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The American Recorder

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The American Recorder

VOLUME XX NUMBER 4 FEBRUARY 1980

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Cover: *The Month of January*, an etching by the Flemish artist Adriaen Collaert (c. 1560-1618), after a drawing by Hans Bol. It depicts the northern European celebration of Twelfth Night, for which boys dressed as the Magi and went carolling. Here they are accompanied through the town square by a flutist and a bass drummer. Beneath the word *Januarius* is the figure of Aquarius, the water bearer. (Prints Division, New York Public Library, Astor, Lenox & Tilden Foundations)

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Letter from the President

After seventeen years of faithful and dedicated service, Joel Newman has resigned as General Editor of the American Recorder Society Editions.

The original ARS series was inaugurated in 1950 under the editorship of Erich Katz. The early editions were often arrangements of music for other instruments, suitable enough for the unsophisticated recorder players of the fifties (and we were all unsophisticated recorder players then). They were usually short pieces, often truncated, and most often for high recorders only, sopranos and altos and possibly tenors.

Under Dr. Newman's stewardship, the editions have expanded in size and increased in musical value. They are all either transcribed or arranged from original sources, or especially written for the series by contemporary composers. Three new editions now in the works will appear under the aegis of Dr. Newman: Thomas Simpson, *More Dances for Recorder Quintet*, transcribed and edited by William E. Hettrick; Antony Holborne, *The Teares of the Muses, Pavans and Galliards for 5 Recorders or Viols*, transcribed and edited by Joel Newman; and *Ricercari from Musique de Joye* (A. Willaert, G. de Modena, H. Parabosco), transcribed and edited for recorder quartet by James L. Staley.

The ARS board has decided to expand the series in an effort to keep up with the needs of our members, who include recorder players of all levels as well as players of other instruments. A board of four editors has been appointed: Jennifer Lehmann, Pre-Baroque Series; Michael Lynn, Baroque Series; Pete Rose, New Music Series; and Martha Bixler, Education Series. It is hoped that one or more editions in each of the new series will be published in the fall of 1980.

Coming up in the Pre-Baroque Series are Renaissance duos for various combinations of instruments drawn from Erasmus Rotenbuecher's *Diphona amoena et florida* of 1549 and Susato pieces (not dances) in four and five parts published originally for voices or instruments. The ARS is particularly interested in publishing music, in larger collections than heretofore, that is playable on a variety of Renaissance instruments. Editions will be scholarly, with incipits and background historical and musi-

cological information. They should be useful to teachers as well as to both amateur and professional consorts.

Michael Lynn has planned the first three editions in the Baroque Series to consist of music by Italian composers or in the Italian style. Soon to appear will be a set of dances for four instruments by Giovanni Cavaccio (1597), a sonata for the soprano recorder by Giovanni Battista Fontana (1640), and a set of three sonatas for alto by Jean Sieber, an eighteenth-century composer who wrote in the Italian style. These will be scholarly critical editions and will include facsimiles of some or all of the music.

Plans are under way for the New Music Series and the Education Series. Pete Rose has considered a number of offerings by contemporary composers, but has not yet decided on the first entries. As editor of the Education Series, I am planning a collection of carefully graded ensemble pieces, something much needed by developing consorts, and a book of graded *bicinia*, the purpose of which will be to teach Renaissance rhythms to singers and instrumentalists.

The four new editors of the ARS Editions are working closely with Donald Waxman, the editorial representative of Galaxy Music Corporation. (Galaxy has published the ARS Editions since 1962. Nos. 1-40 were originally published by Clarke and Way and are now distributed by Associated Music Publishers.) We hope to create a new look and new content for the ARS series that will make the editions musically and visually attractive, exciting, and worthy of the attention of all early music players in today's competitive market. We especially want them to appeal to our membership and meet their needs. Anyone wishing to contribute suggestions or manuscripts for any of the series should write to the editors at the following addresses: Jennifer Lehmann, 34 Knoll Drive, Princeton, New Jersey 08540; Michael Lynn, 410 South Revena, Ann Arbor, Michigan 48103; Pete Rose, 13 Rutgers Street, Maplewood, New Jersey 07040; Martha Bixler, 670 West End Avenue, New York, N.Y. 10025. A self-addressed, stamped mailing envelope must accompany any manuscript the sender wishes to have returned in the event it is not used.

Martha Bixler

From the Vice-President

The development of an ARS Educational Program is one of the many tasks on which the ARS board has been working. The May 1979 *American Recorder* contained an outline of the basic proposal made to the board involving a syllabus for levels of achievement in recorder playing with accompanying optional exams. Since that time three subcommittees have been at work drawing up their portions of the program. As I write this, we still await the materials from the Introductory and Professional segments, neither of which approaches completion at this time.

Constance Primus, our board member from Denver, has done an outstanding job of planning the exam for the Intermediate and Advanced levels of amateur playing. Her subcom-

mittee has produced a large volume of material that was considered in detail at the September board meetings. The final set of revisions is under way, and we hope to complete this part of the program and get a syllabus into print by the summer of 1980. This will be a major step forward for the ARS.

Jerome Kohl of Seattle, with whom I have shared the materials received from the subcommittees, and whose comments have been both thoughtful and extensive, has been of particular help all along the line.

The current board of the ARS will have been in office just three years when this letter appears in print. We have already had our final board meeting prior to the new board election.

(continued on page 187)

A Profile of Hans Ulrich Staeps

Eugene Reichenthal

Before I met Hans Ulrich Staeps I had heard of him from my friend Gerald Burakoff, who had gone to Vienna on a half-year sabbatical to study the recorder with him. Gerry's description of this courtly, good-humored gentleman was so exact that when I first saw him strolling through a park in Siena, Italy, on the eve of an international recorder clinic, I had no hesitation in approaching him and asking him if he were indeed Dr. Staeps.

I had little chance to see him that week, since I was in another class and our instructions were to attend only the classes of our designated tutor. Later in the week I realized that he reveled in teaching and would probably have been overjoyed if everyone at the course could have attended all his regular classes plus the many supplementary ones he voluntarily organized.

I met him at two other courses: the Northern Recorder Course in Warrington, England, in 1977 (where our contact again was limited, since I was teaching there myself, although I was able to attend the evening seminars he chose to offer daily for the entire assemblage); and most recently again in Warrington in 1979, when he invited me to

spend quite a bit of time in his company, and where we finally became good friends.

His name appears to be well known in the United States. Our guest conductors for the Long Island Recorder Festivals and directors at our ARS chapter meetings often choose to work with his compositions. Among those that seem most popular here are his *Saratoga Suite*, *Seven Flute Dances*, *Henry Purcell Suite* "The Fairy Queen," *Sonata in Modo Preclassico*, *Virtuoso Suite*, *Nine Basic Exercises for the Alto Recorder*, and his three more advanced books of melodic studies, *The Daily Pensum*, *The Way Ahead*, and *Tonfiguren*.¹

He is also remembered here as one of the European dignitaries who, with Hans-Martin Linde and Frans Brügger, took part in the historic International Recorder School at Skidmore. The conversations of the three masters were published in the 1966 Spring and Summer issues of *The American Recorder* (VII/2,3).

I travel a great deal, and I find that he is even better known in Great Britain and in Europe, where it is rare at any level from the lowliest to the most proficient to find groups of recorder players who do not make ample use of his publications.

When he teaches, it is fun simply to watch him in action. Although he is usually designated as the master teacher at any course, he likes to arrange his schedule so that he has classes not only for advanced players but for beginners and intermediates as well, and he is obviously delighted (as well as delightfully entertaining) when he can address all the participants together. At all his courses that I attended, there were some of his own students from Austria or Germany, and students of his students, all content, all day long, to be in no other classes but his. And they all play like angels. I asked a middle-aged, long-time student of his to what she attributed the extraordinary uniformity of fine playing of these disciples, and after a moment's thought she said, "They are

taught that any lesson is successful if they produce one truly beautiful sound."

Staeps improvises accompaniments at the keyboard as naturally as he breathes; the harmonies are always original but appropriate, often complex, and apparently never twice the same. He enjoys performing widely diverse variations on a theme given to him by someone in the audience, and one evening he spellbound his listeners, who filled a large auditorium, by playing a serenely lovely tune on a harmonica-like toy instrument while accompanying himself at the piano with his left hand. He can keep an audience just as enthralled with a demonstration of how a Bach sonata should be performed.

His command of English is more than adequate for his teaching, but he likes to have his wife Antje on hand to furnish the precise word from time to time. She manages to be constantly mindful of his welfare (a necessity, since he never spares himself) without sacrificing any of her own cheerful geniality. At times he attempts valiant projects in our tongue. We had excellent cafeteria service at the Northern Recorder Course, and, in spite of the heavy teaching schedule he had undertaken, he was moved to compose a long poem of grati-



"Two portraits young and old."

tude, which Antje read aloud to the cafeteria staff at our final breakfast.

I would occasionally join a group of my British friends who gathered at the college bar after classes to relax and sing madrigals. While we were there one evening, Staeps and Antje entered and sat down at an adjoining table; I excused myself from the group to go over and chat with them. Presently, from the table I had left, there came a fine rendition of Orlando Gibbons' "The Silver Swan." Staeps was charmed. He became very excited and begged me to write out the words for him; I wrote them on a paper napkin. Some weeks after my arrival home from the course, he sent me the arrangement that appears in this issue.

In some ways this piece is similar to others for which Staeps has been criticized by those who feel that an ancient tune should not be arranged in a modern setting. He dealt with this matter in an article (translated by Erich Katz) that he wrote for the 1970 Spring issue (X/2) of this magazine. It was entitled "Early Music and the Renegade," and reads in part: "My critics are perfectly right. The man who bears my name does unserious things; he is not inflamed by the sacred earnestness; he is arrogant and plays with matters which they treasure and value sight unseen." The article is well worth rereading as his justification for allowing so much of his own personality to pervade the compositions that he arranges.

One day over coffee I suggested to him that it was time for a full-fledged article on his life and activities, but, since I am not good at managing interviews, I placed the burden on him: would he write the pertinent information for me? There is so much to tell. He is recently back from Taiwan, where he . . . but let him tell it in his own words. (As for me, I am not a renegade. I will tamper as little as possible with his classic prose. If you perceive an occasional bland phrase, you may be sure it is my own uneducated guess at the meaning of a locution that may have strayed beyond the bounds of intelligibility.)

AN INTERVIEW THAT DID NOT HAPPEN

The meetings with Gene Reichenthal, where and whenever, were a pleasure [He goes on in this vein for several treasured lines.] . . . You like to be his friend.

But then one day after dinner he said an interview should be arranged; he



would have to ask and I should answer. Troublesome a bit, isn't that so? We had our coffee and the proposed verbal ping-pong did not quite happen. So I thought. But now I am punished, now I have to do it quite alone and will feel as if in a cabinet of mirrors, with everyone else remaining outside.

Born in northern Germany, 1909, seventy years ago. A grammar-school boy full of great dislike for orderly working, but on most intimate terms with the piano since the age of five. Later, as a very young man, softly blown upon by the purple of love, I understood that the piano would forever become a kind of "second wife" for me, that I would be at home in its octaves, being able to grasp and to handle without any support in a nearly mystical way all harmonic functions of the twelve tones. At that time I played a lot of Chopin and was endless proud to have the same shape of little finger as he had.

A musician can be blessed with different kinds of talents. His intellect, for instance, can fill the mechanics of counterpoint rules with the deepest spiritual life. This type I was not. Never was I able to improvise a fugue on the spur of the moment. But in the magic sea of sound, dim lights and colors were fairly amply at my disposal. Did I become a concert pianist? No. A composer of string quartets, symphonies, and operas? Dear me, no. I became a teacher—a teacher who, after diverse carrying on at other scenes, settled down in Vienna, 1940, and at once had all hands full of work. I remained at the Conservatory there for thirty-five years.

The instrument which, apart from my teaching of harpsichord, modern theory,

and other courses for students and teachers, was to cause me so much trouble, and by which I, composing, would cause trouble more and more to others, was the recorder. The man responsible for this marking of the road was a Swiss doctor who suggested after I had got over an attack of pleurisy that I train my lungs with a soft wind instrument ("Thus, please, no trumpet!"). Not much later—in Germany in those years almost nobody except Peter Harlan knew anything about recorders—in a tiny music shop in old Muerster I saw a number of tubes with bills and played about with them for the pleasure of my fellow-students. I considered the tone rather terrible, but then, obeying the doctor, I nevertheless bought a Harlan alto recorder in D made of cocobolo, retired with it for some weeks, and discovered its and my possibilities. Even today it hangs in my collection, the earliest and truest among the many.

In the cabinet of mirrors I stand, seeing pictures of life, search, and errors. I entered the most wonderful regions. Remembrances? Bach, *The Art of the Fugue*; Debussy, *La Mer*; Hindemith, *The Harmony of the World*; Ravel, *L'Enfant et les Sortilèges*—all created with twelve tones, purest spirit, purest sensuality. I had found my gods and my companions of the way.

In my work I managed to prove with a certain endurance what seemed important to me, regardless of all the obstructions from the conventional programs dominating our pretty music institutes, unburdened as they were with ideas. These were my concerns:

1) my wish to provide vital literature for teaching and playing;

THE SILVER SWAN

Melody of the five-part madrigal by Orlando Gibbons,
set for three recorders (SAT) by Hans Ulrich Staeps

Satz: Hans U. Staeps

p The sil - ver swan who, liv - ing, had no
note, When death approach'd, un - lock'd her si - lent $\frac{3}{2}$ throat.
Leaving her
Thus sang her first and
breast a - gainst the reed - y shore,
last, and sang no $\frac{3}{2}$ more. Fare - well, all joys, O death, come close mine
eyes;
More geese than swans now live, more fools than wise.

2) my idea that in the hands of qualified players the recorder can certainly become a significant concert instrument of considerable value, but that it is much more important to see it as a vehicle, a tool with which to help music lovers obtain a conscious and active perception of melody and harmony in a relatively easy manner;

3) the understanding that music has become a matter of sociology, that music-making groups are the last bulwark against the chaotic supremacy of the mass instinct;

4) the formation of my method, M.E.M.E. (Modern Elementary Music Education), based on the doctrine of the searcher of life, Ludwig Klages;²

5) the Seminar for Applied Rhythmics, which, apart from my diverse classes, was my most personal endeavor for the last fifteen years. Here I passed on my method and practical examples of music making inspired by a new thinking. Participants from all over the world explored the subject of "music as the property of tomorrow's youth."

What was the source of my intense interest in these projects? I was so imbued with the knowledge that all manifestations of music in the Western world, from the works of the earliest masters to the so-called modern classics (except for Schönberg with his atonal system), depend on *tonality*, the hierarchy of our twelve tones, which circle, with distinct affinity, round a central tone. This is a physical axiom and fundamental truth. It regulates all harmonic relationships in non-Eastern music systems and guarantees the organic balance of a piece.

It was Hindemith, my teacher and friend, who for the first time rounded out the harmonic systems of the past into the complete tonal twelve-tone sphere. This was the musical mission of our century. Among my recorder compositions there is evidence of my endeavor to take part in this mission; pieces such as *Amnis Aevi Omnipotens*, the *Choric Quintet*, the prelude *Morgen des Lebens*, the *Trio 72*, or the cantata *Statement Concerning the Big Tower* sit close to my heart. Other things, as perhaps the *Four Ariettas*, the choric music *The Unicorn's Grace*, or *Arcadian Scene*, originate from a sort of pleasure-seeking of my "ripe" age. Finally, after a teacher's long life, this must result from retirement: that instead of severity—what is the return for severity?—one puts into their rightful place smiling ease, plea-

sure, and even here and there a little fun.

[On being asked about his trips to Taiwan in 1976 and 1977:]

The account is incomplete of course, as it only can be. It began in this way. The director of a Taiwanese dancing group visiting Vienna wished to learn my method. Returning to Taiwan, he informed the Department of Education about his impressions, and a little later they invited me to organize courses for pupils and teachers for four months, either in the capital or in the country. I, eager to combine my pioneer work with the opportunity to study traditional Chinese music as treated by the common people themselves, chose the latter. So I lived and worked as a guest in a big Youth Center of a province town, full of life and surrounded by schools (some had two thousand pupils and more, all dressed and obedient like little soldiers). I arranged six courses in the Youth Center, each with about twenty pupils and two teachers, using an "orchestral combination" of Orff instruments ordered in Vienna and the more or less strange instruments I found in the only music shop in Taipei; recorders came from Japan. We prepared a fascinating program. None of the participants understood English, but I had a young interpreter beside me, and of course my gestures helped. To the amazement of all authorities, after only three months we were able to perform this program (instrumental groups, gesture and dance, singing, all performed by children aged ten to fourteen) with greatest success three times: for the Department of Education, the university teachers, and the Taipei TV.

Only the astonishing talent of Chinese children to imitate what they see and hear made possible this result. Truly, children and teachers did not fully understand what they did, because of the so-to-speak nonexistent ability of the Asians to imagine harmonic relationships. Nevertheless, all this activity had a double effect: 1) the recorder became from then on the officially approved basic instrument in public schools; 2) the general elementary music education in these schools became based on a number of M.E.M.E. models. Instruments were ordered with the support of the government, and I was invited to continue my work during a second visit. Meanwhile, the recorder ensemble I had called into being found its counterpart in other places of the country.

Naturally, it was a long way from my own and the department's conceptions to the realization of these ideas in the hands of simple teachers in the public schools. Other hindering facts were a certain cultural indolence, the extremely conservative administration of Taiwan, and, last but not least, the problem of finding Chinese printed material suitable for the M.E.M.E. method. So, during my second stay (nearly three months), when I painstakingly tried to turn the projects over to the different teachers, the above-mentioned attitude was somewhat noticeable. I felt my efforts in this rather self-sufficient, materialistic society were in reality spadework, a first kick-off, a drop in the bucket. They could not be more. How the Taiwanese carry them on I cannot say, now after two years and far away from there.

