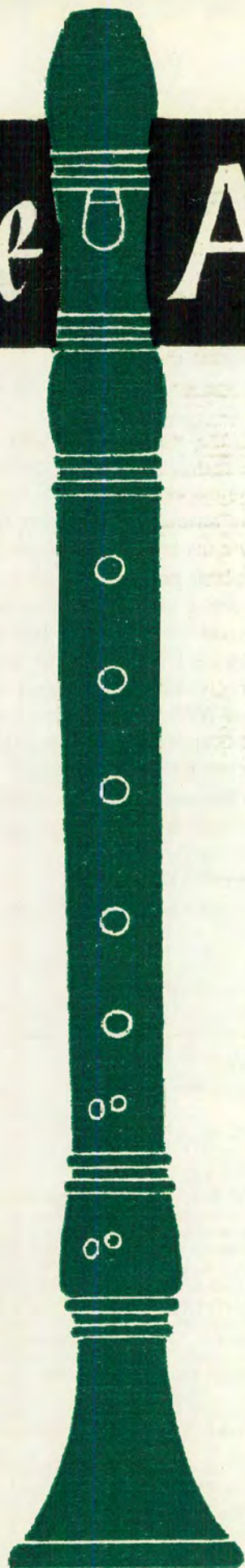


VOLUME IV NUMBER 3

The American Recorder



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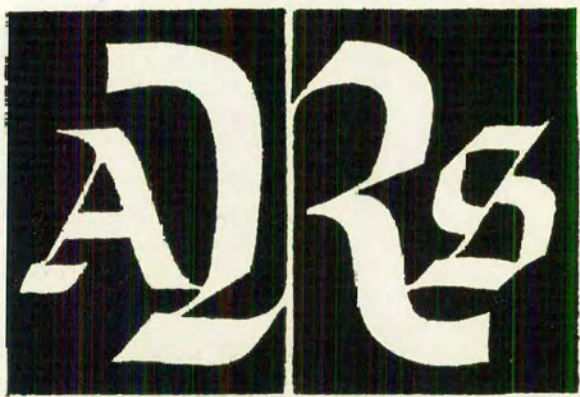
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A QUARTERLY
PUBLICATION
OF THE
AMERICAN
RECORDER
SOCIETY

EDITORIAL



ANNUAL REPORT

Elected to serve for two years on the ARS Board of Directors, beginning July 1, were Dale S. Higbee, Salisbury, N. C.; Wesley M. Oler, Washington, D. C.; Mordecai S. Rubin, Worcester, Mass.; Alexander Silbiger, Boston, Mass.; and George E. Vollmer, Wichita, Kansas. They will serve with A. C. Glassgold, Joel Newman, Frank L. Plachte, Max Shein, and Anne C. Tremearne, who were elected for a two-year term last year. The new President of the Board of Directors is A. C. Glassgold; Vice-President, Joel Newman.

During the past year the ARS has continued to grow steadily in size. It now has 1645 members and 38 chapters.

Six issues of the new series of ARS Editions, Num-

bers 41-46, are now in print, and members have already received Number 43, Bartok's *Hungarian Folk Song Settings*, as this year's free issue. Our outstanding magazine, *THE AMERICAN RECORDER*, continues to be the chief membership benefit.

1962-63 saw the beginnings of a Travelling Workshop program in which ARS will share the cost of bringing prominent teacher-performers to those chapters that desire their services. The national organization would like to meet the full cost of the program, but ARS activities are severely limited by its slender finances.

New this year is the Summer Recorder School at Goddard College in Plainfield, Vermont. As the Eastern counterpart of the Interlochen Seminar in Michigan, Goddard is but the second in what it is hoped will become a nationwide network of such schools.

The many problems posed by teacher certification have finally been solved, and it is now expected that this important program can get fully under way.

As retiring President, I should like to thank those few hard-working individuals whose devotion and intelligence have kept ARS going. I needn't mention their names since they appear on Page 2 of this journal under "Administrative Board."

ARS is fortunate to have Cook Glassgold as its new president. As Vice-President for the past four years he has carried the main burden of administrative responsibility, and is known to those of us who have worked with him as a man of extraordinary energy, capacity, and foresight.

—Bernard Krainis

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Is Accompanying Your Bugaboo?

BY JOAN WOODS

Piano teacher and accompanist, New York City

When you're asked to accompany a soloist, do you cringe? If so, it's a normal reaction.

Some pianists feel that accompanying is a nuisance. It takes time from busy schedules to practice and to rehearse with the soloist — and then sometimes there's that inferiority complex. Many pianists would like to become better accompanists — but they don't know how to go about it.

Apparently, the art of accompanying is not often discussed. Recently, when a New York pianist who accompanies often was asked: "What are the elements of good accompanying?", he said, "Well, good musicianship, naturally . . ." Then, after several minutes, he added, "Never thought of it before — I don't know!"

Even though talent plays a part, musicians are likely to agree that accompanying is a skill that can be learned. And every accompanist should take a look at his methods to see if they can be improved.

The very best accompanist must have the technique of a solo pianist. He should have a good knowledge of composers and their styles and be able to play music of all kinds and periods. He should be a good sight reader, and should have the ability to transpose or improvise in any key.

But let's come back to earth and discuss the problems of the not-so-perfect pianist.

1) *Learning the Accompaniment:*

Learn the accompaniment as if you were playing a solo. This is the foundation for good accompanying. Knowing the music well, and knowing how to play it in any tempo, enables you to take any liberties the soloist takes.

When learning a new accompaniment, sit down alone and analyze the music. Sight-read through the music several times, as musically as possible. Get an idea of it as a whole, observing and listening to the melody line. Note the spots where the accompaniment has the melody. Figure out which parts are to be brought out.

Difficult passages, ornamentation, metrically free passages, fingering and expression marks should be worked out and written down. Emphasize the contrasts in the dynamics. Don't be a happy medium.

If necessary, practice counting with the metronome at a slow tempo, without the pedal. Sometimes metronome markings are off. Use your own judgment when they're doubtful.

Some pianists find it helpful, after learning a piece, to listen to a recording of it.

Don't leave a performance to chance. Lack of preparation results in poor performance. Polish every accompaniment you play.

2) *The Rehearsal:*

An ideal method to follow when you're asked to accompany is:

a. Learn the accompaniment before rehearsing with the soloist.

b. Practice with the soloist.

c. Then work alone.

d. Practice with the soloist, early in the day of the performance. (This isn't absolutely necessary, but it's beneficial.)

Frequently, the soloist will work to learn a solo, then expect the accompanist to do it without their practicing together. Make it clear to the soloist that you prefer to work with him as many times as possible . . . it can't be done in just one or two quick rehearsals.

Promptness in beginning and ending at the specified times will contribute to the effectiveness of your rehearsals.

Time mustn't be consumed while you labor with the fingering and plod through the accompaniment. Soloists will quickly recognize your hesitation and be made insecure.

When you're rehearsing more than one number, the order of numbers should vary in mood and style, somewhat as they would be planned for a performance.

The need for improvement in musicianship exists with all of us. Let the soloist help you improve your accompanying. Encourage him. Soloists are usually afraid to make suggestions to their accompanists.

Confine your remarks to a minimum. It's astonishing how frequently you can thoughtlessly digress into small-talk. Keep playing. Nearly all problems will be solved once you're rehearsing.



Detail from 16th-century German woodcut, *Rest on the Flight into Egypt*. By Cranach.

All the performance details should be worked out during the rehearsal.

Practice going through the solos without stopping. If you're not old-pros at performing, it might help to have some friends in to listen — and pretend you're performing for a large audience. Trial-runs, like dress rehearsals, are good experience. They make your performance that much easier.

Don't be a task-maker. Rehearsing is fun — even though it *is* work. If you enjoy playing, the soloist will too.

And now we come to the secret of accompanying:

3) *The Sixth Sense or "Feeling:"*

This most important element is knowing what the soloist interprets.

The term "to accompany" is really what it means; accompany, not follow — that would mean a delayed reaction. You should be in rapport, and be in sympathy with the soloist.

Complement the performer. Play as a duet, not too softly, not too loudly. "Feel" and be flexible in the dynamics. Learn to listen; good balance is important. Know when he'll breathe, and anticipate every movement he makes.

Pianists who have this empathy, even though they may be inferior musicians, can sometimes "feel" and accompany better than really hot musicians. Empathy can be developed by watching, listening, feeling, and using intuition.

4) *Page Turning Techniques:*

Turning the page is an art itself. Many accompanists have never mastered the technique, nor paid much attention to it, while others find it interesting and challenging to be able to turn pages well. A graduate of the Juilliard School of Music said, "I've seen pianists who have time to wet their thumb and flip the page without missing a note — I marvel at these artists!"

Usually, the procedure is to turn the page with your right hand while you continue playing the accompaniment with your left, or vice versa.

But a satisfactory method that professionals have worked out is: when you get to the last line of the right hand page, and you're reading the last two measures, take the right top of page, bend it so that you can see the first two measures of the new page, yet you can still see the bottom of the last page you're playing; then flip. If the tempo of the piece is slow, turn the page slowly; if it's fast, turn the page fast. This takes practice to do well.

Whether you should turn the page with the right or left hand depends on whether the soloist has the melody and you have the accompaniment; or the soloist has the countermelody and you have the melody. But the main thing to remember is to keep going the opposite of

what the soloist is playing. Also, know what's on the other side of the page.

