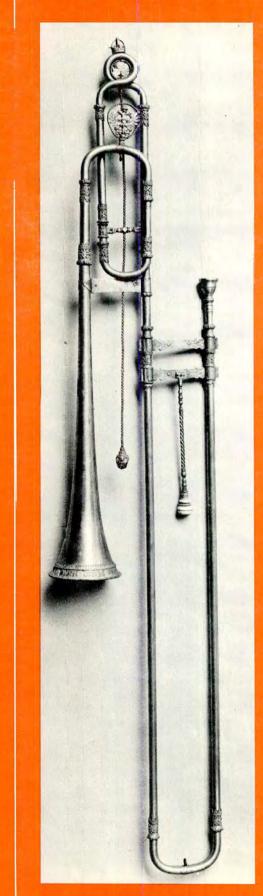
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Cover photograph of Nuremberg instruments: bass trombone, 16:2; t-umpet, cz. 1700; violins, 1804 and 1805; guitar, 1691.

THE AMERICAN RECORDER

Sigrid Nagle, Editor David Sadowski, Art Director Dale Higbee, Record and **Book Reviews** Louise Austin, Music Reviews Rev. Bernard J. Hopkins, Chapter News

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INDIANA

MARYLAND

Nuremberg instrument makers of the 17th and 18th centuries

avaria is musically one of the most prolific and fertile areas in the world. The composers Johann Pachelbel, Christoph Gluck, Leopold Mozart, Richard Strauss, Max Reger, and, in the 20th century, Carl Orff, Werner Egk, and Karl Amadeus Hartmann were born there. Orlando di Lasso, Johann Kaspar Kerll, Agostino Steffani, Evaristo Felice dall' Abaco, and Pietro Torri came to Bavaria from elsewhere and found a congenial atmosphere for their work Richard Wagner, from Saxony, was patronized by a Bavarian king, who had Tristan und Isolde performed in 1865 and Die Meistersinger von Nürnberg in 1868. Afterwards, the composer made Bayreuth, again in Bavaria, the center of his activities.

Bavaria also provided a fertile soil for performing artists and for many musical instrument makers. To mention just a few examples: the small market town of Füssen in southwest Bavaria, on the trade route from Augsburg via Innsbruck to Venice, produced a sur-prisingly large number of lute and violin makers. These craftsmen worked in Padua, Venice, Brescia, Milan, Modena, Geneva, Bologna Rome, and other cities. Mittenwald, another little market town on the trade route from Munich via Innsbruck to Venice, was the home of the Klotz dynasty, as well as of at least eight other less celebrated families of violin makers. Murich, the court residence of the rulers cf Bavaria, was of less importance, yet it was there that Theobald Boehm devised the modern flute in the 1830's and 1840's. In the small town of Donauwörth, Hochbrucker invented the pedal harp around 1720. In the Episcopal residence of Passau, the brothers Anton and Michael Mayrhofer built the first basset horns about 1760. The Tangentenflügel originated in the city of Ratisbon at the workshop of Franz Jacob Späth (ca. 1770). Augsburg was known for its musical automata in the 17th century, and for Johann Andreas Stein's invention of a new piano action in the 1770's. This action was used particularly in Viennese pianos of the Haydn, Mozart,

J.H. van der Meer

Beethoven, Schubert, Schumann, Chopin, and Liszt periods. Truly, a respectable catalogue!

The theme of this talk is Nuremberg. which was first assigned to Bavaria in 1127, but was not finally annexed until 1806. In order to understand the past situation of this city, we must make a short historical survey. Its foundations were laid comparatively late, in the 11th century, when the provincial centers of Forchheim, Bamberg, and Eichstätt were already flourishing, as well as Augsburg, Regensburg, Straubing, and Passau, which date from Roman times. Although a relatively young metropolis, Nuremberg was recognized by the emperor Frederick II in 1219 as a Reichsstadt, a free imperial city. In 1356, Charles IV granted the city the right to convene the first Reichstag after every election. In 1429, under the emperor Sigismund, Nuremberg became the custodian of the insignia of the Holy Roman Empire, an honor it retained until 1796.

Nuremberg lay at the junction of the trade routes from France via Frankfurt to Prague, and from northern Germany via Saxony to Munich and Italy. The city reached its political, commercial, and cultural zenith in the first half of the 16th century, when Albrecht Dürer and sculptors such as Veit Stoss, Adam Kraft, and Peter Vischer, father and son, worked there. Goldsmithery flourished. Musically, this was the period of Hans Sachs, Sebald Heiden, Leonhard Lechner, and Hans Leo Hassler.

After this high point, regional struggles and the Thirty Years' War caused the city's fortunes to decline slowly. Trade routes were altered. In the 17th century and during the first decades of the 18th, culture still flourished, but Nuremberg produced few creative geniuses. Johann Pachelbel was perhaps the only musical figure of more than local importance. Although there were few peaks in this period, however, the general level of the arts and of manufacture remained exceedingly high, and, as we shall see, the creativity of many craftsmen was remarkable. Later in the 18th century, however, Nuremberg sank into provincialism. Its resurgence took place in the 19th century, after it had become part of the kingdom of Bavaria, and then it was not so much an artistic rebirth as a technical and industrial one.

We come now to the production of musical instruments. Unfortunately, these objects are made of materials subject to wear and tear (thin wood, especially) or to damage (particularly the metal — down to 1/24 of an inch — of the brasses). Therefore, little direct information has come down to us from before 1550, but after that time the situation becomes clearer.

et us begin with plucked and bowed stringed instruments. Around the middle of the 15th century we find the lute maker Hans Ott, who was probably from Füssen. A mandora from his workshop, with a wonderful rose, is preserved at the Wartburg Museum near Eisenach, in East Germany. No work remains of other well-known lute makers like Hans Frei (unless he is the craftsman of this same name who built instruments in Bologna), Hans Gerle, and Hans Neusiedler.

After the middle of the 16th century the clouds slowly disperse. Hanns Vogel, who does not seem to have been appreciated in Nuremberg, apparently furnished many instruments to the ducal court at Stuttgart. A wonderful double bass viol by him dated 1563 has been preserved. It was undoubtedly made under Italian influence, but is the earliest known example of an instrument with nicks in the upper and lower bouts. This characteristic may, indeed, be of south German origin. It does not appear in Italy until about 1590.

Ernst Busch, who married in 1623, and was, therefore, probably born around 1600, also specialized in viols. These usually had upper bouts with an undulating contour and lower bouts with a nick, a variation of the Vogel model that can be considered typically south German (fig. 1). In Vienna, it appears as late as 1780. Busch made a number of large viols a fourth or a fifth below the usual bass. There is also a viol by him without sides or back, the "body" consisting of only a belly. Such "plank" instruments were made for purposes of practicing. As far as I know, this is the only viol made in this way that has been preserved.

Another rather interesting bowed stringed instrument maker was Paul Hiltz, who was active around the middle of the 17th century. His viols have the same south German shape as those by Busch, and he even applied this design to the viola. Very curious is the fact that he used Hungarian ash, a wood with an extremely twisted grain, for the ribs and backs of his instruments. This wood was often used in southern Germany for renaissance furniture.

Viol pegboxes were not always crowned by a head. 16th-century Italian instruments always have a scroll, as do Italianate German instruments (e.g. the Vogel) and early 17th-century English ones. Hiltz made transitional pegbox tops: they consist of a scroll with a grotesque head in front.

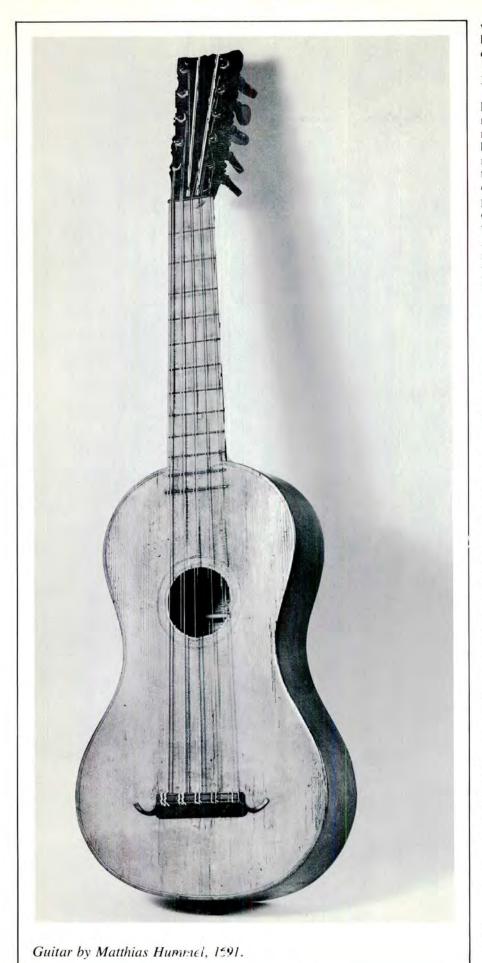
A fine lute and violin maker was Matthias Hummel, who married in 1687, received citizenship a year later, and died in 1716. The oldest dated German guitar is from his workshop (fig. 2). He also made small violins, and a delicious little violin-shaped kit with its original case (1698) has been preserved.

Matthias Hummel had a useful resource at his disposal: a daughter. If such a young lady were not too bad looking, she could be offered as a prize to a person willing to take over a workshop. Such was the case with Miss Hummel. She was courted and won by Sebastian Schelle, who probably took over his father-in-law's workshop in 1716. He continued the shop, where he made mostly lutes and theorboes, until his death in 1744. Schelle, too, was blessed with a daughter, who in turn attracted Leopold Widhalm to the family business. Widhalm opened his own shop two years after his father-in-law's death, most likely with the tools and installation from Schelle's atelier. In his early years Widhalm made a few theorboes, but specialized mainly in bowed stringed instruments of the violin family. In this he was Nuremberg's undisputed champion. He made such instruments in all sizes: violini piccoli, violins, violas, violoncellos, and double basses. An extraordinarily large viola from this workshop has been preserved. The shop continued for three generations, up to 1855, and thus existed for more than a century.

Widhalm's son, Martin Leopold, certainly did not attain his father's level of accomplishment, but his instruments are of good medium quality. The transition from the baroque to the 19thcentury neck took place in Martin's



Large bass viol, lowest string tuned to G^{I} , by Ernst Busch, 1641.



workshop: a viola from 1786 is still baroque, as is a violin from 1804, but one made a year later, in 1805, has the 19th-century or modern neck fitting (fig. 3).

By the middle of the 18th century, the lute and its variant, the theorbo, went rather abruptly out of fashion. The reason was probably that makers were beginning to turn out plucked instruments that were easier to play, such as the mandora, the mandolin, and the cittern, while the guitar continued to be popular. Very typical of the second half of the 18th century was the arch-cittern, with a second pegbox like a theorbo. Arch-citterns were made as amateur instruments in Paris and Nuremberg, where Andreas Ernst Kram produced a large number around 1770.

> e come now to the woodwinds. Here Nuremberg is of the greatest importance,

for Germany and for Western European music in general. The first period of achievement took place during the 16th century, when typical renaissance recorders, fifes, shawms, cornetts, and, from the end of the century onwards, dulcians, were produced. Unfortunately, very little from this time has been preserved. I know of only eight instruments in existence. One of the reasons for their rarity may be that maple was often used as a material for woodwinds, and for woodworms maple is one of the greatest delicacies. From those instruments that have been preserved, however, it can be deduced that the quality of 16th-century Nuremberg woodwinds was good, although not quite so good as that of instruments built at the time in Italy, Vienna, and Hamburg. Quite a number of makers from this period are known by name. The most important are the members of the Schnitzer family. A more obscure figure is Linhart Wiser, who died in 1589. He specialized in bagpipes, probably of the type that Dürer drew in his famous engraving of 1514.

After an interval of half a century, woodwind instrument making reached a second peak in the middle of the 17th century. The most important craftsmen were Michael Herbst and his son, and Hieronymus Franciskus Kinsecker. Kinsecker was a pupil of Michael Herbst's mother, whose husband had been a turner. He was born in 1636, married in 1662, when he probably became master of the guild, and died in 1686. A consort of recorders from his workshop has been preserved: two sopranos, two altos, a tenor, and a bass (fig. 4). According to the inventory, there was originally a sopranino and a case as well. Both were lost, possibly in World War II. A similar consort of instruments belongs to the Metropolitan Museum.