Besides this practical work in schools, I gave lectures to academy students in the capital on Western contemporary music. They were enormously interested, but some young so-called composers seemed eager to jump directly into our avant-garde (which was not exactly my intention). We discussed the possibilities of creating stylistic relationships between European-American and the more rigidly traditionalized Eastern music.

By the way, in Taiwan and later I wrote a number of compositions using the five pentatonic modes in a cycle of children's songs with English words. Finally, I wrote a booklet, *Harmony in your Hands*, which was translated into Chinese.

Nobody can imagine what a handicap the widespread ignorance of the English language was. Outside of the capital I was confronted with this difficulty everywhere. Nevertheless, I could transfer the texts of many German tunes into English and Chinese. We had to find the most peculiar phonetic aids. Even before academic audiences, the way from German thought through English to Chinese was hard enough, not to mention the thousand terms of our professional language unknown to the interpreter and the listeners. Singing, speaking, whistling, playing piano, I was dripping with sweat most of the time. Never mind—over is the great pedagogical adventure, forgotten the terrible and killing heat of the beautiful island, and I am occupied again with other subjects in our cool latitudes.

[As a typical example of his M.E.M.E.]



Dr. Staeps conducting a woodwind quartet in the City Hall of Vienna.

methods, Staeps sent the tune at the bottom of this page:)

Take a mallet in each hand. If you strike a drum with both mallets together on the first beat of each measure and then alternate on each subsequent note, you will be beating 3 against 2, 4 against 3, and 5 against 4. Here is the text used in Taiwan where the tune, played by children on bass and hand drums with a little accompanying orchestra, served to introduce the concerts:

Island Taiwan/ you the most beautiful/
nobody can forget your charm.
As proud as now / be in all the future /
have always luck and never harm.

[On his plans for the future:]

What I am occupied with now? Besides composing, I am making new and I hope refreshing arrangements of historical music, edited in earlier decades but more or less forgotten because of un-clever and non-fascinating treatment. An example is the *Dances of the Schwerin Townsfolk*, based on the melodies of J.C. Schultze, who was born and lived in Schwerin.³

Still in the cabinet of mirrors... What else shall I write for your readers? I have traveled not a little, crossing the continents as it is done today, following didactic engagements with lectures, rehearsals, and instrumental demonstrations. My entourage was a remarkable one: I had a secretary, a travel manager,

a program adviser, an interpreter, an accountant—in one word, I had Anja, my wife, with me. In this way all worked splendidly, and I highly recommend this division of tasks. But now we slowly start to stop, thankful for all good memories.

There is a line from a poem just as tiny as thoughtful, by the late poet named Ringelnatz (very short laughter allowed!). It says, "Wise men go into the garden." A motto not too bad for a man of seventy, thus: get out of the mirror-cabinet and, fool or wise, get into the garden. And non-real interviews should end on time.

NOTES

¹I have several copies of a fourteen-page catalogue of the recorder music of Dr. Staeps, graded by difficulty, with publishers and their addresses—in German, but quite useful. If you would like a copy, please write me at this address: L.I.R.F., 20 Circle Drive, East Northport, NY 11731.

²According to notes supplied by Dr. Staeps, Klages was a German biologist who distinguished, in a somewhat mystical way, between the principles of rhythm, which is the steady flow of life, and meter, man's intellectual attempt to control that flow with the power of his mind. In music, during the period of the Viennese classicists, meter took precedence over rhythm. Through improvisation and the teaching of simple melodies and folk songs, among other things, Dr. Staeps attempts to put rhythm back in its rightful place.

³These were performed at the Northern Recorder Course in 1979, and I recommend them most highly. Once published, these lively, catchy dances are likely to be among the most popular of Staeps' works.

Exercise: Synchronizing two different kinds of meter. (Staeps, M.E.M.E.)

Misrule in Michigan

An experience with the Stuart antimasque

Martin W. Walsh and Janet H. Michelena

The Residential College, established at the University of Michigan in 1976 as an experiment in residential undergraduate learning, has been committed from the outset to work in the creative arts and to interdisciplinary approaches to knowledge in the humanities, social sciences, and natural sciences. Because it is a sub-unit of the College of Literature, Science, and the Arts, it blends the advantages of a small college's intimate setting with the resources of a major university. The Humanities Concentration of the Residential College has benefitted enormously from this freedom, especially in opportunities to combine texts and performances, where it allows a creative involvement with the material.

In accentuating the theme of statecraft in our course "Intellectual Currents of the Renaissance" in the fall semester of 1978, we therefore complemented our reading of Machiavelli's *Il Principe* with a workshop production of his comedy, *La Mandragola*. That and the success of a courtly dance demonstration by a local company, the Tourdion Dance Troupe, led to our decision to present some form of courtly entertainment as our end-of-term project. Considering the season that was upon us and the amount of time at our disposal, it did not take us long to decide upon Ben Jonson's *Christmas His Masque*, first performed before James I in the Palace of Whitehall in 1616, where the notables in attendance included the princess Pochahontas.¹

Christmas His Masque had much to recommend it. It was short. It was funny and full of high spirits, being a well-developed example of the antimasque, that grotesque counterpoint to the masque proper. The antimasque found its perfection, if not indeed its origin, in Jonson's work for the Stuart court. Jonson, in his Preface to *The Masque of Queens* (1609), defined it as "a *Dunce*, or shew...[having] the

place of a foyle, or false-Masque... a spectacle of strangeness producing multiplicity of Gesture, and not unaptly sorting with the current, and whole fall of the Deuise."² Elsewhere, in *Neptune's Triumph* (1623), he described the antimasque as "things heterogeneous... mere By-workes, and at best *Out-landish* nothings."³ The "mere By-workes" of *Christmas His Masque* had not been performed, to our knowledge, since the Yuletide of 1616. Scholars from Swinburne to Jonas Barish and M.C. Bradbrook had spoken of it with affection, but none of the current books on Jonson or the Stuart masque contained a single clue to its music or other aspects of the original production.⁴ Thus we had, within a small compass, a complete research project capable of involving every one of the forty members of our class. Fortunately, Jonson's text provided abundant information on the style and spirit required.

Christmas His Masque, which Jonson also titled *Christmas His Show*, is in fact an antimasque without a masque proper to follow. It is a self-contained piece of Renaissance grotesquery. Stuart antimasques, especially those produced by the students of the Inns of Court, often introduced elements of popular country entertainments such as morris, sword, and maypole dances. For his piece Jonson borrowed from a venerable tradition of English folk-theatre, the Christmas Mummers' Play, examples of which have survived in rural Britain up to the present. Like the folk mummery, Jonson's entertainment employs a Father Christmas as the presenter together with a queue of his madcap sons, "good dancing boyes all," who burst into the royal presence, as into any country kitchen, determined to present their "ac-ativitie." As in the folk-play, fools, female impersonators, and bringers of good luck fill up the crew. Unlike the genuine folk article, however, Jonson's show lacks the

essential ritual combat, as that between St. George and the Turkey Knight or Bold Slasher, and the resurrection from the dead at the hands of a zany Doctor. Jonson's characters are more in the courtly tradition in that they are personifications of the pastimes and accoutrements of the Season, and are "led in in a string" by a most un-folkloric Cupid.⁵ Father Christmas has eight sons: Mis-rule, Caroll, Gamboll, Post and Paire, New-yeares-gift, Mumming, Offering, and young Babie-cake; and "a couple of Daughters deare": Minc'd-pie and Wassall. But these personifications are also City apprentice lads and shopkeepers, first cousins to the "rude mechanicals" of *A Midsummer Night's Dream*. The masque is indeed a pun-laden evocation of the lanes and alleys of Old London (Pennyrich Street, Crooked Lane, Distaffe Lane, Scalding Alley, Threadneedle Street) from which these masqueraders hail.

Much of the fun of the piece, like the "most lamentable... comedy of *Pyramus and Thisby*" lies in the City amateurs' vain attempts to maintain the dramatic illusion before their royal audience. Father Christmas has the devil of a time whipping his sons into any kind of theatrical shape. "Halfe of the properties" have been forgotten. The character Mumming has come away without his vizard, and Mis-rule is disgruntled over the tight costume the players have lent him. Other gate-crashers wish to join the mumming queue and are making a hubbub outside. The prentice boy who plays Cupid, it turns out, has absconded from home and been pursued by his mother, "a deafe Tire-woman." As her son is Cupid, she perforce becomes "Good Lady Venus of Pudding-lane." Venus' search for her wayward son had been used earlier by Jonson, in a more serious context, in the *Haddington Masque* of 1608. In *Christmas His Masque* the rollicking mythological bur-



The Tourdion Dance Troupe dancing a *tourdion*.

books on Renaissance costume also proved valuable. From these diverse sources it was a fairly easy matter to work up sketches that met Jonson's specifications for the props and costumes of his mumming band, which he had included in the printed text of his masque. *Mis-rule*, for example, is to appear "in a velvet Cap with a Sprig, a short Cloake, great yellow Ruffe like a Reveller" and *Caroll* in "a long tawny Coat, with a red Cap, and a Flute at his girdle."⁷

The Residential College Players, a college-based undergraduate acting group, allowed us the use of their small rack of early seventeenth-century costumes upon which to build our Christmas grotesques. Some two weeks of rummaging and scavenging produced a pair of angel's wings for Cupid and other paraphernalia from wooden spoons to a tumbler's hoop, from dice boxes to a "dagger of lath." Several pounds of sleigh bells, yards of ribbon, scraps of fur, costume jewelry, sprigs of holly and spruce, and gilded rosemary were all assembled for the communal "garnishing" essential to any mumming activity. In some cases we had to do a bit of imaginative short-cutting. New-yeares-gift, for example, sports a "coller of Gingerbread." It was found that plain molasses cookies, when strung together, created a very passable deep ruff.

The playing area selected for the antimasque was the North Dining Hall of our East Quadrangle (part of the complex in which the Residential College is housed), a low wood-panelled room which, in candlelight, served

esque is given added purpose when Venus shows herself to be an early example of the profiteering stage mother:

He'll say his part, I warrant him, as well ere a Play boy of 'em all: I could ha' had money enough for him, an I would ha' bene tempted, and ha' let him cut by the weeke, to the Kings Players: Master *Bur-badge* has bene about and about with me; and so has old Mr. *Hemings* too, they ha' need of him.⁶

When it is recalled that the antimasque, unlike the masque proper, was usually the province of the professional companies, these references add another dimension to the illusion of *Christmas His Masque*. The King's Players impersonate Londoners who are trying to play abstractions of Christmas delights in a burgher-class attempt to produce a court masque, comparing themselves, of course, to the King's Players. These vain efforts culminate in another stock device of burlesques of playacting, that of the tyrant who succumbs to stage-fright. Cupid launches into his panegyric only to sputter into embarrassed silence, releasing once again the laments of Lady Venus. Unlike Jonson's Neoplatonic cupids in the *Masque of Beauty* (1608), who commemorate Love's act of bringing order out of the primeval Chaos, this Cupid, together with his all-too-unattractive mother, is the immediate cause of all confusion. The

grand speech in tatters, Father Christmas falls back on what his sons and daughters do best. The antimasque ends as it began, with hearty dance and song.

We divided our project among several teams of general researchers and costumers who worked on two or three characters each, together with those who would act these roles. A separate group investigated possibilities for music and dance and taught the performers in the final weeks of rehearsal. Our basic research took us to old dictionaries, plans of the City of London before the Great Fire of 1666, books of Christmas folklore, and the standard works on the English Mummings' Play. Jonson's other Christmas masques, theatre histories, and



Father Christmas's sons and daughters preparing to dance for the King.

Cupid waxes eloquent while Father Christmas and his children listen expectantly.

quite well. The tables were arranged along three sides of a dancing space and loaded with punch, cakes, mince pies, fruit, cheeses, and greenery. At the head or "high" table we positioned the Director of the Residential College, Professor John Merserzau, Jr., who, with a stage crown on his head, served as our "King," the traditional focal point of such entertainments. When the doors were opened, other members of the staff and some one hundred students scrambled for positions of vantage, much like minor courtiers at a Stuart fête. We had an improvised corps of "beefeaters" to keep the merry crowd in order. The guards were also needed in the show itself, to attempt to bar the entrance of Father Christmas.

After a prologue in the character of Hospitality, which we took from another Christmas entertainment by Jonson's contemporary Thomas Heywood,⁸ our consort of recorders played selections from Praetorius' *Terpsichore*: a courante (which made a later appearance in disguised form) and a bourrée.⁹ The well known pavan "Bittre Reue," from Tielman Susato's *Danserye*,¹⁰ another familiar collection of Renaissance dances, established the mood of quiet courtliness into which Father Christmas and his unruly group intruded. We hoped that the use of the older Susato work and the cosmopolitan collection of Praetorius would create a sophisticated courtly atmosphere to be interrupted by the simpler folk performers.¹¹ In the middle of a particularly lulling passage of "Bittre Reue," a terrific hurly-burly arose at the entrance to the dining hall, signaling the arrival of Father Christmas. We were fortunate in having a six-foot-four-inch, 280-pound student actor for this role. Needless to say, he easily brushed aside the feeble efforts of the "Guard" to block his way. After ebullient and somewhat inebriated introductions, he ushered in his singing sons and daughters in a processional dance led by Cupid, who carried two lighted tapers.

As we noted earlier, the lack of original music to *Christmas His Masque* allowed great freedom, but presented numerous problems because of this very freedom. Given the absence of extant music for our antimasque, Linda



Hall, our student director of music, decided to fit the songs to existing music from other sources. The first five measures of "The Fairy Masque," probably written by Robert Johnson, from Jonson's *Oberon* proved to be suitable for the entrance. "The Fairy Masque" had the quality of spritely fun that we felt the personification of elements of Christmas festivity should have.¹²



Now God pre-serve, as you well doe de-serve, your



Majesties all, two there;

The players entered greeting their royal listeners and wishing them well, singing the following words to the above mentioned four measures:

*Now God preserve, as you well doe deserve,
your Majesties all, two there;
Your Highnesse small, with my good Lorde a,
and Ladies, how doe you do [sic] there?¹³*

Since many of the actors were only passable singers, we decided that they should sing just a single melody, and not complicate matters by attempting to add parts. We were also requiring them to dance and act at the same time, and a simplification on some level seemed in order.

Finding no other masque music suitable for the second song, Ms. Hall eventually chose to compose original music in the style of the period for the lengthy middle section of the masque, in which all the characters introduce

themselves. The meter in these verses is extremely irregular. The differences of pronunciation between Jonson's time and the present explain some, but not all, of the problems. A minimum of adjustments of stress allowed Jonson's text to be sung to the jolly tune.



*This Cærol plaies, and has bene in his dayes a
Kit Cob-ler it is, I'me a /Son/ of his, and he*



*chirp-ing boy, and a kill-pot:
dwells in the lane, cal'd Fil-pot.*

Because Jonson indicated that nearly all the lines of the antimasque should be sung by Father Christmas, several difficulties arose that would not have been present in Jonson's own day when professionals acted in antimasques. One problem was that such a long part was not easy for an amateur actor to sustain; another was that the use of the same music in the two lengthy songs that represent the entire text of the play seemed rather monotonous. We solved the first dilemma by altering the personal and possessive pronouns in the verses to permit each character to sing his own descriptor, as in the following example:

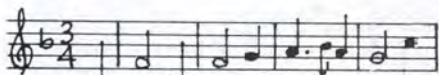
*And now to yee who in place are to see,
with Fall and Farthingale hooped:
I pray you know, though he [I] want his [my] bow,
by the wings, that this is [I am] Cupid.¹⁴*

Ms. Hall felt that the solution to the second problem was to provide another tune that would be sung on alternate

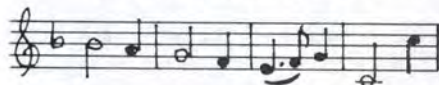


Rayna Alsberg and Suvia Judd of the Tourdion Dance Troupe.

verses in the second song. For the Epilogue, which is part of the second song, she adapted part of the Praetorius courante used to introduce the festivities:



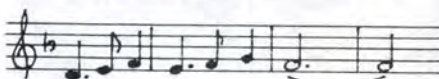
Nor doe you thinke their legges is all the



com-men- da-tion of my Sons, For



at the Ar- til-le-ry Gar-den they shall



as well (for- sooth) use their Gurs.

Jonson's text reveals his sure command of comic structure and timing. The barging in of Venus, the complaints of sons Gamboll and Caroll, the "props forgot" and lines dropped come like a series of tiny explosions that constantly delay the intended "entertainment," which of course only transpires in the delay itself. We had arranged the ten sons and

daughters of Father Christmas in a semi-circle before the "King," with the actual playing area at the center of the circle. The actors had each worked up suitable *lazzi* for their individual characters. The moment Father Christmas' tack was turned, therefore, the neat crescent threatened to dissolve into little whirligigs of activity, like an unruly kindergarten class. The sense of chaos that the antimasque normally embodies was here enjoyed for its own sake. The ordered harmonies of the full court masque are not really necessary to Christmas revels where misrule is the rule. But the larger masque structure prevails even in this light piece as Music changes the inept "actors" into expert dancers, just as Bottom and company, after the dubious achievement of *Pyramus and Thisby*, find their true meter in the concluding "Burgomask."

We were aided in the choreography by the collaboration of two local companies: the Tourdion Dance Troupe, composed of various university personnel; and the Anr Arbor Morris and Sword, made up of persons also associated with the university and devoted to the preservation of English folk dance and popular customs. Tourdion helped by teaching several court dances, pay-

ing special attention to typical configurations, usual movements, gestures, and ways of moving gracefully while in bulky costume.¹⁵ Since, as noted above, *Christmas His Masque* was a mumming play, we decided to consult the morris dancers for advice on one or two basic steps that could be used in a processional and during the celebratory dance at the end of the antimasque. The performers chose to borrow the idea of using bells and white handkerchieves from the morris dancers, as well as the simple one-step and the hand-clapping characteristic of some of their dances.¹⁶ We hoped that an integration of the two traditions, courtly and popular, would convey the form and spirit of the original production. To reinforce the popular atmosphere of the dance, Martin Walsh provided accompaniment on pipe and tabor in the form of a free improvisation on various morris jigs.

