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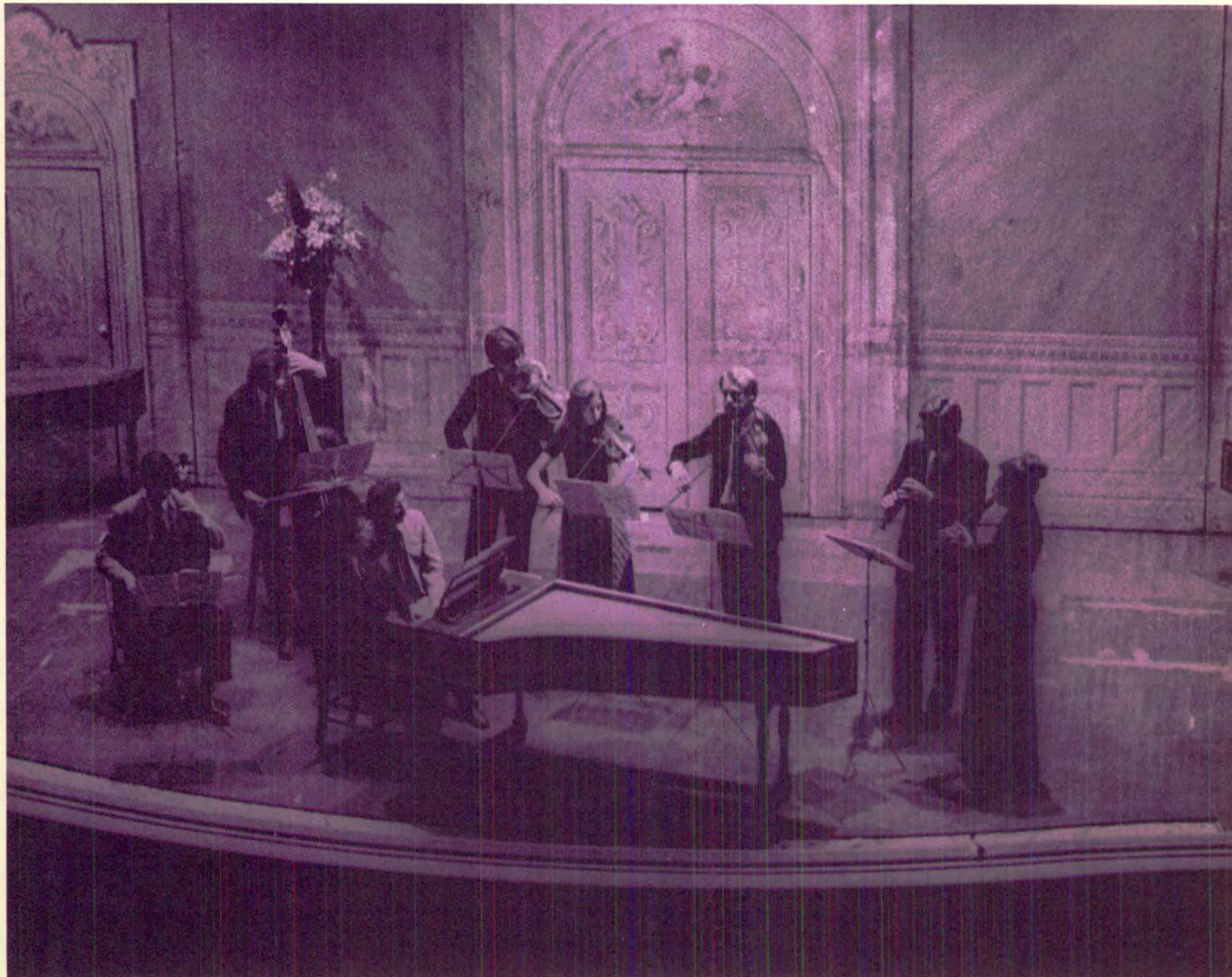
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ABOUT THE COVER: Those areas of the globe where the crustal plates have pushed together to form mountain ranges seem to be conducive to musical expression. In the last issue we observed activity in Chile. This issue's cover shows a concert of The Aston Magna Foundation for Music which took place on June 27, 1976 in Great Barrington, Massachusetts. The performance shown is of J.S. Bach's Concerto Grosso for Harpsichord, Two Recorders, Strings and Continuo (an arrangement of the Fourth Brandenburg), with featured soloists Helen Katz and Bernard Krainis, recorders, and Lionel Party, harpsichord. In an upcoming issue, we hope to have a feature article describing the activities of The Aston Magna Foundation. (photograph: Daniel R. Shapiro)

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THE AMERICAN RECORDER

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The Recorder Sonatas of Giuseppe Sammartini

Richard A. McGowan

Giuseppe Sammartini, prominent oboist and composer of the late baroque (c. 1693-c. 1751), apparently began his career during the early-middle 1720s in the orchestra of the *Regio Ducal Teatro* in Milan. Like his younger brother, Giovanni Battista, he had received his early training from his father, Alexis Saint-Martin, a Frenchman.¹

Whereas his brother remained in Italy, Giuseppe sought his fortune in London, to which he emigrated in 1726 or 1727. Soon afterwards he joined the orchestra of the King's Theatre where he worked until about 1731.² In 1732, with the lutenist-composer, Carlo Arrigoni, he assumed the direction of an annual concert series at Hickford's Room, a series that had been initiated the year before by Francesco Geminiani.³ His performances at this hall and others continued until at least 1744. In addition, Giuseppe served for a time as a director of chamber music and oboist to Frederick, Prince of Wales. Among his many other London associates one must mention Handel, Burney, Bononcini, Maurice Green, noted organist and Composer to the Chapel Royal,⁴ and Baron von Bothmer, a Hanoverian representative in England. Clearly, Sammartini enjoyed notable success in England.

As a composer, Giuseppe's reputation rests predominantly upon instrumental compositions, sonatas and concertos that were published in Amsterdam and Paris as well as London.⁵ Included among these works are three sets of solo sonatas for the traverso, Opuses I, II, and XIII.⁶ Some of these sonatas must have been composed during the course of Giuseppe's employment with Prince Frederick.⁷ Burney adds that these works were commonly performed as "act-tunes" at the opera,⁸ no doubt by Sammartini himself, who acquired exceptional fame before London audiences. Hawkins, for example,

exclaims that Giuseppe's achievement as a performer was "undoubtedly the greatest that the world had ever known" and that his tone was "nearest to that of the human voice of any we know."⁹

It is perhaps at first puzzling to find that, whereas Sammartini's fame apparently rested upon his brilliance as an oboist, his published sonatas were designated instead for the flute. Upon examining these sonatas, however, one sees that most, if not all of the works are conservative in range and moderate in tessitura and thus would have been quite playable on the oboe. And as for the designation of flute, one need only recall that the *traverso* (or the recorder) was much more widely recommended at this time for chamber music, especially solo sonatas, than the heavier oboe, even though in an opera house or a concert hall such as Hickford's Room the oboe might be a better choice. In addition, one should remember that the so-called oboist of this period was commonly proficient on a number of other woodwind instruments. Thus, from the time of his early employment in Milan, Sammartini must have performed on the recorder and/or the *traverso* and perhaps other instruments as well.

This assumption is supported by the fact that Sammartini authored a large number of sonatas for other instruments, works which survive in two important collections of manuscripts. One of these, which contains seventeen solo sonatas for the alto recorder, is found in the Biblioteca Palatina (affiliated with the Biblioteca del Conservatorio) in Parma.¹⁰ The other collection, larger and more diverse, contains fourteen sonatas for the recorder, six sonatas for the oboe, plus a number of other works for the flute and the violin. This miscellany is preserved in the Sibley Library of the Eastman School

of Music.¹¹ Although none of the sonatas is known to be in Sammartini's hand, duplications and similarities found among the manuscripts and, also, the composer's second opus of flute sonatas generally substantiate Giuseppe's authorship.¹²

Considering the entire group of recorder sonatas in a musical sense, one observes that Sammartini's style is in some respects rather conservative. Certainly this is true of the harmony, and the same may be said concerning the choice of keys. About one-half of the works are pitched in F major; most of the remainder appear in the flat keys of D minor, B-flat major and G minor, C minor, and F minor; five remaining sonatas are set in C major and G major.

Some of the sonatas are conservative in their external design also. About one-fifth of them are cast in the traditional four-movement plan, exhibiting the familiar sequence of tempos: slow, fast, slow, fast. These works typically begin with preludes in quadruple meter, continue with

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Continuing his interest in this area, he has compiled an annotated bibliography of historical and modern editions (see footnote 6) which will soon be published. In addition, he is engaged in a funded research study of the musical editions of Foruniano Rosati of Modena and Antonio Bortoli of Venice, two publishers whose work spans the years of c. 1695-1765. Finally, as a secondary interest, he is studying the organography of Northern Renaissance instruments.

allemandes and sarabandes, and end with giges, minuets, or freely styled gavottes. The tradition of the *sonata da camera*, with its diverse dances, is thus very evident, even though Sammartini customarily omits references to dances and supplies merely tempo markings.

Exhibiting a more progressive manner, the remaining sonatas are cast in a three-movement design, normally displaying tempos in the order: fast, slow, fast. And although Sammartini once again favors diverse minuets, giges, and gavottes in the final movements, the sonatas differ in other external aspects. For example, in contrast to the four-movement works, these sonatas do not exhibit a preference for allemandes; for the first movements, the composer seems to consider the Italian *corrente* equally suitable. And for the second movements he prefers airs in duple and quadruple meters. Thus one sees that the sonatas in three movements do not differ simply by the omission of preludes; rather, they differ substantially in their metrical and rhythmic character as summarized below.

The Typical Four-Movement Design

1. quadruple meter (slow)
2. quadruple or duple meter (fast)
3. triple meter (slow)
4. triple, compound, or duple meter (fast)

Sammartini's musical forms similarly reflect a traditional, if not a conservative approach. Above all, the composer favors binary structure, the proportions of which are usually asymmetrical. Because of free, motivic, sequential developments, the second sections are in most cases substantially longer than the first. In the allegros one finds rounded binary and ternary structures also. Compared to the often clear-cut, symmetrical works of the later classicists, however, these movements do not possess fully developed recapitulations. A reprise may even lack a formal thematic restatement, consisting merely of a return to the tonic key and a presentation of material that only loosely resembles that of the opening section; thus, from a conventional point of view, the identity and authority of the principal theme is substantially weakened. Only at the very beginning of the second section

can one be reasonably certain that the initial theme will reappear — again reflecting the dominance of a binary rather than a ternary concept.

One also observes that many of Sammartini's movements exhibit a notably informal quality. This character is attributable to, among other factors, irregularities of phrasing, the lack of structural parallelism preceding central and terminal cadences, and occasional, momentary internal adagios and fermatas. The character of certain movements may even seem improvisatory, reflected in the free designs of many slow movements, the sparse figurations of the accompanying basses, and, most interestingly, in the structural variants that appear in different sources (see footnote no. 12 and the textual statement preceding it). In keeping with Sammartini's general style, the texture of the sonatas is quite consistently treble-dominated; there is extremely little imitation or classical counterpoint of the kind that one associates with the *sonata da chiesa*.

Like many works in manuscript,

The Typical Three-Movement Design

-
1. quadruple or triple meter (fast)
 2. quadruple or duple meter (slow)
 3. triple, compound, or duple meter (fast)

Giuseppe's sonatas contain quite a number of inconsistencies, omissions, and even errors in notation, problems that most frequently involve dotted rhythms, slurring, and the figuring of basses. On the other hand, the treble parts are fairly well embellished; very few of them are as sketchy as some of those found in Handel's sonatas. Moreover, the exploitation of range, extending in some works up to *g''*, the moderately high tessitura (notably higher than in the flute and the oboe sonatas), and the idiomatic qualities of these works are inviting to the performer.

A fuller impression of the music may be gained by examining two musical examples that are appended below. Performers and editors might keep in mind that none of these sonatas has yet been published. Hopefully, some of you readers will be encouraged to edit at least a few of these deserving works in the near future.

Notes

1. See Guglielmo Barblan, "Contributo al biografia di G. B. Sammartini all luce dei documenti," *Studien zur Musikwissenschaft*, XXV (1962), pp. [15] ff.
2. See Sir John Hawkins, *A General History of the Science and Practice of Music*, facsimile of the edition of 1853, II (New York: Dover, 1963), p. 895, and Otto Erich Deutsch, *Handel, A Documentary Biography* (London: Adam and Charles Black, 1955), p. 277.
3. For more information see Robert Elkin, *The Old Concert Rooms of London* (London: Edward Arnold, Ltd., 1955), pp. 42-49, and Hugh Arthur Scott, "London Concerts from 1700 to 1750," *The Musical Quarterly*, XXIV, No. 2 (April, 1938), p. 204.
4. Green (c. 1695-1755) was also the founder, c. 1731, of a music club called The Apollo Society, whose membership included Sammartini, Burney, and the Scottish musician James Oswald (1711-1786).
5. See Bathia Churgin, "Sammartini," *Die Musik in Geschichte und Gegenwart*, XI (1961), cols. 1334-35.
6. These editions are fully identified and described in the author's *Italian Baroque Solo Sonatas for the Recorder and the Flute*, a volume soon to be published as a part of the series, *Detroit Studies in Music Bibliography*, by Information Coordinators, Inc.
7. Hawkins, II, 895. The twelve solo sonatas of Opus I were dedicated to Prince Frederick and published in Amsterdam by Michel-Charles Le Cene in 1736.
8. Charles Burney, *A General History of Music*, III (London: By the Author, 1789), p. 487.
9. Hawkins, II, 895.
10. *Sinfonie di Giuseppe S. Martino*, Ms. CF-V-20.
11. Giuseppe Sammartini, *Sonatas for Flute or Oboe & Basso Continuo*, M 241 .S189.
12. For details see the bibliography cited in footnote no. 6.

