LUTE SOCIETY OF AMERICA, INC.

Newsletter

Volume IX / Number 2 / May 1974

WAYS TO EXPAND THE SOCIETY'S SERVICES

are the current considerations of President SUZANNE BLOCH and the Board of Directors. The next Newsletter will report their findings and actions and will bring a message to the members from Miss Bloch.

MEETINGS

CHICAGO: Meetings monthly in members' homes. Members are working on several part songs and they are playing in mixed ensembles with lutes, winds, etc. Please contact JOHN VAN OSTRAND for information concerning meeting dates, locations, and hours. (312) 728-5250. 5412 North Glenwood, Chicago, Ill. 60640.

LOS ANGELES: For meeting information call BRUCE SCHWARTZ. (213) 391-8939. 3329 Coolidge Ave., Los Angeles, Calif. 90066.

NEW YORK: For meeting information contact Suzanne Bloch, 448 Riverside Drive, New York, N. Y. 10027.

SAN FRANCISCO: For meeting information contact Mimi Bakalinsky, (415) 665-7653. 1478 47th Ave., San Francisco, Calif.

MEMBERSHIP: $7.50 per calendar year. Apply to Membership Chairman, L.S.A., P. O. Box 194, Topanga, Calif. 90290.

BOARD OF DIRECTORS: Suzanne Bloch (Lifetime); Stanley Buetens ('76) Donna Curry ('74); Peter Danner ('75); Joseph Garton ('75); Kenneth LaBarre ('74); Robert C. Lawes ('75); Sally Newcomb ('76).

PAST PRESIDENTS: Kenneth LaBarre (Founding), Stanley Buetens, Joseph Garton.

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Contributions for next issue due June 10, 1974. Please send to Donna Curry, P. O. Box 194, Topanga, Calif. 90290.

RECORDS AND PUBLICATIONS

"Die Instrumentalvariation in der Spanischen Renaissancemusik". EMI Electrola 1 C 063-30 116. Ricercare Ensemble, directed by Michel Piguet and Jordi Savall. Lutanist is Anthony Bailes.

SALMAGUNDI

AUSTRALIA: Joanna Parks is back to Australia after a very long stay in Basel, Switzerland. Miss Parks teaches the Collegium at the University of Adelaide and accepts students for individual instruction in lute and gamba as well.

COMPLIMENTARY COPIES of "Il 'Fronimo'" have been received by LSA members who were listed on the 1973 membership list. This publication, oriented to guitar and lute, is published in Italian on a quarterly basis. Editor is Ruggero Chiesa and it is available from Edizioni Suvini Zerboni, Milano.

To: The Editor of the Newsletter of the L.S.A.

In view of the revived interest in the theorbo it might be interesting to point out that Matthew Locke made use of it in his chamber music. Particularly, see his Chamber Music II, Broken Consort: Part I, Musica Britannica XXXII, which is scored for three theorbos with two trebles and bass gambas. If one examines the score it is immediately evident that the music for the three theorbos can be played on one lute. There remains the intriguing question as to why three theorbos should have been used with single line parts. Perhaps some of our readers can offer some information on this point. Suffice it to say that Locke's Suites provide another area where the lute or theorbo may be featured.

---Joseph Garton

PROGRAMS

January 16. RAY NURSE, lute, INGRID SUDERMAN, voice, JON WASHBURN, viol, English/French vocal/instrumental. Vancouver Society for Early Music.

January 17. FRANKLIN LEI, lute, SANDEE SHELDON, soprano. Renaissance songs and dances. University of California, Davis.

February 26. CAROLINE USHER & SANDY HACKNEY at Union Seminary, New York City. Lute duets from Milano, Robinson, Pickering; solos by Newsidler, Dowland, Holborne. A motet by Montpellier also presented.

February 26. RAY NURSE, lute, DAVID SKULSKI, recorders, JON WASHBURN, viol, at Simon Fraser University, British Columbia. Music from Josquin to Jacobean masque dances.

March 3. Debut of a new group, The Broken Consort, at the Queen Elizabeth Playhouse in Vancouver, B.C. Morley Consort Lessons, lute duets, lute songs, bandora songs, lute solos, fantasias for two viols and flute. Members: BRIAN FITZGIBBON, cittern, CHRISTOPHER JORDAN, bandora, JOHN SAWYER, treble viol, KATHY CERNAUSKAS, renaissance flute, JON WASHBURN, bass viol, JAMES FANKHAUSER, tenor, RAY NURSE, lute, leader, and maker of the lute, the bandora, and the cittern. Group formed under sponsorship of Vancouver Society for Early Music.