Practice flipping the pages. Don't laugh. It's important to flip pages unobtrusively — unless you're the ideal accompanist who memorizes easily and doesn't use the music.

Work out the page turns before rehearsing with the soloist by reading the soloist's part noted above the accompaniment.

Use a page turner if both parts are important. Plan ahead. Get a page turner who can read music, and who knows instinctively when to turn the page. Try not to grab whoever is handy or you'll spend the performance distracting the musicians and the audience by nodding, "Now!"

When page turns are complicated, buy two sets of music and tape or clip the pages together. Do whatever you can to make it easier.

But never allow the soloist to turn the pages! The soloist may think he's helping you by casually leaning over and flipping the page for you while you're rehearsing. But he can't do it during the performance, and besides, you need the practice.

It doesn't matter what page turning method you use, or whether you develop one of your own. What matters is that you turn pages inconspicuously and keep the melody and accompaniment balanced.

5) *Accompanying Various Instruments and Voices:*

Try to get experience in accompanying various instruments and voices. You will find that you must vary your touch on the piano. The vocalist usually takes more interpretative liberties, is more subtle, and is more flexible than the instrumentalist.

When you're accompanying the recorder, keep in mind that just because it's an ancient instrument, your accompanying methods don't have to be ancient. Be sensitive to the recorderist's difficulties and needs. The recorder isn't an easy instrument to play, or to accompany.

Join or organize an ensemble! Ensemble playing is fun socially and musically. It develops a new sensitivity to music. Learning to shift from accompaniment to solo helps train you to know what is predominant and what subordinate. But rhythm is a challenge. Counting aloud and using a metronome will help until the players can stay together. Remember that all parts are important in the ensemble.

When you accompany large groups of singers or players, such as at an ARS chapter meeting, use comfortable tempos. By nature, large bodies tend to move slowly, but don't let them drag. Play well ahead. Watch the conductor constantly. If possible, practice with him, as you would with a soloist.

(To be continued)

EDITORIAL
(Continued from page 2)

MESSAGE FROM THE NEW PRESIDENT

One of the old-timers in the ARS once said, "If you stick around long enough you're bound eventually to become president." The jest and the bolt of lightning have now struck me and I find myself your new president. But when I consider the obligations of this office the humor vanishes. One cannot take lightly the responsibility of playing a principal role in the destiny of an organization whose growth and influence in the past five years give promise of making it in the not distant future a dynamic factor in the musical life of America. Fortunately I undertake this task not alone, but with scholarly Joel Newman as Vice-President, with the cooperation of a broadly representative Executive Board, a devoted group of officers and assistance of the most distinguished professionals in the recorder movement who are heading various projects which we anticipate will be of immediate benefit to our members. Yet equally critical for the impact of the ARS on the musical world will be the work done in local communities by our chapters. If the holly is to grow green its roots must be watered. I urge the chapters to be courageous and venturesome and assure them that the national office resources are at their command.

—A. C. Glassgold

REPORT FROM THE EDUCATION COMMITTEE

After holding many intensive meetings during the 1962-63 season, the ARS Education Committee, consisting of Bernard Krainis, Eric Leber, LaNoue Davenport, and Martha Bixler, has set up procedures for obtaining the ARS Teacher's Certificate and for attaining the status of Examiner for the Certificate. Any member of the ARS who wishes to be tested for the ARS Teacher's Certificate may contact one of the Examiners appointed by the Education Committee.

Through its Teacher Certification Program the American Recorder Society hopes to raise standards of teaching and playing. Because of the nature of the examination and the geographical diffusion of ARS members, the responsibility for the success of this program rests heavily on the good judgment of the individual Examiner. He alone administers the examination and decides whether to award the Certificate. To keep these judgments as consistent as possible under the circumstances, the Education Committee of the ARS has set down some guidelines to assist the Examiner.

The applicant will be judged by a written test, an audition, and in a teaching situation. He should demonstrate his competence in all three areas.

- 1) Each year Examiners will be sent a supply of written examinations the contents of which must, for obvious reasons, be kept confidential. This written exam must be completed by the applicant without outside assistance.
- 2) The Teacher's Certificate does not require virtuoso playing or professional interpretations. The applicant should, however, demonstrate a correct approach to, and a reasonably expert execution of, the following elements of recorder technique:
 - a) Tone production and vibrato
 - b) Breathing
 - c) Tonguing and articulation (slur, legato tonguing, non-legato, staccato, double-tonguing)
 - d) Fingering (including the most commonly used trill fingerings)Phrasing should be intelligible and articulation varied.
- 3) The applicant must be observed by the examiner conducting a class or giving a lesson. He should be able to hear mistakes, both musical and technical, and should know how to correct them effectively.

If the examiner is in doubt the Certificate should *not* be awarded. Loose standards can only cheapen the Certificate and destroy its reason for being. Applicants who fail may repeat the examination and may also appeal an Examiner's adverse judgment to the ARS Education Committee, who will render final decision.

Examiners so far appointed by the ARS Education Committee are: Bernard Krainis, Eric Leber, Martha Bixler, Morris Newman, Joel Newman, Erich Katz, Kenneth Wollitz, Colin Sterne, Hugh Orr, Arnold Grayson, Gloria Ramsey, Carolyn Wilhoite, George Vollmer, Leo Christianser, Robert Clements, LaNoue Davenport, Friedrich von Huene.

For a sample of the written part of the examination for the ARS Teacher's Certificate see *THE AMERICAN RECORDER*, Volume III, Number 2. Copies of this year's examination are now in the hands of Examiners.

ARS members holding Teacher's Certificates who wish to qualify as Examiners may contact one of the members of the Education Committee.

—Martha Bixler

CHAPTER NEWS

Chapter News will appear in the November issue: deadline, September 1. Contributions are welcome from all chapters. Address Miss Yvonne Bullis, *Chapter News Editor*, *THE AMERICAN RECORDER*, 428 South 47th Avenue, Bellwood, Illinois.

EIGHTEENTH-CENTURY PROMENADES

BY JOEL NEWMAN

(Continued from the preceding issue)

II. The "Easy Recorder" Myth

The earliest source in which I have seen the story that anyone can play the recorder is in the *Essai sur la musique ancienne et moderne* by J.-B. de Laborde, published at Paris in 1780. Laborde, an important 18th-century theoretician, avows that "Anyone can sound a recorder, but one must work a long time before getting a flute to play." ("Tout le monde peut faire parler une Flûte à bec; mais il faut s'exercer longtemps avant que de tirer du son de la Flûte Traversière;" I, p. 259.) How could so estimable a writer relay this gossip, ignoring the French tradition of recorder playing?

Here the melancholy fact of the early demise of the recorder in France must be recalled. Long before Laborde saw the light of day (in 1734) the recorder had been vanquished by the traverse flute. By the end of the century this writer could honestly report elsewhere in his book that the recorder was no longer played and he referred his readers to the great *Encyclopédie* for information on how to build or play this obsolete instrument (I, p. 225). Laborde's attitude is not malicious or partisan, he is merely ignorant.

III. A Walsh Catalog of Recorder Music

Every great city in England, Germany, Holland, or this country has one or more shops crammed with a stock of recorder music. Players who live far away from these centers must forgo the pleasures and discoveries of browsing, but for them there is the catalog. A substitute, of course, but a source of tantalizing delight and of endless information when its prices are accommodating and its format clear. We should not think that the sales catalog is a modern invention, for it coexisted with the music shop not long after the business of printing music developed in the 16th century.

During most of the 18th century, London's leading music publisher was John Walsh, his partners, and successors. Founded in 1695 at the "Golden Harp and Hautboy" in Catherine Street in the Strand, the firm continued under the Walsh name for 70 years. Its most important asset was a nearly exclusive publication of Handel's music. The Walsh story has been told often, but best of all by William C. Smith, whose *Bibliography of the Musical Works Published by John Walsh during the Years 1695-1720* (London, 1948) is the point of departure and the factual basis of this article. Among the illustrations in this valuable book is a catalog of Walsh's recorder music, printed around 1721. It is reproduced on the facing page in somewhat larger size

than the original in order to make it more legible. Studying it will give us the opportunity to put ourselves in the place of 18th-century players, both amateur and professional ones. What kind of musical needs did this publisher try to satisfy? Fairly universal ones, it would seem from this hodgepodge of tutors, study books, *Spielmusik* and virtuoso music. Who were the fashionable composers then? Do we still know them and their music after a silence of almost 200 years? These and other questions provide the agenda for this "promenade."

But first, scan the four-column's worth of names and prices rapidly and note the categories of music omitted. There are no works for recorders with voice and other instruments, but this does not mean that Walsh did not publish this class of music. And where are the Handel sonatas? But note the limiting date of c. 1721; not everything we admire from the Baroque had been published by then. On the other hand there is a glaring omission — works for recorder ensemble. That is because the tenor and bass were obsolete in those days. The alto was the rage, and though the smaller recorders had their uses, they were not generally combined with the alto. The only item close to the consort principle is a collection of catches listed under "Music for a single flute." The British Museum has a copy of it, with a subtitle which makes my point clear: ". . . a Collection of the best Catches contriv'd and fitted for 1, 2, 3, or 4 Flutes, to be perform'd in the nature of Catches, which makes a compleat Consort of Flutes, being the first of the kind yet publish'd . . ." One could hardly improve on this boast, which is ignorant of more than two centuries of ensemble music! Still Walsh's catches are ensemble music, if only for equal instruments. Little collections of rounds and catches are still for sale today, and are popular with less advanced players.