Sonata in F Major*

Giuseppe Sammartini

Adagio

Flauto

Musical notation for the Flute part, measures 1-5. The staff is in treble clef with a key signature of one flat (F major) and a common time signature (C). The music begins with a dynamic marking of *[mf]*. It features a melodic line with slurs and accents, including triplet markings (3) in measures 1, 2, 4, and 5.

Basso Continuo

Musical notation for the Basso Continuo part, measures 1-5. The staff is in bass clef with a key signature of one flat (F major) and a common time signature (C). It features a harmonic accompaniment with a dynamic marking of *[mp]*. Below the staff are figured bass notations: [4²] [7 6] [6] [6] [6] [6] [4] [6] [6].

Musical notation for the Flute and Basso Continuo parts, measures 6-10. The Flute part continues with triplet markings (3) in measures 6, 7, 8, 9, and 10. The Basso Continuo part continues with figured bass notations: [6] [6] [6].

Musical notation for the Flute and Basso Continuo parts, measures 11-15. The Flute part continues with triplet markings (3) in measures 11 and 12, and a plus sign (+) in measure 13. The Basso Continuo part continues with figured bass notations: [b] [6] [4] [6] [6] [4 3].

*Second Movement, Sibley Library Ms., p. 144, measures 1-5.

Sonata in Bb Major*

Allegro

Giuseppe Sammartini

Flauto

Basso Continuo

The musical score is arranged in three systems. The first system includes the Flute part (treble clef) and the Basso Continuo part (treble and bass clefs). The Flute part begins with a dynamic marking of $[f]$. The Basso Continuo part begins with a dynamic marking of $[mf]$. The second system continues the Flute and Basso Continuo parts. The third system continues the Flute and Basso Continuo parts. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The Basso Continuo part includes figured bass notation in brackets, such as $[6]$, $[6 \text{ --- }]$, $[\frac{4}{2} \text{ --- }]$, $[\frac{4}{2} \text{ --- }]$, $[\frac{4}{2} \text{ --- }]$, $[6]$, $[6]$, and $[\frac{7}{4}]$.

*First Movement, Sibley Library Ms., p. 174, measures 1-14.

[mp] [mp] [6] [6] [7] [4] [6] [46] [4] [4] [42] [44]

[cresc.] [cresc.] [6] [9] [4] [3] [8] [6] [4] [3] [4] [4]

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The term flageolet appears for the first time in fourteenth century France¹. Etymologically, the word comes from the Latin "flare," to blow, and stands for some type of fipple flute. For lack of evidence, the early flageolet cannot be classified precisely. It seems to have been a popular folk instrument, a small pipe or whistle whose sound also attracted people of the upper classes. The poet Eustache Deschamps, for example, advised his contemporaries:

*Neantmois, pour plus profiter
Avoir argent, robe, heritage
Compains, avran a flajoler.
Car princes oyent volontiers
Le flajol.*²

Not until the seventeenth century is clear information about the flageolet available. In 1636 Marin Mersenne, clergyman and musicologist, scrutinized it so exactly in his *Harmonie universelle* that one cannot help but think of an old and highly developed instrument.³ Actually, the flageolet was probably "invented" only about fifty years before by a certain Sieur Juvigny de Paris, who played it in *Le Ballet Comique de la Royne* in 1581.⁴ His effort was not so much that of creating as of civilizing the rustic pipe in order to make it capable of playing courtly dance music of the time.

The instrument pictured by Mersenne looks strikingly like a recorder (see illustration), and indeed it is identical in the way it produces sound. The seventeenth century flageolet differs from the Renaissance recorder mainly in the number and placement of the fingerholes: it has six, four in front and two, covered by the thumbs, in back. Mersenne talks primarily about a "dessus," a soprano in-

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(Translated by Ueli Haenni.
Adapted by Sigrid Nagle.)

The Flageolet

Conrad Steinmann



The author playing a flageolet from the "Historisches Museum," Basel.

strument six inches in length turned from one piece of wood, the mouthpiece of which is joined to an inverted conical middle section. By stopping all the holes one produces a d"; a c" can be sounded by half closing the end of the bore. The highest note, according to Mersenne, is c"".

All subsequent French and German musicological treatises up to the *Encyclopedie* (1756) give d" as the keynote.⁵ In England, however, it was g", and later flageolets with various keynotes have survived. One in a", for example, is preserved at the Historisches Museum in Basel. The range in all cases is about two octaves.

Although the suffix -let suggest a small instrument, flageolets in fact were originally made in families. Mersenne requires those with keynotes of g, c', and g' for a four part "Vaudeville" Included in his *Harmonie universelle*. It was written by the Sieur Henry le Jeune, and was the first piece of music composed especially for the flageolet. Only the soprano instrument survived, possibly because it alone was able to hold its own in competition with the corresponding size of recorder.

Somewhat later than Mersenne's time, the instrument took on its distinctive shape when a pear-shaped wind case con-

taining a small sponge was attached to the mouthpiece in order to "fix the wett air."⁶ In this way the wind channel was protected from becoming clogged and the flageolet, now a few inches longer, was able to be held more easily.

By the middle of the seventeenth century, the flageolet was being used in England, where for a time it became a serious rival of the noble recorder, although it was regarded in some quarters as an instrument of the "footmen and pages."⁷ That the instrument enjoyed great popularity is attested to by the flood of "directions" on how to play it. Three were published in 1667 alone, two of these in Latin! The most famous tutor, Thomas Greeting's *Pleasant Companion*, came out in six editions between 1673 and 1688. Although most of the solo tunes in these works are anonymous, some are by well known composers of the day. John Banister, his father Jeffrey, and Matthew Locke, for example, contributed to Greeting's *Companion*. *Apollo's Banquet* (1691) contained pieces for the flageolet, flute, or treble viol by John Banister, Godfrey Finger, Henry Purcell, Thomas Tollet, and Jacques Paisible.

Besides these works, various music lovers' diaries give us information about the general enthusiasm for the instrument. Probably its most famous admirer was

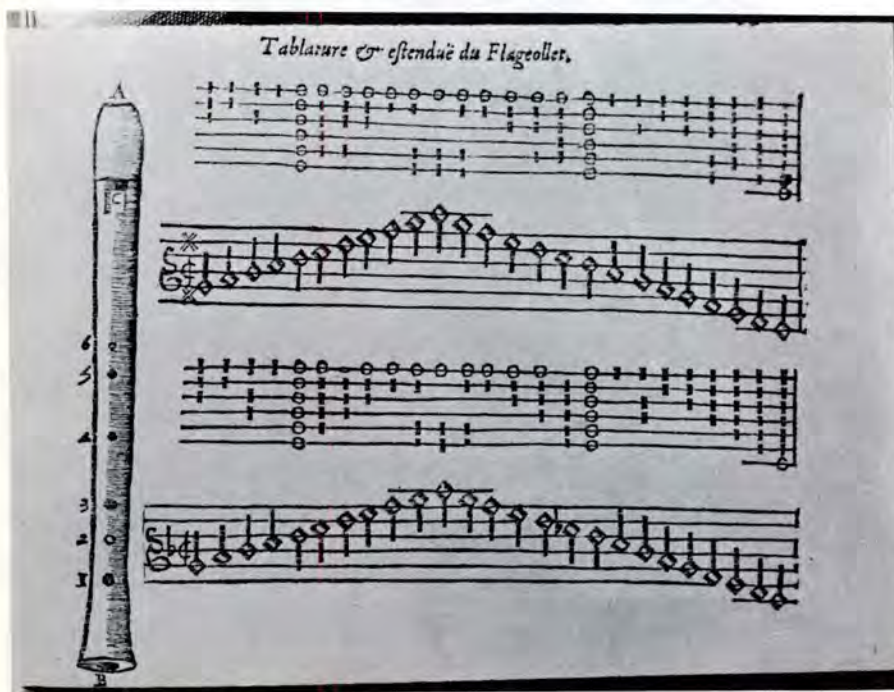
Samuel Pepys, who tells us in his diary that he took advantage of every opportunity to play the flageolet, so easy was it to carry about. He would play in parks, at water parties, on trips by coach, and even in the antechambers of ministers.

In eighteenth century England the flageolet ceased to be a fashionable instrument and instead became a curiosity. It seems to have been used primarily to teach simple tunes to song birds by repetition, the keys of the tunes being adjusted to the different species of birds. Since trained birds sold for high prices, it was quite a good business. As the hobby spread to other countries, the flageolet became known all over Europe.

One can thus understand why the flageolet became associated with various "bird-arias" by Baroque composers. Because eighteenth century terminology is notoriously inexact with respect to high woodwinds, the terms "flauto piccolo," "flautino," and "flageolet" being used interchangeably even in lexica,⁸ it is often difficult to decide which instrument a composer intended. (Tonal differences were small, and instrumentation often depended upon the availability of musicians and instruments.) The flageolet, however, clearly was meant to be played in many of these arias.

Johann Christoph Pepusch's aria "Chirping Warbles" from the 1715 opera *Venus and Adonis* expressly requires a g" flageolet. A French cantata of the same year by Luis Thomas Bourgeois, called *Zephyre et Flore*, demands two "petites Flutes ou Flageolets" and b.c. The parts fit the range of flageolets in d". Alessandro Scarlatti's serenata *Il Giardino di Amore* (ca. 1700) contains an aria, "Piu non m'alletto e piace it vago usignoletto," that is within the range of both a flageolet in d" and a sopranino recorder.

G.F. Handel repeatedly made use of a flauto piccolo in his operas. In *Rinaldo* (1711), the aria "Augelletti, che cantate," which imitates the singing of birds, can be played on either the g" flageolet then in use in England or on the sopranino. Either instrument can also perform the bird-arias "Hush, ye pretty warbling quire" from the masque *Acis and Galatea* (1718) and "In volo cosi fido al dolce amato nido" from the opera *Riccardo Primo* (1727). The fact that the oboe player, who was not necessarily familiar with flageolet fingering, had to perform the part concerned, may argue against its use. The in-



From: Marin Mersenne, *Harmonie Universelle*, Paris 1636/37.



Flageolet in G from "Collin a Paris," from about 1820 (in the author's possession).

strument, however, can be learned in a comparatively short time.

The aria "How sweet the warbling linnet sings" was added by Johann Ernst Galliard to his opera *Pan and Syrinx* after its first performance in London. The short, birdlike interjections have a naturalistic effect when performed by the flageolet.

A last bird-aria that may call for the flageolet was composed in 1749 by Jean Philippe Rameau for his opera *Platee* and is called "Oiseau de ce bocage."

Later in the century the flageolet is occasionally called for in orchestral scores or operas with a "Turkish subject." Mozart's *Entführung aus dem Serail* specifies a "flauto piccolo," and Gluck's *La Rencontre Imprevue Die Pilger von Mekka* a "flautino." Gluck notes its part in D in the overture and in a third act aria, both of which are in A major. Thus his flautino must be in G. An instrument of this kind cannot possibly be a traverso, so Gluck must have had the G flageolet in mind, since no other possibility comes into question. Analogous examination of the

Entführung leads to the same conclusion. The flageolet is utilized in both the Janizaries chorus and in the war song "Ich mochte wohl der Kaiser sein," KV 539, which has similar instrumentation. A final opera requiring our wind instrument is *Der Bassa von Tunis* by Franz Andreas Holly (1747-1783).

Mozart not only composed music for the flageolet, he also supplied material for further arrangements. A nineteenth century method book, for example, contains an allegro entitled "Roxelane de l'enlevement du Serail par Mozart pour deux flageolets."⁹

Around 1800 the flageolet began to be modernized. While retaining its characteristic two thumbholes, the instrument, which had been known as the French flageolet for about a century, gained up to six keys. In England, the London firm of Bainbridge of Holborn, among others, began turning out instruments called English flageolets. These came in single, double and triple models. The single English flageolet had the one thumbhole and fingering of the recorder but the shape of the French flageolet. The double possessed two pipes with differing numbers of holes blown by one mouthpiece, so that its music sounded in thirds, while in the triple flageolet one pipe acted as a drone. There were also other developments such as the "patent flageolet," "improved single flageolet," and "flute flageolet." None of these instruments are in use any longer.