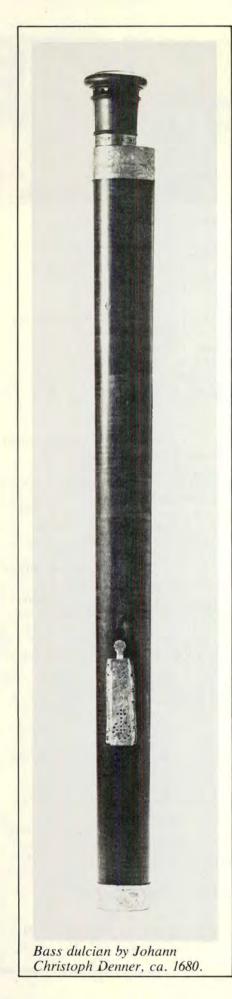
The Kinsecker recorders are typical transitional instruments. Renaissance woodwinds were usually tuned and played in consort and therefore needed no retuning in performance. For this reason they were, usually, turned from one piece of wood without joints. At the height of the baroque period, however, woodwinds were usually played as solo instruments, often with strings, and with a thorough-bass accompaniment. Therefore, they needed to be tuned. This was made possible, within limits, by making them in three or four parts. The Kinsecker recorders are, as I said, transitional: they were made in two parts, with a very characteristic undulating profile of the head and a horn ring reinforcing the joint. There is no movable foot joint. The altos and tenors have two little-finger holes, and the bass has a swallow-tail little-finger key, so that hole and key are within reach of either the left or the right hand. The soprano is so small that its one little-finger hole is within reach of both little fingers. The bores are also transitional: those of the sopranos are cylindrical like those of renaissance recorders, while the other members of the family have slightly contracting conical bores as do baroque instruments.

The peak of Nuremberg woodwind making was reached at the beginning of the third period, which started about 1680 and ended around 1765. It consisted of three generations. The first two were dominated by the Denners: Johann Christoph Denner, who began making woodwinds in about 1680 and



Violins by Martin Leopeld Widhalm, 1804 and 1895. Baroque instrument cn left.





died in 1707, and his son Jacob, who took over his father's workshop, which he continued up to his death in 1735. During the first generation, about 60% of the woodwinds produced in the German language region came from Nuremberg; during the seond, around 40%; and even during the third generation, 25%. As far as quantity of production goes, Nuremberg came directly after Paris and London and, later on, after Vienna. An extraordinary record for a town of eight to ten thousand inhabitants.

But it is not only the number of instruments that is surprising. The originality, especially of the Denners, is even more so. Father Johann Christoph began in a rather conservative manner, making slightly modernized renaissance instruments, such as rackets and bass dulcians (fig. 5). These were often used to reinforce the choir basses (hence the German term *Choristfagott*). He also made transitional instruments like *deutsche Schalmeyen*, one piece shawms with a narrower bore approaching that of the oboe, and twopart recorders. Indeed, there exist from Johann Christoph's workshop baroquetype recorders (fig.6), oboes, and bassoons in different sizes. He made oboes in more or less standard tuning, as well as tenor oboes in F with a flaring and also with a bulbous bell. There is even preserved a bass oboe in low C, an octave below the normal oboe. Finally, Johann Christoph Denner was undoubtedly the inventor of the orchestral chalumeau, a recorder-shaped instrument with a cylindrical bore and a single reed, which he built in different sizes. The instrument, invented shortly after 1700, is called for in many Viennese operas, from Marc Antonio Ziani's Caio Pompilio (1704) right up through Gluck's Orfeo et Euridice (1762). A tenor chalumeau by Denner is preserved at the Bavarian National Museum at Munich, and a copy of this instrument is in the Metropolitan Museum.

(This is the first part of a two-part article.)

This article was first presented as a lecture at the Metropolitan Museum of Art in New York and the State University of New York at Albany in the fall of



From left to right: bass dulcian by J.C. Denner, ca. 1680; oboe by Jacob Denner; voice flute (tenor recorder in d') by J.C. Denner, ca. 1695; oboe by Jacob Denner; bass recorder by J.C. Denner, ca. 1690; and bass recorder by J.C. Denner, ca. 1680.

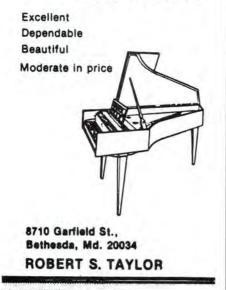
1976. All photographs are of instruments in the collection of the German National Museum in Nuremberg.

Dr. J. H. van der Meer was born in The Hague in 1920. He received a doctorate in musicology from Utrecht University and taught music theory and history at Utrecht Conservatory and at the Royal Conservatory in The Hague. From 1954 to 1962 he was curator of the music department of the Gemeentemuseum in The Hague, and since 1963 he has served as curator of the collection of historic musical instruments at the German National Museum in Nuremberg.



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Polychoralism, anyone?

s it possible for recorder players to become jaded? Yes, it can happen in cases where consorts have gotten to know too well all the usual literature for their instruments. Under their experienced fingers the predictable melodic lines, the rhythmic patterns, and the consonant harmonies of renaissance music have all come to sound pretty much alike, whether they are playing dances, chansons, motets, or madrigals. Such a group may also have exhausted the available supply of the excitingly different consort music written by such twentieth-century composers as Poser, Staeps, Baumann, Baines, Serocki, Barab, Davenport, Katz, Koch, Woollen and, of course, Hindemith.

Or it may well be that the group has grown far beyond the original trio or quartet, and simply prefers not to double on standard 3- and 4-part settings.

Is there hope then that the ennuiridden members can find happiness in fresh musical joys? Yes, indeed, Mary Hartman, quite definitely. With as few as six players (and of course, the more the better), they can browse in the exotic gardens of the Polychoralia. This, to put it in the simplest terms, is music written for two or more distinct and complete groups, or "choirs." Typically, first one group plays, then the other, often overlapping beginnings and endings; towards the end of the piece (and sometimes at high points before the end), all forces in both groups are playing together and producing a splendid and sonorous tutti.

Although this kind of antiphonal music reached its full flowering in the two quarter-centuries bracketing the year 1600, its forerunners can be traced back many centuries to a simpler and less opulent age, when verses of psalms were chanted alternately by two choirs of monks. By the 15th century the evennumbered verses and stanzas of metrical hymns began to be set in harmonized and elaborated versions of the unison plainchant melody being sung by the choir entrusted with the odd-numbered verses and stanzas.

In England late in that same 15th cen-

Bernard J. Hopkins

tury, extended Marian hymns set for as many as six, seven, and eight voices contained contrasting passages for two, three, or four voices. On the Continent Josquin des Prez did much the same thing, thinning down his four- and fivepart writing to include echo-effects for two or three voices. Slightly later, two of the three Tudor T's, John Taverner and Christopher Tye, in their six-part Masses (*Gloria tibi*, *Trinitas* and *Euge Bone*, respectively) wrote brief sections in polychoral style, balancing a choir of three higher voices against a low trio, and then uniting them.

These early examples can hardly be termed purely polychoral, since the composers did not envision two distinct performing groups stationed some distance from each other and intended to contrast and then blend their sonorities.

Although there were isolated instances of antiphonal writing in 15thcentury France and Italy, it remained for the progressive innovator, Adrian Willaert (c. 1485-1562), to develop and standardize a variety of polychoral styles. Apparently, he was inspired by the two facing choir-lofts in opposite transepts of St. Mark's in Venice, where he served as Maestro di Capella for thirty-five years. Along with the separated choirs, he combined the sounds of the two organs and a variety of instruments. Such "stereo" productions were continued by his successors, particularly by the Gabrielis, whose polychoral writing and "orchestration" brought the art to exciting peaks of sonic ceremonial brilliance.

Polychoralism, however, was not limited to Venice. In other parts of Italy, men such as Palestrina, Nanino, Anerio, Asola, the transplanted Spaniard Victoria, and many others composed both vocal and instrumental pieces in the polychoral idiom. The same genre is abundantly found also in the compositions of Germany's Resinarius (Harzer), Lassus, Hassler, Praetorius, and Schütz. The polychoral style spread also to Bohemia (Handl), France (Goudimel), Spain (Pujol), and Poland (Zielinski and Szamotulczyk).

Even well into the late Baroque as great a figure as Bach didn't hesitate to

avail himself of the polychoral device in the *St. Matthew Passion* and in four of his six great motets (BWV 225,226,228, and 229).

There are a number of reasons, both esthetic and practical, why the jaded recorder group might well reach back a few centuries to the time when renaissance man sought to express his culture's ideals of beauty and splendor no less in his music than in his literature, his painting and sculpture, his architecture, and in his pageant-style of living. As he did, so we too can achieve a degree of musical splendor by not only multiplying the number of voice lines, but by exploring and savoring the potential of entire groups of instruments for contrast and superimposition.

Polychoral composition offers to larger groups of reasonably competent musicians an alternative to doubling and trebling (and more) on standard SATB works; the result can approach the one-to-a-part chamber music experience. Workshops and ARS chapter meetings also present prime opportunities for such playing.

Polychoral is also the indicated music whenever two or three private groups decide to join forces for an afternoon or evening of music-making. Or if former recorder companions have since formed a viol consort, these, with the added motive of "old time's sake," might be invited to a polychoral get-together. And you'll be getting even closer to the renaissance sound if your erstwhile friends have moved on to other early wind instruments such as cornetti, shawms, sackbuts, cornamuses, and the like. Even in fairly large recorder aggregations in which several players have taken up other early instruments. there is no need for them merely to double what the recorderists are playing; polychoral music is by far a more interesting solution.

Moreover, double - and triple-choir settings, particularly those for high and low choirs, almost always present the opportunity to show off one's newly acquired gem of a sopranino, or to get some respectable mileage out of another person's hardly used great bass recorder. There are two basic types of polychoral compositions. One is derived from vocal motets, madrigals, and Mass sections. The other type is instrumental, and consists mainly of canzonas, expanded Italian instrumental versions of the French vocal chanson.

Renaissance composers probed the possibilities not only of two SATB groups, but also of high and low combinations that would eventually be translated into recorder instrumentations such as SSAA(T) and ATTB, or S(Si)SAT and TTB-GB.

For at least two reasons, polychoral playing needs a knowledgeable director. Out of basic consideration for the players, he must first of all do a lot of homework. Besides the expected familiarization necessary for any conducting venture, he needs to examine the music in order to assign practical instrumentation. Further, he must consider the limitations of the players' ability, the virtues and weaknesses of the instruments themselves, and the possibility and/or necessity of making substitutions, particularly in the case of renaissance recorders as against those of baroque/ modern design (the effective ranges and tone qualities are quite different). With larger-than-average groups he may need to plan on a better tonal balance by doubling the lower instruments.

If the director happens to be an organist, he might see the feasibility of adding an octave instrument (Si-S-A-T) to each group of lower-octave recorders (A-T-B-GB), much as he might give melodic outline and "cut" by adding a 4-foot or 2-foot stop to the 8-foot organ registration.

And why not go further and experiment with the Quint and the Nazard? In low-choir settings such as ATT(B)B a soprano recorder might very discreetly play the alto line, but fingering as though he were playing an alto. Similarly, if the highest instrument in the low choir is a tenor recorder, the Nazard effect can be approximated by a ninth person playing the tenor part on a sopranino, fingering as though his instrument were a soprano, and reading up one note. He must be careful to adjust the key signature and accidentals in such a way as to play always (an octave and) a perfect fifth above the tenor.

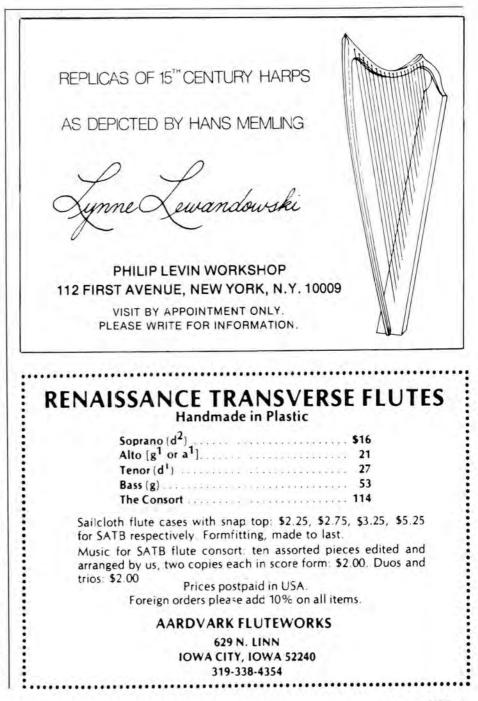
The second reason for needing a conductor will readily be apparent, particularly when the ideal spatial separation of the groups is realized. Players accustomed to close consort playing will rarely be able to stay together by hearing cues from the other choir; acoustic time-lag and reaction time will inevitably play havoz with the steadiness of the rhythm. A conductor easily visible to both (or all three) groups and giving a clear and decisive beat is essential. It may take players a while to mistrust their ears and instinctive musical habits, and to learn to rely strictly on the visible beat given by the director.

