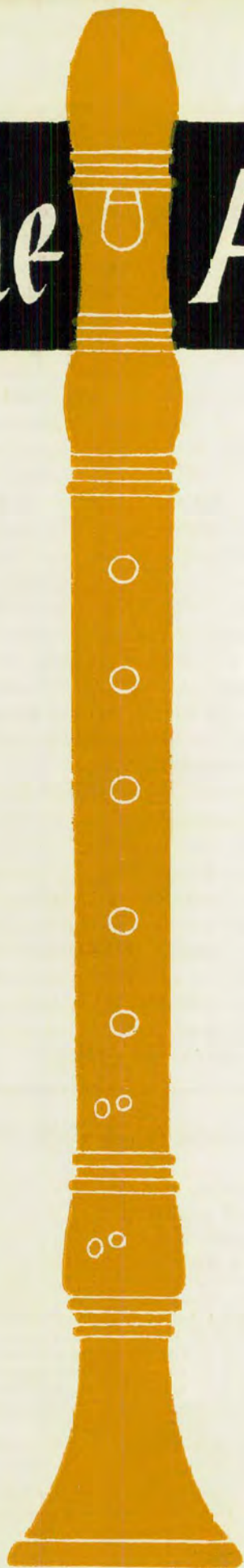


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A QUARTERLY
PUBLICATION
OF THE
AMERICAN
RECORDER
SOCIETY

EDITORIAL



ANNUAL REPORT

	1961-62	1960-61
Members	1424	1107
Chapters	31	20

To the members of the Executive Board, the growth of the ARS during the past few years is a source of both satisfaction and consternation. We are pleased that the recorder movement thrives and that our efforts to build a strong, vital organization are meeting with success. Expanding membership, however, places a mounting burden on those who carry the administrative load. We now have more members than can be served by volunteer workers and yet not enough to allow us to afford even a part-time regular office worker.

To meet the problem, the Executive Board has set up an ARS payroll, in accordance with Article V,

Section F(2), which reads: "The Executive Board shall have the right to hire, and fix the compensation of, any and all employees which it may determine to be necessary in the conduct of the business of the organization." When funds permit, from an expected increase in membership during the coming year, ARS will pay its Treasurer (and unofficial Membership Secretary) \$400 a year and the Editor of THE AMERICAN RECORDER \$600. We recognize, however, that this is meager recompense for many hours per week of devoted labor.

The past year has produced other important results:

1. The first issues of the new ARS Editions have been published and the first free copy distributed to members.

2. ARS was granted tax exemption by the Internal Revenue Department, which means we can now pursue realistically both private contributions and foundation grants.

3. Formal charters are now being issued to all chapters defining their relationship to ARS.

4. The Teacher Certification program will provide official recognition of teaching qualifications and should help raise the standards of recorder instruction.

5. By-Laws revision has more clearly defined chapter and national ARS membership.

6. The Recorder Guild, Metropolitan New York Chapter of ARS, is flourishing in its first year as an autonomous body.

Heartening as these accomplishments are to those of us involved in ARS, we know that many big jobs lie ahead. We want to find means to send out to chapters professional performer-teachers to conduct workshops and seminars. We hope to enlarge the magazine. We think it important to stimulate the school recorder movement and to help develop a program not only in

(continued on page 10)

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IS OLD MUSIC EXPRESSIVE?

BY JOSEF MARX

Oboist, Music Historian, Dealer, and Publisher

The following is adapted from a lecture given before The Recorder Guild, Metropolitan New York Chapter of ARS.

PART I

The idea that music can express not only vague emotions but also specific emotional states, which, furthermore, it is able to stimulate predictably in the listener, can be met with all over the world, in all civilizations, and within the greatest diversity of musical cultures. Nevertheless, an uninitiated listener of one culture is entirely unable to apprehend the expressive content of the music of another culture. There are handed down the most delightful stories of the expressive powers of the great lute players of the Bagdad Caliphate, yet Arabic music sounds like caterwauling to most Western ears. With Chinese music, Japanese music, Indian music (both Asian and American), whatever music it may be, the situation is always the same: We have the tales and we have the tunes but never do the twain match in another's ear.

A similar situation can be gleaned out of the history of a single musical culture, namely our own. When we try to evaluate the evolution and its expressive content, we find a constantly changing scene not only from our point of view as initiated listeners but also from the contemporary point of view — a scene in which there exists a great discrepancy between the expressive content of the music and its description by the contemporary theorists and critics. There can be no music more dismaying to our ears than the 14th-century *Ars Nova* after de Vitry, those highly sophisticated, rhythmically intricate, dissonant, polyphonic chanson settings of the composers around the Avignon Papal establishment. A more discordant music is not to be found until our own time. This music was virulently chastised by Pope John XXII in 1324 because it interfered with "well-harmonized music [the] consonances [of which] delight the ear and protect the souls of those who are singing for the glory of God against loss of concentration." With this the Pope was referring to parallel fifth organum — with its "restlessness" which "intoxicates the ear rather than comforts it and [which] seeks to express with gestures that which [it] is rendering . . . For the singers chop up the melody with Hockets, sensualize it with descants . . . as a result, the worship, which is the purpose, is ignored and reprehensible levity is perpetrated"

Inversely, at a period which makes much of the emotional content of its music and of its ability to express specific situations through its "doctrine of the affections" (such music as the *Mysterien* of Biber and the *Biblical Sonatas* of Kuhnau), we find that melodic material, as found for instance in fast movements of Buxtehude Trio-Sonatas, conveys to us a minimum of expressive content.

It is evident that the rendition of such music within the formula of 19th-century expression becomes absurd. Hence the conclusion was already drawn by 19th-century musicians that the music of the 18th century and before was old-fashioned, stilted, and expressionless (Lobe's letter on Bach, Mozart's attitude to *Messiah*, Mendelssohn's and Schumann's harmonizing the Bach unaccompanied suites). In this way the 20th-century Old-Music-Revival-Addict, rebelling in his turn against this phase of romanticism, deduces falsely that these non-expressive elements of 17th and 18th-century music give us the clue to its fine performance and should therefore be stressed to the exclusion of all "romantic" expressive mannerisms. (Just listen to Archive Recordings of "Baroque" music, or to performances of "groups" at Carnegie Recital Hall.)

The misapprehension that the music of the 17th and 18th centuries was played without expression is further strengthened by the superficial study of contemporary documentation of a certain kind. De Brossard's *Dictionnaire de Musique* of 1703, for instance, has no entry for "expression" nor do we find any listing under "Ausdruck" in Walther's *Musikalisches Lexikon* of 1732.

The first listing of "expression" in a musical dictionary seems to be found in Jean Jacques Rousseau's *Dictionnaire de Musique* of 1768.

"Expression," says Rousseau, is "the quality with which the musician feels intensely and renders energetically all the ideas which he ought to render and all the sentiments which he should express. There is an expression of composition and an expression of execution; and it is their joining which brings out the most powerful and the most agreeable musical effect."

Rousseau goes on to describe the technique of the dramatic composer in relation to expression: He should proceed like a painter who highlights what he wants brought out and keeps in the shadow what he wants subdued. The musician can do this by means of melody, harmony, rhythm, and vocal and instrumental color.

Melody must be used like grammar and oratory. Singing should be the model for both vocal and instrumental music. Theatrical declamation should be avoided by the composer since it is itself an imitation. "The voice of nature must speak without affectation and without artifice . . . The word is differently accented depending upon the different passions which inspire it, sometimes sharp and vehement in its inflections, sometimes passive and lazy, sometimes fickle and impetuous, sometimes even and tranquil. From here the musician draws the differences of the mode, of the tone, and of the placements to which he relegates the voice. He can use it in the low register and in small intervals to express the languor of sadness and despondency; or he can wrest from its high reaches piercing sounds of passion and of dolor. He can drag it rapidly through all the intervals of its range to express the agitation of despair, or the bewilderment of contrary passions. Above all, it must be well observed, the charm of the music not only consists of imitation but the imitation must be agreeable." Rousseau then adds harmony to the tools of expression and pronounces the rules for the proper exploitation of the material. The articulation of the vocal line is important for the expressive rendition of the harmonic structure. Grace notes and suspensions can be used to diffuse the character of the harmony. Slurs can tie together for expressive purposes the separate elements of a vocal line, whereas pointed, detached notes serve to contrast expressive elements. Meter serves to express the overall sentiment, gaiety calling for vivacious movement in music, while sadness demands slow tempi. Many fine details of emotion can be controlled with metric devices.

Intense changes in harmony should not occur in fast movements lest their import be lost! "Only in the final heat of passion is it permitted to join quickness of meter with the hardness of the chords. Because when the head is lost and when the actor from the throes of excitement seems not to care any longer what he is saying, this energetic and terrible disorder can thereby be carried to the soul of the spectator and can put him similarly beside himself." Rousseau further describes the emotional differences of the various registers of voices as well as of instruments. "The flute is tender, the oboe gay, the trumpet warlike, the horn sonorous and majestic, proper for grandiose expressions. But there is no instrument from which one can draw more varied and universal expression than the violin." The composer must know the technique of this instrument for the proper exploitation of the desired affection in music. The performers in their turn must be aware of the emotional content of the part which they are performing. "Do what you would do if you were rolled into one: the poet, the composer, the actor, and the singer, and

you will realize the complete expression which it will be possible for you to give to the work which you have to perform."

