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The American Recorder

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Flöten, Hautbois, Flachinett, Fagot und Clarinett &c.
Der Wind so nichts scheint in der Welt
Gibt durch gedrehte hölzerne Röhren,
Nimm Ding und Dähne recht bestellt
Recht wunder schöne Töne zu hören,
Die Lieblichkeit der doucen Pfeiffers
Ist nicht mit Sonnen zu begriffen.

In einem Schatten-reichen Thal
Die Flöten und ein Flachinette
Mit der Schwerthen Nachtigall
Himmelsritt schlagen in die Welt,
Und der Fagot mit tiefen brausen
Den Bass dardu als Grund macht läuten.

The American Recorder

VOLUME XXIII NUMBER 3 AUGUST 1982

The American Recorder Society, Inc.

Honorary President, ERICH KATZ (1900-1973)

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Cover: Engraving by Martin Engelbrecht, Germany, c. 1720, titled "Recorders, Oboe, Flageolet, Bassoon, Clarinet, etc." The poem's first verse says that "There is nothing like the lovely sounds you can make on wooden pipes, that is, if your tongue and teeth are where they should be," and the second compares the sounds of recorders and flageolet to the song of a nightingale. (Prints division, New York Public Library, Astor, Lenox & Tilden Foundations; translation by Sydney Beck in *Music in Prints*, NYPL, 1965.)

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The Detroit Recorder Manuscript (England, c. 1700)¹

David Lasocki

Introduction

VARIOUS ITEMS RELATING TO THE HISTORY of the recorder in Europe now rest in American collections. The best known are the recorder methods and prints of Baroque recorder music in the Library of Congress and the instruments in the Dayton C. Miller collection in the same institution. One item that seems to have gone unreported in the literature so far is a manuscript volume of recorder music in the possession of the Detroit Public Library.² The manuscript, a score written in a legible hand, is entitled “Sonates pour une [~~two words crossed out~~] flutes et Basse” on the front cover in a different hand. The title is misleading in two ways. First, the manuscript contains not only sonatas for alto recorder and basso continuo—seventeen of them—but also two sets of divisions on ground basses for the same combination and a duet for alto recorders. Second, the manuscript is of English rather than French provenance. The recorder part is notated in treble clef rather than French violin clef, and the titles of the individual pieces in the copyist’s hand are mostly garbled Italian (for example, “Sonatta Flutto Solo”) but sometimes English (“Ground/Division” and “Sonatta For 2 Flutes”). All the music in the volume is anonymous with the exception of Sonata II, which is attributed to “Courtville,” presumably a reference to Raphael Courteville (fl. 1687–1735), who was born in England of French ancestry and wrote a recorder sonata and a set of six duets.³

The aim of the present article is to identify all the compositions and to sketch the milieu in which they were composed, performed, and distributed. A complete table of contents is found in Table 1 and the incipits in Example 1. Ironically, the only identification of a composer in the manuscript turns out to be incorrect (it was Finger, not Courteville). Apart from a sonata

attributed to Corelli in another source (but almost certainly not by him), the pieces were written by four composers: Gottfried Finger (nine), James Paisible (seven), William Williams (two), and Edward Finch (one). Since few recorder players will know very much about these composers, I shall summarize what I have been able to find out about their lives. This exercise also sheds light on the background of the manuscript.

Example 1. Incipits of all the compositions in the Detroit manuscript.

The Composers

Gottfried Finger (or Godfrey, as he was known to the English) was born around 1660, probably in Olomouc, Moravia, where his father was a *Stadtpfeifer*. We know nothing of his early life, except that the nineteenth-century German musicologist Riemann claimed he was in Munich in 1682. He seems to have gone to England early in 1687, when he became one of several foreign instrumentalists in King James II’s Roman Catholic chapel. He received riding charges in 1687 and 1688 for accompanying the king to Windsor and elsewhere during the summers. His first published pieces, a set of twelve sonatas for various combinations of strings and basso continuo (1688), were dedicated to James; they were played in the chapel and perhaps as dinner music.

James fled the country late in 1688 and

Table 1.

Contents

Nos. I–XIX are for alto recorder and basso continuo; XX for two alto recorders.

No.	Composer	Title	Key	Concordances	Modern Editions
I	William Williams	Sonata	d	<i>A Sonata for a Single Flute</i> , engraved by Thomas Cross, London: n.p., c. 1700.	1) ed. Hugo Ruf, Kassel: Bärenreiter, 1971 (<i>Hortus Musicus</i> 208). 2) ed. Adrienne Simpson, London: Stainer & Bell.
II	Gottfried Finger	Sonata	F	1) <i>Dix Sonates à 1 Flute & 1 Basse Continue. . . Opera Terza</i> , Amsterdam: Roger, 1701, No. 8. 2) Bodleian Library, Oxford, Mus. Ms. C61, pp. 50–53 (in D for violin).	ed. Peter Holman, Tokyo: Zen-On, in preparation.
III	Gottfried Finger	Sonata	g	<i>Dix Sonates. . . Opera Terza</i> , No. 4.	ed. Peter Holman, Tokyo: Zen-On, in preparation.
IV	Gottfried Finger	Sonata	B ^b	<i>Dix Sonates. . . Opera Terza</i> , No. 3.	ed. Peter Holman, Tokyo: Zen-On, in preparation.
V	Edward Finch	Sonata (The Cuckoo [Cuckoo]: Sources 1–4)	C	1) Autograph ms., c. 1685–89, Durham Cathedral Library, Bamburgh Ms. Mus. M70, Rev. pp. 41–44 (in G for violin). 2) Bodleian Library, Oxford, Ms. Mus. Sch. E.399, ff. 44v–45 (in G). 3) <i>The second part of the Division Violin. . . 2nd edition</i> , London: H. Playford, 1693, pp. 16–19 (in A for violin). 4) <i>The Cuckoo Solo</i> , London: Walsh, c. 1730.	ed. David Lasocki & Peter Holman, Tokyo: Zen-On, in preparation.
VI	Gottfried Finger	Division [on a] Ground (Ciaccona: Source 1)	F	1) <i>Dix Sonates. . . Opera Terza</i> , No. 10. 2) <i>The second part of the Division Flute</i> , London: Walsh, 1708, No. 1. 3) <i>The First and Second Books of the Division Violin</i> , London: Walsh, 1708, No. 10 (in D for violin).	1) London: Schott. 2) ed. Peter Holman, <i>The Division Recorder, Book Two</i> , New York: Shattinger-International Music Corporation, 1979, No. 1.
VII	Gottfried Finger	Division [on a] Ground	F	British Library, Add. Ms. 35043, f. 123v.	ed. Peter Holman, <i>The Division Recorder, Book Two</i> , No. 17.
VIII	Gottfried Finger	Sonata	C	<i>Dix Sonates. . . Opera Terza</i> , No. 5.	ed. Peter Holman, Tokyo: Zen-On, in preparation.
IX	Gottfried Finger	Sonata	F	1) <i>VI Sonatas or Solo's. Three for a Violin & Three for a Flute</i> , London: n.p., 1690, No. 6. Reissued: London: Walsh, c. 1701–02; Amsterdam: Roger, c. 1701. 2) <i>Six sonatas or solos for the flute . . .</i> , London: Walsh, Randall & Hare, 1709, No. 3. 3) Cambridge, Rowe Music Library, Ms. 122, f. 12v, No. 43. 4) British Library, Add. Ms. 31993, f. 3v (incomplete bass part only). 5) British Library, Add. Ms. 31466, No. 48 (in D for violin).	1) London: Boosey & Hawkes (formerly Rudall Carte). 2) ed. Peter Holman, Tokyo: Zen-On, in preparation.

				6) British Library, Add. Ms. 41205, f. 26v (last movement only, for keyboard).	
X	Gottfried Finger	Sonata	d	1) <i>VI Sonatas</i> , No. 5. 2) <i>Six sonatas</i> , No. 2. 3) Rowe, Ms. 122, f. 14v, No. 44. 4) British Library, Add. Ms. 31993, f. 2v (incomplete bass part only). 5) British Library, Add. Ms. 31466, No. 49 (in b for violin).	1) ed. D. Boyle, London: Boosey & Hawkes (formerly Rudall Carte), 1937. 2) ed. Peter Holman, Tokyo: Zen-On, in preparation.
XI	Gottfried Finger	Sonata	G	1) <i>VI Sonatas</i> , No. 4. 2) <i>Six sonatas</i> , No. 1. 3) Rowe, Ms. 122, f. 10v, No. 42. 4) Rowe, Ms. 226, No. 6. 5) British Library, Add. Ms. 31993, f. 3 (incomplete bass part only). 6) British Library, Add. Ms. 31466, No. 50 (in E for violin).	1) ed. Edgar Hunt, London: Boosey & Hawkes (formerly Rudall Carte), 1934. 2) ed. Peter Holman, Tokyo: Zen-On, in preparation.
XII	James Paisible	Sonata	d	1) Paris, Bibliothèque Nationale, Rés. Vma. Ms. 700, pp. 18–21, No. IV. 2) Paris, Bibliothèque Nationale, H. 659, II, pp. 96–101. 3) Rowe, Ms. 122, No. 46.	ed. David Lasocki, London: Earham Press, 1982 (E.P. 1002).
XIII	James Paisible	Sonata	E ^b	1) Paris, Bibliothèque Nationale, Rés. Vma. Ms. 700, pp. 8–12, No. II. 2) Rowe, Ms. 122, No. 41.	ed. David Lasocki, London: Nova Music, 1981 (N.M. 182).
XIV	James Paisible	Sonata	g	Paris, Bibliothèque Nationale, Rés. Vma. Ms. 700, pp. 22–25, No. V.	
XV	James Paisible	Sonata	d	Paris, Bibliothèque Nationale, Rés. Vma. Ms. 700, pp. 26–29, No. VI.	
XVI	James Paisible	Sonata	B ^b	Paris, Bibliothèque Nationale, Rés. Vma. Ms. 700, pp. 13–17, No. III.	
XVII	James Paisible	Sonata	D	Paris, Bibliothèque Nationale, Rés. Vma. Ms. 700, pp. 1–7, No. I.	ed. David Lasocki, London: Nova Music, 1982 (N.M. 187).
XVIII	James Paisible	Sonata	e	Paris, Bibliothèque Nationale, Rés. Vma. Ms. 700, pp. 30–35, No. VII.	
XIX	(Arcangelo Corelli, attrib.)	Sonata	d	1) <i>Sonate a Violino Solo col Basso Continuo Composta da Arcangelo Corelli e Altri Autorii</i> , Amsterdam: Roger, 1697, No. 5 (in a for violin). 2) British Library, Add. Ms. 31466, No. 2 (in a for violin).	ed. David Lasocki & Peter Holman, Tokyo: Zen-On, in preparation.
XX	William Williams	Sonata	C	<i>40 Airs Anglois à un dessus & une basse & trois sonates, les deux premiers à 2 dessus & le troisième à un dessus & une basse, choisis & mis en ordre par George Bingham. Livre second</i> , Amsterdam: Roger, 1702, No. 2.	ed. David Lasocki & Peter Holman, Tokyo: Zen-On, in preparation.

his successors, William and Mary, disbanded the chapel. Presumably because he was a Roman Catholic, Finger was not re-employed at the court but began a career as an independent performer, composer, and promoter in London. The dedication of a set of violin and recorder sonatas to the Earl of Manchester in 1690 suggests that Finger was also receiving patronage from him. The following year he published more music for violins and recorders, some of it jointly with John Banister II (1662–1736), the violinist and recorder player.⁴

In November 1693 Finger began to advertise a series of concerts at the York Buildings music room that seems to have continued weekly, except during the summer, until the spring of 1697. Several pieces of evidence suggest that this series had started at least two years earlier under the joint promotion of Finger and Giovanni Battista Draghi, a former colleague in James' chapel, and with the keen interest of Princess (later Queen) Anne, who had been a music student of Draghi. Finger, a gambist, and Draghi, a keyboard player, presumably provided the all-important basso continuo accompaniment for the concerts. The advertisements furnish only the barest of details about the music and none at all about the performers. But it is probable that the large quantity of chamber music that Finger wrote during the 1690s, including many solo, trio, and quintet sonatas involving the recorder,⁵ was intended for his concert series.

In 1695 Finger composed the incidental music for William Congreve's most successful play, *Love for Love*, which was performed on the opening day of the Lincoln's Inn Fields Theatre. Finger continued to provide such music for this theatre regularly until the spring of 1697 and must be considered their "house composer."

No London activity is recorded for Finger from the spring of 1697 to February 1699, when he promoted a concert of "vocal and instrumental music, after the Italian manner" for his own benefit. Five years later, a collection of music formerly owned by Finger, and which he had made "in his travels in Italy," was auctioned in London. In view of his absence from the London scene in 1697–99 and the Italian-style music he put on when he returned, his Italian visit may have taken place at that time. In 1699 he composed one set of incidental music for Lincoln's Inn Fields, then switched to the rival company at Drury Lane Theatre, for whom he composed regularly until May 1701, ending with a full opera, *The Virgin Prophetess*.

