

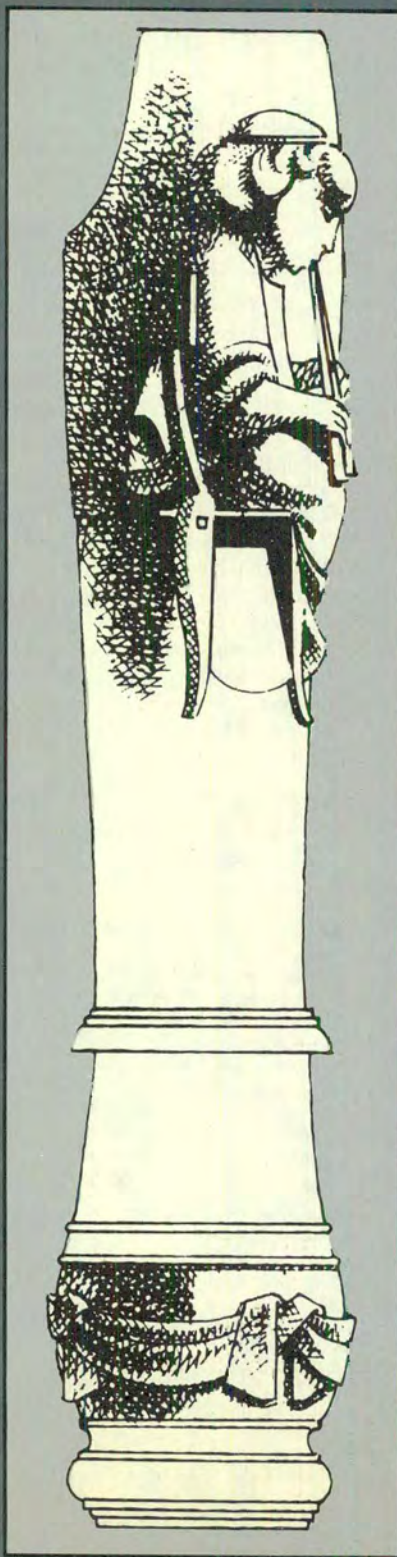
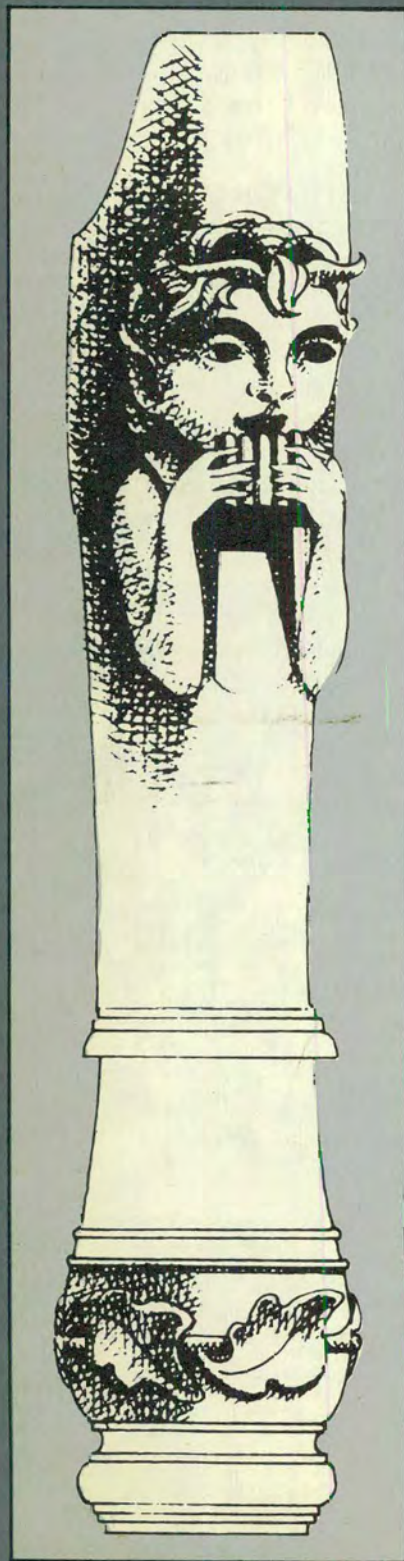
VOLUME XXI NUMBER 2 AUGUST 1980

The American Recorder

A Journal for Early Music

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The American Recorder

VOLUME XXI NUMBER 2 AUGUST 1980

CONTENTS

Tone building, figuratively speaking, with the Baroque recorder Stanley Hess	55	Recorder in Education	81
Profile: Shirley Marcus Frank L. Plachte	63	Music Reviews	82
Authenticity in performance Jane P. Ambrose	67	Record Reviews	85
Improvising divisions upon a ground William Hullfish	73	Book Reviews	87
Divisions on Browning	76	Chapter News	92
		Notice to the Membership	94
		Letters	96

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Cover: Drawings of three recorders by Stanley Hess (see pp. 56-57).

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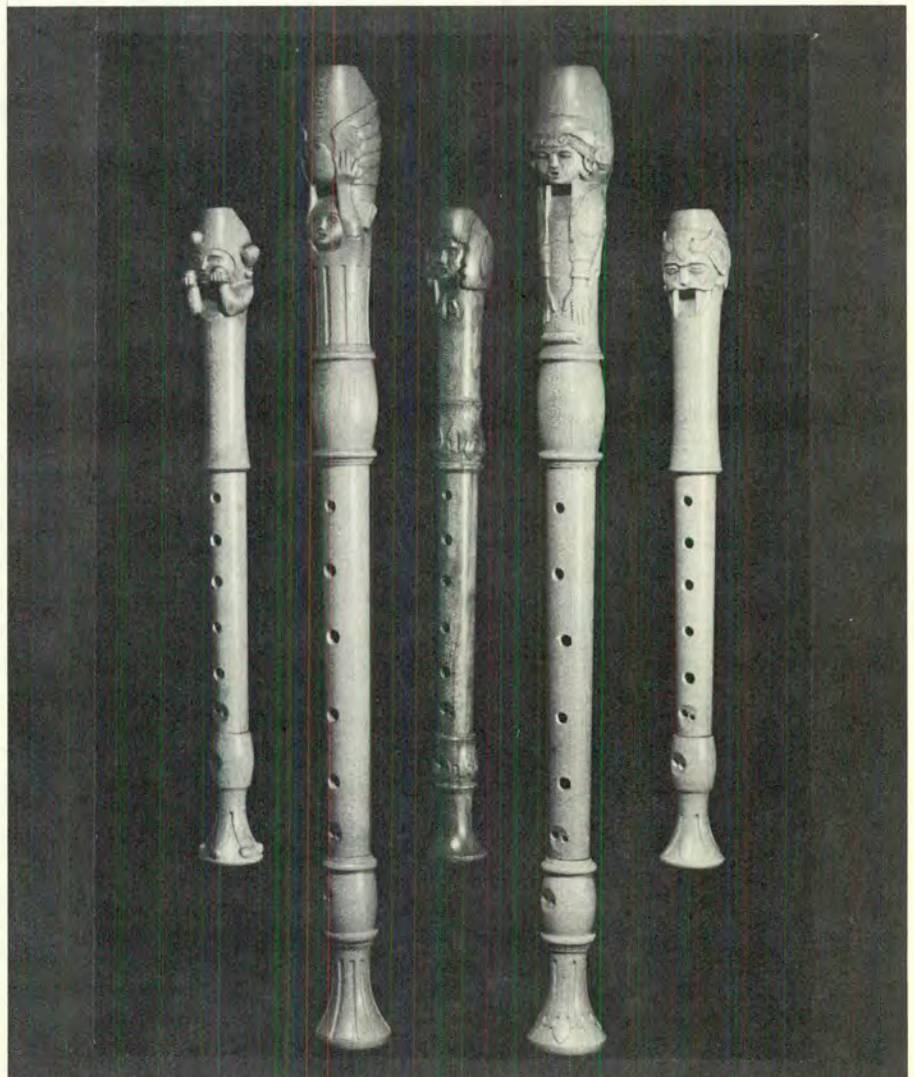
Tone building, figuratively speaking, with the Baroque recorder

Stanley Hess

THE REVIVAL OF INTEREST IN THE Baroque recorder over the past few decades recalls a truth that is many thousands of years old: man needs objects that delight both the ear and the eye. In the Spring 1968 issue, *The American Recorder* reproduced eight of this writer's drawings along with an article that proposed the use of figurative carving to enhance the exotic woods and elegant turning characteristic of instruments of the Baroque period. The decoration was to be carried out around the alto recorders of Friedrich von Huene, who has long been interested in the surface decoration often associated with the Baroque, such as scrimshaw and bas-relief.

Since he and I were so far apart geographically, we couldn't get together on details that would have altered much of the exterior of his recorders. Also, because undue enrichment may alter tonal properties or require extensive, careful voicing, or, he felt, a redesigning of each instrument, he opposed pursuing sculptural decoration. He favored carving in low relief, with decoration no higher than we might expect to see on a coin (Figure 1), which would proscribe any musical impairment.

A number of years later, because of a desire to see my cross-hatched drawings converted into real instruments, I commenced making recorders on my own. A comparison of the original drawings with photographs of the later solutions (Figure 2) will demonstrate that some of the carvings accurately reproduce the



Five complete recorders: Juggler, Boy with a Bird, Baroque Bust, Angel with a Manuscript, and Old Pan.





essence of the much earlier conceptions, while other designs are so drastically altered as to appear unrelated.

I hope that readers will enjoy the comparison, but that is not what the remainder of this account is about. Early on, as it turned out, the problem was not with translating drawing into high relief, but rather with determining the degree of intrusion, caused by the carving, upon the sound of each instrument. Instrument makers have undoubtedly long since come to terms with the many aspects of recorder construction that came to me as a surprise. Moreover, it is possible that my impressions of the effects of sculpturally modifying the window of a recorder may not be acoustically reliable. In any event, here follows a limited report on recorder making that proceeded without the benefit of apprenticeship—or the wisdom of ordinary restraint.

Organ builders have long observed that when an unusually deep or shallow window is fitted with what they call ears and cap (Figure 3b), the sound is altered considerably. Moreover, the present-day gemshorn is girded with a tuning band that, in the manner of a cap, may overhang the window, or be recessed from it, and as a consequence alter the pitch. Dr. Carl Dolmetsch is said to have devised a comparable "wheelbarrow" attachment for the recorder that requires greater breath pressure to maintain pitch and, it follows, causes the instrument to produce a louder sound. Still, such experiments are so little discussed that one is more or less unaware of their relevance to recorder making.

Their importance may best be shown by turning to the accompanying photographs. A very deep window was one by-product of the carving of a player on the double pipes (Figure 2, instrument 7). The projections on either side of the window so flattened the recorder that a revised middle joint was turned that shortened the bore almost 3/16 of



Figure 1. Satyr and Venus. Low relief on an alto recorder in boxwood.

an inch. To preserve standard pitch, the finger holes were enlarged to the size of those on a tenor recorder. It is recognized that the diameter of the bore and placement of the finger holes also affect pitch, but these were not factors here as both were exactly the same as on all the other instruments I have constructed.



Figure 2. Drawings of alto recorders (1968) and the finished instruments (1978-79). Top row, left to right: Pan, in persimmon; Listener in an Opera Box, in bubinga; Mermaid Listening to a Sea Shell, in bubinga; Boy with a Bird, in maple. Bottom row, left to right: Angel with a Manuscript, in maple; Acrobat, in boxwood; Double Pipe Player, in boxwood; Serenader, in boxwood.



Figure 4. Concertina Player. Alto recorder in bubinga.

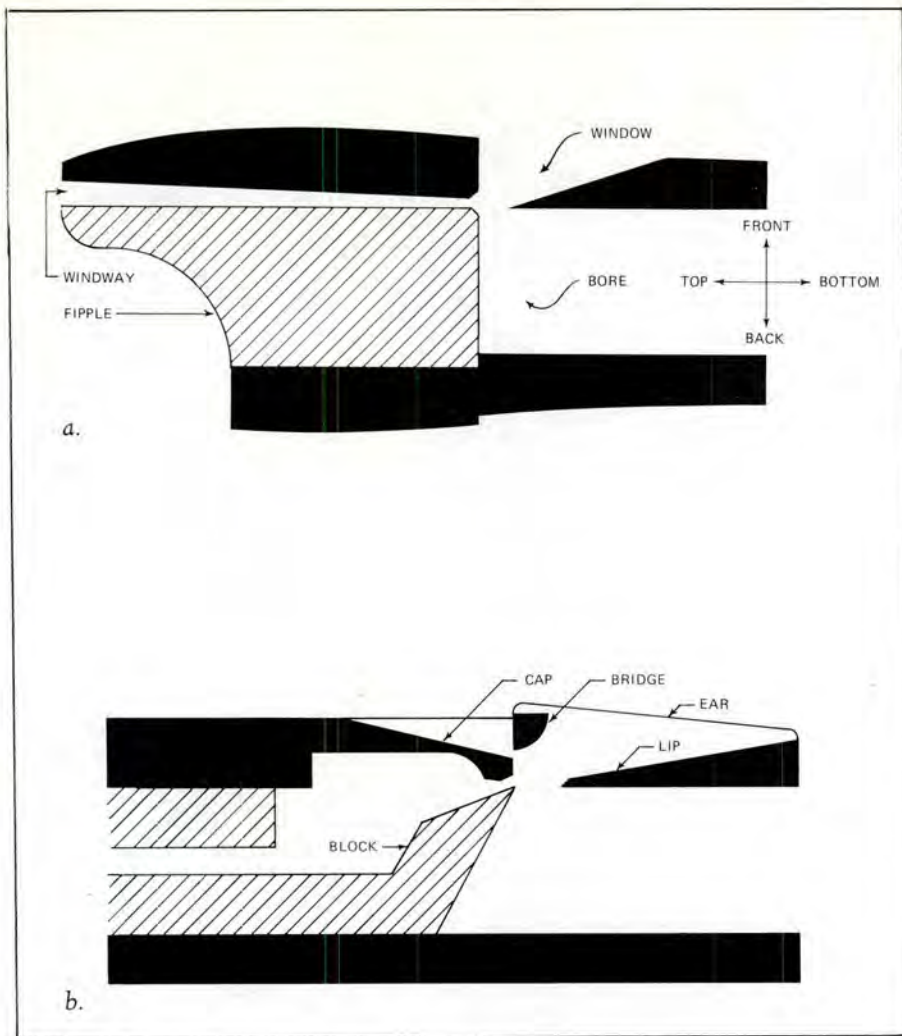


Figure 3. a. Detail in section of a recorder, identifying the terminology used in this article.
 b. Detail in section of a composite organ pipe.

