop.	
Variation X 301	An annotated X has been crossed out at a point where Saxby presumably originally intended disengagement of the 4-foot stop.	
Variation X 311 Letter H	X indicates disengagement of the 4-foot stop. The composer's dynamic indication in the following bar is <i>p</i> .	
Variation X 314		Right-hand quavers circled, but the reason is not apparent.
Variation X 316		A vertical line has been annotated across both staves after the first note. It is possible that this represents a registration change. The left-hand dotted quavers have been indicated as a triplet.

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation X 318		A <i>tenuto</i> mark has been indicated to the right-hand dotted crotchet.
Variation X 319	4' indicates re-engagement of the 4-foot stop. It is followed by an annotated crescendo hairpin and may indicate gradual re-engagement, as a crescendo is marked by the composer in the recorder part.	
Variation X 323	The slashed 4' indicates disengagement of the 4-foot stop.	g-natural quaver circled; this note is a g# in the manuscript score.
Variation X 327 Letter J (at b. 330; letter I in P15)	4' indicates re-engagement of the 4-foot stop. As in bar 319 it is followed by a crescendo hairpin, though in context this is less likely to indicate gradual re-engagement.	
Variation X 332	16' has been crossed out at a point where Saxby presumably originally intended engagement of the 16-foot stop. The composer's dynamic marking is <i>ff</i> .	
Variation X 333		A slanting line has been annotated before the harpsichord entry. It is possibly to indicate a registration change; the composer's dynamic indication is <i>ff</i> .
Variation X 336	X indicates disengagement of the 4-foot stop, though it may have been intended to indicate disengagement of the 16-foot stop annotated but crossed out at bar 332. There is no modified composer's dynamic for the harpsichord, and the dynamic for the recorder is <i>ff</i> .	

Continued...

Table 12.2 continued

Movement and bar Number	Autograph manuscript score (MS 19)	Published edition score (PE 15)
Variation X 337		Lower note in the right hand has been corrected to g-flat as indicated in the manuscript. This also applies to the same note in bars 338-341.
Variation X 343		First left-hand chord circled, but for what reason is uncertain.
Variation X 346	16' indicates engagement of the 16-foot stop for the harpsichord's final two chords of the piece.	
Variation X 348		A slanting line has been indicated before the final chord, perhaps to indicate that it should coincide with the recorder's final crotchet. The crotchets of the final chord have been altered to quavers, after which an arpeggio has been indicated with a downward pointing arrow to indicate a downward spread.

Table 12.3 Registration and interpretational elements in the performance of Jacob's *Variations* on recording CR 3

Movement and bar No.	Registration / performance elements
Tema 3	Change of manual or registration as annotated in MS 19.
Tema 5	Change of manual or registration as annotated in MS 19.
Tema 7	First chord arpeggiated as annotated in PE 15. Change of manual or registration as annotated in MS 19.
Tema 8	First chord arpeggiated as annotated in PE 15.
Tema 10	Change of manual or registration as annotated in MS 19.
Tema 12	Change of manual or registration as annotated in MS 19.
Tema 14	Change of manual or registration as annotated in MS 19.
Tema 16	Change of manual or registration as annotated in MS 19.
Tema 18	Change of manual or registration as annotated in MS 19.
Tema 22	Change of manual or registration as annotated in MS 19 and possible change annotated in PE 15.
Tema 24	First chord arpeggiated as annotated in PE 15. Change of manual or registration as annotated in MS 19.
Tema 25	First chord arpeggiated as annotated in PE 15.
Tema 26	Chord arpeggiated as annotated in MS 19 and PE 15.
Variation I 29	Change of manual or registration as annotated in MS 19.
Variation I 31	Change of manual or registration as annotated in MS 19.
Variation II 66	Change of manual or registration. This is sooner than annotated in MS 19.
Variation II 79	Change of manual or registration (including harp stop) as annotated in MS 19.

Continued...

Table 12.3 continued

Movement and bar No.	Registration / performance elements
Variation III 83	Change of manual or registration. Sooner than annotated in MS 19.
Variation III 99	Change of manual or registration as annotated in MS 19.
Variation III 104	Change of manual or registration as annotated in MS 19.
Variation IV 125 (& following)	Though not annotated in either MS 19 or PE 15, it is evident that Saxby holds the first two notes of the arpeggios in almost every bar throughout the variation.
Variation IV 144	Chord on third beat arpeggiated, but not annotated in either MS 19 or PE 15.
Variation IV 145	Chord on third beat arpeggiated, but not annotated in either MS 19 or PE 15.
Variation IV 147	Change of registration as annotated in MS 19 and PE 15.
Variation IV 148	Chord arpeggiated as annotated in PE 15.
Variation V 154	Change of manual or registration at beginning of bar annotated in MS 19 and PE 15. Change of manual or registration for triplet run up at the end of the bar as annotated in MS 19 and PE 15.
Variation V 157	Change of manual or registration as annotated in MS 19 and PE 15.
Variation V 160-161	Change of manual or registration as annotated in MS 19.
Variation V 167	Change of manual or registration as annotated in MS 19. Two bars sooner than in PE 15.
Variation V 172	As bar 154.

Continued...

Table 12.3 continued

Movement and bar No.	Registration / performance elements
Variation VI 179	Evidence of harp stop at least partially engaged.
Variation VI 193-195	Change of manual or registration as annotated in MS 19. Arpeggio indicated for chord in each bar. Arpeggio to chord in final bar only in MS 19.
Variation VII 204	Change of manual or registration (engagement of 4-foot stop), one bar later than annotated in MS 19.
Variation VII 206	Change of manual or registration (disengagement of 4-foot stop).
Variation VII 214	Change of manual or registration (re-engagement of 4-foot stop). Re-engagement of 4-foot stop indicated in MS 19.
Variation VII 216	Change of manual or registration (disengagement of 4-foot stop). Disengagement of 4-foot stop indicated in MS 19.
Variation VII 224	Change of manual or registration (re-engagement of 4-foot stop). Re-engagement of 4-foot stop indicated in MS 19.
Variation VIII 235	Change of manual or registration. Change indicated in MS 19 and PE 15 (the recorder enters at the beginning of this bar).
Variation VIII 240	Change of manual or registration. Change indicated in MS 19.
Variation VIII 248	Change of manual or registration. Change indicated in MS 19 and PE 15.
Variation VIII 249	Final chord arpeggiated up and down as indicated in PE 15.
Variation IX 250	Left hand sounds to be played on an 8-foot stop <i>8va bassa</i> as indicated in PE 15.
Variation IX 252	Right hand played on second manual as indicated in MS 19 (though not on a lute stop) and PE 15.
Variation IX 268	Change of manual or registration for chord at the beginning of the bar, as indicated in MS 19 and PE 15 (though only by slanting lines).

Continued...

Table 12.3 continued

Movement and bar No.	Registration / performance elements
Variation IX 272	Engagement of harp stop, as indicated in MS 19 and PE 15.
Variation IX 274	Final chord arpeggiated as indicated in PE 15.
Variation X 293	Engagement of 4-foot stop, as indicated in MS 19.
Variation X 296	Disengagement of 4-foot stop, as indicated in MS 19.
Variation X 299	Re-engagement of 4-foot stop, as indicated in MS 19.
Variation X 302	Disengagement of 4-foot stop, as originally indicated in MS 19.
Variation X 305	Re-engagement of 4-foot stop.
Variation X 308	Disengagement of 4-foot stop.
Variation X 333	Re-engagement of 4-foot stop, possible change of registration indicated in PE 15 by a slanting line.
Variation X 348	No arpeggio to final chord, though a downward arpeggio is indicated in PE 15.

CHAPTER 13

The instruments used by Dolmetsch and Saxby: implications and considerations for present-day performance

Introduction

Some of the annotations Dolmetsch and Saxby marked in their performing material relate directly to the types of instruments on which they played. It is thus important to understand the nature of these, how they affected the performance of the contemporary repertoire then, and the implications for its performance now.

Compared with the majority of instruments currently in use, the recorders and harpsichords used by Dolmetsch and Saxby had certain constructional differences, and therefore different playing characteristics. Such differences are largely owing to the adoption in the later twentieth century of instruments constructed much more rigorously on historic principles.¹ In the process, the additions and constructional modifications found not only on Dolmetsch instruments, but also on many from the mid-twentieth-century by other makers, were rejected in the move towards greater historical awareness.

The recorders played by Dolmetsch

Accounts of how Arnold Dolmetsch purchased an historic recorder by Pierre Bressan (1663-1731), its accidental loss on Waterloo station in London by the seven-year-old Carl in 1918 and Arnold's making of a replacement from the measurements he had taken, are recorded in a number of sources.² The success of this replacement led Arnold to make further recorders for pupils and friends. These instruments and those that followed in ever

¹ What were claimed to be the first recordings on 'original' instruments of orchestral works by J. S. Bach were recorded between 1961 and 1968. The Brandenburg Concertos performed by Concentus musicus Wien (Telefunken-Decca SAWT 9459/60-A), Harpsichord Concertos performed by The Leonhardt Consort and Concentus musicus Wien (Telefunken-Decca SCA 25 022-T/1-5) and St John Passion performed by Vienna boys' Choir, Chorus Viennensis and Concentus musicus Wien (Telefunken-Decca SKH 19/1-3).