For a short time in the nineteenth century as in the seventeenth century the flageolet became quite popular, with at least sixty instruction books devoted to it but, again, little serious music written for it. The flageolet never quite attained the status of a respectable instrument. While it was sometimes used in operas, as we have seen, it was rarely heard in public concerts of chamber music, and remained first of all an instrument for improvisation. The flageolet found a last employment in military bands and dance music.

Sources

1. See Fritz Brucker, *Die Blasinstrumente in der altfranzösischen Literatur*, Giessen, 1926.
2. Nevertheless, to profit more,
To have money, clothes, inheritance,
Companions, learn to play the flageolet.
Because princes hear with pleasure
The flageolet.



The same flageolet with the windcase (to the left) removed, next to a soprano recorder in F.

3. Maria Merserrie, *Harmcnie universelle*, Paris 1636/37, reprint ed. by Francois Lesure, Paris 1963, paragraph "flageolet."
4. Paris, 1582, reprint ed. by G.A. Caula, Torino, 1962.
5. Daniel Speer (1687/97), J.P. Freillon-Poncein (1700), J.F.B.C. Majer (1732/41), J.G. Walter (1732), Ph. Eisel (1738).
6. *The Bird Fancier's Delight or Choice Observations and Directions...* Printed for Walsh/Hare, London, ca. 1717, frontispiece.
7. John Hudgebut, *A Vade Mecum for Muscklovers*, 1579.
8. e.g. Sebastian de Brossard, *Dictionnaire de musique*, Paris, 1705, reprint, Hilversum, 1965: "Flautirc, cîminutif de Flauto, veut dire Petite Flute ou Flageolet."
9. G. Gaveaux, *Nouvelle Methode pour le Flageolet* Paris ca. 1812.



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EDITOR'S NOTE: It is useful, while reading this article, to have available the full score of the trio, which is published by B. Schott's Soehne, Mainz. Permission to quote from the score was granted by Belwin-Mills Publishing Corp., Melville, New York, exclusive representative for B. Schott's Soehne.

Hindemith's Recorder Trio: Sketches and Autograph

David Neumeier

A glimpse of the composer's true "workshop"—the manner in which he thinks about technical materials as he works, his compositional thought processes, if you will—is a rare occurrence. The theory books, memoirs and apologiae commonly written by composers in this century usually provide far less information—and that of a more general

nature—than one would hope. This is especially true of Hindemith, who, although he probably wrote more books about music than anyone else, is still very seriously misunderstood.

The only recourse one has in this situation is to study sketch and autograph materials for the clues they can provide to the composer's construc-

DAVID NEUMEIER is Assistant Professor of Music at Kansas State University. He was formerly a graduate student and teaching assistant at Yale University, where he recently received a Ph.D. degree in music theory with the dissertation "Counterpoint and Pitch Structure in the Early Music of Hindemith."

The image displays several staves of handwritten musical notation, representing sketches and autographs for Hindemith's Recorder Trio. The notation is dense and includes various rhythmic values, accidentals, and melodic lines. The sketches are arranged in a vertical sequence, with some staves showing more developed melodic phrases and others showing more fragmented or experimental ideas. The handwriting is clear and legible, typical of a composer's working draft.

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tive logic. This, unfortunately, has its own difficulties, for often these kinds of materials are either unavailable through testamentary restrictions, have not for one reason or another been located or else, worse yet, have been lost or destroyed. In Hindemith's case, however, we have fared very well: an unusual stipulation of his will has made possible the founding of the Paul Hindemith-Institute and the release for scholarly study of many materials in the estate only ten years after his death (Dec. 28, 1963).¹

This is of particular interest to recorder players because among the papers in the Institute's files are nearly complete sketches and an entire autograph score for the extraordinary Recorder Trio (1932). This work is the only one that Hindemith wrote for recorders (though a number of the *Schulmusik* works of the late twenties, to which the Trio actually belongs, have instrumental accompaniments in three unspecified parts, which can often be done quite adequately with recorders participating), and it is probably the one outstanding composition in the tiny repertoire of recorder music written in the first half of this century.

The Trio is the fifth piece in the fourth part, *Abend-Konzert* (Evening Concert), of the *Ploner Musiktag*, which was written for a scholastic music festival in the German town of Plon. The various parts of the work were meant to provide for a full day's musicmaking — morning tower music for brasses, noontime instrumental music, an afternoon cantata with sundry participants, and an evening concert. The autograph score for this sizeable work (if played all in one sitting, it would last about one and a half hours) is bound in a single volume, with the four parts all in order internally (except the second). There are printer's marks in red pencil throughout, and a single date at the end of the manuscript: Berlin June 1932. The movements of the Trio are in the order in which the work is published² and in all other respects—notes, dynamics, tempi—are identical to the published version.

This does eliminate the possibility of printer's errors overlooked in proofreading, but supplies no new information. We must look to the sketches for that—and they are fascinating. The

opening Allegro and the Scherzo are contained together in a small sketchbook (16.5cm (w) x 13cm), whose title block on the cover gives the date 1932 and identifies the *Musiktag* which is specifically identified on or in the sketch—the *Musiktag* which is specifically identified on or in the sketchbooks). Sketches for the Fugato are contained in another small book (14cm x 17 cm) which, besides more *Musiktag* sketches, also holds the composer's second String Trio and some as yet unpublished songs. It is dated 1932-33 on the cover. It is impossible to tell from this whether the Fugato was written before or after the other movements. These latter, in fact, are written in sufficiently different handwriting (with different grade pencils) to suggest that they may not have been written one after another either, even though they stand together in the sketchbooks. Hindemith almost never dated individual sketches, although he always dated autograph scores.

The parts are sketched throughout on two staves—the soprano part written at sounding pitch on the upper staff, the alto parts on the lower. The first movement is reminiscent of sketches from the 1920's: it is often imprecise and looks hurried. For instance, a consistent feature is the placement too high on the line or space of noteheads preceded by a sharp sign. Otherwise, the sketches tend toward Hindemith's later, very neat and precise handwriting. One must assume then that the first movement was written very quickly or else possibly under adverse conditions (as in a moving train). But with respect to general compositional habits Hindemith seems to have changed very little by 1932. He generally started from a single melodic-thematic fragment from which an entire piece was developed. In the sketches for the Solo Viola Sonata, Op. 25 No. 1, for example, the thematic motive for the final movement appears on a single staff in the middle of a full set of sketches for the first movement. The whole closing movement is written out in a different place. In the Recorder Trio, the subject for the Fugato is likewise written out (with revisions) on a page separate from the sketch for the full movement. Once Hindemith settled on the thematic material and had worked out a formal scheme to develop it, he very rarely altered any major constituents: he merely



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changed a few notes, transposed one or two measures of a single part, etc. This is true of the first movement and the Fugato of the Trio, but not of the Scherzo, as we shall see later. There are very few instances of fully developed sketches which were later rejected. Hindemith seemed to decide quickly that an idea was not productive and simply abandoned it (as with the second song of *Das Marienleben*—there exists a one-page fragmentary setting which is completely unrelated to the published version).

The Fugato subject apparently dissatisfied Hindemith in its original form, for he rewrote it twice. An initial page contains only the theme and a revision, while the following page has all parts with the theme in its final form. The first half of the subject (pickup note and first two full measures) was decided on immediately. The original version was the following:³

Ex. 1



This was crossed out and another form substituted (Ex. 2).

Ex. 2



The first version suggests a mediant relationship (C-a or C-e), which is in keeping with the principal tonal centers of the other movements. The revision is more ambiguous tonally, though not necessarily more chromatic. The final version is the least clear of all.

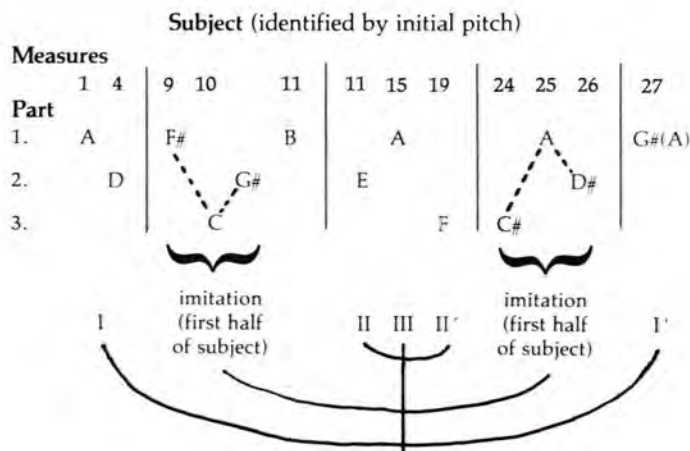
The trouble taken by the composer with this subject is a direct indication of the degree of his interest in the piece. Hindemith is known to have composed very rapidly; there are small and secondary works for which he did not even write sketches—he directly composed the autograph score. On the other hand, revisions and corrections are evidence that the composition had some special personal or technical importance to him. This is clearly true of the Fugato.

Once the theme was decided on, however, composition must have proceeded apace. Only two places in the A, C#, D#) (dotted notes in the formal (1) the first alto in m.17 has a dotted half e'4; (2) at Adagio (m.27) the subject was originally sketched as identical to the initial statement—that is, it began on a'', not g#''.

The formal scheme of the Fugato is symmetrical, based on the three

statements of the subject by the soprano. It is summarized below.

This is a kind of pyramid which works outward from the central statement of the subject in mm. 15-19. It will be noticed that all three complete soprano statements are at the original pitch, though Hindemith altered the beginning of the third statement, as noted above. It



is no accident that the central statement begins at the climax of the movement: *poco stringendo* leads to *forte* in mm. 14-15 and the movement's highest pitch, e^{'''}. As this highlights the crucial central statement, it is eminently logical, though one would customarily expect the expressive climax to come somewhat after the middle. Hindemith handles this problem admirably by making it appear for a moment as if the movement will end earlier than it in fact does: there is a "false" close in mm. 26-27 (Ex. 3) The

Ex. 3



chord which appears on the first beat of m. 27 (A-C#-F) should have been a cadential A-major triad (A-C#-E). The

"incorrect" chord is one of a group of pitch materials of which Hindemith was particularly fond—whole-tone constructions (which may be created by any combination of superimposed major seconds, major thirds and tritones). The tonal ambiguity caused by these materials is a typical functional usage in Hindemith's music after 1930 and is consistent with his later theoretical formulations. In this case, the false cadence sharply articulates the last structural element: the Adagio coda which completes the symmetrical formal scheme (and provides the final subject statement).

There are clear pitch relationships throughout the piece which support the pyramidal form. The two imitative passages (mm. 9-11, 24-27) employ transpositions of the opening notes of the subject. In the first passage, the beginning notes of the first three statements (F#,G#,C) form a whole-tone construction (major second plus major third), while those of the second passage are the reverse (major third plus major second: A#/Bb to A; first alto C to C#; second scheme above). The chord type thus formed is a basic harmonic element in the movement (we will designate it T1). It occurs twice as often as both major

Ex. 4



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and minor triads combined and only once less than Hindemith's consistent favorite, the three-note chord built to any combination of major second plus perfect fourth (designated T2). Chord types T1 and T2 dominate the center of the Fugato (Ex. 4).

Still, neither of the chords has any obvious relation to the subject. There must nevertheless be something in the latter which relates to the notions of symmetry and the use of invertible, non-triadic chord types. No measure, after all, lacks the subject or its initial motive. Indeed, there is a connection, the first clue coming from the sketches—the fact that the first half of the subject was not altered. It consists of an eight-note symmetrical pattern built of repetitions of a whole-step-half-step unit (Ex. 5). Only

Ex. 5



the pickup note, A, is not a scale element, an omission which is structurally significant, for precisely the same scale-pattern is used for all the pitches in

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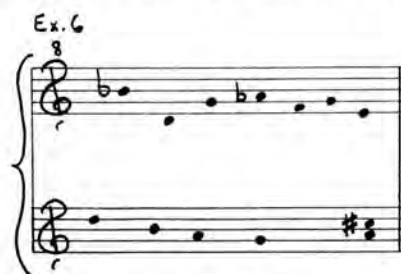
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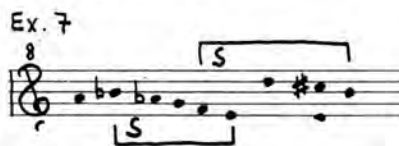
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the last measures, again with the addition of the pitch A. A, of course, is the root of the closing chord (Ex. 6).



The same scale is used in the false close in mm. 26-27, again plus A.

The second half of the subject poses a problem: none of the three versions employs an obvious symmetrical scale-pattern like that of the first half. The final version, though, uses the pitches from the first half, excluding A but adding C. The relation of the two halves revolves about a sub-collection of the initial scale-pattern. Through rhythmic and durational stress, Hindemith divided the eight notes into two overlapping five-note groups (designated S) which are structurally identical (Ex. 7).



Transposed, S comprises the closing form of the subject most frequently used, for example in mm. 8-9 and also in the coda (Ex. 8).



Furthermore, the soprano passage that leads to the high pitch e''' emphatically states the reverse of S (ascending rather than descending), while S is simultaneously present in statements of the subject (Ex. 9).



There is a hint in this to performers: those five soprano notes need strong emphasis.