Are we to assume that the change from a complete omission of the subject of expression in the references of 1732 to so detailed a discussion thirty-five years later means that these are new ideas? On the contrary, all these definitions are old ones and can be found in the theoretical literature all through the 17th and 18th centuries, if not earlier. What is new is only their being lumped together under the general heading of "expression." Towards the end of the 18th century the concept of expression is becoming an unprecise, overall emotional state (such as the North-German *Empfindsamkeit*) whereas previously each emotional state had its own classification and protocol. Rousseau represents the end of the highly developed doctrine of the "affections" which we learn from all history books is the characteristic of the Baroque period. Every emotion, so it was held, can be separately evoked in the listener by specific musical means. These musical symbols can be melodic, harmonic, metric, or modal, just as Rousseau described. All manner of tone constellations were isolated in the 17th century and paralleled to the Figures of Oratorical Speech and Rhetoric and in that way taught in the Protestant Church-Music schools for the purpose of setting music to religious texts. Thus music was held to be capable of expressing precisely the spiritual content of the divine words. The whole concept of operatic composition is also based on this belief that musical "figures" could express specific emotional



Two figures from a woodcut showing Purim scene in 17th-century Prague

situations. The clue to our understanding of expression must therefore be looked for in the doctrine of musical figures to which the practice of ornamentation is intimately linked.

Since this approach to expression is so contrary to our training in music it will be helpful to trace back the very concept of expression in music to its origins in our musical culture.

All traditions of the indigenous European tribes were strongly suppressed and methodically destroyed by the importation of Christianity in the early Middle Ages. The new religion tried to superimpose a body of musical traditions which in no way could connect with the existing musical patterns of the expiring Roman Empire. The oriental traditions of Christian music had already for some time been made to conform to Greek verbal demands which made them even clumsier in relation to the Latin language, not to mention the native languages of the European tribes. The music so imported was meant only to serve the glorification of God. Any other musical function not only did not serve this unique purpose but it also represented reprehensible heathen practices which the church virulently tried to stamp out. Instruments, for instance, were so full of magic connotations of shape and sound that they were summarily forbidden (St. Paul).

In the 6th century Boethius, "the last of the Romans," translated the basic philosophical works of Greek antiquity into Latin. With this he further confused the mystical medieval mind with a body of notions which tended to increase the alienation of the music of the church from the actual musical practices of the population. Greek music, about which the philosophical treatises had much to say in copious, but incomprehensible detail, had itself been dead and forgotten for almost a millennium. Nor was Boethius himself a musician. As a result, the nomenclature used for his Latin renditions not always fitted the meaning intended in the Greek original, which he was also unable to understand properly and which often is lost down to our own time.

The musical theory thus presented to the nascent medieval culture was of no earthly constructive use to the church, but like a *nouveau-riche* who buys himself an ancestral portrait, it took over ideas of Greek music, namely its theory of modes and ethos, although they came replete with cumbersome verbiage but not a single musical sound to give them any validity. The attempt was then made, an attempt of almost a millennium of European culture, to fit the scale patterns of European music into the definitions of Greek theory. The result was a senseless mislabelling of the medieval scale patterns. The ethos, which in Greek music was a highly developed concept of intrinsic musical expression which

governed the musical system of a civilization at its height, was of no use to the medieval situation because the scales were not related, and the whole system was superimposed from without, having no emotional tie to the listener. Altogether, Boethius' texts burdened the medieval scene with a body of useless baggage which was borne by the scholastic mind of the theorists for no-one's good but their own. (Boethius himself defined the highest form of musician as the critic!) A musical literature developed and with it a system of musical criticism which had little relation to the actual sounds produced in Western culture. Although the musical culture changed radically and developed so marvellously throughout the centuries, this theoretical ballast was well-nigh static and sterile. The bull of Pope John XXII mentioned before is a good case in point, when he says: "The singers not only fail to differentiate the modes, of which they have no knowledge, but mix them up, so that in this confusion of sounds the disciplined rise and regulated fall of the choral singing, which is what differentiated the mode, becomes unrecognizable." The Pope here is criticizing on purely scholastic grounds. The confusion of modes is reprehensible because with them the ethos is confused and thus the ability of the music is lost to serve God. Since this ethos was not audible in European music its existence was assumed and forced upon European music from without. In reality the composers rarely observed the strictness of the modes and the doctrine of ethos never had any validity within the medieval musical system, as it can only work when shared by musician and listener alike.

Another such criticism occurs some two hundred years later, this time within the framework of wholehearted admiration for the music of Josquin des Pres. Heinrich Glareanus, the Swiss theorist, discusses Josquin in the *Dodecachordon* of 1547: "If this man, besides that native bent and strength of character by which he was distinguished, had had an understanding of the twelve modes and of the truth of musical theory, nature could have brought forth nothing more majestic and magnificent in this art; so versatile was his temperament in every respect, so armed with natural acumen and force, that there is nothing he could not have done in his profession. But moderation was wanting for the most part, and with learning, judgement; thus in certain places in his composition he did not, as he should have, soberly repress the violent impulses of his unbridled temperament. Yet let this petty fault be condoned in view of the man's other incomparable gifts."

Let these two examples suffice to illustrate the fact that the relationship of practical to theoretical music was more or less tangential during the Middle Ages.

(To be continued)

AN APPROACH TO PRACTICING

BY ERIC LEBER

PART II

This concludes the article begun in the preceding issue

Ear Training

Listening to music is carried on at various levels of awareness, ranging from almost unconscious absorption of music as background to other activities to the total aural involvement of an intent listener or performer.

A problem in listening is to interpret what the ear in fact registers, or, to put it another way, hearing does not necessarily imply understanding. Learning to translate the symbols seen on five-line staves into the most satisfying aural experience requires a type of listening that must be both analytical and critical. Unfortunately the universal tendency is to stop listening, especially in moments of stress. Not listening results in dull playing, out of time and out of tune, and should be considered out of season all year round. To create the type of tone you idealize, to play in a way that is rhythmically stimulating, to play with a fine sense of intonation, and to create an exciting interpretation of the music requires the most vigilant listening.

The ear should be used in another important task, often neglected, that of becoming intimately acquainted with your instruments. No two are exactly alike, and every one requires some modification of blowing, tonguing, and fingering to display its best qualities and mask its flaws. The only way to discover which notes must be raised or lowered to put them in tune with the rest of the instrument is to play various intervals, arpeggios, and scales *slowly*. A critical examination will certainly reveal some notes that are out of tune. Learn which they are and how to adjust them by varying the breath pressure or using alternate fingerings.

At this point the use of a recorder-playing friend can be most beneficial. Playing the "perfect" intervals (unisons, octaves, fifths, and fourths) together and playing very slow scales in unison are challenging tests of ability to play in tune. Simple duets are excellent exercises for the ear, *treated as such*. Utilizing a duet as an exercise in intonation entails stopping when the two parts are no longer in tune, perhaps at the first note, if necessary, and trying to discover what adjustments are needed to correct the intonation.

Better pitch discrimination can be learned, though the process is usually slow. For example, by listening to the interval of a fifth as you play it many times you will learn to "hear" a fifth *before it is sounded*. This ability is necessary in order to play with exemplary intonation. Again, create your own intervallic and melodic exercises to improve your intonation.

(a) 2/4 ta ta ta ta | ta ta ta ta | ta ta ta ta | ta ta ta ta |
(b) 6/8 d. | ta ta ta ta | ta ta ta ta | ta ta ta ta | ta ta ta ta |
(c) ♩ d. | ta ta ta ta | ta ta ta ta | ta ta ta ta |
(d) ♩ d. | ta ta ta ta | ta ta ta ta | ta ta ta ta |
(e) 4/4 d. | ta ta ta ta | ta ta ta ta | ta ta ta ta |
(f) 4/4 d. | ta ta ta ta | ta ta ta ta | ta ta ta ta |
(g) ♩ d. | ta ta ta ta | ta ta ta ta | ta ta ta ta |
(h) ♩ d. | ta ta ta ta | ta ta ta ta | ta ta ta ta |
(i) 4/4 d. | ta ta ta ta | ta ta ta ta | ta ta ta ta |

Rhythm

Playing rhythmically involves two interlocking factors: 1. Recognizing note-values quickly and reproducing them correctly, and 2. Feeling the basic pulse (tactus or beat) of the music at all moments while playing it.

The feeling for pitch differences is governed by certain very small organs within the ear, but we have no special sense-organs which measure time. Our feeling for duration must be based on body activities which occur with regularity, such as breathing and the beating of the heart. Though these two body rhythms pervade our whole lives we are, in large measure, not aware of them. It has even been shown that the rate of the pulse is a governing factor in the choice of tempo a person will make. (As you might expect, the slower the pulse-rate, the slower the tempo.)

Every one has an innate "feel" for rhythm (which I am here using in its most general sense). We all begin responding to rhythms at a very early stage in life, without of course intellectualizing the process. The primary appeal of the nursery rhyme is its rhythm. A child can march in four-four time and skip in six-eight long before he is able to use the terms "four-four" and "six-eight." We all respond, though in differing degrees, to music with a strong pulse; foot-tapping is a natural phenomenon which helps us recognize the regularly recurring pulse in a piece of music by translating it into a specific physical action. Ideally one should learn to feel the pulse internally or only move the toes inside the shoe, to avoid the distracting sound of a heavy foot coming down on the floor.

All people readily understand that a quarter-note is half the duration of a half-note; not all people *feel* the exact difference in duration. For this reason it is often beneficial to isolate the rhythmic element in music by practicing without playing. This can be accomplished by tapping or clapping the main pulse while syllabizing the melodic line: Example (a) is "Mary Had a Little Lamb," in two-four meter. Of course this is a very simple rhythmic pattern to read; the groups of two eighth-notes falling in the confines of one beat present no difficulties. A pattern such as Example (b) is a bit more challenging. This is not modern music, as you may have thought, but the first six measures to a 14th-century ballade written in three parts. The other parts are as complex as the one quoted above, making the reading very difficult indeed. Fortunately, the recorder literature contains little music as rhythmically complex as this — Renaissance and modern rhythms are sufficiently challenging!