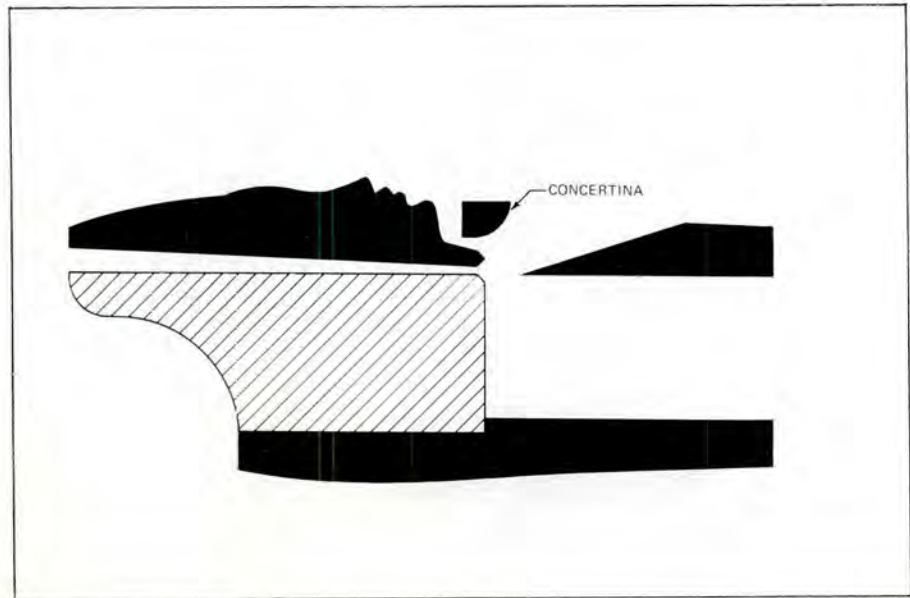


Figure 5. Detail in section of Figure 4, showing the nominal cap and separate bridge.

The carving of the concertina player (Figure 4) also produced a deep window, although no flattening of pitch whatever occurred. The cap had been shaved away to define the concertina player's neck. Hence, the concertina itself was really a mere bridge (Figure 5), a term associated with diapason and certain other stops in organ terminology. We may conclude that it is satisfactory for the recorder window to have unusually deep sides provided there is some provision for venting. Such speculation appears to be borne out by the carving on a soprano recorder (Figure 6) of a juggler whose arms create quite a deep recess indeed. Vent holes were drilled through the sides of the window, that is, between the juggler's forearms and biceps.

Most unexpected were the effects of carving on a bass recorder (Figure 7). The carving is in low relief except for a writing desk, which is fully realized, resulting once more in a deep cap. Unfortunately, the diameter of the bore is overly large as well. Eventually this instrument was abandoned, but only after several attempts were made to salvage it. The pitch with the cap removed (the carving encases the upper tube, which permits playing in this manner) was a full semitone higher than with the cap in place. Undercutting the cap partially remedied this problem. A new middle joint, shortened almost a half inch, was turned. Yet with the massive cap reinstalled, in conjunction with the large bore, it was still impossible to tune the instrument. The revised bass had a reliable, up-to-pitch low F. But so much wood was removed to remedy the pitch of notes higher in the register that the low notes were flattened once more. Back and forth adjustments proved unsuccessful. In all probability this instrument is the only one in existence on which the finger holes are larger than those on driving gloves.

Occasionally a carving got out of hand, as it were, in another way, and caused surfaces to be lower than those simply turned on a lathe. The reader is referred to the drawing of Daphne, whose limbs are being metamorphosed into those of a laurel tree (Figure 8). The drawing suggests a head-in-the-round on that part of the instrument usually called the tongue or lip, which is almost invariably flat. Organ builders claim that such convexity alters the strength and disposition of the overtone series. I am unable to measure this.

With reference to a recorder, however, raising the tongue essentially lowers the sides of the window—a reversal of the previous situations.

Unfortunately, I must report that Daphne fared even less well as recorder decoration than she did in legend. The instrument would not sound the fundamental of the lowest two or three notes with the most gentle coaxing. In this instance boxwood became excellent kindling material without first being preserved through photography. Thus the reader is asked to imagine the situation based upon the drawing alone.

It follows that the artist, who is usually more concerned with objects that impress the eye, and the instrument maker probably ought to be different people. By retracing some of the past, however, I discovered things about the recorder that we avocational players almost always take for granted. Accordingly, I do not apologize for the instruments shown herein. It would be presumptuous to suppose that they are distinguished recorders; they established no breakthroughs in recorder design. But they are workmanlike: the octaves are in tune, the voicing is precise, the response is ready, the tonal balance into the third octave is well considered. These traits are coupled with fine woods, matched grain, and the rest. In short, the recorders sound as well as they look, although that is not a guarantee, to return to the original thesis, that they are musically and visually pleasing.

Stanley Hess is a professor of art at Drake University, Des Moines, Iowa. His instruments have been shown at the Renwick Gallery of the Smithsonian Institution, the American Crafts Museum in New York, and others.

He is now at work on several sets of recorders, one of which will include a muse (great bass), composer (bass), instrument maker (tenor), performer (alto), listener (soprano), and critic (soprano).

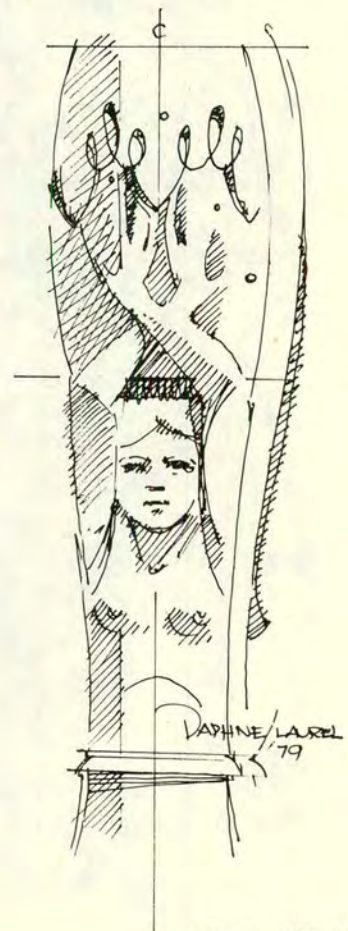
Photographs by Millie Hess.

Clockwise from bottom left:

Figure 6. Juggler. Soprano recorder in maple.

Figure 7. Pythagoras, after a sculpture of the composer in the Cathedral at Chartres. Bass recorder in maple.

Figure 8. Daphne, preliminary drawing. Alto recorder in boxwood.



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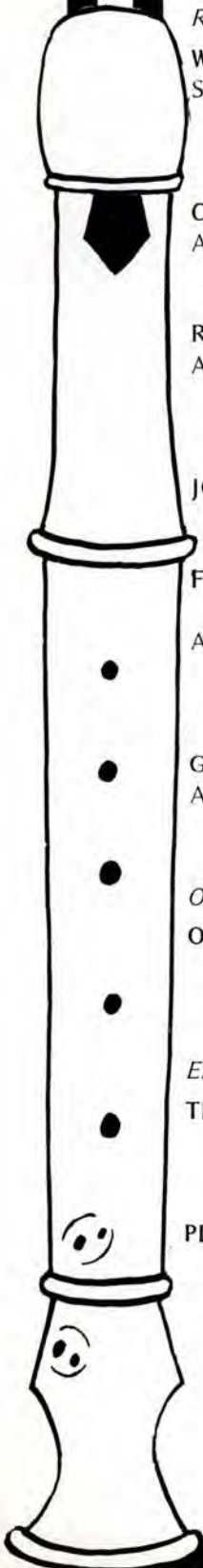
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Profile: Shirley Marcus

Frank L. Plachte

SOME YEARS AGO, AT A MEETING OF THE Southern California Recorder Society, a conductor was so carried away that, inadvertently, this leader flung a baton across the room. Our conductor was not Shirley Marcus. Shirley is best described by what she does not do: she does not jump up and down in order to inspire a group of players, tear at her hair in mock despair when someone produces an inappropriate ornament, nor step on somebody's foot when that person joins the whole outfit in tapping loudly to the strains of the *Missa Pange lingua* or *The Leaves Be Green*. Such tactics simply are not her style. Shirley is a gentle, shy, soft-spoken, understated woman who, without flamboyance, gains the respect and attention of players, students, and listeners. What may appear momentarily as weakness is really her strength, as her success in so many areas of musical endeavor proves.

A native of Los Angeles, she was a violinist through high school, Los Angeles City College, Chicago Musical College, and the Curtis Institute in Philadelphia. She studied with D.C. Dounis in New York City, at Siena's Accademia Chigiana, and on a Wolley Scholarship at the École Normale in Paris. She played with the Indianapolis Symphony, The Hague Philharmonic and, as assistant concertmaster, with the Kansas City Philharmonic and the San Antonio Symphony. She also toured with the road company of *Song of Norway* and has freelanced in San Francisco and Los Angeles.

She came upon early music almost by accident. In 1956 she was in Holland with Gloria Ramsey, who bought a couple of recorders there. Shirley was intrigued with the instrument; later, she and Gloria bought a bass viol in order to interest a cellist friend in playing continuo with their group. "It didn't work, and guess who became a gambist?" Shirley recalls.

Besides violin, recorder, and viol, Shirley plays viola, rebec, fiedel, and krummhorn. She has done a good deal of concertizing and has recorded for films



and television, as well as an album of Marco da Galiano's Baroque opera *Dafne*. She has performed as recorder soloist in Lisbon under the auspices of the Gulbenkian Foundation and, in 1977 and 1978, participated in the Castelfranco Festival near Venice.

Over the years she has taught at workshops ranging from California's Idyllwild, Arrowhead, Stanford, Mendocino, and Montecito to Vancouver, Interlochen, and Saratoga. She has been music director of the Southern California Recorder Society and the Los Angeles branch of the Viola da Gamba Society of America, and is lecturer in music at UCLA. Her plans for the future include becoming a member of a quartet, composed of a singer, lutenist, and two wind and string players, that will play in the Coleman Concerts for the Pasadena area schools.

People who influenced her most include Gloria Ramsey, Frans Brüggen, the Kuykens, and Peggie Sampson. Among her favorite performers and conductors are Itzhak Perlman, Joseph Szigeti, Nikolaus Harnoncourt, Otto Klemperer, Lovro von Matatic, Brüg-

gen, the Kuykens, and Jaap Schröder.

Shirley regrets not having become involved in early music much earlier and, at times, is frustrated by not finding the ideal permanent group and appropriate audience. She is also unhappy about the economic struggle faced by musicians and, for that reason, is not overly optimistic for the future of early music. She perceives the audience for this music as rather limited. (This writer does not share her latter view. A few years ago Shirley was one of the principal instrumentalists with Musica Pacifica, whose concerts filled a sizable church for many months with devoted and enthusiastic audiences.)

On the subject of organizations, she says, "I'd rather not run the thing. . . . I am accepting, not aggressive." Be that as it may, her sensitivity, reliability, and availability have, over the years, benefitted countless students and audiences. Her easygoing and giving attitude has made her many friends who look forward to continuing as her students and listening to her music.

Photograph by Eileen Cusimano



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Jane P. Ambrose

IN AN ARTICLE PUBLISHED OVER TWENTY years ago,¹ Putnam Aldrich identified the questions facing performers wishing to present "authentic" programs of Baroque music:

1) To what extent is authenticity attainable in the performance of Baroque music?

2) Insofar as it is attainable, what degree of authenticity is desirable and suitable for present-day concerts?

He then elaborated on problems of timbre, tuning and pitch, interpretation, and audience reaction as they relate to the more general question of communicating a musical work to the listener. It is time to readdress these questions in the light of the tremendous amount of scholarly research and actual performance that have brought early music to its current popularity.

This article provides a bibliography and attempts to provoke thought on certain aspects of musical performance. It does not present a comprehensive survey of current performance practices, a subject too large for treatment in any single article, but rather the random thoughts of an idiosyncratic and opinionated player of flutes and recorders. Those interested in both primary and secondary materials related to other instruments may wish to consult the bibliographies in the general works listed in the notes.

The groundbreaking work of Robert Donington² signalled the first major attempt to amass material on early music performance since the time of Dolmetsch and Dannreuther.³ Now in its second edition, Donington's work on the sources for interpretation has been augmented by his more recent *Baroque Performer's Guide* and *String Playing in Baroque Music*.⁴ A bibliography of literature on performance practice (now needing updating) was compiled by Mary Vinquist and Neal Zaslaw from the results of research in Professor William Newman's seminar at the

University of North Carolina.⁵ Woodwind players are particularly fortunate to have available Thomas E. Warner's *Bibliography of Woodwind Instruction Books 1600-1830*,⁶ as well as a multitude of translations of important treatises such as those of Quantz, Corrette, Mahaut, and Hotteterre.⁷ More general matters are treated in Carol MacClintock's recent *Readings in the History of Music in Performance*.⁸

In this country, performers and master teachers have come together to share their experiences on authentic instruments at the Baroque Performance Institute at Oberlin, in a somewhat less exclusively performance-oriented setting at Aston Magna, and at various colleges and universities. Recent recordings by Oberlin and Aston Magna faculty members have made their work available to a larger audience as well.⁹

As for old instruments, twenty years ago the wish to play one could be fulfilled in two ways, both of which were frustrating but relatively inexpensive. One could search for a maker, enter one's name on a waiting list of indeterminate length, and pray that an instrument would appear before one was too arthritic or senile to enjoy it. There was little choice of historical model or of design or wood. Many instruments were in fact not true copies, and "low pitch" and alternate tunings were concepts known mainly through articles by J. Murray Barbour and Arthur Mendel.¹⁰ The other way to obtain an old instrument (of course we are talking about a time during which any flute with one key was "old," even if it had been offered in a turn-of-the-century Sears Roebuck catalogue) was to read auction postings or to prowl through antique stores. My own first eight-keyed flute was purchased in what most of us would call a junk shop in Vienna in 1965 for \$5. But now it is heretical to perform Renaissance music on Baroque instruments (at least in public), and we

can purchase, from any one of dozens of makers, expensive late seventeenth-century Hotteterre-style flutes for early French music, early to mid-eighteenth-century German and English instruments for Bach and Handel, and late eighteenth-century copies for Mozart.

Another manifestation of our fascination with authenticity, the English journal *Early Music*,¹¹ has beautifully designed advertisements from dozens of makers, tantalizing us with copies of everything from the most obscure medieval winds and strings to exquisitely constructed copies of instruments by exemplary makers such as Denner, Grenser, Scherer, or Hotteterre. The classified columns of this journal, the *Musical Times*, and even the *International Musician*, the voice of the American Federation of Musicians, contain buy and sell offers for a variety of original and copy instruments. Most large music stores carry flutes and recorders of quality that can be purchased on the spot or ordered for almost immediate delivery. Sotheby's and Christie's in New York as well as London have made musical instrument auctions a regular part of their calendars.

For years, the Hortus Musicus series, Nagel's Musik-Archiv, and the offprints of scholarly Denkmäler have made available a great many chamber works by both major and minor composers, but because source studies were considered the purview of the musicologist and therefore of little interest to the performer, we were not able to tell how accurately the edition adhered to the composer's intentions, particularly in terms of instrumentation, dynamics, and articulation. To this day, flutists must play most Quantz sonatas from sixty-year-old editions published by Breitkopf und Härtel and by Forberg, with over-realized basses and no figures. At least the Quantz-Frederick the Great *Solfeggi* are now available to guide us in matters of interpretation.¹² Two of the many

positive steps toward providing us with accurate editions are A-R's Recent Research series¹³ and such publications as *Early Music Facsimiles*,¹⁴ which allow us to play from photocopies of seventeenth- and eighteenth-century editions, most of which were beautifully engraved. Many of them delight the eye as well as the mind. A few practice sessions with the French violin clef are well worth the effort as a whole new repertory becomes available.

Bärenreiter and Henle lead the field in *Urtext* editions. We would not want to do without the efforts of Musica Rara, although some of its editing practices are archaic and puzzling. LePupitre's refusal to take into account the wind player's inability to turn pages while playing is particularly annoying in such important and expensive publications as the Boismortier Opus 91 sonatas. While some libraries treat letters of inquiry as deposits for the circular file, many others will provide microfilms of unpublished works or of works available only in early printed editions, especially if the request comes from another library rather than from an individual.