The care evident in the revisions of the Fugato subject is further exemplified, thus, in the pitch details of the composition. Hindemith took full advantage of the subject's structural possibilities.

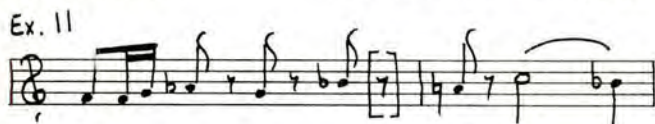
The state of the Scherzo sketches is rather more complicated. They are found on the eighth through fourteenth pages of the first sketchbook. They are incomplete, however (mm. 1-19 and 64-73 are lacking), and there are three and one-half additional pages of rejected material, apparently for the main theme. These constitute ten measures for the opening (the first phrase is shown in Example 10), eleven measures for an intermediate section and nine measures more of same. The measures shown partake so fully of the character of the published movement, down to the walking bass, that there is little doubt it was the original version of the main theme. The clue to its rejection lies in the music derived from it, which tends toward the frivolous. Hindemith clearly decided a more robust, noisy theme was needed. We may speculate that the quieter, imitative middle section (mm. 40-63), which appears first in the sketchbook after the rejected material, was a development of that original theme and was retained even after the latter was rejected. Mm. 41-42 and 52-53 in the second alto were originally the same as the second alto part for mm. 43-44. The introduction of the imitation was a decided improvement. We may further speculate that the present main theme was originally a subsidiary theme; that is, that its original form may have been that found in mm. 77ff. This is the first place the theme appears in the sketches, and the only place it is in a substantially complete form. Given the order of the extant materials and the obvious "principal theme" character of the initial lines of rejected sketch, this does not seem an unreasonable speculation.

Ex. 10



The first movement sketches are complete, with the curious exception of the last two measures. There are quite a number of variants in the text, almost all altered rhythms, durations or single notes. The most significant are listed below:

1) Mm. 2-3, second alto, read:



2) Mm. 17-18, all parts:

Ex. 12



- 3) M. 58, second alto, reads C.
- 4) M. 63, second alto, second half note is B.
- 5) Mm. 65-68, second alto, notes on first and third beats held as half notes, mm. 67-68 read:

Ex. 13



- 6) Mm. 67-69, soprano, filled in with repeated eighth notes.
- 7) M. 88, soprano, reads:

Ex. 14



The odd B-natural "escape note" in m. 88, thus, was originally lacking. Hindemith surely added it in order to repeat in the soprano the three-note motive that appears in the other parts. The source of that motive is the *poco moderato* section (mm. 30ff.) that begins the "development" area. Its ultimate source, however,

is the two main themes, both of which play with the scale-wise descent through the third. I regret that I have more than once, in playing this piece, wished that Hindemith had retained the initial idea.

But then, we do not know for sure if he originally intended to close the movement in F. The voice-leading would allow a close in A equally well: soprano A#/bb to A; first alto C to C#; second alto G to A. There are arguments for both F and A. The first theme section plainly centers on F, there is a clear close in F in mm. 72-75 and, of course, the published version ends in F. On the other hand, the exposition ends in F# (Hindemith does not normally use tonal relationships of the half-step; he prefers those of the whole-step—as in the shift from F to G between the two main themes in this movement—or of the third), A is a constant reference in the

development and it is the principal pitch center in the other movements.

For all the variants that have been mentioned here, except the Fugato subject, there are no corrections in the sketchbooks. Hindemith apparently decided on the changes and wrote them directly into the autograph. This was typical procedure. The sizeable number of corrections in the first movement, the rearrangement of the second and the careful formal and pitch-structural conception of the Fugato, in fact, all seem to

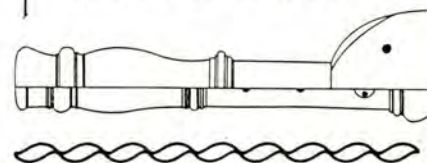
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show that the Trio received *more* than the ordinary amount of care in its composition. It is known that Hindemith wrote *Ploner Musiktag* very quickly, in the midst of other projects, but he obviously paused long enough over the Recorder Trio to make of it an exceptionally well-crafted work that is grateful to the instruments. And this was achieved, most remarkably, without any compromise whatever in the musical language: the musico-technical premises come directly out of the mainstream of Hindemith's experience as a composer, the symmetrical structures of the Fugato from some of Hindemith's most outspokenly avant garde music of the mid-twenties, the whole-tone patterns from even earlier music heavily influenced by Debussy. The technical procedures and compositional language are identical to that found in much larger works, like *Mathis der Maler*.

Footnotes

1. Some of this material, including unpublished works, will be discussed and/or published in volumes of the Complete Works, now in progress.
2. Cf. Dale Higbee, "Notes on Hindemith's 'Trio for Recorders'", *American Recorder* Vol. X No. 2 (1969):39.
3. The sketches, of course, are for D and A recorders. In the cause of the greatest possible clarity, however, the examples (and all references to specific pitches in the text) have been transposed to match the edition for F and C recorders. This will make it easier for interested readers to try out the variants.
4. There are numerous places, especially in the first movement, where long note values were later changed to shorter notes plus rests (as the many dotted quarters followed by eighth rests). This precise articulation is already an important clue to the manner in which the composer wished to have the work performed.

THREE LITTLE DUETS

For Two Alto Recorders

Pete Rose

These duets were composed in November 1974 with the intention of creating something appealing and easily accessible. After an initial read-through with Bob Margolis, they were shelved and virtually forgotten.

They came to light again as the result of a telephone conversation a year later. Bob and I were discussing the up-coming New York Recorder Guild concert at which I would be performing "Monologue I" by Gerhard Braun and two of my own pieces—all in an avant-garde direction. He suggested that we perform "Three Little Duets" as a contrast to the other music, which turned out to be a good idea.

The Duets are all based on the development of a melody-ostinato combination. They require no special techniques to perform, although I might suggest playing the F# in no. II with the fingering 0---4 5--

Pete Rose
August 1976

I

$\text{♩} = 156$

The musical score is written for two staves per system. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked as quarter note = 156. The score includes various musical notations such as notes, rests, repeat signs, and dynamic markings. The piece ends with a triplet of eighth notes in the final measure of the bottom staff.

This system consists of five staves of music. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with a fermata over the final note. The second staff is also in treble clef and contains a trill (marked 'tr') over a note. The third and fourth staves are in bass clef and contain accompaniment with chords and moving lines. The fifth staff is in bass clef and contains a few notes followed by a double bar line.

II

This system begins with a tempo marking of a quarter note equal to 92 (♩ = 92). It consists of five staves. The top staff is in treble clef with a key signature of two flats and a 5/4 time signature. It features a melodic line with rests and slurs. The second staff is in bass clef with a 5/4 time signature and contains a few notes. The third and fourth staves are in treble clef and contain melodic lines with slurs and dynamics. The fifth staff is in bass clef and contains accompaniment with slurs and dynamics.

Musical score for The American Recorder, page 72. The score consists of six systems of two staves each. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and articulation marks such as slurs, trills (tr), and accents. A triplet of eighth notes is marked with a '3' in the first system. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

III

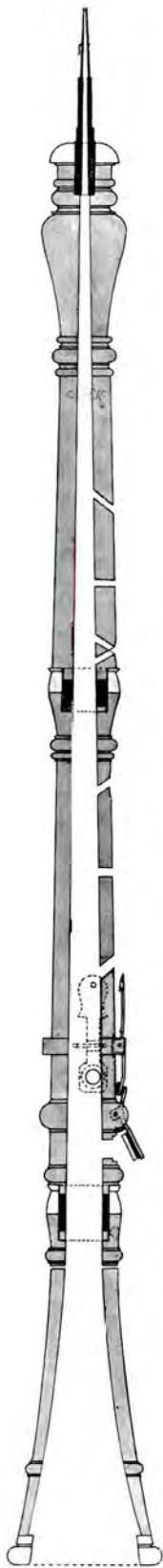
♩. = 120

This musical score is for a piece titled "III". It is written for a recorder and piano accompaniment. The tempo is marked as quarter note = 120. The key signature has one flat (B-flat), and the time signature is 6/8. The score consists of seven systems, each with a recorder staff and a piano staff. The recorder part features a melodic line with various ornaments, including grace notes and trills. The piano accompaniment provides a harmonic and rhythmic foundation, often using chords and arpeggiated figures. The piece concludes with a final cadence in the recorder part.

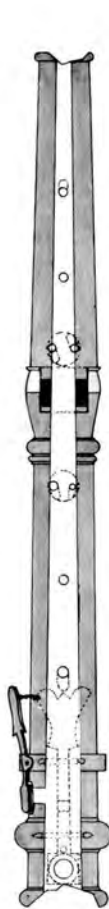
The image displays a page of musical notation for 'The American Recorder', page 74. The score is organized into eight systems, each consisting of two staves. The key signature is one flat (B-flat), and the time signature is 2/4. The notation includes various rhythmic values, including eighth and sixteenth notes, rests, and dynamic markings such as 'p' (piano) and 'tr' (trill). The piece concludes with a double bar line at the end of the eighth system.

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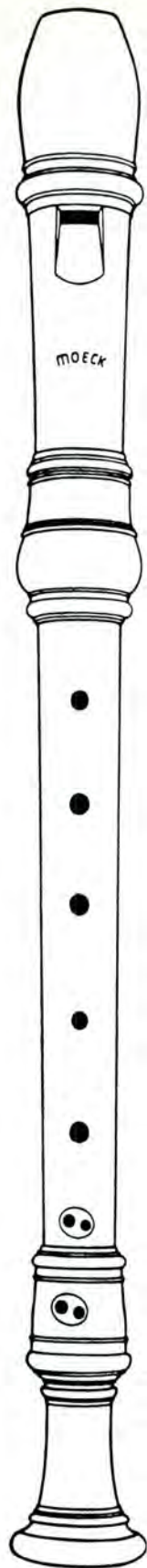
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J.S. BACH: Concerto in A Minor for Flute, Violin, Harpsichord, Strings and Continuo, BWV 1044; Concerto in C major for Two Harpsichords, Strings and Continuo, BWV 1061. Frans Bruggen, baroque flute; Marie Lenohardt, baroque violin; Gustav Leonhardt and Anneke Uittenbosch, harpsichords; Leonhardt Consort. TELEFUNKEN SAWT 9552-B, \$6.98.

This recording of the Concerto for Two Harpsichords is included in the five-record boxed set (TELEFUNKEN SCA 25 022-T/1-5) reviewed in AR, August 1972, XIII/3, 86-88, but readers looking for a version of the Triple Concerto played on historic instruments will want to acquire this single disk. Frans Bruggen's playing on a Hotteterre-type *traverso* made by von Huene is outstanding, with fine tone and good intonation. Balance is very good too, as is the ensemble playing by the Leonhardt Consort, helped by the fact that there is only one player to a part. I find the ending to the last movement of the Triple Concerto too abrupt, and I think the final cadenza in the Double Concerto could be more dramatic, but these are small shortcomings in performances that offer beautiful instrumental tone, sparkling playing, elegant ornamentation, and fine stereo sound.

G.F. HANDEL: Chandos Anthems—"The Lord is my light"; "As pants the hart." April Cantelo, soprano; Ian Partridge, tenor; The Choir of King's College, Cam-

bridge; The Academy of St. Martin-in-the-Fields, Neville Marriner, leader, Andrew Davis, organ continuo; David Willcocks, director. ARGO (S)ZRG 541, \$6.98.

G.F. HANDEL: Chandos Anthems—"O praise the Lord with one consent"; "Let God arise." Elizabeth Vaughan, soprano; Alexander Young, tenor, Forbes Robinson, bass; The Choir of King's College, Cambridge; The Academy of St. Martin-in-the-Fields, Neville Marriner, leader; Andrew Davis, harpsichord continuo; John Langdon, organ continuo; David Willcocks, director. ARGO (S)ZRG 5490, \$6.98.

Handel had only a small chamber orchestra at his disposal at Cannons, where he lived from about 1717 to 1720 as a sort of composer-in-residence to James Brydges, Earl of Carnarvon, and later Duke of Chandos. The splendid "Chandos" Anthems, therefore, are scored for only two violins, cello, bass, oboe, bassoon, and organ. Two recorders are called for in single movements of two of the anthems and were presumably played by the oboist and bassoonist, who were doublers like most 18th century musicians. On this recording of "The Lord is my light" (ARGO ZRG 541) Boehm flutes are heard in the lovely tenor solo "One thing have I desired of the Lord," where the

Record Reviews

Dale Higbee

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sweet flute-tone adds a gentle quality. The four anthems recorded on these two disks are all very fine, but I was especially impressed with "The Lord is my light" and "Let God arise," both of which feature magnificent choral writing, lively opening instrumental overtures, and fine solos. Ian Partridge is outstanding in both "The Lord is my light," where he has three solos, and in "As pants the hart," which has one solo, a lovely duet for soprano and tenor, accompanied by oboe, violin, cello and

continuo. In the opening section of the final chorus he demonstrates remarkable virtuosity in singing the composer's florid melody. Handel's genius is especially apparent in the superb final choruses in these works, three of which conclude with jubilant alleluyas. The all-male Choir of King's College is very fine, the Academy of St. Martin-in-the-Fields play with their accustomed precision and élan, and stereo sound is marvellous, reflecting the resonant acoustics of the Chapel of King's College, Cambridge, where the recordings were made.