For practice material to use in reading rhythms seek out music of increasing rhythmic complexity, looking chiefly to Renaissance music for examples of syncopations and hemiola. It is here, too, that one finds music written predominantly in large note values, which in itself poses a problem in reading. While Example (c) sounds exactly like Example (d) when the half-note in (c) is equal to the quarter-note in (d), it is more difficult to read, only because we are more used to encountering music written in quarters and eighths than in wholes and halves, where patterns are less readily discernable, especially at fast tempi. But to read Renaissance music fluently one must learn to read (c) as easily as (d).

A good reader will retain a feeling for the basic pulse of a piece at all times and will have trained himself to see quickly where it falls in various rhythmic patterns. Example (e) can only be played accurately by *feeling* beats one and three in measure two, even though there is no new sound to stress the beat. Incidentally, when syncopation is encountered in music written in more than one part, the beat is usually played in another part: See Example (f).

The player of the top line will find it immeasurably easier to place his syncopations correctly if he hears the bottom part and feels his half-note in measure two as a rebound from beat one, played in the bottom line.

A word about the dotted rhythm, found in great profusion in music of all periods. Examples (g) and (h) are often played incorrectly, the dotted note commonly being too short with the result that the note following it is too long or is played early. As in playing a syncopation one must be able to feel the dot in order properly to

place the shorter note. (At certain tempi this becomes impossible, due to the rapidity of the passage, but the following approach, if solidly learned will enable one to play the dotted rhythm at any tempo.) If you have difficulty with this common pattern — or any other, for that matter — break it down into smaller pulse values. To play (g) think in 16th-note pulses and try saying first / TA ta ta TA / TA, / then / Ta-aa-aa TA / TA, / then finally / TAaaaa TA / TA /.

Another common rhythmic insecurity arises from the careless execution of rests. A rest is a rhythmically meaningful absence of sound, of precise duration. All too often rests are treated as something extraneous to the music. The rest should be "played", i.e. *felt*, and must be used to place the notes occurring after it properly. The common tendency in playing Example (i) is to make the half-note too short, the rest too long and thereby run the risk of playing the fourth beat early. Be very conscious of holding every note to its full value, and make every rest rhythmically exact.

While your recorder-playing friend still has the energy and desire, try those simple duets again, this time concentrating on playing them with absolutely precise rhythm. Although music should not be played mechanically or metronomically, one must be able with a rock-steady beat to play the divisions (patterns faster than the beat) and multiplications (patterns slower than the beat) with absolute accuracy, in order to play freely eventually. Alterations — *rubati*, *accelerandi*, etc., are based on secure execution of rhythmic patterns. Playing freely is very different from playing sloppily.

It is by a keen feeling for pattern and pulse and a recognition of the different qualities and functions of upbeat and downbeat that a player can generate rhythmic excitement and lend vitality to his playing.

Preparation is very important. Before playing a piece look at the time signature and the tempo indication. If there is no such indication, try to determine the tempo by internal evidence. Is the character basically fast or slow; if fast, is it a *fast* fast? The chosen tempo must depend to some extent on your technical capabilities, therefore look at the sections where small note values appear and try to pick a tempo that will not overextend your technique. Next, establish the feeling of the basic pulse securely before playing; "play" or count out a measure or two in the head, allowing the body to make some preliminary movement before playing the first note. Taking a breath rhythmically is an excellent method of establishing the pulse. Once having commenced playing, try to retain the feeling for the basic beat so that you always know where "one" is,

though you may not be able to read all the patterns correctly. Above all, keep listening to the sounds you are making, to check their rhythmic accuracy.

A metronome (electric if possible) is a great aid in helping to establish a feeling for a steady pulse and checking for accuracy. The most common fault is to play fast notes too fast; working with a metronome you may find that it has an alarming propensity to slow down as you play sixteenth-note passages.

Eye Training

The main task in reading music is to recognize quickly patterns in the arrangement of notes on the printed page. For instance, reading is made easier if the pattern C D E F G A B C is correctly interpreted as a C major scale and A D E F, G C D E as a sequence rather than a series of notes having no inherent organization. Thus it is actually not necessary to read note by note much of the time. You will gradually begin to hear what you see and this is a great help in interpreting the music you are playing.

A continuing effort must also be made to widen the field of vision and thus read a larger area of printed material instantaneously, both horizontally and verti-

cally. To read better you must always read at the limit of your capability — and constantly attempt to extend this limit. Practice reading a line of music, looking away from it from time to time to see how much you can play before stopping or making a mistake. Force yourself not to allow the eye to stop at those places on the page where there is less printed material (whole-notes, half-notes, and rests) but use this opportunity to read further ahead horizontally and/or up and down. If you experience no difficulties reading one line of a two-, three-, or four-part piece, try to read the adjacent line as well. To lead a consort well one must be able to read score.

The Practice Regime

With so many activities vying for our attention free time is at a premium. Each person must develop an individual approach to practicing, but if at all possible it should be made part of your daily schedule; if you can practice at the same time each day, so much the better. By being faithful to your self-imposed regime you will guarantee your own steady progress. Even twenty minutes a day, *if done regularly*, will produce noticeable results in a surprisingly short time. If you are able to work for a longer period your progress will be speeded up accordingly. Remember that progress is fastest in the beginning stages, slower as you begin to approach the limits of your capabilities. Practicing should be an enjoyable activity; at all times practice alertly, creatively, and critically. Be experimental; the process of exploration and discovery alone is worth the candle you may be burning at both ends to get your stint of practicing in.

As an amateur performer, whether alone in your living room, with three friends in a consort, or as a listener, one should strive to become more sensitive to the aesthetics of music. To treat music-making as an athletic endeavor is to mistake its *raison d'être*. (The amateur player after finishing a piece is all too often heard uttering that sigh of satisfaction which unfortunately only signifies relief at having passed the last note successfully.) Music-making should be an experience of participating in the creation of that which is meaningful and, above all, beautiful.

Primarily you and your instrument are devices for projecting your feelings about a piece of music. You, the player, are interpreter, recreator, and communicator. Practicing and playing should become ways of seeking and expressing values in music. The better you are able to express your ideas and feelings the more rewarding playing will be to yourself and others. Becoming technically proficient through intelligent practicing and becoming more knowing and sensitive musically are the goals of the amateur seeking a continually growing satisfaction in music and music-making.



'Poetry,' about 1465-1475.
Ferrarese engraving from the first set of 'Taroch' cards.

Contemporary Music for Recorders

BY MORRIS NEWMAN

Bassoonist; Member, Krainis Consort; Instructor, Hebrew Arts School

Walking into a music store, a friend asked the clerk for modern music for recorders, and was told, "You mean contemporary music, don't you?" This is generally true of music written for recorders nowadays. If not very "modern", it is contemporary. The history of modern recorder music is brief, and, since the recorder revival, almost no one who has written specifically for recorders is dead yet.

For many years there were so few professional recorder players and so few groups of recorder players of any kind that there were no commissions and there was little demand for composers to write recorder music.

The first contemporary piece for recorders was in an oratorio called "A Prophet in the Land," written in 1930 by Robin Milford. Since then an amazing amount of music has been turned out.

On the whole, contemporary recorder music is not an exploratory type of music. It rarely gives the feeling that the composer is trying to say something that has not been said before. New techniques are seldom used. Modern recorder music is not often atonal or polytonal, and, rhythmically, it does not often reflect the complexities of other modern composers, such as Stravinsky.

I find that a great many pieces have been "written down" for recorder players because of the composer's ignorance of, or contempt for, the instrument, or his fear of bad performance. A lot of music has been written to be "cute" rather than with serious feeling for the recorder player and his audience. This may be because it is easier to find a publisher for such works.

The following is a list of my favorites, compositions I believe to be important for recorder players interested in contemporary music. Of these, the work I consider a must for every recorder player is the great Hindemith *Trio*, which was written for the *Plöner Musiktag* in 1932. Originally for one soprano in D and two altos in A, the *Trio* is now arranged for C and F instruments. This work is typically Hindemith in every movement. It is hard, uncompromising, and an object lesson, in my opinion, for any modern composer. Hindemith did not condescend to the recorder. One plays this music with the feeling that the recorder is truly an important instrument.

For a more complete bibliography, I recommend *Handbuch der Blockflöten-Literatur* by Linde Hoffer-von Winterfeld and Harald Kunz, Berlin, Bote & Bock, 1959.* This lists only European compositions, however.

*The *Handbuch der Blockflöten-Literatur* was reviewed in THE AMERICAN RECORDER, Volume I, Number 4, Fall, 1960. — Ed.

My list includes many of the American works for recorder.