The catalog offers music for unaccompanied recorder, for the duo without bass, and for the conventional solo sonata and trio-sonata of the Baroque with basso continuo accompaniment. I will comment briefly on the items in each of these categories.

UNACCOMPANIED RECORDER MUSIC

Here are instruction books, études, and recreational music of several kinds—suites of dances (called "Aires" or "Lessons"), collections of more popular dances, and tune books from favorite operas. Very few of the items in this left-hand column are still extant today — just the catches, the "Divisions on a Ground" studies, the tunes from Handel's *Rinaldo* and Giovanni Porta's

A Catalogue of English and Italian Musick for Flutes Printed for John Walsh

Musick for a single Flute	Musick for two Flutes	Musick for 2 Flutes & a Bass	Solos for a Flute & a Bass
Books for Learners on $\frac{1}{2}$ Flute 1-6	Fingers Sonatas --- 3-0	Pez 1 st Collection --- 3-0	Correllis Solos --- 4-0
Books for Learners on the Flagelet German way } 1-0	Courtevills Sonatas --- 3-0	Pez 2 ^d Collection --- 3-0	Pepusch 1 st Solos --- 4-0
Books for Learners on $\frac{1}{2}$ Mock 1-0	D ^r Crofts Sonatas --- 3-0	Correllis 1 st Collection --- 3-0	Pepusch 2 ^d Solos --- 4-0
Trumpet 1 st , 2 ^d , 3 ^d & 4 th books each	Aires by a Person of Quality 2-0	Correllis 2 ^d Collection --- 3-0	Tophams 1 st Solos --- 3-0
Books for Learners on $\frac{1}{2}$ Hoboy 1-6	Paisibles Sonatas --- 3-0	Corbets Sonatas --- 4-0	Tophams 2 ^d Solos --- 3-0
Familiar Aires for $\frac{1}{2}$ Flute 1-0	Galperinis Aires --- 2-0	Ditto for $\frac{1}{2}$ German Flute 3-0	Fingers & Purcells Solos 4-0
Select Lessons 1 st book --- 1-6	Six Sonatas three for 2 Flutes & 3 for a Flute & a Bass 3-0	Bononcinis Aires --- 3-0	Overtures & Aires --- 3-0
Select Lessons 2 ^d book --- 1-6	Aires by 8 Masters --- 2-0	Weldon's & Simmon's --- 3-0	Demoivers Aires --- 2-0
Scotch Aires --- 1-0	Kreinbergs Aires --- 2-0	Aires in Camilla --- 3-0	Martino Bitti Solos --- 4-0
Mr Cox's Aires --- 1-0	Overtures in Camilla &c. 2-0	Romanos Aires --- 3-0	Lullys 1 st Solos --- 6-0
Demoivers 1 st Aires --- 1-6	Overtures in Pyrrhus &c. 2-0	Almahide Aires --- 3-0	Lullys 2 ^d Solos --- 6-0
Demoivers 2 ^d Aires --- 1-6	Pyrrhus Aires --- 3-0	Hydaspes Aires --- 3-0	Lullys 3 ^d Solos --- 6-0
Catches for $\frac{1}{2}$ Flute --- 2-0	Clotilda Aires --- 3-0	Rinaldo Aires --- 3-0	Valentines 2 ^d Solos --- 6-0
Country dances for $\frac{1}{2}$ Flute 2-0	D ^r Pepuschs Aires --- 3-0	Oxon Aires --- 3-0	Valentines 3 ^d --- 6-0
French dances for $\frac{1}{2}$ Flute 1-6	Hummons Aires --- 2-0	Purcells Sonatas --- 4-0	Valentines 5 th --- 6-0
Preludes & Cibells by the greatest Masters in Europe } 2-6	Opera Arminius --- 2-0	Mattelons for 3 Flutes 3-0	Dienparts Solos --- 5-0
First Division Flute --- 2-6	Opera Croesus --- 2-0	Valentines Aires --- 3-0	Galliards Solos --- 5-0
Second Division Flute --- 2-6	Valentines 1 st Sonatas --- 3-0	Schickhards Concertos 6-0	Mercys 1 st Solos --- 4-0
Opera Arminius for $\frac{1}{2}$ Flute 6-0	Valentines 2 ^d Sonatas --- 3-0	Corellis Concertos --- 4-0	Mercys 2 ^d Solos --- 4-0
Opera Croesus --- 1-6	Lullys Sonatas --- 3-0	Paisibles Aires --- 4-0	Geminiani & Castrucci 5-0
Opera Calypso --- 1-6	Opera Aires with Symp: 2-0		Schickhards 17 th Opera 6-0
Opera Almahide --- 1-6	Valentines 4 th Opera --- 3-0		
Opera Hydaspes --- 1-6			
Opera Rinaldo --- 1-6			
Pyrrhus & Clotilda Aires 1-6			
Opera Numitor --- 1-6			

Numitor. Perhaps the Preludes and Cibells are actually the Select Preludes and Voluntarys which Walsh had advertised in 1708. This is Smith's guess, in which case many of us are familiar with the book from Colwell's edition, for Schott.

The rest of these very commercial items are not too familiar to us. The composers Robert Cox and Daniel Demoivre are just barely identifiable. I have described the rash of opera tune-books and arrangements in an earlier article and will merely identify those listed here. *Calypso* is an opera by J. E. Galliard; *Almahide* by Handel's major rival, G. B. Bononcini; *Hydaspes* by Francesco Mancini (this was the opera in which the cas-

trato singer Nicolini had to fight the lion, to the great glee of English critics of Italian opera like Joseph Addison); *Pyrrhus* was a *pasticcio* of opera music by A. Scarlatti and others, concocted by N. Haym; *Clotilda*, a *pasticcio* mostly by Francesco Conti; *Croesus* is perhaps by R. Keiser. I am unable to identify *Arminius*; Handel wrote an opera with this title, but not at this early date.

These operatic collections made it possible for English music lovers to enjoy the music without all the associated elements that so baffled and annoyed the English — the foreign text, the undramatic posturing, the foreign singers, and especially the famous castrato

HAPPY NEW YEAR, ARS

King Henry VIII, Thomas Morley, Peter Philips,
and Thomas Tallis are joined in welcoming
ARS members to the second year of the
new series of ARS Editions edited by
Joel Newman. All four will soon present you
their works at no charge in one publication
entitled TUDOR TRIOS.

We recommend the following New
Year's resolutions:

1. Play the Barab, Bartok, Etlar,
and Frescobaldi works published
this year with your groups;
2. Subscribe now for all future
ARS Editions.
3. Tell everyone who wants to learn
how to play the recorder about the
beginner's book by BERNARD KRAINIS,
called THE RECORDER SONG BOOK.



virtuosi. The mention of *Hydaspes* reminds me that that foe of Italianate opera, Addison, had a great deal of fun at its expense in a famous issue of *The Spectator* for 1711. His associate, Sir Richard Steele, betrayed a similar attitude in the following *Lyric for Italian Music*, a text for an aria da capo:

So notwithstanding heretofore
Strait forward by and by
Now everlastingly therefore
Too low and eke too high.
Then for almost and also why
Not thus when less so near
Oh! for hereafter quite so nigh
But greatly ever here.

The following verses, attributed to Steele, written on Nicolini's returning to Italy, speak volumes about both the critical and the idolizing English:

Begon, our Nation's Pleasure and Reproach!
Britain no more with idle Trills debauch;
Back to thy own unmanly *Venice* sail,
Where Luxury and loose Desires prevail;
There thy Emasculating Voice employ,
And raise the Triumphs of the wanton Boy.
Long, ah! too long the soft Enchantment reign'd,
Seduc'd the Wise, and ev'n the Brave enchain'd;
Hence with thy Curst deluding Song! away!
Shall *British* Freedom thus become thy Prey?
Freedom, which we so dearly us'd to Prize,
We scorned to yield it — But to *British* eyes.
Assist, ye Gales; with expeditious Care
Waft this prepost'rous Idol of the Fair;
Consent, ye Fair, and let the Trifler go,
Nor bribe with Wishes adverse Winds to blow:
Nonsense grew pleasing by his *Syren* Arts,
And stole from *Shakespeare's* self our easie
Hearts.¹

MUSIC FOR TWO FLUTES

This popular playing medium flourished all through the Baroque age despite the fact that it was a throwback to the *bicinium* of the Renaissance and violated the Baroque's consciously-expressed desire for all music to be accompanied by a keyboard instrument. Walsh lists sonatas, dances, and opera arrangements in this category. The sonatas were usually built on the four-movement pattern (Slow — Fast; Slow — Fast). The collections by Finger, Croft, Paisible, Valentine, and "Lully" are still extant; those by the organist Ralph (or Raphael) Courtivill are not.

Gottfried Finger (c. 1660-c. 1723) was a German who visited England for the last two decades of the seventeenth century, returning to his homeland in 1702. While in London, he published some sets of solo and trio-sonatas and the work listed here, his Opus 2. We can still buy those duos, two of them edited by Rode-

mann (Moeck) and the last four by Giesbert (Schott).²

Dr. William Croft (1678-1727) was a famous organist whose career was crowned by his appointment as organist at Westminster Abbey. His duos were published around 1704. They remain familiar to us through Rubhardt's edition (Nagel-Archiv); one of them, in D Minor, has been edited by Edgar Hunt (Schott).