If the group is playing for its own amusement (or amazement) in a room or small hall, the choirs should face each other from opposite ends of the room, or, even better, from the diagonal corners. Playing for an audience in a church or large hall, they may have to experiment with their placement: perhaps one group in the altar area or on the stage, the other in a rear choir loft or near the back of the hall. In some churches, transepts can be used very effectively. In almost every case there should be, at rehearsal, an experimental adjusting of bodies, chairs, and music stands to discover the best acoustical conditions.

The director should insist on the clean and accurate release of notes which players might feel should be prolonged. Any such lengthening usually spoils the entrance of the other group, and, more often than not, results in unwarranted dissonances.

Now where does one find music for this fascinating foray into Polychoralia? The most commonly available and most practical settings are for two four-part choirs. As a rule, expect that they will have to be ordered for you, even if you usually patronize the well-stocked recorder bins in the finer music shops of San Francisco, New York, Los Angeles, Chicago, and Minneapolis.

Incidentally, I would discourage the



larger recorder groups from dreaming of the 16- and 24-voiced compositions. A few are available, but as far as I know, not in practical recorder editions, and quite rightly so. Recorders, you see, are simply not sackbuts, viols, shawms, or cornetti, all of these with their very characteristic tone qualities. Nor do recorders have the advantage of human voices with the pronounced coloristic differences of male and female singers, who enjoy the added advantage of distinctiveness in the vowel and consonant sounds. Four, five, and six choirs of recorder players performing a polychoral piece can easily become a sorry mish-mash, and not much fun for anyone. Three-choir works should be the limit for recorders alone, and should be attempted only by quite secure players.

At the other end of the size-scale are polychoral selections for two threevoiced choirs. The only ones of this type that this writer knows of are by the Bohemian Jacob Handl (Gallus) (1550-1591).

Beginning with these, here is a sampling of reasonably available publications:

MUSICA, by Jacob Handl, SSA-TTB. A tuneful tribute to the art of Music, which includes trumpet-like "taran-ta-rah's." MSEP D-601, available from Musica Sacra et Profana, P.O. Box 481, San Lorenzo, California 94580.

HODIE CHRISTUS NATUS EST, by Jacob Handl, SSA-TTB, with Latin and English texts. A fine setting of the famous Christmas antiphon, with many merry Alleluias echoing back and forth between the two choirs. MSEP D-602, Musica Sacra et Profana.

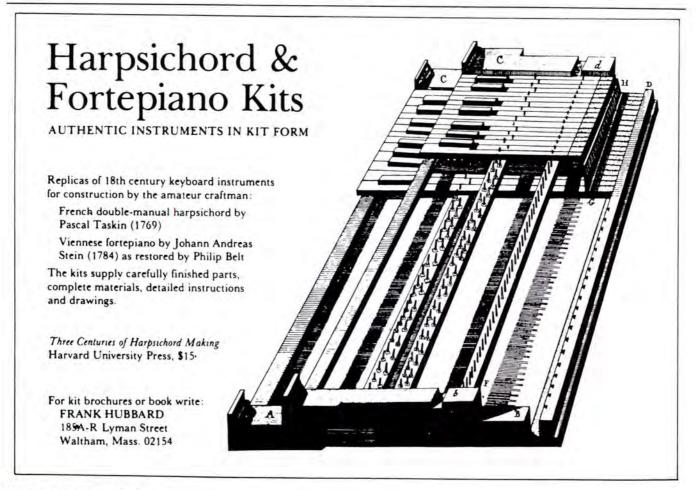
TWO SHORT POLYCHORAL PIECES (i.e., motets), by Jacob Handl, SSAT-ATTB, with optional use of sopranino and great bass. Brief, flexible, and technically easy enough to serve as a satisfying introduction to polychoral music. MSEP D-801, Musica Sacra et Profana.

THREE DOUBLE-CHOIR CANZO-NAS: Canzon a 8, by by Orindio Bartolini; Sol sol la sol fa mi, by Giovanni Gabrieli; La Leona, by Cesare Gussago. Three jolly pieces in unusually high-pitched settings, SSAB-SSAB. In fact, the editor, Helmut Mönkemeyer, recommends transposing them down a fourth for two equal SATB recorder choirs. However, since I can hardly imagine the average American eightsome being willing or able to do this, probably the best solution is to treat these bouncy selections as a highchoir/low-choir setting. Choir I would then be Si(S)S(A8)AT (tenor reading in the bass clef); Choir II would be

ATT(B)-GB. For some extra use and fun, the two groups might exchange parts. Heinrichshofen, Consort Series #996, probably available from or through C.F. Peters, 373 Park Ave. South, New York, N.Y. 10016.

CANZONA LA FOCCARA, by Claudio Bramieri. Here the setting of S(Si)S(A)A(T)B for both choirs is more reasonably placed for two equal groups. In the options that I've indicated in parentheses, the higher of each pair of instruments goes to its bottom notes, while the lower alternative goes up past the middle of its second octave. This would be a fine piece for a double quartet that has all renaissance recorders. If a high and low choir performance is desired, Choir II should use ATB-GB. C.F. Peters, Canticum Series #5932.

SONATA PIAN' E FORTE, by Giovanni Gabrieli, edited by Reginald Johnson for SSAT-AATB. This is the earliest known work calling for contrasts between soft and loud. Here we have a noble, but not too successful, effort to transcribe a piece specifically designated for a cornetto, a viola, and six variously-sized trombones. If Mr. Johnson had raised the key only a second instead of a fourth, the results in playing wouldn't be so unbearably shrill, and he'd have avoided nine low



E-flats in one of the tenor parts. If interested parties were to transcribe it in G for SAAT-TTTB, they'd find it considerably more playable and bearable. Dolmetsch Recorder Series, UE 12631, Universal Editions.

CANZONA XXXIV, by Tiburtio Massaino, SSAB-AATB. A welledited instrumental in the Dolmetsch Recorder Series. The one small drawback is the lack of measure numbers in the score and parts. Universal Editions, 12541-L.

TWO CHRISTMAS MOTETS: In Dulci Jubilo by Praetorius, and Quem Vidistis Pastores, by Giovanni Matteo Asola, both for equal SATB choirs. Either piece lends itself readily to viols (TrTr[Tn]Tn[B]B). Both motets have Latin and English texts. For either accompanying or replacing the instruments, there are keyboard parts: for Choir II in the Praetorius, for either (or both) choirs in the Asola. In this latter composition, one entire group is in canon with the other. MSEP D-802, from Musica Sacra et Profana.

TWO THREE-CHOIR MOTETS: Laudate Dominum in Timpanis, by Palestrina, and Canzon Noni Toni, by Giovanni Gabrieli. Folychoral music that should be tacklec only by serious groups well equipped with instruments and secure technical ability. One, two, or all three choirs of the lyric Palestrina can be done beautifully on viols. The Gabrieli (actually an instrumental rather than a motet) is playable on viols, but comes off well with recorders. A group that includes four or eight mixed cornetti, shawms, and sackbuts could make a marvelous polychoral effect with this glorious piece. MSEP A-301, from Musica Sacra et Profana.

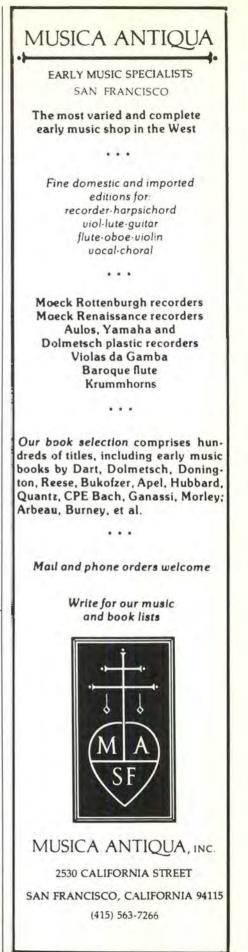
The Rev. Bernard Hopkins is a member of the ARS Board and a regular contributor to the Music Reviews section. A Roman Catholic priest for 38 years, he is by avocation an enthusiastic musician who describes his introduction to the recorder in this way:

"As a Christmas gift some twenty years ago an organist friend wished to present me with a complete pipe organ, but for obvious reasons of economics settled for the gift of one pipe: a Dushkin soprano recorder. Although this had some aspect of a gag, I took it seriously. Not having a regular method book, I used the fingering chart to devise my own method, working through Adeste fideles in all twelve major keys and God rest ye merry, gentlemen in all twelve minor keys.

Then followed all the typical stages of more serious recorder addiction: acquiring and learning all the sizes, exploring the potential and literature of this fascinating instrument, interesting and teaching others, making arrangements of favorite music by (I now hang my head in embarrassment) Beethoven, Grieg, MacDoweil, and yes, even Tchaikovsky. Nor did I spare some currently popular ballads, particularly of the Harry Belafonte era."

Father Hopkins went on to teach at workshops in the Pacific Northwest, study viol, and edit music for ARS editions and Anfor. He is a contributing editor of Musica Sacra et Profana. Having served as both missionary and parish priest, he is now the Superior of a Redemptorist monastery in Oakland, California.





Choosing an instrument

o most outsiders the life of a recorder player probably seems about as devoid of excitement as it is possible to get this side of the vegetable kingdom. But the truth is that there are a few occasions when the recorder player's blood pressure rises and his adrenalin flows every bit as much as it does in a parachutist or a ski-jumper. One such occasion is his first public solo performance. Another is when he goes to buy an expensive new instrument.

This is for many a truly traumatic experience. There you are in the shop, confronted with a hard-faced proprietor or assistant, trying to blow a strange instrument in such a way as to convince vourself that it is worth the king's ransom written on the label, while all the while surrounded by other customers who, from their supercilious expressions, you might suppose to be professors of the recorder at some Academy or advanced pupils of Frans Brüggen. I have done it often enough now to be hardened to it, but I can still remember what it feels like to do it for the first time, and I pass on the following tips to those with this ordeal still ahead of them.

The first tip is simple: don't do it unless you have to. By this I mean do not buy a wooden instrument unless you are quite sure that a plastic one is not good enough for you. Plastic instruments have been the object of constant technical improvement, and the best descants, trebles and tenors are now, in my view, superior to all but a very small proportion of the wooden instruments available - at whatever price level. There are, it is true, bad plastic instruments, some of them quite unbelievably awful. Mercifully the worst are not widely available. Of those that are easily obtainable. I usually recommend to my own pupils without reservation the Dolmetsch International descant and the Aulos treble and tenor with curved windways. Like most plastic instruments they have fogging problems, but these can be effectively controlled with periodic application of dilute washingup liquid to the windway. These are not the only good instruments - I have tried some really excellent Japanese

Theo Wyatt

descants - and perhaps not even the best on the market: I make no claim to exhaustive knowledge. What I do say quite confidently is that instruments of this quality are capable of satisfying all the reasonable musical needs of the consort or the ensemble player. The player of sonatas and concerti might perhaps demand something more. But whether soloist or not, if you go for wood you will gain at most a marginal improvement in performance, and you will run a real risk, unless you are a discriminating buyer, of being worse off. The great virtue of the plastic instrument is that, given reasonable manufacturing standards, each one is absolutely identical in intonation and tone quality. You can carry it untried from the shop and be 99.9% certain that it will, when you get it home, be just as good as the friend's instrument you tried and liked last Saturday.

> et us suppose, however, that you do legitimately need that marginal improvement that the best wooden instru-

ments can give, or that you are in the market for a bass, or that you want a renaissance instrument. My second piece of advice would be: do not be misled by the price. There is hardly any correlation between price and musical quality. In one London music shop some time ago two tenors lay side by side in a tray. One was priced at £103, the other at £22.50. The cheaper one was superior in every musical respect. and even, to my eyes, in appearance. And the cheaper instrument was itself overpriced because in the much larger shop round the corner your could buy the same model for just over £19.