Duets

- Bartok, Bela; arr. Staeps. *Songs and Dances*. Boosey & Hawkes. SS (fine arrangements)
Davenport, LaNoue. *Three Duets*. Omega, SS or TT (lively)
Katz, Erich. *Eight Short Pieces*. Hargail 31. SS (fun pieces)
Staeps, Hans Ulrich. *Kanons*. Doblinger. SS; *Duets*. Schott RMS 294. AA (very important, hard)
Unger, Walter. *Bicinien*. Noetzel 551. AA (old notation, hard to read, good)

Trios

- Angerer, Paul. *Musica Trifida*. Haslinger 26. AAT (very modern and atonal, takes much work, but worth it); *How Lovely is May*. Haslinger 27. AAT (much easier than *Musica Trifida* but very good)
Barab, Seymour. *Six Pieces for Three Recorders*. Boosey & Hawkes 405. SAT (lots of fun, good audience number); *Three Pastorales*. Galaxy, ARS 41. SAT (easy, charming, and popular with audiences)
Britten, Benjamin. *Alpine Suite*. Boosey & Hawkes. SSA (not bad, better than his *Morris Dance*)
Cowell, Henry. *Three Pieces*. AMP 21. SSA (fun to play)
Etlar, Alvin. *Music for Three Recorders*. AMP. SAT, AAT, various combinations (good and not too hard, fun to play)
Genzmer, Harald. *Five Bagatelles*. Moeck 230. SAT (hard and very modern and good)
Hartmann, Peter. *Rhythmic Scenes*. Moeck 227. SAT (jumpy rhythms, hard but good to know)
Hindemith, Paul. *Trio*. Schott. RMS 474. SAA (most important modern piece for recorders, great and hard)
Katz, Erich. *Santa Barbara Suite*. AMP 18. SAT (not easy, enjoyable) *Toy Concerto*. Omega. SAT & toy piano (fun to play)
Kubik, Gail. *Suite for Three Recorders*. Hargail. SAT (cute, good last number for concerts)
Leber, Eric. *Two Trios*. Unpublished. SAT (extremely well written and very pleasing)
Linde, Hans Martin. *Children's Suite*. Noetzel 3151. SAT (easy reading)
Miller, Edward. *Trios*. Unpublished. 2-3T, 1-ATB (terribly difficult but a new experience for good recorder players)

Müller-Hartmann, Robert. *Suite*. Schott RMS 454. SAT (not hard, another sweet suite)
 Woollen, Russell. *Sonatina*. Unpublished. AAT (a fine, serious piece)

Quartets

Britten, Benjamin. *Scherzo*. Boosey & Hawkes. SATB (a "safe" piece by an important composer)
 Davenport, LaNoue. *A Day in the Park*. AMP ARS 17. SATB (very pleasing, extremely appropriate for children's concerts)
 Katz, Erich. *Suite*. Carl Van Roy. SATB (not too modern, good)
 Poser, Hans. *Rendsbürger Tänze*. Sikorsky NR410. SATB (good fun, good music)

Raksin, David. *Serenade* from "The Unicorn in the Garden." Schott RMS 850. AATB (very charming piece, nice reading)
 Staeps, Hans Ulrich. *Sieben Flötentänze*. Haslinger 5. SAAT (very fine pieces)
 Vaughan Williams, Ralph. *Suite for Pipes*. Oxford Univ. Press. SATB. (not written originally for recorders, but for pipes — marvelous piece, not too easy, but not too hard)

Larger Groups

Baines, Francis. *Fantasia*. Schott RMS 822. 3S & 3A (well written, charming)
 Warlock, Peter. *Capriol Suite*. Boosey & Hawkes. SAATB (tame but good for reading)

EDITORIAL (continued from page 2)

the lower grades, but to encourage use of the recorder as a serious instrument in the upper schools. And we want to intensify our organizational activity to attract the growing number of people who are looking for an antidote to the over-mechanization of present society.

One disappointment this year was the response to the annual election of members to the Board of Directors. Of our 1424 members, only 340 bothered to vote. Results of the election were:

	<i>Votes</i>
Joel Newman	308
Anne Tremearne	269
Max Shein	239
A. C. Glassgold	232
Frank Plachte	228
Kenneth Wollitz	221
Arnold Grayson	190

The first five listed are elected to the Board.

The By-Laws were amended, by a vote of 330 to 10 for the amendment to Article III, Section D (2), which now reads: "All chapter members shall pay their dues to their chapter." A vote of 273 to 50 passed the amendment to Article VIII, Section A, which now reads: "Membership in the ARS shall be mandatory for all chapter members."

I should like to thank the members of the Executive Board for their energy, devotion, intelligence, and unflinching good humor, but especially for their hard work. I do not believe that most ARS members realize the staggering amount of effort needed to keep the Society going.
 —BERNARD KRAINIS, *President*

ANNOUNCEMENTS

New staff members of The American Recorder

Dr. Alexander Silbiger, new Editor of Records Reviews, does research and consulting in physics by

profession. He was staff harpsichordist at the Berkshire Recorder School last summer and is a member of The Renaissance Players, as well as several recorder groups in Boston.

Yvonne Bullis, Chapter News Editor, is former president of the Chicago Chapter of the ARS and founder and former editor of its newsletter, *The Recorder Reporter*. She is Assistant Merchandising Director of *Salesman's OPPORTUNITY* magazine.

Mary Ausman, new Assistant Editor, is a music cataloger at City College of New York. She is a pianist as well as a recorder player and sings with the Collegiate Chorale.

Chapter News

Chapter News will appear in the November and February issues of THE AMERICAN RECORDER.

Chapter correspondents are requested to send material for the February issue before December 1 to Miss Yvonne Bullis, Chapter News Editor, THE AMERICAN RECORDER, 428 South 47th Avenue, Bellwood, Illinois. Contributions are welcome from all chapters, particularly ideas useful to other chapters and items of interest to the general membership.

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CONCERT REVIEWS

NEW YORK CITY, CARNEGIE RECITAL HALL

MARCH 22. THE KRAINIS CONSORT, BERNARD KRAINIS, DIRECTOR (FESTIVE PIPES CONCERT III). In a review of the *Festive Pipes Volume 2*, (THE AMERICAN RECORDER, Volume II, Number 1, Winter, 1961), this reviewer expressed the wish to hear the group in a live concert. The opportunity arose with this *Evening of Elizabethan Music* by the Consort (Bernard Krainis, Elloyd Hanson, Eric Leber, Joel Newman, and Morris Newman) with guest artists Betty Wilson, Joseph Iadone, and Barbara Mueser. It takes courage to present a program devoted entirely to one area in music history, though the label "Elizabethan" was stretched to include a fair amount of music from before and after the Virgin Queen's reign. But because of excellent programming and the high quality of the music and the performances, the group succeeded in keeping the audience spellbound for the entire evening.

Most of the program consisted of ensemble music, a repertory that can bear comparison with the finest chamber music of later periods. The question is often raised whether this music, largely intended for viols, can be done full justice on recorders. I came away from this concert with the conviction that the use of recorders is musically satisfactory provided that the lower-pitched instruments are used and that, needless to say, these fantasias and in nomines are played with skill and understanding.

In addition to the "whole" consort made up of instruments of the same family, the Elizabethans favored the "broken consort," which combined different types of instruments. Mr. Krainis' use of such a combination as recorder, viola da gamba, and lute showed this music in a different light. A wonderful sound resulted, in spite of the dissimilar character of the instruments and the occasionally dissimilar playing styles of the performers. (I am thinking particularly of the lutenist, Mr. Iadone, who sometimes went considerably farther than his partners in rhythmic distortion for expressive purposes.)

Among the many stars assembled by Mr. Krainis for this concert none shone brighter than soprano soloist, Betty Wilson. She has an almost magical ability to sing right into the hearts of her listeners. In a group of "songs of melancholy to the lute" she was aided by the sensitive accompaniments of Mr. Iadone, who also gave us exciting performances of some Spanish lute pieces. The highlight of the evening was unquestionably a most stunning version of Dowland's "Flow my Teares," possibly the most famous of all Elizabethan

songs, in which Miss Wilson's voice was joined by five low recorders, gamba, and lute.

—Alexander Silbiger

MARCH 24. RENAISSANCE PLAYERS, JOEL NEWMAN, DIRECTOR. The Renaissance Players (Martha Bixler, Joel Newman, Morris Newman, and Alexander Silbiger) made their debut with an expertly planned program freely bursting the time-boundaries of their name, which ranged through music of two and a half centuries with a final foray into the "future" by Russell Woolen, a young composer-cleric living and composing in Washington, D. C. Up to the finale, the program alternated between the songs that Renaissance musicians thrived on, whether sung or played, and those pieces in which they and their Baroque successors threw words to the winds in favor of abstract forms independent of the voice.

By now the never-exhausted inventiveness of Thomas Morley's canzonettas are a familiar delight, but for some in the audience Obrecht's cocky and drily witty "I Wear my Hat Crooked" and King Henry VIII's cool and sweetly-made *Chanson* may have been a surprise. A group of anonymous Spanish *villancicos*, played by various groupings of recorders were spiced with triangle, drum, and tambourine rhythms and Iberian *Weltschmerz* ("Triste España, sin ventura"). Just before the *villancicos*, two *Recercadas* by Diego Ortiz were heard; both were increasingly florid, yet stiff and formalized variations over familiar bass patterns used by so many composers in the 16th and 17th centuries. Two fantasias "on the hexachord" by William Daman (d. 1593) and Orazio Vecchi (1550-1605) showed Renaissance rhythmic and melodic invention in abundance, though the one by Vecchi was surprisingly solemn.

Of the types of sonata sprinkled throughout the program, the one by John Reid (1721-1807) for recorder and harpsichord and that for bassoon by J. E. Galliard (1687-1749) were extraordinary finds. The Reid, edited by harpsichordist Alexander Silbiger from the original edition in the Boston Public Library, was full of Scotch "snaps" and melodies that suggested the bitter-sweetness of "Annie Laurie." And the Galliard, played with suave musicianship by Morris Newman, was typical of the late Baroque sonata for a solo wind with basso continuo.

Father Woollen's *Sonatina for Recorder Trio* was composed in 1960 on commission from the Boston Chapter of the ARS. Most of its difficulties of ensemble were well overcome by the players, though at times

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it was a little gingerly and occasionally slightly awry. I liked the material and its craftsmanship, but felt that the piece would have benefited by the addition of a more strongly contrasting section between the first and second movements (*Moderato* and *Andante*) which had little differentiation in mood and approach to the medium.

—Frank Campbell

APRIL 15. FOUR SEASONS CONSORT, ERIC LEBER, DIRECTOR. The program offered six late Baroque works in almost identical form, the slow — fast — slow — fast movement pattern. Three works featured solo instruments and demanded virtuoso treatment — and received it. Barbara Mueser in Telemann's viola da gamba *Sonata in A minor* and Lois Wann in Vivaldi's C-major oboe *Sonata* displayed mastery of their instruments and of Baroque style. Eric Leber brought alive the five-movement Handel *Sonata* in D minor ("Fitzwilliam" Sonata No. 3) in his usual bright style and with an augmented vocabulary of ornamentation. Occasionally his recorder seemed tuned a hair sharp.