Our production of *Christmas His Masque* was received with enthusiasm. The high spirits of the antimasque carried over into the Christmas feasting, carolling, and spontaneous foolery that followed. It should be remembered that the Stuart masque did not always lead to the serene contemplation of cosmic harmony, as Jonson himself wished for in his more serious productions.

The most important benefit derived from the Jonson end-of-term project was that it provided our students with first-hand experience in discovering and adapting early music and dance toward the reconstruction of a "lost" entertainment. The insights gained into the traditions of mummery and the interaction of aristocratic and lower-class entertainments were also valuable. Time and again in the students' written evaluations of the project the point was made that this reconstruction made the Stuart age much more immediate, made it "come alive" in ways that mere book learning could not achieve.

It is in ephemeral entertainments that the elusive "spirit" of an age is often most palpable. "Tis merry in hall, when beards wag all," sings Father Christmas to a ballad tune old even in Jonson's day. In our own time, when words like "holiday" and "revel" are only ghosts of their former selves, it is not without profit to attempt to recover the "outlandish nothings" of our ancestors.

¹⁵C.H. Herford, Percy Simpson, and Evelyn Simpson, eds., *Ben Jonson, Works*, Vol. X of 11 vols. (Oxford: The Clarendon Press, 1925-1952), p. 272.

¹⁶Herford and Simpson, VIII, p. 282. The text of *Christmas His Masque* is contained in this volume.

³Ibid., p. 688.

⁴Among the works we found most useful are the following: Margaret Dean-Smith, "Folk-Play Origins of the English Masque," *Folklore*, 65 (1954), pp. 74-86; John C. Meagher, *Method and Meaning in Jonson's Masques* (Notre Dame: University of Notre Dame Press, 1969); Stephen Orgel, *The Illusion of Power: Political Theater in the English Renaissance* (Berkeley: University of California Press, 1975); Roy Strong, *Splendor at Court: Renaissance Spectacle and the Theatre of Power* (Boston: Houghton Mifflin, 1973).

⁵R.J.E. Tiddy overestimates the similarities between Jonson's piece and the traditional mummings' play. See *The Mummings' Play* (Oxford: The Clarendon Press, 1923), p. 131.

⁶Herford and Simpson, VIII, pp. 441-442.

⁷Ibid., p. 438.

⁸"A Prologue spoken at the right Honourable the Earle of Dovers house in Broadstreet, at a Play in the most bountifull Christmas hee kept there: the Speaker Hospitality a frolicke old fellow: a collar of Brawne in one hand, and a deepe Bowle of Muscadell in the other," *Pleasant Dialogues and Drammas* (London, 1637).

⁹Michael Praetorius, *Terpsichore* (1612), ed. Günther Oberst. *Gesamtausgabe der musikalischen Werke von Michael Praetorius*, Vol. XV (Wolfenbüttel-Berlin: Georg Kallmeyer Verlag, 1929) Courante C.LXXXIII, p. 105; La Bourrée XXXII, p. 41.

¹⁰Musycx boexken, III (Antwerp, 1551). There is a more recent edition of the *Danserye*, ed. ted by F.J. Giesbert in two volumes (London: Schott & Co., 1936).

¹¹We had also noted that a great many of the dance instruction books, which certainly would have been known to the elegant Stuart court, were continental, rather than British. Our use of "foreign" music was an attempt to reflect the cosmopolitan nature of the English court during the Renaissance.

¹²The music was selected from among the works collected in Andrew Joseph Sabo's edition of *Songs and Dances for the Stuart Masque* (Providence: Brown University Press, 1959), p. 134.

¹³Herford and Simpson, VIII, p. 439.

¹⁴Ibid., p. 443.

¹⁵We also examined the following works concerning dance in the Renaissance: Thonot Arbeau, *Orchesography*, tr. Mary Stewart Evans (New York: Dover, 1967); Mabel Dolmetsch, *Dances of England and France From 1450 to 1600* (New York: DaCapo, 1976); Mabel Dolmetsch, *Dances of Spain and Italy From 1400 to 1600* (New York: DaCapo, 1975).

¹⁶Andrew J. Sabol, in the introduction to *Four Hundred Songs and Dances from the Stuart Masque* (Providence: Brown University Press, 1978), notes that country dances were associated early with antimasques. The morisks, matachins, and bergamasks of the court spectacle seem all to have had their origin in the morris dance. This exquisite book was not available to us to aid in our choice of music. We did consult it later, however. We urge anyone with an interest in aspects of masque production to refer to it.

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Janet Michelena is a Lecturer in Humanities in the Residential College. Her field is Renaissance prose of Spain and Italy. She is an amateur musician and has played recorder, crumhorn, and schalmey with various local groups, as well as with the Gulf Coast Consortium Musicum.

Tourdion Dance Troupe photos: Michael Hannum

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Browning

William Hullfish

The late sixteenth century in England produced a large number of instrumental settings of popular tunes. *Greensleeves*, *Carman's Whistle*, and many others come down to us in compositions for instrumental ensembles, lute, and keyboard.

Browning, although not as popular as some others (*In Nomine*, a theme from a Taverner Mass, has over one hundred and fifty settings), is extant in at least eight versions—a vocal canon in Ravenscroft's *Deuteromelia*, a lute intabulation, a keyboard setting, and five instrumental ensemble settings.

The tune was known variously as *Browning*, *Browning my dear*, *Browning Madame*, *The leaves be green*, and *The nuts be brown*. Settings of the melody include an anonymous piece and compositions by John Baldwin, Elway Bevin, William Byrd, William Inglot, Henry Stonings, and Clement Woodcock.

The melody and words to *Browning* are given in Example 1.

EXAMPLE 1. The leaves be green

The leaves be green, the nuts be brown, they
hang so high, they will not come down.

Ravenscroft's canon, as found in *Deuteromelia*, is shown in Example 2.

EXAMPLE 2. Browning Madame

Brown- ing Ma- dame, Brown- ing Ma- dame, So
The fair- est flower in gar- den green is
And with all- oth-ers com- pare she can, There -

mer- ri-ly we sing Brown- ing Ma- dame,
in my love's breast, full come- ly seen,
fore now let us sing Brown- ing Ma- dame.

The Inglot version in *The Fitzwilliam Virginal Book* consists of thirteen variations on the theme. The tune first appears in the bass and is passed to the

upper part and middle voices and then back to the bass (Example 3).

EXAMPLE 3. Inglot, The Leaves be green, variations 12 and 13

An anonymous setting for lute contains ten variations on the *Browning* melody (Example 4).

EXAMPLE 4. Anon., The nuts be brown, theme, variations 1 and 2

The remaining versions are for instrumental consort. The settings by Byrd, Stonings, and Woodcock are for five-part ensemble, and the Baldwin and Bevin compositions are for three instruments. All of the settings use a similar technique, with the *Browning* melody being employed as a ground. The ground is played by all of the voices at some time during the compositions while the others engage in variations.

Most likely, the first setting was composed by Henry Stonings early in the 1570s. His five-part version contains five variations with each voice perform-

ing the tune once (see the complete piece, printed in this issue). The organization of the composition, including the number of variations, the voice part with the ground, and the scale used for the melody, is shown in Example 5.

EXAMPLE 5.

Structure of Stonings' Browning		
Variation	Voice part with ground	Hexachord
1	4	F
2	5	F
3	3	F
4	1	F
5	2	F

Stonings' composition was followed soon after by Woodcock's. Woodcock doubled the number of variations to ten (Example 6). Each voice shares in playing the ground, but not equally. The tenor has the melody three times and the bass only once. Again, all of the variations are basically in the same key (Example 7).

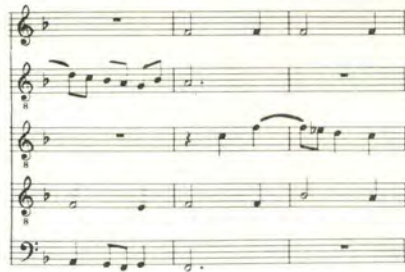
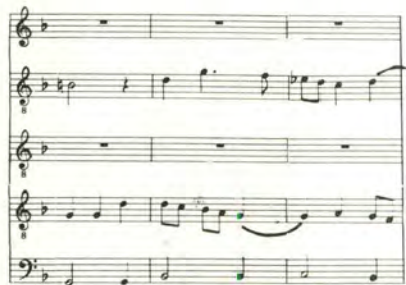
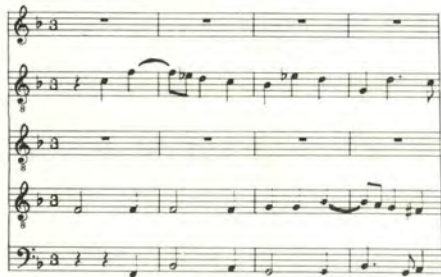
EXAMPLE 6. Woodcock, Browning, second variation, measures 9-16

EXAMPLE 7.

Structure of Woodcock's <i>Browning</i>			
Variation	Voice part with ground	Hexachord	
1	4	F	
2	5	F	
3	3	F	
4	1	F	
5	4	F	
6	2	F	
7	4	F	
8	1	F	
9	3	F	
10	2	F	

The Byrd five-part setting was written later in the 1570s, perhaps as late as 1580 (Example 8). Byrd apparently knew the other two settings and pro-

EXAMPLE 8. *Byrd, The leaves be green, first variation*



ceeded to outdo them by doubling the number of variations to twenty. Because of the length of the composition, Byrd introduces transpositions of the ground (Example 9).

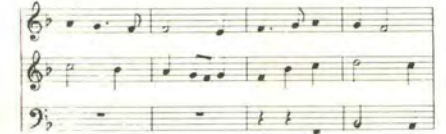
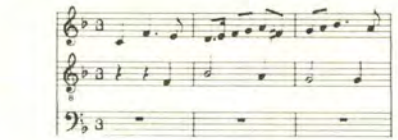
EXAMPLE 9.

Structure of Byrd's <i>Browning</i>			
Variation	Voice part with ground	Hexachord	
1	5	F	
2	4	F	
3	5	F	
4	1	F	
5	2	C	
6	3	C	
7	5	C	
8	1	G	
9	4	G	
10	3	C	
11	2	C	
12	2	F	
13	4	F	
14	2	F	
15	3	C	
16	2	F	
17	3	F	
18	1	F	
19	5	F	
20	4	F	

Bevin's version of *Browning* appeared in time for Baldwin to copy it into Christ Church manuscripts 979-983, so it was probably composed early in the 1580s (Example 10). Bevin's three-voice setting contains twenty-one variations

and stretches the modulation scheme started by Byrd (Example 11).

EXAMPLE 10. *Bevin, Browning, first variation*



EXAMPLE 11.

Structure of Bevin's <i>Browning</i>			
Variation	Voice part with ground	Hexachord	
1	2	F	
2	3	F	
3	1	F	
4	3	C	
5	2	G	
6	1	C	
7	3	F	
8	2	F	
9	1	F	
10	3	B-flat	
11	2	B-flat	
12	2	B-flat	
13	1	C	
14	3	F	
15	2	F	
16	1	F	
17	3	B-flat	
18	2	B-flat	
19	1	F	
20	3	C	
21	2	F	

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Baldwin's three-part setting apparently came out in the late 1580s or early 1590s and sought to outdo Bevin's

EXAMPLE 12. Baldwin, Browning, variation 18



EXAMPLE 13.

Structure of Baldwin's Browning

Variation	Voice part with ground	Hexachord
1	3	F
2	2	C
3	1	F
4	3	F
5	2	C
6	1	G
7	3	G
8	2	D
9	3	D
10	1	D (c)
11	2 (1)	G (c)
12	3	C
13	2	C
14	1	F
15	3	F
16	2	B-flat (E-flat)
17	1	F (D-flat)
18	3 (2)	F (B-flat)

Browning, not in the number of variations (Baldwin writes only eighteen), but in the number of modulations (Examples 12 and 13).

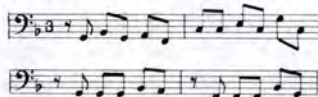
In each instrumental setting of *Browning* the number of variations is a multiple of the number of voice parts: five-voice settings have five, ten, and fifteen variations, and three-voice settings have eighteen and twenty-one. Aside from the similarity in style through the use of the melody as a ground, the five consort settings have other similarities. Each version begins with a reduced number of voices in order to leave room to build. Stonings and Woodcock, who have only a few variations with which to deal, start with a four-voice texture for the first variation, adding the fifth voice in the second. Byrd, who has a greater number of variations, starts with a three-voice texture. Both Baldwin and Bevin choose to start their three-voice settings with two voices.

A few thematic similarities occur among the versions of *Browning*. If we take Stonings' version to be the first, his countermelody at the beginning and a rhythmic figure near the end were freely borrowed by the other composers. In

EXAMPLE 14. Stonings' countermelody



EXAMPLE 15. Stonings' rhythmic figure



fact, the rhythmic figure even shows up in a Parsons and Byrd *In Nomine*.

The five consort settings of *Browning* provide us with excellent examples of the development of the ground as a compositional technique and a preview of the development of a new tonal system, as well as a comparison of five late Renaissance composers. It is interesting to compare William Byrd's work with those of lesser-known contemporaries.

The sources of all of the *Brownings* are given below. Since the Stonings version (the one I believe to be the first) is not published, I have provided my own transcription. The next issue will include an analysis and transcription of what was probably the last version, John Baldwin's setting of *Browning*.

SOURCES OF BROWNING

Manuscripts:

- Anon. Cambridge. University Library. Lute Ms. Dd. iii 18, f. 17v, "The nuts be browne."
- Baldwin, John. British Library. R.M. 24 d.2, #116, f. 121v, "A browninge."
- Bevin, Elway. British Library. R.M. 24 d.2, #115, f. 120v, "A browninge." Oxford. Christ Church mss. 979-983, "Browninge."
- Byrd, William. British Library. Add. 31,390, #143, "The leaves be greene." British Library. Add. 29,996, f. 153v, "Browning." British Library. Add. 32,377/2, "Browning." British Library. Add. 17792/6 (without title or attribution). Oxford. Bodleian Library. Ms. Mus.Sch. e 423, p.149, "Browning." Oxford. Christ Church mss.984-988, #73, "Browning." Tenbury. St. Michael's College. Ms. 389, p. 86, "Browning."
- Inglot, William. *The Fitzwilliam Virginal Book*, CCLI, "The leaves be greene."
- Stonings, Henry. British Library, Add. 31,390, f. 60b, "Browninge my dere."
- Woodcock, Clement. British Library. Add. 31,390, #121, "Browninge my dere." Oxford. Christ Church mss. 984-988, #74, "Browning."

Modern Editions:

- Bevin, Elway. *Musica Britannica*, vol. 9, p. 19.
- Byrd, William. *The Collected Works of William Byrd*, vol. 17 (Consort Music). London: Stainer and Bell, 1971.
- Inglot, William. *The Fitzwilliam Virginal Book*, vol. II, p. 381. New York: Broude Bros.
- Woodcock, Clement. London Pro Musica Edition LPM EM1.

Dr. William Hullfish is an Associate Professor of Music at the State University of New York, College at Brockport. He teaches theory, historical instruments, and directs the early music ensemble. Dr. Hullfish has recently completed a study of Browning under a grant from the National Endowment in the Humanities. The work was done under the direction of Margaret Bent at Brandeis University, Waltham, Massachusetts. Dr. Hullfish has published reviews and articles in *Early Music*, *Divisions*, *Music Educators Journal*, and others.

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Browninge my dere

Henry Stonings
transcribed by William Hullfish

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The second staff is a lute or guitar accompaniment in G-clef with a 3/8 time signature. The third and fourth staves are keyboard accompaniment in G-clef with a 3/8 time signature and an 8-measure rest at the beginning. The fifth staff is a bass line in F-clef with a 3/8 time signature, also starting with an 8-measure rest.

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The second staff is a lute or guitar accompaniment in G-clef with a 3/8 time signature. The third and fourth staves are keyboard accompaniment in G-clef with a 3/8 time signature and an 8-measure rest at the beginning. The fifth staff is a bass line in F-clef with a 3/8 time signature, also starting with an 8-measure rest.

10

Musical score for measures 10-14. The score is written for five staves: Treble Clef 1, Treble Clef 2, Treble Clef 3, Treble Clef 4, and Bass Clef. The key signature is one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A sharp sign is present above the second staff in measure 11.

15

Musical score for measures 15-19. The score is written for five staves: Treble Clef 1, Treble Clef 2, Treble Clef 3, Treble Clef 4, and Bass Clef. The key signature is one flat (B-flat). The music continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. A sharp sign is present above the first staff in measure 16.

20

Musical score for measures 20-24. The score is written for five staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and fourth staves are in treble clef with an 8va marking. The third and fifth staves are in bass clef. The music consists of a series of notes and rests across five measures.

25

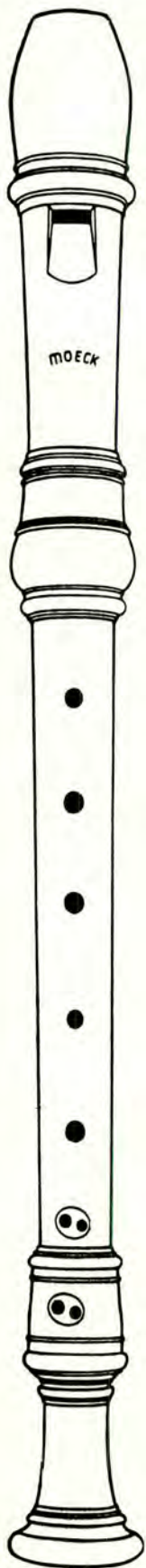
Musical score for measures 25-29. The score is written for five staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and fourth staves are in treble clef with an 8va marking. The third and fifth staves are in bass clef. The music consists of a series of notes and rests across five measures.