It is perfectly natural, when you are not very experienced and not very sure of your own judgment, to suppose that if you buy the most expensive instrument you can afford you will minimize the risk of being disappointed. Alas, this supposition is all too often fallacious. Any conductor who has any human feelings left will tell you what a harrowing experience it is, when you have tracked down the excruciating intonation in the trebles, to see the mute anguish on the face of the shy young lady who saved up for six months to buy the instrument which you are now obliged to banish in favour of some borrowed plastic thing, and who pleads, "But I paid £60 for it and I did think it would be in tune."

There really is no substitute for testing the instrument yourself. Ideally you should try it, note for note, against a familiar instrument which you know is in tune for your normal style of playing. If that is not practicable, I suggest you go about it this way. First check that the socket in the head joint is exactly the same length as the spigot on the middle joint. The blunt end of a pencil and your thumb nail are all the tools you need. If the spigot is significantly shorter, intonation problems are almost inevitable. Then check the intonation aurally. You. may take my word for it that, at least for consort and ensemble use, a high proportion of instruments are flat in some part of their range, and that very few are sharp. Sharpness can fairly easily be cured by pulling out the head joint or by fingering; flatness is almost impossible to cure except by surgery. So you will be looking primarily for flatness, and will reject any instrument that exhibits it. The bottom note is the least likely of any on the instrument to be out of tune, so start there. Blow it steadily as hard as it will go while still producing a pure note. If it overblows very easily, reject the instrument. Now, using the same breath pressure, play the octave above. If you cannot tell whether the resulting note is a true octave above the bottom note, or if you know it is not a true octave but cannot tell whether it is sharp or flat, put the instrument down and leave the shop quietly. You are not yet experienced enough to be out choosing an instrument on your own.

The octave ought to be very slightly flat if you really have succeeded in keeping the same breath pressure as for the bottom note. But you will find plenty of instruments where, on this test, it is a full semitone flat. Reject them.

Move on next to the fifth (C on F instruments) and its octave, and to the sixth (D) and its octave. In many tenors and basses the marufacturer will be found to have moved the holes for the third finger of the left hand, and the first finger of the right, away from their acoustically correct positions so as to make them easier to reach. The result is a tendency for the fifth to be flat on the bottom octave and sharp in the top, and for the sixth to be sharp at the bottom and flat at the top. Test for this by listening to the octave intervals and also by comparing the whole tone interval between the fifth and sixth at the bottom and at the top, taking care as always to apply uniform breath pressure. If the lower interval seems wide and the higher one narrow, the instrument has this common fault and should only be bought if you can satisfy yourself that the inaccuracies can be brought under control by slight changes of breath pressure or reasonable adjustments to the thumb aperture.

Finally, check the second (G on F instruments) with its octave, the seventh (E) with its octave, and the octave (F) with its octave. Make sure this upper note comes cleanly and easily. On quite a few instruments it is very temperamental, and there is no reason why you should pay good money for an instrument which gives you its full range only grudgingly.

The difficulty with this checking of octaves is in knowing just how much increase in breath pressure to allow for. The pressure required on a good instrument increases steadily but fairly slowly as one goes up the scale until one reaches the twelfth. Thereafter it rises more steeply, especially on the descant. It is impossible to describe in any objective way how much to allow for, and it is in any case very difficult to be sure that one is blowing two successive notes with exactly the same breath pressure: the experienced player's subconscious is so thoroughly conditioned to adjusting breath pressure to suit the needs of intonation that he finds it very difficult not to adjust. You must just be as objective as you can - on your guard constantly against the demon, flatness.

Wery instrument needs some degree of humouring. Your task as a purchaser is to ensure that this degree of humouring is not so great as to be incompatible with musical results. If some notes can be played up to pitch only at full throttle and especially if, as is all too often the case in practice, they happen to be those notes (e.g. the ninth) that are anyway the loudest and coarsest on the instrument, you will find your musical friends melting away like snow in summer.

Intonation is the area where your new recorder is most likely to let you down.





But you need to consider also its tone quality, its responsiveness, its flexibility and its general ease of playing. Tone quality is very much a matter of personal taste. I would only urge you to consider the sort of music for which the instrument is going to be used. For solo use, where the instrument will often be pitted against overwritten harpsichord realizations, heavy-handed continuo cellists (or, horror of horrors, bassoonists), and oboists fighting a losing battle against their reeds, sheer volume and some cutting edge are indispensible. In a consort a perpetual problem is to overcome the descant's tendency to dominate. So for a consort descant you want the softest-toned instrument you can find. But the lower instruments have alternatively to blend into the general body of sound and to bring out their line from under the overlying parts. There ideally you need an instrument which will produce a bland round sound when played softly but will put on a little reediness when pushed harder.

Flexibility — the ability to produce a range of volume without a change of pitch — is related to the height of the windway: the distance from floor to



ceiling at the exit end. If this is too great the instrument will tend to go flat and thin-toned when played softly, and especially with the tenor, will be very tiring to play because of its insatiable appetite for wind. You can easily compare the windway heights of different instruments by looking along the windway from the mouthpiece end against the light.

Responsiveness is a mysterious quality which has to do with the way a note begins on the instrument. Some instruments have a spongy feel: no matter how incisively you tongue them you cannot get really clean articulation from them. Others over-react and produce a "chuff" at the beginning of each note unless tongued very gently. Both extremes are to be avoided. Try a few repeated staccato notes in various registers. They should sound properly crisp. Then try a legato tongued scale from bottom to top. If you cannot easily get a smooth transition from one note to the next without an intrusive cough between, especially in the upper octave, try another instrument.

Does all the foregoing seem forbidding? Does it give the impression that choosing the ideal instrument is not dissimilar from the search for the Holy Grail? Good! You are getting the message. The closing words of advice I would offer are, "Do not be in a hurry." You are going to be stuck with your choice for a long time before you can afford to try again. Make sure it is a good choice. It is better and cheaper in the long run to go home empty-handed and come back for another look next month (even at current fares) than to take home some out-of-tune instrument which, after hanging like a flat albatross round your musical neck for months or years, will eventually drive you to replace it.

Theo Wyatt is the Chairman of the Society of Recorder Players, the English counterpart of the ARS. Born in Southampton in 1920, he has been a civil servant since 1939 and is now an Assistant Secretary with the Department of Industry.

He began playing recorder in 1937, joined Walter Bergmann's evening classes at Morley College in 1947, and now shares responsibility with Paula Campbell for about 110 students there. He succeeded Edgar Hunt as SRP Chairman in 1971. In that year he also started the Anglo-Irish Summer School which, he notes, is "still the only summer school. in the British Isles devoted primarily to one-to-a-part playing."

Mr. Wyatt is also a cellist and often plays chamber music. He married a violinist in 1951 and has three recorderplaying daughters.

Book Reviews

Dolmetsch: The Man and His Work Margaret Campbell

University of Washington Press, 1975, 318 pp., \$14.95

It is difficult for some of us to imagine a world without recorders, but prior to the revival of the art of recorder-making by Arnold Dolmetsch in 1919, the instrument was considered an antiquarian curio. Dolmetsch acquired a Bressan alto in a sale at Sotheby's in 1905, taught himself how to play it from a copy of The Compleat Flutemaster, and included it in concerts by his family consort. After a performance at the Artworkers' Guild in London, while awaiting the train to Haslemere, weary little 7-year-old Carl accidentally left at Waterloo Station a bag containing tools and the recorder. AD's diary that night. April 30, 1919, reads as follows: "Concert Londres AWG. Grd Succès - Baba abandonne mon sac à main contenant le recorder et mes outils etc., à Waterloo en face de la plateforme No 5 Désespoir! Belle journée." (p. 208) The box-wood and ivory Bressan recorder eventually was returned to him, but meanwhile Dolmetsch succeeded in making a dulcet-toned copy from measurements he had taken. By 1926 he had made an SATB quartet of recorders which were used that year at the Haslemere Festival.

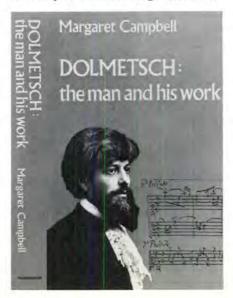
Born in 1858 of a family of musicians and instrument makers, AD combined the skills of artist-craftsman, independent scholar, and sensitive performer; appropriately enough, the name Dolmetsch is derived from a word meaning interpreter. Arnold Dolmetsch was also a genius, a perfectionist, and a fanatic who insisted that modern music is noise and that only old music and instruments are good. Barely five feet tall as a grown man, he had a flair for the dramatic and wore velvet knee breeches. After a lecture-concert in Boston that AD gave with wife Mabel and Kathleen Salmon, the reviewer for the Boston Transcript (Nov. 23, 1904) was moved to write the following: "While Mr. Dolmetsch talks in praise of bygone days, the ladies, in their flowing robes, with faces as impassive as those of the Aeginetan marbles, tread stealthily about the stage, as though fearful of making a sound, taking Botticellian looking instruments from queer boxes, and putting them in place. One wonders who and what these people may be? Where do they come from, and where are they going? How came those mysterious boxes in Steinert Hall? Surely no common expressman brought them?

Dale Higbee, editor

Are these strange people actually alive? To keep alive, must they eat? If so, what is their diet? One cannot picture them sitting down to a beefsteak." (p. 161)

In 1910 (April 12), the celebrated pianist and composer Ferrucio Busoni described his meeting with AD this way: "He looks like a little faun, with a handsome head, and lives in the past. He builds pianos, clavecins and clavichords. The clavecin (the English harpsichord) is magnificent." (p. 175) Many years later, Ralph Kirkpatrick wrote about his first encounter with Dolmetsch in a letter dated April 18, 1932: "I found a hump-shouldered little old man with long straggly white hair and thin gray beard and wizened face with sharp brilliant brown eyes...he does know a great deal and admits it to be only a small fraction of potential knowledge, although he is conceited to the utmost and will tolerate no disagreement. But his egoism and 'shouting down the world' differ from that of Landowska in that they are directed more at a cause than at personal glory, and they seem to be perfectly honest." (p. 251)

After Arnold Dolmetsch died on February 28, 1940, Ernest Newman wrote in the *Sunday Times* of March 17, 1940, that "the current British notion" of AD was apparently that he was "an amiable old gentleman who made, and encouraged other people to make, queer sounds on queer instruments, and showed a regrettable preference for the music of the past over that of the present. Relatively few people, seemingly, are aware that Arnold Dolmetsch was a scholar of a rare type, who added considerably to our knowledge and under-



standing of the older music." (p. 291)

The volume of Personal Recollections of Arnold Dolmetsch (London, 1958) by his devoted and remarkably wellmatched third wife, Mabel (compared by Robert Donington to Wagner's Cosima), is a most valuable source of information on AD, but it is less comprehensive and more subjective than this book under review. AD was often difficult. demanding, and egocentric, but he was also a person of great integrity, persistence, and vision. Margaret Campbell has succeeded to a remarkable degree in portraying the many sides of his complex personality, and she is to be congratulated for this major work in biography. I think that the Dolmetsch family is also to be congratulated for its obvious openness, and for the cooperation that it gave to Miss Campbell's efforts.

This is a book about a great musician and his times, and it offers glimpses of many of the prominent literary personalities in England during the period, especially of George Bernard Shaw, who strongly supported Dolmetsch's efforts. Carefully researched and well written, this nicely printed volume will be of great interest to all who love early music. It belongs in the library of every recorder player. Adding to its value are a foreword by Robert Donington, a select bibliography, a general index, and an index of musical instruments, plus 17 pages of well-chosen black-and-white photographs.

International Inventory of Musical Sources (RISM)

Volume 6: Montalbano — Pleyel Edited by Karlheinz Schlager Published by the International Musicology Society and the International Association of Music Libraries. Bärenreiter, 1976, 670 pp. DM 250

I enjoyed combing through this sixth volume of RISM, devoted to single works of music printed before 1800, but encountered no real surprises. In this volume, covering Montalbano to Pleyel, W.A. Mozart leads the field, with publications of his music being listed on pages 44-253. These include a number of arrangements for various instrumental combinations of his operas and symphonies, as well as a curiosity, KV Anh. C 30.01, "Instruction to compose without the least knowledge of music so much German Walzer or Schleifer as one pleases, by throwing a certain number with two dice"! Ignace Pleyel, a far less gifted but also very prolific composer, runs a strong second to Mozart; his published output is given on pages 515 to 670.