The *Quartet in F major* by Alessandro Scarlatti, a not too imaginative composition, and Telemann's *Quartet in D minor* from the *Tafelmusik*, one of the finest major Baroque chamber works, opened and closed the concert. Both were played with accuracy, animation, and excellent balance. Sonya Monosoff, guest violinist, is to be complimented on her contribution to the dynamic perfection achieved in these two works, and in the Pepusch *Trio-Sonata in F major*, the only work performed without the harpsichord. The Telemann *Quartet*, originally scored for recorder and two flutes, suffered not a whit by the substitution of oboe and violin for the flutes. The alternately polyphonic and chordal late Renaissance style of three harpsichord works by Peter Philips contrasted sharply with the other works programmed. They were sensitively performed by Patricia Livingston, who supplied harpsichord continuo parts throughout an evening of exciting music.

—Martin Loonan

BEREA, OHIO.

MAY 25. ANNUAL BACH FESTIVAL, BALDWIN-WALLACE CONSERVATORY OF MUSIC. ANTIENT CONCERTS, HOMER WICKLINE, DIRECTOR. (Patty Grossman, Conrad Seamen — recorders). This thirtieth annual two-day festival opened with a concert of early music. We quote from Herbert Elwell's review in the *Cleveland Plain Dealer* of May 26th: "The afternoon program featured music that preceded J. S. Bach, going back as far as the 13th century. This was presented by an admirable group from Pittsburgh which calls itself 'Antient Concerts'

and is under the able direction of Homer Wickline, whose comments were informative and entertaining.

"This ancient music was delightful, especially the Spanish 'Cantigas de Santa Maria' by Alfonso the Wise, sung by Conrad Seamen, who has an exquisitely light and sweet sounding tenor voice. Like others in the group, he also played several of the ancient instruments. Other vocal works were ably sung by Gladys Dean. Wickline provided a brilliant harpsichord solo by Thomas Tomkins. There were many other fascinating pieces by composers like Dufay, Obrecht, and Ockeghem..."

Patty Grossman and Conrad Seamen also joined the orchestra at a later concert of the festival to play Bach's *Easter Oratorio*.

BOSTON

APRIL 29. SECOND CHURCH IN BOSTON. SIXTH ANNUAL SPRING CONCERT, BOSTON CHAPTER, ARS, INGEBORG VON HUENE, DIRECTOR.

The concert was reviewed by Robert J. Croan in the *Christian Science Monitor* of the next day, from which we quote: "... the ... concert ... contrasted the old with the new. On the first half of the program two Intradas by Melchior Franck (1573-1639) were followed by Hans Ulrich Staeps' Sonata in E-flat major (1951) for alto recorder ... and harpsichord, and Nicholas van Slyck's 'Arboretum Musicorum' for four recorders and percussion, the latter commissioned by the society this year especially for this concert.

"Between the two contemporary works were ... Telemann's Sonata in A minor for harpsichord and another early instrument, the viola da gamba, in a superlative rendition by Judith Davidoff, probably the finest living gambist, and Marleen Forsberg.

"Staeps' Sonata is entertaining to hear and satisfying to play, although its harmonies are rather conventionally neo-classical, somewhat in the vein of Hindemith's earlier works. Van Slyck's 'Arboretum' by contrast, is extremely demanding ... but is one of the few 20th-century essays for this medium which successfully exploits the wide range of available sonorities for their own sake, rather than attempting to evoke the sounds of earlier times within a modern setting.

"Music heard after intermission ranged from the 13th to the 18th centuries — three medieval dances for recorder and percussion; a Trio-Sonata for recorder, viola da gamba, and harpsichord by Rosenmüller; a sensitive performance of a single vocal composition, Telemann's Cantata with recorder obbligato, 'Locke Nur,' with Ruth Stimson, soprano soloist; and a suite of dances from 16th-century collections of Susato and Phalèse.

"All the performers were excellent. Outstanding was the versatile Alexander Silbiger, an expert performer on the harpsichord, recorders, percussion instruments, and a first-rate musicologist who happens also to be a professional physicist. He was most impressive at the harpsichord, and a valuable asset in every capacity.

"The entire group collaborated in Dr. Silbiger's most imaginative arrangement of the Dance Suite."

The newly commissioned work by Nicholas van Slyck entitled *Arboretum Musicorum* is described as follows in an account of the concert by Frank Hubbard: "One does not usually consider the recorder an instrument capable of great variety of color, and to employ only recorders and simple percussion in a composition characterized as 'impressionistic rather than neo-Baroque' would seem to impose a stringent limitation of means, yet Mr. van Slyck managed to find a remarkable range of effects. Witty and intellectual as this music is there are still moments of a less sophisticated charm which must make it a sought-after addition to the literature of the recorder."

Frank Campbell is First Assistant in the Music Division of The New York Public Library. Martin Loonan is on the Board of Directors of Recorder Guild, Metropolitan New York Chapter of ARS, and is the author of Guidebook to Recorder Music of the Late Baroque.

Joel Newman would appreciate reviews of concerts outside of New York City, but professional concerts only. Reviews should be sent to him at 840 West End Avenue, New York 25, New York.

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CONCERT NOTES

BOSTON. The Boston Recorder Consort, Elna Sherman, Director, with Stephen Grohe, Stuart Hastings, Cornelia Hayman, Natalie Palme, and Elna Sherman — recorders; and with Peter Young—harpsichord; Mabel Houghton — English hand bells; Ruby Stevenson Jones — soprano; and Ann Brown — viola da gamba, presented a concert on May 26, 1962, in the Harvard Musical Association Library, including compositions for recorder and recorder with various instruments, by Elna Sherman.

LÓS ANGELES. The Pro Musica Consort, Bob Clements, Director, aims to recreate music composed in earlier times using instruments for which composers wrote, including recorders, lute, cromhorns, harpsichord, and viola da gamba. The Consort has recently given concerts at Los Angeles City College, Loyola University, and Charles House Restaurant.

The Renaissance Consort, which was formed in 1961 to present recorder consort and solo works from the medieval, Renaissance, and Baroque periods, recently played at Lee Pattison Recital Hall, in a concert presented by Scripps College, and at Founders Hall, presented by the University of Southern California School of Music in collaboration with the Southern

California Chapters of the American Musicological Society and the Music Library Association. The Consort is composed of Shirley Robbins, James Phypers, Shirley Marcus, and Gloria Ramsey, who were assisted in the concert at Lee Pattison Recital Hall by Dale Warland — counter tenor; Dorothy de Goede — lute; Darrill Stubbs — oboe; Frances Wishard — harpsichord; and Gerhard Singer — cello, and in the Founders Hall concert by Frances Wishard and Josephine Siple — virginals; and Gerhard Singer — cello, with Joan Meggett, speaker.

NEW ORLEANS. A letter from Peter S. Hansen, head of the Music Department of Newcomb College in New Orleans, gives an account of two recent concerts in the Deep South. A new group, the Crescent City Baroque Ensemble, made its debut March 28 in New Orleans. Elizabeth Koster, Donald Hazlett, Marjorie Huttenbach, and John Nickel performed under the direction of Dr. Henry Huttenbach. The group plans to open a school to be called the Crescent City Conservatory for Baroque Instruments. Another group, the University of Southern Mississippi Antique Trio (Karl and Editha Newmann, Robert Roubos) performed at a meeting in April of the Gulf States Chapter of the American Musicological Society at Tulane University.

SANTA BARBARA. Lynne M. Hamilton has sent notices of the concerts given by Erich Katz's very active Santa Barbara Collegium Musicum. The group performs on recorders, viols, shawm, lute, and harpsichord, and gives concerts to very enthusiastic audiences in Santa Barbara's Museum of Art, Public Library, and in the University of California's Santa Barbara wing. The most recent performance on April 4 was repeated in May for the benefit of the Southern California Chapter of the American Musicological Society.

—Joel Newman.

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— from *Audio Magazine*, Edward Tatnall Canby.

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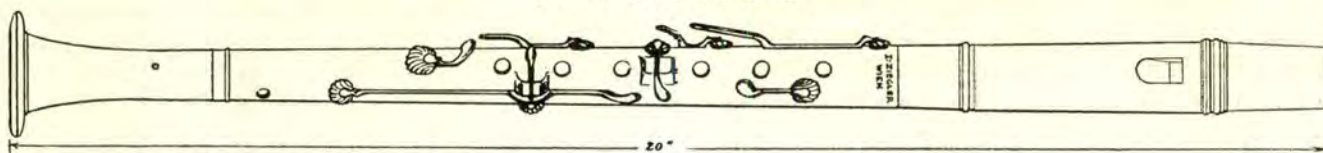
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ANOTHER ANACHRONISM?

By A. C. GLASSGOLD



(The illustration is by the author.)

The "anachronistic recorder" described in Vol. II, No. 4 of *THE AMERICAN RECORDER* left unresolved in the minds of some whether the instrument was a flageolet, a vertical flute, a recorder, or a strange combination of all three.

Can there, however, be any doubt that the instrument illustrated on this page is a recorder despite its eight closed keys and blunt mouthpiece? Though it may provoke no conflict about nomenclature it is sure to re-open some of the controversial sounds suffered in the battle between traditionalists, who just barely tolerate a low C-key on the tenor, and modernists, who plead for a full-keyed, Boehm system recorder.

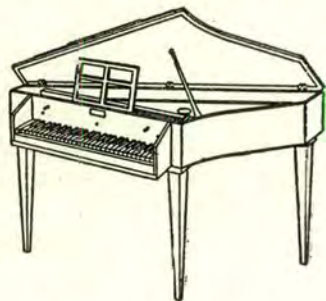
This unique instrument, which recently came into my possession, falls between the two schools. Like a standard Baroque recorder, the bore of the head is cylindrical while the shank and foot sections are tapered. The head, wind-way, fipple-plug, window, lip,

and the seven finger holes (the lowest one is on the far side and is hidden in the illustration) are exactly like a recorder and similarly positioned.