In March and June 1701, his setting of Congreve's *Judgement of Paris* was performed in the famous competition at Dorset Garden Theatre. The winner was John Weldon, John Eccles was second, Daniel Purcell third, and Finger only fourth. Then, as Roger North recounted, Finger, "having lost his cause, declared he was mistaken in his music, for he thought he was to be judged by men, not by boys, and thereupon left England, and has not been here since." Late that year he was in Vienna, and he remained on the Continent for the rest of his life. He moved with the court of Duke Karl Philipp of Neuburg, later Elector Palatine, from Breslau to Innsbruck, Neuburg an die Donau, Heidelberg, and Mannheim, where he was buried on 31 August 1730.⁶

James Paisible was one of the most important recorder players of the late Baroque era and a significant composer in England of recorder and theatre music. He was born around 1656, almost certainly in France and probably in or near Versailles, where his relatives were among Louis XIV's musicians. (His original first name, found in his French will, was Jacques; the surviving sources in his adopted England, including his English will, all call him James.) He seems to have gone to England in 1673 with the composer Robert Cambert and three other recorder/oboe players, who brought with them the new Baroque instruments from France.

In the 1670s and early 80s, Paisible performed in the London theatres and occasionally at court. He also acted in and helped with the music for the *scènes en musique* that the French philosopher Saint-Evremond put on at the fashionable house of the exiled Duchesse de Mazarin at Chelsea, then just outside London. His first official court appointment came in 1685, on the accession of James II, as a bass violinist in the band of twenty-four violins. (The bass violin was a large cello, tuned a tone lower than the modern instrument.) In December of the following year he also became one of the instrumentalists in James' Roman Catholic chapel. The same month he married Moll Davis, a former actress who had been one of the late Charles II's mistresses; the marriage therefore caused much ribald comment at court.

Like Finger, Paisible was not reappointed to the court on the accession of William and Mary in 1689 but instead developed an independent career as a composer of intermission music for the Theatre Royal, Drury Lane, and probably a performer in the public concerts at York Buildings promoted by Finger. By 1694 he had also be-

come official composer to Prince George of Denmark, the consort of Princess Anne. Paisible wrote a special dance for Anne's birthday every year until her death in 1714.

By 1702 Paisible was also a member of the band at Drury Lane as a bass violinist, although in the theatre's frequent intermission entertainments of sonatas and chamber music he always played the recorder. The Drury Lane musicians also played in public concerts at York Buildings and elsewhere. In 1708 Paisible moved to the Queen's Theatre in the Haymarket, the recently built opera house, as a cellist. The only surviving account of his recorder playing dates from 1710, when a German traveller, Uffenbach, who heard him play in a concert, said that his "equal is not to be found."

By 1715 Paisible had moved back to Drury Lane, where he again played the recorder in concertos and other intermission entertainments. From 1713 to 1719 his participation in various public concerts is documented. He often played on a mysterious instrument called the "echo flute"⁷ and recorders large and small. He died in early August 1721 and was buried at St. Martin-in-the-Fields — a church now famous for its Academy — on the 17th of that month.⁸

William Williams' origins and training are unknown at present. In 1695 he was appointed to the royal band of twenty-four violins without fee and received a paid place two years later. His career was short-lived, however, for he was buried at St. Mary-le-Strand on 20 January 1701. In April that year a benefit concert was held at York Buildings for his widow and three small children, the program consisting of "all new music, part of it being his own." His compositions include songs and trio sonatas for recorders and violins.⁹

The Honourable and Reverend Edward Finch (1664–1738) was the fifth son of Hineage Finch, First Earl of Nottingham and Lord Chancellor to Charles II. Edward took his M.A. at Cambridge in 1679, became Fellow of Christ's College, and represented the university in parliament in 1689–90. He was ordained deacon at York in 1700 and became rector of Wigan. Four years later he was appointed prebendary of York and moved to the same position at Canterbury in 1710.¹⁰ Finch was an enthusiastic musical amateur. The surviving part of his collection, now scattered among several British libraries, includes his transcriptions of works by Corelli, Finger, John Jenkins, Pez, Valentini, and Ziani. His own compositions consist of church music, violin sonatas, and a

trio sonata for two transverse flutes, and he wrote a *Grammar for Thorough Bass*.¹¹

The Milieu

During the course of the seventeenth century, the court declined as the focus for the composition and performance of secular music in England. At the beginning of the century the court musicians were still relatively well paid and protected. At the start of the Civil War in 1642, however, they were dismissed and fled abroad or suffered penury at home. Upon the Restoration of the monarchy under Charles II in 1660, the performing groups at court were reconstituted, and music in the French style, which Charles had come to love while in exile, became fashionable. But he ran into serious financial difficulties during his reign. The wages of his court servants, including the musicians, were eventually several years in arrears. The musicians were therefore forced to supplement their income outside the court.

Besides teaching, the two major sources of employment they developed were public concerts and the theatres. Concerts in the modern sense, with a fixed admission charge — apparently the first of their kind anywhere in Europe — were started in 1672 by one of the royal violinists, John Banister I, the father of the recorder player and violinist mentioned above. His concert series seems to have been successful enough to run daily until his death in 1679. There may have been a lull in concert promotion in the 1680s, but a new incentive appeared in 1689. As we have seen, James II attracted a number of foreign Roman Catholic musicians, including Finger and Paisible, to his court chapel. His successors, the staunchly Protestant William III and Mary, did not reappoint these musicians, nor were they inclined to lavish money on music at court. So the foreign musicians, out of work in a strange land, and underworked and underpaid royal musicians such as Banister II and Robert King (another violinist and recorder player), separately and together created the popular and successful concerts of the 1690s. As Roger North put it in his usual colorful fashion: "The masters began to display their powers before the wise judges of the town, and found out the grand secret, that the English would follow music and drop their pence freely, of which some advantage has been since made."¹² The main venues were two music rooms specially built for that purpose: York Buildings, where Finger and Draghi were the promoters for several years, and Charles Street, Covent Garden, where the promoters were at first

King and a German named Johann Wilhelm Franck, later King and Banister. Both venues were in fashionable areas between the old City of London and the home of the court in Westminster.¹³

During the 1690s too, the same musicians were closely involved with music in the London theatres, as both composers and performers. The commonest kind of work for composers was to provide "act music," which is called for in virtually every play of the period, regardless of any other music it might contain. It usually consisted of an overture and several short dances, played before the play began and at the conclusion of each of the acts except the last. (Arrangements of such tunes, incidentally, are often found in the recorder methods and collections of the time.) The names of the composers read like a list of those who wrote most of the recorder music: Henry and Daniel Purcell, Finger, Paisible, John Eccles, Tollett, Corbett, Croft, Gorton, King, Banister, and so on. Apart from songs and pieces that were part of the action of the play, which were provided by actors with musical ability or musicians with acting ability, the music of the theatre was played by a band that could vary in size from a handful of fiddlers to over thirty members in the larger productions.¹⁴ The identity of the musicians is not known with any certainty until 1702, when the founding of London's first daily newspaper, the *Daily Courant*, gave the theatre managers the opportunity to advertise their wares in some detail.¹⁵ Actually the advertisements name not the members of the band as such but the musicians who played in the intermission entertainments, who were probably drawn from the bands. By that time these entertainments had become mini-concerts, whose function was to display the latest music, usually Italian in style. The named musicians include the recorder players Paisible and Banister.

The music that was published, primarily for amateurs and mainly by John Walsh (from 1695 onwards) and the London agents of the Amsterdam publisher Estienne Roger, generally consisted of the very music that was being heard in the concerts and theatres. In many cases, publishers had no direct contact with the composers — and consequently paid them nothing — but simply acquired manuscripts that were circulating among musicians or amateurs. Johann Christoph Pepusch, for example, whose recorder and violin sonatas and other pieces were issued by both Walsh and Roger from 1704 onwards, claimed that of all his publications only the two sets of English

cantatas (1710 and 1720) had been authorized by him.¹⁶ The manuscripts that were never published, too, naturally often comprised popular concert and theatre music.

The Compositional Style

The works in the Detroit recorder manuscript reflect the growing interest in Italian music shown by composers in England at the end of the seventeenth century. The composer most heavily represented in the manuscript, Gottfried Finger, played an important role, as both composer and concert promoter, in popularizing the new style. He arrived in England at a time when the instrumental works of the native composers still relied largely on airs and dances in the French style of Lully and his contemporaries and the repetitive patterns of divisions on ground basses, although the trio sonatas of such Italian composers as Cazzati, Colista, and Vitali were already making their influence felt. In the preface to his set of six violin and recorder sonatas published in 1690 (of which the recorder sonatas form Nos. IX–XI of the Detroit manuscript), Finger remarks that "the humour of them is principally Italian, a sort of music which, though the best in the world, yet is but lately naturalized in England." But he notes "the kind welcome" Italian music had recently received and adds that "it now begins to flourish and grow unto esteem amongst us."

Although the "humour" of Finger's sonatas is Italian, they represent an amalgam of three distinct interests. As Peter Holman has pointed out:

Elements of his native Austrian style [including] a delight in instrumental virtuosity . . . are combined neatly with English forms and idioms. The result was something new: a style of instrumental music based on the abstract patterns of Italian *da chiesa* sonatas, but filled with an Austrian virtuosity and an English tunefulness. It was just what was needed at a time when London society was becoming accustomed to listening to music rather than playing it, and it was widely imitated by a generation of native composers, among them William Croft, Daniel Purcell and William Corbett, who were coming to maturity shortly before 1700. From this point of view, Finger's abrupt departure from England in 1701 . . . was doubly unfortunate. Not only was the English musical scene deprived of its best composer of chamber music between [Henry] Purcell and Handel, but without his example its new generation lapsed all too easily into insipid imitations of Corelli.¹⁷

The fast movements of Finger's recorder sonatas may not strike us as virtuosic in comparison with the music of Bach, Telemann, and Vivaldi written thirty years

Example 2. Third movement from Finger, Op. 3 No. 4 (3).

later, but at the time they must have caused quite a stir. The English element is frequently present in the shape of movements partially or totally derived from a ground bass. The last movement of his Opus 3 No. 8 (Detroit No. II), for example, is built on eight repetitions of the descending tetrachord D-C-B^b-A, a four-measure transition, then eight repetitions of the descending tetrachord F-E-D-C. The movement I have chosen to represent his style (Example 2) shows all three influences. Its tempo marking, *Adagio*, suggests the Italian style, as do the recitative-like first measures and the ornamental flourish in thirty-second notes (an early type of cadenza)¹⁸ towards the end. However, the figuration of the flourish—and its surprise—are more Austrian than Italian. On the other hand, the figuration of measures 2–7 and the long descending bass line are more reminiscent of divisions on a ground bass. Finger's practice of making the bass continue for a measure or so after the final cadence in the recorder part—a practice found also in the Fingeresque sonatas of Daniel Purcell—is probably derived from an exactly similar device in English songs of the period for voice and basso continuo.¹⁹

James Paisible, born and trained in France, naturally began composing in the French style, examples of which are to be found in his theatre music of the 1680s and 90s, his dances for Anne's birthday, and his suites for two alto recorders and basso continuo.²⁰ In the 1690s, however, he experimented with elements of the Italian style, which he would have absorbed as a performer in the concerts and theatre. I say "experimented" because his new works have a bold, even reckless quality about them, as if he had been given the freedom to try out something novel and exciting and was enjoying himself enormously. Thirteen of his sonatas for alto recorder and basso continuo survive in manuscript, seven of them in the Detroit collection (Nos. XII–XVIII). One of the reasons why they were never published, but circulated only in manuscript, may have been their considerable virtuosity, far above that demanded by Finger and not exceeded in any recorder music written during the next thirty years. Example 3 shows the level of difficulty. It also shows Paisible's fondness for stepwise motion in the melodic line, typical of the French style and retained in the Anglicized Italian style until the advent of the dom-

Example 3. Extracts from fourth movement of Paisible, Sonata in G minor (14).

inating influence of Corelli in the first decade of the eighteenth century. Example 4 demonstrates not only virtuoso demands but also the composer's taste for far-flung modulation; the movement, in D major, passes through C[#] major on its return to the home key. Example 5 finds Paisible trying out—not exactly successfully—a long descending chromatic bass line. Perhaps not surprisingly, his most polished movements are the overtures and dances which, although given Italian tempo markings, retain many characteristics of his earlier French style.

William Williams' style, as Michael Tilmore has pointed out, "is by no means entirely swamped by the Italianate features that were beginning to dominate English music in his day." In his recorder sonata, "treble and bass play an equal part in the contrapuntal scheme . . . though the work is too extended for the slender nature of its material."²¹ The duet is an attractive work with contrapuntal outer movements. In the Detroit manuscript the middle movement of the published source, in the minor key, is replaced by a movement similar to the third movement of the sonata.

No. XIX of the Detroit manuscript is found in a published collection of violin sonatas "composed by Arcangelo Corelli and other authors," although it is clearly not the work of Corelli. Its attribution in a contemporaneous manuscript is perhaps based on a misreading of the title of the printed collection. Parts of it are reminiscent of the sonatas of Finger and Paisible, and it was probably written by an English contemporary of theirs. Finally, the "Cuckoo Sonata" by Finch is a curious example of what an English amateur could write under the influence of the new Italian music. Its style is rather crude, but not without a few imaginative touches and a certain charm. My favorite movement—the fourth, a *giga* in perpetual eighth notes ending with a short section in 3/2 meter—is unfortunately omitted in the Detroit source.