Edition, 1957. (UE 12570. Score, 10 pp., and parts, \$1.55. Available from Joseph Boonin, Inc. Music Publications, P.O. Box 2124, S. Hackensack, N.J. 07606.)

This nicely recorded disk presents an interesting variety of works from the pen of one of the greatest gamba virtuosos, who was very popular in his own time but is little known today. Marais (1656-1728) is said to have played like an angel, and these works reflect both his agreeable personality and his awareness of the virtuoso capabilities of the gamba. Of most interest to readers of AR is the Suite in C, a group of 8 pieces of charm and elegance stylishly played by Leopold Stastny, baroque flute, plus dessus de viole and harpsichord. The two treble parts are written within the range of f'—d'', so both parts are playable on either alto or soprano recorders. Six of the movements have been published for two recorders and continuo by Universal Edition, edited by Layton Ring, and many readers will want to acquire the music as well as this fine record. Also expertly performed and recorded are a piece of program music, *Sonnerie de Sainte Genevieve du Mont de Paris*, a musical description of church bells and people listening to them, and a suite for solo gamba and harpsichord. The latter consists of a noble prelude followed by an attractive set of dances which are well varied in mood and character.



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MARIN MARAIS: *Sonnerie de Sainte Genevieve du Mont de Paris* (1723) for Violin, Viola da Gamba, and Harpsichord; Suite No. 4 in D major from *Pieces de Viole*, Book III (1711) for Viola da Gamba and Harpsichord. Leopold Stastny, baroque flute; Alice Harnoncourt, baroque violin; Nikolaus Harnoncourt, dessus de viole and viola da gamba; Herbert Tachezi, harpsichord. Musical Heritage Society MHS 964, \$3.50.

MARIN MARAIS: *Pièces en Trio* (1692) for Two Soprano or Alto Recorders and Continuo (Harpsichord & Cello). Edited by Layton Ring. London: Universal



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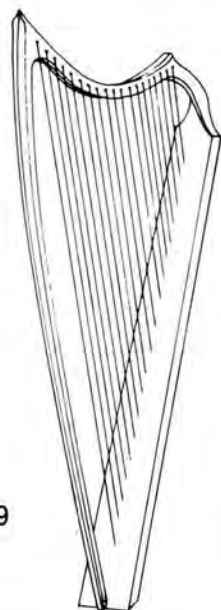
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BERNARDINO LUPACHINO: Tre Composizioni, per due flauti dolci. Transcribed by Elio Peruzzi. G. Zanibon, 1974. Available through C.F. Peters Corp., G. 5307Z. Score only: \$5.00.

There are three pieces in this 8 x 10" score. The cover is beautiful, and the title is impressive. The composer is not well known, and if these three pieces are typical of his instrumental best, it's not surprising. All in the same key, with the same kind of movement and the same style, they can be recommended only because it is such a challenge to try to make them interesting. The Zanibon company prints its publications well and takes care to make them attractive, although all three duets have bad page turns. I hope in the future they will find something more worth printing.

L.A.

OTTO LUENING: Easy Duets, for two recorders. C.F. Peters Corp., 1974. No. 66471. Score only: \$3.50.

These fourteen small duets are for the left hand only, unless you're reading alto up, and are in the simplest rhythms. The collection can be used to supplement a beginner book, and will probably appeal only to the very young. The edition is beautifully printed. Mr. Luening suggests variations of volume and speed, and switching parts. But telling beginners to play

the duets as softly and as loudly as possible is like suggesting almost no change at all, or encouraging playing violently out of tune. If Mr. Luening's suggestions for varied articulations

can be followed, the player is ready for much more interesting music than this. We have many fine beginner duet books on the market that are less expensive.

L.A.

Music Reviews

Louise Austin, editor

JACOB VAN EYCK: Variationen uber Englische Weisen aus "Der Fluyten Lust-Hof". Moeck ZFS edition No. 419, edited by Ilse Hechler. Published 1974. Price \$1.80.

There are three of Van Eyck's pieces in this small collection: *Prins Robberts Masco*, *Comagain*, and *Pavaen Lachrymae*. If you're a real lover of Van Eyck's works you would want to buy the complete collections put out by XYZ-Amsterdam. These three would give you an idea of what many of the pieces are like, but they are not the most popular and do not show the most variety that could be shown. They are, however, representative of his style if you would like to start with just a small taste. Editorial breath marks are indicated. The printing is clear and wide set, with page turns only between variations.

L.A.

JACOB VAN EYCK: Der Fluyten Lust-Hof, Oeuvres Originales pour flute a bec. Musique en main - series. Paris:

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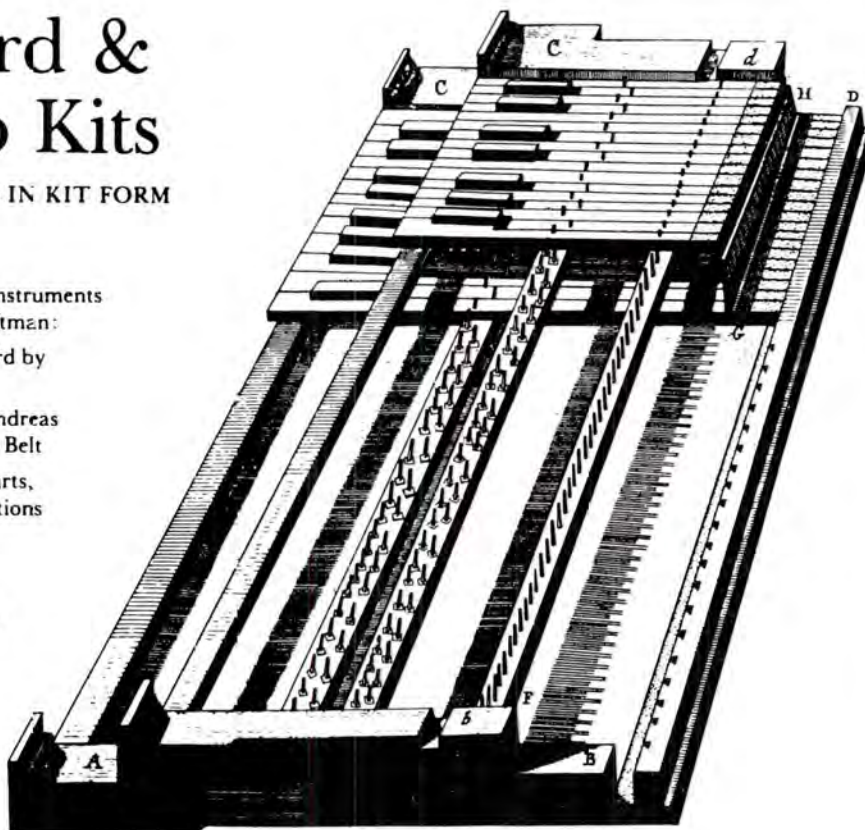
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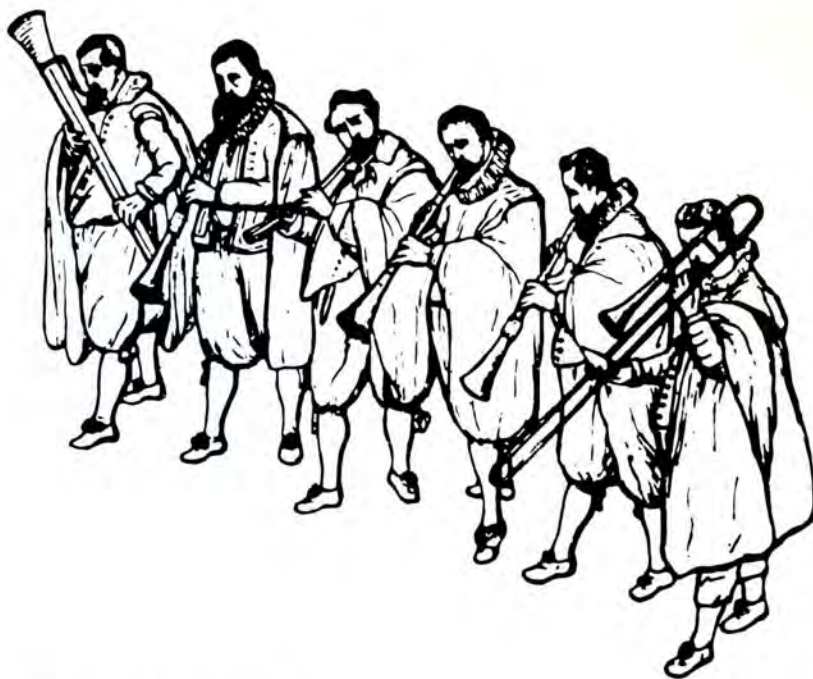
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Heugel. (Bryn Mawr, Pa.: Theodore Presser Company.) Price: \$3.15

Heugel's collection of Van Eyck includes eighteen pieces that would be found in all three books of the complete collections mentioned above. The more popular *Fantasia in Echo* is included in this group. Neither collection has the very popular *Engels Nachtengaeltje*. The print is clear and well spaced and except for a few very minor measure bar changes, the edition tastefully avoids changes or editorial markings and leaves interpretation to the player. This edition, for the price, gives you much more than the ZFS Moeck edition to choose from. I sound like a price comparison shopper, but with all the duplications these days, it seems necessary. Historical background at the beginning by Michel Sanvoisin is always a welcome addition to any collection. Recommended.

L.A.

G.F. HAENDEL: Sonata en Fa majeur, Op. 1, No. 11, Sonata en La mineur, Op. 1, No. 4, Sonata en Sol mineur, Op. 1, No. 2, all for alto recorder and continuo. Paris: Heugel (Bryn Mawr, Pa.: Theodore Presser Company) Series: *Musique en main*. Score and part: \$4.00 each.

Most intermediate and advanced alto players are familiar with these Handel Sonatas. For those of you that may have the Peters Edition of the set of Sonatas, these are the first, second and fourth. Because each sonata costs \$4 to buy individually, the Peters edition and some other collections would be much more economical. However, it could be important to many of you to take into consideration the realization of the basso continuo. Michel Sanvoisin has done a beautiful realization, and it is most suitable for recorders. This is not true of the Peters Edition, and it is something to look into with any edition before you make the investment. Each sonata has the short history in the front, and they are well printed and follow the original with no extra editorial additions.

L.A.

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ERASMUS ROTENBUCHER (1525-1586): Bergkreyen 1551, compiled and set for two voices. Edited for recorder duet (AT) by Helmut Monkemeyer. Moeck Zeitschrift für Spielmusik No. 431 (Sharon, CT.: Magnamusic, Inc.) 1975. Score, \$1.80.

Seven traditional miners' dance-songs (bergkreyen) from central Germany, fifteenth and sixteenth centuries, with sacred and secular texts, from Rotenbucher's original collection of 37 titles. These ballads were popular in Luther's time.

This edition makes a valuable contribution to the limited repertoire for alto and tenor recorder duet. The songs are easy to play, en-

joyable, and representative of the finest polyphony of the early Renaissance. Recommended.

M.C.W.

GEORGES PHILIPPE TELEMANN: Suite en La Mineur. arranged by Jean-Claude Veilhan. Paris: Alphonse Leduc (Bryn Mawr, Pa.: Theodore Presser Co.) 1975. \$6.75.

The A Minor Suite is one of Telemann's most important works. It was written originally for orchestra with recorder solo, although the solo part is often heard on the flute, and there are



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several good editions of the piece on the market.

The advantage of this edition is that a complete facsimile of the recorder part in Telemann's hand is included with the modern engraving of the same notes "in order that no possible controversy may remain over the nature of the text" and "to facilitate a more authentic interpretation." But moot points still remain, because a hasty writing of slurs in the original occasionally leaves some uncertainty as to which notes should be included within them. It is a thrill, of course, to have a picture of the original manuscript to refer to.

The disadvantages of this edition are its price in the U.S. and the fact that no keyboard part or any accompaniment is provided.

G.R.

PAVEL KLAPIL: Vingt Chansons Populaires Slaves. Paris: Alphonse Leduc (Philadelphia: Elkan Vogel, Inc.) 1974. S, A and guitar. \$3.75.

Here are twenty short Slavic folk tunes, all pretty, and all unfamiliar although the Slavic idiom is unmistakable. They are arranged for soprano, alto and guitar; in eight of the selections one instrument or another is tacet. The writing is quite good for both recorder and guitar, and all parts are quite easy to play. The guitar part is notated and sensibly fingered: good educational material for a first or second year classical guitar student. The recorder parts are well articulated, and several of the alto parts lie low enough to be played on the tenor.

The book is 9½ by 6 inches, and 24 pages long. No page turn is needed in the course of any tune.

E.R.