Walsh published no less than three volumes of duos, "written in Rome" by the Englishman Robert Valentine, his Opus 4, 6, and 7. Hildemarie Peter has edited six duos from the last two volumes (Lienau).

The duos by Paisible and "Lully" are not originally in that form, but seem to be publisher's arrangements of other works. "Lully" is none other than the J. B. Loeillet (1680-1730), who came to England and played the harpsichord at the London Opera. His *6 Sonata's of Two Parts Fitted and Contriv'd for two Flutes* are an alternative version to some of his solo sonatas; the second flute part has been derived from the bass line. Three of these arranged duos are in print, one edited by Carl Dolmetsch (Universal) and two by Monckmeyer (Moeck includes them with the solo sonatas).

James Paisible (c. 1650-1721) was a recorder virtuoso, one of the players in the King's Music and in the Opera orchestra. He and Loeillet were among "the masters at the opera in London that need not give place to any at Paris," in the words of an anonymous account written in 1709. London newspapers of the time noted his success at concerts with something he called the "echo flute."³ Unlike the title of the Loeillet duos, Paisible's does not indicate that his Opus 1 is a set of arrangements. However, a manuscript in Mecklenberg-Schwerin marked Opus 1 contains the same works as trio-sonatas. Edgar Hunt has published four of the duos (Schott) and five trio-sonatas are available in the Moeck Library, edited by W. Friedrich.

The final sonata to be noted is the delightful duo by Daniel Purcell included as an added attraction in the opera tune collection, *Overtures in Camilla & c.* This has been reprinted in Edgar Hunt's *Concise Tutor* (Boosey & Hawkes) and is also available separately.

Of the remaining titles, the Aires by "a Person of Quality," by Gasperini (who Smith says is actually Gasparo Visconti), by Henry Simons, and by the eminent Dr. Pepusch are lost to us. The British Museum has a copy of James Kremberg's dances, "to which is added an Overture and a Passacaille for three Flutes without a Bass." In the opera potpourri class, only *Camilla* still needs to be identified; it is the work of Bononcini's brother, Marco Antonio. (To be continued)

¹*The Occasional Verse of Richard Steele*; ed. by Rae Blanchard (Oxford, 1952).

²The publishers' numbers for the works cited may be found in Linde Höffer von Winterfeld's *Handbuch der Blockflöten-Literatur*.

³See Thurston Dart's article on "Bach's 'Fiauti d'echo,'" in *Music & Letters* 41 (October, 1960), p. 332.

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By FRIEDRICH VON HUENE



CLINIC

Questions on technical or musical problems for discussion in this column will be welcome. Address Mr. Friedrich von Huene, 35 Elm Street, Brookline 46, Massachusetts.

Question: How do I care for my recorder?

Answer: 1) Get a decent case or *étui* to protect your instrument from damage, nicks, dents, scratches, and possibly keep it warm during transit in cold weather.

The best cases are made of wood, lined with plush or some other soft material, and covered with leather; or those ingenious handmade *étuis* (like the "Glassgold Gatherall" described in this magazine, Volume II, Number 4) which accommodate various sizes at the same time. Those sailcloth or felt bags which provide a separate compartment for each section of the instrument are acceptable, but those which lump footjoint and headjoint into the same compartment are not. The parts will rub against each other until the surfaces are marred. Most recorders pick up enough blemishes outside the case.

2) *Breaking in a new instrument:* A new instrument should not be played more than 15 minutes a day for about two weeks or until it has received the equivalent of playing time over a longer period. This is a good rule designed to reduce the chance of splitting the headjoint and changing the voicing through swelling the block with excessive moisture.

3) *Warm your instrument before playing.* A cold instrument will clog readily, i.e. it will condense water from your breath on the walls of the windway until droplets form which will run together to the lower opening of the windway and there hang in the middle, shaking vigorously while the instrument is being played, and thereby disturbing the tone. They also flow to either side of the windway and remain there, reduc-

ing the airstream, and thereby diminishing the tone to a *pianissimo*, with no *forte* possible. *Condensation* occurs also on the walls of the headjoint, below the window. Drops may run down the instrument and clog the thumbhole while the player is cracking it for the upper register. The result will be an unexpected lower-register tone. As mentioned before, warm your instrument before playing and all these bad effects will be avoided.

Warm your instrument to body temperature or over (98°-120°F.) but not more. This will give the instrument a chance to show what it can do. You may find that you played for a whole hour or more and the instrument did not clog (of course you will have neglected Rule #2!).

4) *How to warm the recorder:* In Volume IV, Number 1, I gave my opinion about the use of a hair dryer. I repeat that this utensil seems fine, except it can easily produce an excess of heat, especially if the instrument is held too close. The temperature might go up to about 500°F. I would not heat my instrument to more than 120°F., especially not the wax-impregnated recorder. Therefore the easiest and safest way to warm your instrument is by keeping it close to your body. Trouser pockets are fine. For ladies without such a comfortable device I suggest the best method of all: a little heating pad with a thermostat set low, or even an electric blanket. If the pad be converted to a bag, receiving the instrument directly or within its case, all the above-mentioned problems would be solved most effectively. To heat an alto recorder thoroughly from 50° to 98° F.

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may take 15 minutes or more in a pocket, but a heating pad will do it in less. Scientist recorder players could investigate further.

I know that all recorder players are impatient to play and reluctant to wait until the instrument has warmed up, so I shall give another solution to the clogging problem: Use a detergent in your windway (discussed by Peter Ballinger in his *Letter to the Editor*, THE AMERICAN RECORDER, Volume II, Number 4). Although detergents do not reduce condensation, they reduce the surface tension of the water and let drops flatten out and run off. Any detergent, such as "Joy" or "Ivory Liquid," will do the job. Thin it out to a drop in a tablespoon of water and feed it into the windway, preferably with a small bird feather, so that it reaches the lower opening at the window. Both upper and lower surfaces of the windway should be wetted, and then blown out in the conventional manner. Be sure to remove any excess detergent solution from the instrument.

5. *After playing, take your instrument apart and swab it.* Never use your swab to clean the window. You might damage the edge and ruin the voicing. Keep the cork joints well greased with cork grease or lanolin, *not* with vaseline or chapstick.

6) *Keep your recorder in a room with relatively constant humidity.* The best recorders are made from wood or ivory or both. Both materials shrink and swell because of lack or abundance of humidity in the air. All recorders have the tendency to crack in the excessively dry climate found in North American homes during winter. I have heard the story often enough: "My recorder cracked while I was playing it in February, or while practicing for a concert in March . . ."

Instruments change dimensions up to 4% from summer to winter. If an instrument has shrunk below normal in dry weather and then is played with condensation building up on the inner surfaces, the wood on the inside will swell while the wood on the outside still wants to shrink. This sets up internal stress which causes the instrument to crack, especially since dry wood is more brittle.

Precaution:

7) *Keep your recorder in a cold or well humidified room during the cold months.* Don't let the humidity sink below 26%. A cold room will usually have a higher relative humidity than a warm room, with less tendency to dry out the wood.

8) *Oil the inside surfaces of your instrument except the windway and the block.* This will prevent water from penetrating the wood. I have seen beautiful oboes worth ten times most recorders with cracks from lack of oiling and wintertime stresses. If you value your instrument, take good care of it and it will serve you well.

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B. J., Penna.

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MUSIC REVIEWS

GEORG PHILIPP TELEMANN. *Sechs Fantastien (Six Fantasies)*. Edited by Hans-Martin Linde: Alto solo. Mainz: B. Schott's Söhne (RMS 1050) 1962

GIUSEPPE SAMMARTINI. *Concerto in F*. Ed. by Johannes Brinckmann, with realization of the basso continuo by Wilhelm Mohr: S, strings, and keyboard. London: Schott & Co. (RMS 894). Also, reduction for S and keyboard by Wilhelm Mohr (RMS 896) 1959

In a recent AMERICAN RECORDER (Volume III, Number 4) I discussed Frans Brüggen's recorder edition of six of the twelve flute *Fantasias* by Telemann. Five of these works are duplicated in Hans-Martin Linde's new edition. Comparisons are inevitable. Linde is more sparing with slurs, more generous with dynamics, and niggardly with breath marks; but neither editor seems much interested in detailed performance suggestions. Linde's preface states that "only subtle and careful articulation will do justice to the musical riches of these by no means simple Fantasias." Amen to that, Brother! but how about some subtle and careful editing while we're at it?

Brüggen reverses conventional usage by using a dotted curve to indicate original slurs, and a continuous line for the editorial kind, while Linde differentiates the two with lines of microscopically varying thickness — a distinction all but invisible to the naked eye. Linde's proofreading is more careless and the following corrections should be noted:

Fantasia I in C, Vivace: last note of m. 17 and first note of m. 18 should be B \flat .

Same *Fantasia, Allegro*: m. 4 should read F, E, D, E.

Fantasia III in F, Alla Francese: in m. 8, seventh note should be C-natural.

Fantasia IV in G Minor, Largo: in m. 7, last note should be E-natural.

Fantasia VI, Allegro: in m. 9, ninth note should be E-natural.

Linde's layout is the more sensible; each *Fantasia* is contained between two facing pages, while four in Brüggen's edition require page turns between movements.

The appearance in print of a full-blown concerto for soprano recorder and strings (also available with keyboard accompaniment) will be exciting news only to that handful of players fortunate enough to have at their disposal at least a quartet of strings. The Sammartini *Concerto in F* is a real find, since aside from Handel's *Concerto in G* (Oxford University Press)

there exists no other big work for this combination.