Conclusions

All the pieces in the Detroit manuscript have survived in other sources. Interestingly, these pieces differ frequently from the concordances in matters of bass figures, slurs, rhythms, ornaments, time signatures, tempo markings, and sometimes in notes and the omission or replacement of a movement. The nature of these differences shows that the manuscript was not copied from any of the other surviving sources, even those printed at that time, but rather from others that have not sur-

vived — presumably the autographs or manuscripts of other copyists. The Detroit copyist chose the best of Finger's Opus 3 sonatas (although curiously he missed the grand C minor sonata,²² perhaps it had not yet been written) and most of the best of Paisible's. If he selected the works himself, he had good taste.

The three main composers represented in the manuscript were closely identified with the public concerts and theatres in London in the 1690s. Although the chamber music Finger first wrote in England, perhaps including recorder sonatas IX–XI of the Detroit manuscript, was intended for performance in James II's chapel, his later large output, including the Opus 3 sonatas, was almost certainly intended for his concerts and perhaps also the theatre.

Paisible is known to have taken an active part in the concerts of the first two decades of the eighteenth century, and I have no doubt, although there are no advertisements to prove it, that he played at least as important a role in the concerts of the 1690s. At the same time he was probably already a member of the band at the Drury Lane Theatre and a participant in their intermission entertainments. His bold and virtuosic recorder sonatas were surely written for himself to play in those concerts and entertainments. Moreover, he was probably the recorder player who inspired all of Finger's sonatas.

Williams' recorder sonata may also have been written for Paisible, although since its technical demands are more modest, it could equally well have been



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Example 4. Extracts from second movement of Paisible, Sonata in D major (17).



played by Banister or King or any of the other professional performers of the decade. The pseudo-Corelli sonata also falls into this category. The Finch sonata is the odd work out. But as a recorder arrangement, based on the customary transposition a minor third higher, of a violin sonata that was published in 1694 and therefore readily accessible, it too could easily have been played by professionals. In conclusion, therefore, the Detroit manuscript contains some of the repertory that Paisible and other professional recorder players presented in the public concerts and theatre entertainments in London in the 1690s.

NOTES

¹I am extremely grateful to Michael Lynn for drawing the manuscript to my attention and sending me a photocopy of it. I should also like to express my sincere appreciation of the countless ideas and nuggets of information that Peter Holman has shared with me during my study of the manuscript and its milieu.

²Call number RM788.1191 S698. Mrs. Agatha Pfeiffer Kalkanis, Chief of the Music & Performing Arts Department, Detroit Public Library, has kindly informed me that the manuscript was purchased from an unidentified British firm in 1951 for the modest price of \$23.52. She also writes: "Miss Dorothy Tilly would have been the Chief of this Department at the time this came into our possession. As I understand, she was a recorder enthusiast and had a special fondness for purchasing recorder music, as our present holdings testify" (let-

ter to DL, 8 December 1980). A facsimile of the complete Detroit manuscript has recently been published by Musica Musica, Basel, Switzerland.

³My edition of the recorder sonata is published by Zen-On, Tokyo (Z-146, 1978). Since the edition was published, I have discovered that the sonata was probably an arrangement of one for violin. The duets have been edited by F.J. Giesbert for Schott, Mainz (OFB 17).

⁴For a detailed biography of Banister, see my forthcoming Ph.D. dissertation, *Professional Recorder Players in England, 1500–1740* (The University of Iowa).

⁵For somewhat out-of-date surveys of Finger's recorder music see Arthur W. Marshall, "The Chamber Music of Godfrey Finger," *The Consort XXVI* (1970), 423–32, and the same author's "The Recorder Music of Godfrey Finger," *Recorder & Music V/11* (September 1977), 350–52.

⁶This biographical material is based on Michael Tilmouth's article in *The New Grove* as well as references in the same author's *A Calendar of References to Music in Newspapers published in London and the Provinces (1660–1719)*, *Royal Musical Association Research Chronicle I* (1961), and in British Library, Sloane Ms. 1388, f. 78 (on Finger and Draghi).

⁷Paisible also played the "small echo flute." The name of course calls to mind the "flauti d'echo" of J.S. Bach's Brandenburg Concerto No. 4, which, it seems to be generally thought, are probably alto recorders in G. The inventory of Paisible's possessions at his death in 1721 lists only "2 voice flutes, one consort flute & 2 small ones. . . & an old cane flute" (London, Public Record Office, PROB 3/21/112).

⁸This biographical material is based on the study of Paisible in my dissertation (see note 4 above).

⁹This biographical material is based on references in Henry Cart de Lafontaine, *The King's Musick* (London: Novello, 1909; reprint New York: Da

Example 5. Fourth movement of Paisible, Sonata in E minor (18).



Capo Press, 1973), Michael Tilmouth's article in *The New Grove*, the same author's *Calendar*, and the parish registers of St. Mary-le-Strand (Victoria Branch Library, City of Westminster Public Libraries).

¹⁰This biographical material, taken from *The Dictionary of National Biography*, VII, 5, is repeated in the cursory article in *The New Grove*.

¹¹The information on Finch's collection and compositions was kindly supplied by Brian Crosby (letter to DL, 9 June 1980). See also his somewhat out-of-date article, "Durham Cathedral's Music Manuscripts," *Musical Times* CXV/5 (No. 1575, May 1974), 418-21.

¹²John Wilson, ed., *Roger North on Music* (London: Novello, 1959), 305n.

¹³The best survey of the public concerts is in Michael Tilmouth's unpublished Ph.D. disserta-

tion, *Chamber Music in England, 1675-1720* (Cambridge University, 1959-60), 19-90. See also the same author's "Some Early London Concerts and Music Clubs, 1670-1720," *Proceedings of the Royal Musical Association* LXXXIV (1957-58), 13-27.

¹⁴On "act music" and the theatre musicians, see Curtis A. Price, *Music in the Restoration Theatre with a Catalogue of Instrumental Music in the Plays 1665-1713* (Ann Arbor: UMI Research Press, 1979), 52-87.

¹⁵The references to music in the advertisements are conveniently collected in Tilmouth's *Calendar*.

¹⁶Information kindly supplied by Don Cook.

¹⁷This passage forms part of the prefaces to four of his editions of Finger's chamber music published thus far by Nova Music, London: Sonata in B^b for 2 oboes/violins and b.c. (N.M. 109, 1979), Sonata in C for oboe/trumpet in C, violin and b.c. (N.M. 115,

1979), Sonata in C, Opus 5 No. 10, for violin, bassoon and b.c. (N.M. 129, 1980), and Two Sonatas, No. 3 in g and No. 4 in F, for 2 alto recorders, 2 oboes and b.c. (N.M. 144, 1979).

¹⁸For more on woodwind cadenzas, see the article "Cadenza" in *The New Grove*, David Lasocki, *The Eighteenth-Century Woodwind Cadenza* (M.A. thesis, The University of Iowa, 1972), and David Lasocki & Betty Bang Mather, *The Classical Woodwind Cadenza: A Workbook* (New York: McGinnis & Marx, 1978).

¹⁹This is pointed out in Tilmouth, *Chamber Music*, 291-92.

²⁰See my edition of the suite in C minor published by Nova Music, London (N.M. 191, 1982).

²¹In his article in *The New Grove*.

²²Opus 3 No. 2. Modern edition ed. Arthur W. Marshall, Nova Music, London (N.M. 105, 1979).

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A Checklist of Music for Unaccompanied Recorder

John Earl Brock

FOR THE PAST NINE YEARS I HAVE BEEN collecting music written originally for one unaccompanied recorder, a hobby I took up the year I began playing, when I knew no one else who did. This is a list of the pieces I have collected, plus a few I know of but have not been able to find. I have listed contemporary and older music separately.

I have tried to include only music that can stand by itself as a "piece," avoiding purely mechanical exercises and excluding music with electronic accompaniment. My main concern has been to provide as much information as possible about each composition, and to this end each listing is followed by coded information in parentheses. It is sectioned by slashes into six parts, each containing different information, with a "-" used as a place holder when the section contains no material.

First section: Instrumentation.

Second section: Difficulty on a scale of 1 (easy) to 7 (reserved for extremely difficult avant-garde music).

Third section: Unconventional techniques required (an "m" preceding an abbreviation means much or many).

ft = flutter tonguing
hn = high notes
mp = multiphonics
dr = difficult rhythms
gn = graphic notation
gl = glissando
qt = quarter tones
vc = voice
im = improvisation

oe = other effects

Fourth section: Number of pages of music and size of the pages. "s" and "L" mean small and large pages.

Fifth section: Subjective evaluation of the piece. "+" is good; "0" is bad.

Sixth section: Magazine reviews.

AR = *The American Recorder*

RM = *Recorder & Music*

MLAN = Music Library Association
Notes

M & L = *Music & Letters*

Finally, an asterisk after the code means I do not have this piece in my collection and will pay an exorbitant price to anyone who can find me a copy. Naturally I would like to learn of any I have missed. If there are enough, I will try to do a follow-up list.

Eduardo A. Alemann: *Tropi-Danza*; Barry, Buenos Aires (Boosey & Hawkes), Serie para Flauta Dulce #10 (B&C-1019), 1976. (A/6/-/4/-/AR XIX,3:120). *Arlequin Triste*, Barry, B&C-1026, 1978. (A/5/-/3/-/AR XXIII,1:32).

C.R.A. (Carlos Roqué Alsina): *Tres Movimientos para Flauta Dulce* (1960); Barry, Buenos Aires (Boosey & Hawkes), B&C-1007, 1962. (S/5/ft,dr,gl/4/+/-).

David Amram: *Zohar*; Edition Peters 66470, 1973. (A or Fl/4/gl,qt,oe/2/+/-).

Louis Andriessen: *Sweet*; Schott, TMR 2 (RMS 1370), 1972. (A/7/ft,mhn,mdr,gn,gl,im,oe/5/-/AR X,1 20, AR XIV, 2:54, MLAN 23,1:150).

James Arden: *Recorder-Studies*; X.Y.Z.

778, 1967. (S/1/-/19s/0/-).

Jacques Bank: *Blue Mosque* (1974); Donemus, 1974. (B and baritone voice/7/ft, hn,mp,gl/6L/-/-).

Rudolf Barthel: *Christmas Tunes with Variations*; Moeck, Z.f.S.247, 1959. (S or A/2/-/10s/-/-).

Jürg Baur: *Mutazioni* (1962); Edition Breitkopf Nr. 6451, 1965. (A/6/ft,mhn, mmp,gl,mim/6/-/AR X,1:19, RM 2,7: 226 [article]). *Pezzi Uccelli* (1964); Edition Breitkopf Nr. 6472, 1965. (A/6/ft, mmp,gl,moe/6/-/AR X,1:21, RM 2,7: 226 [article]).

Walter Bergmann: *Sonatella* (1971); in *For the Tenor Recorder Player*, Magnamus, M-24, 1972. (T/2/-/2/+/AR XIV, 4:144).

Luciano Berio: *Gesti* (1966); Universal Edition, UE 15627, 1970. (A/7/ft,dr,mgn, gl,vc,mim,moe/4/-/AR XIV,4:143).

Roger Bernolin: *15 Technical Studies*; Alphonse Leduc, A.L.25.287, 1975. (A/3-5/ft,hr/15/0/RM 5,6:201).

Kees Boeke: *Three Exercises* (1977); Zenon, R-151, 1978. (A/6/-/6/0/RM 6,7: 206). Exhaustive permutations of intervals.

Helmuth Bornefeld: *Zwei Suiten* (1930); Hänssler, HE 11.101, 1960. (A/3-4/-/7/+/AR VI,4:20, RM 2,8:267). *Drei Suiten* (1930); Hänssler, HE 11.126, 1976. (S/2-4/-/6/+/-).

Kurt Bossler: *Suite für c"-flöte* Op.76; Musikverlag Hans Gerig, Köln, Blätter für Spielmusik neue reihe 27 (H 364 G), 1959. (S/4/-/4/-/-).