WILLIAM P. LATHAM: Sonata No. 2. New York: Jack Spratt Music Co., 1975. \$1.50.

This is a sonata for unspecified solo instrument with harpsichord or piano accompaniment. The solo part fits a C recorder very well; in range it is also possible on alto, but low F appears frequently.

There are three movements: an opening allegro in the classical idiom, a 27-measure adagio in the relative minor key, and a lively closing 6/8 "gigue." The solo and the keyboard parts are both of moderate difficulty and "lie" well on their respective instruments. The piece is a rather rare example, in recorder music, of a style between Baroque and contemporary.

It is clearly and legibly printed (although a dot is missing in the keyboard part in measure 12 of the first movement and, in the same measure, the second and third notes of the cued solo part should be sixteenth-notes.)

M.C.W.

E. CARNOVICH, (editor): Pifferate E Zampognate Tradizionale Natalizie, arr. for SS duet. Milan: Erben; Bryn Mawr, Pa.: Theodore Presser Co.) 1974. \$3.25.

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Press Road, Neasden, London NW10 ODD. 1975 L3 (\$8); 1976
L4.50 (\$13.50). *All subscriptions post free.*

Two dozen Christmas songs from ten countries, many of them familiar to American players, in easy arrangements for two C recorders. The format is oblong and the printing is easy to read. Although somewhat over-priced, perhaps, for a 28-page booklet, this collection would be very useful for beginners and school groups.

M.C.W.

JOHN, KOCH (arr.): God Bless the Prince of Wales. Anfor RCE 27, 1975. Distributed by Theodore Presser Co. \$4.95.

Twenty-seven melodies from the British Isles, in arrangements for two, three or four recorders. There are two duets (ST, AT), five quartets (SAAT, SATT) and twenty trios (mostly SAT). Texts are printed below the music, for singing, and there are many interesting illustrations in the Victorian English style. Most of the familiar British, Scottish, Irish, and Welsh tunes are included, and many that are less well-known to the American public. One or two have been expanded into free fantasias by the compiler. They are playable, tuneful and clearly printed.

THOMAS TOMPKINS (1574-1659): Four Pavans in Five Parts (SAA(T)TB). Preface by H. Monkemeyer. Moeck ZfS 422-423. 1974. \$3.00 (score only)

ANDREA, GABRIELI (1510-1586): Canzone in Four Parts (SSAT). Arranged by Ilse Hechler. Moeck ZfS 437-438. 1975. \$3.00 (score only)

Excellent music, perfectly suited to recorders, though originally written for viol consort. The pieces not difficult, and all recorder groups will enjoy playing these melodious, interestingly written selections.

Unfortunately, only the wealthy are likely to use them, as no parts are published and five scores would cost \$15.00 — a high price for four two-page pavans or canzonas.

M.C.W.

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THE CONSORT, Annual Journal of the Dolmetsch Foundation, Nos. 30 and 31, 1974 and 1975. Shelagh M. Godwin, Editor, (Paper, xi and p. 49-98, xv and p. 99-164. \$4.80 each, free to members of The Dolmetsch Foundation, annual dues of which are \$7. Available from Mrs. Shelagh M. Godwin, Secretary, Dolmetsch Foundation, 14 Chestnut way, Home Farm Road, Gcdalming, Surrey, England.

Both of these issues contain articles plus a variety of book and music reviews of interest to AR readers. Those who are not already members of The Dolmetsch Foundation, which also offers a Newsletter to members, would do well to join. Included in the 1974 CONSORT is an interesting review article titled "The Crumhorn — a historical survey" by Douglas MacMillan, who provides further information in a letter-to-the-editor in the 1975 issue. The author discusses the instrument, its history, illustrations in contemporary paintings and engravings, surviving historical instruments, and repertoire. Despite its wide use in early music performances today, the crumhorn was actually one of the less popular instruments of its period and only five pieces of music specifically calling for it have survived.

Other articles in the 1974 CONSORT include "Henri Brod's *Methodes Pour Le Hautbois* reconsidered" by Peter Hedrick, with interesting comments on ornamentation in the

1830's; "The instrumental consort music of Osbert Parsley" by John Morehen, an introductory essay to the author's recent publication (Oxford) of the six instrumental consort pieces which survive in a complete

state by this little-known Elizabethan composer (1511-1585); "The Bay Psalm Book and its music — 1640-1773" by Richard G. Appel, which consists of excerpts from the author's introduction and descriptive notes to his privately printed facsimile edition; and "Musical instruments of the Austrian Renaissance," an English translation of Gerhard Stradner's essay from the book *Renaissance in Osterreich* (Vienna, 1974), which gives information on types of extant instruments of Austrian origin and names of Austrian instrument makers of the period — including no recorder makers, since 16th century woodwind makers did not generally sign or mark their instruments.

THE CONSORT for 1975 includes "De Musica Libri Septem by Francisco Salinas" by Ismael Fernandez de la Cuesta, an English version of the Castilian introduction to a book, originally in Latin, by an important Spanish musical theoretician (1513-1590); "The Academie Royal and the performance of Lully's operas" by Patricia Howard, who mentions the Hotteterres, renowned woodwind virtuosi in Lully's orchestra; "Dr. William Crotch — worth reviving?" by Jonathan Rennert, an essay on the bi-centenary of the birth of an influential musician and teacher who was Professor at Oxford for over half a century; "The Lyra-Viol: an instrument or a technique?" by Jerome LeJeune, who concludes from organological and musical sources that the answer is "both"; "Gaspar Sanz," a preview by

Book Reviews

Dale Higbee

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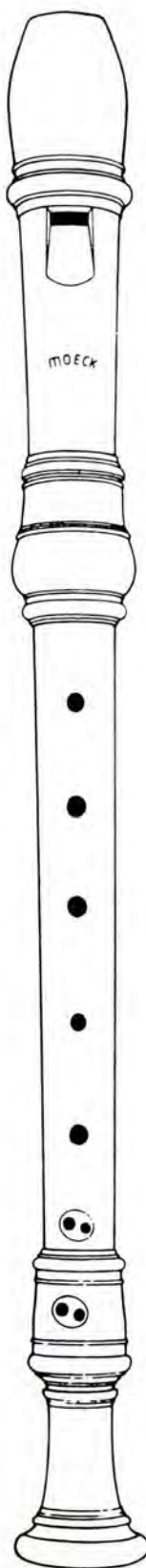
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Rodrigo de Zayas of the publication of Sanz's music in three issues of *The Guitar Review*; and Margaret Campbells's "To dot or double-dot? The eternal question," which features correspondence between Arnold Dolmetsch and Ernest Ansermet in 1929. Correspondence to the editor includes a letter by Arthur W. Marshall providing addenda to his article on the chamber music of Godfrey Finger, published in *THE CONSORT*, No. 26, 1970, and a heated exchange between Rodrigo de Zayas and Robert Spencer, who reviewed a recording by de Zayas in the 1974 number.

Woodwinds At Old Pitch

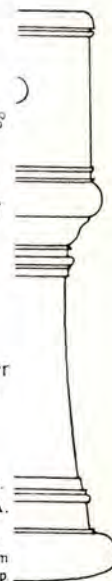


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ROBERT S. TAYLOR

THE ENGLISH HARPSICHORD MAGAZINE AND EARLY KEYBOARD INSTRUMENT REVIEW. Vol. 1, Nos. 1-4, October 1973, April 1974, October 1974, April 1975. Edited and published by Edgar Hunt. (Paper, 7 1/4" x 9 1/2", pp. 1-32, 33-64, 65-96, 97-128. Annual subscription \$4.50, single copies \$2.30, post free from Rose Cottage, Bois Lane, Chesham Bois, Amersham, Bucks HP6 6BP, England, or from Magnamusic Distributors Inc., Sharon, Conn. 06069, USA)

The natural partner of the recorder in much of its original literature is the harpsichord, so most recorder players are interested in, and many own, harpsichords. Edgar Hunt is best known as one of the leaders in the modern revival of the recorder. He is not himself a harpsichordist, he has long been interested in the instrument, and his position in the Department of Renaissance and Baroque Music of Trinity College of Music led him to undertake the publication of this semi-annual journal. Aimed "to provide a forum for everyone who is interested in the harpsichord and kindred instruments," these first four issues offer a nice balance of interviews with leading personalities in the harpsichord world, articles on historic instruments, building, maintenance, and perfor-

mance problems, book and record reviews, news of "the harpsichord scene," and correspondence. Persons interviewed include George Malcolm, who comments on problems of "authentic" performance of early music; Gustav Leonhardt, who says, "True ensemble comes only when people have the same idea about the music—without discussion. Ensembles which have to discuss the music and rehearse a lot are no good."; Kenneth Gilbert, who has interesting comments on his editions of Couperin and Scarlatti; and Frank Hubbard, who talks about various types of instruments, playing, composers, materials, and kits. The editor reports on a visit to Robert Goble, and there are articles on "Early English Harpsichord Building" by Thomas McGeary; "Harpsichord Building" by Dave Law; "The Fretted Clavichord," "early French Harpsichords," and "Venetian Harpsichords" by Michael Thomas; "An Early Eighteenth Century Harpsichord" by Thomas Barton and "The Broadwood Books" by Charles Mould; "The English Virginals" by Richard Lockett; "Quick Jacks for Amateurs" by P. Deen; and an article on early fingerings by Maria Boxall. Attractively printed on quality paper, with a variety of well-chosen illustrations, this periodical is recommended to music libraries as well as individuals with an interest in early keyboard instruments.

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The season of 1975-76 has marked the tenth anniversary of the Rochester Chapter of The American Recorder Society, and seems an appropriate time to review its course over the years.

Rochester is geographically distant from all the main center of early music activity, so it has been necessary for use to evolve a chapter that operates in a different manner from most. Meetings are held twice monthly—and I might add, are cancelled for nothing less important than a recital by an important recorder *virtuoso*. Since it is not financially feasible to have visiting conductors for meetings and since workshops run by professional recorder players are possible only once or twice a year, a different format had to be devised.

But first, why is there a Rochester Chapter at all? We owe our existence to the prodigious work of Helen Benz, who gave classes in recorder for many years. She had a great gift for encouraging her classes to form consorts and keep playing together after the classes ended. The members of these groups felt that they needed an organization to bind them together and give them mutual support, thus, the decision to form a Chapter of The American Recorder Society.

From the beginning the monthly meetings were divided into one hour for a program and one hour for large consort playing. We thought these sessions should be an educational experience as well as an occasion for playing. For the large consort hour, we sold a music packet to all members. Those were the days when you could get a sizeable pile of music for five dollars. One of the highlights of the musical year occurred when the officers convened for a long evening of selecting music for the next year. Everybody had a favorite piece we just had to try. Looking back, one pitfall we fell into was picking music overly advanced for the chapter members. The officers were always the better and more enthusiastic players. Financially, we decided to take a hard line. No free loaders. No music packets without paying first. No workshops that wouldn't stand a good chance of breaking even; i.e., good government.

We were very lucky in the summer of 1967 to have Bernard Krainis give seven

weekly group lessons to 15 of our members.

The third year we began to split up into groups for the first hour, either to play in small consorts or to work on various aspects of recorder technique.

By the fourth year, it was felt that our meetings were lacking something that would make them more interesting and valuable. We decided to have meetings twice monthly to allow us to increase their instructional content. We hired a recorder teacher to impart wisdom to our members. This he did in a most unusual method. He broke the class into two or three groups, and assigned a piece. The groups would then go off and work on the piece by themselves. Upon returning, each would play for the other groups, who would make constructive comments. In general this system worked quite well.

The two one-hour sessions were kept and the membership was divided into two groups. The officers agonized over how to do this without causing hard feelings. Our teacher said he would take care of this. He earned his paycheck that first night by walking in and saying, "Those on the right are in group A, those on the left, group B"! Members were tapped to lead those that were not being led by our teacher.

In our fifth year we no longer had the paid teacher, but because members had responded so well to the instructional thrust of our meetings, we decided to set up classes on the beginning, intermediate, and advanced levels. Previous to this time, there was a beginners' class at the YWCA that kept a flow of new members coming into the chapter.

Chapter News

Neil Seely, editor

Through a lack of interest, however, these classes ended. We needed new members and the only way to get them was to teach them ourselves. That year, people formed their own small groups in the second hour and either played whatever they wished or worked under a director of their choosing.

The sixth year saw the addition of a class in medieval music. We also started having workshops with Eric Leber showing us how to relax and breathe.

In year seven more changes were made. Our membership was increasing from a plateau of approximately fifty, and because the small groups in the second hour had tended to be exclusive in practice though not in intent, a more clearly defined set-up was called for. We needed to increase the number of classes in the first hour. The policy of having technique-oriented classes at different levels, plus one advanced group specializing in one area of performance practice was decided upon — really only an expansion of the earlier procedures. The strain on our more experienced members was increasing!

Then there was the question of what to provide for the unorganized second hour. It was decided to have a large consort for the majority of the members, an advanced consort of limited size, and a krummhorn class. In order to have music for all members, and avoid missing parts at crucial times, we went back to the system of music packets used in earlier years. As was to be expected, there were hitches in our well-laid plans. Some teachers were not able to continue and the krummhorns didn't come until early spring — all the usual frustrations. Even

so, we felt that we had moved in the right direction. The krummhorns finally got a small start toward the end of the year and other problems were solved along the way.