As might be expected, there are many publications listed of music composed or arranged for the transverse flute, specified as flute, flute traversière, or German flute. Music published for "flute" which appears to be intended for recorder includes "The newest minuets, rigadoons & French dances for the year 1721 ... the tunes proper for the violin, hoboy or flute" by Murphy, sonatas by Sybrand van Noordt, six sonatas and "Six setts of aires" by James Paisible (Peasable), cantatas, concerts (i.e. consorts), and sonatas by J.C. Pepusch, including "Aires for two flutes, made on purpose for the improvement of practitioners in consort," music by Paul Petsch, and sonatas by J.C. Pez. A rare reference to the bass recorder used as a continuo instrument is in John Walsh's publication of Pepusch's "A second set of solos for the flute, with a thorough bass for the bassoon, bass-flute or harpsichord." Flute a bec is specified in works by Monteclair, Naudot, Pepusch, and Anne Danican Philidor, while small recorders ("flautinis") are included in the instrumentation for Johann Pezel's Bicinia (1675).

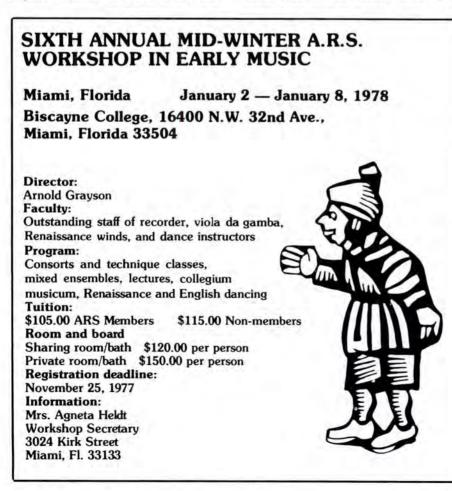
This important publication is planned to be completed in 1978/79 with volume 8, plus a volume of addenda and corrigenda scheduled to appear in 1981. It is a major source work and is essential to all music libraries.

The Music Guide to Great Britain The Music Guide to Austria and Germany Elaine Brody and Claire Brook

Dodd, Mead & Company, 1975, 240 and 271 pp., \$10 for each volume

These two companion volumes are the first fruits of what was originally planned as a mammoth handbook of information on the musical activities and resources in eighteen European countries. Because of ever-increasing printing costs, however, the authors decided to publish separate volumes, each treating specific countries or regions. The authors divided their labors on the basis of geography, with Elaine Brody supervising research and writing up materials for this book on Germany and Austria, while Claire Brook did the same for Great Britain, which is subdivided into England, Scotland, Wales, and Ireland. Other countries to be covered in future music guides are Belgium, the Netherlands, Spain, Portugal, Switzerland, Luxembourg, Monaco, France, Italy, Finland, Norway, and Denmark, Sweden.

Introductory chapters provide brief surveys of music history in the several countries, as well as general comments about their current musical status. For



example: "...Vienna today is a small city living in the past, and loath to shake itself out of the comfortable lethargy that has enveloped it for close to sixty years" (p. 4). "If we were to name a single country where music is literally king, it would have to be Germany' (p. 89). After giving information on national guides and services, plus lists of national holidays, the authors provide a mass of useful data for the tourist, student, or traveling scholar who desires to know of the musical activities in various major cities. These include guides and services, opera houses and concert halls, libraries, museums, musical monuments, gravesites and homes of composers, conservatories and schools (including summer courses). performing groups, professional, official and concert societies, firms concerned with the manufacture, distribution, sales and repair of musical instruments, record shops, music booksellers and antiquarians, music retail shops and concert ticket agencies. There are also data on festivals, competitions, and periodicals. A listing of historic organs is provided for Austria, and the reader will find many musical instrument collections listed among the holdings in various museums.

Historic recorders are mentioned specifically in only two English museums, the Brighton Museum and Grosvenor Museum in Chester, but there are of course specimens in a number of the other museums too. I noticed also that three week-long courses for recorder players are listed: the Dolmetsch Recorder School in Haslemere, Recorder in Education Summer School in Nottingham, and Music at Ilkley, as well as a weekend program at Newbattle Abbey College in Midlothian, Scotland.

These two volumes do not aim at complete coverage of all cities in their respective countries, but they do include the principal ones, plus many smaller places with significant musical activities. The mass of data the authors have collected should be of great value to thousands of people who are able to spend a few hours, days, or weeks in Europe and want to know when a museum or library is open, where a composer's home is located, or how to get concert tickets.

The Brussels Museum of Musical Instruments Bulletin

Volume 1, 1971, and Volume 2, 1972 Edited by René de Maeyer

Available from Uitgeverij Frits Knuf BV, P.O. Box 20, 2707 Buren, The Netherlands, 94 and 89 pp., Hfl. 36 per copy

The Brussels Museum of Musical Instruments has been renowned as one of the major musical instrument collections in the world since it was founded in 1877 by Victor-Charles Mahillon, who was its first curator (1877-1924). Over the years, however, the museum has experienced many problems because of inadequate funding, and it was not until 1962 that Roger Braggard, then curator, was able to convince the responsible authorities of the importance of the collection and secure funds essential to revitalizing the museum. Since 1969 Rene de Maever has been curator, and perhaps the most tangible evidence of progress he has made is this Bulletin, handsomely published on glossy art paper with clear print and many excellent black-and-white illustrations. Vol. I includes an introductory essay by the editor describing the aims of the Bulletin and four articles with English summaries. Translated, the titles are: "The Johannes Couchet Harpsichord, Antwerp 1646. An important moment in the history of the two manual harpsichord in Flanders" by Nicolas Meeus; "The Dutch Turtledove sighing for her companion" by Albert Boone; "Felix Jastrzebski and the Twiss Libel Case (A correspondence)" by John Sparrow, Szymon Konarski and Jakuo Sobieski; and "Folk Instruments from Bulgaria" by Hubert Boone. Vol. II includes "Some aspects of the history of the Jew's Harp, especially in the Netherlands" by Hubert Boone: "Another look into the organology of the Jew's Harp" by John Wright; and "Trumpets and drums in the folkloric and ethnographic instruments of Argentina" by Jorge Alberto Dispersia. The article by Hubert Boone on the Jew's Harp, in particular, includes many interesting illustrations, some of which depict the recorder. I noticed recorder(s) in illustrations on pages 13, 14, 16, 17, 19, 23 and 40 of Vol. II, while tabor p pes are portrayed on page 15 and 77. The Brussels Museum of Musical Instruments Bulletin promises to be a major publication in organology and belongs in all music libraries, as well as in the personal libraries of serious students of European, non-European, and folk instruments.

The Bass Recorder: A Concise Method for the Bass in F and Great Bass in C The Crumhorn: A Concise Method for the Crumhorn and other Wind-Cap Instruments

Edgar Hunt

Schott & Co. Ltd., distributed by Magnamusic, Inc., 1975, 20 and 27 pp., \$3.75 and \$4.50

These two booklets offer practical advice to readers who are considering buying a bass recorder or crumhorn, or have already made the purchase and need help with the special problems these instruments present. Both assume some knowledge of soprano or alto recorder. Discussed in the bass recorder book are the following topics: notation, holding the instrument, fingering the wider span of the holes, some peculiarities of fingering, repertoire, learning the fingerings in relation to the notation, style in performance, the great bass in C, the renaissance bass, and historical note on renaissance, baroque, and modern bass recorders. Included are eight black-and-white pictures, a slow movement from a Loeillet solo sonata to illustrate how to adapt a continuo part for bass recorder, and several short musical examples.

In The Crumhorn Mr. Hunt also discusses other wind-cap instruments cornamuse, kortholt, and rauschpfeife which, like the recorder, do not require an embouchure. In addition to a section on history, this useful booklet includes advice on selecting a crumhorn, tone production, regulating and adjusting the instrument, tables of fingerings, renaissance ornamentation, and repertoire. Since the published version of J.H. Schein's Padouana, the sole example of original music for four crumhorns that has survived, does not fit the modern quartet of instruments in C and F, Mr. Hunt has provided a suitable transposition, plus 4-part scores of two dances by Arbeau and Moderne. Other music includes early dance tunes for crumhorns in C or F.

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Anyone who will be in Israel in the near future and who would like to visit the factory can write to Mr. Ginott at the above address. He will arrange a tour of the operations with Mr. David Koltin, the general manager.



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The Story of Music

Shelagh Godwin, with a chapter on early musical instruments by Carl Dolmetsch

The Dolmetsch Foundation, 1975, 147 pp., \$3

This clearly printed booklet was written primarily for children, but it will probably appeal more to the adult music lover desiring to learn more about early music. *The Story of Music* (pp. 2-107) offers a useful quick survey of music from the medieval period to 1770. Adding to its value are 46 short musical examples, many of them copied from ms. or printed music in the Dolmetsch Library. The chapter by Carl Dolmetsch is an abridged version of "Early Musical Instruments and their Renaissance in our Time," which originally appeared in an anthology, *Music: Its Story and Enjoyment*, now out of print. It is followed by a short addendum by Shelagh Godwin on some instruments not discussed by Dolmetsch. The section on instruments is informative, but it seems to me that Dr. Dolmetsch, in his defense of early instruments, is overly harsh in his judgments of the Boehm flute (p. 110) and the modern violin and bow, which, he says are "totally unsuitable for the performance of early violin music" (p. 134). It might be noted also that Bach specified the transverse flute, not the alto recorder in d' (voice flute), in the 5th Brandenburg Concerto (p. 140), and that the bassoon is not the bass of the oboe family (p. 144). Illustrations include reproductions of five of the plates in Praetorius' *Syntagma Musicum*. It is asking too much to expect an index in a booklet like this, but a list of further recommended readings would have been valuable.

Paperbacks on Music

Introduction to the Physics and Psychophysics of Music 2nd Edition

Juan Roederer

Springer-Verlag, 1975, 200 pp.

Depending on their predilections, different authors of books on musical acoustics emphasize different aspects of the subject. Benade's *Horns*, *Strings*, *and Harmony* (Doubleday), for example, is a delightful essay from the organological viewpoint Roederer is largely concerned with the psychophysics of the subject. More than any other accessible survey of musical acoustics and its attendant psychology, this book takes the reader as far toward the human brain, musically speaking, as researchers have gone. Coverage of other topics is clearly ancillary to this main subject.

If you are interested in such matters as pitch perception, the critical band, combination tones, neural pathways, etc., this book ties these many facets of the subject together in such a coherent way that it provides a basis for understanding, rather than a mere accumulation of facts.

The book is a mixture of textbook and monograph. It is definitely not a popularization. However, like most books intended for use by both music and physics students, in deference to the former it avoids mathematical formulations as much as possible. Its intended level is about junior collegiate, whereas Benade's book was written toward the high school level.

Musical Instruments

A Comprehensive Dictionary Sibyl Marcuse

W.W. Norton, 1975, 608 pp., \$6.95

Very aptly, the first edition of Ms. Marcuse's highly useful work appeared in 1964, a half century after the publication of Curt Sachs' *Reallexikon der Musikinstrumente*. That there was a

Martin Davidson

need then for an English-language work of similar scope is attested to by the fact that an American publisher reprinted Sachs' German-language work in 1962.

The Marcuse dictionary, which updates Sachs, is as much an encyclopedia as a dictionary proper. Its entries range in length from one-liners:

KLONG, Thai: drum

to more than six pages devoted to the pipe organ. Coverage of instruments is worldwide and multi-cultural. Crossreferencing is extensive. The basic description of a rattle is given in one short sentence, while the list of cross-references occupies more than half a page!

Almost two pages are devoted to the recorder, four pages to the viola da gamba, two pages to the lute, and one page to the comett, as examples of its coverage of the instruments of early Western music. In this field I have found Marcuse very helpful for keeping up with the offhand mention of many esoteric instruments in articles in the British periodical *Early Music:* for example, Picco pipes.

The pictorial material which appeared in the first, hardcover edition has been excluded from this edition. However, reasonably complete pictorial coverage of the entries in this dictionary would require, at the very least, another book of this size. With pictorial volumes by Winternitz, Buchner, Bessaraboff, recently Marcuse herself, and others available, this cannot be construed as a criticism.

Very highly recommended!

Writing Down Music

Alan Boustead

Oxford University Press, 1975, 137 pp., \$15

One doesn't write down music. One writes down symbols which represent musical sounds. Semantics of the title aside, Mr. Boustead has written a very practical book about the copyist's art.