The three movements (alla Vivaldi) are fast, slow, fast, and the whole is well if not imaginatively edited. Like so much early 18th-century music, Sammartini's *Concerto* depends almost entirely for its effect on the performer's ingenuity and instinct. A pedestrian rendition will almost certainly make it sound like music-by-the-yard, while spirited tempos, supple phrasing, appropriate dynamics, and beautiful ornaments will produce brilliant and convincing effect. Certainly it is not always possible for an editor to write into his publication a good performance; some of us can manage to lose our way even with a good road map. Given the bewildering nature of 18th-century performance practice and the average musician's ignorance of same, however, it behooves the conscientious editor to be generous and even perhaps overgenerous with his suggestions.

—Bernard Krainis

YORK BOWEN. *Two Pieces SA and T/B, with keyboard*. London: Universal Edition (UE 12638) 1962

CECILY LAMBERT. *Aubade*: SATB. London: Universal Ed. (UE 12639) 1962

KENNETH MEEK. *Trouvères, Suite*: SATB. Boston: E. C. Schirmer (Earls Court Repertory 2084) 1961

EINOJUHANI RAUTAVAARA (Op. 4). *Pöytä-Musiikki Herttua Juhanalle (Taffel Musica for Hertug Johan): Suit för blockflöjtkvartett (SATB)*. Helsinki: Fazer 1957

GASTON SAUZ. *Quartet in F*: SATB. London: Schott & Co. (RMS 984) 1961

"Brahms for recorders!" That was my initial reaction on hearing the first of York Bowen's *Two Pieces*. Marked *Andante grazioso*, it is lovely. The "keyboard" here is clearly the piano, and one can easily imagine the three wind parts played on flute, clarinet, and bassoon. Yet they do suit recorders surprisingly well, although some ultra-purists might disapprove of such a lush sound. The second piece, *Allegro scherzando*, is entirely different in character and comes as something of a shock after such romanticism, making it a poor companion for the *Andante*. It is not so well contrived as its predecessor, but is bright gay music just the same. Tenor recorder is specified as a possible substitute for the bass, and goes well in the *Allegro*, but not in the *Andante* where multiple low C \sharp 's and other minor changes are necessitated. Something odd in music edited by Carl Dolmetsch, who of all people should know better, is the fact that the soprano recorder is

asked to play a top F in the first movement and a top E in the second. Both notes can be transposed down an octave with no ill effects on the music, but their presence makes me wonder if this version for recorders is not a reworking of an earlier manuscript.*

The name of Cecily Lambert first came to my attention in 1957, when Carl Dolmetsch played her lovely *Pastoral Song* for soprano recorder and keyboard at his New York recital. At the time I wished that the piece might be published, but so far as I know, it never has been. If my memory is correct, the *Aubade* under review here is quite like it in style and mood. Lyrical in character, it is an attractive addition to the consort literature. The full score is only two pages in length.

Trouvères by Kenneth Meek is a short suite with movements marked *Ballade*, *Chanson*, and *Virelai*, the latter being based on the Trouvère Song "Or la truix." Modest in its technical demands as well as in musical interest, it might be most practical for class use. Only the full score is printed, and there is an impossible page turn on page 9.

Bad page turns also detract from Rautavaara's *Suite* published in Finland. The music sounds much better than it looks and is well suited to recorders. It is not difficult and would appeal to consorts with moderate attainments. The alto part is notated an octave lower

than it sounds, as is often done in German publications. One likely error is on page 4 at *D*, where the tenor recorder presumably should be playing low *C*♯ instead of *C*. Did the composer write *C* natural because most tenors don't have a *C*♯ key?

Of the consorts reviewed here, the *Quartet in F* by Gaston Saux is by far the most ambitious, and Schott has honored it by providing splendidly printed parts with good page turns and a separate miniature score. The composer shows an excellent knowledge of the practicalities of recorder-playing, with the single exception that in the first movement the tenor is required several times to play top *C* — a note which unfortunately speaks with some difficulty on too many tenors. The opening *Moderato con moto* features the bright chirping sound of recorders. It is pleasant to play and listen to, but the composer is somewhat repetitious in his use of thematic material, as he is again in the last movement. In marked contrast is the *Adagio espressivo* — romanticism on a little Baroque organ. The final *Allegro giocoso* is a fun-piece and sounds something like a miniature Overture to a Gilbert and Sullivan operetta! Altogether this is a pleasant if not really substantial addition to the consort literature for more advanced players.

—Dale Higbee

*In the meantime we have received a letter from Carl Dolmetsch explaining that the high *F* in the soprano part of the work by York Bowen is an error, and showing how measures 43/44 of the first movement should read (a). Also, a special fingering for the high *E* is indicated (b). (Alternatively, it may be played an octave lower.) — E. K.



FRANCIS CHAGRIN. *Barcarole & Berceuse: S (or violin or oboe) and piano*. London: Schott & Co. (Ed. 10770) 1962

ELIZABETH MACONCHY. *Ophelia's Song: solo or unison voice(s), S recorder (optional), and piano*. London: Oxford University Press 1962

WILFRID MELLERS. *Sonatina: A and piano*. London: Schott & Co. (RMS 1108) 1963

Let's take the least first and save the best for last. *Ophelia's Song* is of some interest, but not to the recorder player. The composer's designation "optional" is an understatement: the slight recorder part adds nothing to the piece. Messrs. Schott know better than to publish this sort of thing, and Oxford should too. In contrast, the offerings by Chagrin and Mellers show good understanding of the recorder and are well

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printed in attractive format; they are aimed at quite different audiences, however.

Chagrin's *Barcarole & Berceuse* are technically easy for recorder, melodious, and attractive. The piano accompaniments are of moderate difficulty and somewhat romantic in style. For teachers looking for fresh student material, this can be recommended.

The *Sonatina* by Wilfred Mellers is a welcome addition to Schott's catalogue of advanced solo works. Dedicated to Colin and Roberta Sterne, it was undoubtedly written while the composer was in residence on the music faculty at the University of Pittsburgh. The piano part, as well as the recorder solo, is skillfully written, and features some use of imitation and quasi-modal harmony. The three movements — a melodic *Intrade a Passamezzo*, an expressive *Cantilena*, and the rhythmically vigorous *Ballabile e Coda* — are individually quite different in character, but together they form a satisfying whole.

—Dale Higbee

DOMENICO SCARLATTI. *Suite*. Arr. by Arnold Goldsbrough: SATB. London: Oxford University Press 1962

HENRY PURCELL. *First Set of Pieces* (from "The Faerie Queen"). Arr. by John Beckett: SATB. London: Schott & Co. (Recorder Ensemble No. 24; RMS 996) 1961

HENRY PURCELL. *Second Set of Pieces* (from "The Faerie Queen"). Arr. by John Beckett: SSAB. London: Schott & Co. (Recorder Ensemble No. 24; RMS 996) 1961

GEORGE FREDERICK HANDEL. *Suite* (taken from the 4th and 7th 'Suite de pièces pour le Clavecin'). Ed. and arr. by Stephen F. Goodyear: SAT. London: Universal Ed. (*Il Flauto Dolce*) 1962

THREE CANZONI. By Philippe de Monte, Jan de Macque, Agostino Soderini. Transcribed by Erich Katz: SATB/SATT. Brooklyn: Anfor Music Publishing (Recorder Consort Editions, RCE 1) 1963

In Domenico Scarlatti's *Suite* we read the note: "This *Suite* is arranged somewhat freely from four of D. Scarlatti's sonatas, two of which bear the the inscription 'per organo'." After playing *I. Minuet* with its excessive doubling (soprano and alto in octaves like the four-foot coupling of a harpsichord) and its copious sprinkling of editorial expression marks, one longs to hear it in its natural habitat — on the keyboard. On page 1 there is a juicy low F# for bass recorder and on page 9 in number 4 some lucky soprano possessing a high C# key has to use it. The bass recorder is written in treble clef throughout and in number 2 (*Pastorale*) plays low G for about three lines out of six with some seesawing

octaves on the dominant (high to lower D) to break the monotony. Number III comes out the most successfully but the apostrophes (or 'commas') used undoubtedly for phrasing might confuse many who are accustomed to seeing this symbol as a breath mark. There are some interesting changes in density and doubling but one expects far more from such a noted publishing house.

And yet more Henry Purcell! In the *First Set of Pieces* do the professional musicians and recorder teachers feel as schizophrenic about high notes as this reviewer does? On one hand, one must conquer the sometimes negative attitude of pupils who fight learning the higher register (they should see the range given by the 16th-century Ganassi) and on the other hand one sees (and hears) that the more felicitous arrangements are those which utilize the non-extreme ranges of the recorder family. How many pupils own recorders with wispy low notes and foggy high ones! And why oh why is there not more ATB literature? One can hear many records bypassing the higher instruments but alas, often via that rare bird, the great bass. (Edgar Hunt in his latest book mentions about twelve of them in England.) But publishers need not fear that some editions sans sopranos would cripple sales. Many soprano players now also play tenor.