² Margaret Campbell, *Dolmetsch: the Man and his Work*, pp. 164-5 and 208-9; Mabel Dolmetsch, *Personal Recollections of Arnold Dolmetsch* (London: Routledge and Kegan Paul Ltd., 50th Anniversary edition, Ampersand Press, 1990), p. 59; Carl Dolmetsch, 'This will be very useful to me', pp. 82-4 (p. 82).

increasing numbers adopted the constructional principles of the historic originals from which they had been copied. However, Carl Dolmetsch inherited from his father a desire to continue the development of early instruments, and as Arnold had made modifications to the harpsichord (see below), Carl felt entirely justified in making modifications and additions to the recorder. Though he naturally valued and regularly performed music from the recorder's early repertoire, he considered that a contemporary repertoire was also fundamental to the continued re-establishment of the recorder if it was not to experience a similar demise to that which it had suffered towards the end of the eighteenth century. His commitment to encouraging contemporary composers to write for it, which resulted in the series of premieres he performed at the Wigmore Hall and elsewhere, are ample testimony to this. In a 1960 article on the twentieth-century repertoire he noted:

No-one in any period should question the rightness of composing new music for an "old" instrument. Had Handel, for instance, taken this view, his recorder sonatas would never have been written. The violin itself is an old instrument, but it has been in continuous use, with minor modifications only, since the middle of the 16th century. Composers of each succeeding age have provided it with "modern" music always different in style from that which had preceded it.³

Later in the same article he added:

This is equally true of the modern recorder, but because this instrument suffered an eclipse for approximately one century of its nine centuries or so of existence, there are still among us a few people of antiquarian outlook who would confine the recorder to early music and would deny it the right to minor changes in design, voicing, technique or applied accessories intended to increase its ability to satisfy the requirements of ancient *and* modern music.

This, then, was the spirit in which Dolmetsch made modifications to recorder design, intended not to alter the character, but to overcome some of the deficiencies the older instruments were perceived to possess. Among these were its limited volume, its restricted ability for dynamic contrast and the gaps in its chromatic compass. The ability of the lip key to provide greater dynamic range, and the bell to enable f#"" and some other high notes to be produced, have already been discussed in this thesis. If the differences between the instruments upon which Dolmetsch performed and historic originals (or modern copies) are compared, it becomes evident that it was these elements he was attempting to address by his modifications, as Table 13.1 indicates:

³ Carl Dolmetsch, 'An Introduction to the Recorder in Modern British Music', p. 56.

Table 13.1 Comparison of differences between historic original or copy and typical Dolmetsch concert recorder

Element	Historic original or copy	Dolmetsch concert instrument	Effect
Windway	Narrow and curved	Wide and straight	Increased volume
Window	Narrower in proportion to the bore and with vertical sides	Wider in proportion to the bore and with outward sloping sides	Increased volume
Finger holes	Smaller and undercut	Larger with little or no undercutting	Increased volume
Keywork	None	Bell key	Ability to obtain f#"" and other high notes
Playing aids	None	Lip key	To provide greater dynamic contrast
Pitch	At around A409-415 or frequently lower (down to A392)	At A440	Enables playing with modern instruments

The present author sought further information from Dr Brian Blood, the present managing director of Dolmetsch recorders, in connection with the technical aspects that enabled the alterations to windway, window and finger holes to provide increased volume. He supplied the following:

If one has designed a recorder to make ‘more noise’ than naturally, since this means the instrument is going to radiate more energy, so one has to find a way of injecting more energy in the first place...Larger holes radiate sound more efficiently, which is why the earlier [1930-70s] style of Dolmetsch recorder had larger [finger] holes (parallel sided) and a wider, outward sloping window...[An additional] way is to blow more air into the instrument [by providing a wider windway]. This provides more input energy and assuming the instrument is still efficient at these higher pressures, the recorder will be capable of being played more loudly.⁴

⁴ E-mail, Dr Brian Blood to the present author, 23 May 2007.

Another device that Dolmetsch introduced, though not actually forming a permanent part of the instrument, was the tone projector. He discovered that by placing his fingers, 'slightly curled alongside the window, the volume of tone was at once greater.'⁵ Dolmetsch further noted:

This led to the production of a small four-sided "cowl", somewhat resembling a bottomless wheelbarrow! ...The tone projector (Brit. Pat No 666602) is designed to enhance, but in no way distort the natural tone colour of the recorder.'⁶

Dolmetsch made use of it when performing with larger ensembles of modern instruments and in larger concert venues.

Although recorders generally present little resistance to a player's breath pressure, the wider square windway of a Dolmetsch concert instrument presents even less than that of the curved narrow windway of instruments based on historic principles. This is a difference to which players used to historic models can find it more difficult to adjust. The fundamental three-piece construction, appearance and external shape of Dolmetsch's concert instruments were essentially the same as the typical late seventeenth- / early eighteenth-century instruments with ornamental turning and bulges to provide strength at the joints. However, they also included bell keys and lip keys. As noted in Chapter 2 on the bell key, some players regard the addition of this device spoils the traditional shape. Others simply prefer to stop the end of the instrument with the knee to obtain f[♯] and other high notes. The lip key, the workings of which are described in Chapter 3, was Dolmetsch's solution to the restricted dynamic range of the recorder. However, as noted there, its adoption by other players has been even less enthusiastic than that of the bell key.

The recorder – present-day considerations for performance of the 'Dolmetsch' repertoire

This brings us to the question of what kind of instruments recorder players now seeking an instrument on which to play the repertoire composed for Dolmetsch might select. They

⁵ Carl Dolmetsch, 'The Recorder in Evolution', *The Recorder Magazine*, 16 1996, 55-56 (p. 56).

⁶ Ibid.

have a number of options depending on how closely they wish to approach an ‘original’ sound. The first is to obtain an instrument made in the Dolmetsch workshop from the 1930-70 period. Such instruments can frequently be found second-hand, but benefit from cleaning and generally overhauling, which the Dolmetsch workshop is still able to perform. As noted in Chapter 1 the present author purchased a second-hand Dolmetsch instrument, which, in addition to being overhauled in the Dolmetsch workshop, had a bell key fitted.⁷

When performing the repertoire under consideration a number of players have identified that a typical modern copy of an eighteenth-century instrument is not entirely satisfactory and have sought alternatives. For a recording that included five works composed for Dolmetsch, Piers Adams made use of four modern instruments and observed:

As the baroque recorder was not designed to compete against the modern piano, it was decided to use the most robust full-toned modern recorders available, rather than compromise the piano’s dynamic range. The sopranino was constructed by Jean-luc Boudreau to a modern design; the descant comes from the factories of Zen-on; the treble and tenor, with their unusually rich flute-like sound, were specially built for this recording by Michael Dawson.⁸

It is interesting that Adams’s choice of recorder is bound up with the decision to use the piano on this recording, even though only one of the pieces – Bowen’s *Sonatina* – was originally scored expressly for piano. Nevertheless, a good case can be made for its use in the other four works.⁹

In examining elements of performance of the Berkeley and Leigh *Sonatinas*, Anthony Rowland-Jones considered that these works were composed with the specific sound of an Arnold Dolmetsch treble recorder in mind, further observing: ‘The Leigh sonatina could

⁷ See Chapter 1, footnote 6.

⁸ Piers Adams, liner note for the CD *Shine and Shade* (Windsor: Tremula Records, 1994).

⁹ Swann’s *Rhapsody from Within* is idiomatically better suited to the piano than the harpsichord, and Rubbra is known to have preferred the piano to the harpsichord for his *Meditazioni*. Berkeley’s *Sonatina* is much more frequently played with piano, though it was first performed with harpsichord. Although Fulton’s *Scottish Suite* was also first performed with harpsichord, it is not so idiomatically scored for that instrument as to preclude use of the piano.

sound adequate on a softer Baroque recorder; the Berkeley sonatina could not.¹⁰ However, not all players would agree with this; in her recording of the Berkeley *Sonatina* Alison Melville played a Baroque-style instrument made in 1980 by Hans Coolsma.¹¹ The recording also includes a performance of the Leigh *Sonatina* on the same instrument. Michael Hell used a recorder by Friedrich von Heune after an original by Jean-Jacques Rippert (fl 1696-1725) for his performances of the Berkeley and Leigh *Sonatinas* in a recital privately recorded in 1999.¹²

Before recording Rubbra's recorder works in 2003, Catherine Fleming and Ian Wilson tried the present author's Dolmetsch instrument, but preferred to use instruments with which they were more familiar. Writing in the liner note on the recorders used, Fleming explained:

Most of the Rubbra works on this recording were first performed by Carl Dolmetsch on his own instruments ... With this in mind we chose instruments that we felt suited the music and the time it was written, whilst also making the most of recent developments in research and instrument making.¹³

Later in the same note Fleming provided details of the instruments selected:

In the solo works I played on a Von Heune boxwood alto at A440, which suits the character of the *Meditazioni*, and blended well with the viola da gamba in *Fantasia on a Chord* and the soprano voice in *Cantata Pastorale*. Ian Wilson plays an alto made by Michael Dawson with a robust tone, which carries well over the string quartet in *Fantasia on a theme of Machaut* and suits the characters of the *Sonatina* and *Passacaglia*.¹⁴

Whilst Wilson, as Adams, selected an instrument by Michael Dawson, this was in the context of performance of works with harpsichord and string quartet, and harpsichord only, rather than piano. To the present author the sound of Fleming's Von Heune, fine as it is, does not suit the character of the *Meditazioni* any better than any other modern Baroque-style recorder.