30

Musical score for measures 30-34. The score is written for five staves: a vocal line and four instrumental parts. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The instrumental parts provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes.

35

Musical score for measures 35-40. The score continues with five staves. Measure 40 features a fermata over the final note of the vocal line. The instrumental parts continue with their respective rhythmic patterns, maintaining the harmonic structure of the piece.



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The Recorder in Education

Teaching the Adult Beginner

Marvin Rosenberg

A good part of my career has been devoted to teaching players of musical instruments, both in organized classes and in private lessons. More times than I care to remember, either on my own initiative or at the request of a friend, I have informally instructed beginning adults in the basics of recorder playing. My suspicion that such informal, one-to-one instruction is widespread among recorder players looking to recruit new consort or chapter members has led to the writing of this article.

I believe the first fifteen minutes are extremely important in the proper development of a good amateur recorder player. If certain basics are not understood right from

the beginning, the player will develop bad habits that will be reinforced until they become virtually unbreakable. Most adult beginners do not have the motivation nor the confidence to work at breaking poor habits. They either drop out or remain frustrated, weak players.

My procedure is as follows:

1. Ask the student to place a hand on his/her stomach and breathe deeply, feeling the stomach expanding while the shoulders remain stationary. This exercise usually takes less than a minute.

2. Ask the student to say "doo" and to prolong the sound by singing softly on the "ooooo." I use the pitch A (S/T) or D (A/B). The result should be a "dooooo" sung softly for about eight beats in moderate time and remaining steady in pitch and volume to the end. Then the student drills for a bit: eight beats of "doo" followed by four beats of rest (all carefully counted out loud by me so the student understands that music is played to an underlying pulse).

3. At this point, I introduce the recorder, show how to hold it properly and ask the student to blow into the instrument, using the articulation he has just practiced. It is crucial that the tone be started by the tongue. This is a habit that should be built from the first note. Slurring should not be allowed until much later. The student fingers A or D, breathes from the stomach (diaphragm), tongues, and plays. This is a key point in the instruction. I must judge whether the tone produced is a full, clear, and musical one, or whether it is too loud or soft. This judgment must be made and the student told to blow harder or softer until the tone is good. Do not allow the student to play with an anemic, weak sound (he will usually hear it himself if it is too strident or loud). This leads to the next point, which is a simultaneous consideration of:

4. Tonguing. Is the sound started with an explosion? The student must not blow hard at the beginning of the tone; rather he must blow as softly at the beginning as at the end. At this point both teacher and student should listen for the following: a clean, moderately sharp beginning followed by a full tone held for eight beats, with no diminution of sound towards the end. The tone is

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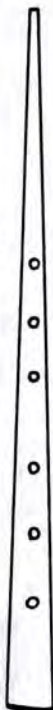
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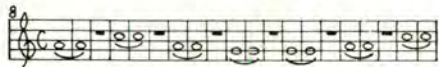
*Other instruments
in planning stage.*



stopped by cutting off the air, not by the tongue. This note should be drilled for eight beats (counted out loud) followed by four beats of rest, and repeated several times.

If the student tends to tongue too hard using "doo," have him/her try "roo," which will move the tongue back.

5. I then ask the student to lift the first finger from the recorder and play C (S/T) or F (A/B). As before, he plays eight beats and then rests for four. I also introduce G (S/T) or C (A/B) and devote two or three minutes to an exercise such as the following:



(Transpose for A/B)

The note B or E follows, and the student plays the following exercise. (Remember to count aloud.)



(Transpose for A/B)

All this time I am listening and watching for:

- full sound, neither anemic nor strident
- shoulders not rising when the student breathes
- clean tonguing
- sound sustained at the same level throughout
- proper end to each tone

If the student has some background in music or seems to be catching on quickly, I may introduce the concept of using "roo" and "loo" as tonguing syllables for a softer attack. If not, I will wait until the next lesson, but not much beyond, as this important concept must be introduced early.

I conclude the lesson by giving the student the music paper with the above two exercises on it, showing him which notes on the staff are G, A, and so on, and what a whole note, tie, and whole rest look like.

The student has learned to produce a full tone, to breathe properly, to start and stop the tone correctly, to count, and to recognize a few notes. This is about as much as most can absorb at one sitting. Of course, even if the lesson has gone well, both teacher and student must guard against bad habits cropping up in the future.

I have evolved this introductory lesson in twenty years of teaching and have used it successfully with hundreds of adults and teenagers. Most do it in about fifteen minutes; some take a little longer. I hope it has been helpful to the "non-teacher" recorder player.

Marvin Rosenberg, Ed.D., has been involved in the world of recorders since the late 50s. He was on the first editorial board of this magazine and was Treasurer of the ARS, as well as on the board of directors. He has taught the recorder in classes from the elementary school through the university level, at workshops, and in courses for teachers.



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Chapter News

Bernard J. Hopkins, editor

Austin

Eighty recorder players travelled from distant points of the great state of Texas to Victoria for the Fourth Annual Recorder Festival on August 10, 11, and 12. We gathered Friday evening at Victoria's Women's Club House for a buffet supper and large group playing. Our leader, George Gregory, said he had never heard so big a group play with such good intonation. With this com-

pliment still ringing in our ears, we were ready early next morning for an excellent breakfast at the workshop headquarters, the brand-new Our Lady of Victory School.

A large group warm-up led by George Kriehn whetted our appetite for more recorder playing. Three morning sessions, with each hour having five different classes, took into account four levels of ability and all types of recorder music by some thirty composers, ranging from medieval times to the twentieth century.

After enjoying a refreshing luncheon in the school cafeteria, we heard an enlightening lecture by Ralph Holibaugh, librarian at Rice University, on the characteristics of a good Baroque recorder; discussing features of construction, he mentioned that in the future we may have recorders in more keys than just C and F.

The next two sessions continued the activities of the morning meetings. For the final afternoon session we assembled for a large group effort under the leadership of Bill Casey from Waco. He had us playing F instruments with C fingering and the reverse of that, and encouraged us to be daring and to challenge ourselves to try different ways of doing things.

A marvelous Texas barbecue, complete with the traditional Texas beer, all donated by a Victoria businessman, really tasted good after a day of such concentrated activity. The beer may have had something to do with the fact that the evening group playing under George Kriehn was a bit relaxed and unruly—and a terrific amount of fun.

Volunteer performances followed, ranging from a Vivaldi trio played by two recorders and violin to a very modern piece with flutter-tonguing for solo soprano. Jennie Cossett's class performed, and a trio of lute, recorder, and medieval fiddle closed the program.

Most of us left the school about 10:30 p.m. but—not surprisingly—the night air all over the motel area of Victoria echoed with sounds of recorder players getting together to try out new music purchased at the workshop. I fell asleep listening to my roommate, who was next door playing Boismortier duets.

Sunday morning, after coffee and doughnuts, we were ready for a large group warm-up with George Kriehn, followed by two more class sessions. After this we ended the workshop with a short planning session for the next one, which will be held at Baylor University in Waco—thank you, Bill Casey, for that invitation. Also we wish to thank Carol Luxenberger for the fantastic job she did of putting on a workshop almost single-handedly—there is no chapter in Victoria, just Carol. For our registration fee of \$5 she

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Seventeen viol students play under Martha Bishop's direction at the New Orleans workshop.

not only fed us, but also arranged for all the teachers, classes, and places, and handled an incredible number of other details including harpsichords and T-shirts.

Carol was also on the faculty; other members included Eileen Rees, Fred Jenkins, Elanche Ferguson, Larry Zaumeyer, William Rees, and Martha Reynolds.

All through our workshop we were blessed with the presence of excellent players of violas da gamba, krummhorns, bells, and percussion of all sorts. Next year our workshop may include classes in viola da gamba and others of these instruments.

After a final lunch of leftovers from all the wonderful meals—this was almost the best meal of all—everyone headed home, inspired to practice and practice and practice.

Natalie M. Morgan

Denver

It was happy birthday time on September 30, when the Denver Chapter celebrated its fifteenth anniversary with a party. The affair was colorful, with banners decorating the hall and period costumes worn by many of the guests.

The guest of honor was Miss Augusta Bleys, founder and long-time music director of the chapter. Many words of praise and gratitude were heaped on her head, and she was also presented with some more tangible tokens of appreciation. Various past presidents related the history of the chapter in the form of anecdotes. A highlight of the party was the rendition of "The Denver Early Music Scene," an original song by Richard Conn and Nancy Carr. Performing groups from both outside and within the chapter provided musical entertainment.

After enjoying a princely layout of refreshments brought by the guests, the entire group re-gathered for a moment of nostalgia: we played the first piece of music ever

played at a chapter meeting, ARS Edition #2, *Four Dances* by Melchior Franck, edited by Erich Katz. We followed this with a two-choir canzona by Viadana, after which it was time for the guests to depart and the clean-up committee to move in.

This was more than just a birthday party. It was the celebration of a number of things: of how far the chapter had come since its humble beginnings in Augusta's studio; of what a healthy and vibrant organization it is now and promises to remain; and of what musical wonders can be wrought in a western cow town by one little lady with a lot of talent and determination.

Sally Pyle

New Orleans

Because of a recent surge of interest in early music in the Crescent City, the New Orleans Chapter has changed its name to the New Orleans Early Music Society. A sizeable number of viols, Renaissance capped reeds, and voices are present at the monthly get-togethers. Also, the hiring of Andrew Acs as music director has given the chapter the benefit of his experience as performer and teacher as well as the administrative ability he showed for two years as the ARS office manager in New York.

A good deal of current interest is due no doubt to the highly successful week-long workshop held at the end of June. Coordinated by Helen Smith, the top-flight faculty, headed by Andrew Acs, included Jack Ashworth, Louise Austin, Martha Bishop, Martha Bixler, David Hart, and Larry Wyatt—truly an impressive roster of professionals.

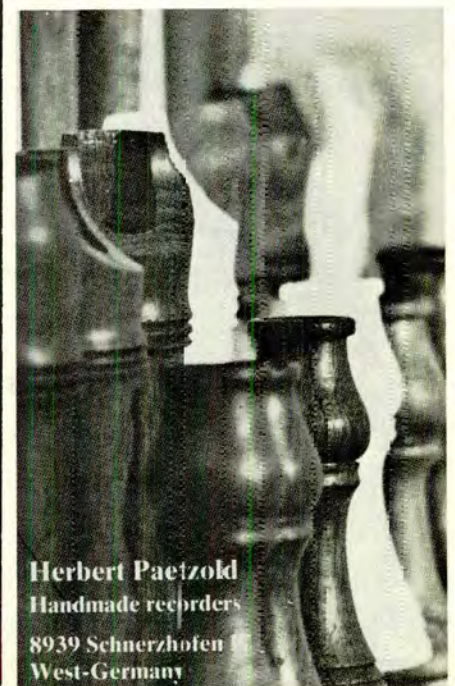
Some forty-five participants came from as far away as Minnesota, North Carolina, New York, and many points between. This number included the surprising and gratifying enrollment of twenty-one viol students, half of them enthusiastic beginners. Helen Jenner was called in to help the overworked Martha Bishop, and some frantic scurrying around turned up a number of borrowed

instruments for students who had not yet acquired their own viols. On concert night all twenty-one were formed into a viol "orchestra" to perform the six-part fantasia "Je Suis Desheritée" of DuCaurroy, with the beginners all playing the *cautus firmus*.

In addition, workshop participants were kept busy and happy with all the usual activities: classes in early music orchestration, in sixteenth-century divisions and ornamentation, in Baroque performance, in Renaissance flute and wind band, in English and Renaissance dancing, and in the use of the recorder in the Orff program. There were of course instrumental, choral, and mixed ensembles at several levels.

Plans are already being formulated for the workshop next June at Tulane University in historic New Orleans.

Helen Smith



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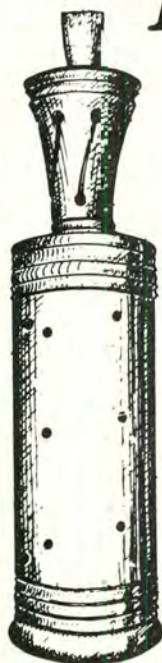
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Music Reviews

Louise Austin, editor

Reviewers for this issue: Bernard J. Hopkins, Colin Sterne.

Coment peult avoir joye / Wohlauf gut Gesell von hinnen

Eight settings in three, four, and five parts edited by Richard Taruskin

Ogni Sorte Editions, Arnold Grayson, Publisher, P.O. Box 330-777, Coconut Grove, Miami, Florida 33133, \$6.95

This, the first of a new series of publications by Ogni Sorte Editions, consists of eight polyphonic settings in three, four, and five parts of a single tune known either as *Coment peult avoir joye* or *Wohlauf gut Gesell von hinnen*, depending on whether it was associated with its French or German text. The composers represented are Isaac (three settings), de Vyzeto, des Prez, Othmayr, Meiland, and Anonymous.

The idea behind these settings is an excellent one: to compare two composers (Isaac and Josquin, for example) working with the same raw material is to become more aware of their distinctive musical personalities. And, to have the settings arranged chronologically is to become more aware of the changes in style within a particular historical period. The editor, Richard Taruskin, has done an admirable job of pointing up these distinctions in his preface, which is both highly informative and beautifully clear in presentation, and which includes his reconstruction of the original theme. The edition has been carefully and attractively prepared, and includes translations of the texts and a list of sources.

The unique feature of this edition is that, while its score is in modern notation, the individual parts are in the notation of the period—"in original notation," as the foreword puts it, a claim later tempered by the admission that "we have sought... to present a somewhat standardized notation, based, in the case of 'white notation,' on the typography of Petrucci." Editor Taruskin suggests several advantages of this method of part notation:

- 1) the obvious benefit to the scholar
- 2) the assistance provided the performer in determining phrasing and articulation
- 3) the elimination of the "tyranny of the bar-line"
- 4) the sharpening of the performer's skills in reading fifteenth- and sixteenth-century notation
- 5) the placing of responsibility for *musica ficta* on the performer

Several of these proposed advantages, however, seem more apparent than real. First of all, no matter how much respect a scholar may hold for an editor, he will surely prefer to go to an original source or its facsimile. (I am always suspicious, for example, of that ubiquitous phrase in modern editions, "obvious errors have been corrected by the editor." Obvious to whom? How corrected? From what?) Moreover, the bar-line's tyranny has been put to rest for some time now in the better performing editions with bar-lines between staves, dotted bar-lines, or the elimination of editorial bar-lines altogether. (I must confess that I lost my terror of bar-lines once I realized that they existed not to mark points of accent, but merely to orient my eye. As Taruskin points out in his foreword, bar-lines were used by Renaissance composers themselves when

they were preparing a score—and for that very purpose of guiding the vision.) Editorial *musica ficta*, too, has long been placed above notes, to be observed or not as the performer decides.

But the fourth proposed advantage strikes me as valid indeed. Learning to read early notation by doing it prepares a performer to work from original sources, a skill that is invaluable as one becomes increasingly concerned with accurate and stylistically authentic performances.


Admittedly, such reading skill may not be easily or swiftly acquired. Although a brief notation guide is included in the present edition, its complexities are such that I suspect most novices will find it rough going and will want to make constant comparisons between their parts and the very clear and logical score that the editor provides.

The pursuit of reading early notation would logically lead a performer to study the original print or manuscript of a composition. Why, then, is a facsimile not included here? I regret its absence. Taruskin's objection is that original manuscripts have errors and are often all but illegible. Agreed. But why not a modern score, parts that are in corrected and legible early notation, and a facsimile? (As a matter of fact, the editor does provide us with a two-page sample of facsimile, but it is so poorly reproduced as to be of limited use.) Legibility is also a problem in the individual parts; although carefully prepared and attractive to the eye, they have been so badly over-inked or reduced in size, or both, as to produce the confusion of almost completely blackened-in white note heads.

Anyone who has had the opportunity to play from a facsimile—or who has prepared parts from a microfilm of it—knows the excitement that comes from this proximity to the original. To read Bach's B Minor Sonata for flute and harpsichord, for instance, from the facsimile of his manuscript, with all of its ripples and swirls, is to feel somehow closer to the man, his age, and his music—without the intervention of even the dimmest of editorial shadows. The luxury of playing Renaissance music from a composer's manuscript is one that cannot frequently be indulged, of course, and one must often make do with someone else's copy of a particular piece or an early printed version. But even here the advantage for us remains of being able to approach the existing source of a piece of music, whatever that source may be, without having to rely solely on someone else's reporting of it.

Ogni Sorte Editions is to be congratulated on taking a significant step in the direction of uniting the scholarly with the practical. It is to be hoped that future publications in the series will include facsimiles as well.

C.S.



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Music for Flute-Clock

JOSEPH HAYDN

Arranged for recorder quartet (SATT) by
Kenneth Gange
Oxford University Press, London, 1977, score
\$3.85

These perky little pieces are four of a number composed for the *Flötenuhr*, a clock furnished with a miniature organ complete with pipes and bellows. Instead of the clock striking or cuckooing the hour, a mechanism activated the organ works to play a pre-programmed tune. These melodies, ranging in length from twenty-two to forty-eight measures, are pure Haydn, and as such are quite engaging, if you don't mind Haydn on recorders. The eight pages of well-printed music are bound in a sturdy mauve cardboard cover.

B.J.H.