Mr. Boustead's goal as a copyist is to make clear the composer's intentions so that the music can be played with a minimum of error and a *maximum of ease*, even if it adds to his own labors. Would that recorder music publishers were unfailingly imbued with his ideals.

The gamut of musical forms is covered, from keyboard and hymn music to orchestral score writing. There is much of interest concerning part writing, and in the controversy over score vs. parts in instrumental chamber music, Mr. Boustead is in favor of parts. He knows of very few instances where adequately cued parts are not superior to providing. each player with a full score. He cites the case of the composer of a dense five-part composition who insisted on the use of a set of scores - plus a page turner at each of the five music stands. By appropriately and variably spacing the music of each part, the copyist here had a rare opportunity to choreograph a variety of balletic effects with a creativity rarely afforded to his profession.

The book is definitely recommended for neophyte copyists and for composers who can't get along with their copyists. The price quoted above is that stamped on the book. If it is not an error, then it is overpriced by about \$10.

Keyboard Interpretation

From the 14th to the 19th Century Howard Ferguson

Oxford University Press, 1975, 211 pp., \$7.95

Mr. Ferguson is well known for his several annotated anthologies of solo early keyboard music — editions separately devoted to English, French, German, and Italian works, emphasizing stringed keyboard instruments. This book gathers together, unifies, and expands on the introductory and interpretive material that appears in those editions. The author notes that "... the book is intended as no more than an introduction to a vast, fascinating, and ever-changing subject."

Coverage includes chapters on instruments, tempo, phrasing and articulation, rhythmic convent ons, ornamentation, etc. The discussions cover preclassical, classical, and romantic solo keyboard music separately, with a good deal of emphasis on the pre-classical.

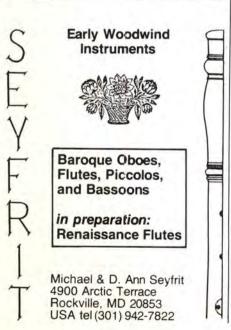
Recorder players may be interested in acquiring this book for a number of reasons. Many of the problems of interpreting early keyboard music are common to the interpretation of early music being published for recorder. In general, Keyboard Interpretation nicely illustrates many of the points made in Thurston Dart's The Interpretation of Music.

The unnoticed harmonic implications of much early keyboard music indicate why simply transcribing the notes of an interesting keyboard piece into, say, three or four separate parts, all of which are within recorder range, will not guarantee a satisfactory ensemble piece.

If you have been trying to convince a dubious pianist that not only is it hip to harpsichordize, but that early keyboard music has its own set of subtleties and challenges, getting him or her to read this book might evoke his or her interest.

Scholarly, informative, practical, but not dull.

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Music Reviews

Reviewers for this issue: Bernard J. Hopkins and Maurice C. Whitney

Three pieces for viols with lute

Edited by Howard M. Brown and Ian Woodfield

Oxford University Press, '1976, score \$1.50

This slim volume is the second of three (EM 14, EM 15, and EM 16) containing music published by Hans Gerle, in 1532 and 1546, in instruction books for stringed instruments. The three in this collection are four-voiced *Tenorlieder* from Gerle's tablature settings, to which the modern editors have supplied German texts from other sources. The pieces fit well on an ATTB quartet of recorders.

The lute version of the first piece was intended for solo playing, but can, of course, be performed along with a consort of recorders or viols. In the other two pieces, the lute plays only the tenor and bass lines, and is evidently to be used either with the consort instruments or as an accompaniment to a solo voice singing the *superius*, to which the editors have underlaid the text.

Separate parts for the viols (not sent for review) are published both in notation and in a modified Italian tablature. Apparently, the only music available for the lutenist is the two-stave keyboard version in the 9x6-inch score, which necessitates a page turn in each of the pieces. One would think that if these are playable on the lute, the editors might have made the music available in lute tablature.

The music itself is representative of the early 16th-century German style: short chordal passages, with free imitative polyphony in the three parts that surround the *cantus firmus* in the tenor. B.IH.

Four pieces for rebecs (or viols)

Edited by Howard M. Brown and Ian Woodfield

Oxford University Press, 1975, score 90¢ Like the collection described above, this set of four short pieces (12 to 17 measures each) was inserted into an issue of England's *Early Music* magazine, and is from the same Gerle sources. These pieces have the distinction of being part of the only surviving collection of music written specifically for a consort of rebecs (*Kleingeigen*). Composers include Paul Hofhaimer, Ludwig Senfl, Oswalt Reytter, Casper Bohemus, and Anon.

Louise Austin, editor

In style, the music is basically chordal, with occasional running passages in eighth notes. With one possible exception, these are *Tenorlieder*, and all are suited to standard recorder or viol foursomes. In performance, of course, some prominence should be given to the *cantus firmus* of the tenor by doubling, singing, or using a contrasting instrument.

The editors suggest that for a quartet of smaller rebecs the music be transposed up a fifth. B.J.H.

Cantatas

Johann Sebastian Bach

Arranged for recorders by Michel Sanvoisin

Huegel, distributed by Theodore Presser, Bryn Mawr, Pa., 1974, \$18

These forty-five movements from twenty-two of Bach's cantatas are presented in versions for one, two or (in four cases) three alto recorders. They are, of course, of highest musical quality: melodious and delightful to play. As recreational etudes for one or two alto recorder players, they are highly recommended; and if these players have the opportunity to play with chorus, soloists and orchestra, they provide wonderful program material. They are well printed in a 99-page, 9 x 12" book; unfortunately the price will probably keep it off the best-seller list. M.C.W.

Sonata (BWV 1020) J.S. Bach

Transcribed by David Smith for alto recorder from the original violin sonata Smith Recorder Editions, Madison, Wis., 1976, \$3.50

An excellent sonata for advanced players who are not intimidated by key signatures of three and four flats. Actually, except for a few high F-sharps in the final movement, it is not so difficult as it looks. For players who don't ordinarily venture beyond key signatures of one or two flats, this will provide good practice. Recommended.

M.C.W.

Partita for solo violin (BWV 1004) J. S. Bach

Arranged by David Smith for unaccompanied alto recorder

Smith Recorder Editions, 1976, \$1.50 Advanced players may find some of the five movements of this very difficult piece possible, but other movements are impractical for recorder (or for any other wind instrument) because there are extensive passages without breathing places. While some players may find it useful for study, it is this reviewer's opinion that this is one violin piece that cannot be effectively transcribed for recorder. (Incidentally, I may add my judgment to that of previous reviewers: these editions would be still more welcome if printed in larger type.)

M.C.W.

First Taste of Telemann

Arranged by Eugene Reichenthal for two soprano recorders

Belwin-Mills Publishing Corp., 1976, \$1.50

This collection includes thirteen tuneful duets, carefully selected and skillfully adapted from Telemann's keyboard music. They are easy to moderate in difficulty, and will have a strong appeal for players of all ages.

The booklet is in oblong format. The guitar chords are indicated by chord names rather than diagrams, and the pages are attractive and uncluttered. This is a delightful introduction to the fine music of Telemann, and is highly recommended for instruction, recreation, and concert. M.C.W.

Three Ornamented Arias

Georg Friedrich Handel

Edited by Winton Dean

Oxford University Press, 1976, \$8.50 This is not recorder music, but may be of interest to those students of early music who have a special interest in Handel's vocal style. The ornamented versions of the vocal line are said to be the only surviving arias to which Handel added ornaments. The three arias are from Handel's opera Ottone, 1723. The score includes parts for violins and viola, two vocal lines (the original and the ornamented version), and continuo. An extensive preface and copious notes are included. The price seems rather high for 22 octavo-sized pages, but that's inflation, no doubt.

M.C.W.



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The Recorder in Education

Nine years of the Long Island Recorder Festival

When John S. Wilson, interviewing us for the *New York Times*, asked, "Was there ever any near catastrophe, any time when you thought the project was one step from doom?" I knew that our story was really too prosaic. The Long Island Recorder Festival has been a smoothly running operation from the start, and although it always involves considerable preparatory scurrying and perspiration, it has never been in serious trouble.

The first Festival in 1969 drew about seventy junior and senior high school students for a Saturday of rehearsals and an evening concert under two of the most eminent recorder teachers available to us: Dr. Maurice C. Whitney, who had recently finished his term as President of the New York State School Music Association, and Kenneth Wollitz, then President of the A.R.S.

It also attracted several teachers, directors of music, and other recorder enthusiasts in search of materials and information. They were not disappointed. Exhibition tables jammed the lobby of the Hicksville High School, our first home, and several recorder luminaries, among them Martha Bixler, Arthur Nitka, and Renata Maimone, had come unofficially to lend a hand by demonstrating, accompanying, answering questions, or at times by taking over from me the direction of the group of adults who had brought instruments to play.

Eight years later at North Babylon High School on Feb. 7, 1976, our annual Festival registered 580 participating recorder players, probably the largest number of performers on a single instrument ever to assemble and play under one roof. By that time we had four different levels of performance: Elementary, composed of recent beginners; Intermediate, mostly children who were in their school's select recorder ensemble; Advanced-Intermediate, about half of whom were adults; and Advanced, a group that performed music of considerable difficulty.

In 1977 our Board of Directors suggested that we split the Festival in two, the three upper levels continuing as in the past, and the elementary group joining forces with the Long Island Chapter of the American Orff-Schulwerk Association to give a separate presentation, "Celebration '77", involving mime, song, dance, recitation and percussion as well as the recorder playing. Each of

Eugene Reichenthal

the two festivals attracted more than 300 participants, and, of course filled the auditoriums for the free concerts.

The guiding objective for all our activities has been to encourage and improve recorder instruction. The operation of our Festival is quite simple, although an enormous amount of work is involved continually. Our first job each year, after selecting our guest conductors, music, date, and locations, is to get word out to everyone who may be interested. That in itself is no small task, but our announcements are printed in the newsletters of all the Arts Councils of Long Island, the Music Educators Associations of both Nassau and Suffolk (the two Long Island counties that lie outside N.Y.C.), the New York Recorder Guild and the local Orff Association. The late Bill Leatham used to help with his A.R.S. newsletter.

Our registration fee has always been remarkably low: in most cases little more than the list price of the music that is mailed to each participant. All our Festival Concerts have been free.

On the Festival day, a Saturday, the participants arrive early in the morning and work for several hours with the finest guest conductors we can obtain. In 1977 our three upper levels were directed by Gerald Burakoff, Martha Bixler, and Shelley Gruskin. The various ensembles give their concert in the late afternoon.

There are always recorder merchants on hand to exhibit their wares, and at each Festival there is an exhibit of the L.I.R.F. Library, thousands of editions contributed by the publishers, quite possibly the largest display of recorder music in the world.

The low registration fees are the result of volunteered work and of financial help from many sources. There is a list long enough to rival Koko's of those who have donated. We have received grants from the New York State Council on the Arts, the America the Beautiful Fund, and the Cultural Arts Committee of Suffolk County. Among teachers' organizations, the Long Island String Festival Association gave us considerable help for the first several years, and the Suffolk County Music Educators Association and the Nassau Music Educators Association have sponsored us every year. Among the publishers and merchants that have consistently given us their generous support are Belwin-Mills, Trophy Music, Consort Music, Magnamusic Distributors, Terminal Music, Galaxy Music, Boosey and Hawkes, Oxford University Press, Alphonse Leduc, Hargail, Music Minus One, Sam Ash Educational Services, M. Hohner, Centre de la flute a bec. and Provincetown Bookshop: several other merchants have helped us from time to time.

Apart from our Festivals we have had. some exciting activities. One of our advanced Festival groups, an ensemble of a hundred players, gave a half hour's performance at what was then Philharmonic Hall in Lincoln Center in March, 1973. We sponsored and arranged two concerts for the now internationally famous young composer and virtuoso, Amico Dolci, on his first visit to the United States when he was only fifteen.

With the help of Belwin-Mills Pub-



Participants in the first L.I.R.F. one-week summer course in 1973. The author is in the front row on the right.

lishing Co., we brough: the distinguished British recorder authority, Edgar Hunt, here to direct at one of our Festivals and to give a series of workshops for the music teachers of New York City and the counties of Long Island.

We have run four one-week summer recorder courses for teachers, one at Southampton College, two at Dowling College, and the most recent one at a mansion on the luxurious estate of the Hewlett School of East Islip, L.I.

For the past four years we have held one-day teacher workshops early in autumn on a Saturday morning, with a participation of from forty to sixty teachers. At one of these workshops we launched the Long Island Recorder Society, now a sixty-member A.R.S. Chapter that holds monthly players' meetings.