¹⁰ Anthony Rowland-Jones, *Playing Recorder Sonatas* (Oxford: Clarendon Press, 1992), pp. 150-155, (p. 154).

¹¹ CD, *Fruit of a Different Vine*, January 1994, May / December 1995, ATMA Classique, ACD 2 2206.

¹² CD, *Musik aus dem Freundeskreis Manuel Jacobs*, 7 November 1999, private recording of live recital.

¹³ Catherine Fleming, liner note for the CD *Rubbra & Britten – The Complete Recorder Works* (Watford: Dutton Laboratories, 2004), p.12.

¹⁴ Ibid.

Rubbra's *Passacaglia* is a work in which different types of recorder have been specifically employed by Evelyn Nallen. In a lecture recital given during the Society of Recorder Players annual festival in St Albans in 1997, she performed the work on a Dolmetsch treble recorder dating from about 1953, commenting particularly on its characteristic sound compared with more recently constructed models. On a recording of the work, however, Nallen played it on a renaissance Ganassi-style treble instrument in G made by Fred Morgan.¹⁵ This is certainly not the type of instrument on which the work was first performed, but when reviewing the CD the present author commented that there was 'something appealingly retro' about the performance, particularly appropriate as the work is founded on a chanson by Josquin des Prés.¹⁶

Evelyn Nallen is a player who actively seeks information on the types of instruments on which particular contemporary works were performed. During the selection of the programme for the CD mentioned above she visited the Dutch recorder player Kees Otten (b. 1924), commissioner and dedicatee of the *Sonata voor altoblockfluit en clavecimbal* (1957) by Henk Badings (1907-1987).¹⁷ This work was included on the CD, and in connection with the instrument on which Otten originally performed it, Nallen informed:

At the same time, Kees commissioned a special recorder from [the Swiss recorder maker] Thomas Fehr on which to perform the piece; he needed an instrument with a big sound. Fehr made an alto recorder in ivory, delivered the new recorder to Kees and was killed soon after in a car crash.¹⁸

As described in personal conversation, Nallen tried the Fehr instrument, still in Otten's possession, but because of its construction in ivory found it very heavy and therefore somewhat difficult to play comfortably in a work as technically demanding as the Badings *Sonata*. She therefore resorted to a wooden instrument from her own collection that possessed the characteristics she required.¹⁹

It is evident, then, that a number of players have made specific considerations in their selection of instruments for performance of contemporary repertoire, and have explored

¹⁵ CD, *le tombeau d'une tipula*, September 2000 / January 2001, Mister Sam Records, SAMCD002.

¹⁶ Andrew Mayes, review of the CD *le tombeau d'une tipula* in *The Recorder Magazine*, 25 (2005), 20.

¹⁷ Henk Badings, *Sonata voor altoblockfluit en clavecimbal* (Amsterdam, Holland: Donemus, 1957).

¹⁸ Evelyn Nallen, liner note for the CD *le tombeau d'une tipula* (Cambridge: Mister Sam Records, 2004).

¹⁹ Conversation with Evelyn Nallen, Cambridge, August 2001.

various available options. Nevertheless, there is an understandable tendency to resort to instruments with which they are familiar and which are comfortable to play. Though inevitably involving some compromise of a totally original sound, this may not have been the performers' prime consideration.

The harpsichords played by Saxby

As the performance of early music increasingly embraced the use of 'period' instruments in the second half of the twentieth century, the instruments produced in the first half lost favour amongst harpsichordists. These included the instruments made by Pleyel in France, and those by German harpsichord makers which became known as *Serieninstrumente*;²⁰ these were far removed in their construction, stringing, action and specification from those made during the sixteenth, seventeenth and eighteenth centuries.²¹ Nevertheless, the harpsichords made by Arnold Dolmetsch around the turn of the twentieth century had far more in common with eighteenth-century construction than many instruments made half a century later. As Margaret Campbell observes:

It seems that most of the instruments Dolmetsch made at this time were practically forgotten some 20 years after they were made and were gradually brought out of obscurity, so that in a way they could be said to have been 40 or 50 years too early.²²

For all that they did embrace earlier construction methods, Dolmetsch's harpsichords also incorporated the type of modifications that became a feature of his work. His first harpsichord, constructed in 1896, included foot-pedals rather than the more customary hand stops to operate the registers.²³ In 1905 he signed a contract with the American piano maker Chickering of Boston to open a department for the manufacture of early keyboard instruments, viols and lutes. Of this period Margaret Campbell notes, 'There is no question that some of his best work was produced in the Chickering factory during the

²⁰ 'Series' instruments, i.e. mass-produced instruments, by such German makers as Ammer, Sperrhake and Wittmayer, working in the period between the late 1940s and mid-1970s.

²¹ Explained in detail in Wolfgang Joachim Zuckermann, *The Modern Harpsichord* (London: Peter Owen Limited, 1970), pp. 47-64.

²² Margaret Campbell, *Dolmetsch: the Man and his Work*, p. 253.

²³ *Ibid.*, p. 101. Known as the 'Green' harpsichord, this instrument was made by Arnold Dolmetsch at the suggestion of William Morris for the Arts and Crafts Exhibition Society's show in October 1896.

six years of his association with the firm.’²⁴ Some of the harpsichords built at that time included a sixteen-foot register, a feature rarely found on historic instruments or modern copies.

Dolmetsch continued to experiment and innovate, and this culminated in the ‘new action’ harpsichord, which eliminated the plectra touching the strings on their return from plucking.²⁵ As a result it was possible to include a sustaining pedal. Foot-pedal operation of stops not only permitted rapid changes of registration, but also enabled their fractional engagement to provide a reduced volume. As described in Chapter 12, annotations made both by Saxby and Wood in the period immediately before World War II suggest the use of all these facilities and therefore a Dolmetsch ‘new action’ harpsichord.²⁶

The construction of such instruments in the Dolmetsch workshops appears to have been abandoned after Arnold’s death in 1940, but operation of the stops by foot-pedals and the inclusion of a sixteen-foot register continued to be features of their conventional action instruments. It should be noted, however, that Dolmetsch harpsichords from this period retained many traditional constructional features inherited from Arnold and they were far removed in sound from the German *Serieninstrumente*. The specification of a Dolmetsch two-manual concert harpsichord of the type used by Joseph Saxby in the post-World War II period was as follows:

Lower manual – 16-foot, 8-foot, 4-foot, harp (to 8-foot) and coupler
 Upper manual – 8-foot, harp, lute
 Stop operation by foot-pedals
 Compass FF to g^m²⁷

Saxby’s annotations in the scores of many of the post-war works reflect this specification and were clearly intended for such an instrument. Though harpsichords of this type and with the same or a similar specification are still to be found, this is in decreasing numbers,

²⁴ Ibid., p. 169.

²⁵ Arnold Dolmetsch completed his first ‘improved’ or ‘new action’ harpsichord in 1928 and his son Rudolph played the new instrument in a concert at the Rudolph Steiner Hall on 29 May that year. This information and a detailed description of the instrument’s action are provided in Margaret Campbell, *Dolmetsch: the Man and his Work*, pp. 225 and 231.

²⁶ As far as the present author is aware, only one instrument of this type remains in playing condition and is presently housed, following its restoration in 2003/4, in the studio adjacent to ‘Jesses’, the Dolmetsch family home in Haslemere, Surrey, UK.

²⁷ Provided in a letter, Greta Matthews to William Mathias, 7 November, 1973.

and very few if indeed any are presently being made. The reaction that has brought this about is expressed very clearly by Ann Bond:

Mid-[twentieth] century builders tended to retain the rather questionable features that had been introduced by Pleyel - such as sixteen-foot registers, rows of pedals to facilitate instant changes of register, and pedals with a half-hitch position to provide full or half volume on each register. This kind of instrument encouraged a style of playing that relied heavily on changes of colour during a movement, although this aesthetic is inherently opposed to baroque style. The way back to a true understanding of historical performance style has been as long and hard as the return to historical methods of harpsichord building.²⁸

However correct this view may be in relation to early music, twentieth-century composers, if not expressly indicating the use of the sixteen-foot stop, rapid changes of dynamic (or in the case of Wood, half stops and sustaining pedal) certainly expected more than a constant timbre or volume. Ahead of the premiere of his *Fantasia on a theme by Machaut*, Rubbra questioned:

Shall you use a larger harpsichord than the one you used for the first performance of the 'Meditazioni'? It seems to me this new work needs a bigger sonority and greater variety of registration.²⁹

Similarly, having heard a recording of Dolmetsch and Saxby rehearsing his *Three Intermezzi*, Hans Gál observed:

I presume, Joseph, you played on your small harpsichord, - what I am missing are some dynamic contrasts - piano and forte etc. - but I hope some contrasts of this kind will be provided by an instrument with two manuals.³⁰

Although, as noted in Chapter 12, Saxby did not employ such complex registration changes in early music, the annotations in the scores and evidence of the recordings indicate his willingness to adopt a more varied approach in contemporary repertoire.