- Eugène Bozza: *Interlude*; Alphonse Leduc, A.L.25.639, 1978. (S and A, or Fl/6/hn/5/+ /AR XXI,4:181, RM 6,9:267, MLAN 38,1:165, The Musical Times CXXI,1644:118). Obviously written for the flute first, despite the title page, and awkward on recorder.
- Hans Henrik Brant: *Improvisations on the hymn "Christ Arose from the Dead"* (1967); Wilhelm Hansen, Copenhagen, 1971. (A/4/-/7/-/-).
- Gerhard Braun: *Monologe I* (1968/70); Hänssler, HE 11.404, 1971. (A/7/many/1L=4/-/RM 4,1:23, MLAN 28,4; 772). *Acht kleine Stücke*, Hänssler, HE 11.125, 1974. (S/2-4/-/4/+/-). *Recitatives and Arias* (1975); Edition Moeck Nr. 1521, 1976. (T or A/6/ft, mp,gn,gl,im,oe/7/-/-). *Nightly Visions* (1977); Moeck, Z.f.S.461, 1977. (S/3-5/ft,gn,oe/10s/+/-).
- Willem A. Bremer: *12 Voordrachts Etudes*; Broekmans & van Poppel, Amsterdam, 1970. (A/3-5/ft,gl/12/+/-).
- Cesar Bresgen: *Nachruf für eine Amsel* (1974); Moeck, Z.f.S.430, 1975. (S'ino, S,A,T, and spoken voice [German]/3/-/8s/-/-). Mixed media. A little story about a bird, with brief musical illustrations.
- Frans Brüggén: *5 Studies for fingercontrol*; Broekmans & van Poppel, Amsterdam, Nr. 712, 1957. (A/5/-/7/+ /AR II,2:11).
- Sylvano Bussotti—Michael Vetter: *Rara* (1966); Ricordi, Sy. 2198, 1970. (A/7/all/4/-/-).
- Chanoch: *Prima sonata*; Viola Editions, Jerusalem, V.E.1, 1978. (S/5/hn/12L/-/RM 6,6:174).
- Hans Chemin-Petit: *Sonata in F*; Edition Sikorski Nr. 477, 1957. (A/3/-/4/-/-). *Sonatina in d*; Edition Sikorski Nr. 658, 1962. (A/4/-/3/-/-).
- Joannes Collette: *Acht Melodische Studies* (1959); X.Y.Z.727. (A/5/-/16/+ /AR II,2:11). *12 Melodious Exercises*; Universal Edition, U.E.12643 L, 1963. (S/4/-/15/+ /AR V,2:21, RM 1,4:121). *Melodische Studies*; X.Y.Z.789, 1968. (A/5/-/16/-/-).
- Arnold Cooke: *Serial Theme and Variations* (1966); Schott, RMS 1286, 1968. (A/4/-/6/+ /AR XI,2:55, RM 3,3:101, RM 5,11:355). *Inventions*, Moeck, Z.f.S.498, 1980. (A/3-4/-/8s/+ /RM 7,4:105).
- Wim de Ruiter: *Tall & Small* (1965); Donemus, 1976. (A/7/ft,hn,dr,gl,qt,vc,oe/8/-/-).
- Freda Dinn: *Eighteen Short Studies*; Schott, RMS 1358, 1971. (A/1-3/-/16s/-/AR XIV,1:33, RM 4,6:207).
- Amico Dolci: *Nuovi Ricercari* (1972); Heinrichshofen, N 1396, 1974. (A/4-6/ft,hn,mp/14/+/-). *Nuovo Ricercare* Nr. 5 (1973); Heinrichshofen, N 1408, 1975. (A/6/ft,hn,mp,gl/9/-/RM 5,9:301).
- Rob' du Bois: *Music for Alto Recorder* (1961); Schott, TMR 1 (RMS 1336), 1971. (A/7/ft,mdr,gl,oe/4/-/AR XIV,4:143, RM 4,3:91, RM 7,4:91 [article], MLAN 20,3:401). *Pastorale VII* (1964); Edition Moeck Nr. 5024, 1966. (A/7/ft, hn,mp,gn,gl,im,oe/4/-/AR VII,4:18). *Spellbound* (1976); Donemus, 1978. (double bass with extension, or B/6/ft, mgn,oe/4L/-/-). Uses low E.
- Pierre-Max Dubois: *Suite dans le Style Ancien*; Alphonse Leduc, A.L.24546, 1971. (A/2/-/6L/+ /RM 4,7:254, RM 4,8:293).
- Mario Duschenes: *Twelve Etudes*; Berandol, BER 1015, 1969. (A/2-4/-/12/-/AR IX,3:87). Same title and music for S in BER 1217.
- Will Eisma: *Hot, Powdery Stones*; Donemus, 1968. (A/5-7/mp,mgn,gl,im,oe/8/-/-).
- J. H. Feltkamp: *40 Etudes*; Hargail, ZRW-2. (S/1/-/14s/0/AR IV,2:24). *12 Etudes*; Hargail, ZRW-1, 1968. (S/3-6/-/12/0/-).
- Walter Gieseler: *Breviarium* (1960); Edition Moeck Nr. 1520, 1976. (A or Fl/5/-/3/+/-).
- Herbert Gröning: *Kleine Stücke*; Moeck, Z.f.S.130. (S/-----)*.
- Walrad Guericke: *Variationen* (1942, 1943); Musikverlag Siegfried Stanberg, M.St.541, 1944. (S/2/-/10s/-/-)*. Contains two sets of folksong variations and a short sonata.
- Klaus Hashagen: *Gardinenpredigt eines Blockflötenspielers* (1969); Hänssler, HE 11.402, 1970. (S,A,T,B/7/ft,mgn,gl,vc, im,oe/4/-/-).
- Guus Haverkate: *Twelve Advanced Studies in Recorder Technique* (2 Books); Broekmans & van Poppel, Amsterdam, No. 1085, 1973 (Book 1), No. 1249, 1976 (Book 2). (S/3-6/ft,mp,qt,oe/19/-/-).
- Werner Heider: *Katalog* (1965); Edition Moeck Nr. 5025, 1966. (S'ino, A, B/7/all/1L=4/-/AR VIII,1:24).
- Walter Hekster: *Encounter* (1973); Donemus, 1973. (any/7/ft,hn,mp,mgn,gl,oe/2/-/-).
- Alfred Hense: *Thema mit Variationen*; Moeck, Z.f.S.8. (S/-----)*.
- Ryohei Hirose: *Meditation*; Zen-on, R-103, 1975. (A/7/ft,mp,gn,gl,im,oe/4/+/-).
- Peter Hoch: *Zeilen* (1976); Heinrichshofen, N 1441, 1977. (S/3/mim/12/-/-). 20 rhythmless note "sequenzen."
- Linde Höffer von Winterfeld: *Zwölf Etüden*; Hofmeister, B 128, 1975. (A/3/-/22s/-/-).
- Adolf Hoffmann: *Wie schön blüht uns der Maien*; Schott, RMS 87, 1938. (S/2-3/-/15s/-/-). Folksong variations.
- Maki Ishii: *Black Intention* (1975); Zen-on, R-143, 1976. (S, Baroque S in C^b, T, Tam-Tam or Gong/7/ft,hn,mp,gn,gl,vc, im,oe/8/-/-).
- Marinus Kasbergen: *Five Pieces* (1971); Donemus, 1972. (A/4-6/ft,hn,dr/7/+/-). *Capriccio* (1972); Donemus, 1972. (S/6/ft,dr/3/+/-).
- Hans P. Keuning: *Van de bovenste plank* (8 etudes); Harmonia-Uitgave, Hilversum, H.U.1234. (A/3-5/hn/11s/+/-). *30 Simple Studies*; *20 Studies*; *10 Difficult Studies*; *40 Simple Studies*; *25 Studies*; *12 Difficult Studies*; Harmonia-Uitgave, Hilversum, H.U.1260-65, 1968. (S;S;S;A;A;A/1;2;3;1;2;3/-/6;7;5;9;9;6/-/-). The first three books, for S, are contained in the last three books, for A. *6 Inventions*; Harmonia-Uitgave, Hilversum, H.U.1266, 1968. (S,A/3/-/6/+/-). Six pieces each for S and A, which may be paired and played as two-part inventions!
- Richard Rudolf Klein: *Sechs Stücke*; in *Notenbüchlein für Blockflöten und Fiedeln*, Heinrichshofen, Sternberg-Hefte, Heft 3 (N606). (S/2-3/-/5s/-/-).
- Aram Kohlrusch: *32 Etudes*; Hug & Co., Zürich, G.H.11265, 1981. (A/3-6/hn/39/-/-).
- Ernst Kölz: *Zwei Sonaten (im alten Stil)*; Doblinger, D.8.196, 1947. (A or Fl or Violin/3/-/6s/-/-). *Sechs Flötenweisen*; Doblinger, D.11.167, 1964. (A or Fl/2/-/6s/+/-). *Gesang der Sirenen*; Doblinger, D.15.596, 1978. (A/5/ft,gl,oe/5s/-/-).
- Georg Kröll: *Con Licenza* (1971); Edition Moeck Nr. 5151, 1973. (A/7/ft,hn,mp, gn,gl,oe/2/-/AR XVI,1:26).
- Konrad Lechner: *Kleine Tanz- und Spielstücke*; Bärenreiter, BA 1104, 1960. (S/1-2/-/15s/-/-). 15 very short pieces, plus some 2- and 3-part music. *Volklied-Improvisationen*; Bärenreiter, BA 1257, 1960. (S/3-4/ft,qt,oe/7s/+ /RM 5,12:406). *Varianti* (1976); Edition Moeck Nr. 2508, 1977. (T/7/ft,hn,mp,gn,gl,im,oe/8/-/RM 6,5:151). *Footprints in the Sand* (1976); Edition Moeck Nr. 1526, 1977. (S/4-7/ft,hn,mp,gn,gl,qt,im,oe/6/-/AR XXI,4:183, RM 6,7:206).
- Rudolf Lerich: *Fantasiën aus "a" und aus "b"*; Lienau, A.1441 K., 1976. (A/4/-/10/-/-).
- Hans-Martin Linde: *Modern Exercises*; Schott, RMS 1014, 1958. (A/2-5/-/16/+ /AR VII,4:18). *Inventions*; Heinrichshofen, N 1396, 1974. (A/4-6/ft,hn,mp/14/+/-). *Nuovo Ricercare* Nr. 5 (1973); Heinrichshofen, N 1408, 1975. (A/6/ft,hn,mp,gl/9/-/RM 5,9:301).