The question of tuning is indeed problematical. Most of us program works from several countries and from a long chronological span for our Baroque concerts, unless we dedicate them to a single major figure such as Monteverdi or Bach. Since many tunings were used during the Baroque period, as well as many pitches between A=392 or so and A=440,¹⁵ we have a number of choices

to make. We also have a problem in combining stringed instruments, which have infinite tuning capabilities, with recorders and flutes, which are built to a more or less equal temperament.

In the article with which I began this discussion, Aldrich relates his experience of hearing two performances of the transposition sequence from the F[#] minor Toccata of Bach. The first, on an instrument tuned to equal temperament, was "incredibly dull." The second, in mean-tone tuning, "was a revelation, in that each successive repetition of the figure actually sounded differently owing to the greater or less dissonance of its component chords."¹⁶ Required reading for all concerned with tuning should be Peter Yates' short section on the subject in his *Twentieth Century Music*.¹⁷ He points out that Bach's *wohltemperiertes Clavier* was in fact a compromise tuning, and not at all what we understand by equal temperament.¹⁸ Most ensembles would benefit from experimentation with some of the tunings presented in the tables of recent publications by Jorgensen, Myrvaagnes, and Klop.¹⁹

Performers on Baroque winds are to a degree limited to the good keys—basically sharps for flutes and flats for recorders, but not too many of either—in their search for perfect intonation. Surely we would all agree that Bach took more care in instrumentation than any other Baroque composer, but in studying the cantata flute *obbligati*, I have found that perfect intonation is often impossi-

ble except at ludicrously slow tempos. In most cases the texts of these arias express sentiments that may well be shared by the flutist, who must ultimately be unsuccessful in the search for perfection. Two examples are the alto aria "Bethörte Welt" from BWV 94, a piece about the vanities of our foolish world, and the tenor aria "Das Blut, so meine Schild durchstreit" from BWV 78, which is about guilt and redemption. The latter, in the difficult key of G minor, is extremely taxing for even the most dexterous fingers. It also contains a high F, a note unobtainable on many Baroque flutes.²⁰ Bach may well have wanted to create tension and perhaps even desired imperfect intonation as an interpretive auxiliary in such arias. His feeling for *Affekt* was so strong that he would immediately recognize the power of irreconcilable dissonant tuning among the instruments.

To return to Aldrich's two questions, we can answer the first by saying that with intelligent planning, careful choice of instruments, and close examination of available editions, we can present a relatively authentic performance of a great deal of Baroque music—"authentic" in the sense that we use appropriate combinations of instruments, originals or copies, that we play from reliable editions, and that we consider carefully questions of pitch and tuning. As for interpretation, anyone who has seen Frederick Neumann's tome on *Ornamentation*²¹ will support my contention that this must be a lifelong study for all per-

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formers of the music of the past.

Answers to the second question are more closely tied to philosophy and psychology than to scholarly research. Tastes change. Most of us found something slightly off-color about Stokowski-Bach, but Handel-Harty and Munch-style speedy Brandenburgs were once acceptable even to professional musicians. (I remember a fifties recording of the second Brandenburg using a soprano saxophone in place of the trumpet.) Also, we cannot forget that we and our audiences have heard Mahler and Schoenberg and Stockhausen and Cage as well as Bach and Handel.

Given such conditions, let us ask two further questions: what can twentieth-century audiences demand of the music of the past, and how should we react to the demands?

First of all, they can demand competent performances. The fact that instruments are old is not sufficient reason for playing them in public. Nor should we perform old music merely because of its age. Some of Telemann's most popular sonatas and small chamber works, for example, are simply *Hausmusik* of the most charming variety. Others of his works cry for the best public performances on the most carefully made instruments, using all current knowledge of performance practice. The flute quartets (the Six "Nouveaux" Quartets of 1730 and the "Paris" quartets written during Telemann's visit to that city in 1737) and the music in the three productions of *Tafelmusik* fall into this latter category. And Bach, of course, wrote extremely difficult music for highly skilled instrumentalists to play in public. To put it simply, let us choose our repertory carefully and perform it with great style and virtuosity.

Acoustical conditions are a further important consideration, particularly for American performers who are hard-pressed to find contemporary structures with Baroque proportions. The best ensemble cannot succeed in the wrong acoustical setting. Modern concert halls that are designed for audiences of four thousand persons are completely unsuited to the intimate nature of most Baroque music. Amplification of Baroque instruments, no matter how discreet, is not the answer. We must seek out rooms with correct proportions, be they in libraries, churches, or museums. We must exert pressure on our city planners to consider our needs when planning their arts facilities. A

good place to set an example would be at the meetings of our professional societies, where performance sessions are frequently held in huge ballrooms with large seating capacities and impossibly high ceilings.

The modern audience has expressed its desire to support authentic performances of high quality of both live and recorded music. As performers, we are constantly striving to find the best instruments and editions, and to absorb as much as we can of the mountains of scholarly research in our effort to prove the vitality of early music. In the past

twenty years great progress has been made in our understanding of our musical past. May the next twenty years bring us further in our search for authenticity.

NOTES

¹Putnam Aldrich, "The 'Authentic' Performance of Baroque Music," *Essays on Music in honor of Archibald Thompson Davison* (Cambridge, Mass.: Dept. of Music, Harvard University, 1957), pp. 161-171.

²Robert Donington, *The Interpretation of Early Music* (New York: St. Martin's Press, 1964, 1974).

³Arnold Dolmetsch, *The Interpretation of Music of the XVIIth and XVIIIth Centuries Revealed by Contemporary Evidence* (London: Novello, 1915, 1946; reprint ed., Seattle: Univ. of Washington Press, 1969).
Edward Dannreuther, *Musical Ornamentation* (London:

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Novello, 1893-1895; reprint ed., New York: Kalmus).

⁴Robert Donington, *A Performer's Guide to Baroque Music* (New York: Scribner, 1973), and *String Playing in Baroque Music* (New York: Scribner, 1977).

⁵Mary Vinquist and Neal Zaslaw, *Performance Practice: A Bibliography* (New York: Norton, 1971). The index to this work is exceptionally well organized so that material on a specific instrument or on a particular aspect of performance can be readily found.

⁶Thomas E. Warner, *An Annotated Bibliography of Woodwind Instruction Books, 1600-1830* (Detroit: Information Coordinators, 1967).

⁷Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly (New York: Free Press, 1966). This volume and Reilly's accompanying volume *Quantz and his Versuch* (New York: American Musicological Society, 1971) are the Baroque flutist's bibles because Quantz, although writing in 1752, was reflecting on the period just past, what we call the "high Baroque." Reilly's translation is readily available in paper. A new edition is in preparation.

Michel Corrette and *Flute-Playing in the Eighteenth Century*, Carol Reglin Farrar (New York: Institute of Medieval Music, 1970). Baroque flutists will not appreciate the translator's slighting references to the instrument.

Antoine Mahaut, *New Method for the Transverse Flute*, trans. Pauline E. Durichen, in *Divisions, a Journal for the Art and Practice of Early Music*, vol. 1, nos. 1, 2.

Jacques Hotteterre, *Principles of the Flute, Recorder and Oboe*. Two editions are available. The Dover paperback is translated with introduction and notes by Paul Marshall Douglass (1968). David Lasocki's edition (London: Barrie and Rockliff, 1968) is preferable because of its superb introduction, particularly as it deals with tonguing and articulation.

⁸Carol MacClintock, *Readings in the History of Music in Performance* (Bloomington: Indiana Univ. Press, 1979).

⁹Examples are the Oberlin Baroque Ensemble's *Music of the French Baroque*, which contains the only recording of Marais' fascinating experiment with the scale, *La Gamme* (Vox SVBX 5142), and the Aston Magna *Brandenburgs*, available from Smithsonian Recordings.

¹⁰J. Murray Barbour, "Bach and the Art of Temperament," *Musical Quarterly*, XXXIII, 1947, and his book *Tuning and Temperament, A Historical Survey* (Michigan State College, 1953). Arthur Mendel's monographs on pitch, first published in the *Musical Quarterly* in 1948 and 1955, and his article on organ transposition before 1600 from *Acta Musicologica* (1949) have been collected and reprinted in *Studies in the History of Musical Pitch* (Amsterdam, Knuf, 1968). His most recent work, "Pitch in Western Music since 1500," appeared in *Acta Musicologica*, 1978 (Fasc. I/III).

¹¹Available from the Journals Manager, Oxford University Press, Press Road, Neasden, London, NW 10 0DD.

¹²Winfried Michel and Hermien Teske, eds., *Solfeggi pour la flûte traversière avec l'enseignement, par Monsieur Quantz* (Winterthur: Amadeus, 1978).

¹³A-R Editions, 315 West Gorham St., Madison, Wisconsin 53703.

¹⁴Early Music Facsimiles, 410 S. Revena, Ann Arbor, Michigan 48103.

¹⁵Flutes are now available from various makers at A = 392, 393, 406, 409, 412, 415, 422, 426, 440, and so on.

¹⁶Aldrich, p. 164.

¹⁷Peter Yates, *Twentieth Century Music* (New York: Minerva Press, 1967), particularly pp. 3-21.

¹⁸Two recent articles deal with the question of Bach's keyboard tunings: Herbert Anton Kellner, "A Mathematical Approach: Reconstituting J.S. Bach's Keyboard Temperament," *Bach*, vol. X, no. 4, published the Riemenschneider Bach Institute, (Berea, Ohio: Baldwin-Wallace College, 1979), and John Barnes, "Bach's Keyboard Temperament," *Early Music*, vol. VII, April, 1979.

¹⁹Owen Jorgensen, *Tuning the Historical Temperaments by Ear* (Northern Michigan University, 1977).

Rodney Myrvaagnes, *Temperament Tables*, 55 Mercer St., New York 10013.

G.C. Klep, *Harpsichord Tuning*, trans. Glen Wilson, (Raleigh, North Carolina: Sunbury Press).

²⁰This is the only example of this note that I have found in the flute cantata *obligati*. Gustav Scheck, in *Die Flöte und ihre Musik* (Mainz: Schott, 1975), pp. 33-34, states that the high F does not appear in the flute works of Bach.

²¹Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music* (Princeton: Princeton Univ. Press, 1978).

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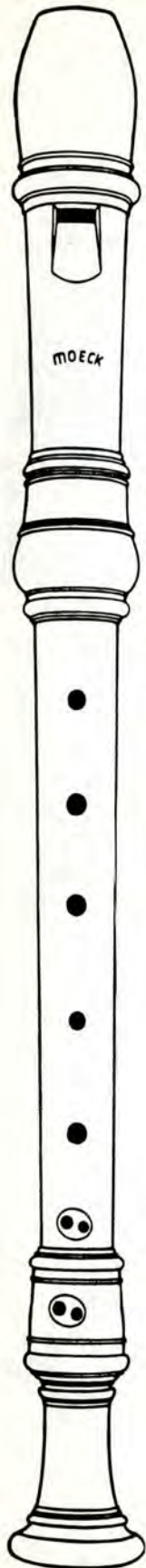
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Improvising divisions upon a ground

William Hullfish

MANY OF US ARE DRAWN TO EARLY music because of the freedom it offers the performer to add ornaments, alter rhythms, change registers, and improvise entirely new music extemporaneously. In fact, the vitality of early music depends upon the excitement of spontaneous contribution by the performer.

During the Baroque period, the popular practice of improvising divisions on grounds led to the publication of treatises, or methods, on the subject and a number of collections of composed divisions. Although methods such as *The Division Violist* and collections such as *The Division Flute* contain many examples of divisions composed to grounds, it would be a shame if the only divisions performed were these "frozen improvisations." Performers need not be restricted to written divisions; rather, these methods and collections can serve as guides enabling performers to improvise.

For the sake of simplicity, a division may be thought of as a variation. In *The Division Violist*, Simpson defines a division as "breaking the long notes of a theme into shorter notes."¹ He discusses two types: 1) breaking the ground, and 2) descant.² We, as recorder players, will be mostly concerned with the latter, which involves playing a melody over the ground.

To begin improvising divisions, Simpson tells us to first select a ground consisting of fairly long notes (Example 1). He then suggests that we write out about a dozen melodic fragments to use with each note of the ground (Example 2). These formulae, upon which improvisations are then constructed, are called points of division.

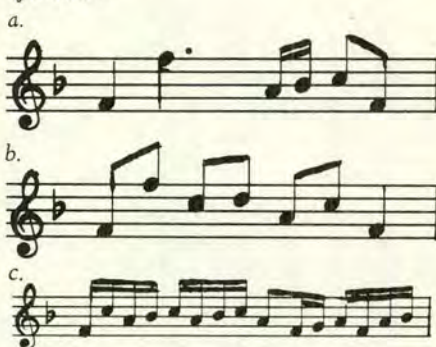
First, you are to make a choice of some Ground, consisting of semibreves, or minims; or of semibreves and minims; for such ought Grounds to be, that are proposed to be played upon at sight. Next, you ought to be provided of ten, or a dozen points of Division; the more the better, each consisting of a semibreve, or minim; which must be accommodated to the first note or notes of your

ground. Being thus prepared, take the easiest of the said points, and, by applying it first to one note, and then to another, endeavor to carry it on, through the whole ground. When by practice you can do this, take another point and do the like with it; and so from one, to another.³

Example 1. *Simpson, The Division Violist. A ground.*

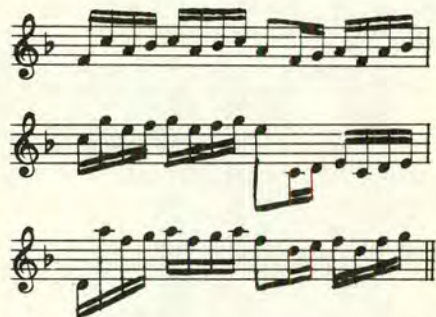


Example 2. *The Division Violist. Points of division.*



After the points of division are composed, it is then up to the performer to apply these formulae to each note of the ground.

Example 3. *The Division Violist. Carrying on a point over a ground: the performer then applies the "point" or melodic formula to the remaining notes of the ground.*

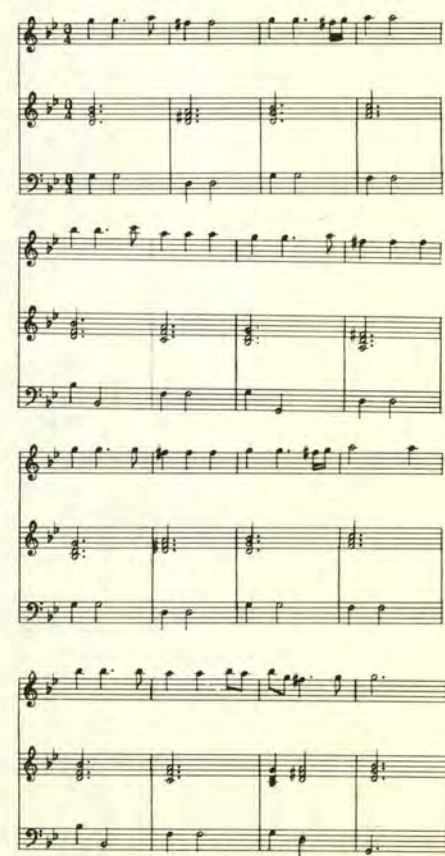


This drawing, or carrying on, a point, does much to ease the invention, which has no further trouble, so long as the point is continued, but to place, and apply it to several notes of the ground. Besides, it renders the division more uniform, and also more

delightful; provided you do not cloy the ear with too much repetition of the same thing; which may be avoided by some little variation as you see I have done in carrying on some of the before going points. Also, you have liberty to change your point though in the midst of your ground; or mingle one point with another, as best shall please your fancy.⁴

Already, for most of us, a few gaps exist in Simpson's method. Just how does one go about providing "ten, or a dozen points of Division"? In order to find out, we can examine a division written by a Baroque composer. The following example is the beginning of Faronell's Ground from *The Division Flute*.⁵ Faronell's Ground is based on the *folia* bass (an ancient Portuguese dance used as a basis for compositions by Corelli, Vivaldi, Bach, and others).