What have the Festivals meant to the hundreds who have participated through the years?

For the youngest students there is not only the thrill of playing in an ensemble 300-strong, but also of discovering that the recorder is much more than a "preband instrument" to be laid aside after the first year. Teachers are most happy to have their beginning students hear the more advanced groups, and their recommendation is that we return in 1978 to a single Festival, perhaps with one number in which the youngest and the most advanced could join forces.

For the fifty or so who sign up for our advanced ensembles there is an exhilarating workshop experience: since the full scores are sent to them well in advance (with a request not to attend unless parts are learned), the guest director can spend the rehearsal hours on interpretation rather than on notes.

And for those in between there is the joy of finding so many others who share their love of recorders. "My son said he doesn't know how he can wait a whole year till the next Festival," a high school student's mother wrote to us, adding, "and he isn t the type that usually says that sort of thing". A junior high school boy wrote to tell us that he had thought he was alone in being so attracted to the recorder, and to thank us for the "most wonderful day of my whole life".

Gerald Burakoff and I founded the L.I.R.F., and we were General Co-Chairmen until 1976; at present, Herbert L. Rothgarber, a prominent member of the Orff Association and a New York State clinician for General Music, is the organizer of "Celebration", while I remain as chairman for the more advanced players. Although we try hard, it is difficult to keep everyone informed of our activities. Those wishing to be on our mailing list please send your address to:

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Board Minutes

First Session, Saturday April 9.

The meeting, at the apartment of Martha Bixler, was called to order by Peter Seibert at 9:30 a.m. on Saturday, April 9. Present were Louise Austin, Martha Bixler, Valerie Horst Citkowitz, LaNoue Davenport, Rev. Bernard J. Hopkins, Phil Levin, Peter Seibert, and Colin Sterne. Absent were Gerald Burakoff and Arthur Nitka. Louise Austin was asked to keep minutes.

The first order of business was a report from Andrew Acs on the administration of the business office. Current membership is 2450, down 400 from last year. The November issue of The American Recorder has been mailed, and the brochures for the Telluride workshop have been sent. A copy of the treasurer's report was distributed to each board member. Office costs are running about \$200 higher than usual because of the issuing of new plates and the hiring of extra personnel to clean up the backlog of business. The directory will be sent out soon, with members listed alphabetically by state. Telephone numbers will be listed in future directories.

The board authorized the purchase of a telephone-answering machine and a postage meter.

American Recorder subscription prices for individuals were discussed. It was decided that U.S. and Canadian subscriptions for individuals and libraries will be \$7.50 for renewals and \$10.00 for new subscribers, and overseas subscriptions will be \$10.00 and include a membership.

Sigrid Nagle then reported as acting ecitor of The American Recorder. Volume XVII number 4 has been incorrectly identified on its cover as volume XVIII. A correction will be made. The deadline for the August issue is June 15. Regular deadline dates will prevail from that issue on. Sigrid would like to solicit articles from Ph.D. candidates. Colin Sterne agreed to assist with this. The raising of advertising rates and new ad sizes were proposed, with those changes to be listed in the magazine. A motion to prohibit bound advertising inserts in the magazine carried. Only loose inserts with wafer seals on the magazine will be acceptable in issues after May. Loose inserts will be charged at 80% of the cost of a full page of advertising. This price will go into effect with the August issue.

It was agreed to discontinue publishing music in *The American Recorder* until policy concerning the direction and the content of this feature can be determined by the board. Since the last issue of the magazine submitted by Dan Shapiro was incomplete and delivered after the requested deadline, it was decided to pay part of the editorial fee to Sigrid for her work on it.

Joel Newman reported on ARS Editions. Galaxy has been the publisher since 1962, with a formal contract that has been rather loosely followed in the past several years. Joel encouraged direct communication with Donald Waxman concerning the editions, the schedule for publication, and needs that should be met. Joel suggests: (1) a pedagogical series (2) an easy flauto acerbo series (3) ornamentation models from Ganassi or Ortiz. He also feels the necessity for ARS Edition lists to be included in the AR again, and for the magazine to include promotional commentaries and articles from the composers and arrangers of the editions. Further, he does not think the primary purpose of ARS Editions is to make money. Rather it is to gain publicity for the ARS, to serve members with important music at all levels, and to pioneer in music of all types for the recorder alone and in combination with other instruments.

Bernard Krainis reviewed the ideas in his proposal, which had been issued to members of the board, to the ad hoc committee. He proposes a paid Program Director as chief executive of the organization with a staff to implement the various projects. First among those projects would be a really excellent magazine. Next would be a bibliography of recorder music and a well-organized and understandable teaching manual. Discussion on the points of the proposal followed.

Ben Dunham's report on changes in the bylaws, a document also in the hands of the board, was reviewed next, with Ben urging that an Executive Director be in charge of the organization. He suggested possibilities for raising money to further the educational work of the ARS.

The board expressed gratitude to both Bernard Krainis and Ben Dunham for the efforts made on behalf of the ARS. Their experience and expertise is extremely valuable. The board also expressed its interest in continuing discussion with Bernard Krainis regarding his proposals.

Follwing a break for lunch the meeting was resumed.

Martha Bixler moved that in the event a workshop has to be cancelled, the ARS will pay administrative expenses incurred, but not salaries. Motion seconded by Colin Sterne. Passed unanimously.

After a report on the state of summer workshops, the meeting was adjourned until Sunday morning.

Second session, Sunday April 10, 10:00 a.m.

Present: Louise Austin, Martha Bixler, Valerie Horst Citkowitz, Rev. Bernard J. Hopkins, Phil Levin, Arthur Nitka, Peter Seibert, Colin Sterne. Absent: Gerald Burakoff and LaNoue Davenport. The meeting was again chaired by Peter Seibert.

The meeting began with a review of the reports given on Saturday. There was a request for proofreaders for the AR. Several people volunteered. Discussion on the magazine continued, including:

- Type-facing, particularly in headings
 Payment decisions for the last issue edited by Dan Shapiro
- (3) An explanation of the new policy concerning bound centerfold inserts

A decision was reached to contact Galaxy concerning ARS Editions. Further discussions with Joel Newman were recommended.

Elections were then held by secret ballot, with the following results:

President: Martha Bixler

Vice President: Peter Seibert Secretary: Colin Sterne Assistant Secretary: Louise Austin Treasurer: Phil Levin

Assistant Treasurer: Arthur Nitka

Andrew Acs was appointed Administrative Officer, and Sigrid Nagle was appointed Editor of *The American Recorder*. Benjamin Feldman will be asked to serve as Counsel.

A discussion of changes in the bylaws followed. Minor revisions will be made in the revised bylaws as presented by Louise Austin, after which the revisions will be presented to the membership for a vote. The board expressed appreciation to Louise Austin for the large amount of time and effort devoted by her to the bylaw revisions.

The role of chapter representatives was considered. Father Hopkins was asked to coordinate them. He will establish initial contact by letter to each chapter.

At the suggestion of Martha Bixler, it was decided to suspend the American Recorder Society Teachers' Certification Program pending a thorough review and revision of the exam. There will be no exams given after June 30, 1977 and no exams given at this year's summer courses. All current ARS teachers, as well as all ARS examiners, will retain their credentials.

A letter from Gerry Burakoff, who could not attend the meeting, was read. His ideas for the future direction of the ARS were discussed. To be explored is the possibility of a larger representation at the MENC meeting in the Chicago area.

Martha Bixler appointed a committee of herself, Valerie Horst Citkowitz, and Phil Levin to discuss aspects of the educational program with Bernard Krainis and Gerald Burakoff.

The next board meeting will take place on September 16 and 17.

The meeting was adjourned by our new president, Martha Bixler.

Respectfully submitted,

Colin Sterne, Secretary

Letters

A correction:

Prof. H.E. Rauch has called our attention to an error in our article "On the application and misapplication of acoustical theory to wind instruments", AR Volume XVII, number 4, February 1977. It was incorrectly claimed that according to the "classical theory" a conical instrument with its large end closed would have the acoustical characteristics of a type F instrument. In fact, the theory predicts neither type F nor type C characteristics, but those of a third type with an inharmonic overtone series having frequencies in the ratios: 1.00, 1.72, 2.43, 3.13, 3.83, ... Our theoretical error did not lead to any misapplications to real instruments since none of those we discussed or even know of is well approximated by the model of a conical tube closed at the large end.

Martha Bixler and Richard Sacksteder New York, N.Y.

The following letter was received too late to be included in the May issue.

The August, 1976 issue carries a statement, in "The Revised Inside Story on Soprano Recorders," which, I'm afraid, may foster misunderstanding between myself and potential customers.

I make Oberlender old-pitch (A415) alto recorder copies, following customers' specifications, with a waiting list of just under one year. Mr. Nitka states, in regard to what he terms "custom-made instruments obtained direct from the maker," that "if you order and don't like what you ordered, you've bought it anyway," (emphasis his) and then he goes on to contrast this to his own guarantee of satisfaction. However, I explicitly give the buyer up to a month after receiving the recorder to decide whether to keep it, and I know many other instrument makers who have similar policies.

Although I wrote to Mr. Nitka about this when the ad originally appeared, it apparently slipped his mind when it came time to publish the revision. I guess he can advise people to go slow on ordering from people in my line of work because that is a matter of opinion, but when he supports it with an error of fact, then I feel a retraction is in order.

Richard Palm Cambridge, Mass.

A comment on Steven Silverstein's letter:

I am amused by the sweeping statements that appear in italics below Paetzold's and (I might add) also my name. I admire Mr. Paetzold's work and know most recorders by Stanesby, Bressan, Terton, etc., and I believe I know *all* the instruments of these makers that Mr. Silverstein has seen. I am also very familiar with the work of my other colleagues mentioned by Mr. Silverstein. To say now that instruments by these modern makers are all afflicted with "some major flaws" which the old recorder makers "succeeded in avoiding" is just nonsense.

Certainly old instruments have flaws as well, some due to the wear and tear of 200 - 500 years, some due to faults of design and workmanship. Whether these flaws are major or minor is a matter of taste. Besides, what is a flaw. to one is as asset to another. Believe me I have seen a wide range of taste. Perfection exists only in the eye of the beholder: I have found that some very fine musicians get so used to instruments with "major flaws" that they care not to play another. We can compare the relationship of musician to instrument with that of a man to a woman. What one man loves may be quite ordinary to another.

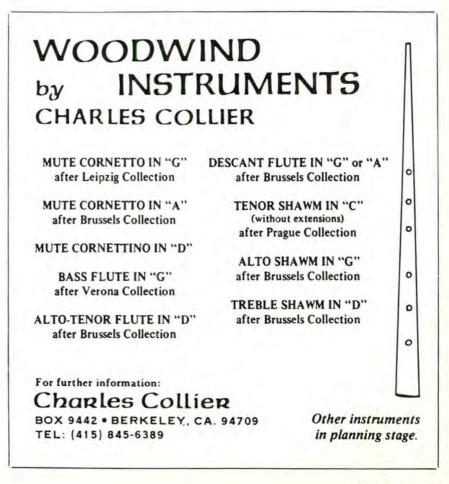
As long as there are a variety of people playing instruments and a variety of people making them, there will be differences of opinion. That, after all, is what makes life interesting. Friedrich von Huene Brookline, Mass.

and a reply:

I thank Friedrich for his comments on my letter. He knows as well as I do that *some* old makers succeeded in avoiding major flaws of intonation, harsh tone quality, burbles, etc., *some* of the time. It would be folly to disregard the best examples of the past. Even plastics companies could copy the best of the old for as little money as they now spend on the comical attempts by their engineers.

While tone quality is a matter of personal taste, my main concern is that some twentieth-century recorder makers seem to be willing to allow harshness to creep in in order to make a louder recorder. The ideal in *most* instruments by the best renaissance and baroque makers was clarity of tone.

Steven Silverstein





"Every recorder artist will enjoy these authentic editions. I heartily recommend them.

LA NOUE DAVENPORT



DUETS FROM THE MIDDLE AGES. Arranged for Twc Recorders in Vari-ous Combinations by Thomas V. Axworthy.

A rare collection of duets from 12th, and Italian as well as English. The Landini and Jacopo da Balegna works are superb as are two apsolute gems from Adam de la Halle. Twelve n all - and lovely bo h to play ard to hear. RCE No. 31 \$2 25



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Folk music can ex st in several, often quite different, versions. Many pieces in this collection may be amiliar to the player in different settings, depending on geographical and ethnic background. The editor under the "arrangers license', has made these settings for two recorders.