²⁸ Ann Bond, *A Guide to the Harpsichord* (Portland, Oregon: Amadeus Press, 1997), p. 47.

²⁹ Letter, Rubbra to Dolmetsch, 29 December, 1954.

³⁰ Letter, Gál to Dolmetsch, 21 February, 1974.

The harpsichord – present-day considerations for performance of the ‘Dolmetsch’ repertoire

There is no present practical possibility of employing registration schemes or a sustaining pedal for contemporary repertoire in the manner of Saxby and Wood in the pre-war period. However, harpsichordists performing this repertoire today, if they wish to adopt anything of Saxby’s post-war registration style, have a number of options. Use of an instrument with foot-pedal stop operation and perhaps a sixteen-foot register is the most effective. For a recording of Rubbra’s recorder works made in November 2003, harpsichordist Laurence Cummings played a two-manual instrument by Robert and Andrea Goble built in 1974 after an original by Dulcken dating from 1745. The liner note informs:

The Goble Dulcken uses pedals instead of handstops for registration changes. This is essential in order to realise the rapid changes needed for Rubbra’s music.³¹

The resonant sound, yet with the facility for rapid registration changes, proved very satisfactory.

If an instrument with foot-pedals is not a practical option, then one with two manuals, a four-foot in addition to the eight-foot stops, and harp and lute stops, will enable some variety of tone colour and dynamic to be achieved. In October 2001 Evelyn Nallen and David Gordon, following a suggestion by the present author, performed Berkeley’s *Sonatina* using harpsichord rather than piano.³² Gordon did not have an instrument with foot-pedal stop operation, but made effective use of the instrument’s two manuals to realise many of Berkeley’s dynamic indications.

If a single manual harpsichord only is available, then its use is generally preferable to performance with a piano. Some published editions of the repertoire under consideration specify piano as an alternative to the harpsichord, but this was likely to have been for commercial rather than artistic reasons, harpsichords being available in far fewer numbers in the pre-war and immediate post-war period. Though dynamic contrast is easily

³¹ Liner notes for CD *Rubbra & Britten – The Complete Recorder Works* (Watford: Dutton Laboratories, 2004), p. 12.

³² Recital given at Holy Trinity Church, Prince Consort Road, South Kensington, London, 27 October 2001.

achievable on the piano, it was harpsichord sound that most of the composers had in mind for their works, and distinct problems of balance with the recorder can frequently be encountered if a piano is used (as observed by Adams above), particularly a concert grand. It should be noted that when on tour, Saxby frequently made use of a very small spinet-like instrument with a single eight-foot register and a harp stop.³³ This was adequate for early music, but Saxby certainly performed some items from the contemporary repertoire on it.

Writing in the early 1970s Ruth Nurmi made the practical observation regarding stop operation by foot-pedals on harpsichords:

Pedals do add considerable convenience, freeing the hands entirely for playing the notes, and since a harpsichordist has nothing else to do with his feet anyway, he might as well use them to work the pedals, if he does so knowledgeably and intelligently. Pedals make possible additional tonal contrast where appropriate, and, if tastefully used, do no violence to the music.³⁴

Such a view is unlikely to be presently supported in the context of early music performance, but the possibilities of 'additional tonal contrast' that foot-pedals can provide in contemporary repertoire certainly 'do no violence to the music' and indeed for the most part positively enhance it.

Conclusions

Because of the interruption to their construction and playing traditions, the recorder and harpsichord inhabit somewhat unusual musical territory in that they were both revived initially for the performance of earlier repertoire, but have acquired a contemporary repertoire during the period of that revival. The flute, oboe, bassoon and clarinet did not experience a similar interruption, but underwent a continuous process of modification to meet the requirements of changing musical style and consequent developments in instrumental technique. It was not until around the early 1960s, when the more general

³³ This type of instrument is still referred to with some affection within the Dolmetsch family as the 'jet spinet' because of its portability, even by air.

³⁴ Ruth Nurmi, *A Plain & Easy Introduction to the Harpsichord* (Albuquerque: University of New Mexico Press, 1974), p. 6.

adoption of period instruments for the performance of seventeenth- and eighteenth-century music became prevalent, that the reconstruction and use of the baroque flute, baroque oboe and baroque bassoon took place. This was some sixty years after Arnold Dolmetsch had made his first harpsichord and about forty since he had made his first recorder to replace the lost Bressan. In those years, as observed above, both instruments underwent modification in an attempt to overcome their perceived limitations. Yet these were only 'limitations' in the context of the performance of *new* music; as with the 'old' flute, oboe and bassoon, the 'old' recorder and harpsichord were perfectly well suited to the 'old' repertoire written for them.

Yet in his modifications of the recorder to enable it to meet the demands of the contemporary repertoire Dolmetsch was following a very valid path; those made to the flute, oboe, clarinet and bassoon throughout the nineteenth century (and indeed into the twentieth), had been for that very reason. His motivation is summed up in his own assertion that he was 'not personally interested in an instrument that can't also meet the demands of the modern composer'.³⁵ However, his attempts to create one all-purpose instrument suitable for performance of baroque as well as contemporary music were not generally adopted.³⁶ Just as baroque violins, flutes, oboes etc. were to be reproduced as accurately as possible from historic originals for performance of baroque repertoire, then there was no place on recorders for bell keys, lip keys or wide windways, since this instrument too also needed to be constructed as closely as possible to historic principles and at a pitch lower than A 440. Furthermore, the mainstream contemporary repertoire for which Dolmetsch's modifications were also an attempt to provide a greater means of expression (much of it, if not actually based on early music, founded on baroque forms or neo-baroque in character) also had its detractors. Frans Brüggen, who in the late 1960s and early 1970s was particularly active in the promotion of avant-garde repertoire for the recorder, commented:

The music by these conservative twentieth century composers only serves the purpose of letting us hear how the recorder would have sounded in the nineteenth century. A more substantial figure than any of them, Hindemith, wrote a trio for

³⁵ Carl Dolmetsch quoted in John M Thomson, 'Carl Dolmetsch' in *Recorder Profiles*, pp. 30-35 (p. 33).

³⁶ Instrument lists in notes for recorded performances of baroque music on period instruments frequently refer to recorders made by Friedrich von Heune or Fred Morgan after originals by seventeenth- / eighteenth-century makers such as Denner, Bressan or Stanesby.

recorders (from *Plöner Musiktag*) which is very good music and a joy to play. But nevertheless, it's a nineteenth-century style and should not be played over and over.³⁷

As Ross Winters additionally observes:

In my student days in Amsterdam, there was no question of playing these English works. It was almost damning enough to call them English and write them off as pastoral, pseudo-Baroque music.³⁸

As recently as 1999, Michael Hell, a young German recorder player who has specialised in the study and performance of English twentieth-century repertoire, commented to the present author:

You know that in Germany this repertoire is a kind of 'Tabou-Repertoire' [*sic*] as the 'netherlandish school' that has a lot of influence in Germany (Walter van Hauwe et al.) do not appreciate it.³⁹

With such a dismissal of this repertoire itself, it is no surprise that there was apparently little perceived need for a recorder with modifications intended to assist in its performance, especially as these were not required for baroque or avant-garde repertoire. As noted above, among the players who have continued to perform the works composed for Dolmetsch, some have made a decisive effort to explore instruments better suited to it. However, for many others the only basic difference between the instrument they use for baroque music and their 'modern' instrument is pitch (A415 and A440).

Much the same can be said about the harpsichord. The modern instrument is of great elegance, faithfully adheres to the construction principles of the historic makers and is perfectly suited to the performance of the vast seventeenth- and eighteenth-century repertoire. However, it has been stripped of pedal-operated registers, sixteen-foot stops and any last vestiges of twentieth-century influence, save perhaps for a shifting keyboard to permit playing at A440 should it be required to play contemporary (or even some earlier) repertoire.

³⁷ Keith Horner, 'Franz Brüggen on Contemporary Music for the Recorder', *Recorder & Music*, 4 (1974), 352-54 (p. 353).

³⁸ Ross Winters, 'The Dolmetsch Legacy'. Paper given at the European Recorder Teachers Association (UK), May, 1997.

³⁹ E-mail, Michael Hell to the present author, 12 November, 1999.

During the last fifteen years, the adoption of period instruments for music of the past has continued to progress closer to our own time, and indeed into the twentieth century. It is now possible to hear the remarkable sweep of Vaughan Williams's *Fantasia on a Theme by Thomas Tallis* on instruments strung with gut or covered gut strings, as were commonly in use during the first decade of the twentieth century.⁴⁰ Perhaps the recorder repertoire composed for Dolmetsch is too recent (though the earliest works date from almost seventy years ago), or too esoteric, for there yet to be an inclination to employ what might be termed 'period' instruments for its performance.