March 6. Hortulani Musicae: RAY NURSE, lute, INGRID SUDERMAN, soprano, DAVID SKULSKI, recorders, PATRICK WEDD, harpsichord, JON WASHBURN, bass viol. Music of Franco-Flemish Masters and Music of Elizabethan composers. Presented for Music Department of University of British Columbia and taped for Canadian Broadcasting network. Tour: March 9/Regina, 10/Unity, 12/Thompson, 13/Churchill, 17/Saskatoon, 18/Outlook, 20/Meadowlake, April 3/Vancouver.

April 5. HOWARD BASS, lute, and tenor REMBERT HERBERT travel to Chapel Hill, North Carolina, to Southeast Renaissance Conference to present a Thomas Campian paper and lute songs of Campian. Mr. Bass will be doing demonstrations at the Smithsonian Institute, D.C., until end of June--Museum of History and Technology, Wednesdays, 1:30 p.m., Hall of Musical Instruments.

April 16, 17, 18. Ohio University, Dayton; University of Toledo; Saint Vincent's College, Latrobe, Pa. DONNA CURRY, songs, renaissance lute, baroque lute, guitar.

April 21. MIKE LUECHTEFELD, baroque lute, and STEPHEN TOOMBS, renaissance lute, will play lute continuo with the "Camarata" of Washington University, St. Louis, for a mass by Francesco Cavalli/ madrigals by Luzzeschi and others. Mr. Luechtefeld and Mr. Toombs have been doing lecture concerts in the Saint Louis area; both also play classical guitar.

May 5. The Vancouver Society for Early Music will present an afternoon and an evening performance of An Elizabethan Evening. The Broken Consort (see March 3rd entry), PATRICK WEDD, harpsichord, KEITH PEPPER, speaker, a 5-voice madrigal group under JON WASHBURN, and dancers ANGENE FEVES and CHARLES PERRIER.

May 9. DONNA CURRY, song recital/renaissance & baroque lutes/guitar. Columbia College, Columbia, Calif.

May 17/18. Wine and Music on a Spring Evening. MARGARET IRWIN-BRANDON, keyboard, PAMELA SMITH, voice, TIMOTHY SWAIN, lute, gamba, recorders. At the Old Church, Portland, Oregon. Part of Early Music Calliope Series which this season included Portland recitals by harpsichordist GUSTAV LEONHARDT and lutanist-singer DONNA CURRY. The EARLY MUSIC CALLIOPE ENSEMBLE has again been engaged for the Peter Britt Music Festival at Jacksonville, Oregon, this August.

May 19. The Queene's Consort, composed of Los Angeles members of L.S.A. at the annual Renaissance Pleasure Faire in Agoura, Calif.

WORKSHOPS AND SCHOOLS

SEMINAR IN MEDIEVAL AND RENAISSANCE MUSIC: June 10-29. Faculty: Music for a While--Voice, Sheila Schonbrun; Strings, Judith Davidoff; Winds, LaNoue Davenport, Philip Levin, Steven Silverstein. Tuition $250. Room and board available at $105. Write to: Director of Admissions, Sarah Lawrence College, Bronxville, New York 10708.

EARLY MUSIC WORKSHOP: August 5-9. Presented by the West Virginia University Creative Arts Center. Faculty: Paul O'Dette, Lute; Shelly Gruskin, Winds; Mary Springfels, Gamba. Class instruction, ensembles, lecture-demonstrations. Private instruction $15 per lesson beyond tuition fee. Tuition fee is $70.00. Rooms (no board) available in the Pierpont House at $5.00 per day, and at nearby motels. Apply to: Harry Elzinga, Creative Arts Center, West Virginia University, Morgantown, West Virginia, 26506.

THE LUTE SOCIETY SUMMER SCHOOL (England): August 10-17. St. Paul's College, Cheltenham. Faculty: Diana Poulton, Ian Harwood, Anthony Bailes, Jørn Jørkov, William Bower, James Taylor, Anthony Rooley. Class or private lessons. Ensembles, lectures, concerts. Tuition, including room and board, £28. Apply to: Francesca McManus, 71 Priory Road, Kew Gardens, Richmond, Surrey, TW9 3DH England.