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Pieces with only dots above strategic beats of the bar to avoid undue emphasis. The song "If Love's a Sweet Passion" (which Gay used later in "The Beggar's Opera") is a fourth higher than the well-known Simpson arrangement and is therefore more brilliant. Simpson's *Jig* is in 6/8 and in G minor as compared to this new version in 6/4, in D minor. Number 4, "Thus happy and free," abounds in accent marks to make sure the stress falls on the second beat but this is taken care of by the dot over the previous beat. Can't someone start a movement to abolish accent marks in recorder publications? They are fine for bugles and the like but a long stress mark does not elicit the forced sound that accents do. The "Monkey's Dance" is an engaging little tune but has the metronome marking quarter note = 96 in 6/8 time. This surely should be a dotted quarter.

Tenor players must move up to a soprano part on the Henry Purcell *Second Set of Pieces*. The arrangement is for the less-often scored ensemble of two sopranos, alto and bass. The "Second Act Tune" is good for the more advanced sopranos on the top part and the less secure on the second. All parts are interesting. *Overture "Symphony while the swans come forward"* is delightful but as prejudiced as I am in favor of recorders, I keep hearing other instruments on this one. The "Dance for the Green Men" gives the top three voices practice in double tonguing. All of the tunes are pleasant and well balanced, but, for those who are self-taught, beware of the too-literal application of all the dots over notes, especially in Number 5. They are only intended to keep it light and airy.

Score and parts are offered in the *Handel Suite*. In the four selections, the tenor part lies nicely and in general hovers around lower to middle register except for one high B in the *Courante*. Breath marks are needed. The ornaments (mostly trills and mordents) are a trifle too mathematically spaced to feel spontaneous and free in the *Sarabande I*. The *Courante* is thoroughly charming though again mordents are leaned on as the principal expressive device. The second *Sarabande* seems quite unornamented by comparison with the previous two and is quite easy for the intermediate level and for fledgling ornamenters. The *Gigue* is rather tricky but fun to play. Some accidentals (naturals) seem missing in the 4th and 5th bars from the end in the alto part. Over-all, this *Suite* is worth owning.

Hail Number 1 of the new Recorder Consort Editions! An attractive new series makes its promising debut with *Three Canzoni*, arranged in the satisfying manner we have come to expect of Erich Katz. This edition is for SATB with alternate tenor part instead of bass but, as Dr. Katz says, "with very small adjustments, it is possible to substitute a second soprano for

the alto and an alto for the tenor." Special comment must be made about the way the Soderini *Canzona* is continued on the back page so that by placing pp. 4, 5, and 8 next to each other, a page turn is avoided. Other publishers please take heed! The clear, neatly-arranged printing, the commas for breath marks and the two Renaissance composers leave nothing to be desired. The borderline-Baroque Soderini's *Canzona "La Scaramuccia"* smacks more of brasses and Gabrieli. But this is quibbling since Gabrieli's *Sonata Pian' e Forte* arranged for recorders is going great guns.

—Gloria Ramsey

ROBERT BOUCHARD. *Let's Play The Recorder*. Boston: Bruce Humphries Publishers 1962

RONI HALILIT. *Ed. and arr. by Ephraim Marcus: recorders, or S and other instruments. Book IV-A and IV-B*. Tel Aviv: P. Naidat & Son (U. S., New York, Hargail Music) 1962

Hardly a week goes by that does not bring us a new beginner's method. More and more publishers seem to discover, even at this late hour, the value of the recorder as a vehicle for educational enterprises. One could be gratified about the increasing popularity of our favorite instrument and about the ardent desire to solicit new disciples or make converts to recorder playing among the innocents of all ages. But the hard truth of the matter is that a good many of these methods, for all their pretended originality, are plainly unnecessary and need never have been written.

The book by Bouchard, unfortunately, is no exception. Its dignified appearance, in hard cover, and an imposing array of names among the acknowledgments cannot hide the fact that its contents are nothing but a rehash of things which have been said many times before and often better. Yet it gives the impression that author and publisher are, if not the first, then at least the foremost, to discover the values and elementary techniques of recorder playing. Why aren't authors and publishers a little more modest in their claims?

This method is supposedly "based on the results of professional research" and it stresses a "melodic approach" — contrary to all other methods, obviously. Some of the statements in the introduction are rather strange, to say the least. The recorder, so the author tells us with a great deal of poetic license, "was the instrument used by the minstrels as they went about singing their ballads in the castles of kings and nobles." He describes virginals as "an instrument somewhat like a toy piano, usually played in pairs." And according to him, "the side-blown flute" was invented in the 18th century.

In trying to justify the need for his book, the author

complains among other things that in his opinion most other manuals contain a poor selection of musical material. I am afraid his own selection is just as undistinguished. For the most part it consists of a rather tasteless mélange of classical or semi-classical fragments (often not more than a few measures) and popular tunes. Of course, there are also "Greensleeves" and some other deserving folk melodies, even a minuet by Telemann, although this, for inexplicable reasons, has been taken from a band transcription. And to be fair, one must point out that the book is mainly designed for school consumption and that for this purpose a mixed fare rather than idiomatic material may be quite acceptable.

In fact, the book's designation for school use is in itself the most positive single factor in its favor. The recorder, by and large, is still sadly neglected in the schools of this country, contrary to the recognition it has received, for instance, in the schools of England and Holland, and any attempt to improve this situation deserves encouragement. The author, who is a music instructor in the public school system and has used recorders extensively in his class work, points out that "the combination of simplicity and potentiality for enriching and broadening the whole music experience makes the recorder an instrument of unique value, worthy of serious consideration as an integral part of music education." This is well formulated. I just wish that his own method proved a better example for his insight and good intentions.

The two books by Marcus, published in Israel, are the last two of a series of eight. They come with English translations and are definitely of interest beyond the borders of their country. They do not constitute a method in the strict sense of the word, yet at the same time they offer so many instructive hints, and the material — intermediate to fairly advanced — is so well chosen that it is a pleasure to find such a sensible and well adjusted collection. The text remarks dealing with various aspects of playing, with keys and modes, time, ornaments, double tonguing, etc., are never in the foreground like a pedantic teacher with raised finger, but grow naturally and organically out of the necessity to surmount the problems of the music itself. At the technical stage which these books represent, this seems an ideal way of instruction, particularly for the serious amateur who is, after all, the one to whom such books are directed.

The music in each of the volumes is divided into two sections: one contains works from the late Baroque or early classical periods, the other, pieces by contemporary Israeli composers, music specifically written for this publication. While, of course, not all of these pieces are equal in value or interest, they are well enough



Milanese woodcut of pipers from *Theorica Musicae*.
Franchinus Gafurius, 1492.

written for the instrument. And they provide us incidentally with a good view of some of the styles of present-day Israeli composition.

The books contain a number of pictures — and, for a change, *not* pictures showing how to hold the recorder or how to put it in our mouth. Instead, these are reproductions of sculptures created by Kaete Ephraim Marcus, mostly of graceful children at play. It is an unusual, but also an unusually attractive, way to illustrate a book of recorder music.

—Erich Katz

THOMAS MORLEY. *Canzonettas in three parts for Recorders and/or other Instruments*. Ed. Arthur von Arx. Pegasus-Ausgabe, Otto Heinrich Noetzel Verlag (U.S.A., N.Y.: G. F. Peters Corp.) 1960

This is a unique situation for a reviewer. I wrote a rather severe review of this publication in *THE AMERICAN RECORDER*, Volume II, Number 4 (p. 7) and called on the publisher to withdraw it and issue a revised edition. Within a few months the publisher, Otto H. Noetzel, answered in an extraordinary letter (reprinted here in Volume III, Number 2, p. 22), in which he promised a corrected edition, "revised largely in line with your objections," took issue with some of my ideas, and concluded by applying for membership in the ARS! While I am naturally pleased by Herr Noetzel's letter, I believe this transcends the purely personal. For once, a European publisher has given

attention to a voice from the American recorder movement!

The revised version is now available. Each of its eleven canzonets is now numbered and bears its title, both the German translation and Morley's original. The editor's comment and its absurd "translation" are gone. A new editorial note attempts to clarify the performance possibilities of the edition. In all other respects the edition remains intact.

I would like to take issue with one point in Herr Noetzel's letter. I believe that to present a pseudo-scholarly *Urtext-Ausgabe* to the worthy amateurs of the recorder movement is impractical, old-fashioned, and a token of that same artistic conformity to an intellectual bureaucracy that his letter decries. This sort of thing went out in the early 1930's. By that time we had realized two things — that the clean, unedited text did not help the less sophisticated player, and that for certain music, notably Baroque music, it was sheer delusion to expect a stylistically correct performance from the faithfully transmitted text alone. It may be conforming to agree with what I feel is today's *Zeitgeist* in

these matters, i.e. that the editor must help the player to realize the correctly presented text. But I would rather conform to correct and functioning standards than to the antiquated and futile ones espoused by Messrs. Noetzel and Von Arx.

There is certainly an improvement in the English translation, but not enough of one for congratulations. In the brief editor's note and on the title-page there are some seven mistakes, two of which make hash of the original German and mislead the reader. Here is an old, old problem and one that recurs at all levels. There are those incredible jacket notes on some of the elegant Deutsche Grammophon Archiv, for example. It occurs to me that there must be some native Englishmen or Americans in Europe, in other than the tourist months, who could be relied on to make accurate and idiomatic translations consonant with the appearance and endeavor behind the Noetzel Verlag publications. But this petty carping should not obscure my recognition and appreciation of Herr Noetzel's almost unique largeness of spirit.