Sonata in D

DOMENICO SCARLATTI

Arranged for recorder trio by Kenneth McLeish
Oxford University Press, London, 1977, score
\$2.30

This SAT transcription of one of Domenico Scarlatti's more than five hundred one-movement keyboard sonatas is of questionable merit and only marginal interest to recorder aficionados. True, the arranger has managed to make all the notes fit the ranges of the instruments; but, what with the copying of all the keyboard articulations, dynamics, arpeggiated chords, and embellishments, his industrious efforts do not make satisfying recorder music of this totally harpsichordistic piece, even when played by a trio of the most agile of finger-wagglers. Mr. McLeish and Oxford offer these fifty-nine measures with no apology, nor even any editorial explanation.

B.J.H.

Nine Recorder Trios

Nine Recorder Quartets

Arranged by Nicholas Marshall
Oxford University Press, London, 1977, \$3.85 (trios), \$5.75 (quartets)

I wonder, in view of the Scarlatti sonata noted above and these two publications, if perhaps Oxford University Press maintains a stable of persons assigned to comb the harpsichord literature for *materia prima* capable of being converted into marketable recorder music. This sort of arranging sometimes works; more often it doesn't. These pieces, taken from the *Fitzwilliam Virginal Book*, are at best a mixed bag; in general the quartets are less successful than the trios. In the former the rather high-lying first soprano parts offer the slight advantage that they are playable (except for a few indicated optional notes) on the sopranino, thus reducing the shrillness of the SSAT settings. Both collections contain triple-meter dances that provide some practice in accurate hemiola playing.

B.J.H.

Letters

An omission:

I was vastly amused by the "Hampshire early music glossary '78" (I am a slow reader), but I'm surprised that the authors missed the following, which can be found in *Grove's Dictionary* (if you use your imagination):

VIOLA DA GAMBA: The only daughter of the famed Portuguese explorer Vasco da Gamba. She invented the instrument that bears her name even to this day. Her father was so impressed with her musical accomplishments that he discovered the Cape of Good Hope, which (as everybody knows) is a cloak worn by viola da gamba players to improve their intonation and facility.

Harold W. Kohn
Columbus, Ohio



I've added Chautauqua and Latrobe. Now that I'm retired from teaching school I hope to start adding Amherst and New Orleans to my summer activities, provided the dates do not overlap.

The ARS is to be commended for helping people like myself engage in a worthwhile hobby by making available such inspiring, superb, and patient musicians as Johanna Kulbach, Colin Sterne, Jean Thomas, Marilyn Carlson, Richard Jacoby, Kenneth Wollitz, Steve Frieg, and Arnold Grayson. I have studied with all of them. May I add that it is encouraging to the beginning recorder player, who can manipulate only one octave on one recorder, to find his niche at these workshops and expand his insights.

Congratulations to all of you for spreading the love of recorder playing throughout the country!

Fedora De Mattia
Lakewood, Ohio

Thanks to the ARS:

My interest in recorder playing began about twenty years ago when I went to a dance workshop at Pinewoods. Through the years I've attended the recorder workshops at Brasstown, N.C. The past two summers



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Book Reviews

Dale Higbee

MUSICA-Kalendar 1980

Bärenreiter-Verlag, Kassel, 1979, DM 15

It is always a pleasure to receive Bärenreiter's handsome calendar, for it invariably includes unfamiliar pictures of great interest. Over the years I have framed some of the color plates, and this latest edition includes several that merit repeated viewing. No recorder is portrayed in any of the illustrations, unless the instrument held vertically but described as a "transverse pipe" in a drawing by Giacomo Cavedone is in fact a recorder. Especially interesting to me is the unusual painting attributed to Albert Freyse of a gamba concert at the court of Duke August the Younger, in which Duchess Sophie Elisabeth is shown at the harpsichord surrounded by her six children playing viols. According to the commentary on the back (in German, English, and French), Heinrich Schütz was a friend of the family and was "resident Kapellmeister" at this court, in addition to his post at Dresden.

The Recorder and Its Music

EDGAR HUNT

Eulenburg Books, London, 1977, paper, 184 pp., distributed by Magnamusic, Sharon, Conn., and C.F. Peters, New York, \$12

This is a revised and enlarged edition of a book published in 1962 by Herbert Jenkins in London and in 1963 by W.W. Norton in New York. A Dutch version appeared in 1966, and a French translation of this revised version is in progress. Edgar Hunt is one of the fathers of the recorder movement, and part of this book is rightfully autobiographical because his life has been so deeply involved with the twentieth-century revival of the instrument.

Like its original version, this book contains eight chapters, in which Mr. Hunt discusses the recorder's origin and history, including the renaissance that began in the 1920s; its design and famous makers of the past; and recorder technique. In the section on the recorder today he mentions various outstanding performers, makers, and composers of original music for the instrument. In addition, there is a brief appendix offering advice to composers, a bibliography, and an index. Like the 1962 edition, this one includes thirty-two plates, but seven of them are new, featuring such personalities as Brüggem, Coolsma, and von Huene, who have risen to prominence since the book was first published. The text has also been updated and revised in places. Physically this edition is slightly larger in size than the original, and it has a larger, clearer print.

This book is the most thorough presentation of its subject in any language, and it de-

serves an honored place in the library of every recorder player. Having said this, however, I am compelled to add that it could have been a better book had Mr. Hunt sought out serious criticisms of his manuscript and had a good editor. Its major weakness, in my opinion, is Mr. Hunt's failure to keep up with the research on the dating of Bach's cantatas that has made necessary a whole new look at that great master's output. Hunt acknowledges that Cantatas BWV 142 and 189 are "of doubtful authenticity," but he seems not to know that BWV 189 has been attributed to Melchior Hoffman and that 142 is probably by Johann Kuhnau. More serious is his misdating of several other cantatas, such as BWV 39, now known to have been composed in 1726 (not 1740 or 1732) and to have nothing to do with the later occasion when Protestant refugees from Salzburg were fed, clothed, and given shelter in Leipzig.

The dating of Cantata BWV 25 is of particular interest to recorder players because, as Hunt mentions, in the aria "Offne meine schlechten Liedern" the first recorder part ascends to high F sharp and G. We now know that BWV 25 was written in 1723 (not 1731/32, as stated by Hunt), only about three years after Bach wrote the Brandenburg Concerto no. 4 in G, scored for *due Flauti d'Echo*. Much controversy exists about this scoring, including such unlikely notions as Thurston Dart's that bird flageolets in G were intended. Hunt expresses various opinions but seems unable to make up his mind on the matter. The dating of Cantata BWV 25 strengthens the arguments I set forth in *Music & Letters* (1962, 43: 192-193) that the standard alto recorder in F was the instrument Bach had in mind.

Some of Hunt's statements concerning other instruments are also outdated. He perpetuates the story that the French flageolet was invented by le Sieur Juvigny, but Hermann Moeck suggested in *Typen europäischer Blockflöten in Vorzeit, Geschichte und Volksüberlieferung* (Celle: Moeck Verlag, 1967. Reviewed in *AR*, Summer 1970, XI/3, 105) that in fact the libretto to the *Ballet Comique de la Roynie* (Paris, 1582) probably meant to say that the god Pan, whom Juvigny represented, was the inventor. Secondly, Hunt continues to credit John Loeillet with introducing the transverse flute in England, although Eric Halfpenny, in his review of this book's first edition (*Music & Letters*, 1962, 43: 271-272), pointed out that Bressan was making transverse flutes in England before the end of the seventeenth century—some time before Loeillet's advent there.

Hunt provides a valuable discussion of music composed for the recorder, but it would be much more helpful if he had listed

publishers of editions available. Also, his opinions on some pieces seem curious, if not misinformed. Of Handel's marvellous D minor Recorder Sonata—in my opinion the best of his works for the instrument and now known to be the original version—Hunt writes that it "is a transposition of one of the flute (*traversa*) sonatas of Op. 1 which does not suit the nature of the recorder at all well—how can it *flauto dolce* cope with a movement marked 'furoso'?" A few pages later he describes as "brilliant" Heinichen's Concerto for four alto recorders, which seems a very pedestrian piece to me. On the basis of "internal evidence" Hunt is "convinced that the famous flute solo in Gluck's *Orfeo* was intended for the recorder and not the *traversa*"; yet this music was composed for the Paris production of the opera in 1774, only four years before Mozart wrote his flute concertos! Hunt even voices "the possibility that some of Haydn's little trios for flute and strings were published for those who still played the recorder as well as those who had the newer flutes, and that the flute parts of many of his symphonies were for *traversière* or *à bec*." In discussing Vivaldi's works he says "the six concertos of his Op. 10 were originally for recorder"; actually only two of them were first scored for *flauto*.

In the chapter on technique Hunt offers much good advice, but it really seems out of place in this book, which has its main focus on the history of the instrument. The elementary instruction on how to play trills, etc., would be more appropriate in a tutor. Many recorder players, including this one, strongly disagree with Hunt that thumbrests "ought not to be necessary for a treble or smaller instrument," and I found myself wondering if Hunt really plays recorder with "the upper teeth...[resting] on the top of the mouthpiece."

The bibliography is inadequate, incomplete, inaccurate, and inconsistent. *The Consort*, for example, first appeared in 1929, not 1930, and the editor of Numbers 1 and 2 was Gerald Hayes, not Robert Donington (who did edit Numbers 3 and 4). Four new periodicals and seventeen new books and pamphlets are listed, but fully half (seventeen) of the articles listed in the 1962 edition are omitted here, and some have no dates or page numbers. I assume that the publisher wanted to limit the number of pages, but why not use smaller print, as in the index, rather than cut the bibliography? Finally, three trivial misprints might be noted: on p. 44 "Ex. 18" should read "Fig. 20"; on p. 116, line 2, "c'" should read "e'"; on p. 184 Daniel Waitzman's first name is incorrectly given as "David."

This new edition of *The Recorder and its Music* is the best general book on the subject

that we have. There remains a real need for a comprehensive and scholarly book on the recorder.

J.S. Bach: Life, Times, Influence

Edited by Barbara Schwendowius and Wolfgang Dömling
Bärenreiter, Kassel, 1977, 179 pp., DM 64

This large (12 1/8" x 11 7/8"), profusely illustrated volume offers a useful overview of conditions in central and northern Germany during Bach's lifetime, of his life and works, and of his influence on posterity. The text consists of eleven essays written in 1974 and 1975, which originally appeared separately in booklets accompanying Archiv Produktion recordings. The illustrations, however, are vastly more lavish than those in the original booklets, and include eleven handsome full-color plates. English translations by John Combs, Lionel Salter, and Gaynor Nitz from the German originals are clear and idiomatic.

The first section of this book includes articles on political and social conditions in Germany by Ludwig Finscher, religious and cultural life by Walter Blankenburg, and architecture and the visual arts by Harald Keller. Christoph Wolff contributes three essays on Bach's family, events in his life and career, and a discussion of his employers and patrons. Bach's predecessors and contemporaries are discussed by Hans-Günter Klein. Alfred Dürr offers a particularly interesting and well-illustrated article on contemporary printed editions, autographs, and copies. The recorder is not shown in any of the several illustrations accompanying Jürgen Eppelsheim's essay on the instruments for which Bach wrote, but it is mentioned in several places in the text. Finally, Georg von Dadelsen discusses J.S. Bach's sons and pupils, and Wolfgang Dömling presents an all-too-brief essay on the Bach tradition of the nineteenth and twentieth centuries. The appendix includes a concise outline of Bach's life and career, a useful bibliography, and indexes of text and illustrations.

This book offers the general reader some of the insights of current Bach scholarship. Its many excellent pictures of persons, places, things, and music quite literally help one gain a broader view of the society in which Bach lived and worked. It belongs in all music libraries and is also highly recommended for purchase by general libraries.

Music In The Renaissance

HOWARD MAYER BROWN
Prentice-Hall, Englewood Cliffs, New Jersey, 1976, xiv and 348 pp., \$10.95 cloth, \$7.95 paperback

This well-written volume, the latest in the Prentice-Hall History of Music Series, will undoubtedly be widely used as a college textbook. In his Preface the author states that his intent was "to write a book that would introduce university students as well

as my colleagues in other disciplines and interested laymen to the music of the Renaissance, a book that would answer several fundamental questions: What were the most significant features of Renaissance music? Who were its greatest composers? How were they great? In short, what is there about this music that still makes it meaningful for us today?"

Unlike many earlier books on Renaissance music, Brown's takes the Great Man approach to history, stressing the achievements of the most important composers, but also mentioning many figures of lesser significance. The author divides the period into four subdivisions: the Early Renaissance (1420-1490), with focus on Dunstable, Dufay and Binchois, and Ockeghem and Busnois; the High Renaissance (1490-1520), featuring Josquin Dez Prez and his contemporaries, plus a chapter on Italian music; the second half of the High Renaissance (1520-1560), with chapters on the post-Josquin generation, national styles, instrumental music, and the music of the Reformation and the Council of Trent; and finally the Late Renaissance (1560-1600), with a section discussing Palestrina, Lasso, Victoria, and Byrd, and a concluding chapter on the end of the Renaissance.

Throughout this volume are many short music examples, which give a feel for the style of various works discussed. Some readers might prefer a short anthology of music, and such a collection might well be used in conjunction with this book. Others may wish for a more thorough discussion of instrumental music and music theorists, but it seems to me that Brown has managed to provide a fairly good balance of topics in the limited space allotted him by the college text format. He offers interesting commentary on the lives of the composers, provides insightful discussion of various compositions, and in the process he manages to convey his per-

sonal enthusiasm for his subject to the reader. At the end of each chapter there is a useful bibliographical note giving information about essential reference works for further reading.

Die Flöte und ihre Musik

GUSTAV SCHECK
B. Schott's Söhne, Mainz, 1975, 263 pp., available from European American Distributors, 195 Allwood Road, Clifton, N.J. 07012., \$24.95

Gustav Scheck is not only one of this century's foremost teachers and performers on the Boehm flute in Germany; he also has been a major contributor to the revival of the recorder and the one-keyed flute. He is known for his articles, for his recordings, and



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This long-awaited book, however, will be his most important legacy. It deserves careful study by all flutists, and will also be of interest to recorder players, since the acoustics and history of that instrument are discussed as well. I hope that it will soon be published in an English translation so that it will be more widely accessible.

Following a brief discussion of acoustics, Scheck devotes a large section to the history of the flute family. He includes a number of interesting illustrations, some of which were unfamiliar to me. Most valuable are illustrations and measurements of five important flute types, the originals of which are in the Musikinstrumentmuseum des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz, Berlin: a tenor recorder ca. 1600, an alto recorder by Bressan, a six-hole flute ca. 1600, a one-keyed flute by Hotteterre, and a two-keyed flute by Quantz.

Scheck discusses the development of the Boehm flute in some detail and includes photographs of several instruments made by Boehm. A brief chapter discusses Boehm's life.

The chapter on the physiological aspects of playing wind instruments will be of interest to all wind players, as will the one on methods of tone development, which includes a discussion of vibrato. The chapter on holding the instrument and finger technique is illustrated by the familiar pictures of Jacques Hotteterre le Romain playing the flute and of the left-handed recorder player by Jan Kupetzký.

Scheck's chapter on interpretation, a monograph in itself, will be of great value to performers on all instruments: in it he discusses the details of French, Italian, and eighteenth-century German style as typified by Quantz. The many music examples include Scheck's ornamented version of the Adagio from Handel's G minor Recorder Sonata. Finally, the performance of J.S. Bach's flute sonatas is discussed at length.

Two chapters are devoted to detailed analyses of major works in the flute repertory as well as shorter notes on nine contemporary pieces. Music discussed includes J.S. Bach's Partita in A minor,

Mozart's flute music, cadenzas to classical concertos (including Scheck's cadenzas to Mozart's two concertos and the D major Concerto by Leopold Hoffmann, often attributed to Joseph Haydn), Schubert's Variations, the Hindemith Sonata, Debussy's *Syrinx*, Messiaen's *Le Merle Noir*, Varèse's *Density 21.5*, twelve-tone music, and Fortner's *Improvisation, Kanzone und Sphäroid*. Briefer notes are devoted to Jolivet's *Chant de Linos*, Bozza's *Agrestide*, Martin's *Ballade*, the Ibert Concerto, Genzmer's Second Concerto, Berio's *Sequenza*, Boulez's *Sonatine*, Kounadis' *Duo*, and Prokofiev's Sonata. At the back of the book are a short bibliography and a subject index.

The Great Composers: Reviews and Bombardments by Bernard Shaw

GEORGE BERNARD SHAW

Edited with an introduction by Louis Crompton

University of California Press, Berkeley and Los Angeles, 1978, 378 pp., \$5.95 paper, \$24.50 cloth

George Bernard Shaw is unique as a great man of letters who was also a professional music critic. It was in fact his experiences in writing about music that led to his becoming a drama critic and then a playwright. Aside from his book, *The Perfect Wagnerite* (1898), Shaw's writings on music appeared scattered throughout various newspapers and periodicals. In 1932 he himself reprinted in three volumes, without comment or grouping by topic, his weekly columns in the *World* from May 28, 1890 to August 8, 1894, as *Music in London, 1890-94*. His music criticisms for the *Star* appeared in 1937 as *London Music in 1888-89 as Heard by Corno di Bassetto*, but actually include writings dating from 1890 as well.

That Shaw's writings on music have become known to the general public is largely due to the efforts of later editors. A collection of music criticism selected by Eric Bentley from the four volumes Shaw published appeared in 1955 as *Shaw on Music* (Garden City, N.Y.: Doubleday). In 1961 another anthology, compiled and edited by Dan H. Lawrence from unreprinted articles and reviews, was titled *How to Be-*

come a Music Critic (New York: Hill and Wang). The book under review draws on all these sources and presents a choice selection of Shaw's writings on music throughout his lifetime. Reading it, one understands why W.H. Auden called Shaw "probably the best music critic who ever lived." Even when his comments are outrageous—as they are about Brahms, for example—Shaw writes with elegance and wit, and his lively prose is a delight to read.