Writing in 2001 the present author noted that excellent performances of this repertoire can be, and indeed are, achieved on modern recorders constructed on historic lines. A well-voiced instrument with a sufficient volume of tone, and a well-regulated, resonant sounding, modern harpsichord are, in committed hands, entirely suited to do it justice. From a practical point of view, a good balance between the instruments and the clear audibility of all a work's musical constituents are as important as what might be considered the 'right' sound. Nevertheless, acquaintance with the sound and playing characteristics of recorders and harpsichords contemporary with a work composed only thirty to fifty years ago may influence the way in which the music is approached and played on more modern instruments.⁴¹

As Clive Brown wisely notes '...there is infinitely more to historically sensitive performance than merely employing the right equipment...'⁴² Nevertheless, I remain convinced of the validity of experimenting with 'period' instruments in this repertoire – especially as they still exist. The time has perhaps drawn closer once again to experience the open yet 'sweet' sound of a Dolmetsch recorder from the 1930-70s period accompanied by a Dolmetsch two-manual concert harpsichord (or instrument of similar specification from an English post-war maker), with the occasional 'growl' of its 16-foot register and facility for rapid registration changes. In so doing, characteristics of this repertoire may yet be revealed that have been forgotten during the years since such instruments were in more general use.

⁴⁰ CD, *Vaughan Williams, orchestral works*, 12-14 October 1992, Argo 440 116-2.

⁴¹ Andrew Mayes, *Carl Dolmetsch*, p. 304.

⁴² Clive Brown, 'Historical Performance, Metronome Marks and Tempo in Beethoven's Symphonies', *Early Music*, 19 (1991), 247-58, (p. 248).

CHAPTER 14

Conclusions

Having examined individually the various aspects of annotation found in Dolmetsch's performing material, it can be concluded that, in many cases, its purpose is unambiguous in relating to either purely technical or interpretational elements. However, it also becomes apparent that there is frequently a blurring of function. For instance, as we have seen in the case of Rubbra's *Fantasia on a Theme of Machaut*, a technical modification to improve the balance between the recorder and the accompanying strings also results in a more brilliant line for the solo instrument at a climactic point in the work. And while easing the execution of rapid passagework in Ridout's *Chamber Concerto*, some of Dolmetsch's added articulation in this piece also provides shape and flow to the melodic line. When considered overall, the annotations increasingly reveal Dolmetsch's wider and fundamental purpose of communicating the music in as direct a manner as possible

Certainly, annotations relating to technical elements reveal Dolmetsch solving performing problems which he was sometimes encountering for the first time. These frequently demonstrate a determination to extend the bounds of recorder technique. Nevertheless, in overcoming technical difficulties Dolmetsch also provided himself with the facility to increase the instrument's expressive possibilities. Until the 1930s the recorder had been perceived as a relatively undemanding instrument technically, with much of the baroque repertoire being within the capability of a competent amateur player. However, some of the new repertoire composed for Dolmetsch did make greater demands on technique, albeit within traditional playing methods. This was to an extent true of the keyboard parts also, which mostly require a greater level of technique than demanded by a pre-realised *basso continuo*. Dolmetsch revealed something of how new repertoire for the recorder was beginning to stretch the technique of amateur players; in a letter to Sir Arnold Bax in connection with a new work he hoped would be composed for him, Dolmetsch noted that '...the now formidable body of recorder players would clamour for its publication

(hoping it wasn't going to be too difficult for them!).'¹ It is worth noting that playing technique has developed considerably over the years since Dolmetsch gave his earliest Wigmore Hall recitals. This is evident from the subsequent inclusion as set pieces in grade examinations of some of the works (or individual movements) of which he gave first performances. Among these are Berkeley's *Sonatina*, Rubbra's *Meditazioni sopra 'Cœurs désolés'* and Fulton's *Scottish Suite*.

The emerging avant-garde of the early 1960s challenged recorder technique in entirely different ways which had little to do with orthodox playing methods, but with which Dolmetsch evidently had no interest or sympathy. Writing to Martin Dalby in connection with a new work he had commissioned from him, Dolmetsch advised against micro-tonality and further commented:

Nor do I want any avant-garde gimmicks alien to the character of the instrument – to my mind an affront to its innate dignity!²

While Dolmetsch was not averse to offering such advice to composers on technical aspects, it is in connection with the interpretational elements where we find him expressing artistic preferences and on occasions having a role, even if of a minor nature, in influencing the compositional process. What is apparent from Dolmetsch's correspondence with the composers who wrote works for him was his conviction that the communicative element of music was paramount. He evidently felt unable to communicate in the musical language of the advancing avant-garde. However, within a more traditional context, he was able to write to Francis Chagrin at the time of the composition of his *Preludes for 4*:

I can assure you that provided the notes are all obtainable within the compass of the treble recorder and the work maintains lines of communication from composer to performer and from performer to audience, I do not mind how modern your chosen idiom may be.³

Earlier in the above letter Dolmetsch commented on the style of the piece Chagrin was about to compose for him:

¹ Letter, Dolmetsch to Bax, undated, but identified from related correspondence as having been written in mid-November 1952.

² Letter, Dolmetsch to Dalby, 7 September 1972.

³ Letter, Dolmetsch to Chagrin, 23 April 1969.

I just wanted to emphasise at this point that the work can be as sophisticated and avant-garde as you like. I say this because I am aware of your noted versatility and the possibility that you might expect me to prefer something in 'early music' style.⁴

Avant-garde in this context evidently did not encompass 'gimmicks alien to the character of the instrument' about which he was to express such distaste to Martin Dalby just three-and-a-half years later. Yet even in the context of more traditional modes of musical expression Dolmetsch did not always find the lines of communication he was seeking, and had reservations about what he perceived to be excessively intellectual compositions. In advance of beginning work on *Páginas*, composed for Dolmetsch in 1973, Martin Dalby had sent a recording of his work *Commedia* for clarinet and piano trio, to illustrate something of his compositional style. Dolmetsch's very prescriptive reply, partly quoted above, expressed admiration for the piece, but additionally advised:

As you know, I do not want a pastiche of early music in any sense. At the same time, the work must make an immediate appeal to the audience at first hearing and I question whether so intellectual work as *Commedia* would get through to the predominantly early-music-loving audience such as comes to hear us at the Wigmore Hall. [Nicholas] Maw's *Discourse*, for instance, conveyed absolutely nothing to them and in consequence left them cold.⁵

One can deduce from this that Maw's work had also left Dolmetsch 'cold'. Of this, only the manuscript recorder part survives in the archive (MS 27a) and though technically demanding, it cannot be regarded as being avant-garde in style. As to its intellectuality, it is not easy to judge in the absence of the harpsichord part. As noted in Chapter 11, the piece was received in fragmentary form right up until shortly before the first performance, leaving Dolmetsch and Saxby little opportunity to become anything more than superficially acquainted with it. This is likely to have coloured Dolmetsch's perception of the work, and he continued to express reservations about it to the composer even after the first performance, and before subsequent re-recording for the BBC on 9 May 1972, noting:

I see you that you want to make some amendments to the last movement, but as you are not a recorder player, don't you think it would be a good idea if we met to discuss the various passages which do not lie comfortably on the instrument.⁶

⁴ Letter, Dolmetsch to Chagrin, 23 April 1969.

⁵ Letter, Dolmetsch to Dalby, 7 September 1972.

⁶ Letter, Dolmetsch to Maw, 16 March 1972.

As demonstrated in Chapter 11, there appears to be a direct link between the level of annotation in Dolmetsch's performing material and the pieces that particularly appealed to him. Nevertheless, the recordings often reveal that he did not adhere to the performance annotations he had indicated, and there is anecdotal, though reliable evidence from Jeanne Dolmetsch that her father quite frequently abandoned elements established at rehearsal even during actual performance – unsettling for fellow performers. The line of musical communication to which he was so committed seems to have been very much subject to the moment, and not restricted to predetermined interpretational elements if something more immediate emerged at the point of performance. In an attempt to seek further insight in connection with this, I wrote to Jeanne Dolmetsch expressing my thoughts:

As I have examined your father's annotations and listened to his recordings I am struck by how he was prepared to abandon what he had marked in favour of what clearly inspired him at the very moment of performance. This indicates to me that ultimately the emotional rather than the intellectual was at the heart of his playing, though this isn't to say that it lacked any of the fundamentals of an intellectual approach. It is the basic emotionality of works such as York Bowen's *Sonatina*, Jacob's *Suite* and particularly Rubbra's *Meditazioni* that must clearly be understood and absorbed if they are to be convincingly and effectively communicated.⁷

The letter further enquired, 'Was this something you ever discussed with your father, and do you think these are valid observations?'⁸ Jeanne Dolmetsch's reply was especially confirmatory and enlightening:

Your feeling that the emotional (spiritual) was at the heart of my father's playing is absolutely right. For him the inspiration of the moment, the atmosphere of the hall and audience were all important and he drew his energy from this. Communication was central and key to performance for him and all rehearsals and practice were dedicated to lifting the music off the page. His tradition and experience of interpreting the 16th, 17th and 18th century music was invaluable when bringing the 20th century repertoire to life. I feel you are truly on his wavelength and your reference to "communication" and emotional rather than intellectual response to the music almost made my hair stand on end because it was so accurate.

I did talk to my father on the magic and mysteries of communication and I was present at performances so that I could see and hear the power of his

⁷ Letter, present author to Jeanne Dolmetsch, 4 February, 2007.

⁸ Ibid.

approach at first hand. I now feel that this is one of the most important legacies he handed down to us...⁹

Considering Dolmetsch's recorded performances and, in the same context, his annotated performing material, it is again worth considering Robert Philip's observations in connection with early twentieth-century recordings:

They are of the new world, in that they are available and repeatable, but the performances they preserve are largely of the old world, survivals of a style evolved for unique performances to an audience.