Example 4. *Faronell's Ground. First division.*



Note how the first division is only a slight variation of one note per measure.

Example 5. *Skeletal outline of the folia melody.*



The fifth division is also a variant on one note; however, it is another member of the chord.

Example 6. *Skeletal outline of the fifth division.*



The eighth division contains one pitch per measure, but the rhythm is changed.

Example 7. *Faronell's Ground. Eighth division (excerpt).*



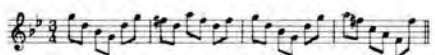
Besides exploring the possibilities of a single pitch against the bass note, the composer also uses two pitches.

Example 8. *Faronell's Ground. Seventh division (excerpt).*



Eventually, all of the chord tones are brought into play.

Example 9. *Faronell's Ground. All chord tones used (excerpt).*



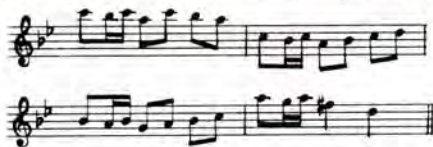
Rhythmically, each division remains fairly consistent, with only a slight variation to avoid monotony.

Example 10. *Faronell's Ground. Rhythmic structure of one division.*



Divisions also exploit register changes.

Example 11. *Faronell's Ground (excerpt).*



By combining the observations of Faronell's Ground and the suggestions in *The Division Violist*, we have enough information to construct divisions. First, we need to "make a choice of some Ground, consisting of semibreves, or minims." *The Division Flute* can supply us with a good one.

Example 12. "A Division on a Ground." Anon.



Not only is this ground composed of long notes, but it is short and easy to remember — a simple I-ii-V-I progression. Before jumping into an improvisation, Simpson makes the following suggestion:

When you are to play Division to a Ground, I would have you first play over the ground itself; for these reasons: 1) That others may hear what notes you divide upon. 2) That yourself may be better possessed of the ayre of the ground, in case you know it not before. 3) That he who plays the ground unto you may better perceive your time, or measure.⁶

I would make one step prior to this one, and that is to play through the notes of the chords, using the keyboard part as a guide.

STEP 1: Play over the notes in the harmony.

Example 13. *Chord tones of the ground.*



STEP 2: Play the ground itself to set the tempo and become familiar with the bass.

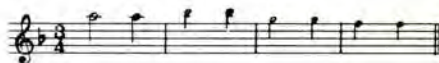
Example 14. *The ground in treble clef.*



Now, let us compose some points of division, using the keyboard part as a reference.

STEP 3: Choose any chord tone and play one note per measure. Use any rhythmic pattern you wish.

Example 15. *First point of division: one pitch per bass note (small notes indicate what a performer might do in carrying out the point).*



STEP 4: Try another chord tone and a different rhythm.

Example 16. *Second point of division: one pitch per bass note.*



STEP 5: Compose a point of division using one pitch per bass note plus the note above or below (or both).

Example 17. *Third point of division: one pitch plus an upper neighbor.*



STEP 6: Use two chord tones per measure.

Example 18. *Fourth point of division: two pitches per bass note.*



STEP 7: Use all of the chord tones in each measure.

Example 19. *Fifth point of division: all chord tones against each bass note.*



STEP 8: Compose some points of division using combinations of scales and chords and a variety of rhythms.

Example 20. *Sixth point of division: two examples of chord tones and passing tones with a dotted rhythm.*



Simpson discusses this process in *The Division Violist*:

The ground played over, you may break it, into crochets, and quavers, or play slow descant to it, which you please. This done, and

your ground beginning over again; you may then break it into division of a quicker motion; driving on some point, or points, as has been shown. When you have prosecuted that manner of play, so long as you please; and showed some command of hand; you may fall off to slower descant, or binding notes, as you see cause; playing also sometimes loud and sometimes soft, to express humour or draw attention.

After this, you may begin to play some skipping division, or points, tripla's, or what your present fancy, or invention shall prompt you to; changing still from one variety to another, for variety it is, which chiefly pleaseth. In this manner, playing sometimes swift notes, sometimes slow; changing from this, to that sort of division, as may best produce variety, you may carry on the rest of the ground; and if you have anything more excellent than other, reserve it for the conclusion.⁷

Example 21. Seventh point of division: triplets.



Example 22. Eighth point of division: sixteenth notes.



Once you have your points of division, go back and try to develop each one extemporaneously. Start simply, with one note per bass note. See how many variations on one note you can invent. Go on and try two notes, and so on.

In improvising a series of divisions, start simply and build in complexity. Vary the tempi, note values, articulations, dynamics, and registers. Play some divisions soft, short, and in the low register; others, loud, legato, and in the high register. In other words, don't rely on pitch and rhythm alone—use all of the elements of music to obtain variety.

As Simpson suggests, the ground, played as an introduction, will aid in establishing the tempo. It will be helpful if someone can play the ground as you experiment with points of division. A single line instrument such as a viol, cello, or bassoon on the bass line will do, but if you can obtain the services of a keyboard, lute, or guitar player to fill in the chords, so much the better.

After you can handle an easy ground, try a few longer grounds that are harmonically and rhythmically more interesting. *The Division Flute* has seventeen grounds with which to work, plus a bonus of seventeen sets of divisions on which to base your improvisations.

Obtain a copy of *The Division Violist* (even if you only play recorder) and

study Simpson's suggestions and examples. Examine all of the written divisions you can find.⁸ You might even try some group improvisation. Simpson suggests that the players can alternate strains, alternate phrases, and even improvise simultaneously.

When this is done, both may play another strain together, answering one another, either in whole strains, or in parcels; and after that, join together in a thundering strain of quick division, with which they may conclude.⁹

The most important thing is, just stick your neck out and try improvising divisions. You may find that you like your divisions better than the written ones. As Simpson says:

I have known this kind of extemporary music, sometimes (when performed by hands accustomed to play together) pass off, with greater applause, than those divisions which had been most studiously composed.¹⁰

At the end of this article, I have provided a ground to use and a written set of divisions to play. You will probably recognize the theme, which was discussed in detail in the February and May 1980 issues of *The American Recorder*.

The *Divisions on Browning* are transcribed from lute tablature, and although the pitches are exactly the same as the original, a number of octave transpositions were necessary. Because these divisions were originally for the lute, they are "busier" than those taken from *The Division Flute*. The recorder is capable of sustaining long tones, while the sound of the lute will decay very quickly. Therefore it is necessary for the lute divisions to depend more on register contrasts and pitch variation and less on gradual rhythmic diminution. Nevertheless, it is not until the last division that a steady stream of sixteenth notes is set up.

After the theme, the first division consists of elaborating every other measure with a few ornamental passing and neighboring tones. The first division is related to the sixth division, where all the measures are filled in, and is further related to the last division, where the gaps are filled in with sixteenth notes.

Although the recorder cannot achieve the large contrasts in register possible on the lute, division number five will serve to show the recorder player some of the things his instrument can do.

Adapting divisions for your instrument is a good exercise in understanding divisions, your instrument, and the in-

strument from which you transcribe. Reworking a pre-existent model has proved to be an excellent teacher for centuries of students.

Portions of this article appeared in Divisions, A Journal for the Art and Practice of Early Musick.

NOTES

¹ Christopher Simpson, *The Division Violist* (London: John Playford, 1659), p. 21. (A microfiche of the original may be obtained from Sibley Music Library, Eastman School of Music, Rochester, N.Y. 14604, for \$3.60.)

² *Ibid.*

³ *Ibid.*, p. 45.

⁴ *Ibid.*, p. 47.

⁵ From *The Division Flute*, Anfor Music Publishers, 1619 East 3rd St., Brooklyn, N.Y. 11230. Reprinted with permission.

⁶ Simpson, p. 47.

⁷ *Ibid.*

⁸ The Corelli *La Follia* divisions may be obtained in a recorder edition from Hargail Music Press, 51 East 12th St., N.Y. 10003.

⁹ Simpson, p. 48.

¹⁰ *Ibid.*, p. 49.

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Divisions on Browning

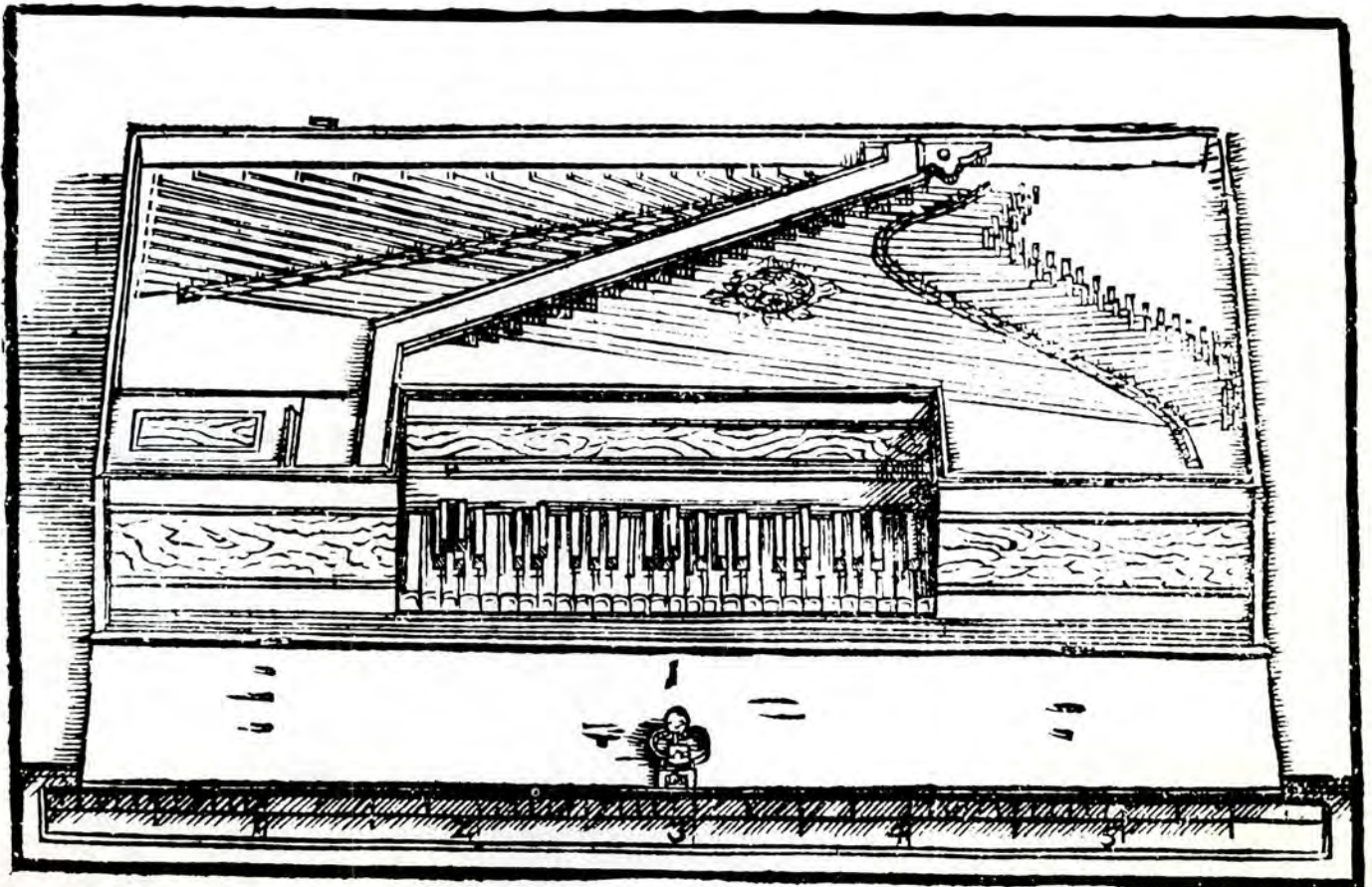
Alto recorder and continuo

Anonymous
transcribed by William Hullfish

The musical score consists of ten staves of music, all in treble clef and 3/4 time. The key signature is one flat (B-flat). The first staff begins with a treble clef and a 3/4 time signature. The music is a single melodic line. The first staff contains 8 measures. The second staff contains 8 measures. The third staff contains 8 measures. The fourth staff contains 8 measures. The fifth staff contains 8 measures. The sixth staff contains 8 measures. The seventh staff contains 8 measures. The eighth staff contains 8 measures. The ninth staff contains 8 measures. The tenth staff contains 8 measures. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accidentals, including flats and sharps, throughout the piece.

A page of musical notation consisting of 12 staves of music in treble clef. The music is written in a single system and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings such as accents and hairpins. The piece concludes with a fermata over the final note.

Continuo



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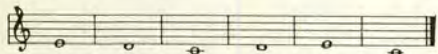
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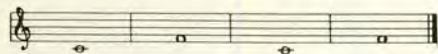
Marvin Rosenberg

In the February issue, I discussed the crucial aspects of the first lesson on the recorder. I stressed a full tone, clear articulation, proper breath control, and the in-tempo playing of long tones. The notes taught were G, A, B, and C on the soprano (but not the cross-fingering needed to change from B to C). In this article I will discuss general procedures used in subsequent lessons. The amount of material introduced in any individual lesson is, of course, dependent upon how much the student can absorb and practice.

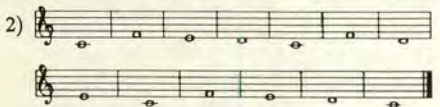
Assuming the student has mastered the first lesson, my next step is to teach the remaining notes of the C-major scale. There are two problems here: the fork-fingered F, and the cross-fingering in the B to C change. I teach the F *after* low E, D, and C. The student plays:



Next, he or she learns to play the low C and then lift the second finger of the right hand for F.



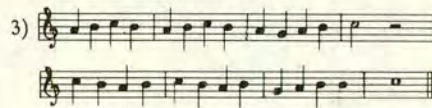
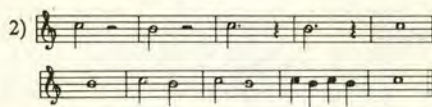
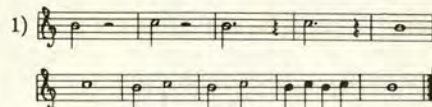
The student makes changes *from* the F to other notes before he or she is asked to play the F without the preparatory low C.



The first unprepared F is played from *above*.



I teach the B to C change simply by explaining the problem and then devising some exercises for repetition of the change.



During these lessons I also teach the student half notes and rests, and quarter notes and rests.

It cannot be over-emphasized that during this period both teacher and pupil must constantly remain alert to catch and correct sloppy playing, such as poor breath control, uneven or unclear tonguing, scooping to tones, or drooping tones.

I enliven the above work with some simple tunes and by playing harmony during the scale fragments.

My next priority is enlarging the repertoire of articulations to include at least "loo," "doo," and "too." I explain that the syllables are just aids to proper tongue placement. The more forward the tongue, the sharper the attack. "Too" is for the sharp attack, "doo" the "normal," and "loo" the soft. Staccato and/or tongued legato (no true legato, please!) using "roo" can also be taught at this time.

These articulations are integrated into the scale studies and then into the tunes. Next, I discuss and illustrate the relationship between articulation and musical expression.