NORTHEAST KINGDOM, East Burke, Vermont: August 12-17. Faculty: Elizabeth Humes, Soprano; Shelley Gruskin, Winds; Edward Smith, Harpsichord; Lucy Cross, Lute; Mary Springfels, Viols. Ensembles, concerts, consorts, student recitals. Tuition: $75. Accommodation $50 to $103. Apply to Irene Bloch, 1098 Belle Ave., Teaneck, New Jersey, by May 15. Tel. (201) 836-9573.

MASTER COURSE FOR SINGERS--WORKSHOP IN EARLY MUSIC: September 1-10. Groznjan (Istria), Yugoslavia (45 km. from Trieste). Faculty: Andrea von Ramm (Germany), voice; Hopkinson Smith (U.S.A.), lute; Stanislaw Savatski (Poland), actor. Enrollment limited to 12. For further information and application write to: Sally Smith, Schola Cantorum Basiliensis, Leonhardstrasse 4, CH-4051 Basel, Switzerland.

SECOND ANNUAL LUTE SCHOOL directed by Donna Curry: September 2-8. Carmel Valley, Calif. Featured Faculty: Diana Poulton and Suzanne Bloch, with Donna, Ray Nurse, and Gordon Herritt (mixed ensembles). Focus on works of John Dowland, and on lute ensemble and duet playing. Private and class instruction, ensembles, lectures, concerts. Tuition, including room and board, $165. Enrollment limited. Full information and application from Peter Meckel, Executive Dean, Hidden Valley Music Seminars, P. O. Box 116, Carmel Valley, Calif. 93924. Tel (408) 659-3115.

THE LUTE, GRAVITY AND YOU

Rick Wheeler*

Playing the lute or guitar involves a high degree of manual dexterity and skill. The focal point of almost all instruction on these instruments is one of hand to eye coordination. This is so emphatically the case that traditional musical notation for these types of instruments is a precise choreography for both the right and left hand, tablature. Tablature tells you what you do to play the instrument.

But are the skillful hands, talent, and the ability to read music all that is involved? There is a skill that is almost never taught, not written in tablature, too often taken for granted and left up to the student. This is the skill of sitting and holding the instrument, not as simple or intuitively obvious as it might seem. To quote from a recent letter from Donna Curry, an experienced performer and teacher:

> "The more lute players I see (and guitar players, too) I am more and more appalled by the positions they assume to play their lutes in. They are deforming themselves miserably and the serious ones that practice four to eight hours a day are going to have serious physical difficulties as the years go by."

The task of holding the instrument involves two factors that must relate harmoniously if lute playing or any other form of human endeavor is to be enjoyed: The human body and the force of gravity.

The human form is designed to function most efficiently when it is well balanced in gravity. This means that if the body is not well organized around a vertical line, gravity will stress the whole structure in direct proportion to the extent that it is not well balanced. To consider the profound implications of this idea, let's look at the body as a set of blocks stacked one on top of the other. These blocks (feet, lower and upper legs, pelvis, torso and head) are poorly balanced if they are not stacked vertically. A poorly balanced arrangement places a great deal of stress in the overall structure and renders it unstable. Visualize the individual who has his head in front of his body, chest dropped and knees locked back. He is putting a great deal of stress on his shoulder and back muscles just to hold his head on and expends a lot of energy simply to maintain his position in gravity. We have all met individuals who cannot stand or sit comfortably for long periods of time. They need to get up or move around every so often to relieve the muscular stresses involved in fighting gravity. The lute player who plays his instrument with his body wrapped and twisted around it is spending the majority of his time and energy conducting a war with gravity.

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* Rick Wheeler, practitioner of Rolf-Aston Structural Patterning presently teaches patterning privately in North Hollywood and at the California Institute of the Arts, School of Dance, Valencia. Mr. Wheeler is, in addition, a well-trained and accomplished dancer (ballet and modern), and has had three years of experience playing the lute.

Everyone's body structure and their understanding of the way they move differs so much that no set of instructions could be published that would tell one man how to sit and hold his instrument more efficiently. The same instructions would hopelessly foul up someone else. My own work in Rolf-Aston Structural Patterning involves teaching efficient movement patterns to individuals involved with all types of movement. This can be done regardless of the discipline an individual is involved with because of the way the body is designed to work in the field of gravity: There is one most efficient pattern of movement and organization and education towards this goal renders all movement easier and more enjoyable.