- hofen, N 3150, 1959. (A/3-4/-/6s/+ /MLAN 17,3:471). *Fantasien und Scherzi* (1963); Schott, RMS 350, 1965. (A/4/ft, gl,oe/3/+ /AR VII,4:18). *Four Caprices* (1966); Galaxy, GMC 2404 (ARS No. 59), 1967. (A/4/ft,oe/4/+ /AR IX,1:2, RM 2,10:335, Brass and Woodwind Quarterly II,1+2:65) *Music for a Bird* (1968); Schott, OFB 48 (RMS 2050), 1971. (A/5/ft,hn,mp,gn,gl,vc,oe/3/+ /RM 4,1:23). *Amarilli mia bella* (1971); Schott, OFB 133 (RMS 2039), 1973. (S,A,B/6/ft,hn,mp,gn,gl,qt,vc,mim,oe/7/-/-).
- Norbert Linke: *Kleine Suite für Myriam*; Bote & Bock, Berlin, B & B 22642 (1267), 1976. (S,A/4/ft,qt,oe/4/-/-).
- Gerhard Maasz: *Flauto Solo*; Moeck, Z.f.S.469, 1978. (S/1-2/-/9s/-/AR XX, 2:88). Three short suites.
- Bob Margolis: *Dance* (1972); AR XVII, 3:116, 1976. (S/3/oe,1/-/-). *Fanfare* (1975); AR XVII,3:114, 1976. (S,A/4/ft, gl,oe/2/-/-).
- Kikuko Masumoto: *Pastoral*; Zen-on, R-105, 1975. (T or S/7/all/12/-/-).
- Edward Miller: *Song*; M:Ginnis & Marx, 1964. (S or A or T or Fl/4/-/1/+ /AR V,4:44).
- Charles Mills: *Sonata* (1961); American Composers Alliance, New York, 1964. (A/5/-/6L/+ /-/-). *Welcome Blues* (1962); American Composers Alliance, New York, 1962. (A/4/-/1L/+ /-/-). *Sri Krishna's Flute*; American Composers Alliance, New York, 1962. (T/4/-/1L/+ /-/-). *The Underworld Flute of Orpheus (Overheard)*; American Composers Alliance, New York, 1964. (T/4/-/1L/+ /-/-). *Cocobolo Canticle* (1969); American Composers Alliance, New York, 1969. (T/3/-/1L/+ /-/-).
- Neue Choralmusik für Blockflöte* (Friedrich Hofmann, ed.); Hänssler, HE 13.048, 1976. (S,A,T/3-6/ft,hn,mp,oe/15/+ /-/-). Pieces (one each) on chrales (EKG 297, 179, 195, 355, and 48) by Veit Erdmann, Harald Heilmann, Bernhard Krol, Matthias-Claudius Link, and Hans Georg Pflüger, all 1975.
- Herbert Nobis: *Seven Phases* (1977); Moeck, Z.f.S.484, 1979. (A/3-5/gl,oe/7s/-/RM 6,11:324).
- Terry Winter Owens: *Five Compositions* (1961-66); Universal Edition, UE 14413, 1968. (A/3-5/hn,dr/4/+ /AR XII,1:30, RM 3,1:33).
- Pierre Paubon: *Danceries*; Editions Aug. Zurfluh, Paris, A.1058.Z, 1960. (S or T/1/-/6/-/-)*. *Sur Cinq Notes*; Editions Aug. Zurfluh, Paris, A.1.15.Z, 1963. (S, optional percussion/1/-/6s/-/-). *Sur Neuf Notes*; Editions Aug. Zurfluh, Paris, A.1116.Z, 1963. (S, optional percussion/1/-/6s/-/-). *Prélude et Danse*;
- Alphonse Leduc, A.L.25.140, 1973. (S, optional percussion/4/-/5/+ /RM 5,2:69). *Etudes Mélodiques* (5 Volumes); Alphonse Leduc, A.L.25.428; A.L.25.504-7, 1977. (S/1-5/-/81s/+ /ARXXIII, 1:34, RM 6,6:172).
- Elio Peruzzi; *Esercizi e Studi*; Guglielmo Zanibon, Padova (Peters), G.5223 Z., 1972. (A/3-5/-/31/0/-).
- Pierre Picard: *Flütensols*; Editions Aug. Zurfluh, Paris, A.1152.Z, 1969. (S/1/-/19s/-/-). *Flütentagile*; Editions Aug. Zurfluh, Paris, A.1164.Z, 1971. (S/1/-/16s/-/-). *Flütentable*; Editions Aug. Zurfluh, Paris, A.1171.Z. (S or T/-----)*. *Flütaurore*; Editions Aug. Zurfluh, Paris, A.1174, 1972. (S/1/-/21s/-/-).
- Max Pinchard: *Fioretti*; Les Editions Ouvrières, E.O.669, 1965. (S/2/-/14s/+ /AR VIII,4:124).
- Pierre Poulteau: *Sonatine*; Alphonse Leduc, A.L.25.846, 1980. (A/5/hn/4/+ /-/-).
- Siegfried Reda: *Sonate in F*; Bärenreiter, BA 2233, 1948. (A/4/-/8/-/-)*.
- Otto Reinhold: *Musik für Altflöte*; Müller. (A/-----)*. Listed in Handbuch der Blockflöten-Literatur, by Linde Höffer von Winterfeld and Harald Kunz, Bote & Bock, 1959. This is my only clue that this piece exists.
- Rolf Riehm: *Gebräuchliches* (1972); Edition Moeck Nr. 5138, 1973. (A/7/ft,hn,gn, nvc,mim,moel/8L=16/-/AR XVI,2:54, RM 4,11:408).
- Kaspar Roeseling: *Zwei Sonaten* (1956); Edition Moeck Nr. 1504, 1957. (A/4-5/-/9/+ /-/-).
- Hanning Schröder: *Musik für eine F-Alt-Blockflöte allein* (1953); Lienau, A.1399 K., 1954. (A/4/-/6/-/-).
- Sechzehn Etüden und Solostücke* (1958; Gerhard Braun, ed.); Hänssler, HE 11.102, 1967. (A/2-5/-/11/+ /AR VI,4:20, RM 2,8:267). Pieces by Richard Rudolf Klein, Hartmut Strebel, Cesar Bresgen, Hermann Erpf, Karl Marx, and Helmuth Bornefeld.
- Makoto Shinohara: *Fragmente* (1968); Schott, TMR 3 (RMS 1386), 1974. (T/6/ft,hn,mp,gn,mgl,mqt,im/4/-/RM 5,2:69, Reviews of Music 36,3:240).
- Oistein Sommerfeldt: *Spring Tunes* Op.44B (1975); Hansen, N.M.O.8975, 1976. (A/3-4/-/4/+ /AR XXII,1&2:28). Flute version Op.44A adapted for recorder by Axel Amlie. *Sonatina* Op.47; Hansen, N.M.O.8974, 1977. (A/4/hn/4/+ /AR XXII,1&2:28).
- Colin Sterne: *Meadow, Hedge, Cuckoo*; Galaxy, ARS No. 87, 1978. (A/6/ft,hn, mp,gl,vc,oe/3/-/AR XX,2:74 [article], RM 6,7:206).
- Hans Ulrich Staeps: *Virtuose Suite* (1961); Schott, RMS 1060, 1963. (A/5/-/8/+ /-/-).
- Marjo Tal: *Seven Pieces for a Gentleman and His Recorder* (1979), Donemus, 1979. (A/2-5/-/10/+ /-/-).
- Jean Tempérent: *Suite Exotique*; Editions Aug. Zurfluh, Paris, A. 1066.Z, 1961. (S/5/-/6/+ /-/-).
- Louis Toebosch: *Tema con Variazioni* Op.84C (1962); Donemus, 1974. (A or fl/4/-/2/+ /-/-).
- Tui St. George Tucker: *Sonata and Romanza*; Anfor, RCE No. 14, 1970. (A/6-7/ft,mp,qt,oe/8/+ /AR XII,3:93, MLAN 23,1:150).
- Wilhelm Twittenhoff: *Spielmusik* (1936); Edition Nagel 553. (S/1/-/16s/0/-).
- Margret Uies: *Melodiespiel auf der Altblockflöte*; Heinrichshofen, N 3447, 1978. (A/2-3/-/8/0/-). 17 little etudes.
- Jan van Dijk: *Solo* (1967); Donemus, Don 03.0003.01, 1977. (S/4/ft,gl/2/-/RM 6,11:324).
- H.J. van Duuren: *20 Melodische Etudes* Op. 8 (1946); Edition Heuwekemeijer, Amsterdam, E.H.259. (S/1/-/20s/0/-).
- Jan D. van Larr: *Bagatel*; Donemus, 1975. (A/5/ft,mp,gl/2/-/-).
- Jean-Claude Veilhan: *Liens* (1971); Alphonse Leduc, A.L.24.602, 1971. (A/6/ft,hn,mp,gn,gl,vc,im,oe/1L=4/-/-).
- Michael Vetter: *Rezitative* (1967); Edition Moeck Nr. 5053, 1969. (any??/1L=2/-/AR X,3:85, AR X,4:129).
- Rudolf Wagner-Regeny: *Zehn Melodien* (1937); Edition Merseburger 2011, 1976. (S/1-2/-/10s/-/-).
- Romain Worschech: *Brocéliande*; Editions Philippo et Combre, Paris, P.3376, 1964. (S/1/-/7/0/-).

Older music for unaccompanied recorder is rather rare, and much of what passes as such was originally flute music (for example, the Telemann Fantasias, the Bach Partita, and Giesbert's *Fifteen Solos*). The following were all written with the recorder, or at least a recorder-like instrument, in mind. I have not listed all reviews here, and where there is more than one edition I have generally chosen the most complete.

Giovanni Bassano: *Ricercate Passaggi et Cadentie* (1585; Richard Erig, ed.); Pelikan, Zürich, Pelikan Edition 975, 1976. (A/4-5/-/18/+ /-/-). Eight ricercate and some diminutions "con ogni sorte d'instromento." Unlike the Vergiliano ricercate, the recorder is not specifically mentioned here, but in keeping with the practice of the period, it is as suitable as any other instrument. *Vier Ricercate* (1598; Hans-Martin Linde, ed.); Hänss-

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ler, HE 11.217, 1972. The same as 1-4 above, but in better transpositions, and easier to get.

The Bird Fancier's Delight (1717; Stanley Godman, ed.); Schott, RMS 281, 1954. (S/ino/3/-/21s/-/-).

Einzelstücke und Suiten (Hugo Ruf, ed.); Schott, RMS 2048, 1970. (A/1-4/-/22/+/-). Contains Daniel Demoivre's "Aires made on purpose for a Flute," plus some trivia by George Bingham, A. van Heerde, Mr. Clark, and anonymous.

Gottfried Finger: *Alemande and Gigue* (Walter Bergmann, ed.); in *For the Alto Recorder Player*, Magnamusic, M-23, 1977. (A/3/-/1/-/-).

Anton Heberle: *Sonate brillante* (Peter Thalheimer, ed.); Hänssler, HE 11.212, 1969. (S/4/-/8/+/-).

Jacques Hotteterre le Romain: *Echos* (1708; Walter Bergmann, ed.); Schott, RMS 110, 1948. (A/4/-/2/+/-).

Preludes (Betty Bang and David Lasocki, eds.); Faber Ed. 2927, 1968. (A/2-5/-/21/+ /AR XV,3:96, RM 3,1:33). The forty-five recorder preludes from *L'Art de Préluder* (1719) by Hotteterre, and also a set of twenty-three preludes by Jean-Pierre Freillon Poncein (1700).

Preludes and Voluntaries (1708; Rene Colwell, ed.); Schott, RMS 251, 1949. (A/2-4/-/23s/+/-). Preludes by Henry Purcell, Nicolini Cosma, Pepusch, Keller, Albinoni, Corbet, Torelli, Finger, Nicola, Ziani, Arcangelo Corelli, Gasparini, Banister, and Hyme. Some of these pieces (perhaps all) are arranged from other sources, but some may be original, and as they are in any case eighteenth-century arrangements, I felt they could be included in the list without scandal. We have been promised *More Preludes and Voluntaries*, from the same source, by Nova Music.

T' Uitnement Kabinet, Band I (Rudi A. Rasch, ed.); Muzieuitgeverij Saul B. Groen, Amsterdam, 1973. (S/2-4/-/39/+ / M&L LIV,4:517). Solos from *Der Goden Fluit-hemel* (1644) and *T' Uitnement Kabinet* (1646 and 1649) by Pieter de Vois, Jacob van Noort, Johan Dix, Paulus Matthysz, Willem Jansz Lossy, and anonymous.

Jacob van Eyck: *Der Fluyten Lust-hof* (1644; Gerrit Vellekoop, ed.); X.Y.Z. 696, 1957. (S/2-5/-/152L/+ /RM 1,7: 220).

Aurelio Vergiliano: *Two Ricercate* (c1571; Frans Brügger, ed.); Zen-on, 1976. (A/5/-/7/-/-). Two pieces "per Flauto" from a set of 16 ricercate titled "Il Dolcimelo."

Wenzel v. Sobinaw: *6 Partiten* (Waldemar Woehl, ed.); Pelikan, Zürich. (S/2-3/-/12s/+/-).

PROPORCIONES TO A MINUM

John Baldwin (1603)

Transcribed by William Hullfish

The first system of music consists of four staves. The top staff is in treble clef with a common time signature (C). The second staff is in treble clef with a 3/4 time signature. The third staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a common time signature (C). A vertical bar line is placed after the first measure of each staff.

The second system of music consists of four staves. The top staff is in treble clef with a 3/4 time signature. The second staff is in treble clef with a 3/4 time signature. The third staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. A measure rest with the number '5' above it is present in the top staff.

The third system of music consists of four staves. The top staff is in treble clef with a 3/4 time signature. The second staff is in treble clef with a 3/4 time signature. The third staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature.

The fourth system of music consists of four staves. The top staff is in treble clef with a 3/4 time signature and a measure rest with the number '10' above it. The second staff is in treble clef with a 3/4 time signature. The third staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature.

15

This system contains measures 15 through 18. It features four staves: two treble clefs and two bass clefs. The music is in 3/4 time. The first two staves have a melodic line with eighth and sixteenth notes, while the last two staves provide a harmonic accompaniment with longer note values and slurs.

20

This system contains measures 19 through 22. The time signature changes to 3/4. The notation continues with four staves, showing a continuation of the melodic and harmonic themes from the previous system.

This system contains measures 23 through 26. The time signature changes to 3/4. The second staff features a prominent sixteenth-note accompaniment pattern. The other staves continue the melodic and harmonic development.

25

This system contains measures 27 through 30. The time signature changes to 3/4. The music concludes with a final melodic phrase in the first two staves and a sustained bass accompaniment in the last two staves.

30

Musical score system 1, measures 30-34. The upper voice has a melody of quarter notes. The middle voice has a rhythmic accompaniment of eighth notes. The bass line consists of long, sustained notes.

simile

Musical score system 2, measures 35-39. The upper voice has a melody of quarter notes. The middle voice has a rhythmic accompaniment of eighth notes. The bass line consists of long, sustained notes.

35 simile

Musical score system 3, measures 40-44. The upper voice has a melody of quarter notes. The middle voice has a rhythmic accompaniment of eighth notes. The bass line consists of long, sustained notes.

20

Transcribed by Arnold Grayson

Musical score system 4, measures 45-49. The upper voice has a melody of quarter notes. The middle voice has a rhythmic accompaniment of eighth notes. The bass line consists of long, sustained notes.



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Stagefright

In 1972 this journal published a forum titled "Why I own and use more than one alto recorder," in which ARS certified teachers wrote about the instruments they preferred. This feature was quite popular, and so it was recently decided to revive the forum idea. A cross-section of members responded to the question, "How do you deal with stage fright?" What follows are analyses of, reactions to, and remedies for a malady that seems to plague anyone who performs.

The words "stage fright" encompass an area in each individual's life that is not limited to a staged performance. We are often called upon to be "on stage": in conversation with friends, in a job situation where one person is in command, in a recorder class. What do we bring to these various situations that makes us able to function with or without nervousness and up to our normal capacity? For this is really what we are after: the ability to do as well as we could do if we hadn't that distraction from our nervous system.

Being extremely well prepared is a prime consideration. Ideally you should know your material well enough to play it at an even higher level than you would consider acceptable for performance. It's like buying a pair of jeans: you must allow for shrinkage. It is possible that playing in front of an audience will spark an unusually inspired performance, but more often, particularly in the case of the new performer, capability is diminished rather than enhanced.