It takes between a month and six or seven weeks of work to bring the pupil to this level. Continued study progresses to some accidentals (B^b, F[#], and so on) and to an increase of range to one and one-half octaves. At this point, I provide a book of études and exercises and use it to teach the full range of the instrument, increase technical proficiency, and show how to play *musically* on the recorder.

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Arranged by Elisabeth Szonyi

Alphonse Leduc, distributed by Theodore Presser, Bryn Mawr, Pa. 19010, \$2.50, \$3.50 and \$3.50

All three of these publications are well printed, small (9" x 6") editions. In the first, folk songs illustrate the modes, rhythms, and forms of the most important schools of Arabian music. Rhythmic patterns and names are given at the top of each piece, and indeed, the volume is perhaps most useful for the study of rhythm. Some tunes are lively and exciting, and invite speculation about the nature of the dances they might accompany. Range: soprano *c'* to *c''*.

The tunes in the second book are fairly simple, with rhythmic patterns that are either straightforward (2/4 or 3/4) or quite complicated (7/8, 5/4, and mixed meter). Be sure your guitar player knows how to count. There are eleven Albanian and seven Macedonian tunes, with no explanations of the sources. Range is soprano *d'* to *g''*.

The very short melodies in the final collection would together make one suite. They are easy to play and nicely arranged.

L.A.

From Thomas Britton's Commonplace Book (AA)

Edited by Percy M. Young

Veb Deutscher Verlag, distributed by Alexander Broude, 225 West 57th St., N.Y. 10019, \$4

The introduction states that "Thomas Britton (1644-1714) was one of the most remarkable and influential musical amateurs of his time. . . . He earned his living as a coal merchant . . . [and] devoted all his free time to music." These thirty pieces have been taken from a book of duets for two recorders written in Britton's hand. The tunes are quite short and are a typical selection of minuets, bourrees, jigs, marches, trumpet tunes, and airs. This is an excellent book for work on articulation and phrasing, and fun to just read right through.

L.A.

Music of three Centuries

Arranged by Gerald Burakoff and Willy Strickland

Sweet Pipes #2304, 23 Scholar Lane, Levittown, NY 11756, \$1.75

The music picked for this collection represents the "pop" tunes (at least now, if not then) in each century. They are well arranged for soprano and alto recorders, with equally interesting parts. Although the preface recommends these pieces for intermediate players, I would not hesitate to introduce them to advanced beginners. This is a good example of a reasonably priced collection of ten interesting duets. Recommended.

L.A.

Missa Quattour in Uno ("Four in One" Mass)

JOHN A. WHITE

Available from the composer, 367 Brooklawn Dr., Rochester, NY 14618. Conducting score \$5 (free with twelve or more copies of vocal score); vocal score \$2

In these post-Vatican Council days of the English Mass, the publication of this Latin Ordinary is something of a musico-liturgical oddity. The inside cover carries the composer's description of the Mass both in English and in the purest of classical Latin. Mr. White, a guitarist and choral conductor, submitted the work to the AR as being of possible interest to recorder players: indeed, the parts lie admirably for SATB instruments, and the music itself is in the thoroughly logical, lovely, lucid vocal style of the Renaissance that comes off so effectively on recorders.

The Mass comprises eighteen strict canons of all the usual types, each part being always derived from a single melodic line. The *Christe* and the *Benedictus* are for ATB, with the *Superius* omitted, and (as Palestrina often did) the composer adds two more voices [SSAA(TT)BB] for the final *Agnus Dei*. Mr. White has ingeniously varied meters and the rhythmic shape of his thematic material, so there is little danger of monotony. However, I suspect that recorder players might prefer to take this music several sections at a time rather than play through the entire Mass, which would take just over a half-hour. The sections are of varying length and each can stand alone; thus the composition is a desirable source for concert programs as well as for church services.

The vocal score is unusual in that all four voices sing from lines of melody on a single treble-clef staff, each voice observing the customary symbols (♩ and ♪) for starting and ending. The Mass texts are under/overlaid

to the music; in the vocal score instrumentalists will not find this bothersome, even though alto players must transpose up and bass players must read from the treble clef. The conducting score necessarily is somewhat more congested; here tenor players must read from the bass clef. Both conductor's and vocal scores are in a carefully drawn and fully legible manuscript and are bound in plastic that lies flat on the music stand. Neither has awkward page turns.

Early music groups interested in sixteenth-century polyphony will discover here a twentieth-century composer writing inspiring work in the most exacting musical form of the Renaissance. Choirs of human voices will find it to be of the same style, flavor and degree of difficulty as Palestrina or Byrd, whether sung a *cappella* or with judicious addition of viols and/or recorders.

B.J.H.

Four Dances

CLAUDE GERVAISE

Arranged by Alan Bullard

Oxford University Press, score \$5

This is a small score of five-part pieces arranged for flute, oboes, bassoon, and drum. Parts for these instruments, as well as for clarinet and horn, are available. Recorders can be played in the top two parts.

L.A.

The Entertainer

SCOTT JOPLIN

Arranged by Brian Davey

Chappel Music, score and parts \$2

Now we have a trio arrangement of this ever-popular tune, although this one is mostly a duet because the alto or the tenor doubles the melody. There is a small amount of three-part harmony, and in general a trio does create a fuller sound.

L.A.

The King's Highroad (SS and tape with optional A and T)

DON MURO

Sweet Pipes, 23 Scholar Lane, Levittown, NY 11756, set of three scores and cassette tape \$8.50, additional scores \$1.50

Don Muro, Chairman of Electronic Music for the New York State School Music Association, was commissioned to write this work for the 12th Long Island Recorder Festival, where it was performed to enthusiastic acclaim by a group of 150 young students. The tape has the synthesizer accompaniment on one side, and on the other a full performance, with all four recorder parts played by Gerald Burakoff.

The synthesizer part is basically low and full, so that the recorder players get the feeling of performing in a tremendous ensemble. The dynamic changes called for are surprisingly apparent in performance. I can't resist saying—after several occasions on which I have observed children and adults playing this composer for the first time—that players of "The King's Highroad" seem to be having an electrifying experience.

E.R.

Douze Fantaisies pour Flûte à Bec Alto
GEORG PHILIPP TELEMANN
 Transcribed by Jean-Claude Veilhan
 Alphonse Leduc, distributed by Theodore Presser, Bryn Mawr, Pa. 19010, \$7.50

Telemann wrote these twelve fantasias for violin, but limited the range and avoided chords so that they could be played on other instruments. Transposed a third or fourth, they can be played on alto recorder. There are several editions of six of these fantasias for recorder, and several of all twelve for flute, but, as far as I know, this is the first of all twelve edited for recorder. Veilhan has conformed exactly to the eighteenth-century edition housed in the Library of the Royal Conservatory of Music in Brussels.

I think it is worth the purchase of this full edition to know all of the fantasias. They are well worth playing and performing.

L.A.

Sonata No. 5 in F major
Sonata No. 6 in A minor
P.B. BELLINZANI
 Edited by Pierre Poulteau
 Alphonse Leduc, distributed by Theodore Presser, Bryn Mawr, Pa. 19010, \$6.25 and \$8.25

Part of a collection of eleven sonatas and a set of variations on *La Follia*, these pieces were published in Venice in 1720. Aside from beautiful first movements, especially in Sonata No. 5, these compositions contain little material of interest to those seeking performable recorder sonatas, although they are adequate as study pieces. They are sequence-laden throughout. Several of these sequences are altered or aborted to fit the range of the recorder, making them awkward to listen to. Continuo players will need to watch for several places where sharps are notated a third too high.

J.P.A.

Sonata Op. 5 No. 11
JEAN BAPTISTE LOEILLET
 Edited by Pierre Poulteau
 Alphonse Leduc, 1978, \$8.50

Published by Roger in 1717, this unaccompanied duet will be of slight interest to any but those addicted to Loeillet duos. Should you wish to purchase this piece, find a friend to share the exorbitant price, as two copies are supplied.

J.P.A.

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 Berkeley, California 94709
 Tel: (415) 845-6389

The Lantern Song Book

Arranged by Kenneth Pont
Oxford University Press, 200 Madison Ave.,
N.Y. 10016, \$5.25

These ten Chinese pieces, taken from a folk song book published in Peking, are about festivals, harvests, and special events. Voice and/or recorder carry the melody, and many other melody and rhythm instruments are suggested. An explanation of each piece is given in order to set the mood. Texts are in English. L.A.

A Feast of Music

Arranged for recorders and percussion by Michael Burnett
Chappell Music, distributed by Theodore Presser, Bryn Mawr, Pa. 19010, score and parts \$4.50

All of these twelfth- and thirteenth-century pieces are available in volumes that are familiar to most experienced recorder players, and they have been played and sung in many different arrangements. These settings are for young students whose teachers are not familiar with such sources. Mr. Burnett explains his additions and suggestions, and these are most helpful. The edition contains seven pieces with well-printed score and parts. L.A.

Homophonic Suite (SAT)

ROBERT DOROUGH

Anfor RCE#35, 17 West 60th St., NYC
10025, score \$3.95

Attention jazz fans: Mr. Dorough, who wrote *Eons Ago Blue*, has composed this marvelous suite which, if played well, produces a most enjoyable and believable jazz sound on recorder. Homophony, a form used here in its strictest sense, means that all players are phrasing and moving together melodically and rhythmically. The close harmonic and rhythmic patterns call for accuracy on all fronts. This accuracy is what recorder ensembles strive for, and Dorough's suite lets you know if you have fallen short. You will also find it essential to know the full chromatic possibilities of your instrument.

The four movements are: Brave Statement, which uses a wide range on all the recorders with a measure of dissonance in many chords; Jazz-Time Cake Walk, a real "foot tapper," occasionally pulling C recorders to high B^b and C; Eerie Mountain, containing a theme pattern of sixteenth notes that have a wonderfully eerie effect when all players have steady rhythmic control; and Closing Blues, which has all the characteristics associated with the great blues music. Who could want more?

It must be mentioned that the page turns in this score are terrible. They include impossible *da capo* turns. The situation could have been avoided had the foreword been printed on the inside front cover and facing page instead of the inside front and back covers; then each of the movements would have occupied facing pages. As it is, I would not risk

a performance without taking measures to eliminate the page turns.

If you enjoy jazz, you'll enjoy working on this suite. The results are well worth it. Recommended for advanced players. L.A.

Les Folies d'Espagne

For recorder in C or transverse flute, lute (or clavecin), and viola da gamba

MARIN MARAIS

Edited by Jean-Claude Veilhan

Alphonse Leduc, distributed by Theodore Presser, Bryn Mawr, Pa., 19010, score and parts \$15.75

Marais fashioned this collection from his second book of *Pièces de viole* in a manner that made the works playable on different instruments. Among those mentioned are the German flute, which roughly corresponds in range to a C recorder.

In this beautiful edition, the tonality, phrasing, and grace notes have been faithfully kept. A few passages have been notated an octave higher for recorder. The figured bass is written for lute but can be played on harpsichord as well. The continuo part included is a complete facsimile of the original. The preface includes *Rules for Graces*, taken from Marais' prefaces in Books I and II.

The collection is in D minor and contains thirty-two couplets, covering the full range of the soprano (or tenor) recorder. There are chords throughout the couplets, and these should be arpeggiated. This is a marvelous study, challenging in many ways, not the least of which is keeping a fresh approach to thirty-two of anything! L.A.

Bordun

WOLFGANG WITZENMANN

Moecq Z.f.S. #442, distributed by Magna-music, Sharon, Conn. 06069, \$3.75

Bordun is a light, spirited work that requires a minimum of four players (SATB) but is really meant for a larger group of participants with mixed abilities. To accommodate such a group, there is a marked unevenness in the difficulty of the parts. There are solo passages to be played by a single member of the group in each of the top three voices, and these passages would be difficult for amateurs. The bass part, on the other hand, is quite easy and, unfortunately, rather boring and repetitive.

Bordun is subtitled *Fun with 'Sumer is i-cumen in'*, which is somewhat misleading because only four small sections — an introduction, two interludes, and a coda — are derived from this ancient melody. In the introduction and coda, the performers play the first two phrases of *Sumer*, each at his own tempo. The two interludes feature freely ornamented solo versions of the same phrases. These four little sections are written in proportional notation and are unlike the remainder of the piece, which is quite conventional and generally characterized by fast, folk-like melodies played over several

simultaneous ostinatos. The cumulative effect of these ostinatos forms a harmonic backdrop of three or four consecutive fifths. As a whole, *Bordun* reminds me of the music of a number of tonally oriented American composers of a few decades ago.

The edition is full size (9" x 12"), unusual for Z.f.S. It is well printed, contains no bad page turns, and has instructions in German and English.

Recommended as good fun for a mixed but generally good group of players. P.R.

Kvartoni

For recorder (S/T), soprano voice, guitar, and piano

KETIL SAEVERUD

Norsk Musikforlag NMO 9096, distributed by Magnamusic-Baton, 1978, \$11.75

This work can best be described as a collection of night music clichés from every imaginable idiom. They are all here: playing on the extremities of the piano keyboard; tiptoe-like ascending scales played staccato on guitar; the wordless vocal; piano sounds straight out of Cowell's *Aeolian Harp* and *Banshee*; and low, exotic-sounding melodic writing for the tenor recorder that brings to mind old Sherlock Holmes movies. The lack of originality in this piece is in direct contrast to the impeccable craftsmanship of the score.

Yet, although the copying is excellent (it is not engraved) and all instructions are clear, this is not a good edition, or at least not a practical one. All you get for \$11.75 is a single score loaded with bad page turns and containing music that could easily be played from parts.

I suppose *Kvartoni* is at least worthy of a premier performance, which it has probably already received. Otherwise, it might be an appropriate number for a concert held on October 31. P.R.

Sonata Op. 3 No. 8 in G major

JOHN LOEILLET

Edited by Pierre Poulteau

Alphonse Leduc, distributed by Theodore Presser, Bryn Mawr, Pa. 19010, 1978, \$6.25

Originally written for transverse flute (or oboe or violin), this unusually fine example of the London Loeillet's work is readily playable on alto recorder with a few octave transpositions at the end of the third and fourth movements. Perhaps Leduc is in the process of publishing all of the Opus 3 sonatas (No. 1 in C major is reviewed in AR, November 1979, XX/3). If the others are as fine as these, it would indeed be a worthy project. The lyrical Largo provides many possibilities for ornamentation in each of its two sections (the repeat for the second section is not indicated, but is needed for structural balance). A sprightly Allegro follows. The Grave is Handelian in melodic structure and harmony. The final Allegro can be played either very quickly or as a minuet. Careful attention should be paid to opportunities for hemiolas. J.P.A.

Record Reviews

Dale Higbee

Partita for Treble Recorder & Piano, Op. 13; Piano Quintet in D, Op. 23; Sonatina for Oboe & Piano, Op. 11

FRANZ REIZENSTEIN

The Melos Ensemble

L'OISEAU-LYRE SOL 344, \$7.93

This fine record, released in 1975, has apparently already been discontinued, but it is worth acquiring from dealers who still have copies. Franz Reizenstein (1911-1968) was an accomplished pianist as well as a composer of distinction, and his music reflects this in his brilliant piano writing and effective handling of instruments. He studied with Hindemith in Germany and Vaughan Williams in England, but developed his own distinctive voice.

Outstanding is the Piano Quintet in D, Op. 23, which dates from 1948. This is a splendid piece, classical in form but with a unique contemporary flavor. The Scherzo is particularly brilliant, but the whole work is beautifully written and deserves to be much better known. This performance by Lamar Crowson, piano, Emanuel Hurwitz and Ivor McMahon, violins, Cecil Aronowitz, viola, and Terence Weil, cello, is a distinguished one and is given an excellent recording.