The book's four sections—Overview, The Concert Hall, The Opera House, English Music—are unified in one central theme: Shaw's views of musical greatness. Shaw rated Mozart as the greatest composer, closely followed by Bach, Handel, Beethoven, and Wagner. Among English composers he recognized the genius of Purcell and Elgar, and he also hailed Puccini as the successor to Verdi. Less acute were his high opinion of the symphonies of Goetz, whose name is hardly a household word today, and his negative comments on Schubert's C major Symphony and Dvorak. Shaw's anti-Mendelssohn remarks may be understood as a reaction to excessive adoration of that composer by the Victorian public, but his hostility towards Brahms, and *A German Requiem* in particular, was almost an obsession. As late as 1920 he was blasting the German master as "addleheaded," long after the war between partisans of Brahms and Wagner (with whom GBS aligned himself) had ended; only in 1936 did he retract his views on Brahms' music as "hasty (not to say silly)."

Readers of *AR* will be especially interested in Shaw's comments on early music and instruments. Shaw owned a Dolmetsch clavichord, and he was enthusiastic in his reports of concerts by Arnold Dolmetsch on viols, harpsichords, and lute at his home in Dulwich. (Alas, there is no mention of the recorder in any of the reviews reprinted in this volume.) However, he was just as demanding of quality in early music as that of later periods, writing: "Once my bare historical curiosity has been satisfied, I do not value the commonplace of *circa* 1600 a bit more than the commonplace of *circa* 1900."

About Dolmetsch's concerts Shaw wrote 7 February 1897: "The quality of the performances, which has always been surprisingly good, considering the strangeness of the instruments, continues to improve. The vocal music is still the main difficulty. . . . Mr Dolmetsch himself seems to have increased his command of the lute, a villainously difficult instrument." Shaw also welcomed Arnold Dolmetsch as an ally in his war against Victorian complacency in music: "Mr Dolmetsch has taken an altogether un-English position. . . . He says, 'Purcell was a great composer: let us perform some of his works.' The English musicians say, 'Purcell was a great composer: let us go and do Mendelssohn's *Elijah* over again. . . ."

Other musicians whose performances are reported by Shaw include Grieg ("a small, swift, busy earnest man, with the eyes of a

James M. Scott

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rhapsode") and Wagner, who when conducting in London in 1877 was described as having a "tense neuralgic glare at the players," a "nervous and abrupt" beat, and tempos "capriciously hurried or retarded without any apparent reason."

Anyone who is interested in music and savors good writing will want to buy this book—in paperback: forget about the hard-cover edition with a price that Shaw, if he were writing this review, would condemn as a rip-off!

A Catalogue of the Pedro Traversari Collection of Musical Instruments

RICHARD REPHANN

Published by the Organization of American States and the Yale University Collection of Musical Instruments, 1978, 145 pp. Distributed by the Organization of American States, Dept. of Publications, 17th St. and Constitution Ave. N.W., Washington, DC 20006, \$10

This nicely printed paperback is essentially a checklist of a collection of instruments which since 1951 has been in La Casa de la Cultura Ecuatoriana in Quito, Ecuador. It offers a parallel English-Spanish text, but the English version of the section discussing classification of instruments was omitted. In the preface the collector's name is first given as Pedro Traversari Salazar, and then with the last name omitted. In Jean Jenkins' *International Directory of Musical Instrument Collections* (Frits Knuf, 1977), it is listed as the Pedro Pablo Traversari Collection and described as including "ca. 4,000 instruments. Mainly European instruments; also prehistoric whistles." A perusal of this *Catalogue* reveals that in fact it contains primarily indigenous South American instruments, plus a small number from Europe, a total of 832 in all, and 9 bows for stringed instruments.

The classification system used by Rephann is based on the Sachs-Hornbostel model, with special subdivisions for such items as the various Pre-Columbian duct flute *silbatos*, divided according to anthropomorphic, zoomorphic, and other forms. There are 112 idiophones, 28 membranophones, 551 aerophones, and 141 chordophones. I counted a total of 42 endblown flutes, 28 notched flutes, 198 duct flutes (including two recorders and four flageolets), and 166 cross-blown flutes (21 European types, the rest South American varieties made of conches, gourds, and so on). One of the recorders, #3262, is described as being of boxwood, "Anonymous, 19th c.," while the other is stained pearwood and marked "M (or N) Castel." The Castel recorder is shown together with an attractive oboe stamped "Grassi/Milano" in one of the five full-page color plates. It is also portrayed in one of the thirty-one small black-and-white prints, where its number is reversed with a whistle shown on the same page. This recorder is listed in Langwill's *An Index of Musical Wind Instrument Makers*, fifth edition, which also includes recorders by Castel now in the Dayton C. Miller Collection at the U.S. Library of Congress,

the Gesellschaft der Musikfreunde in Vienna, and the Mostra di Strumentali musicali in Rome.

This *Catalogue* is useful in making known the holdings of a significant collection, and it will be of value to those with special interest in the instruments native to Ecuador.

Grone's Dictionary of Music

HOWARD BURNHAM & DICK BUTTERWORTH
Emerson Edition, Windfall Farm, Ampleforth,
Yorkshire, England, 1978, 85 pp., £2.95

This whimsical treatise combines wit and scholarship in a delightful way, and the clever illustrations by Dick Butterworth well match the humor of Howard Burnham's text. Subtitled *A Golden Treasury of Musical Rubbish or Misleading Lives of the Great Composers*, it is a funny book that offers perverse instruction plus entertainment.

Addendum to "Christopher Welch, flute and recorder historian," August 1979 issue, pp. 64-66.

Like most people who have become interested in the recorder, Welch was intrigued by its English name. In his paper "Literature relating to the recorder" (reprinted in his *Six Lectures* as "Literary Errors on the Subject of the Recorder") he expressed the opinion that "recorder" was derived from the verb "to record," "formerly

in common use in the sense of to sing like a bird; thus a recorder is a warbler, a truly appropriate name for so sweet and flexible a pipe." This opinion has been widely accepted, but according to G.W. Turner, an expert in linguistics (reported in Edgar Hunt's *The Recorder and its Music*, London, 1962/1977), the instrument was in existence many years before the word relating to birdsong. Brian Trowell reported in "King Henry IV, Recorder-Player," *Galpin Society Journal*, 1957, X, that Henry's household accounts for 1388 included payment for *i. fistula nomine Ricordo*, i.e. a pipe called a memento, apparently the earliest reference to the instrument. Trowell suggested that it was derived from the old Italian word *Ricordo* meaning "remembrance, souvenir, keepsake, memento, sign of friendship, token, note." Following this, in "The Etymology of 'Recorder,'" *Galpin Society Journal*, 1965, XVIII, I reported information from Eric Partridge's book *Origins* (New York, 1958) that recorder was derived from the Old French-Early Modern French word *recordeor* meaning "a rememberer, a relater, a minstrel (whence the musical instrument)." Thus "recorder" seems to mean a minstrel's instrument, one to bring back memories. How appropriate that the musicians in *Hamlet* should play recorders!

Dale Higbee

...

I Love New York

Chautauqua '80 Early Music Workshop

A Recorder and Early Music Workshop will be led by Jean Thomas and Colin Sterne, assisted by Brent Wissick, at Chautauqua Institution from July 28 - August 1. This workshop is designed for those who play recorders and other early instruments from high school age and up and would like to improve their musical skills through individual instruction and small ensemble playing. Each participant will receive a private lesson during the week, and a large portion of time each day will be devoted to one-on-a-part consort playing, with attention to individual problems. The schedule includes lectures and classes, collegium, student recital, and a faculty concert.

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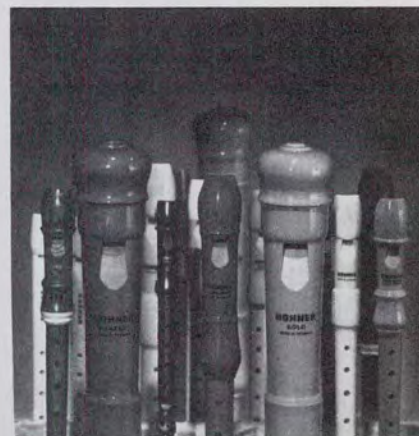
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Record Reviews

Dale Higbee, editor

Orchestral Suites in G minor and D major; Concerto in E minor for flute and recorder

GEORG PHILIPP TELEMANN

Banchetto Musicale, Martin Pearlman (director)

TITANIC Ti-36

Permanent orchestras using original Baroque instruments, or their copies, have been a fixture in Europe for well over a decade, but they are only beginning to make their appearance here. In spite of the sometimes considerable overlap in personnel (for example, Stephen Hammer plays oboe for Aston Magna, Concert Royal, and Banchetto Musicale), the number of orchestras sprouting up is surely a healthy sign for authentic Baroque performance in this country.

Banchetto Musicale, based in Boston, was founded in 1974 by its director, Martin Pearlman. Its seventeen regular members perform baroque and classical music on original instruments. For its recording debut the group has chosen three unfamiliar works among Telemann's vast output; one of them, the E minor Concerto for flute and recorder, is of special interest to the readers of this journal.

Judging from this recording, the musicians of Banchetto Musicale play their instruments very well. The ensemble is a little loose now and then, but its intonation is good. (There is an interesting point here. Surely our expectations about intonation and ensemble are conditioned by the near-perfection of the best modern orchestras and chamber groups and would seem outlandish to even the most exacting eighteenth-century musician. A comparison of the intonation on recordings made as recently as fifty or sixty years ago will demonstrate our changing expectations in that regard. The pick-up character of the eighteenth-century orchestras precluded a tight ensemble.)

The suites, played in spirited fashion, are not major Telemann, being enjoyable but not much more. The flute and recorder concerto is a rather more interesting composition. Telemann was perhaps the master orchestrator of his time, appreciating the individual character of each instrument better than did any of his contemporaries. In this concerto he contrasts the two flutes, *dolce* and *traverso*, using each instrument's special qualities to make his musical point. The final Presto, strongly influenced by folk music, is a pure joy, the best thing on the record. Nancy Joyce, the recorder player, is good, but the flutist, Carol Epple, despite her fine technique, has a weak tone. That's a drawback in a concerto where the contrast in sonorities is the heart of the work.

The recording has a slightly hollow sound,

evidently from picking up too much hall resonance. The pressing is all right, but not great. Titanic Records is an enterprising company with an interesting but uneven catalog. If your record store doesn't carry this label, you can write to Titanic at 43 Rice St., Cambridge, Mass. 02140.

Dek Stump

The 250th Commemoration of Marin Marais

The Oberlin Baroque Ensemble with August Wenzinger (viols), James Weaver (harpsichord)
GASPARO GS-202, PO Box 90574, Nashville, Tenn. 37215, \$7.98 plus \$1.25 postage and handling

Usually I am not very enthusiastic about college faculty performing groups: their concerts often sound more like dry lectures than living music. Last year, however, I became enthusiastic about just such a group, the Oberlin Baroque Ensemble, in a Vox recording (SVBX 5142) entitled *Music of the French Baroque*. The half of this two-record album devoted to Marin Marais—Louis Couperin and Sieur de Sainte-Columbe were other composers represented—was so totally enjoyable that, when I first heard it, instead

of listening critically I simply luxuriated in the sound of that composer's glorious viol music being played with great spirit.

The Oberlin Ensemble has now recorded an album devoted entirely to Marais, undoubtedly the greatest composer of music for the viol. His work is receiving increased attention from performers but is still sadly neglected by record companies. In fact, this recording may well be the record industry's sole observance of this anniversary of Marais' death. (Small companies like Gasparo always have been more innovative than the industry giants; they have to be since they don't have the names of well-known performers to sell their records and must rely on the appeal of their repertoire.)

This recording consists of two suites—one for three bass viols and harpsichord and one for flute, treble and bass viol, and harpsichord—plus a couple of short Marais favorites. The performers all have good technique and a rich tone, but on this recording a little more abandon would be welcome. For instance, in the wonderful miniature "Sonnerie de Ste. Geneviève du Mont de Paris," Marais builds the piece from the three-note ostinato of church bells. As is generally true in Baroque music, that bass line is what impels the piece



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forward. The Oberlin Ensemble handles it well enough; but on a recording made ten years ago for Musical Heritage Society (MHS 964) the Harnoncourts, despite inferior recorded sound that nearly undercuts their efforts, use the bass part to give the work more drive.

This lack of sparkle is true of all the performances; they are good but not great. The recorded sound is very good, showing off the fine resonant tone of these instruments, but the pressing is only fair.

I wish that I could be as enthusiastic about this recording as I was about the Ensemble's earlier one. Marais should be better—as well as more often—commemorated.

DeK Stump

Fantasias by J.S. Bach, C.P.E. Bach, W.F. Bach, and W.A. Mozart
Colin Tilney (clavichord)
ARCHIV 2533 326, \$8.98

This interesting record presents expert performances of six fantasias played on a fine clavichord made by Hieronymus Albrecht Hass in Hamburg, 1742, and now in the Museum für Hamburgische Geschichte. The novel program of deeply personal pieces opens with J.S. Bach's magnificent Chromatic Fantasia and Fugue in D minor, BWV 903, here performed with élan and sensitivity. The free fantasia was a specialty of C.P.E. Bach; three such works are included on this record. The Fantasia in C minor, Wq 254, a moody work with many modulations, is paired with one in C major, Wq 61, 6, startlingly different in character and somewhat suggestive of Haydn. Another Fantasia in C major, Wq 59, 6, features broken chords and surprising modulations. W.F. Bach is represented by his Fantasia in D minor, Falck 19, a work with flowing lines and well-

crafted fugal sections. Concluding this unusual recital is a beautiful piece by Mozart, completely different in character from the others, but also deeply personal and eloquent. This Fantasia in D minor, K. 397, was composed for the pianoforte, but it is highly effective on clavichord. Tilney's performances are first rate, and stereo sound is excellent.

* * *

James Galway, Man with the Golden Flute

With the National Philharmonic Orchestra,
Charles Gerhardt (conductor)
RCA LRL1-5094, \$6.98

This superb recording offers top-notch performances of some flute classics, plus a sampling of pops-type pieces. Works include Dinicu's *Hora Staccato*, Drigo's *Serenade*, Paganini's *Moto Perpetuo*, Minuet and *Badinerie* from Bach's B minor Suite, Japanese composer Michio Miyagi's *Haru No Umi*, Waltz from Godard's Suite, op. 116, Rimsky-Korsakoff's *Flight of the Bumblebee*, Saint-Saëns' *Adagio and Variation from Ascanio*, Chopin's *Minute Waltz*, Gluck's *Dance of the Blessed Spirits*, and Doppler's *Fantaisie pastorale hongroise*. Recorder players can enjoy playing the lovely Gluck piece, which fits the alto recorder perfectly, as well as the Minuet and most other movements from the Bach Suite, which are playable on soprano recorder.

James Galway—who looks like an Irish pixie—has few peers in the flute world today. Playing on an 18-karat gold flute made by Albert Cooper, he is absolutely magnificent. His lush tone, marvelous breath control (aided by a few splices in the Paganini so that the whole piece sounds as though played in one breath!), flawless technique, and elegant phrasing are all secondary to a sensitive musicality, which presents this music as eloquently as one is ever likely to hear it. I was especially glad to hear the Godard, Saint-Saëns, and Doppler pieces in their original orchestral versions; these are far more effective than the usual piano reductions, and are very well played here. Stereo sound is first rate.

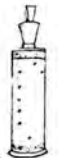
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Workshop Report

An unusual event of last summer was the two-week live-in Workshop on Medieval Church Music-Drama in Staunton, Virginia, June 17-July 1, under the auspices of Theater Wagon of Virginia and the co-sponsorship of Mary Baldwin College. There have been seminars and conference sessions here in recent years, but never before has an experienced group devoted so large a chunk of time to basic considerations in this field of inquiry and performance. The twenty-three participants—scholars and performers from thirteen states and Canada—were housed at the college and spent most of their waking and working hours in and around the project director's twenty-two-room Victorian mansion. A grant from the National Endowment for the Humanities provided most of the funds for this unique undertaking.

The workshop sought to bring participants to such a level of competence and confidence in the production of medieval church music-dramas that they could plan for productions at their institutions. There are at least sixteen plays in the repertory, some of them in more than one version, and all of them eminently produceable, as the New York Pro Musica's productions of *The Play of Daniel* and *Herod* demonstrated some years ago.

Project director was Fletcher Collins, Jr., emeritus professor at Mary Baldwin College, and author of *The Production of Medieval Church Music-Drama* and *Medieval Church Music-Dramas: A Repertory of Complete Plays* (University Press of Virginia, 1972 and 1976). Others on the staff, most of whom were involved with detailed planning of the workshop, were: Paul Hildebrand, Jr., Special Projects director for Theater Wagon; C. Clifford Flanigan, liturgiologist, Indiana Uni-

versity; Richard L. Crocker, musicologist, University of California at Berkeley; and Cynthia Bourgeault, editor of W.L. Smoldon's *The Music of Medieval Church Dramas* (Oxford University Press, forthcoming).

Activities of the workshop were not limited to the classroom, although staff members occasionally lectured the group on aspects of medieval liturgy, theatrics, and music. Three of the plays—*The Procession of the Prophets*, the *Peregrinus*, and *The Three Clerks*—were given staged readings at Trinity Church in Staunton by the participants with staff direction. In addition, the Collegium Musicum of the University of Pennsylvania presented to the workshop and the general public the great Fleury version of *The Visit to the Sepulcher*. Further, as a high point of the first week of in-depth study of the medieval liturgy in which the plays are embedded, participants and staff rehearsed and sang in the same church a fairly complete tenth-century Mass and an unabridged Christmas Matins, Nocturnes and all. An exciting insight from the experience of the Matins liturgy was that musical and literary phrases often seemed like glosses of the plays.