A second ingredient is being convinced of what you are doing, and conveying that assurance to the listener. Consider the "turned on," charismatic performer, the strength of whose own convictions and delivery give the audience full confidence, and contrast him or her with the timid player who projects such an aura of fearfulness that we sit in nervous discomfort ourselves wondering if he/she will even make it safely to the end of the piece. Learn from that, and even if you feel you could have spent another week or two in preparation, you can help your audience enjoy your performance by being sure yourself that it will be good. A few dropped notes will not totally spoil an otherwise good performance. But if a player is in pain, showing his or her jitters, how much pleasure will sift out to the listener? One of the

most attractive things, to me, about a performance by the violinist Itzhak Perlman is his apparent sheer joy in playing. Even if we are nervous and apprehensive, we must get into the music and totally involve ourselves in the message we are delivering to the audience. After all, we are transmitting a bit of history, a creative utterance from another era, and we must show that we are as inspired by it as we would like our listeners to be. Not easy, to be sure, but it is the goal for which we aim!

The competitiveness of our social system promotes a certain "testing" atmosphere, in varying degrees, in any of these performance situations I've mentioned. I have never been totally convinced that this competitiveness is inherent in human nature, but it is certainly difficult to avoid being caught up in it.

Some of the physical and mental things one can do to avoid or alleviate anxiety are important to explore. Correct and comfortable breathing, especially for a wind instrument player, is always essential. If you can take a free and rhythmic up-beat breath before you begin to play, and unhurried, punctuating breaths at cadences, you will impose a calm on yourself that will result in a performance that, literally, breathes. As you approach a new movement don't let pressures, whether in your own mind or seeming to emanate from the audience, force you to begin before you are ready. Unlike rapid, often ruffling page turns, which we are sometimes forced to make to maintain the continuity of the music, the length of the break between movements is unspecified—it's a time we can take advantage of to re-establish control, if necessary, as well as to create an appropriate mental attitude for the next movement. Sometimes I deliberately pause even longer than necessary between movements, to reinforce my own feeling that I am the one in control of the performance. One must also stay with the music, note by note, phrase by phrase, never allowing the mind to wander back over a passage less than perfectly maneuvered or ahead to one of frightening difficulty.

The amount of stage fright is always relative, of course, to the particular performing situation at hand. Certainly playing in one's own living room for sympathetic friends is not going to demand as much control as is a formal concert in a hall for the general public (and professional critics!). My teacher years ago said you must look out over the heads of the audience and pic-

ture them as fields of heads of cabbage. This evidently helped him through several successful years of public performance.

There is not much we can learn to do without just doing it. Like learning our instrument, we must practice playing for people. It is not the same as playing by oneself. The rewards will come as we find that having a listener actually can inspire us to more charged performance. We may come to the realization that music requires both the performer and the listener to be a totality, and the occasions when the two meet happily can be those special experiences of a lifetime.

Shirley Marcus
Venice, Calif.

... Preparation, of course, is the key to doing well, and I try to be conscientious about that. I feel it's necessary to get up a reasonable case of nerves in order to do my best, and mostly I've learned not to pick fights with my family before leaving the house for a performance.

Gary Porter
New Orleans, La.

I try to get frightened about a performance about two weeks in advance of it, and to identify the reasons for being afraid. Usually the most difficult and exposed passages are what are bothering me. I practice these passages until I feel secure about them. Then, on the day of the performance, I go onstage unafraid of the difficult passages and fearlessly make all my mistakes in the easy ones. . . .

Also, I try to perform regularly and to obtain tape recordings of my concerts. Frequent playing has given me self-confidence. The recordings show that most of my mistakes have been covered up by other players or by the acoustics of the hall, and the rest of the mistakes probably did not sound as bad to the audience as they did to me when I made them.

Chuck Braun
Washington, D.C.

When I prepare for a concert, my first concern is to choose music that is artistically and technically interesting as well as challenging, and that I feel I will be able to prepare to my own satisfaction in the time available. This is not easy, but it must be done if one is ultimately to feel comfortable on stage. Then I systematically rehearse the technical and musical

aspects of these selections, with perfection as my goal. I always keep in mind that perfection is an imaginary state, but that does not prevent me from trying to attain it. As the concert date approaches, I begin to shift my attention away from the technical aspects, and to focus on communicating the music. I feel very strongly that it is of no use to have all the notes in exactly the right places if, after the concert, neither the audience nor the performer feels that anything has been mutually enjoyed or communicated, and because of this I deliberately try to de-emphasize technique during the performance. For example, if I feel particularly well prepared, I will not practice on the day of a performance (unless I am on tour), but will instead relax, get enough rest, and otherwise behave as though performing were as natural as walking. Then, provided I have chosen my repertoire intelligently and done my work in rehearsal, I can and do go on stage with the confidence that the music will justify the notes, and not the other way around. When I prepare in this way, I always find myself more aware of the music, less conscious of the audience, and as a result, less anxious and self-conscious on stage.

Take a close look at the very best performers on any instrument and you'll see a stage presence that involves a complete or nearly complete "loss of self." But don't sit back in amazement; give it a try yourself. In your best moments, you may even begin to feel as though the distinction between you and the audience has begun to fade, that you are "fusing" with the

audience. That occurs when the communication level is most intense and effective. At the very least, and perhaps not such a small thing after all, you'll have lessened the tension that is now preventing you from realizing your own potential as a performer.

Edward Gogolak
Milwaukee, Wis.

Recently there was an article somewhere extolling Inderal as a remedy for people who become physically ill when they have to perform.

The other way to handle stage fright that I've heard of consists in taking a moment when you come on stage — before you play, act, sing, speak, or whatever — and slowly surveying your audience, imagining that they are all sitting before you completely nude! I suggested this cure to a group at Pinewoods last summer but unfortunately forgot to try it myself when it was my turn to perform. I hope to test it soon.

Phoebe Lerkey
Caldwell, N.J.

Since we all have stage fright, our only hope is to find ways to lessen it so that it does not take control. Here are some suggestions:

1) Be prepared! Know that you know the piece. Study the style. Associate each phrase with a speech or visual pattern or idea. Having solid rhythmic control helps calm jitters and propel the music. In ensemble playing, make certain that all performers understand the interrelation of the parts so that each member has confidence in the others.

2) Think of yourself as the medium through which the composer's thoughts are communicated. Since most performance anxiety comes because we are afraid of what others might think of us, it helps to think less about oneself; instead, consider your performance a gift.

3) Perform every chance you have. Doing it only once or twice a year allows time for fears to build up.

4) If at all possible, rehearse in the room, church, or hall where you are going to perform. This will allow you to correct such problems as lighting, and out-of-tune pianos or organs. Have someone with an experienced ear listen to the balance. Sometimes even seating arrangement may need to be changed for optimum balance. If wearing period costumes, practice in them.

5) A week or so beforehand, write on a card a list of all the good things you would like from the performance. Carry it with you and read it over when negative thoughts arise, or when you wish to program good attitudes. These thoughts should stay with you at performance time.

6) Have faith in your instrument. Keep it in good repair.

7) Certain stretching and breathing exercises and a short period of meditation can be used to calm oneself. Just before going onstage, try to be alone or with a quiet group to help yourself find a feeling of calmness.

8) Learn to tune out distractions in the audience—crying tots, shuffling papers, whispering, coughing, etc.

9) Try for a relaxed approach, such as "It

would be nice if I could do a beautiful performance," rather than feeling disgraced if one small slip occurs. A cardinal rule is "Never look back." Forget the mistakes you have made; concentrate on what is coming, or else errors will begin to multiply from lack of attention to what is being played. Afterwards, do not dwell only on the areas that did not go well. Give yourself credit for all the good things you did and then, in a positive way, set about to correct weaknesses.

Each performer must search for the cause of his stage fright and find his own solutions. One should not be impatient or expect miracles. Try to correct one thing at a time. Keep a diary progress report on each performance in order to chart your growth as you work to improve your confidence. Look upon performing as a growing and learning experience. Know your capabilities and do not try to exceed them. Be satisfied to grow slowly and confidently.

Carolyn Wilhoyte
Oklahoma City, Okla.

The best advice I ever got for performance nerves—I guess—was given to me by Bernard Zaslav, the violist. At the time he was playing in the Fine Arts Quartet, and I was guest soloist. I started the program with a concerto for soprano recorder and two violins by Handel, in an arrangement by Thurston Dart. Very tricky little piece, and lots of technical flurries in the first movement. On soprano recorder yet! — yecch—I was nervous. I finished and walked off stage. Bernie was standing in the wings applauding. He said, "Bravo, Moish." I said, "Wow, was I scared. My hands are dripping, and my mouth is so very dry." His advice: "Nu? Put your hands in your mouth."

Morris Newman
New York, N.Y.

Years ago our recorder trio was about to perform for the local ARS chapter. Our tenor player was a former test pilot, a man who took his catamaran to sea in almost any weather without batting an eye, a fearless diver. Just before the brief performance I suggested that we all play standing. Said my tenor friend, "You've got to be kidding! My knees are shaking!" As I put the alto to my lips, I noticed that both my hands were trembling. We remained seated and undoubtedly produced a good deal of adrenalin and sweat. That is, we two men did. My wife, who did not want to play in the first place, seemed to remain cool and controlled.

At about that time I decided to do something about my anxiety. Mind you, I have no hang-ups about speaking at professional meetings or entering into discussions of one kind or another with anyone. But playing in public seems to be another matter. I do not do that very often, but when the situation arises, all sorts of questions pop up: "Why am I putting myself through all of this? Since these people know that I am not a pro, why worry? They are my friends, so why should I be afraid?"

Such rationalizing may help a little, but it is not enough. I stumbled upon another way of coping that is more relaxing. It involves a

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benign little fantasy. I zero in on the most awe-some critics and imagine them in turn-of-the-century bathing suits, horizontal stripes, knee length and all. It humanizes the situation, and those whom I might have considered a threat simply become funny, ordinary people. For me this works nicely. I would be less than candid if I did not admit to some residual anxiety, but I can manage.

Frank Plachte
Beverly Hills, Calif.

Years ago Shelley Gruskin gave me a clue to handling stage fright. He said something to the effect that the performer has to believe that what he is going to do for his audience will be something special that no one else could do in quite the same way.

... The really destructive aspect of stage fright is the self-absorption it causes, which in turn creates a kind of paralysis that makes the player rigid and causes him to play as if he were riding an avalanche.

Here are some general rules I have found helpful:

If you can't play the music at rehearsal, don't perform it.

Tape the rehearsal; listen to intonation; adjust phrasing.

Arrive at the hall in plenty of time. No drinking before playing.

Warm up your instruments. Tune.

Compliment other members of the group. Don't nit-pick or fight.

Convince yourself you will play well.

Anyone who can do all of that should have neither time nor reason to be nervous.

Mary Johnson
Franklin, Mich.

... Have your music in order, fully marked (who leads, who cuts off, what instrument is to be played, etc.).

Practice entrances, exits, and bows.

Make early contact with your audience by demonstrating instruments or briefly talking about the music.

Don't be afraid to stop and start over again if things go awry.

Celine and Bill Karraker
Redding Ridge, Conn.

Morris Newman's remedy is to drop the jaw and relax into the instrument (with an adequate breath supply). If you have the articulation worked out in some pattern and can concentrate on that it will give you something to focus on besides yourself. Best of all is to listen well: sink down into the sounds around you and match your tone to that of the others. This ability comes only after the notes, rhythm, and phrasing have been mastered. Pieces that have no real musical problems for you, pieces that lie comfortably under your fingers, pieces that generate some excitement for you: only these are ripe for performance.

Rhea Wright
St. Paul, Minn.

I have seen beginners terrified at the prospect of playing before three or four of their peers at

the end of a workshop; I have known my viol bow to bounce wildly on the string even as I was attempting to draw out the "sweetest stroke" and feeling no other tension at all; and I know of a woman who sang for many years, and performed in terror for almost as many, until she sought the help of a hypnotist who gave her substantial relief.

In 1967, as a timid beginner, I was made aware that music is a gift made to others, and that it should be placed out there, beyond the end of the instrument, with enough presence to fill whatever room in which one is playing. To me, parked as I was behind a recorder into which I was pushing a tiny amount of air, with the resultant feeble tone, this was a seminal observation.

At that moment I realized that my initial fear of performing was somehow tied up with the question of extroversion. I suddenly saw music as an extroverted activity, and that if I was to perform for others, I would have to extend my gaze beyond the fingers in front of my nose, even beyond the music on my stand, to those who might be seated in front of me; I would also have to deploy my aural faculties beyond my own sound to include the total sound of those with whom I might be playing; and most important, I would have to project, to make my musical offering to those who would listen. This was a sobering, scary realization.

The emerging musician, not yet completely grounded in the craft, may find her- or himself in the situation of having to perform without the technical competence necessary to do the job well. How many of us have agreed to make an appearance before the monthly ARS chapter meeting (as a "favor," otherwise we won't have a program of any kind this month), and offered up a version of a Handel sonata knowing that the allegro would be a mess. Well, maybe we could just skip that. And the person who agreed to play the harpsichord on the instrument made from a kit last year has problems too. And there's no time for more than one read-through. And what about the ornaments? The local hotshot will certainly have something disparaging to say about the ornaments. All of this certainly leads to the nervousness and anxiety that constitute stage fright for many of us.