On the reverse side of the disk are two lighter works for a wind instrument paired with piano. The first, the charming Sonatina for oboe and piano, Op. 11, written in 1937, offers bittersweet lyricism in the Cantilene and a final Vivace with brilliant piano writing. It is well played with good balance by Janet Craxton, oboe, and Lamar Crowson, piano.

Readers of AR will especially enjoy the attractive Partita for alto recorder and piano, Op. 13. The piece was written in 1938, but it was not until after World War II, in 1946, that it was published by Schott (Edition 10041). Neo-Baroque but in a contemporary idiom, it has four movements: Entrada, Sarabande, Bourrée, and Jig; the last two movements seem to me to be especially well crafted. The performance by Carl Dolmetsch and Joseph Saxby is highly effective and well recorded.

Messe de Minuit Pour Noël; Sonate à Six

MARC-ANTOINE CHARPENTIER

The Boston Camerata; Joel Cohen (director)

DESMAR DSM 1016G, 1978, \$7.98

This nicely recorded disk offers stylish performances of two charming works. One of them is familiar; the other, although of considerable historical importance and musical interest, is apparently recorded here for the first time.

Messe de Minuit pour Noël is remarkable

because of Charpentier's skill in using old French carols as the basis of his composition; these carols, well-known to seventeenth-century French churchgoers, are the music to which he set the Latin words of the Mass. Moreover, at the end of certain Mass sections he directed the organist to play interludes based on the carols just used, and for the Offertory he specified that the carol "Laissez Paistre Vos Bestes" be performed instrumentally. (Mr. Cohen uses H. Wiley Hitchcock's excellent edition for this performance. It, as well as score and parts to the Offertory carol, are published by Concordia Publishing House, 3558 South Jefferson Avenue, St. Louis, MO 63118. The two flute parts in the latter—strings and continuo are also used—can be played just as well on recorders.)

Charpentier's instrumentation for *Messe de Minuit* includes two flutes, strings, and organ, but the Boston Camerata also uses soprano recorders in the Gloria and Sanctus, where they provide added color and brightness. Recorder players in the Mass are Ker Roth and Tim Aarset. In both the Mass and *Sonate Nancy Joyce* and Friedrich von Huene play Baroque flutes made by von Huene after an instrument in Berlin by Naust, a French maker of about Hotteterre's time.

In contrast to the larger ensembles featured in earlier recordings of this work, the Boston Camerata includes only four sopranos, three altos, three tenors, and three basses; the instrumental group has just two violins. In some sections this makes for a charming chamber music effect, but in the Credo, especially, the string sound is too thin. Tempos are generally good, although the Sanctus and the final Agnus Dei seem too sluggish to me.

The *Sonate à Six* is an unusual work, discussed in some detail by Julie Anne Sadie in her article "Charpentier and the Early French Ensemble Sonata, *Early Music*, July 1979, 7/3, 330-335. It is apparently the first sonata composed in France—despite François Couperin's claim to that honor—and is a unique piece in nine movements, scored for two flutes, two violins, bass viola da gamba, five-stringed cello, harpsichord, and theorbo. Especially remarkable is Charpentier's treatment of the cello as a solo instrument and his rich continuo instrumentation. Gamba and cello are each given a *récit* and solo dance movement, and in the Gavotte flutes and gamba are set off against violins and cello in answering phrases. I hope that the music to this charming *Sonate* is soon published; meanwhile, this fine recording will help to make it known to lovers of French Baroque music.

Eighteenth-Century Recorder Sonatas
Marion Verbruggen (recorder), John Gibbons (harpsichord), Christina Mahler (Baroque violoncello)

TITANIC Ti-35, 1979, \$9

This well-recorded disk features virtuoso recorder playing by Marion Verbruggen, born in Amsterdam in 1950 and a student of Frans Brüggem. The winner of several competitions, including the first International Recorder Competition at Bruges, Miss Verbruggen plays with brilliant technique, superb breath control, and a sure sense for the musical line. She is given excellent support by her two collaborators, who are also distinguished performers.

Miss Verbruggen plays a fine-sounding copy by von Huene of an alto recorder by J. Denner in Telemann's D minor Sonata from *Essercizii Musici*, one of his best pieces for the instrument, and also in Jean Baptiste Loeillet's attractive Sonata in A minor, Op. III, No. 4. (Music to the Telemann work is printed in Edition Peters No. 4551, edited by Waldemar Woehl. The Loeillet piece is the fourth of six well-crafted sonatas edited by Hugo Ruf and published in Edition Schott RMS 1088 a-f.)

The fine Suite in G by the celebrated flutist Michel de la Barre, originally for flute but very well suited for soprano recorder, is played on a copy by Frederick Morgan of an original by Stanesby, Jr. The music (Deutscher Ricordi Verlag Sy 588) actually consists of only two movements: a French overture and a chaconne. It is given a superb performance by Miss Verbruggen.

Side B includes J.S. Bach's Flute Sonata in E, BWV 1035, played in a transposition to F major (Edition Schott RMS 586, edited by Dom Gregory Murray), which fits the alto recorder perfectly. This performance, while technically top-notch, seems less musically successful, as it is played with *notes inégales* throughout. Even if it were appropriate to perform this piece in the French manner, it sounds overdone, and the playing of many of the appoggiaturas off the beat also seems questionable.

Concluding this recital is a brilliant performance of Corelli's famous *La Follia*, Op. 5, No. 12, music marvelously well suited to the recorder. (A good edition is that edited by Bernard Krainis and published by McGinnis & Marx.) Both the Bach and Corelli are played on a splendid-sounding copy by Hans Coolsma of a Bressan alto recorder.

Christmas In The New World

The Western Wind: Ma Prem Alimo, Janet Sullivan (sopranos), William Zukof (counter-tenor), Lawrence Bennett, William Lyon Lee

(tenors), Elliot Levine (baritone); with Albert de Ruiter (bass), Elaine Comparone (harpsichord), Wendy Gillespie (viola da gamba), Joseph Karpienta (guitar), Louise Schulman (violin)

Musical Heritage MHS 4077, 14 Park Rd., Tinton Falls, N.J., 1979, \$4.45 (\$5.95 to non-members)

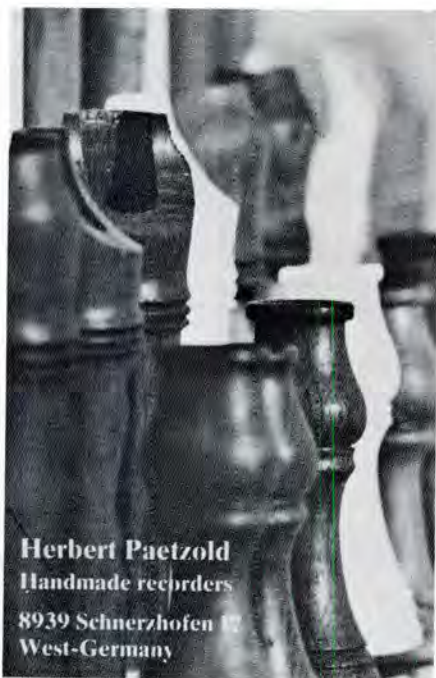
This expertly engineered disk offers a fascinating program of unfamiliar Christmas music by a fine vocal ensemble. Individual voices in *The Western Wind* are very beautiful, and the ensemble and blend are marvelous to hear. Diction is very good, but full texts are provided, with English translations of the Portuguese and Spanish.

Side 1, featuring North American Christ-

mas music, opens with lively songs by William Billings (*Boston and Judea*) and settings of *While Shepherds Watched their Flocks* by Supply Belcher, Daniel Read, and Billings. These are followed by anonymous Southern spirituals: *Rise up, Shepherd, and Follow, Star in the East, Expression* (a lovely, rhapsodic piece with sensitive violin playing), *He is King of Kings*, and *I Believe This is Jesus*. The first of two contemporary works is a charming piece titled *Of a Rose*, written for *The Western Wind* in 1978 by Robert Dennis and accompanied by country fiddle and handbells. The final selection is a gentle lullaby by Charles Ives called *A Christmas Carol*. It is worth ordering the record for this beautiful piece alone.

The reverse side offers Christmas music by

Latin American composers, ranging from sixteenth-century settlers in New Spain to those of our own time. The joyous *Ay ay galeguiños* by Fabian Ximeno is followed by Hernando Franco's *Salve Regina*, an extended work with lovely contrapuntal writing. In sharp contrast to this is the *Magnificat* by Almeida Prado (b. 1943), a work influenced by Schoenberg. The pitch control and dynamic range shown by *The Western Wind* in this piece are absolutely amazing. Another contemporary piece is *Agó Loña* by Marlos Nobre (b. 1939), music which seems to reflect a primitive pagan culture of great vitality. Concluding the program is the exuberant villancico *Los cofla desde la estleya* by Juan de Araujo.



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Reviews of music, concerts, etc.
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Book Reviews

Dale Higbee

Music Periodical Literature: An Annotated Bibliography of Indexes and Bibliographies

JOAN M. MEGGETT

Scarecrow Press, Metuchen, N.J. & London, 126 pp., 1978, \$6

The great expansion in publication of recent years has brought with it the increased difficulty in information retrieval. Although the computer-indexed *RILM Abstracts of Music Literature* (reviewed in *AR*, November 1971, XII/4, 144-145) has been a big help to researchers, more limited bibliographies such as this one are also of great potential value to scholars, reference librarians, and college-level students. In this volume 335 indexes and bibliographies are classified under the following categories: history of music periodicals (general), history of music periodicals in the United States, music periodical literature located in general non-music indexes and bibliographies, music periodical literature located in special non-music indexes and bibliographies, and music periodical literature found in music indexes and bibliographies. In addition, there is a bibliography of lists of music periodicals. Also included are an annotated selected bibliography; an index of authors, compilers, and editors; an index of subjects; and an index of titles.

French Language Dissertations in Music: an annotated bibliography

Collected and annotated by Jean Gribenski
Pendragon Press, 162 West 13th St., New York 10011, 1979, 309 pp., \$24

This bibliography inventories 438 doctoral dissertations on music and related topics from forty-five universities during the time period 1883 to 1976. Ninety percent of the dissertations are from France; the rest are from Switzerland, Belgium, and Canada. They are grouped according to categories used in indexing *RILM* and are indexed by author, subject, date, and university. Preface and introduction are in both English and French, but the bibliography itself is in French. Only one item makes mention of the *flute à bec*: "Contribution à l'étude expérimentale des tuyaux à bouche (flûtes)" (Contribution to the experimental study of mouth pipes [flutes]), Paris, 1976.

The World of Baroque & Classical Musical Instruments

JEREMY MONTAGU

The Overlook Press, Woodstock, N.Y., 1979, 136 pp., \$23.95

This well-written book is similar in format

to the author's earlier volume, *The World of Medieval & Renaissance Musical Instruments* (reviewed in *AR*, November 1977, XVIII/3, 82). It is copiously illustrated with 16 color and 101 black-and-white plates. The period covered, 1600-1800, is divided into three sections: the early Baroque, the High Baroque (from the birth of Corelli in 1653 to the death of J.S. Bach in 1750), and the Classical era.

Montagu makes a number of interesting points in his discussion of the early Baroque. He mentions Bob Marvin's research on recorders, which suggests that slight changes were made in the shape of the bores in order to alter the tuning to facilitate chordal playing in meantone temperament. Montagu also notes that larger instruments were made in the seventeenth century than in the sixteenth. He states that archlutes were the first choice of instrument for continuo playing for domestic and chamber music. Montagu also points out that the cornett and Baroque trumpet have not been given their rightful places in the contemporary early music scene because of the very limited opportunities to specialize on these instruments and the impossibility for a performer to play these instruments well when he is also playing modern trumpet professionally.

The High Baroque was an age of virtuoso composers and the period of the greatest violin and recorder makers. It is curious that in the second half of the seventeenth century there were more great violin makers than at any other time before or since. The golden age of recorder makers, on the other hand, was the end of the seventeenth century and the first half of the eighteenth. In London, there were Bressan and the Stanesbys, father and son; in Brussels, the Rottenburgh family; in Amsterdam, Haka; in Nuremberg, the two Denners; in Paris, the Hotteterres and their colleagues.

Citing as evidence the considerable number of such instruments that have survived, Montagu suggests that bass recorders may have been more common in the eighteenth century than they are today. A handsome black-and-white photo of the Bressan recorders at Chester shows the bass with its strut, which might well be copied by present-day makers. As described by Montagu:

This was a hollow rod, the air column within which resonated in sympathy with the notes produced by the instrument and helped to strengthen them when it was inserted into the lower end of the instrument; in addition, since the end of the strut rests on the floor, some vibration is carried by it to the floor, which will itself resonate to some extent. A hole in the side of the bell fixes the acoustical length of the air column and acts as the open end of the instrument.

In his chapter on the Classical era, the author discusses musical, sociological, and technological changes that affected the development of musical instruments. The recorder passed out of the picture of professional music making because of its limited dynamic range and expressive possibilities, in contrast with the flute. The harpsichord also made its departure from the scene and was succeeded by the fortepiano, which Montagu says was used in continuo playing with orchestral instruments to the end of the eighteenth century, and perhaps into the nineteenth.

Like its predecessor, this book will be of interest to anyone with curiosity about the history of musical instruments, including professional organologists. Two more volumes are now in preparation by the author: *The World of Romantic & Modern Musical Instruments* and *The World of Ethnographic Musical Instruments*. I look forward to reading them with much interest.

Building a Chamber Music Collection: A Descriptive Guide to Published Scores

ELLA MARIE FORSYTH

Scarecrow Press, Metuchen, N.J. & London, 1979, 211 pp., \$9

This book by a music librarian and professional clarinetist will be especially valuable to librarians in helping them select a well-balanced collection of chamber music scores and parts for performance. It will also be useful to amateur and professional musicians, music teachers, and anyone interested in exploring the world of chamber music through recordings. More than three hundred works are treated in ten categories: duos, trios, trio sonatas, quartets, quintets, sextets, septets, octets, larger ensembles (nine to thirteen parts), and ensembles with voice. In each group they are listed by priority of selection, with an asterisk next to pieces considered most outstanding. Each piece is briefly described, after which the author gives a listing of references in the bibliography, publishers of parts, publishers of parts in collections, and publishers of scores. At the back of the book are an annotated bibliography, a directory of publishers, a popular title index, and a composer index. Works for recorder included are Handel's Opus 1 sonatas, Telemann's E minor Trio Sonata (with oboe) and Concerto a tre (with horn), and Fasch's Sonata a 4 in B^b (with oboe and violin). Many other eighteenth-century pieces originally scored for flute, oboe, or violin are playable on recorder; this guide may serve to increase the reader's

CARL DOLMETSCH JEANNE DOLMETSCH MARGUERITE DOLMETSCH



These world-famous musicians direct the making of superlative wooden recorders and early bows at their new Haslemere workshop. This workshop, where materials and techniques of manufacture are very similar to those that one might have seen in the eighteenth-century workshops of Bressan or Stanesby Sr. and Jr., was set up in September 1978 following the break between this family and Arnold Dolmetsch Limited. Through the establishment of this new centre of craftsmanship, Dr. Carl Dolmetsch has been given a special opportunity of examining again the historical originals that we so admire today, and our three new models bear the distinct signs of this review. All instruments have tapered windways and undercut holes and most have curved windways too. These features impart a very special tonal quality to each instrument as well as giving the player the added advantage of unrivalled responsiveness throughout the two-octave-plus range from sopranino to bass. The low pitch and modern pitch Stanesby recorders bear an external profile derived from the Thomas Stanesby Senior instrument in the Dolmetsch Collection. These hand-turned instruments represent the height of fine craftsmanship, and it is only fitting that each instrument should be supplied with a de luxe case specifically designed for the range. The Carl Dolmetsch model is available only at modern pitch. With its simple practical design, it meets the requirements of professional and serious amateur alike. This model is also available with bell key or lipkey for special effects. The early bows, made of pernambuco, satine, or snake-wood, are derived from surviving originals and combine elegance and practicability for players of members of the viol and violin families.