The changes in performance practice over the [twentieth] century have been greatly influenced by this shift of emphasis. Recorded performances from the early part of the century give a vivid impression of being projected as if to an audience. They have a sense of being 'put across', so that the precision and clarity of each note is less important than the shape and progress of the music as a whole. They are intended to convey what *happens* in the music, to characterise it. The accurate reproduction of the musical text is merely a means to this end.¹⁰

It should be noted that even the commercial recordings Dolmetsch and Saxby made of this repertoire were of live performances (certainly CR 3 and CR 4), and display something of the 'sense of being "put across"' to which Philip refers. The private recordings show this to an even greater extent, and the live recording of Jacob's *Suite* (PR 3) in particular, though at times somewhat wayward in its rhythm and the accuracy of the notes, captures and communicates the very individual character of each movement very directly.

Much of Dolmetsch's annotation, even when in connection with overcoming technical difficulties, appears to attempt to characterise the music in his own idiosyncratic way. In this respect it reflects a communicative rather than a purely technical intention, much as do the recordings. In examining and presenting Dolmetsch's annotated performing material, and also (albeit to a lesser extent) Saxby's, and their recordings, it has been my aim in this thesis to provide performers with unique information having direct links to earliest rehearsals (at which presumably much of the annotation was made). In many cases those rehearsals also benefited from the presence of the composers, and their input was no doubt ultimately incorporated into first and subsequent performances. The investigations here are intended to enable performers to make informed choices on

⁹ Letter, Jeanne Dolmetsch to the present author, 11 February, 2007.

¹⁰ Robert Philip, *Early Recordings and Musical Style*, p. 230.

interpretational and technical elements at which it would be impossible to arrive from study of the published editions alone. As I have noted elsewhere, the annotated performing material is surely ‘...indispensable to [our] understanding and interpretation of the music, especially as we move gradually further away from the life and times of Carl Dolmetsch himself.’¹¹

Just how much of Dolmetsch’s and Saxby’s interpretational elements players adopt will depend entirely on their own taste and preference. As noted earlier, Jeanne Dolmetsch has observed in personal conversation that her father would not have expected or wished today’s performers slavishly to copy his own performances, particularly of the contemporary works. They may indeed choose to ignore them altogether. Yet if, in reaching that decision, the study of the material nevertheless influences how they approach the music, and especially how they communicate it to an audience, an important purpose will have been served. Like Dolmetsch himself, they may find that familiarity with these works leads to a constantly evolving interpretation of them, frequently arrived at during rehearsal, or perhaps sometimes even in performance.

¹¹ Andrew Mayes, *Carl Dolmetsch*, p. xvi.

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The section providing details of works and sources in Volume 2 identifies copies of published editions retained in the Dolmetsch archive. These belonged to, and were performed from by Carl Dolmetsch (and Joseph Saxby), and in many cases contain their performance annotations. However, it is necessary to distinguish between a particular copy of the published edition of a work and its published edition generally. In the case of some works, publication has taken place only since Dolmetsch's death.

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Hand, Colin, *Sonata breve* Op. 78, for treble recorder and piano (London: Schott & Co. Ltd., 1977), Edition No. 11265.

Hoddinott, Alun, *Italian Suite*, for treble recorder, or flute and guitar (Oxford: Oxford University Press, 1983).

Jacob, Gordon, *Suite*, for recorder and string quartet (or small string orchestra) (1) (Oxford: Oxford University Press, 1959), piano reduction; (score and parts of string version for hire only.) (2) (Hebden Bridge: Peacock Press, [under licence] 2002), PD 05.

Jacob, Gordon, *Trifles*, for treble recorder, violin, cello and harpsichord, ed. Andrew Mayes (Ampleforth: Emerson Edition, 2000), Emerson Edition 355.

Jacob, Gordon, *Variations*, for treble recorder and harpsichord (London: Musica Rara, 1967), MR 1110.

Leigh, Walter, *Sonatina*, for treble recorder and piano (London: Schott & Co. Ltd., 1944), edition No. 10030, (later OFB 1041).

Mathias, William, *Concertino*, Op. 65, for recorder, oboe, bassoon and harpsichord. (Oxford: Oxford University Press, 1977).

Milner, Arthur, *Suite*, for treble recorder and piano ed. Jeanne Dolmetsch and Andrew Mayes (Hebden Bridge: Peacock Press, 2005), PD 11.

Murrill, Herbert, *Sonata*, for treble recorder and harpsichord (1) (Oxford: Oxford University Press, 1951). (2) (Hebden Bridge: Peacock Press, [under licence] 2002), PD 06.

Pope, Peter, *Sonatina*, for treble recorder and piano (London: Schott & Co. Ltd., 1949), edition No. 10073.

Rawsthorne, Alan, *Suite*, for treble recorder and piano ed. John Turner (Manchester: Forsyth Brothers Ltd., 1994).

Reizenstein, Franz, *Partita*, for treble recorder and piano (London: Schott & Co. Ltd., 1946), edition No. 10041, (later OFB 1014.)

Ridout, Alan, *Chamber Concerto*, for treble recorder and string quartet, ed. Andrew Mayes and Jeanne Dolmetsch (Hebden Bridge: Peacock Press, 2006), PD 12 (keyboard reduction), PD 13 (score and parts.)

Ridout, Alan, *Sequence*, for treble recorder and lute, ed. Jeanne Dolmetsch and Andrew Mayes (Hebden Bridge: Peacock Press, 2003), PD 07.

Ridout, Alan, *Variants on a Tune of H. H.*, for descant recorder and harpsichord, ed. Andrew Mayes and Jeanne Dolmetsch (Hebden Bridge: Peacock Press, 2003), PD 08.

Rubbra, Edmund, *Cantata pastorale*, Op. 92, for soprano, treble recorder, harpsichord and cello (Croydon: Alfred Lengnick & Co. Ltd., 1962), 3980.

Rubbra, Edmund, *Fantasia on a Chord*, Op. 154, for treble recorder, viola da gamba and harpsichord (Croydon: Alfred Lengnick & Co. Ltd., 1979), 4554.

Rubbra, Edmund, *Fantasia on a Theme of Machaut*, Op. 86, for treble recorder, string quartet and harpsichord (Croydon: Alfred Lengnick & Co. Ltd., 1956), 3869.

Rubbra, Edmund, *Meditazioni sopra 'Cœurs désolés'*, Op. 67, for treble recorder and harpsichord (Croydon: Alfred Lengnick & Co. Ltd., 1949), 3689.

Rubbra, Edmund, *Notturmo*, Op. 106, for descant, treble, tenor and bass recorders (Croydon: Alfred Lengnick & Co. Ltd., 1962), 4051.

Rubbra, Edmund, *Passacaglia sopra 'Plusieurs regrets'*, Op. 113, for treble recorder and harpsichord (Croydon: Alfred Lengnick & Co. Ltd., 1964), 4144.

Rubbra, Edmund, *Sonatina*, Op. 128, for treble recorder and harpsichord (Croydon: Alfred Lengnick & Co. Ltd., 1965), 4200.

Scott, Cyril, *Aubade*, for treble recorder and piano (London: Schott & Co. Ltd., 1953), Edition 10330 (R.M.S.512).

Shaw, Martin, *Sonata in E-flat*, for treble recorder and harpsichord (London: J.B. Cramer & Co., 1942), 15242.

Swann, Donald, *Rhapsody from Within*, for recorder and harpsichord (piano), ed. Jeanne Dolmetsch and Andrew Mayes (Hebden Bridge: Peacock Press, 2002), PD 04.

Walsworth, Ivor, *Sonata for Recorder and Harpsichord*, ed. Andrew Mayes and Jeanne Dolmetsch (Hebden Bridge: Peacock Press, 2008).

Wood, Christopher, *Sonata di Camera*, for treble recorder and harpsichord, ed. Jeanne Dolmetsch and Andrew Mayes (Hebden Bridge: Peacock Press, 2004), PD 10.

Woodcock, Robert, *Concerto No. 1 in D*, ed. Jeanne Dolmetsch (Haslemere: Dolmetsch Editions, 1988).

Zahnhausen, Markus, *Lyrische Szenen*, for recorder solo (Wolfenbüttel, Germany: Mösel Verlag, 1997).

DISCOGRAPHY

Cited recordings of works examined within the text

This includes the small number of commercial and private recordings made by Dolmetsch, already identified and referenced in the Works and Sources section in Volume 2. These references are also included here at the end of the appropriate entries.

Berkeley, Lennox, et al (c. 1974), *Concertino* for recorder, violin, cello and harpsichord, Carl Dolmetsch (recorder), Alice Schoenfeld (violin), Eleonore Schoenfeld (cello), Joseph Saxby (harpsichord), rec. U.S.A, location not indicated, c. 1974, Orion Master Recordings OC 9104 (CR 4).

Berkeley, Lennox, et al (1998), *Sonatina*, Alison Melville (recorder), Alayne Hall (piano), rec. Humbercrest United Church, Toronto, Canada, January 1994, May / December 1995, ATMA Classique, ACD 2 2206 (*Fruit of a Different Vine*).