There may be no set formula for solving every person's problem with gravity but there are some kinds of questions and ways of thinking that will encourage a greater understanding of the problems involved in lute playing:

How long do you practice before you have to get up and move around? Why? What could you do to make sitting easier? Adjust your chair height, obtain an adjustable chair, what about foot stool height, the music stand, lighting, etc. Rate on a scale of 1 to 10 the amount of tension you experience while playing various piees and at various times and find a way to relieve some of it. Experiment with the arrangement of all the physical objects necessary to your art so that they conform to your needs for bodily ease, rather than having to insert your body into an uncomfortable situation. Does the way you hold your instrument constrict your body? How can you relieve the problem? The instrument doesn't weigh 50 to 100 pounds. Do you cling to it as though it did?

Playing music of any sort should be a joyous experience and process. I hope that this short article has brought some awareness into a much neglected area and will help some individuals towards a solution of their problems. Should readers desire more information on the Rolf System of Structural Integration, a manipulative system designed to balance the whole body in gravity, or on Rolf-Aston Structural Patterning in Stillness and in Motion, a system for educating the individual towards a more efficient use of his body, should write:

the Guild for Structural Integration or
the Guild for Structural Patterning
Box 1868
Boulder, Colorado 80302

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CLASSIFIED ADS: Free to members. 50¢ per typewritten line to non-members and to commercial concerns, members or not.

LUTES (student to master level), PYRAMID (Brand) STRINGS, LUTE MUSIC (new list in preparation). Adjustable artist's benches for back and fanny saving hours of practice--lutanists and guitarists: why let the keyboard players have all the comfort?! Donna Curry's Music, P.O. Box 194, Topanga, Calif. 90290.

FOR SALE: Concert Quality Bass Viola di Gamba, 1969. Eduardo Agnew, 1720½ Whitley Ave., Los Angeles, Calif. 90028.

QUESTION BOX: Answers to questions and requests will be printed if of a nature to be of interest to a sizeable portion of the membership.

With the Chicago L.S.A. group in mind, John van Ostrand requests printing in the Newsletter lute duets simple enough for beginners.

The first problem with this request is that there are several levels of "beginners". Let us solve that problem by presenting something for absolute beginners and to which we will add suitable things for other levels as skill is built.

We just do not find duets suitable for absolute beginners. However, it is an easy matter to use rounds, two part music, and three and four part music for duets, trios and quartets. Even beginners do not have to stay only with duets for experience in playing with others. Music can be selected with simple parts for all or with parts varying in complexity for those groups comprised of players of different levels. And, with part music, more experienced players can play two or more parts while the novice plays a simpler single line.

My first advice is that all lutanists learn to read staff notation so that time does not have to be wasted intabulating part music. For those lutanists who play quite well from tablature but never bothered to learn to read staff notation, simple part music is a wonderfully quick and enjoyable way to develop a staff sight reading skill. For the absolute beginner who is still fighting just moving his fingers around and playing what the tablature says, perhaps it will be forgivable to intabulate a few things for him to start. Very soon, however, he must work to develop a staff notation reading skill, too. The two reading skills can be learned simultaneously with very little effort. A sight reading skill of staff notation is absolutely necessary for enjoyment with ensembles of mixed instruments and voices.

One way to begin understanding how tabulature works, and the relationship of the notes in staff notation to the fingerboard of the lute, is by the beginner doing his own intabulations of the pieces -- if he insists he can't tackle staff notation while playing along with others. If you wish to make a chart of the lute fingerboard showing the note positions upon it, you may find you will have memorized most of the fingerboard by the time you have completed it.

Now beginners, following are some simple rounds and a lovely two part motet by Asola. (Note, the two parts are in canon a fifth apart). Begin with these in the order in which they are printed. Practice the staff versions as well as the tablature versions. Then, look for others yourselves in the many, many collections of works in the music libraries. Most college libraries will have some good collections of polyphonic music and all university music libraries will. Also, there are some very inexpensive collections containing part songs, rounds and canons. In succeeding Newsletters we will add other suggested pieces of good musical worth, and the next issue will contain at least one ground-treble duet with a very simple chordal ground the beginner in early stages can handle. So let's start with these, and with your right hand use the thumb/index stroke -- the thumb plays all the strong beats, the index finger all the weak beats. Weak beats are indicated with a dot below the tablature characters. Left hand fingering is noted in Arabic numerals.