However, the thumb-hole is a mere $\frac{1}{8}$ " in diameter; the octave being obtained not by "pinching" but by leaving the hole uncovered. Moreover, there are two $\frac{1}{4}$ " diameter holes opposite each other at the lower end of the shank and a tiny one in the foot whose purposes I cannot determine. Plugging them up seems to have no perceptible effect on tone, pitch, or volume. And then there are, unlike any other recorder I have ever seen, the eight closed keys.

When I purchased it, the wood (which seems to be ebony) was badly cracked in three places. The two upper rings of ivory were split and a small section of wood between the head and shank was missing. Careful restoration, with silver rings substituted for the ivory and a piece of grenadilla for the missing part, brought

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High in the Catskills, Summer 1962

I tear my gaze away from the rolling hills and the mist rising from the distant valleys. The song of the birds and the chirruping of the crickets are heard no more. I must think of more mundane things, such as meeting the "deadline" for this "ad," and the selling of music.

If there are some among you not lost to thoughts of the Great Outdoors, some who still think in terms of playing an instrument and the buying of music therefor, know that we are open all summer, including Saturdays, and that we are pleasantly air-conditioned and are fully stocked with practically everything you'd want at most attractive prices. Visit us, or send us your "want lists."

(May we take this opportunity to apologize to those who kindly wrote to us and received no reply. We've been so busy that we were forced to neglect a good part of our correspondence. We do better in filling orders.)

the instrument to a state where it emitted a weak, plaintive sound.

Realizing that the fipple-plug was in bad shape I sent the instrument to William Koch in Haverhill, New Hampshire, who not only repaired the plug so that one can now get two clear, chromatic octaves but who graciously also prepared a fingering chart. He found the lowest note to be *Ab* (equivalent in pitch to the same note on a standard alto) and that all notes are obtained by standard Baroque recorder fingerings except for the upper *Db* and *Eb* and the upper *G* and *Ab* which require the use of a key.

But what a difference those keys make in executing those mordents, trills, turns, *nachschlagen*, shakes, *tremblements*, and double relishes! With a little diligent experimenting one could discover a number of simple alternatives for cross-fingerings with these keys.

Establishing the provenance, attribution, and dating was simple; stamped above the first finger-hole is the legend: "I: ZIEGLER-WIEN." Langwill, in his *Index of Musical Wind - Instrument Makers* records a Johann Ziegler (1820-1847), famous for his flutes. The substitution of the "I" for a "J" is not unusual in German where the Latinized version "Iovannes" is used for "Johann." Twelve Ziegler flutes are to be found in

the Dayton C. Miller flute collection in the Library of Congress, Washington, D. C.

It is certain that this instrument was made prior to July, 1861, for Mrs. William B. Nisbet, Jr., from whom I bought it, wrote me: "Our guess is that grandfather, Rev. Henry J. Van Lennep, probably purchased the instrument when he and his family went by stage coach thru the Alps. They were on their way from the Near East where grandfather had been a missionary for thirty years. He was interested in the arts . . . The trip was made in the '60's. In fact family legend has it that when their boat came into Liverpool, the pilot called up that the South was beating the Yanks at Bull Run."

Why Ziegler should have gone to the trouble of manufacturing an elegant, and at that time no doubt costly, instrument with finely chased silver keys when the recorder had already lost its prominent position in professional musical circles is a mystery that might be the subject for interesting research.

Was it done with the hope of producing a flexible instrument that could compete with the newly designed transverse flute for a place in the evolving symphonic orchestra? Or was it just another expression of the experimental urge that established the house of Ziegler among the leading innovators of wood-wind designers?

Whatever the urge or provocation or purpose, Ziegler was obviously not inhibited by tradition and were he alive today would probably take strong exception to Grove's comment on the recorder in his *Dictionary of Music and Musicians*: ". . . the semi-tones being produced by a system of cross-fingerings. This system has proved so successful in the case of the recorder, with its relative small fingerholes and low breath pressure, that attempts to add a key system like that of other woodwind instruments have never met with any success. The only key necessary . . . is that provided for the lowest hole on the bass and sometimes the tenor of the family."

And while on the subject of key systems vs. tradition it would not be irrelevant to quote Curt Sachs' comment in his *History of Musical Instruments*: "In the seventeenth century *closed keys* were used along with open keys . . . to add supplementary holes for chromatic notes without disordering the normal arrangements of holes and fingers. The padded cap at the end of a lever kept the hole closed; it was opened when the finger pressed the lever down."

So, take courage, you adventurous iconoclasts who would dare to devise a full keyed-system recorder — tradition seems actually to be with you.

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BY MARTIN DAVIDSON

Member, Washington, D.C. Recorder Society

A set of measurements has been taken of the variation of pitch with blowing pressure of a tenor recorder. The recorder is American made and is in the medium price class. Very accurate electronic frequency measuring equipment was used. The result is being presented as a matter of general interest to recorder players who are advised by authorities to adjust pitch in ensemble playing by shading and/or varying breath pressure. It makes graphic the problem the recorder player faces in achieving accurate intonation, which he is expected to do in presto as well as in adagio passages! It may also challenge recorder makers to improve their design or voicing of instruments.

No attempt was made to measure the blowing pressure by using a manometer. Instead pitch measurements were made at three qualitative conditions of blowing. These were: (1) Blowing softly, to the point of discomfort in maintaining the note. (2) Normal or easy blowing, to give the best tone on a particular note. (3) Blowing loudly, to the point of discomfort in maintaining the note.

In Condition (1) the pitch could have been lowered, and in Condition (2) could have been raised farther than the figures given in the table. However, it would have required an undue amount of effort to produce the sustained tones needed to make the measurement. The tabulated lower and upper pitches of each note, therefore, give practical playing limits rather than the extreme physical limits of the continuous change of pitch as a function of blowing pressure.

(If any reader is perturbed by the fact that qualitative rather than quantitative criteria are used to describe the conditions of measurement let him be reminded that one does not normally play the recorder on one side of one's mouth while a manometer tube is attached to the other side.)

The instrument had been played rather frequently for about a year after its purchase new, and prior to making these measurements. It was played for an hour immediately before the measurements were begun. Each note was blown several times at each breath condition and the average pitch observed was recorded. It took about four hours to complete the measurements and record the data.

The manufacturer's recommended fingering was used in making the measurements. No attempt was made to measure the pitch of alternate fingerings or the effect of shading. No conclusions can be drawn

about the tone quality of the instrument on the basis of any data presented here.

The observed data was frequency. This was converted to "cents" deviation from the nominal frequency of the note. A full octave spans 1200 cents, while a semitone spans 100 cents. A deviation of zero cents represents exact pitch. Therefore, with respect to a semitone, the entries in the tables can be considered as percentages of a semitone. The plus sign indicates a sharp pitch and the negative sign a flat pitch. For example, the lowest note of the recorder (middle C) can be made to sound 36 cents or 36% of a semitone flat when blown softly. It can be made to sound 22% of a semitone sharp when

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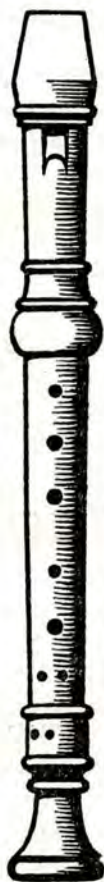
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blown loudly. It sounds virtually on true pitch at normal breath pressure. The total variation of pitch over this range of blowing pressure is 58 cents or 58% of a semitone.

The three notes which show the greatest variation of pitch are C'', 89% of a semitone; D'', 77% of a semitone; and G'', 81% of a semitone.

Several notes are either too flat or too sharp. For example, G''# is shamefully flat. Other peculiarities of this particular recorder can be ascertained and various statistical measures derived from the data. This is left as an exercise for the interested reader.

More information on the subject of "cents" can be found in *The Harvard Dictionary of Music* and in *The Sensations of Tone*, by H. Helmholtz.

The author has on order a recorder from a German manufacturer whose line of tenor instruments is reputed to be outstanding. It will be interesting to compare its intonation with that of the recorder whose test is reported here.

TABLE OF PITCH VARIATION IN CENTS VS. BLOWING PRESSURE

NOTE	BLOWING PRESSURE			TOTAL SPAN
	SOFT	MEDIUM	HARD	
*C'	-36	+24	+22	58
C'#	-33	-14	+5	38
D'	-22	+2	+14	36
D'#	-29	-1	+10	39
E'	-30	-3	+18	48
F'	-6	+9	+33	39
F'#	-5	+23	+65	70
G'	-18	+4	+44	62
G'#	-1	+40	+68	69
**A'	-8	+1	+50	58
A'#	-8	+22	+27	55
B'	-17	+17	+25	62
C''	-38	-9	+51	89
C''#	-26	-11	+22	68
D''	-43	-10	+34	77
D''#	-26	-12	-1	25
E''	-35	-19	+12	47
F''	-54	-24	-6	48
F''#	0	+16	+24	44
G''	-52	+4	+29	81
G''#	-52	-44	-31	21
A''	-38	-16	+8	46
A''#	-4	+20	+26	40
B''	-33	-28	-10	23
C'''	-41	-28	-9	32

* Middle C, nominal pitch = 261.63 cycles per second.
 ** A', nominal pitch = 440 cycles per second.