Berkeley, Lennox, *Sonatina*, Michael Hell (recorder), Thomas Hell (piano), rec, Stiftshof, Leeden, Germany, 7 November 1999, private recording of live recital, *Musik aus dem Freundeskreis Manuel Jacobs*.

Berkeley, Lennox, *Una and the Lion*, Elizabeth Harwood (soprano), Carl Dolmetsch (recorder), Marguerite Dolmetsch (viola da gamba), Joseph Saxby (harpsichord), rec. 19 March 1982, private recording of first broadcast performance, on a cassette in the Dolmetsch archive (the tape runs out before the end of the piece) (PR 7).

Bernard, Anthony, *Prelude and Scherzo*, Carl Dolmetsch (recorder), Nigel Foster (harpsichord), rec. The Studio, 'Jesses', Haslemere, Surrey, October 1990, private recording, on a cassette in the Dolmetsch archive (PR 1).

Bowen, Edwin York, *Sonatina*, Carl Dolmetsch (recorder), York Bowen (piano), rec. location not indicated, c.1948, private recording of first broadcast performance, on a cassette in the Dolmetsch archive (PR 2).

Bowen, Edwin York, et al (1994), *Sonatina*, Piers Adams (recorder), Julian Rhodes (piano), rec. St. Peter's Church, Bexhill-on-Sea, 14-16 October 1993, Tremula Records, TREM 103-2 (*Shine & Shade*).

Butterley, Nigel, et al (1974), *The White-Throated Warbler*, Carl Dolmetsch (recorder), Joseph Saxby (harpsichord), rec. Pasadena, U.S.A., recording of live performance, 1974, Orion Master Recordings, OC 692 (CR 3).

Cooke, Arnold, et al (c. 1974), *Quartet* for recorder, violin, cello and harpsichord, Carl Dolmetsch (recorder), Alice Schoenfeld (violin), Eleonore Schoenfeld (cello), Joseph Saxby (harpsichord), rec. U.S.A, location not indicated, c. 1974, Orion Master Recordings OC 9104 (CR 4).

Dolmetsch, Carl, et al (2004), *Theme and Variations in A minor*, Carl Dolmetsch (recorder), Joseph Saxby (harpsichord), rec. location not indicated, 1939, released on 78 by Dolmetsch Records D.R. 14. Processed and transferred to CD for The Dolmetsch Foundation and The Lute Society, LSDOL001 (*Pioneer Early Music Recordings – The Dolmetsch Family with Diana Poulton Vol.1*) (CR 1).

Edmunds, Christopher, et al (1974), *Pastorale and Bourée*, Carl Dolmetsch (recorder), Joseph Saxby (piano), rec. Pasadena, U.S.A., recording of live performance, 1974, Orion Master Recordings, OC 692 (CR 3).

Fulton, Norman, et al (1994), *Scottish Suite*, Piers Adams (recorder), Julian Rhodes (piano), rec. St. Peter's Church, Bexhill-on-Sea, 14-16 October 1993, Tremula Records, TREM 103-2 (*Shine & Shade*).

Hand, Colin, et al (1974), *Plaint*, Carl Dolmetsch (recorder), Joseph Saxby (piano), rec. Pasadena, U.S.A., recording of live performance, 1974, Orion Master Recordings, OC 692 (CR 3).

Jacob, Gordon, et al (1977), *A Consort of Recorders*, Carl Dolmetsch (descant recorder), Jeanne Dolmetsch (treble recorder), Marguerite Dolmetsch (tenor recorder), Brian Blood (bass recorder), rec. Loseley House, Surrey, April 1976, Arts Recordings ATD 8718 (CR 5)

Jacob, Gordon, *Suite*, Carl Dolmetsch (recorder), The Utah Symphony Orchestra (conductor not identified), rec. Salt Lake City, Utah, U.S.A., 21 September 1982, private recording of live performance, on a cassette in the Dolmetsch archive (PR 3).

Jacob, Gordon, *Trifles*, Carl Dolmetsch (recorder), Carmel Kaine (violin), Anna Carew (cello), Andrew Pledge (harpsichord), rec. London, Wigmore Hall, 24 March 1983, private recording of a rehearsal on the day of the first performance, on a cassette in the Dolmetsch archive (PR 6).

Jacob, Gordon, et al (1974), *Variations*, Carl Dolmetsch (recorder), Joseph Saxby (piano), rec. Pasadena, U.S.A., recording of live performance, 1974, Orion Master Recordings, OC 692 (CR 3).

Jacob, Gordon, et al (2000), *Variations*, Ross Winters (recorder), Andrew Ball (piano), rec. Maypole Green, Norfolk, Old Granary Studios, 24-25 March 2000, British Music Society BMS425CD (*English Recorder Music: The Dolmetsch Legacy*).

Leigh, Walter, et al (1998), *Sonatina*, Alison Melville (recorder), Alayne Hall (piano), rec. Humbercrest United Church, Toronto, Canada, January 1994, May / December 1995, ATMA Classique, ACD 2 2206 (*Fruit of a Different Vine*).

Leigh, Walter, et al (1998), *Sonatina*, Marina Klunder (recorder), Gini Tamboer (piano), rec. Amsterdam, Netherlands, 26-27 February 1998, BVHAAS CD 9804 (*Fluit Douceur*).

Leigh, Walter (2004). *Sonatina*, Martin Feinstein (recorder), Sophia Rahman (piano), rec. London, Henry Wood Hall, 7-9 January 2004, Dutton Laboratories CDLX 7143 (*Walter Leigh – complete chamber works*).

Leigh, Walter, *Sonatina*, Michael Hell (recorder), Thomas Hell (piano), rec, Stiftshof, Leeden, Germany, 7 November 1999, private recording of live recital, *Musik aus dem Freundeskreis Manuel Jacobs*.

Mathias, William, et al (2004), *Concertino*, John Turner (recorder), Richard Simpson (oboe), Graham Salvage (Bassoon), Janet Simpson (harpsichord), rec. Whiteley Hall, Chetham's School of Music, Manchester, 11-12 April 2004, Campion Records, 2038. (*Fantatising: chamber music from Wales*).

Murrill, Herbert, et al (1974), *Sonata*, Carl Dolmetsch (recorder), Joseph Saxby (harpsichord), rec. Pasadena, U.S.A., recording of live performance, 1974, Orion Master Recordings, OC 692 (CR 3).

Murrill, Herbert, (2004), *Sonata*, Evelyn Nallen (recorder), David Gordon (harpsichord), rec. Chapel Lane Studios, Hereford, September 2000 / January 2001, Mister Sam Records, SAMCD002 (*le tombeau d'une tipula*).

Reizenstein, Franz (1975), *Partita*, Carl Dolmetsch (recorder), Joseph Saxby (piano), rec. location unknown, 1975, Decca Record Company Limited, Edition L'Oiseau-Lyre SOL 344 (*Music of Franz Reizenstein*) (CR 2).

Reizenstein, Franz, et al (2000), *Partita*, Rubbra, Ross Winters (recorder), Andrew Ball (piano), rec. Maypole Green, Norfolk, Old Granary Studios, 24-25 March 2000, British Music Society BMS425CD (*English Recorder Music: The Dolmetsch Legacy*).

Reizenstein, Franz, *Partita*, Michael Hell (recorder), Thomas Hell (piano), rec, Stiftshof, Leeden, Germany, 7 November 1999, private recording of live recital, (*Musik aus dem Freundeskreis Manuel Jacobs*).

Reizenstein, Franz, et al (2004), *Partita*, (in the composer's transcription with string trio), John Turner (recorder), Richard Howarth (violin), Richard Williamson (viola), Jonathan Price (cello), rec. Cosmo Rodewald Concert Hall, Manchester University, Manchester, 15-16 September 2003, Campion Records 2034 (*Jigs, Airs and Reels*).

Ridout, Alan, *Chamber Concerto*, Carl Dolmetsch (recorder), The Amici Quartet (Lionel Bentley and Robert Hope Simpson – violins, Nicholas Dowding – viola, Bernard Richards – cello), rec. Wigmore Hall, London, 26 March 1981, private recording made at the first performance, on a cassette in the Dolmetsch archive. The recording was made on a small tape recorder on the balcony of the hall. The quality is, as a result, not very satisfactory and there is an acoustic hum throughout. (PR 4).

Rubbra, Edmund (2004), *Cantata Pastorale*, Patricia Rozario (soprano), Catherine Fleming (recorder), Pierre Doumenge (violoncello), Laurence Cummings (harpsichord), rec. All Saints Church, East Finchley, London, 25-28 November 2003, Dutton Laboratories CDLX 7142 (*Rubbra & Britten – the complete recorder works*).

Rubbra, Edmund (2004), *Fantasia on a Chord*, Catherine Fleming (recorder), Susanna Pell (viola da gamba), Laurence Cummings (harpsichord), rec. All Saints Church, East Finchley, London, 25-28 November 2003, Dutton Laboratories CDLX 7142 (*Rubbra & Britten – the complete recorder works*).

Rubbra, Edmund (2004), *Fantasia on a Theme of Machaut*, Ian Wilson (recorder), The Dante Quartet (Krysia Osostowicz and Matthew Truscott – violins, Judith Busbridge – viola, Pierre Doumenge – violoncello), Laurence Cummings (harpsichord), rec. All Saints Church, East Finchley, London, 25-28 November 2003, Dutton Laboratories CDLX 7142 (*Rubbra & Britten – the complete recorder works*).