Follow-up activities include the planning of two sessions on medieval music-drama at the International Congress on Medieval Studies, Kalamazoo, Michigan, May 1-4; the establishment of a working archive for reproductions of manuscripts dealing with the field; a newsletter to communicate to the group the activities of its members; and the planning of a further workshop for the summer of 1981. Preliminary information about this workshop may be had from Fletcher Collins, Jr., 437 East Beverley Street, Staunton, Virginia 24401.



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Board Minutes

First session, Friday, September 21, 1979, 11:00 a.m.

The meeting was called to order by the President. Present were Louise Austin, Martha Bixler, Gerald Burakoff, Rev. Bernard Hopkins, Philip Levin, Constance Primus, Peter Seibert, and Colin Sterne. James Barker was absent due to pilot:ng schedule. Miss Bixler began by proposing the following items for the agenda:

1. Financial and magazine reports
2. ARS Editions
3. Educational Program
4. Sheldon Pierson proposal
5. Workshops

Louise Austin presented an offer of \$100 by the estate of the late Kay Bowers to establish a scholarship in her name. Follow-

ing a discussion, Peter Seibert moved that the ARS establish an endowment fund to receive monies in the names of individuals and other monies the purpose of which shall be to generate income for other than operational purposes. Seconded by Louise Austin. Carried.

Miss Bixler then read a letter from Sheldon Pierson proposing an "industry council" to encourage use of the recorder. The board agreed to postpone action on the proposal until Mr. Pierson is available for a discussion on the matter. A letter to that effect will be sent to Mr. Pierson by Miss Bixler.

The necessity for setting guidelines for procedures of the committee nominating members of the board was discussed. Louise Austin moved that the board draw up basic

guidelines for the operation of nominating committees. Seconded by Peter Seibert. Carried. Louise Austin was asked to draw up such guidelines for the board's approval.

The meeting was adjourned at 1:00 p.m.

Second session, 2:20 p.m.

Valerie Horst joined the meeting at this time and Miss Bixler turned the proceedings over to Peter Seibert, Chairman of the Education Committee. Mr. Seibert asked Constance Primus to present her syllabus and sample examination for Levels 2 and 3. Following her presentation, Mr. Seibert distributed his own comment sheets on the plans for Levels 2 and 3, asking for responses from the members of the board to be brought in at a later session. Father Hopkins suggested

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Sheila Levin

The ARS Board of Directors. Seated, left to right: Peter Seibert, Rev. Bernard Hopkins, Constance Primus, Valerie Horst, Louise Austin, Colin Sterne. Standing: Martha Bixler, Gerald Burakoff, Philip Levin. Absent: James Barker.

that beyond an achievement examination, some sort of teaching examination be instituted. Discussion led to no agreement. Philip Levin outlined his planned Professional Examination for Levels 4 and 5. Gerald Burakoff and Louise Austin followed with their proposals for the Introductory Examination (Level 1).

The meeting was adjourned at 6:30 p.m.

Third session, 8:00 p.m.

Miss Bixler proposed, and the board accepted, the following new editors for the ARS Series:

- Pete Rose: New Music Series
- Jennifer Lehmann: Pre-Baroque Series
- Michael Lynn: Baroque Series
- Martha Bixler: Educational Series

It was suggested that a new contract be negotiated with Donald Waxman of Galaxy.

The meeting was adjourned at 5:00 p.m.

Fourth session, Saturday, September 22, 10:40 a.m.

Mary Ann Fleming, ARS Office Manager, and Sigrid Nagle, Editor of *The American Recorder*, were present for this session, and Valerie Horst was absent because of illness.

Louise Austin presented her guidelines for nominating committees. They were judged basically acceptable, but will be rewritten by Mrs. Austin.

Mary Ann Fleming's title of Acting Office Manager was changed to Office Manager by the board, and she presented a report on the implementation of the 1978-79 budget. This report will appear in a later edition of *The American Recorder*. Discussion followed as to whether the membership period for ARS should commence on January 1, as proposed by David Fischer of the Kalamazoo Chapter. Peter Seibert moved that commencing January 1, 1981, the membership year be changed to run from January 1 to December 31. To provide for this change, dues for 1980-81 will provide membership for the sixteen-

month period, September 1, 1980-December 31, 1981, and will be \$12.50. Seconded by Gerald Burakoff. Carried. Mary Ann Fleming then presented the proposed budget for 1979-80.

The meeting was adjourned at 1:30 p.m.

Fifth session, 2:40 p.m.

Louise Austin made a motion that the budget be approved. Seconded by Gerald Burakoff. Carried.

Philip Levin was appointed to the Workshop Committee by the President.

Sigrid Nagle reported on the current state of *The American Recorder* and plans for the next issue.

Discussion of the Education Committee Proposal was resumed. Peter Seibert raised specific points concerning the Levels 2 and 3 proposal of Constance Primus. Various comments were made by board members.

The meeting was adjourned at 7:30 p.m.

Sixth session, 9:45 p.m.

Further discussion of the Education Committee led to specific suggestions for the Levels 4 and 5 Professional Examination. Once again the point was raised whether or not teachers should be evaluated. Agreement was reached on eventually providing a teaching supplement to the Level 3 Examination.

The meeting was adjourned at 11:30 p.m.

Seventh session, Sunday, September 23, 9:40 a.m.

Valerie Horst was able to rejoin the board for this session.

Gerald Burakoff agreed to revive the concept of a recorder packet for elementary school teachers, a project delayed because of its expense.

A discussion of the Introductory Examination (Levels 1a and 1b) followed. Gerald Burakoff agreed to complete his outline with the assistance of Louise Austin by the end of

October and mail copies to board members. Peter Seibert, Constance Primus, and Martha Bixler are to arrange to meet for the completion of Levels 3 and 4.

The administration of the examination was discussed. Suggestions for the various procedures were made by board members and noted by Peter Seibert for inclusion in his final report.

Gerald Burakoff warned against using illegal photocopies in administering the examinations. He will draw up a statement to that effect.

Thanks were expressed to Peter Seibert by the board for his hard work in preparing the Education Committee report, and Mr. Seibert expressed his thanks to Constance Primus for her part in the preparation.

Financial reports on summer workshops were received. Valerie Horst reported on problems with the facilities at Hampshire. The board agreed that apologies for the breakdown of those facilities might be sent to students by Ms. Horst if she wishes.

Louise Austin requested the report on workshop guidelines which the board had asked from the Workshop Committee. Ms. Horst replied that those turned out to be impossible to draw up because of the great diversity in the character of the workshops.

Miss Bixler asked for a discussion of the relationship between workshops and the ARS. Numerous problems became apparent. Peter Seibert proposed the title ARS Recommended Workshop for those workshops which had filed an approved descriptive sheet with the ARS.

The board reiterated its request for a written proposal from the Workshop Committee.

Philip Levin moved that workshop applications be as detailed as possible, that they be addressed to the Chairman of the Workshop Committee, and that they be circulated to the entire committee for approval or disapproval. The motion was seconded and carried.

Miss Bixler re-formed the Workshop Committee with two-year appointments as follows:

- Valerie Horst, Chairman
- Philip Levin
- Gerald Burakoff
- Louise Austin
- Peter Seibert, ex officio
- Martha Bixler, ex officio

Peter Seibert thanked Miss Bixler for her work with the board, and the board expressed its own gratitude with applause.

The meeting was adjourned at 3:30 p.m.

Respectfully submitted,
Colin Sterne, Secretary

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- Carol Lieberman, baroque violin; Mark Kroll, harpsichord
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- Lawrence Wolfe, double bass
Works of Koussevitsky and Glère (Ti-23)
- John Gibbons, harpsichord
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- Edward Smith, harpsichord
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Sonatas of Antoni Soler (Ti-42)
- Mireille Lagacé, organ
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Notice to the Membership

The time has come for elections to the ARS board of directors. The bylaws of the American Recorder Society provide that a new board shall be elected every four years. The Nominating Committee has drawn up a slate of twelve candidates. In addition, six candidates have been nominated by petition from the membership at large. Names of all candidates, along with brief statements of their qualifications and objectives, appear below.

The Nominating Committee was selected by the board from the National Council of Chapter Representatives. It was chaired by Ann Crickmer (Seattle), and other members were Arthur Allison (Tampa), Bonita Casber (Twin Cities), Hedda Durnbaugh (Chicago), Margaret Goodman (Washington, D.C.), Robert Miller (Durham), and Sally Pyle (Denver).

Each membership in the American Recorder Society is entitled to vote by marking the names of ten or fewer candidates on a single ballot. Members should tear out the ballot included in this issue, put it in a stamped envelope, and mail it to: ELECTIONS COMMITTEE, American Recorder Society, 13 East 16th Street, New York, N.Y. 10003. Members' names and addresses should appear, legibly printed or typed, on the outside of the mailing envelope, but bal-

lots should not be signed. To be counted, all ballots must be received at the ARS office no later than May 1, 1980. Any duplicate ballots, signed ballots, late ballots, ballots with too many votes, or any received without legible identification on the outside envelope will be invalidated.

Winners of the election will be informed by the chairman of the Nominating Committee, and the new board of directors will take office on June 30, 1980. Election results will be announced in the August 1980 issue of *The American Recorder*.

Your Society urges you to vote. The quadrennial elections offer members their best opportunity for a direct voice in the administration of the ARS. Remember, *please cast your vote for Director for any individual who you feel will make a significant contribution to the ARS membership. You may vote for a minimum of one, up to a maximum of ten.*

Elections Committee

Andrew Acs *New Orleans, Louisiana*
was nominated by petition. He received a BA in music from Columbia and is currently a graduate student in musicology at Tulane. He studied recorder with Kees Boeke and Bernard Krainis and has given several solo recitals in New York City. Mr. Acs served as Administrative Director of the ARS for two years and as Music Director of the New York Recorder Guild for four, during which time he started a concert series and the Recorder Guild School. He directs the New Orleans workshop and has taught at Hampshire and Pinewoods. He teaches recorder in classes and privately, and is Music Director of the New Orleans Early Music Society. He would like the ARS to be an early music society integrating the needs of amateur and professional, and he is interested in membership development.

James Barker *Twin Cities, Minnesota*
was nominated by petition. He has attended many workshops, studying viols and recorder. As a member of *Musica Antiqua* he has played in over fifty performances in this country and participated in a Norwegian tour. He has also performed with the Livingston Consort and founded the Kyng's Musicke. Mr. Barker has regularly led small ensembles for his ARS chapter. Administrative experience includes involvement in all arrangements for festivals and workshops over a five-year period, chapter administration, two years as an ARS Director, and five years as an officer of a Montessori school. Mr. Barker's background includes thirty years in radio and television broadcasting and twenty as an airline pilot. He is co-principal in Prime Time Studios, a sound recording business. He wants to insure that the needs of the ARS membership are understood and fulfilled by the board.

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Todd Barton Ashland, Oregon received his MM from the University of Oregon. He studied recorder with Frans Brügger in Amsterdam and Bruce Haynes in Berkeley. He also studied Baroque trumpet with Edward Tarr in Basel. He has performed in Berkeley, Amsterdam, and Seattle as well as in Oregon since 1970. He has taught recorder at the high school and college level and at workshops, including the 1975 ARS workshop at Berkeley. Classroom teaching includes several years of music history courses. He has written several compositions and a number of musical arrangements for Shakespearean plays, and published articles in *Pro Musica* magazine and *West-coast Early Music Journal*. He has made several recordings. Mr. Barton is currently Music Director for the Ashland, Oregon Shakespearean Festival. He would like to offer his efforts to the ARS in the editorial and workshop development areas.

Benjamin Dunham New York, N.Y. was nominated by petition. He was Director of Public Relations for the American Symphony Orchestra League from 1971 to 1978 and is now the Executive Director of Chamber Music America, where he is responsible for program development, budgeting, board management, public relations, and fund-raising. He has organized conferences for the above organizations and for MENC. Mr. Dunham has taught recorder and performed with the Washington Consort and the Handel Festival Orchestra. He edits *American Ensemble* and has published articles and reviews in *The Instrumentalist* and *The Washington Post*. He would like the ARS to develop educational and public relations programs that will greatly increase public acceptance of the recorder and early music, and strengthen the headquarters operation and other areas of ARS development with the assistance of various funding agencies in the private and public sector.

Suzanne Ferguson Columbus, Ohio received a PhD from Stanford. She is Associate Professor and Director of the Graduate Program in English at Ohio State University. Ms. Ferguson began studying recorder in Erich Katz's adult education class in Santa Barbara in 1967. Since then she has performed regularly as a singer, recorder player, harpsichordist, and, recently, a gambist. She is a member of the Columbus Baroque Ensemble. Since receiving ARS teacher certification in 1971, she has directed summer workshops at the Ohio Music Camp, workshops in Cincinnati and Oxford, Ohio, and has taught recorder privately and in OSU's Continuing Education Program. An organizer of the Columbus Chapter of ARS, she has served as its President, Vice-President, Music Director, and Chapter Representative. Ms. Ferguson is interested in the continued improvement of *The American Recorder* and implementation of the new teaching/performing examinations.

Charles Foster New Orleans, Louisiana performs with Musica da Camera and has made early instruments for fifteen years. He has thirty years' business experience in advertising agencies and is at present owner of a small industrial ad agency. He has served on church, school, and choir boards and is currently Treasurer of the New Orleans Friends of Music, which sponsors a chamber music concert series with an annual budget of \$15,000. Mr. Foster is interested in increasing public recognition of ARS activities through a coordinated publicity program.

Shelley Gruskin Duluth, Minnesota—New York, N.Y. performed with the New York Pro Musica from 1961-74 and the Philidor Trio from 1965 on. He has recorded with these groups

on Decca and Arcadia records, and has recorded the Brandenburg Concertos on Columbia. He has taught privately for twenty years and at numerous workshops on East and West Coasts. He has recently been teaching at the College of St. Scholastica in Duluth. Organizational experience includes weekend to two-week workshops for many years. Mr. Gruskin feels he has expertise to offer in many areas of ARS committee involvement.

Bernard Hopkins Oakland, California was nominated by petition. He has been contributing editor of recorder editions for *Musica Sacra et Profana* as well as publishing several articles in the ARS journal. He has organized two workshops and been on staff at three others, and has done private teach-



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ing. He has recently been a Director of the ARS; in his role as Coordinator of Chapter Representatives he has edited "Chapter News" in the ARS journal. He would like to see the 1980-84 board work for an increase in membership, support the present high quality of the journal, finalize teaching standards, and establish workshops in less populous areas.

Valerie Horst *New York, N.Y.* received an MFA in early music performance from Sarah Lawrence College. She has performed widely since 1965, and has taught recorder technique, original notation, and sight-singing. She has had extensive workshop teaching experience, averaging eight to ten weekends per year for the past ten years. Her experience includes ten years of workshop organization and two years on the executive board of the Country Dance Society of America. In her tenure as an ARS board member she has been active on several committees, and feels that the ARS should guide its activities toward areas that are grantable. Her primary area of interest is in workshop development.

Helen Jenner *Chapel Hill, North Carolina* received her MM in piano from Northwestern University. She is currently director of the Carmina Consort. She has taught privately for twenty-five years and at present teaches piano, voice, recorder, viola da

gamba, and guitar to students of all ages and levels. She has also had extensive experience in classroom music teaching, including, most recently, theory and musicianship classes for the Chapel Hill Music Teachers' Association. She works part time for U.N.C. Press doing music autography. Organizational experiences include between eight and ten local weekend workshops, and four years board experience with the N.C. Music Teachers' Association as a committee chairperson and officer. She has been Music Director of the Triangle Recorder Society for four years. Ms. Jenner would be interested in assisting ARS committee work in the editorial, educational exams, and school program development areas.

Jerome Kohl *Seattle, Washington* is a candidate for the DMA in theory and composition at the University of Washington. He has published articles in music theory journals, and writes program notes and reviews of concerts of early music regularly. Mr. Kohl has directed and performed with Alia Musica since 1973. He teaches recorder privately and has taught at workshops in Seattle, Vancouver, and Idyllwild. Classroom teaching experience includes music theory and music history courses. He is founder and President of the Early Music Guild of Seattle, a 200-member concert-sponsoring organization. Mr. Kohl believes that a concerted effort at developing an expanded

but realistic budget, combined with an aggressive grant/fundraising campaign, is the way to increase the activities of the society. He would like to work for an upgraded journal, encourage contemporary music for recorder, and help implement the new examination/certification program.

Philip Levin *New York, N.Y.* is the Treasurer of the ARS. He supervises its day-to-day financial affairs and signs all checks for payroll and other matters. He has taken a role of leadership in the revitalization of the ARS and its establishment as a no-nonsense service organization through his efforts in these areas: 1) the creation of an editorial board to bolster the AR; 2) as an active member of the Education Committee, the design of the Professional level examination; 3) the reorganization of ARS Editions into a new, academically and commercially competitive structure, to be presented in 1980; 4) the computerization of ARS office procedures to help minimize labor costs and maximize efficiency; 5) the establishment of legal and financial policies for dealing with ARS-sponsored workshops.

Patricia Petersen *New York, N.Y.* was nominated by petition. She received an MFA in early music performance from Sarah Lawrence College. She has taught classes for several years at the Village Music Workshop and the New York Recorder Guild School, has taught recorder privately, and has been on the faculty of Pinewoods, Hampshire, and the Miami workshop. Her administrative experience includes two years as Coordinator and two as Assistant Director of Hampshire, and several with the Hudson Guild workshop. She is on the board of Cappella Nova, with which she sings, and this year is Vice-President of the board of Music Before 1800 and Executive Director of the New York Recorder Guild. She would like the ARS to promote the recorder as a serious instrument, increase membership, affiliate with other societies, and establish a course of study.