What to do? First, make a realistic evaluation of your current talents and limitations, and then choose not to participate in a performing situation where you don't feel comfortable. Don't take that shawm part the group wants you to because you played oboe for three months in fifth grade. If you're not at home with the fingerings and breath pressure required by that crumhorn someone pressed into your trembling hands two days before the concert, don't agree to play it, and when you do anyway (who can resist the flattery of being asked?), for heaven's sake don't put on a goofy look afterwards. Instead, accept whatever applause comes your way.

Remember to keep a perspective on what you are doing. The wave of personality often breaks on the reef of perfection. Too many people think they must play flawlessly, and when they do something less, can't stand themselves or others. Keep in mind that mistakes are just

another way of doing something (Hmmm, what a curious ornament that was!), and promise yourself to do better next time.

If you work steadily at your skills (with a competent teacher), if you set goals for yourself to work toward and update them every so often, if you practice what needs practicing and remember to choose pieces to perform that are within your current ability, then the prospect of stage fright may never occur to you.

Michael Foote
Minneapolis, Minn.

Students frequently ask me why they can't seem to play a piece as well in performance as they can when practicing at home. There are many reasons — the feeling of being watched critically, the desire to impress, and so on.

Knowing stage fright is likely to occur, you need a margin of safety. When you think you have a piece down well, see if you really know it, by playing it through without stopping. Often, realizing you can't go back makes for more alertness, intensity, and sheer presence in your rendition. It also often helps to memorize a piece. Here, three factors come into play:

Aural memory: can you sing back the tune?

Visual memory: can you write out the music for various passages?

Finger pattern memory: have you stopped to analyze the up-and-down pattern of the fingers, so that response is almost automatic?

Susan Zimmerman
Granby, Conn.

At first I tried to sidestep the whole dreadful business by avoiding playing in public at any cost. It is difficult to find a group to play with on these terms, however. Although I have not yet learned to feel really comfortable playing for an audience, I try to kid myself that I am just performing the music with friends at home. Here are a few other ideas:

Perform with as large a group as you can; you won't feel that everyone is looking at you, and you can concentrate on making music with the other players. It goes without saying that you must have your part prepared so that you could almost play it from memory, but don't rely on your memory. Keep your eyes firmly on your part, your peripheral vision taking in the other parts and your colleagues.

Good ways for an amateur consort to gain experience without having an attack of nerves are: 1) providing background music at a social function, such as a wedding, dinner, charity affair, even an open-air activity—i.e., in situations where people are moving around and talking, and you are not the sole focus of attention; 2) playing Renaissance dance music for a performance by a dancing class; and 3) performing with a singer. He or she will probably be the main focus of audience attention, and you will feel less conspicuous.

Incidentally, I do have strong feelings on the subject of inflicting performances by inexperienced and not very talented amateur musicians on an audience at all. But this might be the subject for another forum.

Rachel Burdau
Springfield, N.J.



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Joints

The universal use of cork on woodwind instruments is a relatively recent phenomenon, since woodwind makers of pre-classical times either were unaware of or chose to ignore its existence. Instead, thread or string was employed to wrap joints and make them airtight, and today many makers of accurate replicas still prefer to use string because of its practical advantages. String can be added or removed easily to compensate for changes caused by seasonal factors and varying conditions of use, and, when waxed, adheres well to oil-saturated joints, eliminating the need for special glues. Its only drawbacks are a) the occasional need to adjust or rewrap the joint, and b) the tendency of the wrapping to compress the tenon somewhat after centuries in place—as has happened, unfortunately, to most museum woodwinds. Cork, on the other hand, cannot easily be made to adhere to oil-impregnated instruments, and in fact loses its resilience when contaminated with oil. Moreover, on large maple or pearwood instruments it often does not have enough elasticity to compensate for the effects of seasonal changes, and, of course, it is impossible to adjust.

Whether of string or cork, joints should always be separated, wiped, and permitted to dry completely whenever instruments are put aside for even a few minutes after being played. Otherwise, moisture can wreak havoc with wood, cork, and string alike, and a socket can easily crack. Also, when allowed to dry under pressure, string sometimes loosens and slides right off the tenon—usually in the last, frantic moments before a performance—while cork becomes permanently compressed and loses its resilience. Compression may also occur when instruments are stored assembled, as when hung on a wall. Professional woodwind players wouldn't dream of leaving their instruments assembled, not to mention hanging on a wall. No valued woodwind instrument should be treated in such a manner.

Cork can be kept supple by occasional applications of a good tallow-based cork grease, the function of which is not to make the cork slippery, but to keep it flexible and elastic. Some makers recommend or provide vaseline as a cork grease, but vaseline usually penetrates the cork after a time and dissolves the contact cement that holds the cork in place. It should

definitely be avoided.

Cork that has become compressed due to wear or mishandling can sometimes be revived by applying a liberal coat of tallow-based grease and then heating the cork until the grease liquefies and is absorbed. The cork is then allowed to cool gradually. This allows the cells of the cork to become engorged with the grease, which both softens and supports the cork. Care must be taken, of course, not to scorch the cork or overheat a wax-impregnated instrument. I find an open flame difficult to control; an electric iron may be the safest tool for the job.

If you decide to take your wax-impregnated recorder to a local music store for a cork job, you should advise the technician to proceed with the work in the usual fashion, but before applying cement to the recess in the tenon, to smear a thin coat of Five-Minute Epoxy into the recess and allow it to harden. This will seal in the wax so that it is not dissolved by the solvent in the cement. I had a terrible time trying to get cork to stick to waxed instruments before I discovered this procedure!

Although replacing corks is not difficult, I recommend having a professional do it if the instrument is of value. It just isn't worth experimenting on such instruments when the job can be done quickly, cheaply, and without danger by almost any neighborhood repair service.

Sheet cork suitable for joints on fine instruments has become amazingly expensive in the last few years, so many technicians have resorted to using inexpensive cork compound made of cork particles held together by an adhesive. This material is satisfactory for inexpensive instruments but generally is not used on finer ones. Cork repairs on fine instruments are usually done with solid cork and "lapped" seams, which means that the ends of the cork strip are beveled over each other. This process is slightly more difficult than that for simple "butt" seams, but it may offer a slight margin of durability over the other method, and the resulting seam is nearly invisible. Butt joints are more appropriate for cork compound because it is difficult to bevel neatly.

When we do cork repairs in our shop, we begin by removing the old cork by any appropriate means: scraper, solvent, or abrasive—depending on the type of wood and finish in question. Then we decide whether to do a butt or a

lapped seam and whether to use solid or compound cork. Assuming that we've decided on solid cork and lapped seams, the job proceeds as follows: A strip of cork of appropriate thickness is cut, allowing plenty of extra length and a little extra width. Its surface is pounded firmly with a broad-faced hammer to soften and compress it slightly. One end is beveled for about $\frac{1}{4}$ " to paper thinness, and the piece is trimmed to the correct width. If necessary, epoxy is applied to the recess on the tenon and allowed to harden. Contact cement such as Weldwood is then applied to the beveled portion of the cork, to the entire side opposite the bevel, and to the recess on the tenon. When the contact cement is thoroughly dry, the strip is pressed into place around the recess beginning with the beveled end, with the bevel facing outward. The strip can be stretched slightly into place as it is wrapped, and the tail end is pressed firmly onto the glued bevel. Next, the unglued "tail" is sliced off close with a razor blade and the seam sanded smooth and flush with 120 garnet sandpaper. The piece is then mounted on a lathe and the top and bottom of the cork sanded flush with the shoulders of the recess, allowing a convex or lenticular "crown" to remain in the middle. If the recorder has a stained finish, masking tape is used to avoid scratching the surface of the tenon. The fit is then checked, and the crown reduced as necessary on the lathe until a very tight fit is obtained. Finally, the cork is greased. The joint usually fits properly at this point, but if more sanding is required, the grease is first removed with solvent. Otherwise the sandpaper is instantly ruined by it.

In closing, it should be mentioned that cork need not be terribly tight to prevent the joint from "wobbling." It is actually the function of the wooden portion of the tenon to hold the joint in proper alignment—although in many commercial instruments a sloppy fit is permitted in the interest of economy, and the cork alone has to keep the joint aligned. In this situation the joint will be stable and secure only when the cork is new and stiff. Always inspect the fit of tenons to sockets when evaluating new instruments with cork joints. Whether the corks are tight or loose, properly fitted tenons will ensure trouble-free service and are a sign of good workmanship.

Philip Levin

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BOOK REVIEWS

Dale Higbee, editor



Man with Hurdy-gurdy. etching by Jacques Callot, 1622. (Prints Division, New York Public Library, Astor, Lenox & Tilden Foundations)

Die Drehleier, Handhabung und Spieltechnik

Zusammengestellt von Mitgliedern des Frankfurter Drehleierensembles "Die Hummel"
English translation by John Ralyea
Eigenverlag, Frankfurt/Main, 1981, available from Front Hall Enterprises, RD 1, Worner Road, Voorheesville, N.Y. 12186, 88 pp. (book), 17 pp. (translation), \$15

The hurdy-gurdy, a curious instrument looking like a halved watermelon with an end crank, is a combination of various others. As John Ralyea describes it in *The Shepherd's Delight*:

The hurdy-gurdy is a hybrid instrument incorporating the wheel of the wheel fiddle, the keyboard of the nyckelharpa, the buzzing bridge of the marine trumpet, and the crones of the musette. This does not mean that these instruments predate the hurdy-gurdy; rather the hurdy-gurdy may have suggested the construction of the others.

Indeed, it can be traced back as far as the tenth century, when it was mentioned in a treatise by Odo of Cluny (d. 942), and seen on

the arch of the twelfth-century church of Santiago de Compostela, in both cases as the organistrum (an earlier form played by two instead of one).

The hurdy-gurdy produces a nasal sound reminiscent of the bagpipe and musette. One can play it either as a melody instrument, by moving some of the strings out of the range of

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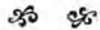
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the bowing wheel, or in bagpipe style accompanied by a drone. Either way it is charming, and much more technically demanding than is at first apparent.

The technical demands are attested to by various instruction manuals. Most of these were published in eighteenth-century France, with its "aristocratic peasantry." There were methods by Bouin, Dupuit, and Ballard, and a general history by Terrasson. Although there have no doubt been players all along, today there seems to be quite a renaissance of interest, with new methods appearing regularly. One such is *Die Drehleier*. Written in German and translated on an insert into English from a previous French text, it was lovingly compiled and published by The Hurdy-Gurdy Ensemble of Frankfurt-on-Main, known as Die Hummel. ("Die Hummel," meaning "bumblebee," is also the name of a folk zither.) The group was formed in 1978 with the intent of reviving interest in music with drones. Its four young members (Erich Kern, Marianne Glier, Gerd Ganz, and Gabriele Schneider-Ganz) play and teach the instrument, attending festivals, parades, and musical gatherings with it as well as the dulcimer and accordion.

Their instructions are given in short and easy-to-comprehend sections, along with a general map of the instrument, illustrations, and appropriate monophonic music examples of the medieval type. A small amount of keyboard experience is helpful; however, the most demanding technique involves the cranked wheel. Instead of simply a continuous circular motion, wheel technique varies with the meter of the piece and can even be used to reiterate a pitch, keeping the pitch key depressed. Where one begins the wheel stroke is an important consideration for certain desired effects, such as setting a thing called the "trumpet bridge" into motion. Various kinds of wheel strokes are possible: the "wrist snap" (one-stroke), two-stroke, irregular three-stroke, regular three-stroke, and four-stroke. Likewise, there are all manner of squiggles and marked circles and arrows over the musical line depicting what to do when. It takes a bit of doing to coordinate everything at once.

After getting acquainted with the hurdy-gurdy and its technique through this book, and being very enthusiastic about both, I felt the immediate urge to find a hurdy-gurdy and play it! Find one I did, although it was an earlier type than the one referred to in *Die Drehleier*, having one melody string instead of two, two drone strings instead of four, and a diatonic as opposed to a chromatic "keyboard." These minor differences aside, I found it is indeed possible to play the hurdy-gurdy at first sitting. It is difficult, however, to maneuver the crank in the wrist snap and more elaborate control strokes from the sparse instructions given in the method—these indeed need the supplementary guidance of a teacher, as is acknowledged in the introduction.

Basic maintenance of the hurdy-gurdy—such as rosinning the wheel and cottoning the strings—seems to be relatively easy.

After one has studied the exercises and can

care for the instrument, what can one play besides the one-liners in the manual, simple monophonic pieces found in HAM, et cetera? The book lists original compositions in which the hurdy-gurdy is used as a solo instrument accompanied by keyboard and/or continuing bass instrument (in one case a Baroque racket!), many duets, and some concerti and nocturnes for two organ hurdy-gurdies plus orchestra (the latter type has a set of side pipes). As one might suspect, these nocturnes and concerti were composed by Franz Joseph Haydn, who also wrote a number of compositions (175) for another recondite instrument, the baryton. For one's listening pleasure, the authors have included a list of recordings that feature the hurdy-gurdy or include it in various folk ensemble combinations.

On the whole, this writer heartily supports the efforts of these promoters of the hurdy-gurdy. Even if one does not wish to learn to play the instrument, but has an interest that is more than passing, *Die Drehleier* makes enjoyable and informative reading and is packed with photographs of delightful European music-making.