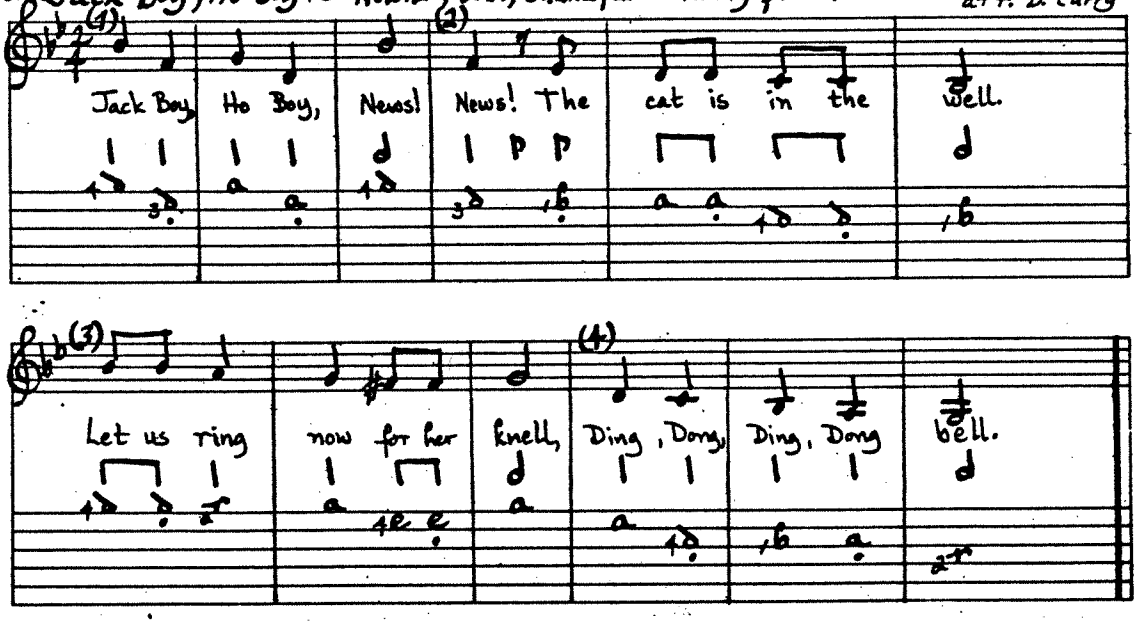
--Donna Curry

1. Rose Red ~ Anon. Round "g" tuning

arr. D. Curry

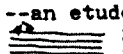
2. Jack Boy, Ho Boy ~ Round; text, Shakespeare "Taming of the shrew":

arr. D. Curry



3. Motet ~ M.G. Asola — Lute I "g" tuning arr. for two lutes by D. Curry

Motet ~ M.G. Asola Lute II "g" tuning arr. for two lutes by D. Curry

"Le Taxi Triste" --an etude by Suzanne Bloch written as an exercise to conquer the  fingering problem. The title was chosen when the student for whom Miss Bloch wrote the etude arrived for his lesson shaken from an incident involving a taxi.

"Le Taxi Triste" ~ an Etude ~ Suzanne Bloch

LSA MICROFILM LIBRARY

From time to time there are complaints made to your librarian about (a) the length of time it sometimes takes to receive films and (b) about the poor quality of some of the films. These complaints are not without some justification and all I can do is to ask you to bear with us.

As you know, the LSA Microfilm Library is not a commercial venture; it exists solely for the convenience of the membership as a way to obtain music that might otherwise be hard to acquire. Some of our films are not of the best quality and it is not always possible to judge how legible a copy is going to be before the fact. In any event, the fault does not lie with the company who does our copying.

As to the delays some of you have experienced, I ask for your patience. There is only so much time I can devote to this project and sometimes there is more business than I can handle at once.

Here is a list of additions to the third microfilm catalogue; we wish to thank Nancy Carlin, John Robison, and David Rhodes for their contributions.

307. BACH, J.S. Lute Sonata in A Minor. Tablature version by David Rhodes of Sonata II for unaccompanied violin for baroque lute. $2.00.