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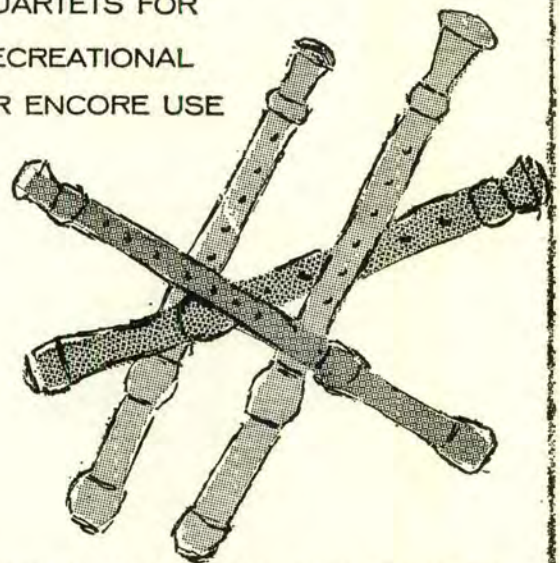
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RECORD REVIEWS

GEORGE FREDERICK HANDEL: 4 SONATAS, Ferdinand Conrad — alto recorder; Johannes Koch — viola da gamba; Hugo Ruf — harpsichord. Archive Production ARC 3158

The four Handel sonatas occupy a central position in the recorder repertory, if only because their author is probably the most celebrated composer ever to write solo sonatas for the recorder. It must, however, be admitted that they do not contain very grateful recorder music. The exploitation of the capabilities of the recorder that one finds with Bach and Telemann is absent here. There is little opportunity for display and frequent dwelling in the very low register, where expressive possibilities are limited and where serious problems of balance arise, even on recordings. The fact that the brilliant high register (above D^{'''}) is rarely used has led some to conclude that the recorder Handel was familiar with favored the lower register at the expense of range compared with the modern recorder (or the instrument used by Bach and Telemann). Another more likely explanation is that, perhaps partly for commercial reasons, Handel wanted these sonatas to be suitable also for the flute and the oboe, which instruments at the time were generally restricted to the lower compass. In fact, the title page of the collection of sonatas which contained these four mentions flute, oboe, and violin, but not the recorder.

Nevertheless, the gifted performer can transform these sonatas into little masterpieces. With proper control of dynamics, tone quality, and vibrato he can give breadth to the slow movements, while with clean articulation and lively rhythms he can add a great deal of spirit to the fast ones. Finally, one of the most powerful tools he has at his disposal is ornamentation, though this tool must be handled with taste.

Expectations were high with this Archive recording, partly because the pretentious manner in which these records are put out suggests something like a definitive authentic performance, but also because most previous issues under this label have in fact come up to the highest standards from every point of view. Unfortunately this particular record proved to be rather disappointing.

All four sonatas are faithfully performed, with every repeat observed, using the most correct instrumentation, and introducing every conceivable ornament (including even an early 17th-century "goat's trill"). Mr. Conrad fails, however, to communicate any conception he may have of this music beyond the notes. There is no contrast in mood between the sonatas and the movements within a sonata. Not a single

slow movement is allowed to acquire breadth, not a single fast movement ever takes off. Everything is played at a safe but tedious in-between tempo. Ornaments frequently break up the phrases instead of enhancing them.

Mr. Conrad may be a good musician, as this record gives some evidence, but he is not sufficient master of the recorder to lift this music out of the ordinary. He seems incapable of consistently maintaining good tone through dynamic changes and passage work, and he lacks a really smooth tonguing technique. In short, he gives us a negative demonstration of the above paragraph on what it takes to perform a Handel sonata.

Mr. Conrad is assisted by Hugo Ruf playing an ugly and feeble-sounding harpsichord and by Johannes Koch, whose superb gamba playing is by far the best of these performances.

This record may well be worth listening to, and those working on the Handel sonatas can unquestionably learn from Mr. Conrad, but it will not win many new friends for the recorder or for authentic historical interpretations.

—Alexander Silbiger

THE VIRTUOSO RECORDER. Frans Brügger — recorder; Janny van Wering — harpsichord. Decca Records DL 10049

Those who think that the shortcomings in Ferdinand Conrad's playing, commented upon in the preceding review, are due to inherent limitations of the instrument, are advised to listen to this delightful Frans Brügger record, containing sonatas by de Fesch, Loeillet, Telemann (including a canonic sonata with Brügger playing both parts) and Veracini. Here is a performer who has the technical mastery over his instrument that is taken for granted with every professional musician outside the recorder world, but which is so rare among recorder players that the producers of this record felt justified in labeling it "the virtuoso recorder." While it is an open question whether a complete control of breathing and fingering is more difficult to achieve on a recorder than on other wind instruments, or whether its infrequent occurrence is merely a consequence of the fact that, in spite of the recorder's popularity, virtually no one has received intense professional training on it since childhood, one cannot help but admire Brügger's triumph over this challenging instrument.

As a result, it is always a pleasure to listen to his playing. There are some differences between his style and that of the major U. S. players. He does not enrich his sound with a continuous regular vibrato, but keeps his tone remarkably straight; only in held notes is a slight quivering introduced. He also has an affinity for slurring long strings of notes, though much less so here

than in some of his previous recordings. Another difference is the timid use he makes of ornamentation. To be sure, his ornaments are always musical and in the best of taste, but they rarely suffer from excessive imagination. The music on this record, a succession of comparatively tame Baroque sonatas, could have gained considerably in interest and character by a fuller exploitation of the possibilities of ornamentation.

Incidentally, in connection with the music selection here, we would like to make a general comment to the recorder virtuosi. If the recorder repertory seems too limited, don't restrict yourself to playing occasionally a trifling flute piece on the soprano. To begin with,

rather than transposing it up an octave, transpose it up a fourth and play it on the alto, a much more satisfying solo instrument. And while you are engaged in such criminal behavior you might as well grab a good and meaty piece of music.

Brüggen's harpsichordist, Janny van Wering, provides a tasteful accompaniment. If she never adds very much to the excitement, she certainly never detracts from it. Altogether, this record gives the music-lover an excellent opportunity to familiarize himself with the artistry of one of the world's promising recorder virtuosi.

—Alexander Silbiger

THE DOLMETSCH FOUNDATION, The Consort, AND THE RECORDER

BY DALE HIGBEE

Most recorder players are aware that their instrument was recovered for practical music-making in our time as a result of the efforts of Arnold Dolmetsch. Many play on instruments made by craftsmen who learned their art from Dolmetsch, and now carry on his work in the shops at Haslemere, where he settled in 1916 and made his first recorder in 1919. It was to support Arnold Dolmetsch in his research on early music and instruments, and to provide him with adequate workshop facilities, as well as to spread his influence and ruling principles, that the Dolmetsch Foundation was established in 1928. Today the firm of Arnold Dolmetsch, Ltd. is completely independent of the Foundation, but the Foundation continues its support of the annual Haslemere Festival, begun in 1925, and the publication of its journal *The Consort*. In addition, the Dolmetsch Foundation hopes to support the publication of books, the systematic cataloging of the Dolmetsch Library, and the provision of grants and other facilities for students.

The Consort first appeared in 1929, and in the foreword of the initial issue it was announced that there would be "only two numbers each year." Unfortunately, this modest goal was not to be realized for various reasons. The first number and a second, which appeared in 1931, were edited by Gerald Hayes, and Numbers 3 and 4 were published in 1934 and 1937, under Robert Donington's editorship. Not until 1948, eight years after the death of Arnold Dolmetsch, did *The Consort* appear again, this time under the editorship of Dorothy Swainson. Having survived its early fitful existence, it has since been printed annually, and has become a valuable publication for those interested in early music and instruments. Miss Swainson continued as editor until her death in 1959, since which time Richard D. C. Noble has ably assumed this responsibility.

Few Americans are able to take advantage of some of the benefits of membership in the Dolmetsch Foundation, such as priority in booking facilities for the Haslemere Festival, invitations to attend various meetings at Haslemere, and visits to the workshops and exhibits of early instruments. Membership also entitles one, however, to a copy of *The Consort*, published annually, and a half-yearly Bulletin, as well as free advice on problems connected with early music.

A perusal of the available printed Index covering Numbers 1-16 of *The Consort* (1929-1959) will reveal the considerable breadth of scope in subject matter covered. A selective listing of articles (with number and date of publication) directly related to the recorder may be of interest to readers:

- Bergmann, Walter. Three pieces of music on Henry Purcell's death (No. 17, 1960)
- _____. Francesco Barsanti (No. 13, 1961)
- Darlow, Denys. Johan Helmich Roman (1694-1758) (No. 19, 1962)
- Dolmetsch, Carl. Interpretation (No. 5, 1948)
- _____. On playing the recorder (No. 7, 1950)
- _____. The legitimate use of alternative instruments (No. 10, 1953)
- _____. A prospectus by Thomas Stanesby, Junior, Recorder Maker (1692-1754) (No. 13, 1956)
- _____. The recorder and the flute (No. 14, 1957)
- _____. Specializing in versatility (No. 15, 1958)
- _____. An introduction to the recorder in modern British music (No. 17, 1960)
- Donington, Robert. The recorders (No. 2, 1931)
- Hunt, Edgar. The Renaissance recorder (No. 19, 1962)
- Peter, Hildemarie. An introduction to Ganassi's treatise on the recorder (1535) (No. 12, 1955)
- Priestman, Brian. An introduction to the Loeilletts (No. 11, 1954)
- Telemann, Georg Philipp. Autobiography (translated by Stanley Godman) (No. 10, 1953)

Persons wishing to become members or desiring more information about the Dolmetsch Foundation are invited to write to the Secretary and Treasurer: Mrs. A. H. Evans, Greenstead, Beacon Hill, Hindhead, Surrey, England. Annual dues are \$3, and life membership is \$45, either being payable by International Money Order.