Year eight followed rather closely the pattern of year seven. The special interest group was the solo sonata. The krummhorns had a second chance and were sounding much better by the end of the year. The real innovation in this season was the "Mini-Concert:" a five-to-ten minute program given in the intermission by individuals, classes, or small groups that played together outside the meetings.

Year nine again found us making changes in the first hour. This time Music for Fun was the special interest class. The real pipe dream came with the decision to start a "do-it-yourself" collegium of mixed instruments in the second hour. It attracted ten participants, all of whom played an instrument other than recorder. Dick Holbert was our fearless leader, and each member dealt with the vagaries of his own instruments, among which were krummhorns, soprano shawm, cornettino, cornetto, tenor sackbut, baroque oboe and renaissance flutes, lysarden and rackets. It was great fun, and sometimes we began to sound as if we were all playing the same piece!

Year ten brought changes in the second hour. The large consort had become too large and more options were necessary, so we tried having a "first consort experience," middle intermediate consort, high intermediate consort, advanced consort, and a renaissance flute class. Our membership in this year increased to almost one hundred.

In our deliberations about all these second hour activities, we discovered that if we scheduled the collegium on chapter nights, we had too few teachers. We solved that problem by having the collegium meet on different evenings. The group has eight participants this year, all as eager as ever, and the instruments now include a lute, tenor viol, some flutes, and a second baroque rackets. We have made real progress during the year, and plan to continue our efforts.

Each year there have been two chapter concerts in December and May, in which classes, individuals, and member groups

participate. There have been as many as 18 different offerings on a program, and we have had good success in keeping the length of the program within bounds. Our motto is "it's better to play one piece well than four selections poorly."

There are some of us who try to "play one piece well" more than once. Over the past few years, a quintet solemnly called "The Lumber Company" has been entertaining informally in churches, hospitals, schools, and nursing homes. Last summer, they gave a 45-minute concert in Canandaigua, N.Y. Music ranged from 13th century pieces to Charlton and was augmented by buzzies and percussion.

To top it off, some of us are perennial participants in "Noyes Fludde" each time it is staged in these parts and, this June, four of us added sweet sounds to Shakespeare's *As You Like It* at the University of Rochester Summer Theatre.

This year we are planning a just-for-fun picnic as well as the concert and we are sure there will be some playing just-for-fun too. We Rochesterians feel that we have the best ARS chapter going, bar none!

Jane Meade, Neil Seely,
and Werner Baum

Bergen County, New Jersey

The Bergen County Chapter held its second annual all-day workshop, devoted to English Renaissance music, at St. Paul's Episcopal Church in Englewood on March 6th. Shelley Gruskin, Martha Bixler, Valerie Citkowitz and Phoebe Larkey were the teachers for the forty students who were divided into four classes.

The afternoon program featured a talk by Shelley on the purpose of the recorder: Is it an instrument of subjective expression simulating the human voice or an objective instrument which moves the soul by beautifully crafted sound? Shelley wove into his answer the musical practices and concepts of such diverse periods in history as ancient Greece, the Italian Renaissance and the present, with its revival of the recorder.

The workshop came to a happy end with English and American country dancing at the Unitarian Church in Ridgewood.

Denver, Colorado

Denver Chapter officers for 1976-77 are Constance Primus, *Music Director*; Richard Conn, *Program Chairman*; Noel Johnson, *President*; Ann Edgerly,





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Secretary; Margaret Pull, *Treasurer*; Georgeanne Weiser, *Librarian*, and Sharon Helton, *Chapter Representative*.

The first official act of our new Board of Officers was to accept with reluctance the resignation of Augusta Bleys, our former Co-Music Director. Augusta founded the Denver Chapter and has served as an officer since its inception. We'll miss her influence very much.

Plans are well under way for another eventful music year in Colorado, with regular chapter meetings scheduled twice monthly in order to accommodate our burgeoning membership. Activities will commence over Labor Day weekend with our Renaissance Faire — a three-day recreation of a 15th-century marketplace, complete with artisans, craftsmen, a tournament of knights or horseback, mimes, mummers, puppeteers, jugglers, minstrels, bands and food vendors. We expect Rocky Mountain rascals and wenches to turn out in large numbers for this farewell to summer.

As a further postscript to summer, we'd like to thank you, ARS, for the Telluride II Workshop held in June. It is certainly our good fortune to have a workshop of this caliber here in our own neighborhood. Our resounding bravos to the entire staff!

Sharon Helton

Southern Tier, New York

Members and friends of The Southern Tier Recorder Society of Corning, N.Y. celebrated Christmas 12th Night this year in the French manner. The evening began with a procession of musicians and an explanation of the customary festivities of the occasion. Then came a concert of French music including Christmas carols performed by the ensemble; "Touro Louro," by F.E. duCaurroy, played by a quartet; the "Sonata in D Minor," for two altos, by de Montclair; "Les Canaries," by Couperin for harpsichord; "L'Agreable," by Marin Marais for alto and harpsichord; and "Pavanne," by Ravel for recorder and piano.

The 12th Night Collation which followed the concert was festive in true French style. Tables were decorated with two large cakes which had been "crowned" according to the tradition. At serving time these gilt paper crowns were

removed from the cakes and worn by two guests. The old custom dictated that the guest who found a hidden bean in his serving of cake was king for the evening and might have as much as he liked to drink! The gaiety of this successful evening was enhanced by the reminiscences of several people who had lived in France and Switzerland.

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Letter from the Editor

I choose to call this piece a "Letter from the Editor" rather than an "Editorial" for two reasons: First, because it expresses some personal opinions about the magazine and the society rather than any official policy, and second, because the matters dealt with herein are of such moment to me that I have been unable to marshal the calm, sober, objective, dispassionate tone that an editorial would require.

There has been considerable concern expressed about the lateness of the magazine, and although it is certainly legitimate, it has been coupled with an indifference to explanations about its causes or suggestions for its solution. The basic problem is financial, i.e., what you can get for what you pay. Let me be specific.

When I first assumed the editorship of this magazine, I was informed that there were several areas of dissatisfaction that needed to be dealt with: 1) the lateness of the magazine; 2) the paucity of advertisements; 3) the appearance of the cover; 4) the appearance of the interior; 5) the editorial content. (Not necessarily in order of importance.)

Here are some of my accomplishments.

I totally redesigned the interior of the magazine, a job which normally nets a graphic designer several hundred dollars. This process had several spinoffs in terms of labor. It required totally reorganizing the structure and rates of advertising space (which was, in fact, one of the considerations in the design), making new rate sheets and communicating with all current advertisers to inform them of the changes, and redesigning all the existing ads. It also involved finding a new typesetter and printer, within the financial limits I had been given at the outset.

I have designed a different cover for each issue, and while some of them have contained only a photograph, others have involved considerable artwork.

The amount of advertising space has increased to approximately 18 pages in this issue. The largest number I have been able to find in any issue from the period before I became editor is approximately 8.

The editorial content has remained satisfactory. To point out a few outstanding examples: My interview with Frans Brueggen was reprinted in *Recorder & Music*; Sigrid Nagle's article on the early

instrument collection at the Metropolitan Museum of Art resulted in a donation to that collection; I have received numerous enthusiastic responses to Kenneth Wollitz's article "Some Random Thoughts on Practicing" and Bob Margolis's "A Composer's Guide to the Recorder." This issue contains two scholarly articles (unsolicited) by Ph.D. musicologists.

The magazine has begun to publish original musical compositions, allowing members to benefit from the talents of composers not published, in some cases, by the familiar music publishers.

Even after this description, it may still not be clear just how much work is involved in these activities.

There are now an average of thirty advertisers per issue. There is frequently pre-publication contact regarding deadlines, copy, etc. The ads must often be designed and laid out. The total amount of advertising pages must be calculated for the total layout of the magazine. Following publication, the ads must be billed and a checking copy sent, and the bills must then be followed up and payments recorded.

Articles must be read and evaluated for publication. Authors must be contacted concerning changes, illustrative material, permission, and so forth. Interviews involve conducting the interview, which frequently includes traveling, transcribing it, editing it, showing the edited version to the interviewee, and sometimes taking photographs.

Producing the magazine also involves a few minor chores: Type specifying the manuscript and copyediting it, proofreading galleys and making up page dummies, checking final pages to see that corrections have been made, checking blueprints from the printer and following up on printing and binding.

There are also miscellaneous tasks such as answering correspondence, making up tearsheets of the reviews, copyrighting the magazine.

The fee for all these tasks is woefully inadequate. It was so for the previous editor, it was so when I took over, and, inflation being what it is, it is even more so now. I have been paid no additional fees for designing, advertising work, interviews, photography, etc. Until recently, when I have employed assistants for proofreading, editing, layout, or clerical chores, I have had to pay the fee from my own fee, which has left me with very little. Everyone was extremely upset when I cancelled an issue, but in reality, the

members received adequate compensation in terms of quantity in the subsequent issues, the advertising has increased to such an extent that even with one less issue the yearly revenue remained about the same, the society saved money but not putting out four issues (it was cheaper to distribute the pages of the missing issue over the three remaining ones than to put out the fourth issue). The only one who really lost out was I, since I didn't get paid for that issue, nor did I receive any additional payment for the larger issues.

In this situation, something has had to give, and it has been the schedule. The *American Recorder* can be an even better magazine than it is and come out on time if some realistic appraisal is made of the costs involved and some reasonable budget is worked out. There has been little understanding of this problem, and I doubt whether there is much now. On one occasion, when I informed the management of the society that I could get the magazine out on time if I were given more money, I was told: "Get the magazine out on time and we'll give you more money." More recently, when I submitted the substance of this letter in the form of a memo to an ad hoc committee supposedly trying to solve the problems of the society, I received no response whatsoever, except that the committee had decided that I was not actually putting out the magazine and was sending a minion to inspect my premises.

I think the solution is not too esoteric. If we increase the advertising rates by some small percentage (they are extremely cheap as it is), and establish a ratio of advertising pages to editorial pages, the magazine can generate enough of its own income to take care of some of its needs. But, of course, then there will be complaints that there is too much advertising and not enough editorial content.

What is necessary is that we establish some priorities. The society does not have unlimited funds and the magazine doesn't have a large enough circulation to be a commercial venture. So we have to decide: What is important—how much does it cost—what might we have to sacrifice to get it. Then perhaps the largest number of people can be happy for the largest percentage of the time.

Daniel R. Shapiro

revised

The inside story on SOPRANO RECORDERS

A reference you may wish to tear out
and keep in a safe place



WHERE EXPERT ADVISERS TAKE TIME TO HELP YOU

Dear Fellow Recorder Enthusiast:

It's amazing! -- the mail I'm getting -- the phone calls. But what surprises me is they're not just local calls, but from all over the country! And just because of these bulletins in the American Recorder. It just goes to show that interest in the recorder is a universal bond between so many people that have different careers, different ways of life, different ideas. The recorder brings 'em all together -- and it's wonderful. Well, so much for philosophy.

You know - I probably get more inquiries here at Terminal Music about sopranos recorders than any other kind -- and in a way that's understandable. First, soprano recorders are mercifully inexpensive. Second, the soprano is very often the first recorder any of us were exposed to and probably the first we learned to play.

22! I thought it might be useful, even to the recorder player who has real expertise -- to have some of the principles down in print that I feel, from my experience, should be kept in mind when selecting an instrument. Such advice may be controversial -- but it won't be hedged. I'm going to lay it straight out as I see it -- and it will be my honest opinion as derived from better than (20) years of recorder playing, teaching, appreciation, and yes, selling all kinds of high quality recorders. I'll tell you what I think of wood vs plastic (or should that be vice versa?). I'll tell you how much to pay (or not to pay). What I'm really trying to do is get you to evaluate your needs - think them through before you act -- and give you a way to measure if you're a beginner -- and if you're advanced, provide something you can give your students or beginner friends. Hopefully it'll be of use to all. Let's begin.

A bit of historical comment: The soprano recorder is also called a descant recorder... so if you come across the word "descant" don't let it treble (shudder!) you. For you archive buffs -- the soprano (which is in C) is the

nearest thing to the old sixth flute in D - sc named because it is a 6th above the alto (which is in F). There's a small, but choice, repertoire of 18th Century concertos for soprano recorder, so there are good solo possibilities. But in practice, the soprano's big function, today, is the top line (and lead) in consort music. Now, this brings up its own set of problems because a consort usually plays with low breath pressures (unless they're taping some wild commercial or playing some modern avant garde item). Anyhow, the soprano recorder can be a bit unruly under these low breath pressures, and in the words of Rowland-Jones tends to "cry out". This makes some sopranos hard to manage. Notes can be coarse or wavering, out of tune, and high up things can become unbearably shrill, particularly if you've got the wrong instrument.

To recap -- mastery of the soprano recorder is really essential -- and this will probably be the first recorder you're exposed to. Sopranos are relatively inexpensive, but if you get the wrong instrument it can make you want to climb the wall. So there should be a tough set of standards set for picking out a soprano.