—Joel Newman

Music Received and Briefly Noted

22 TUNES FOR THE TREBLE RECORDER, from *THE COMPLETE TUTOR* (1770). Ed. by Stanley Godman. London: Schott & Co. (RMS 551) 1962

Some known and some unknown tunes from an 18th-century method; unaccompanied.

TWELVE PLAYFORD TUNES. Arr. by Monica Dewey and Desmond Dupré: *S* and guitar. London: Schott & Co. (RMS 543) 1962

Arrangements with guitar accompaniment are much in demand. This one is well done, with the accompaniment fully written out.

TEN FRENCH DANCE DUETS. Arr. by Anne Mendoza: *SA*. London: Schott & Co. (RMS 541) 1961

SPANISH DANCES (*Tänze aus dem Baskenland*). Ed. and arr. by Alwin Krum-scheid: *SS*. London: Universal Edition (*Il Flauto Dolce*) 1961

A few of these dances are of interest.

HEBREW DANCE SONGS. Arr. by Grace West: guitar solo, or *S* or *A* recorder solo, or duets for guitar and recorder. Mendocino (Calif.): Panpipes Press 1961

A collection of 15 pieces. From the foreword: "Their peculiar beauty and haunting quality have endeared these dance songs to all who have experienced them."

HOOR HOE ONZE FLUITEN SAMENKLINKEN. *Duettenboek I, Duettenboek II*. Versameld en bewerkt door Gerrit Vellekoop. Amsterdam: Muziekuitgeverij XYZ (XYZ 654 and 655) 1955

The material in these Dutch editions is mostly from the early half of the 18th century. Book II, for soprano and alto, is slightly more demanding than Book I, for two sopranos.

SPEELMATERIAAL VOOR DE BLOKFLUIT. *Bundel I, Bundel II*. Versameld door Gerrit Vellekoop. Amsterdam: Muziekuitgeverij IXYZET (XYZ 741 and 742)

Easy playing material from the 16th to the 18th century. Book I contains pieces for solo soprano as well as duets for *SS* and *SA*; Book II contains trios for *SSA*.

—E. K.

ENGLISH MADRIGALS. Ed. by Mordecai Rubin: recorder quartet, with or without bass. R. D. Row Co. 1963

Welcome music for recorder players, especially those who would love to be in a madrigal group but, for lack of voice or fellow enthusiasts, have been unable to manage madrigals so far. At \$2.00 the edition seems a bit expensive, but the music is worth it. Included are: "Since first I saw your face," by Thomas Ford; "Delightful pleasant groves," by Henry Purcell; "My mistress' face," by Thomas Morley; and "The bright sun," by William Byrd.

—Friedrich von Huene

FLAUTO PICCOLO'S CORNER

Apt for Recorders

Periodically a squawk goes up about a recorder edition of a madrigal or a viol fantasy not being appropriate for recorder ensemble. I'd like to sidestep the issue, for once, and ask instead why we do not use more dance music in our group playing. Here we are on the safest ground!

To this end I prepared the checklist of Renaissance and early Baroque dance repertory that follows. Several items, those in italics, have not yet been made available in modern editions. The list does not pretend to be exhaustive.

LATE 15TH CENTURY

Dances in the *Glogauer Liederbuch*

16TH CENTURY

FRENCH:

Attaignant
Gervaise
Moderne
Phalèse (several collections)
Susato

ITALIAN:

Bendusi
Mainerio
Vecchi

EARLY 17TH CENTURY

GERMAN:

Demantius
Franck
Fritsch
Gtro
Haussman
Peuerl
Praetorius
Scheidt
Schein
Staden
Widmann

ENGLISH:

Adson
Brade
Dowland
Holborne
Philips
T. Simpson

ITALIAN:

B. Marini
G. B. Buonamente
S. Rossi

Farewell, Recorder News —
Hail, Recorder and Music Magazine!

Probably few Americans subscribed to the pamphlet-sized *News*, the bulletin of the British Society of Recorder Players. Aply edited by Mr. C. Kenworthy, it combined organizational news with music reviews and occasional articles. Now it has been transformed into a real and glossy quarterly magazine published by Schott & Co., Ltd. and under the same capable editorship. The organizational news is now confined to an insert printed on colored paper (an idea for our Chapter *News*?). To judge from the first issue, alert recorder enthusiasts on this side of "the big pond" will find the publication attractive and useful. Need I add that the \$2.00 annual subscription is a bargain? It is available from 48 Great Marlborough St., London, W.1, England.

Foreign Representation

It is good to see that Mexico and Canada are represented, though meagerly, on the ARS Advisory Committee. But we can learn something in this respect from the British Society of Recorder Players. On its roster of Vice-presidents are the names of our own LaNoue Davenport and Germany's Gustav Scheck. Though some of us occasionally smart under real or imagined musical chauvinism from abroad, is there any excuse for neglecting to honor people like Carl Dolmetsch, Edgar Hunt, or Walter Bergmann?

Apropos of this, I was delighted to see Seymour Barab's *Pastorals* (ARS Ed. No. 41) at the top of the Galliard Ltd. advertisement in the new *Recorder and Music Magazine*. This is the first ARS Edition to receive British notice. The firm of Galliard is owned by Galaxy Music Corporation and will handle the new ARS series in England. I am certainly looking forward to seeing British reviews. May the reviewers hit from the shoulder in the spirit of this journal, damning our faults and praising our virtues!

Words Again

Cape Codder Terrill Schukraft sends me the following tasty items from the New Bedford *Standard-Times*:

ELIZABETH MUSIC HAS ITS CHARMS

Calgary, Ontario, Feb. 5 (AP) — Thirty amateur musicians meet here twice a month for an old-fashioned Elizabethan jam session. The musicians, members of the Calgary Allied Arts Centre Recorder Group play only "grandfather" instruments at their sessions, held in Mrs. Susanne Sieber's living room. "All the 'grandfathers' are here," Mrs. Sieber says, introducing the viola de gamba, a forefather of the cello; the harpsichord, ancestor of the piano, and the recorder, forerunner of the flute.

Advertisement: DRUMS, Gretsch, 24" Bass, 14" snare. Symbol holder and spurs. . . .

There is also a story about a wrestling match in the Woodhouse *Arenatorium* . . . but then, I recently drove past a genuine *Fish-A-Ria* in New Jersey!

—Joel Newman

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Hello, folks:

These things are not easy to think up. There's a message to convey and it must be done in a subtle fashion. We'd run from the job if we dared, but — there is that message. Oh, why did our mother force us to study music. We'd much prefer beachcombing.

Beachcombing, beachcombing — that reminds us. As soon as we're finished, we're off to the mountains for well-deserved rest. No music, no message, no work, no nuthin. (You know, once we get started on these dopey things, we rather like it.)

What was it we had in mind? Oh yes, the message — "Help us deplete our tremendous stock of wonderful music. Send us your 'want lists.' Service good, price right."

Whew! that's over and off we go. A happy summer to you. Goodbye!

RECORD

CLEMENS NON PAPA. *Souterliedekens*; HAC-QUART. *O Jesu. Halewijn Koor and Collegium Musicum Antwerpen, Hans Dirken — director. Cantate Records (CAN 1116 KS)*

One of the most active music publishers of the period immediately following the invention of printing was Tielman Susato, whose *Derde Muzyckboexken* (third music book) is well known to recorder players. Susato was a strong proponent of the use of the Dutch language in madrigals and chansons. The first two *muzyckboexkens*, containing songs with Dutch texts, did not meet with the approval of music buyers, which accounts for the exclusion of vocal music from the third book. Susato did not give up the battle, and published a collection of three-part psalm-settings by his friend Jacob Clemens, hoping that these would further the cause, as they did. The psalm text and the text of the middle voice, which was based on a secular song, were provided, so that the *Souterliedekens* (Psalter songs) could find varied use.

The conductor of the performance at hand has imaginatively orchestrated these songs, contrasting soli and chorus, voices and instruments, the secular tune in the middle with the top and bottom parts, illustrating the wide variety of tone color typical of the late Renaissance. Recorders, vielles, oboe, and harpsichord are the instruments used. The performance is excellent, the recording, being an early one in the *Cantate* series, is adequate.

The reverse side is devoted to a *Cantio Sacra* from the unjustly neglected Flemish Baroque. Scored for voices, strings (reinforced by oboes and bassoon) and continuo, this performance does not involve recorders. Nevertheless it merits the interest of the members of the ARS because of its musical excellence and fine performance.

—Arthur Loeb

J. S. BACH. *Cantata BWV 13, "Meine Seufzer, meine Tränen;" Cantata BWV 166, "Wo gehest du hin." Vocal and instrumental soloists, Kantorei St. Nicolai, Helmut Barbe—director. Cantate Records (CAN 1205)*

J. S. BACH. *Cantata BWV 65, "Sie werden aus Saba allen kommen;" Cantata BWV 46, "Schauet doch und sehet." Vocal and instrumental soloists, Kantorei Barmen-Gemarke, Helmut Kahlhöfer — director. Cantate Records (CAN 1204)*

From *Cantate's* "Bach Studio" come these four splendidly recorded Cantatas, utilizing a first-rate cast, too large to list here, but too excellent to be missed. Recorder players are Thea von Sparr (heard also on DGG'S *Archiv* Series) and Ellen Toetcher on record 1205, and Gustav Scheck and Ferdinand Conrad (old friends on records also) on 1204.