LETTERS TO THE EDITOR

"BUTTRESS-FINGERING" REVISITED

Wesley Oler's letter in the May issue (p. 23) is certainly right. My sweepingly ignorant statement that "buttress-fingering" had "nothing to do with the recorder's past in history" needs considerable revising. Let me make amends by drawing up a balance sheet of those theoretical sources which call for "buttress-fingering" and those which do not (i.e., those which, like today's conventionally-used fingering, do not use the third finger of the right hand to support the recorder by covering its hole for most of the lower octave's tones).

"Buttress-Fingering"

- 1636 M. Mersenne, *Harmonie Universelle*
1683 H. Salter, *Lessons for the Recorder*
1707 J. Hotteterre, *Principes de la Flûte*
c. 1731 *The Modern Music Master*.

No "Buttress-Fingering"

- 1511 S. Virdung, *Musica getuscht*
1528 M. Agricola, *Musica instrumentalis deutsch*
1535 S. Ganassi, *Opera intitulata Fontegara*
1654 G. van Blankenburgh, *Onderwyzinge*
1686 J. Playford, *Delightful Companion*
1732 J. F. Majer, *Museum Musicum*
1754 J. Sadler, *The Muses Delight*

This is hardly a complete list of sources. It only represents those which I have seen in facsimile or for which fingering charts were available to me. Nevertheless, the list provokes a few thoughts. It affords seven witnesses *contra* and four *pro* (really three-and-one-half, since the *Modern Music Master* is only a revised version of the Hotteterre). It seems as if there is no extant evidence of "supporting-fingering" from the sixteenth century. Most interesting is the lack of any German source for this technique. Does this imply that the German recorder-playing tradition, in which Bach's and Telemann's music belongs, ignored the *Stutzfinger*? But all these thoughts remain mere conjectures until we can examine all the old method books still extant.

So-called "German-fingering" was a twentieth-century creation, now entirely discredited. "Buttress-fingering" was a genuinely historical playing technique taught in certain 17th- and 18th-century sources; it too has been thoroughly discredited in the English-speaking world. I wonder how many of my readers have seen any discussion of it, beyond Giesbert's approval in his *Method* and A. Rowland Jones' brief negative remarks in his *Recorder Technique*? I would be as interested as Dr. Oler in hearing from readers who know of other old instruction books that shed light on the question. But I should also like to know more of the reasoning that condemns this technique today.

—JOEL NEWMAN

CAMMAC COMPETITION

CAMMAC (Canadian Amateur Musicians) is sponsoring a second competition intended to broaden the repertory of contemporary music for amateur musical groups. Submission is invited of compositions for recorder ensemble or mixed choir, not to exceed five minutes' duration. Candidates are requested to keep in mind the purpose of the contest, and to submit works capable of performance by musicians of moderate skill, or even by beginners. It was necessary to eliminate a number of scores from the preceding competition by virtue of their difficulty of performance, to the point of impossibility, even by professionals.

CAMMAC guarantees publication of the winning works (limited edition) by B.M.I. Canada, and their performance in public during the season following the contest.

Entries should be sent, together with \$1.00 for each work, before December 31, 1962, to CAMMAC Contest, c/o Fraser-Hickson Institute, 4855 Kensington Avenue, Montreal 29, P.Q., Canada.

—PATRICIA D. CLAXTON, Public Relations Committee
CAMMAC, Montreal

A RECORDER COURSE IN FRANCE

Following is a short note on a combined Anglo-French recorder meeting held in France this Easter. It was a thoroughly enjoyable course and we were very happy to see Mrs. Dana, Mr. Taylor, and Mr. Cobb from the United States.

Sunshine and the delightful countryside at Chateau de Boivre, six kilometres from Poitiers, set the scene for the first Franco-English recorder school in France, April 21-26, 1962.

The course was arranged by Edgar Hunt and Jean Henry through the *Ligue d'Enseignement* and our hosts were the *Centre Regional de Recreation Physique et Sportif de Poitiers* at the Chateau de Boivre. The forty or so members of the course (three American, eighteen English, and some twenty French) shared accommodation with a folk dancing course and *les sportifs*. The latter consisted of numerous hirsute, massive, and muscular young men and some attractive young women athletes. Some of us felt that we might be expected to run seven miles before breakfast, but we were happy to note that recorder players were exempt from such rigours and we were treated with the utmost kindness and hospitality.

Mr. Hunt arranged an excellent three days in Paris for the English before the course began. We enjoyed a visit to the Museum of the Conservatory of Music to see the remarkable collection of old instruments there. Madame de Chambre, the curator, acted as our charming and erudite guide. Renaissance and Baroque recorders were on view, including a remarkable eight-foot great bass recorder, and there is also a fine collection of keyboard and stringed instruments.

The following day, visiting Versailles, we were delighted to find that many of the bas-reliefs on the walls at the end of the Hall of Mirrors showed recorders, including basses.

At Boivre, the course was divided into classes, with technique studies from 9 to 10:30, and ensemble playing and lectures taking up the rest of the day. There was an afternoon intermission on the timetable; however, so great was the enthusiasm of all concerned, that the music-making was continuous except for meal-times.

Instruction and conducting were by Mr. Hunt, Monsieur Jean Henry, Monsieur Roger Cotte, Monsieur Jean-Marie Le Borgne and Mlle. Huguette Le Blond.

Monsieur Henry, guiding hand of the organization at Poitiers, is well known to English recorder players as Professor of Musical Education and adviser to the *Ligue d'Enseignement*. In France he is famous for his book *Initiation Instrumentale par la Flûte à bec*.

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Monsieur Roger Cotte is director of *Le Groupe des Instruments Anciens de Paris* and author of the notable *Méthode complète de Flûte à bec*. He impressed the course with his deep interest in the Hotteterre tradition and he was soon renamed "Monsieur Cotte-terre" by Willard Cobb.

Mlle. Huguette Le Elond, adviser to the Seine office of the *Ligue d'Enseignement*, is also well known in England, and Monsieur Jean-Marie Le Borgne, who is a professor at Le Mans (birthplace of Arnold Dolmetsch), both gave valuable instruction and support to all concerned, while the amiable Monsieur Henry will be remembered by all for his dynamic conducting perched on an elastic soap box marked "fragile."

The course was joined by Mr. Ralph Taylor, past editor of THE AMERICAN RECORDER. On the last day we gave a concert in the modern theatre (*L'amphithéâtre Descartes*) at the University of Poitiers, introduced by Mlle. Solange Corbin, Professor of Musicology.

On the evening following our return to Paris we had the pleasure of meeting our French fellow-students again to give a concert at the *Ecole Normale* at Bourget, which was recorded by the French Broadcasting Service. Monsieur Gaston Saux was present to hear his *Quartet* for recorders, conducted by Mr. Hunt, as the final item in this concert. Monsieur Saux was so delighted with Mr. Hunt's preparation of his piece that he there and then inscribed to him his newest work, a sextet for soprano to great bass recorders entitled *Un Beau Jour d'Été*.

These were an excellent ten days and one is left with gratitude towards Mr. Hunt and Monsieur Henry and to the instructors for all the hard work of organization. One of the great pleasures of this course was the complete absence of formality. The French, whose gaiety was infectious, could not have been kinder or more hospitable to the Anglo-American invasion.

—DR. R. B. COLES, Secretary,
Northampton Branch, Society
of Recorder Players, England

Another Anglo-French summer school for recorder players will be held in England, September 2-9, 1962, at Falcon Manor, near Towcester, Northamptonshire, under the direction of Mr. Edgar Hunt, M. Jean Henry, M. Roger Cotte, and Miss Dinah Grant. Application can be made to Edgar Hunt, Rose Cottage, Bois Lane, Chesham Bois, Bucks, England. — Ed.

QUESTIONNAIRE

It has occurred to me that many ARS members may have ideas of potential interest to the administration or the entire membership but may feel reluctant to toss their notions in with those of professionals. Perhaps a questionnaire, along the lines of the one enclosed, might encourage those with interesting ideas to share them.

What comments or suggestions do you have concerning The American Recorder Society? THE AMERICAN RECORDER?

Do you have any unusual practicing procedures that other players might find useful?

Do you have any ideas on how to soundproof a small practice area effectively and inexpensively?

—CAROL GOSLIN, Brooklyn, N. Y.

Polling the general membership presents problems, but, space permitting, THE AMERICAN RECORDER will publish ideas on these or any other matters of interest to members of the Society. — Ed.

THE RECORDER IN JUNIOR HIGH SCHOOL

Webster Junior High School began teaching the recorder on a group basis in September, 1961.

Our seventh grade classes were grouped so that we had thirty superior students who moved through the day in one block. These children were of I.Q.'s ranging from 105 to 135. All members of the class were reading on or above grade and were on or above grade in arithmetic skills. Our physical education classes are normally held four days per week leaving one period per week which could be devoted to this new instrumental program. The music teacher's schedule was so arranged that he could work with the class Monday morning each week for a period of forty minutes.

At first there was some question concerning the cost of the program. However, the students very willingly contributed one dollar each and the school fund supplied the remaining fifty dollars for the instruments. The cost of the music books was borne by the Board of Education as would be the case for any regular textbook. The type of recorder purchased was the wood "Concertina" and the music book was *One and All*, by A. Richardson.

Our music teacher, Mr. Paul Ziering, has had a broad background in wind instruments and brought to his program both the training and the enthusiasm necessary for success. We have found that the students learned rapidly and were able to perform publicly six weeks after the beginning of the program. They presented a three-piece recital at our Superintendent's conference in early November, 1961, and performed in our auditorium for our Christmas Program and our Annual Spring Festival. Mr. Ziering has discovered that approximately one-half of the thirty students have developed increased interest in music and are now coming to him for instruction on band and orchestral instruments.

Webster is fortunate to have had the guidance of Dr. William M. Weiss, Director of Music of the City of Newark, in the development of this program. We are especially proud to have had the first such group in the City of Newark.

—BERTRAM TRACHTENBERG, Principal
Webster Junior High School, Newark, N. J.

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