Here are the standards we at Terminal Music believe you should absolutely insist upon, regardless of price, when buying a soprano recorder.

- 1) The instrument should have a comfortable feel and good appearance.
- 2) Tone should be full, smooth and with all notes in tune.
- 3) There should be no propensity toward shrillness.
- 4) The full range must be easily achievable without problems.
- 5) The sound must not overpower.

6) Intonation should be clean and true. It should be easy to play each note right on pitch without making adjustments in breath pressure.

7) The instrument should give you pleasure when played -- (which it will if the 6 points preceding check out okay).

Now that we've put down our standards, how do we select the right instrument to meet them? Is it simply a matter of money? It's not that easy. This is one field where we can't truthfully say -- "Well, how much do you have to spend -- the more you invest the better the instrument will be for you." Sorry - but 'taint necessarily so! Best thing to do is divide our categories and our recommendations into five groups. I'll tell you the ins and outs of each group -- after that, you decide. We sell 'em all, and I'll take your order whatever recorder you want to buy. It all depends who you are -- whether you're a beginner or advanced, and what you already own. If you're a rank beginner on the recorder as an instrument or even a beginner on the soprano, the smartest choice is plastic.^{*} And in plastic you've got a bunch of choices. Let me clear up this plastic bit. Plastics technology in the '70's is quite different from the old days of cellulose acetate and bakelite. Many of today's plastic recorders are acoustically correct, light (unlike the real torpedoes of old) almost unbreakable, stable, beautifully finished, and a joy to play. They are also precisely made, consistent instrument to instrument, and they cost very little. Plastic recorders can be, in short, one of the few real unmitigated bargains left in these difficult times.

SOPRANO INSTRUMENTS

GROUP I

Good Plastic Recorders

Rankings are my opinion: Blame nobody but me, Art Nitka. But I'm giving it to you straight.

★★ No.1 (by a wee margin) Dolmetsch.(ARJ-1)
Still Costs \$3.95. A best buy. Full, strong sound. Has the most tonal body. Excellent intonation as does most every Dolmetsch. Attractive. Comes in a box. Three piece model, "ivory" look in head joint. This one is even good enough for a pro in a hurry -- and I can point to at least one recording date where a pro grabbed one of these from me and rushed right off to the studio! Made in England.

★★ No.2 Aulos Bel Canto Model (ARJ-2)
It's close to No. 1. Very close. Just a very, very small difference between this and Dolmetsch. Costs ~~\$4.20~~. Comes in drawstring pouch. Nice. (Pouch is better than a box.) Three piece model, "ivory" look on head joint. Made in Japan.

\$ 3.60

★★ No.3 Yamaha (ARJ-3)

An amazing Japanese recorder that has got a lot of manufacturers worried. With excellent reason. It's good. Can't hardly beat it for the price. Some prefer the overall feel of the Yamaha -- and the sound, which is slightly different. (Only way to describe it -- darn good, but different.) Beautiful finish. Vinyl bag. Costs only ~~\$2.50~~. Value with a capital "V".

\$ 2.95

★★ No.4 Aulos Standard Model (ARJ-4)

It's good. Otherwise I wouldn't put it in the Big 4. Aulos is, as we said before, a Japanese recorder - widely used in schools. Been around longer than the Yamaha. Dependable. Nice sound. Cloth bag. You can't go wrong. Could just as easily put this in the #3 slot. What more can I say? Just ~~\$2.50~~. (How do they do it?)

\$ 2.95

Now there are other plastic recorders - ^{*} whole bunch of 'em that are nice, though not as good as these. (And there's still another bunch that comparatively speaking belong in the wastebasket. We won't and don't handle them at Terminal Music. Caveat emptor!) Generally speaking the big problem with the lower grade plastic recorders is finding one of them in tune! A poor-responding recorder helps form bad habits hard to undo later. Every teacher knows the difference and now I'm sure you do. On to Group II.

Here we take a price jump you won't believe. We go from under \$5.00 in Group I to over \$20.00 in Group II, and we now go to wood.

You might logically say -- why not go from the \$5.00 top in Group I to say, a \$10 or \$20 wooden recorder? Well -- just take my word for it -- the \$5.00 to \$20.00 span is "no man's land" on the soprano recorder circuit.^{***} We don't need to spend it for plastic (some of the \$5.00 plastics will give a \$25.00 wooden recorder a real run for the money) and you need to spend more for a wooden instrument worth its salt. Wood has to be selected, bored, tuned, finished, etc. It isn't molded like plastic. And for less than \$20.00 you just aren't getting that much attention paid to the final product (or more especially, to how it may suit your needs) from any manufacturer of wooden recorders. Don't blame the manufacturer -- he can't afford to do much except mass product at such a price. He does the best he can, and you might get lucky and get a superior instrument by rule of chance. The odds are worse than in Las Vegas. It's a chance not to take. From your own point of view: At best a \$20.00 soprano, even if you beat the odds and get one in tune, will never amount to much. It will be severely limiting to any decent player. Still, you

* Note: See Bulletin on Plastic Recorders, May, 1976, ARS Journal. (Or, write us for reprint.)

** Note: You can save up to 40% on prices listed. (See back page.)

*** Except for the remarkable IDEAL wooden recorders. (See back page.)

might be reluctant to discard it and buy a good one later. And that would probably be worst of all. (It takes courage to junk any recorder.) But you know yourself better than I ever will.

So -- we skip to the \$25.00 class -- and now at least we're onto something good. No apologies for this group. Each candidate is worth every cent of the small price and more. Now for the first time, you've got a choice of the kind of tone you prefer. Read on. (See - when you get to Group II there's even a bit of sophistication!)

GROUP II

Intermediate Wood Recorders

No.1 Kling Standard Model (ARJ-5)

Very nice consort instrument. Good blend. Soft, sweet. Pearwood. Very good for a child (who will take care of a nice instrument) -- and for adults who are just starting out. A quality Swiss-made product, and it looks it. To quote Roland Jones on intonation: "you never have to do battle with a Kling recorder to make it give of its best." Just be sure "its best" is what you want -- and remember "its best" is soft and sweet. Quite a nice instrument. Unbelievable at ~~\$23.00~~. You even get a soft felt bag and swab. Trust the Swiss. Precise.

\$29.00

No.2 Moeck Standard Model (ARJ-6)

Here's a good recorder with a more open, bolder sound. Not strident. Just bolder by contrast to the Kling. Yes, probably better for solo. However, Moeck also blends well in consort. A slightly "reedier" quality, but no less sweet. Wood is maple -- as are most of Moeck's large collection. Moeck has always had a way with maple, and they've got a special process which impregnates the bore with hot paraffin. Moecks are perfectly in tune, electronically checked. Comes with fitted box that is a perfect carrying case. How much? ~~\$21.00~~. Hard to believe.

\$24.00

No.3 Aura (ARJ-7)

This one has a real ring -- bright and clear. Many prefer it to the so-called "sweeter, softer sound", and this is in definite contrast to the Kling. Moeck is in between. The Aura sound is carefully planned - no accident. Made by Hans Coolsma - the famous Dutch craftsman. This one is fruitwood. A good solo instrument. Not as good for blend, but almost. Only ~~\$23.00~~. Coolsma has really scored with this one. \$26.00

Now on to Group III. Here's where the instruments respond to the artistry in the artist. You can't get blood out of a stone, or a silken purse from a sow's ear, to mix up a couple of metaphors. But any Group III recorder is not only good -- but good plus. The plus is the added dynamic range, easier response and the harder woods we are now offered as we reach this price level. These Group III's needn't

take any gaff from anyone. The key words are sound and response. Talk about value, I don't know any field where an instrument of the semi-professional capabilities listed here could be obtained for a ~~\$50~~ bill. It's almost sinful -- that's how good these recorders are.

\$60(!)

GROUP III

Good "Plus" Wood Recorders

I've got to rate both of these instruments as No. 1. It's such a close contest, and they're both so good you just can't go wrong.

No.1 Moeck Rottenburgh (ARJ-9)

Very, very nice. Straight windway. Maple. Bore impregnated with paraffin. Good for consort, and very good as a solo instrument. Just the right amount of cutting power without losing the really lovely tone quality. Price: ~~\$49.00~~. Incredible. (Best all around soprano made) and also

\$57.00

No.1 Kling Concert Model (ARJ-8)

Dark wood. Palisander, or ebony. A beautiful instrument with easy response. A pleasant, soft, round, mellow sound. Lovely consort recorder. ~~\$48.00~~. Unbelievable.

\$65.00

Now on to Group IV. This is the start of the really excellent recorders.

GROUP IV

Excellent Wood Recorders

This is a prime grouping

No.1 Moeck Rottenburgh (ARJ-10)

Bowed windway, grenadilla, ivory rings. Best generally available for solo work. ~~\$122.00~~. Really rises over the crowd. Unexcelled brilliance, but not harsh. Strong, lovely tone. A throbred - Von Huene's influence is really felt.

\$140.00

No.2 Moeck Rottenburgh (ARJ-11)

Bowed windway, palisander. Ivory rings. Good for solo and perfect for consort. Not as dominant a sound as grenadilla. Beautiful appearance. Bold sound, with a certain mellowness. Many pros prefer palisander (some call it rosewood) to grenadilla because the sound isn't as hard or "super brilliant". (Just brilliant!) ~~\$98.00~~

\$112.00

No.3 Moeck Rottenburgh (ARJ-12)

Bowed windway - bubinga. (African rosewood) Ivory rings. ~~\$71.00~~. Much of the palisander timbre. But truly, the sound of this recorder is lovely. Assertive enough for solo. Great for consort. This recorder is an undiscovered jewel. Known and appreciated by many teachers and inquisitive artists.

\$84.00

CLASS V (no list)

With the caliber of instrument available in Class IV (Moeck has Class IV locked up in the soprano field), what could be in Class V? Well, Class V is a bit academic because of both price and supply. Included here are the custom-made instruments obtained direct from the maker. With custom instruments we advise artists who have never had an instrument made to order to go slow. Why? First, you have to know precisely what you want. And, if you order and don't like what you ordered, you've bought it anyway. Not so when you buy at Terminal Music. I'll handle it personally. We guarantee satisfaction.

Second, the wait can be up to 3 years with a top maker because demand for instruments exceeds craftsman hours available.

Third, we're in a position to do a highly objective evaluation from a universe of almost every make and model of recorder you can name. Since I personally play any wooden recorder I send out - your recorder has passed my own personal test, which as a musician and teacher, I guarantee is as tough a test as any custom recorder maker would have his product pass. (Maybe even tougher!)

ORDER FORM?

Not this time. If you want to order, you may also want to save this somewhat irreverent,

but, I hope, useful treatise (and expose) of the soprano recorders. So why not copy your order on a sheet of paper. All the information you need is given in the text - model number, etc.

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WOOD RECORDERS AT CLOSE TO PLASTIC PRICES: (They're IDEAL!)

Once upon a time we told you about the most unusual deal in all recorderdom. Yes - IDEAL instruments are truly out of the story books. Whenever we offer these fantastically-priced instruments they walk out of here like there's no tomorrow. I could bore you with a recap of how we come by these instruments - how Terminal imports 'em. How I play every single recorder. How the rejects wind up elsewhere, because I have the right of rejection with the importer. (Why does he do me such a favor? He doesn't do me any favors! I do him the favor because I buy in such tremendous quantities!) So much for philosophy. Now for what could be the bad news if I weren't hardening my attitude about prices. I'm resisting price increase, friends. And so far, I've got the clout to do it - 'cause I buy just about all the IDEAL recorders available that can pass my admittedly-tough tests. Now - here's the pitch! The manufacturer has all along been embarrassed by our prices for IDEAL recorders. He says they're worth more - a lot more. And so they are. If they pass the Nitka test. They're bargains and glorious bargains! (If they don't pass, you'd be better off taping the holes and using them for bean shooters. Anyway, those that flunk, I send 'em back.) Why is the manufacturer upset? He's getting pressure from other dealers that's why! (Irony: Maybe they're selling my rejects for those higher prices! Remember I play those recorders first, friends! And I send back all the dogs!) Well, I'm not going to bow to it. Pressure I hate. Support me, please. If you need a great value in a wooden recorder you won't beat these (they're IDEAL!) Sound is sweeter than plastic and dynamic range much greater. At least for now our original prices remain in effect.



	Our Price	Other dealers sell for
IDEAL Soprano (3SARJ)	\$ 7.95*	\$ 9.95
" Alto (3SSRJ)	22.50	27.00
" Tenor (3ARJ)	32.00	38.50
" Bass (3BARJ)	129.00	199.50

*This one has even been reduced at Terminal Music.

Special

Order the consort of 4 for \$167.38 (beat that!)
Order Two sets for \$316.00 (no misprint!)

Better hurry. How long can anything this good continue? Note: My IDEAL selects are all good - real good. But, brother - that BASS (3BARJ) is the buy of the decade (any decade!) Have you priced basses lately? Outta sight!

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Prepared September, 1976 for the American Recorder



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