The two cantatas on 1205 are essentially solo cantatas; while very fine for Sunday morning service, they seem somewhat routine out of context. Unusual, though, is the combination of recorders with oboe da caccia in "Meine Seufzer." By contrast record 1204 contains two of Bach's most grandiose and important cantatas. The familiar *Christmas Oratorio*, consisting of six cantatas to be performed during the Christmas season, is not the only cycle of Christmas cantatas composed by Bach. BWV 65 is the third of a set dating from 1724 (the year which also produced the *Sanctus* of the B-minor Mass and the *Magnificat*). Written for Epiphany, it deals with the arrival of the three Magi. The rich orchestration includes recorders, oboe da caccia, French horns, and strings. This is an interesting example of the use of recorders in the general texture of the Baroque orchestra rather than as an obligato pair.

In BWV 46 we recognize the opening chorus as the original to the *Qui tollis* of the B-minor Mass. The scoring of this cantata is almost identical to that of BWV 65, a trumpet replacing the pair of French horns. Notable is the concerted use of the recorders in the closing chorale.

Altogether 1204 is an exciting release that should not be missed. The need for recorders and oboe da caccia has reduced the number of live and recorded performances hereabouts, but *Cantate's* rich resources of instruments and performers have produced musical and authoritative executions.

—Arthur Loeb

REVIEWS

ANTONIO VIVALDI. *Concerto for Recorder and String Orchestra*. Frans Brüggen — recorder; Het Amsterdams Kamerorkest, André Rieu — director (GNR HV 557; 45 RPM)

If there is such a thing as a perfect concerto for recorder and strings, Vivaldi's *Concerto in C*, Op. 44 No. 1, may be it. Is it possible that Vivaldi did not write it for the recorder?*

The first movement, *Allegro* in 3/4 time, abounds in the arpeggios so typical of Vivaldi and so perfectly suited to the recorder. The second movement, a *Siciliano*, gives the recorder an excellent chance for lyrical expression; while the third movement, *Allegro molto* in 4/4 time, finishes the concerto with some wild passage work that makes one listen in rapture.

This concerto is indeed very well performed by Frans Brüggen, who is establishing himself rapidly as Europe's most outstanding recorder virtuoso. His tone, technique, and intonation are flawless. He is ably assisted by the orchestra. With a performance such as this, Brüggen, with very few other recorder players, has reached the standard of performance set by modern flutists and other woodwind virtuosos.

—Friedrich von Huene

*Mr. von Huene's rhetorical question is apparently elicited by the record notes, which inform us that this was originally a piccolo concerto. For other opinions, see Dale S. Higbee and Josef Marx, THE AMERICAN RECORDER, Volume I, Number 3, and Shelley Gruskin, "Letter to the Editor," Volume I, Number 4. —A.S.

JEAN BAPTISTE LOEILLET. *Sonatas for Recorder and Continuo*, Nos. 1-3. Ferdinand Conrad—recorder; Hugo Ruf—harpsichord; Johannes Koch—viola da gamba. Bärenreiter Musicaphon (BM 25 R 905)

TELEMANN, SCHICKHARDT, PEZ. *Trio-sonatas of the Baroque*. Ferdinand Conrad, Hans-Martin Linde—recorders; Hugo Ruf—harpsichord; Johannes Koch—viola da gamba. Bärenreiter Musicaphon (BM 30 L 1510)

The Loeillet sonatas are marvelous, worthy of comparison with those by Handel and Telemann. Ferdinand Conrad, ably assisted, gives a competent and tasteful performance. Conrad was one of the first recorder players to add ornamentation where it seemed necessary. He does so here again, and with discretion. Throughout the sonatas, however, one has the feeling that Mr. Conrad is capable of doing much more with the music, but is held back by a certain noble restraint, allowing Loeillet to speak for himself. The slow movements are never played very slowly, nor with great expression. The fast movements are never very fast, nor played with noticeable excitement. There is no excess of ornamentation. Mr. Conrad's tone is quite straight and pure, often weak in the lower register. Perhaps this is the kind of performance one would have heard in the Baroque period, but to our ears it sounds dry and occasionally uninspired. I fear that this record will not arouse enthusiasm, but, as Loeillet's recorder sonatas are not as well known as Handel's, and (except for No. 3, previously recorded by LaNoue Davenport for *Classic Ed.*) this is probably their first appearance on records, they will be welcome to many.

L 1510 presents some charming and delightful music for two recorders unaccompanied and for two recorders with basso continuo. The performance is again competent, in good taste, with appropriate ornamentation, although lacking in élan and with occasional flaws in the intonation.

—Friedrich von Huene

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LETTERS TO

MORE ABOUT BACH'S *FLAUTI D'ECHO*

In the title of J. S. Bach's autograph score of the Fourth Brandenburg Concerto he designates the instruments to be used. The flutes he calls *Due Flauti d'Echo*. There is no doubt that recorders are meant; besides the range and the stylistic suitability for recorders, the individual lines are labeled *Flauto Imo* and *Flauto 2do*; and the first line G-clef (the French violin clef) is employed — two usages which Bach reserved for the recorder. A puzzle, however, revolves around the use of the modifier *d'Echo*, a term unique, I believe, in Bach's manuscripts. The term has been taken to imply simply that two equal recorders, presumably altos in F, are employed. Bernard Krainis ingeniously suggests (THE AMERICAN RECORDER, Volume II, Number 4) that the term means the combination of an alto in F and an alto in G. But the *flauto d'echo* may have been a single recorder of a special kind or size. The following evidence, from a review of English newspapers from 1660 to 1719,* suggests that this is indeed the case. Seven references were found to the "echo flute." All seven appeared within less than five years, and five of the seven were associated with one man, J (acques) Paisible, known as a recorder player when he joined the King's Band of Musicke in or before 1674. It is noteworthy that the word "flute" without qualifiers appeared very many times during the years reviewed; that "German flute" appeared 21 times; "little flute," 3 times; "flagelet" or "flagelet," twice; and "octave flute," once. The seven newspaper excerpts, original spellings retained, are:

"A Solo on the Echo Flute by Mr Peasible, accompanied by Mr Babel, Jun. on the Harpsicord." (*The Guardian*, March 24, 1713)

"... pieces on the Echo Flute . . ." (*The Daily Courant*, April 26, 1714)

"Theatre Royal, Drury Lane, 2nd November: a play, with a performance on the echo flute by J. Paisible." (*ibid.*, November 2, 1715)

"And in order to make the Performance still more entertaining, there will be Four Instruments more than there was before, viz. the Viol d'amour, the Echo Flute, the German Flute, and the Serpent . . . N.B No Footmen to be admitted, nor any Wine to be drank there." (*ibid.*, March 11, 1717)

"... a piece for the echo flute played by Paisible . . ." (*ibid.*, December 21, 1717)

"A piece for the Echo-Flute by Mr Paisible and also for the German Flute by Mr Grano . . ." (*ibid.*, March 10, 1718)

"... A piece for the small Echo Flute played by Paisible . . ." (*ibid.*, December 9, 1718)

It seems reasonable to infer that the term "echo flutes" was not used to designate paired recorders of equal or of unequal pitch, but that the "echo flute" was a single recorder, that it was smaller than the unqualified "flute" in F, and that it may have differed in other respects. Its exact size and possible other distinguishing characteristics are still unknown. It is not, of course, certain that Bach's *flauto d'echo* was the same instrument as the English "echo flute." A review of the German newspapers of the time might shed light on this point.

—WESLEY M. OLER, Washington, D. C.

*A Calendar of References to Music in Newspapers Published in London and the Provinces, 1660-1719, by Michael Tilmouth, published by the Royal Musical Association, 1961; 107 mimeographed pages; obtainable for 16 shillings (\$2.80 if paid by dollar instrument), post-free, from Mr. Nigel Fortune, Secretary, 44 Philip Victor Road, Handsworth, Birmingham 21, England. A most interesting compilation, recommended to students of music of the period.

(Editor's note: Dr. Oler writes that he will comment later on the article by Thurston Dart on this subject. See also footnote, page 9 of this magazine.)

THE EDITOR

THE AUTHOR REPLIES

The music lists in my *Guidebook to Published Recorder Music — 13th to 17th Centuries* (Reviewed in THE AMERICAN RECORDER, Volume IV, Number 2—Ed.) were not "cautiously" labeled examples. They were *boldly* labeled examples, for that is what they are. The booklet is clearly titled Guidebook, not Bibliography. Its classification into types of music and periods is its important and original feature. The examples, while hopefully useful, are incidental. There are bigger and more complete and accurate lists in the publishers' catalogues (obtainable by mail as I obtained mine despite the fact that I live in New York). But the classification found there, purely by instrumentation, tells the player little about the music.

Dr. Katz wrote in his criticism almost as much text as there is in the entire booklet, yet said little about the classification, except that it leaves some misconceptions. He agrees that most classifications do. I would appreciate his comments on those left by mine. He made no mention of the diagrams and charts aimed at aiding the recorder player in placing the composers and music in perspective.

For my errors (Dr. Katz did a fine proofreading job) I apologize. I feel that my batting average was at least as good as that of the critic who committed a few inaccuracies in reporting what I had to say about my booklet and music not published specifically for the recorder and about Hans Sachs. As it happens I do play a couple of Sachs songs, and I'll bet Dr. Katz plays some composers I wouldn't care to.

In short, I felt that the review missed the point of my booklet and doesn't really report on whether it fulfills its stated purpose of *orienting* a recorder player, and helping him to chart his path in the music of the 13th to 17th centuries.

—MARTIN LOONAN, *New York City*

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