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nine mediaal songs 在華好國國的 Par 18 Par 1 allot an terms ANTA and a starting of sales WAY RANGE & WORKS



duels from

the middle ages

ANNAL FOR TWO DECORDERS

By thomas v Januarthy

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NINE MEDIEVAL SONGS. Arranged for alto (and tenor) recorders Martha Bixler and Judit Kadar.

The treasures of the Middle Ages are being rediscovered by both profes-sional and amateur players of all instruments.

The arrangers offer here nine of their favorites.

Two of the pieces are for one recorder player, two for two, and five for three, although all are adjustable to varying numbers of performers. RCE No. 34 \$2.50



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THE WHITNEY RECORDER READER by MAURICE C. WHITNEY can be used in two ways. As a new effective method; or as supplementary material with any method you now use. Impressive, quick results are guaranteed. More than 50 attractive melodies, a third of them duets, have been especially composed for this book. Progress is gradual with plenty of material at each lesson level. An easy-to-play full sounding piano accompaniment book is available. Dr. Whitney has created a masterpiece here - and it is successful at any age level. It provides the strongest possible motivation for the student: a complete, satisfying musical experience from the very beginning stages.

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.... Piano Accompaniment for Soprano Book ASL No. 21 - \$2.25.

ENIGMAS, CANONS, FUGUES by Johann Georg Albrechtsberger, arranged for 3 and 4 recorders by Angela M. Owen. Albrechtsberger is an 18th Century Austrian who composed a large output of church works, chamber music and solo works. This long awaited new volume contains: Canon a Quattro; Enigma Kanon No. 5; Hymn with Chorale; Fugue in F (No. 4); Fugue in D Minor (No. 6); Enigma Kanon No. 4; Fugue in G with Chorale. RCE No. 22 – \$2.00.

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A MINIATURE SUITE by ERICH KATZ. We I constructed musically, with a clear structure that makes a first hearing a delight. The recorder player will enjoy working on this suite. Scored for two alto recorders (or alternate instruments). RCE No. 9 – \$1.25.

TWO PART CANZONETS by Thomas Morley, arranged for two alto recorders or alto and tenor recorders by MAURICE C. WHITNEY. There have been many editions of these canzonets, but never one arranged particular y for recorders and in keys suitable for altos or alto and tenor. RCE No. 13 – \$1.75.

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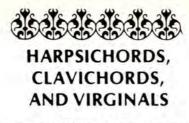


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Classified

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Dear Fellow Recorder Enthusiast:

I come to you with heavy heart. I invite you to tune in on a bit of dialogue between me and one of my favorite suppliers. (We'll call him Joe.)

- Me: "Joe what are all these <u>Aulos Soprano</u> <u>Recorders</u> doing in my storeroom? I came back from a fast tongue on rye with cole slaw on the sandwich (I don't like cole slaw on the side) and all of a sudden I've got 2,000 extra soprano recorders."
- Joe: "Artie I swear that's what you ordered."
- Me: "I got what I ordered from you <u>yesterday.</u> Today you sent me 2,000 additional recorders that <u>I didn't</u> order."
- Joe: "So that'll last you about a week, with the number of recorders you sell."
- Me: "Jon't be a wise guy. Come pick up the extra 2,000. Don't hurry. This afternoon would be fine."

Joe: "Now wait a minute, Artie - so I made a mistake. I'm human. Have a heart. Its going to cost me plenty to repack all those recorders and pick 'em up. Plus the fact that I've got no warehouse space to put 'em in right now. C'mon Attie, talk to me. I'll make it real easy for you to keep 'em."

Me: (sigh) "OK - but if I keep 'em they've got to move <u>fast</u>. I've got no warehouse space available either. Now - look suppose I offer 'em to my private customers on a one for one - and also in some real generous combination deals with other AULOS recorders. How's that grab you?"

ARTHUR NITKA PRESIDENT



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- Joe: "It grabs me as too generous. Ok Artie - you got it. But please only do your special offer with the 2,000 extra you've got. Ok?"
- Me: "Agreed. We'll straighten out the details later."
- Joe: "Boy, Artie, you sure must love your customers to come up with the deals you do. As I say I'll go along with your plan for the extra 2,000 recorders but after they're sold it's got to be back to the regular price. See you later (click)."

(Aside)

Me: "George. Send out for another tongue on rye with cole slaw on the sandwich. (I have always hated cole slaw on the side.) All this high finance and tough negotiation for my customers makes me hungry."

CCN'T YOU SEE WHAT'S HAPPENED HERE, FRIENDS? By pure quirk of fate, I've now got 2,000 extra Aulos Soprano recorders that I can practically give away. TWO FOR THE PRICE CF ONE. Or to put it another way, if you buy a thousand of 'em at the regular price of \$3.95. I'll give you the other 1,000 free. Or buy ten and get ten free, or, whatever. BUT - start buying. When they're gene, my friends, they are gone. Regrets den't count. Be safe not sorry. Joe isn't likely to make the same mistake twice. Details of Terminal Music's 2 for 1 deal are on the next two pages, along with some suggested combinations of altos and tenors with these sopranos!

THIS OFFER ENDS WHEN THE 2,000 ARE GONE. IT WILL NOT BE REPEATED. THE SAVINGS ARE R.B.

(turn the page - I'm not through)

TERMINAL MUSIC IS A DIVISION OF TERMINAL MUSICAL SUPPLY, INC.

What is R.B?

Rock Bottom, that's what. If you take the trouble to add up your savings, you'll find that even if you are a big institutional quantity buyer, <u>all your quantity discount</u> won't allow you to buy Aulos soprano recorders <u>at this price</u>! Let's face it - you just got to recognize rock bottom when you see it. And this is rock bottom with a <u>capital R</u> and a capital B!

Other discounts do NOT apply

Naturally we cannot permit the quantity discounts allowed schools or institutions or <u>Deal of the Decade</u> free music allowance to apply for this <u>2 for 1 Aulos Soprano</u> <u>Sale</u>. This is only fair and equitable.

For the benefit of those unfamiliar with the Aulos (ARJ-2) Soprano at \$3.95 - here's our review from one of our recent reviews in the AR.

> "Originally we said the Aulos "Deluxe" was <u>close</u> to the Dolmetsch. In fact, we said <u>very</u> close. It's a threepiece model, with an "ivory" look head joint, and comes in a drawstring pouch (which is a shade more advantageous than a box. And certainly has a bit more <u>class</u>.) Japanese made. Tone is lovely - so close to the Dolmetsch that differentiation would serve little purpose."

In short, this beautiful hunk of supereducated plastic is a real gem. It's attractive, impressive looking, and plays like a dream. Quality 3 piece construction. Ah, but the price - let me get out my handydandy calculator (also Japanese-made.) Seems to me that if I'm giving you 5 for \$9.87½, that's (er, ahmm-) Yes! \$1.97½ per each. Sinful. But great! (For you. That is.) Turn the page for some tantalizing <u>combinations.</u> (I've thought up a <u>bunch of</u> ways you can use this 2 for the price of 1 dollar savings. Take your pick of these great deals! Whichever you choose, its all the same

to me. (It's just like having Santa Claus drop in way ahead of time.) Enjoy!

Wit Nitha

P.S. Try cole slaw on the sandwich sometime it's outstanding, a.H.

Simple Proposition

So how does my one for one proposition grab you? After all - its devilishly simple buy 5 get 5 free - buy 100 get 100 free - etc! All you have to do is: take the number of recorders you need, and write it on the order blank. Multiply the number of recorders by \$3.95 and (here's the beauty part) divide by two! Add postage (see table) and you got it. Never beat that in a month of Sundays (or Saturdays, or any other day!) Like things a bit more complicated? Well - if the 2 for 1 deal is too simple and doesn't quite tickle your toes - I've also worked out a few sweet little propositions that reach into the other recorder voices (for variety's sake!) and give you just about the same proportionate (and tantalizing) savings on a <u>package deal</u>. (Love those deals!) <u>So take your pick</u>. By all means, check out these offerings with your calculator. But, whatever you do - talk to your friends. Con your consort. Assail your neighbors. Get together. Have a recorder party. Meet new people. THEN, POOL YOUR ORDERS. SAVE!

යිමේමීමීමීමී

Yes, friends, this AULOS soprano sale has something for everyone. Who said there is no such thing as a free lunch, or a free recorder? Not Art Nitka, that's for sure! <u>There are some things in life that are still</u> <u>a bargain</u> and my 1 for 1 AULOS deal is a good example. THERE'S A VERY HANDY ORDER BLANK ON THE BACK PAGE - DO PUT IT TO GOOD USE. THANKS /



WOULD I KID YOU? NEVER! ant Nitha

BIG AULOS "2 for price of 1" RECORDER SALE!

Give e'm away ? Ok I will (practically) /

No Deal of the Decade discounts. No further discounts. Check with order please, (or COE) For schools, Purchase Order is meeded.

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8 soprano @ 9 soprano @ 10 soprano @	3.95=27.65 3.95=31.60 3.95=35.55 3.95=39.50	7 soprano @ 3 8 soprano @ 3 9 soprano @ 3 10 soprano @ 3	.95=31.60 .95=35.55	55.30 68.20 71.10 79.00	31.60 35.55 39.50	2.00 2.25 2.25 2.50

ETC -

Keeping going - just remember - when I get to 2,000 - this offer will be withdrawn -

Deal #2 BUY ALTOS - GET SOFRANOS FREE

Buy	Get Free	Total Value	You Pay Only	Shipping (USA)
1 alto @ \$14.50 2 altos @ 14.50 = \$ 29.00 3 altos @ 14.50 = \$ 29.00 4 altos @ 14.50 = 43.50 4 altos @ 14.50 = 58.00 5 altos @ 14.50 = 72.50 6 altos @ 14.50 = 87.00 7 altos @ 14.50 = 101.50 8 altos @ 14.50 = 116.00 9 altos @ 14.50 = 136.50 10 altos @ 14.50 = 145.00	3 sopranos @ \$3.95 = \$ 11.85 6 sopranos @ 3.95 = 23.70 9 sopranos @ 3.95 = 35.55 12 sopranos @ 3.95 = 47.40 15 sopranos @ 3.95 = 59.25 18 sopranos @ 3.95 = 71.10 21 sopranos @ 3.95 = 82.95 24 sopranos @ 3.95 = 94.80 27 sopranos @ 3.95 = 106.65 30 sopranos @ 3.95 = 118.50	\$ 26.35 52.70 79.05 105.40 131.75 158.10 184.45 210.80 237.15 263.50	\$ 14.50 29.00 43.50 58.00 72.50 87.00 101.50 116.00 130.50 145.00	\$1.50 1.50 1.75 1.75 2.25 2.25 2.50 2.75 3.00

You don't have to stop at 10 - Keep it going - 2,000 is a lot of sopranos to "give away"

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Deal #4 3UY TENORS - GET FREE SOPRANOS

Buy	Get Free	Total Value You Pay Onl	y Shipping (USA)
1 tenor 2 \$29.95 2 tenors 2 29.95 = \$ 59.90 3 tenors 2 29.95 = \$ 59.90 4 tenors 2 29.95 = 1.9.80 5 tenors 2 29.95 = 1.49.75 ETC., ETC., ETC.	6 sopranos @ \$3.95 = \$ 23.70 12 sopranos @ 3.95 = 47.40 18 sopranos @ 3.95 = 71.10 24 sopranos @ 3.95 = 94.80 30 sopranos @ 3.95 = 118.50	\$ 53.65 \$ 29.95 107.30 59.90 160.95 89.95 214.60 119.80 268.25 149.75	\$1.50 1.75 2.00 2.50 3.00

TURN PAGE FOR ORDER BLANK

GOD BLESS THE PRINCE OF WALES



Let me tell you friends, the Prince of Wales is a hot item! (The music, that is!) Here is a terrific collection of British melodiesmany of them most familiar - in 3 and 4 parts for various recorder voices. It's edited by John Koch, who did a simply superb job of arranging. What a talent the man has for making greatly simple music simply great. The material is interesting and challenging enough to program anywhere - yet it is so artistically arranged and voiced that it really is an audience pleaser as well as being wonderfully lyric and rewarding to play. THERE'S NOTHING LIKE THIS COLLECTION ANYWHERE. Nowhere! This collection has sold like the proverbial hot cakes. And because of this fact:

Opportunity Knocks for the Thrifty

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