For full details please contact the Dolmetsch family workshop:
J. & M. Dolmetsch, in association with Carl Dolmetsch, 107b, Black-down Rural Industries, Haste Hill, Haslemere, Surrey, U.K.

awareness of such literature. The annotated bibliography includes five books listing recorder music. It might be mentioned, finally, that the Trio Sonata in C, BWV 1037, is now attributed to J. G. Goldberg rather than to J. S. Bach; also the Bach Sonata for flute and harpsichord in A major, BWV 1032, has a first movement torso that has been completed by some editors.

Recorder & Music

Vol. 6, Nos. 5-8, 1979

Edited by Edgar Hunt

Published quarterly by Schott & Co. Ltd., distributed by Magnamusic, Sharon, Conn. 06069. Annual subscription \$7.50

Recorder & Music, Britain's counterpart to *AR*, continues under the editorship of Edgar Hunt to provide interesting reading material for the recorder player. The March number offers the third installment of David Lasocki's "A New Look at Handel's Recorder Sonatas," part three of Malcolm Hund-Davies' "A Review of Historical Styles of Recorder Playing," and "Introducing the Shakuhachi" by Dan E. Mayers. The June issue features "The Recorder Parts of the Bach Cantatas—A Practical Approach" by Denis Bloodworth, a survey of "Early Recorder Methods" by Edgar Hunt, a report on "Music in Schools" by Herbert Hersom, and "Recorders at Morley College" by Theo Wyatt.

One comment: the cover of the June issue is the frontispiece of *The Compleat Tutor for the Flute* (c. 1760), which Mr. Hunt, thinking that the original engraver had made a mistake, reversed to make left hand uppermost; however, the position of the buttons on the recorder player's coat suggests that the player is indeed left-handed.

David Lasocki contributes two valuable articles in the September issue: "Preluding on the Recorder in England in the early 18th Century" and "Schickhardt in London." The December number includes an article on "John Loeillet of London" by Morag Deane and "The Recorder in Primary School in Poland" by Barbara Smolenska. In addition, there are reviews of music, records, and books; reports of concerts and courses; news from branches of the Society of Recorder Players; correspondence; and obituaries of Rudolf Barthel, Margaret Donington-Powell, and Eric Halfpenny.

How To Become a Music Critic

BERNARD SHAW

Edited with an introduction by Dan H. Laurence

Da Capo Press, N.Y. 1978 (unabridged re-publication of the edition published in 1961 by Hill and Wang), xxiii and 359 pp., \$22.50

Titled after its lead essay, which appeared in 1894, this volume is a collection of Shaw's writings on music from a variety of periodicals that were not reprinted in the collected edition of his works. In addition to a general index, it includes a useful biographical index. Selections from this book were included in

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The Great Composers: Reviews and Bombardments by Bernard Shaw (U. of California Press, 1978, reviewed in AR, February 1980, XX/4, 172-173) and whetted this reader's appetite for more. Pieces range from unsigned reviews in *The Hornet*, 1876-77, to a short article in *Everybody's Magazine* dated Nov. 11, 1950, the month of Shaw's death. Included are such topics as opera in English, the need for standard pitch, the importance of the piano, and radio (Shaw died before he could comment on TV!); composers Handel, Mozart, Wagner, Liszt, Strauss, Elgar, Grieg, and Sullivan; conductors Richter and Beecham; and violinists Cle Bell and Ysaÿe. Shaw's article "The Mozart Centenary" (1891) is especially good, and the piece titled "Causeur on Handel in England" (1913) is marvelous. There is also a lively exchange with Ernest Newman on Strauss's *Elektra*.

Of special interest to readers of AR are GBS's comments in "Musical Instruments at the Inventions Exhibition" (1885); it includes the following evaluation of the playing on antique instruments by unskilled players that he heard there, and is probably not too unfair:

The . . . flute-à-bec, flauto dolce, or lansquenet flute, of which four sorts, treble, alto, tenor, and bass, were played in the simplest diatonic harmony, with a flaccid side drum of the kind used by showmen marking time, is a wooden fageolet, the most agreeable tones of which may be compared to the cooing of an old and very melancholy piping crow. The specimens used at the historic concerts were only approximately identical in pitch; and the piercing was of the roughest ante-Boehm order. The effect of the *flauti dolci* music was, on the whole, quaintly execrable."

The Development of the Modern Flute

NANCY TOFF
Taplinger Publishing (A Crescendo Book),
 N.Y., 1979, xviii and 263 pp., \$5.95 paper,
 \$19.95 cloth

This well-written book is the most detailed and up-to-date study of its subject, and it is recommended for purchase by librarians and by all serious students of the flute. The recorder is mentioned only in passing, but players of pre-Boehm flutes will find much of interest in the author's discussion of the flute in the Baroque and classical periods, as well as its development in the early nineteenth century. The main focus of this volume, however, is on Boehm's revolutionary design. The author provides a capsule summary when she writes: "The Germans tended to ignore Boehm's invention, the French, to adopt it almost universally, and the English, to complicate it."

Consistent with this thesis is Alexander Murray's modification of the Boehm system, which is discussed at length. Miss Toff quotes "one prominent flutemaker" as saying that the Murray flute is "a theoretical masterpiece and a practical monstrosity." (Incidentally, it seems curious to me that some flutists who have expressed enthusiasm for Murray's model reject Boehm's original open G[#], preferably with offset G keys, which I

believe is superior to the regressive closed G[#] key; this view is shared by such virtuosos as William Bennett and Hubert Laws.)

The chapter on flute developments in this century includes discussion of various mechanical options—pitch, the headjoint, materials, manufacturing techniques, and musical implications. The final chapter on "The Avant-Garde Flute" discusses new techniques under six headings: alteration of pitch and timbre by fingering, alteration of pitch and timbre by embouchure and breath control, percussive effects, noise effects, lower range extension, and multiphonics. At the back of the book are appendices on flute systems used by leading players (from Kaspar Fürstenau to William Kincaid) and on avant-garde notation, plus a useful bibliography and index. Greatly adding to this book's value are the 142 illustrations, including many detailed diagrams by Jerry Voorhees of various key systems.

Carlo D'Ordonez, 1734-1786, A Thematic Catalog

A. PETER BROWN
Information Coordinators, Detroit, 1978, Detroit Studies in Music Bibliography No. 39, 234 pp., \$15.50

I first encountered the name of Carlo D'Ordonez twenty years ago in the book *Instrumental Music*, edited by David G. Hughes (Harvard University Press, 1959). That book includes a fine paper on "Problems of Authenticity in Eighteenth Century Music," in which H.C. Robbins Landon describes D'Ordonez as "one of the most original and talented composers of his day" and mentions a Symphony in C major that combines "the Venetian multiple-choir technique with the language of the preclassical symphony." Ever since then I have been curious to hear this music, which was edited by Landon and finally published by Universal Edition, Vienna, in 1972. The only other modern editions of D'Ordonez's music are his Opus 1, a set of six string quartets edited by A. Peter Brown (A-R Editions, Madison, Wisc.), and a transcription and translation of his marionette opera *Aiceste* by Tina L. Bankston (North Texas State University master's thesis, 1972).

This handsomely produced thematic catalog reveals that the symphony Landon was enthusiastic about was virtually unique among the composer's works in its use of multiple choirs; D'Ordonez wrote a *Serenade for a Fireworks Display* for thirty-one wind instruments in two choirs, but its music has apparently not survived. Works in this catalog—arranged by key signature with incipits for all movements—include symphonies, other orchestral works, chamber music for five to eight parts, string quartets, string trios, duos, and vocal works. At the back are references to works that cannot be identified, tracings of datable watermarks, and facsimiles of selected copyists, followed by indexes of watermarks and copyists. I hope that the contents and appearance of this

fine catalog will stimulate interest in this contemporary of Haydn and Mozart and lead to further publications, performances, and recordings of Carlo D'Ordonez's music.

Clavier-Büchlein vor Wilhelm Friedemann Bach

JOHANN SEBASTIAN BACH
 Edited in facsimile with a preface by Ralph Kirkpatrick
Da Capo Press, N.Y., 1979 (reprint of the 1959 edition published by the Yale University Press, New Haven), xix and 154 pp., \$17.50

This handsomely printed, sturdily bound facsimile edition, identical to the original in its dimensions, will be of much interest to serious keyboard players and students of Bach's music. It contains sixty-two works, some in the handwriting of J.S. Bach, some in that of his eldest son, and some in both hands. It also includes Bach's famous table of ornaments. The preface by Ralph Kirkpatrick is valuable for its description of the *Clavier-Büchlein* and for his comments on his teaching experiences with Bach's preludes, inventions, and sinfonias.

Lute, Vihuela, Guitar to 1800: A Bibliography

DAVID B. LYONS
Information Coordinators, Detroit, 1978 (Detroit Studies in Music Bibliography No. 40), 214 pp., \$12.50

This valuable bibliography includes books, unpublished dissertations, and articles in periodicals, encyclopedias, and *Festschriften* on the lute, guitar, vihuela, theorbo, and related instruments such as the cittern, bандора, mandolin, and orpharion. It also lists music editions that contain either parallel tablature or a separate tablature fascicle, but does not go into guitar transcriptions. The addition of a listing of reviews increases the usefulness of this book. It is aimed at the specialist on the lute and related instruments, but the section covering musical forms will interest all students of early music. Two of the 1,966 entries are specifically related to the recorder: "Music for the Lute and Recorder" by S. Bloch (*Musical America* 69, April 15, 1959: 16) and "An Early Duet for Recorder and Lute" by Charles W. Fox (*Guitar Review*, 1949, 9:24-25).

Ornamentation in J.S. Bach's Organ Works

PUTNAM ALDRICH
 Introduction by Rosalyn Tureck
Da Capo Press, N.Y., 1978 (reprint of the 1950 edition published by Coleman-Ross), ix and 61 pp., \$14.95

This valuable treatise succinctly discusses Bach's predecessors who most influenced him, his use of ornamentation, and the general character of the *agrément*s. Then follow separate chapters on the trill, the mor-

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dent, the appoggiatura, the turn, and composite ornaments. Despite its title, which suggests that it is limited to a discussion of ornaments used in Bach's organ works, this little book concerns itself with ornamentation in general and its importance in every aspect of musical structure. It should be helpful to all instrumentalists, including advanced recorder players.

This reprint edition is handsome, and the new foreword by Rosalyn Tureck adds to its value. It seems a pity, however, that it is not available in less expensive form, and I hope that Da Capo will consider publishing it in paperback as well.

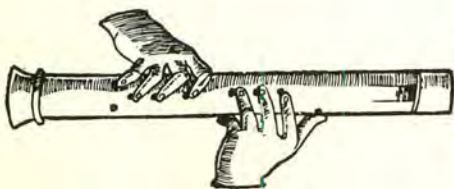
Putnam Aldrich (1904-1975) graduated from Yale College, studied harpsichord with Wanda Landowska, and earned his Ph.D. at Harvard in 1942 with a dissertation titled "The Principal *agrément*s of the Seventeenth and Eighteenth Centuries: A Study in Musical Ornamentation," which is still unpublished. For years I had heard of the treatise under review, which is based on part of this dissertation, but I had never read it until now. I am impressed with Aldrich's thoughtful analyses and insights, and I hope that some enterprising publisher will make his complete dissertation available.

Women Composers: A Handbook

SUSAN STERN

The Scarecrow Press, Metuchen, N.J. & London, 1978, viii and 191 pp., \$8

This book provides summary data on about fifteen hundred women composers from nine Western nations (United States, Canada, England, Belgium, France, West Germany, Austria, Switzerland, and Italy) from the sixteenth century to the present, with a supplementary list of about five hundred others about whom no information could be located. The list includes only "classical" composers who have had a composition published or performed in public, or have won an award for one. It is clearly a labor of love, but the author-compiler seems overly defensive in describing women as always having been "held in check by the antique rejection of women as composers of worthy music." Boys have generally been discouraged by parents from becoming musicians too — and there have long been outstanding women singers and keyboard players. This book is a useful one, but a perusal of its pages only tends to reinforce the impression that — for whatever reason — there have been few significant women composers.



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Chapter News

Bernard J. Hopkins, editor

Boston

Our tempo this year, our twenty-fifth anniversary season, has been *prestissimo*. In addition to putting on lively and productive monthly meetings, we performed a five-part Mass, commissioned an original piece of music, held a Saturday workshop, and ended the year with a Renaissance party. Two members are producing a new history of the chapter. We also compiled an early music directory of Boston's musicians, teachers, in-

strument makers, and resources for repair and rental. Our plans were ambitious, and the results have been exciting.

On April 13, members of the recorder society with singers and instrumentalists from the Quadrivium performed Pierre de la Rue's *Missa de Virginibus*. Lutes, harps, krummhorns, shawms, sackbuts, zinks, reeds, gambas, and guitars consorted with recorders and voices to bring this work to life for an eager public. Marleen Montgomery

directed this silver jubilee gala.

Our Saturday workshop, "Pulse, Proportion, Polyrhythms, Percussion," was led by John Tyson, Kathleen Tyson, Nancy Roth, and Ken Roth. About fifty of us struggled with those wonderfully complex meters; some of the more courageous tackled original notation.

Robert and Catherine Strizich composed an original recorder quartet for the society. This is the fourth piece of music we've commissioned over the years, and we hope to perform it next season.

In our monthly meetings we played in five groups. Two of these were sight-reading sessions and two were study groups (which also get together between chapter meetings). Admittance to the fifth group, new this year, was by audition. Its leader was our music director, Andrew Waldo. New programs and groups are being organized for the fall. For example, we hope to have a separate wind band.

Special programs during the monthly meetings brought us Asian flutes (Steve Silverstein), tips on expressive playing (Shelley Gruskin), and pavaues and galliards (Julia Sutton's dance ensemble).

No description of our recent activities is complete without mention of the hard work contributed by our members. Our group thrives on it. Such dedication to running so vibrant an organization generates its own energy, vitality, and downright good cheer. We gather to make music among friends—in the best tradition of early music.

Betsy Bates

Overmountain

The Overmountain Recorder Society of Asheville, N.C., is currently enjoying a renaissance after a year-long lapse in the chapter's activities. The group, now composed of thirteen members, began playing each Saturday in 1975 and organized into an ARS chapter in January, 1978.

The original intent was to incorporate five groups in the western Carolina mountains and to hold meetings on a rotating basis in various towns. When this idea proved unworkable, the group based itself in Asheville, reorganizing in September, 1979. Weekly sessions are held at a local church, and the group performs regularly in the area.

Its most exciting performance to date has been in a TV segment filmed at Biltmore Castle near Asheville, featuring members of the ensemble garbed in medieval costumes and playing works of Susato.

The chapter recently sponsored a weekend workshop led by Helen Jenner of Chapel Hill, which was attended by forty-two area enthusiasts.