308. _____. Lute Suite in A Minor. Tablature version by David Rhodes of Suite III for unaccompanied cello for baroque lute. $2.00.

309. _____. Prelude, Fugue and Allegro. Tablature version by David Rhodes for baroque lute. $2.00.

310. BARON, ERNST. Historish-Theoretisch und Practische Untersuchung des Instruments der Lauten. 1727. $3.00.

311. CAMPION, FRANCOIS. Traite d'accompagnement et de composition, 1716 together with Addition au traite, 1730. $2.50.

312. CASTALDI, BELLEROPHON. Capricci a due stromenti cioe Tiorbas Tiorbino. 1622. Italian tab. for theorbo and theorbo duet. $2.00.

313. CORNELIO ANTONELLI DA RIMINO. Il Turtunino - Il Primo Libro delle Napolitane. 1570_5. Songs with Italian lute tab. $2.00.

314. CORRADI, FLAMMINIO. Le Stravaganze d'Amore. 1616. Songs with Italian tab. for chitarrone and alfabeto for five course guitar. $2.00.

315. DELAIR, DENIS. Traite d'accompagnement pour le theorbe et le clavessin. 1690. $2.50.

316. _____. Nouveau traite d'accompagnement pour le theorbe et le clavessin. 1723. $2.50.

317. GERLE, HANS. Eyn Newes sehr Kunstliche Lauttenbuch. 1552_1. German tab. for 6 course lute. $2.50.

318. _____. MusicaTTeusch... 1532_2. This copy extends only from folio J1 to the end. $2.00.

319. GIANONCELLI, BERNARDO. Il Liuto di Bernardo Gianoncelli. 1650. Italian tab. for 14 course theorbo. $2.50.

320. GORZANIS, JACOMO. Il Primo Libro di Napolitane. 1570_1. Songs with Italian lute tab. $2.00.

321. _____. Opera Nova de Lauto. Libro Quarto. 1579_1. Italian tab. for 6 course lute. $2.00.

322. HINTERLEITTNER, FERDINAND. Lauthen-Konzert. 1699. Trios for violin, bass, and 11 course baroque lute. $3.50.

323. JUDENKUNIG, HANS. Ain schone kunstliche under weisung. 1523_2. German tab. for 6 course lute. $2.00.

324. KAPSPERGER, GIOVANNI. Libro primo di villanelle. 1610. Songs with continuo and alfabeto for 5 course guitar. Comes together with the next three items. See item 327 for price.

325. _____. Libro Secondo di villanelle. 1619. See 327 for price.

326. _____. Libro Terzo di villanelle. 1619. See 327 for price.

327. _____. Libro Quarto di villanelle. 1623. Comes with the last three items. $3.00.

328. KELLNER, DAVID. XVI Auserlesene Lauten-Stucke. 1747. French tab. for 11 course baroque lute. $2.00.

329. MARCANTONIO DEL PIFARO. Intabolatura de lauto...libro primo. 1546_{13}. Italian tab. for 6 course lute. $2.00.

330. MELII, PIETRO. Intavolatura di liuto, libro quinta. 1620. $2.00.

331. MONTESARDO, GIROLAMO. I lieti giorni di Napoli. 1612. Songs with alfabeto for 5 course guitar. $2.00.

332. PITTONI, GIOVANNI. Intavolatura di Tiorbia. 1669. Italian tab. for 14 course theorbo. $2.50.

333. SARACINI, CLAUDIO. Le Terze Musiche. 1620. Songs with continuo for chitarrone, etc. No tablature. $2.00.

334. VALVASENSI, LAZARO. Secondo giardino d'amorosi fiori. 1634. Songs with continuo and alfabeto for 5 course guitar. $2.00.

335. KLOSTERNEUBURG. Codex Clausbroneoburgenis. 1255. Circa 1700. French tab. for 11 course baroque lute. $2.00.

336. KREMSMUNSTER. Ms. L. 84. Circa 1710. French tab. for 11 course baroque lute. $2.00.

337. LONDON: LAMBETH PALACE LIBRARY. MS. 1041. "Ann Blont's Songbook." Songs with lute accom. in French tab. Some of the lyrics not legible. $2.00.

338. MODENA: BIBLIOTECA ESTENSE. Ms. Mus. C. 311. The "Bottegari Manuscript." Some of the lyrics not legible. $2.50.