Rubbra, Edmund, et al (1974), *Meditazioni sopra 'Coeurs Désolés'*, Carl Dolmetsch (recorder), Joseph Saxby (harpsichord), rec. Pasadena, U.S.A., recording of live performance, 1974, Orion Master Recordings, OC 692 (CR 3).

Rubbra, Edmund, et al (1994), *Meditazioni sopra 'Coeurs Désolés'*, Piers Adams (recorder), Julian Rhodes (piano), rec. St. Peter's Church, Bexhill-on-Sea, 14-16 October 1993, Tremula Records, TREM 103-2 (*Shine & Shade*).

Rubbra, Edmund, et al (2000), *Meditazioni sopra 'Coeurs Désolés'*, Ross Winters (recorder), Andrew Ball (piano), rec. Old Granary Studios, Maypole Green, Norfolk, 24-25 March 2000, British Music Society BMS425CD (*English Recorder Music: The Dolmetsch Legacy*).

Rubbra Edmund, *Meditazioni sopra 'Coeurs Désolés'*, Bastian Altvater (recorder), Michael Hell (harpsichord), rec. Hochschule für Musik und Theater, Hannover, Germany, 7 and 16 February 2002, private recording.

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Rubbra, Edmund, et al (2000), *Passacaglia sopra 'Plusieurs Regrets'*, Ross Winters (recorder), Andrew Ball (piano), rec. Old Granary Studios, Maypole Green, Norfolk, 24-25 March 2000, British Music Society BMS425C (*English Recorder Music: The Dolmetsch Legacy*).

Rubbra, Edmund, et al (2004), *Passacaglia sopra 'Plusieurs Regrets'*, Evelyn Nallen (recorder), David Gordon (harpsichord), rec. Chapel Lane Studios, Hereford, September 2000 / January 2001, Mister Sam Records, SAMCD002 (*le tombeau d'une tipula*).

Rubbra, Edmund (2004), *Passacaglia sopra 'Plusieurs Regrets'*, Ian Wilson (recorder), Laurence Cummings (harpsichord), rec. All Saints Church, East Finchley, London, 25-28 November 2003, Dutton Laboratories CDLX 7142 (*Rubbra & Britten – the complete recorder works*).

Rubbra, Edmund, *Sonatina*, Ross Winters (recorder), Robin Bowman (harpsichord), rec. location not known, 1986, recording taken from the original radio broadcast by the present author, on a cassette in his own collection.

Rubbra, Edmund, et al (2000), *Sonatina*, Ross Winters (recorder), Andrew Ball (piano), rec. Old Granary Studios, Maypole Green, Norfolk, 24-25 March 2000, British Music Society BMS425CD (*English Recorder Music: The Dolmetsch Legacy*).

Rubbra, Edmund (2004), *Sonatina*, Ian Wilson (recorder), Laurence Cummings (harpsichord), rec. All Saints Church, East Finchley, London, 25-28 November 2003, Dutton Laboratories CDLX 7142 (*Rubbra & Britten – the complete recorder works*).

Simpson, Robert, et al (2001), *Variations and Fugue*, John Turner (recorder), Camerata Ensemble (Richard Howarth and Julia Hanson – violins, Tom Dunn – viola, Jonathan Price – cello), rec. ASC Studios, Macclesfield, Cheshire, December 2000, Olympia Compact Discs OCD 710 (*Thirteen Ways of Looking at a Blackbird*).

Swann, Donald, *Rhapsody from Within*, Carl Dolmetsch (recorder), Joseph Saxby (harpsichord), rec. The Studio, 'Jesses', Haslemere, Surrey, April 1982, private recording of a rehearsal, on a cassette in the Dolmetsch archive (PR 5).

Cited recordings of other works

Works with recorder:

Anon, et al (2006), *Greensleeves to a ground*, Carl Dolmetsch (recorder), Joseph Saxby (harpsichord), rec. location not indicated, 1953, Decca LXT 2943. Processed and transferred to CD, Pavilion Records Ltd., GEM 0234.

Anon, et al (1974), *Greensleeves to a ground*, Carl Dolmetsch (recorder), Joseph Saxby (harpsichord), rec. Pasadena, U.S.A., recording of live performance, 1974, Orion Master Recordings, OC 692 (CR 3).

Badings, Henk, et al (2004), *Sonata voor altoblockfluit en clavecimbal*, Evelyn Nallen (recorder), David Gordon (harpsichord), rec. Chapel Lane Studios, Hereford, September 2000 / January 2001, Mister Sam Records, SAMCD002 (*le tombeau d'une tipula*).

Handel, George Frideric, et al (2006), *Sonata in A minor* for recorder and continuo HWV 362, Carl Dolmetsch (recorder), Joseph Saxby (harpsichord), rec. location not indicated, 1950, Decca LM 4518. Processed and transferred to CD, Pavilion Records Ltd., GEM 0234.

Handel, George Frideric, et al (1974), *Sonata in A minor* for recorder and continuo HWV 362, Carl Dolmetsch (recorder), Joseph Saxby (harpsichord), rec. Pasadena, U.S.A., recording of live performance, 1974, Orion Master Recordings, OC 692 (CR 3).

Handel, George Frideric (1999), *Sonatas for recorder and continuo*, HWV 360, 362, 365, 367a, 369 and 377, Dan Laurin (recorder), Hidemi Suzuki (cello), Nasaaki Suzuki (harpsichord and organ), rec. Chapel of the Kobe Shoin Women's University, Japan, May 1998, BIS BIS-CD-955.

Handel, George Frideric (2004), *Sonatas for recorder and continuo*, HWV 360, 362, 365, 367a, 369 and 377, Pamela Thorby (recorder), Richard Egarr (harpsichord and organ), rec. National Centre for Early Music, York, 3-4 June 2003, Linn Records, CKD 223.

Lawes, William, et al (2006), *Almain and Saraband*, Carl Dolmetsch (recorder), Joseph Saxby (harpsichord), rec. location not indicated, 1953, Decca LXT 2943. Processed and transferred to CD, Pavilion Records Ltd., GEM 0234.

Lawes, William, et al (1974), *Almain and Saraband*, Carl Dolmetsch (recorder), Joseph Saxby (harpsichord), rec. Pasadena, U.S.A., recording of live performance, 1974, Orion Master Recordings, OC 692 (CR 3).

Telemann, Georg Philipp, et al (2006), *Partita No. 2 in G major*, Carl Dolmetsch (recorder), Joseph Saxby (harpsichord), rec. location not indicated, 1953, Decca LXT 2943. Processed and transferred to CD, Pavilion Records Ltd., GEM 0234.

van Eyck, Jacob (1999), *Der Fluyten Lust-hof*, Dan Laurin (recorder), rec. Länna Church, Sweden, 1996 and 1999, BIS BIS-CD-775/780a-d (nine CDs).

Works for other scorings:

Bach, Johann Sebastian (1963), *Brandenburgische Konzerte*, BWV 1046-51, Concentus musicus Wien, Nikolaus Harnoncourt (dir.), rec. location not known, exact date not known, but c. 1962-3, Telefunken-Decca SAWT 9459/60-A.

Bach, Johann Sebastian (1966), *Johannes-Passion* BWV 245, vocal soloists of the Vienna Boys Choir, Kurt Equiluz (tenor), Bert van t'Hoff (tenor), Max van Egmond (bass), Jacques Villisech (bass), Siegfried Schneeweis (bass), Vienna Boys Choir, Chorus Viennensis, Hans Gillesberger (dir.), Concentus musicus Wien, Nikolaus Harnoncourt (dir.), rec. Palais Schwarzenberg, Vienna, Austria, 6-23 April and 3-5 July 1965, Telefunken-Decca SKH 19/1-3.

Bach, Johann Sebastian (1968), Concertos for harpsichord and strings, BWV 1052-59; Concertos for two harpsichords and strings, BWV 1060-62; Concertos for three harpsichords and strings, BWV 1063-64; Concerto for four harpsichords and strings, BWV 1065; Herbert Tachezi (harpsichord), Concentus musicus Wien, Nikolaus Harnoncourt (dir.), (BWV 1052); Gustav Leonhardt (harpsichord), (BWV 1053-59); Gustav Leonhardt and Anneke Uittenbosch (harpsichords), (BWV 1061); Gustav Leonhardt and Eduard Müller (harpsichords), (BWV 1060 and 1062); Gustav Leonhardt, Anneke Uittenbosch and Alan Curtis (harpsichords) (BWV 1063-64); Eduard Müller, Gustav Leonhardt, Janny van Wering and Anneke Uittenbosch (harpsichords), (BWV 1065), The Leonhardt Consort, rec. Vienna, 1967, (BWV 1052), Amsterdam and Bennebroek, The Netherlands, 1961 (BWV 1057-58), 1962 (BWV 1060, 1062 and 1065), 1963 (BWV 1063-64), 1967-68 the remainder, Telefunken-Decca SCA 25 022-T/1-5.

Vaughan Williams, Ralph (1994), *Fantasia on a Theme by Thomas Tallis etc.*, The New Queen's Hall Orchestra, Barry Wordsworth (cond.), rec. Walthamstow Assembly Hall, London, 12-14 October 1992, Argo 440 116-2.