Constance Primus *Denver, Colorado* recently received a BM from the University of Colorado. She has performed extensively and taught flute and recorder privately for fifteen years, conducted twenty-one local recorder mini-workshops, and has ten years' experience teaching YWCA and other classroom recorder classes, including a course in sixteenth-century counterpoint and ornamentation. She organized several local weekend workshops, was Music Director of the Denver Chapter, and is 1979 Renaissance Festival Coordinator. She recently helped organize an ARS chapter of twenty-five in Boulder. She is a Director of the American Recorder Society and has been very active on the Education Committee. She would like to be involved in the implementation and continued evaluation of the ARS education program and exams.



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Susan Prior *Toronto, Canada*
 studied recorder with Hugh Orr and Baroque flute with Hans-Martin Linde, and recently attended a master class in Belgium with Barthold Kuijken. She has performed an average of fifteen concerts a year for fifteen years. She has taught since 1974 in public schools, in university and adult education classes, and at local and Vancouver workshops. Organizational experiences include managing a chamber concert series for four years and establishing a Baroque orchestra. Ms. Prior is at present preparing a syllabus for recorder performance for the Royal Conservatory in Toronto and would like to contribute to the ARS Education Committee's work in developing educational goals and examinations. She is also interested in promoting the composition and performance of new music for the recorder. She would like to establish more interest in the ARS in Canada.

Peter Seibert *Seattle, Washington*
 received a BA from Amherst, an MAT (music) from Harvard, and an MA (musicology) from Rutgers. He is Vice-President and Education Director of the ARS as well as Music Director of the Seattle Recorder Society. At the University of Washington School of Music he is an Associate in Recorder, and he is Chairman of Performing Arts at The Lakeside School. Mr. Seibert is active in community affairs in Seattle and serves on several boards there. He has taught recorder and performed in England, Canada, and the United States, is an ARS Teacher and Examiner, and is a former pupil of Estelle Schmidt, Ferdinand Conrad, and Hans-Martin Linde. He is founder of the Northwest Chamber Chorus. Mr. Seibert seeks to continue the forward momentum of the current board, especially in the educational area.

Ralph Taylor *New York, N.Y.*
 studied recorder with Erich Katz and had two years of study at the Juilliard School. In the late 1960s he performed with Instrumentae Anciens. He has had twenty years editorial experience with *Dance Observer* magazine, and was one of the founders of the ARS magazine and its second editor. He taught recorder at the Third Street Music School, City College, the YMCA, and the New York Recorder Guild. Business experience includes forty-three years with Caswell-Massey Co., Ltd. He is President of that organization. Mr. Taylor has a continuing interest in the progress of the ARS magazine and would like to make it a more lively, controversial, and entertaining publication to help increase membership.

Daniel Waitzman *Flushing, New York*
 was nominated by petition. He has an MA from Columbia University. He has made numerous solo appearances on recorder and flutes in the United States and Canada, and has recorded for Musical Heritage Society. Mr. Waitzman is the author of *The Art of Playing the Recorder* and has published articles, reviews, and correspondence in the *AR, Recorder & Music*, and the *Galpin Society Journal*. He was Executive Director of the New York Recorder Guild from 1970-75 and on the ARS board 1971-75. He teaches privately, has directed week-long and weekend workshops, and has taught classes at the Hebrew Arts School and the Dalton School. He is interested primarily in the journal.



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(continued from page 143)

Although many of our accomplishments are not visible to the membership yet, we have achieved a great deal in a limited period. One of the achievements is the growing tendency of the board to think nationally instead of regionally. This trend will benefit us all in the long run.

Being on the board has been both rewarding and frustrating for me. Each of us leaves its meetings with assignments to carry out, and we do as well as we can with them. Some members are effective working in isolation, but most of us need the active dialogue possible only in face-to-face meetings with other board members. Getting together any more frequently than about every eight months, which has been our pattern, would put an impossible burden on the ARS treasury. Therefore progress is made more slowly than some of our membership would like.

The ARS board at present must act not only in an advisory and policy-making role but also in an administrative capacity. The major responsibility has rested with the President, Martha Bixler, who has done an excellent job of dealing with the major and minor issues that the ARS must face. Her wis-

dom and administrative skill are appreciated by all of us on the board.

I believe that a reasonable goal for our society is to hire a professional administrator to plan, organize, and carry out programs for the ARS as well as oversee its daily operations. We are still a small society and can afford neither a full-time administrator nor the frequent board meetings that would make possible more rapid growth of our overall program. Herein lies our dilemma. If we want a more active national organization, we must increase membership in order to provide the financial footing for such expansion.

Our membership is again on the rise, presumably in response to the leadership the board has provided over the last three years. However, there is a limit to the administrative capacities of a far-flung board. It is my hope that our members will realize that the progress of the society depends upon a substantial increase in membership, and that such an increase is dependent in large degree upon the evangelism of our present members themselves. The more energy each of us puts into the ARS, the greater the rewards will be.

Peter Seibert

Classified

FOR SALE: Moeck oboe d'amore, modern pitch, tuned and voiced by Steinkopf, with case, reed, and bocal. \$400. Pyle, 52 Woodland Hills, Tuscaloosa, AL 35405.

FOR SALE: Hopf Praetorius Renaissance recorders—soprano in C, \$100; two altos in F, \$140 each; keyed tenor, \$375. Scheele Renaissance soprano in C, \$100; keyless tenor, \$300. Moeck Renaissance soprano, \$50. Bob Miller, 5517 Horseshoe Circle, Durham, NC 27712. (919) 383-2486.

FOR SALE: Soprano kortholt (Moeck), A=440, \$275; Renaissance bass rackets (C. Everett), F-d, A=440, two reeds, \$280; schalmei (Körber), c'-g", wooden case, reeds, \$385; Niccolo shawm (Hanchett), c-c", one key, wooden case, reeds, \$680; alto vielle (R. Simons), sweet, fine condition, bow, case, \$390. D. Beecher, 32 Glen Ave., Ottawa, Canada K1S 2Z7.

FOR SALE: Fine quality instruments. No risk—try before you buy! Wood recorders: soprano, \$17.95; alto, \$46.95. Krummhorns—excellent tone and intonation: soprano, \$96; alto, \$99; tenor, \$118. Baroque flute, A=440 or 415, after Bressan, \$198.95. Kits—medieval and Renaissance instruments, manual and drawing—\$25. Discount on quantity purchases. Be delighted and surprised. Details available—Budget Baroque, PO Box 115, Brooktondale, NY 14817.

FOR SALE: Rottenburgh grenadilla alto, \$120; Rottenburgh rosewood tenor, \$180. Mareile Fenner, 188 West Street, Amherst, Mass. 01002.

WORKSHOP: Bergen County ARS Englishe Musicke Workshop, Saturday, March 8. Excellent faculty. Flyer available. (201) 384-5176 or (201) 385-2675.

FOR SALE: Grenadilla von Huene alto, \$500. Blackwood Moeck Rottenburghs: soprano, \$100; alto, \$225; tenor, \$300. Instruments are at modern pitch and are in excellent condition. Richard Robertson, 1124 Morris Road, Wynnewood, Penna. 19096. (215) 649-1361.

FOR SALE: Von Huene tenor recorder in boxwood at A=440. (Von Huene no longer makes modern pitch instruments in boxwood due to scarcity of wood.) This instrument is twelve years old, in excellent condition, with magnificent tone. \$500. Also, Mollenhauer tenor in rosewood, \$150. Mary Bower, PO Box 1181, Big Rapids, Mich. 49307. (616) 796-6421 evenings or weekends.

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FOR SALE: Hopf Praetorius tenor recorder, #541, keyless, bowed windway, \$200. Phil Sauber, (713) 866-2646.

SPRINGTIME in North Carolina: Triangle Recorder Society's third annual weekend workshop for players of early winds and viols, May 2-4. Faculty: David Hart, Patricia Petersen, Helen Jenner, Margaret Johnston. For brochure, write Kathy Schenley, 44 Maxwell Road, Chapel Hill, NC 27514.

FOR SALE: Boxwood soprano, new, \$35. Beautiful, full-toned jacaranda soprano, new, in elegant hard case, \$80. Both by Mollenhauer. Monk resin cornetto in G, two resin mouthpieces plus Bach 10-1/2C. Like new, \$75. Rosenberg, 637 Dianne Street, Seaford, NY 11783. (516) 796-0242.

WANTED: Moeck soprano, alto, and tenor chalumeaux. Michael Burcke, 2976A McCart, Ft. Worth, TX 76110. (817) 926-1672.

FOR SALE: Best reasonable offer: Moeck Baroque oboe, boxwood. Recorders: Moeck alto (blackwood), Hohner bass. Sterling Slosek, 361 Collinsford, Tallahassee, FL 32301.

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FRIENDS:

On the next two pages my customers and friends (one and the same) will find the complete story and a coupon to order the all-new Korg WT-12 Chromatic Tuner — a precision instrument that sounds all of the notes of the scale in all ranges at most any calibration (A=440, 441, 442, etc.) and also shows the pitch deviation from standard on an illuminated VU meter calibrated also in Hz. There's never been anything like it at any price — and at the price Terminal Music sells it, well it's just an unprecedented and incredible value! (What savings!) Terminal Music (as you might expect or suspect) is first on the market with this amazing new quartz-controlled, state-of-the-art tuner — the pitch reference to end all arguments forever, and help you tune any instrument aurally, visibly and with incredible accuracy. (Even bagpipes!)

Don't miss out on this one — I feel so strongly about it, I'm using this extra page to tell you Snap these new Korg WT-12's up now. At my price they're going to gallop right out of here. (And why not — the WT-12 is a real thoroughbred.) (OK Art — Just tell 'em to turn the page.) OK. Just turn the page.

Art Nitha

TURN THE PAGE • TURN THE PAGE • TURN THE PAGE • TURN THE PAGE



NEW IMPROVED KORG CHROMATIC TUNER



at a price that
will knock your
hat off!

ARTHUR NITKA PRESIDENT



WHERE EXPERT ADVISERS TAKE TIME TO HELP YOU

Dear Fellow Music Enthusiast:

Just in case you didn't buy our super Korg tuners when they first were introduced, let me review briefly. The first Korgs (Model WT-10) were great little instruments that allowed precise tuning to A or any other note — with both sound and meter as a reference. Every time we ran an ad we sold out. No wonder — it was a great instrument at a great price.

Why am I saying "was"? Isn't the Korg tuner made anymore? Answer: not the model we first sold. Good as it was, now there's something better — a lot better — also a Korg. And, wouldn't you know (who wants to be second!) Terminal Music has 'em first. What's it called? The new Korg WT-12 Tuner — that's what, and it is a gem!

They Are Scarce

There are not enough WT-12's to go around — not by a long shot. Now when I first wangled a sample out of the distributor I took out my trusty WT-10 and compared the two instruments — and drove the whole place nuts putting the WT-12 through its paces. I tried calibrating a recorder I had been meaning to develop some special fingerings for. I measured the vibrato rate of some guy's A on a flute he was testing. And I was working on tuning a guitar when a friend walked in and offered to test it for me more scientifically.

Now this fellow knows the knobs and dials and meters and things far better than I do — so I surrendered the instrument and he walked out playing a tune from West Side Story — electronically, of course — with the WT-12. (Everyone got out of his way quickly.)

The Expert Reports

Couple days later my friend came back in, laid the WT-12 on my desk and said, "I want to buy this — I can't live without it." Playing straight man, I said, "Tell me why it's so good." My friend waited until everybody was listening, paused dramatically, cleared his throat and gave this report.

WHY the Expert Bought the WT-12

"Art — I've got the WT-10 home and it's good. But for Pete's sake, this son of a gun has got a quartz oscillator. No wonder it's so accurate! Quite simply, Art, the WT-12 is a compact, lightweight tuner with a 12-tone chromatic dial. Each tone sounds in 5 positions, and, in total, the son of a gun covers seven octaves. (WT-10 covered only five octaves and did not have quartz calibration.) The meter is illuminated, there's an off-on LED indicator, and even an earphone jack. None of these things were on the WT-10. Let's face it, this is a complete redesign of the now-famous

original Korg tuner — and what a fabulous redesign it is! Boggles the mind how anything so small can do so much."

OK — What Will It Do?

"You use a chromatic tuner to either verify or set the pitch of a given note or notes, to whatever pitch calibration you wish (A=439, 440, 441, 442, 435, etc.) electronically. It will do many things a strobotuner will do (at a fraction of the price) and something a strobotuner won't do (such as show vibrato rate). It's also portable, which many other such sophisticated instruments definitely aren't. This machine fits in the palm of the hand and is very light and compact. It cannot be compared to a pitchpipe (not accurate), a Johnny-one-note electronic tuner, or especially a tuning fork (argh! — how primitive). You turn on the machine (wherever you are, or wherever you need it — it uses either AC or batteries for portability) and calibrate to 440, 441, etc. for A. Then you turn the dial to the note you want to sound (there are 12 different notes — the full chromatic scale).

Next pick range (or octave) you want to hear sounded and/or see on the meter. You can go from the bassoon range to the flute and in between — or almost a whole grand piano. You can play the sound soft or loud. It makes extraordinarily accurate tuning so very simple. As you hear the sound you see what it is visually on the large VU illuminated meter — and can note any variation from the pitch you set the instrument for.

"I took this meter and sat it on my Steinway grand and decided to check the tuning. I set up for A=440 and went up the scale for 7 octaves. Each note registered almost square on the "O", which means right on pitch — until I came to the B above middle C, which was off by a clear 3 Hz (under pitch). And it showed clearly on the meter. And by putting on the sound I could hear the differential as well. Ah, this is some machine!"

Harpisichord Owners Please Note

"I don't know, Art, how many of your customers tune their own pianos — and I'm not recommending they do, unless they know the ins and outs. But, anyone who tunes his own piano can do it in a fraction of the time with the Korg WT-12. Harpischordists almost surely tune their own instruments. And instead of devoting a morning to the project, the time can be cut way down with the WT-12. Forget sounding your A on a tuning fork. This machine gives you every note, black or white, in every range, and lets you hear it and see it on a meter at the same time or separately. Easy as pie —

and so terribly precise! Hey – it works on any instrument, even the real tough ones to tune, such as bagpipes (I'm told by some guy named McNitka).

Absolute Reference Standard

"With the WT-12 you become the absolute reference standard – sort of like the Bureau of Standards or Greenwich Time, and standard stuff like that: This super gadget is accurate to plus or minus 1/100 of a chromatic interval (± 1 cent for you electronics engineers among us)."

Pick Your A

"If you're the Berlin Philharmonic you tune to A=443 or 4 – brilliance, you know. And some conductors want 441, or right on the 440. Matters not, you've got it. (Art, tell your oboe playing friends that the Korg tuner is more important to them than their reed knife!) Want to tune a low pitch recorder to 415? Well, 415 is not part of the normal range of this kind of instrument (435-445 is normal). But not to worry. Here's a clever way out. Set the WT-12 calibration for 440, and then tune to A^b. Presto – 415 Hz. (Ah, the little tricks of the trade!)

What Does It Cost?

"So, Art, are you building up to a million bucks – sounds like it!" No, no – not at all. List price of the WT-12 is \$210 – but (get this) we're selling it for (gasp) \$123.75 plus \$2.00 shipping. (I don't believe it – I must be losing money on this one.) There, I've said it. I'll stick with it. (I'm a man of my word.) I'll sell the fabulous new Korg WT-12 Chromatic Tuner with earphone, AC adapter, case and batteries com-

plete for \$123.75 (+ \$2.00 shipping). (I'll even throw in the box.) I've said it and I'm glad. How many shall I send you? (At this price there will be no dust on any box I send you!) They're going to move out like an express train. Get on board. What a price. What a tuner. What a... "OK, Art, you're out of paper. You'll have to stop now. Just tell 'em to use the coupon, send money and do it quickly!" OK. Use the coupon, send money and do it quickly.

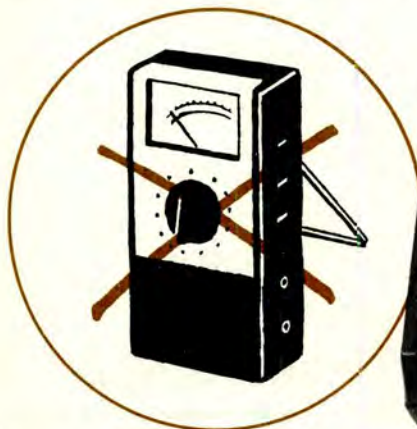
Art Nitka

Who Can Use It?

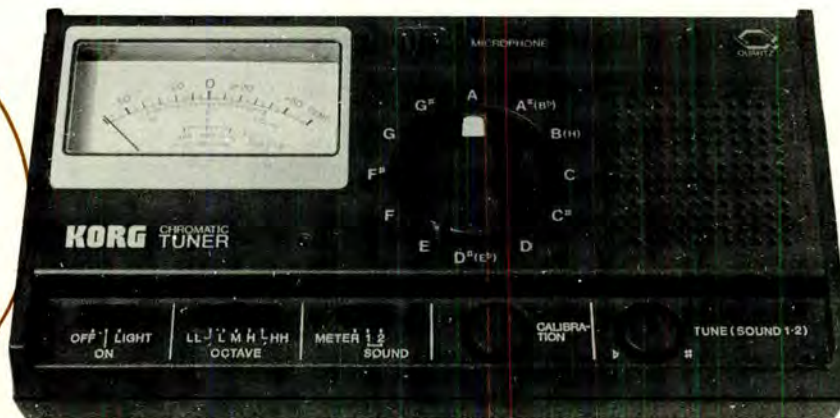
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Also, schools, orchestras, marching and symphonic bands, churches, teachers, ensembles, studios. If we've left you or your category out – 'twasn't intentional. You need the Korg WT-12, too! It's just plain indispensable if you're a serious musician.



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Note to A.N. from A.N.

I must check my calculator – my LED's and mosfets must be shot. How can I sell this for \$123.75 and still make money? I'm losing my shirt. Oh well – you've got to really love your customers to make such a sacrifice. Order! I'll stand by the price while supply lasts.

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