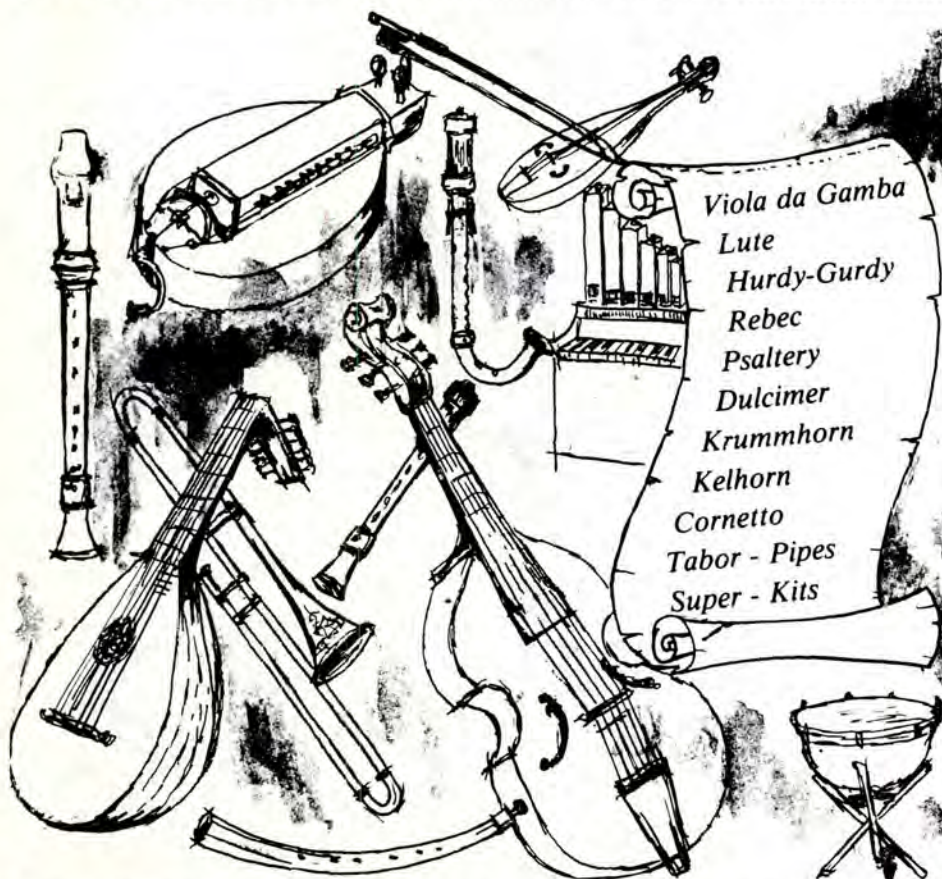
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Advertisers

American Orff - Schulwerk Association	94	Kelischek Workshop	92	Ogni Sorte Editions	90
Stephen Bacon	70	Koch Recorder	81	Herbert Paetzold	86
Boulder Early Music Shop	70	Philip Levin	64-65	Pash-Slawson Woodwind Repairs	91
The Broken Consort	95	Baroque Flute	94	Provincetown Bookshop	81
Lawrence Brown	93	Cornetti	81	Recorder & Music	86
Charles Collier	83	Oberlender Recorders	93	Recorder Shop (L.A.)	94, 95
Country Workshop Music Stands	88	Stanesby Bassoon	91	Recorder Shop (N.Y.)	86
James Cox	95	Lynne Lewandowski	94	Robert Richards	93
Johann Dehls	79	Keith Loraine	90	Terminal Music	71, 80, 98-99
J. & M. Dolmetsch	88	Magnamusic	72	Trophy Music	79
Early Music Stands	94	Mannes College of Music	66	Vancouver Centennial Museum	68
European American Distributors	62	Miami Workshop	91	Viola da Gamba Society	95
Feder Harpsichords	61	Theo. Miller	93	Von Huene Workshop	69
Hargail	100	Musica Antiqua	83, 95		
Hohner	60	Musica Ltd.	86		

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Notice to the Membership

335 ballots were received by the American Recorder Society office in the election of a new Board of Directors, who are to take office on June 30, 1980. 12 of these ballots could not be counted because they did not have the name of the ARS member on the outside of the envelope.

Those elected, by majority vote, are the following:

Andrew Acs	New Orleans, Louisiana
Suzanne Ferguson	Columbus, Ohio
Shelley Gruskin	Duluth, Minnesota and New York, New York
Bernard Hopkins	Oakland, California
Valerie Horst	New York, New York
Philip Levin	New York, New York
Patricia Petersen	New York, New York
Constance Primus	Denver, Colorado
Susan Prior	Toronto, Canada
Peter Seibert	Seattle, Washington

Five members of the previous Board have been re-elected, and five members are new.

There are three alternates. Benjamin Dunham and Helen Jenner are tied for first alternate, with James Barker directly behind them (by one vote) as third alternate.

The present officers of the Society remain in office until the first meeting of the new Board, which will be held in New York as soon as possible after Labor Day.

The Elections Committee wishes to thank, once again, Ms. Ann Crickmer, who acted as chairwoman of the Nominating Committee, the members of her committee, and all those members of the Society who took the trouble to vote in this election. The votes were close and, in the case of the alternates who will take office in the event of any vacancy(ies), very close indeed. The ballot of even one more member of the Society might have made a very big difference in the election results.

We feel, however, that the newly elected Board is an excellent one, and we wish them the very best of luck in their new endeavors.

Elections Committee



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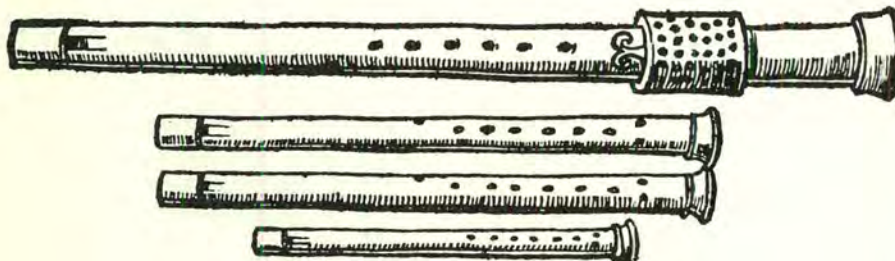
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Letters

History vs. Music:

I have been trying to make sense of Daniel Waitzman's article in the May, 1980, issue, and I have come up with the following:

"Musicological fundamentalism," which is a "legalistic reliance upon historical precedent" in the performance of early music, bids us distrust our "subjective aural judgment" and teaches the "abrogation of the performer's proper role." In so doing, it "represents an absolute and paradoxical contradiction," since the very precedent that it espouses includes the freedom of the performer to reject the authority of such precedent.

A connection is made between the proponents of musicological fundamentalism and those of "atonality" and "dadaism," the connection being the failure of taste and judgment in both cases. The connection is not simply a matter of analogy; the "same people" often advocate both. (I know quite a few people involved in new music and most of them are bored by both musicology and early music; there is at least one exception among Mr. Waitzman's acquaintances, however, and perhaps it is of her he is thinking. I always rather admired her taste and judgment.)

Musicological fundamentalism has two sources:

1. A feeling of cultural inferiority to past eras. This inferiority is not imaginary, it is real, as is evidenced by our acceptance of atonality, etc., which necessarily excludes sensibility and good taste.

2. Our failure to understand (a) the old relation between God and musicians and (b) the old ideal of progress through technological innovation.

Musicological fundamentalism is likened to a kind of "non-Western" magic or witchcraft filtering in (from India? China?) through chinks left by the crumbling of the bulwarks of Christianity and taste. (Maybe it is Jewish magic he is talking about—after all, atonality was invented by a Jew.) The chronology of this collapse of taste is specified: Bach and Berlioz stand at either end of the process. Christianity's decline seems to have begun (or ended) with the French Revolution.

The heart of the author's message is contained in a very long paragraph at the center of the essay. In playing early music, we should take advantage of every improvement in instruments and playing technique available to us, including improvements of which the composers could have had no knowledge. This exhortation is developed in a passionate, almost incoherent defense of the rightness of the modern musician's instincts and the superiority of his natural taste over

any attempts to reconstruct what earlier musicians might have had to be satisfied with. In the magnificent peroration that follows, the author flings down his ultimate challenge: "I reject eighteenth-century recorder technique because I know better." He also rejects the Baroque flute for most music because the modern one enables him to approach more closely his "conception of the ideal performance that exists in the mind of God."

There is much that is puzzling in all of this. If taste has been declining steadily since Bach and precipitously since the French Revolution, from what unpolluted well-spring does the "sensitive musical performer" quaff that "subjective musical judgment, the *free and unrestricted* exercise of which constituted an important feature of virtually all pre-twentieth-century musical styles." And what is the nature of our present musical population? Are we all corrupt (except the author, with his special understanding of the mind of God) or are we divided between the innocents, miraculously unsullied by *Pierrot Lunaire* and *Lulu*, and the musicologists / atonalists/dadaists?

Mr. Waitzman praises the eighteenth century for its notion of progress through technical innovation, citing Quantz's improvements to the flute and the Bachs' interest in new keyboard instruments. But surely the most brilliantly progressive inspiration of the eighteenth century was to abandon the recorder, as if it could foresee the advances in instrumental manufacture and playing methods that would blast its pathetic tootling out of music for 150 years. Talk about contradictions! The author assures us that he is "not advocating the abandonment of historically correct instruments." He is only attacking the scholarship that makes them possible and the attitudes that resist improving them so as to render them historically incorrect.

David Fuller
State University of New York
at Buffalo

(Dr. Fuller is a member of the editorial board of this journal.)

Comments on the February issue:

It is with a great deal of pleasure that I write to thank you and your excellent staff for what I consider to be the best *American Recorder* ever.

The feature articles on *Browning*, by William Hullfish, and *The Recorder in Education*, by Marvin Rosenberg, were outstanding examples of the kind of thing I

would personally like to see more of in our society's magazine. They were both particularly appropriate for those of us who are engaged in trying to bring a greater appreciation of early music to a population that is generally unaware of the whole scene, and, in this regard, the account of the Stuart antimasque given at the University of Michigan was most enlightening. It "shews" us that there is an audience out there somewhere, if only we could reach it. Both co-authors of this fact-filled account should be congratulated on the feeling of bubbling enthusiasm they managed to set down in print, and it is to be hoped that we will see more of their work in the future.

I applaud the improvements in quality that have taken place recently and can only hope that this tendency will continue under the incoming administration. Volume XX Number 4 is what I consider to be a landmark edition, and I have been reading *The American Recorder* on and off for about twenty-two years now.

Thank you again for a most excellent collection of news and information.

W.D. Trigg
College Bridge, N.B., Canada

Music review:

I thoroughly enjoyed Colin Sterne's discussion of the Ogni Sorte Editions (February 1980). I found it thorough, informative, most interesting, and useful. I appreciate his effort and the efforts of Richard Taruskin and Arnold Grayson in making this edition available to us.

Frances Faleder
Pittsburgh, Pa.



Classified

FOR SALE: Richard J. Browne Estate #63-80-186, Court of Common Pleas, Washington County, Pennsylvania. John Challis Harpsichord #57-196. 1956 instrument, three choirs of strings, two 8', one 4'. Single manual, 58 notes GG to f". Spruce soundboard, cast aluminum frame and hitch-pin rails, all strings back-pinned on flat bridges. Four pedal stops, keys ebony and longwood, span 6-1/4 in. Walnut veneer case. Sealed bids on or before August 25, 1980. Can be viewed by contacting Kevin Walsh, P.O. Box 468, California, PA 15419. (412) 938-3442. Right reserved to reject any or all bids.

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FOR SALE: Baroque flute, von Huene Chevalier, modern pitch, boxwood, \$595. Dolmetsch bass recorder, sycamore, \$455. Monk cornettino in C, leather covered ebony resin, silver mounts, 2 mouthpieces, \$85. David Stilp, (608) 879-2604.

FOR SALE: Rottenburgh tenor, grenadilla, revoiced, mint condition, \$325. Dick Robertson, 1124 Morris Road, Wynnewood, Penna. 19096. (215) 649-1361.

FOR SALE: Moeck Baroque ranket, Steinkopf copy, excellent condition, 2 years old, \$500. Call (212) 737-8108, leave message.

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From the recent sayings of Art Nitka...

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8 Nagoya Suzuki originated the violins for the Suzuki program. (You know where that puts everybody else!)

Art Nitka

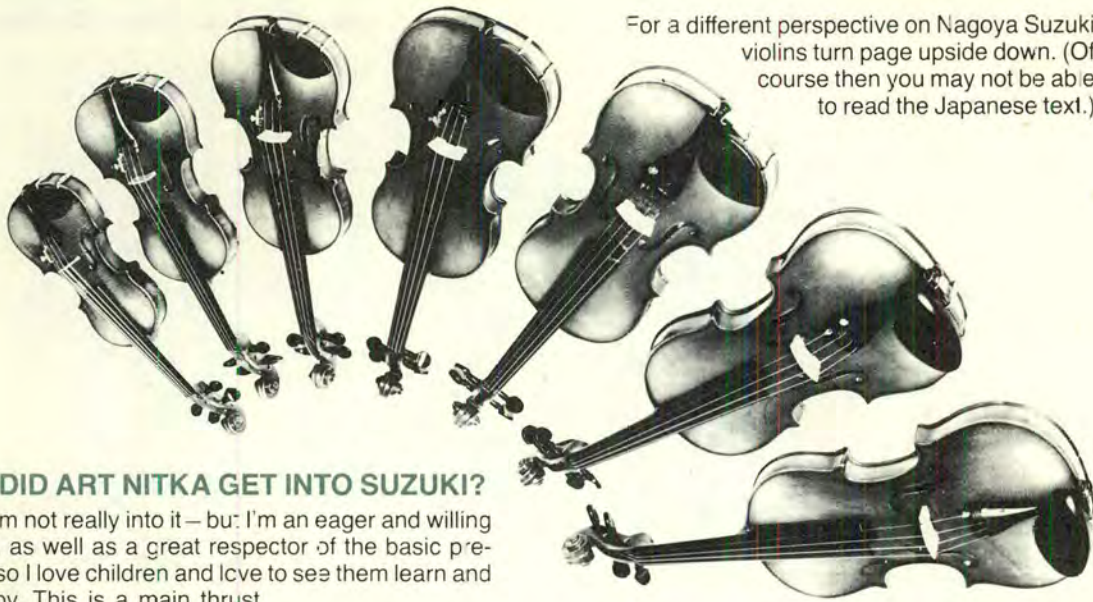
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For a different perspective on Nagoya Suzuki violins turn page upside down. (Of course then you may not be able to read the Japanese text.)

HOW DID ART NITKA GET INTO SUZUKI?

Well – I'm not really into it – bu: I'm an eager and willing student, as well as a great respecter of the basic precept. Also I love children and love to see them learn and be happy. This is a main thrust.

The fact that there is no failure with Suzuki impresses me. The fact that there is parental involvement, and the setting of modest goal increments impresses me. If a student of Suzuki accomplished no great musical feat, at least he or she might never experience stage fright, or fear of failure. I feel this is important.

With young children, the mind is perhaps the most efficient and receptive in processing and assimilating information. The combination of physical and mental discipline that is called for by the Suzuki method cannot help result in a happier childhood and a more confident and productive adult life.

I understand that older students can also be taught using Suzuki principles, but lessons are structured differently, and greater emphasis is placed on analysis and musicality.

A keystone in the whole Suzuki process is the proper violin size for the size of the student – so that the child has the best chance to succeed and have a positive experience throughout the entire time of study. Trying to play on a too small or too large violin is counterproductive, and Mr. Suzuki saw this many years ago when he as a master theorist and educator first developed the entire learning philosophy.

Personally, I would like to see a lot more of the Suzuki concept in education, family life and society. It is a force for good in times where we don't always hear an accent on the positive.

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