Lesley Retzer

Lesley Retzer holds an M.M. in violoncello performance and an M.F.A. in early music performance. She has given concerts in Europe and the United States, been on the faculty of numerous workshops, and at present teaches and freelances in New York City.

Performance Practices of Early Music GOTTHOLD FROTSCHER

English translation by Kurt Michaelis of
*Aufführungspraxis alter Musik
Heinrichshofen, New York, 1981, 195 pp., \$4.50*

Frotscher's *Aufführungspraxis* first appeared in 1963, so this little handbook will probably be approached as an historical document as well as a manual to which we can turn today for guidance in interpreting music written before 1750. On both counts it is unsatisfactory.

Frotscher cannot be faulted for mirroring the state of our knowledge of performance practice twenty years ago. Just as there were "the recorder" and "the harpsichord," suitable for all recorder and all harpsichord music, there were the "old masters," a nebulous clutch of composers from "the school of Notre Dame up to the Baroque." The coalescence of these six centuries of composition, it was thought, was to be found in the music of J.S. Bach; indeed, most of the book is concerned with Bach, and almost all the musical samples are drawn from his works. Frotscher was a thorough scholar, and he missed few of the major primary sources available to him. Here are the now-familiar quotes from C.P.E. Bach, Leopold Mozart, Quantz, Mattheson, Couperin, d'Anglebert, and others; but here also is a curious plea for "naturalness" drawn from the Berlin school of song composition, complete with quotes from Johann Peter Schultz' *Lieder im Volkston* of 1785. The connection between the Enlightenment-oriented conservatism of the Berlin school and the performance practice of music

before 1750 is mighty tenuous and perhaps distinctly Teutonic.

The book is full of statements that even for 1963 can only be called naïve. For example, we find that "up to the era of Franz Schubert, the strophic song dominated, using a single melody for all verses of the entire poem, repeated without change" (incidentally, one wishes that the translator had made a more determined effort to distinguish between German and English syntax). We also find that "a majority of the compositions by the old masters . . . are written in the character of a dance," and that Lully and Couperin "had to follow fashion and study . . . with a piano teacher" (my emphasis—the original German term was *Klavierlehrer*, more properly translated as *keyboard teacher*).

In fairness to Frotscher, it is clear that he was attempting to redress the previous generation's romantic performances of J.S. Bach's music, and this really is what the book is about. All the more reason, then, why the publisher should not have attempted to foist upon a largely unsuspecting public a book that claims to be a "Comprehensive Reference Work about Music of Past Ages" (a subtitle that appeared nowhere in the original German). The sole concession to the scholarship of the past twenty years is the inclusion of an additional bibliography of "English-language reference books." At least the translator had the grace to avoid calling it an up-to-date listing; its latest entry is dated 1971, and of the fifteen items fewer than half are primarily concerned with performance practice.

Finally, anyone wanting a small, inexpensive manual giving straightforward information on Baroque performance practice should consider Veilhan's *The Rules of Musical Interpretation in the Baroque Era* (see the review in *The American Recorder*, XXIII/1, Feb. 1982), published in 1979. It does what Frotscher promises but cannot deliver.

Edward L. Kottick

Edward L. Kottick is professor and director of the collegium musicum at the University of Iowa. He is also author of *Tone and Intonation on the Recorder* (McGinnis & Marx, 1974) and *The Collegium: A Handbook* (October House, 1978).

Memoirs of the Life of the late George Frederic Handel

JOHN MAINWARING

Reprint of the 1760 edition, with a new foreword by J. Merrill Knapp

Da Capo, New York, 1980, xvi & 208 pp., \$22.50

This book, the first biography of a single composer published in the English language, was the basis for much later writing about Handel. It includes a number of fanciful anecdotes about its hero but, as J. Merrill Knapp points out, "there is probably a grain of truth in most of these stories." In addition to information about Handel, it offers commentary on a number of his contemporaries, such as "Mathyson" (Johann Mattheson) and "Keysar" (Reinhard Keiser). At the back of his book Rev. Mainwaring added a general catalogue of Handel's music, as well as an extended

essay of "Observations" on the composer's works, which reflects contemporary aesthetics and offers insights into musical taste in England in 1760. This book is important as a historical document, and it is still a pleasure to read today.

Dale Higbee

Music and Aesthetics in the Eighteenth and Early Nineteenth Centuries

PETER LE HURAY AND JAMES DAY

Cambridge University Press, New York, 1981, xvi and 597 pp., \$69.50

This book is the first in a series of Cambridge Readings in the Literature of Music, which are designed to provide a comprehensive collection of source readings in English translation, with substantial introductory material to provide a

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context. The volume under review focuses on the transition from what is generally termed the classical period to the romantic.

Manifestations of romanticism appear much earlier in art and literature than they do in music. These readings demonstrate that aestheticians whose "discipline" was first defined in Sulzer's *Allgemeine Theorie der schönen Künste* in 1771 were studying the nature of romantic inspiration long before the end of the eighteenth century. Questions of taste, appropriate expression, and the exercise of critical judgment are dealt with at length. A slow and thoughtful reading of this large, expensive volume will add greatly to any reader's understanding of the nature of the aesthetic experience.

Jane P. Ambrose

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The Recorder Collection of Frans Brüggen

Drawings by Frederick Morgan
Zen-On Music, 1981, available from *Magnamusic Distributors*, Sharon, Conn. 06069, \$30

This fascinating publication comes in a heavy black pasteboard folder. A thirty-nine-page paperbound book features excellent black-and-white photographs of the seventeen instruments, listing makers and approximate dates, previous owners, and recordings by Brüggen in which the instruments have been used. Adding immeasurably to the value of this publication are detailed drawings and measurements of each instrument. These are printed on heavy paper, 16 1/8" x 10 7/8", and will be of special interest to makers attempting to copy antique instruments.

Brüggen has not yet tracked down an antique bass recorder, but otherwise his collection is remarkable in its representation of different sizes. It includes one tenor in b^b by Stanesby, Jr.; tenors in c' by Hotteterre and Dupuis; two voice flutes in d' by Bressan and one by Denner; six alto recorders in f — by Stanesby, Sr., Steenbergen, Gahn, Heitz, and two by Bressan; fifth flutes (sopranos) in c' by Haka, Steenbergen, and Wyne; a sixth flute in d' by Stanesby, Jr.; and an octave flute (sopranino) in f by Hallet. The tenor in b^b is labelled "fourth flute," but the fourth flute is actually an octave higher.

Dale Higbee

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Divisions

A Journal for the Art and Practice of Early Music

Vol. I, Nos. 1-4, 1978-80

Walton Mendelson, editor

P.O. Box 18647, Cleveland Heights, Ohio 44118.

U.S. & Canada, \$12 a year, \$22 two years

This attractively produced periodical is a welcome addition to the growing list of publications devoted to early music. The first issue appeared in September and the next in December of 1978, but No. 3 is dated simply 1979. No. 4, dated 1980, states that subscriptions will be by four or eight issues and not by the calendar year. The lead article in the first number is appropriately titled "DIVISIONS: The art of improvising your own" by William Hullfish, who also contributes "Crumhorn repertory" in a later issue. Other articles include "Some guidelines for early music performance" by John Jackson and Elizabeth Phillips, "Investigating rhythmic structure in Renaissance music" by Martha A. Lewis, "The performance of Banchieri's Madrigal Comedies" by Eugene Enrico, and "Quantz and flute tone in Prussia" by Michael Zadro. Basic source materials include "Rules for playing a thorough bass upon organ and harpsicon" by Dr. John Blow (from the autograph in the British Museum) and English translations by Pauline E. Dürichen of Antoine Mahaut's flute tutor and Michel Corrette's method for hurdy-gurdy. There are also editorials, poems, and reviews.

Dale Higbee

MUSIC REVIEWS

Louise Austin, editor

Arkadische Szene

HANS ULRICH STAEPS

Doblinger #31, distributed by Associated Music Publishers, 866 Third Ave., N.Y. 10022, score and parts

Arkadische Szene is a recorder quintet scored for soprano, alto, two tenors, and bass in treble clef. Although intended for competent players, it is thoroughly idiomatic and presents no unusual technical problems. Stylistically, it offers the same combination of perky rhythms and sensuous Ravelian harmonies that characterize Staeps' *Sieben Flütentänze* (Haslinger) and *Saratoga Suite* (Galaxy ARS 56), although, unlike them, it is in one long continuous movement.

Recommended to all Staeps fans or to anyone wishing to become familiar with his music.

Pete Rose

Tanz Auf Dem Lande

HANS ULRICH STAEPS

Doblinger #8, distributed by Associated Music Publishers, piano score and parts

This suite of seven little folk dances requires a minimum of two soprano and two alto recorder players, plus a piano accompanist. Increasing the size of the recorder group will improve the balance with the piano, intonational horrors notwithstanding. In addition, there is an optional percussion part that Staeps humorously suggests could be handled by "two or three young players who are not too fond of *forte*." It calls for xylophone, glockenspiel, triangle, antique cymbal, medium or large cymbal, tambourine (without the head), claves, snare drum, hand drum, and medium timpani. Any of these can be eliminated, and other instruments may be substituted.

The recorder parts are simple and can be easily handled by children. A range of an octave

and a sixth, and a familiarity with the keys of G, C, F, and B^b major, will do. Rhythmic difficulties are also minimal, and the tempos seem reasonable. The piano part, however, requires a much higher degree of competence and is surely intended for a teacher or adult accompanist.

The dances are preceded by an introductory movement for piano and percussion in which some of the motives are introduced. The percussion part in this section should be approached with caution as it requires many meter changes, including one from 2/4 to 5/8.

Considering its intention, *Tanz Auf Dem Lande* is very satisfying. Children who play the recorder parts will delight in hearing their simple lines enhanced by an attractive accompaniment rich in major and minor sixth, seventh, and ninth chords.

Pete Rose

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Two New Sonatinas

GEORG PHILIPP TELEMANN

Continuo part and realization by Claus E. Maynfrank

Musica Rara, London W.1, 1978, £5.50

The editor has taken untitled solo parts, deduced that they form a portion of the "New Sonatinas" of Telemann hitherto thought to be lost, and composed continuo parts for them.

Certainly the recorder lines are Telemann-like in their motivic fragments, the expressive tying together of these fragments, tessiture, and general idiomatic sensitivity to the recorder. A complication stems from the "New Sonatinas" having been advertised in contemporary sources as being playable also by solo harpsichord. Mr. Maynfrank surmises that the surviving solo part must have been published with a

"score with figured bass." I have seen many eighteenth-century publications of partbooks or scores, but I believe the inclusion of a solo part with a full score to have been very rare indeed: it would have been too expensive. The survival here of a single part suggests the existence of a single figured bass part somewhere — which would make playing the pieces by a solo harpsichord rather awkward. There may well be other evidence, not mentioned in the preface, that the pieces are what Mr. Maynfrank claims them to be.

This edition is, as the editor says, a "temporary expedient." The newly composed accompaniment is theoretically correct and harmonically stylistic, making the whole a pleasant addition to the Baroque solo literature for the instrument. One cannot help observing, though, that the correctness of the result brings to mind Telemann's own true genius for writing basses; somehow this is not quite what the master himself would have written. Still, this effort to bring the work before the public is worthy of applause, and we look forward to the discovery, or recovery, of the bass partbook.

Peter Hedrick

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Six Suites d'après les Suites pour Violoncelle seul (A)

Vol. II, Suites IV, V, and VI

J.S. BACH

Transcribed by Jean-Claude Veilhan

Alphonse Leduc, \$7.50

This is a carefully worked out edition of some very complex music. While I can't imagine actually performing these suites in public on the recorder (they are idiomatically quite different from any music indicated as apt for the instrument by any eighteenth-century composer), they are fun and challenging to play through; certainly they make excellent studies for finger facility. Veilhan has provided a good preface, tersely revealing his sources and editorial procedure. He also suggests ways of dealing with the double stops and full chords, and even gives some ultra-high fingerings for the adventurous (they are mostly what I use anyway in contemporary pieces, although I prefer others for *f#* and *g#*), plus a half-stopped bell with all fingers down for low *e'*. Even with these extensions of the normal range, many passages must be taken an octave higher or lower than in the original—rather awkwardly, I think. The layout avoids page-turn difficulties.

Peter Hedrick

Duettbuch für Sopranblockflöten

Edited by Gerhard Braun

Hänssler-Verlag HE 11.121, Postfach 1220, Bismarckstr. 4, 7303 Neuhausen-Stuttgart, Germany

Since the late 1940s a West German school has coexisted with the European avant-garde, drawing inspiration from German music of 1930–33 and from events outside Germany in the following years. Four of the six pieces in this collection fit its general persuasion.

Norbert Grunhagen's *Drei Miniaturen* is a dissonant, perpetually changing, and thoroughly uncompromising work based on motivic development. Descended from Schoenberg's

music, it is not a twelve-tone piece, but its sometimes awkward rhythms and sudden accelerandos give it a case of internal jitters somewhat reminiscent of the Viennese master's temperament.

Drei Duos, by Siegfried Borris, is in the Hindemith tradition. Its two fast outer movements have simple da capo forms, with a slow fugato between them.

Hans-Martin Linde's *Scherzi und Notturmi* might be considered a duet counterpart to his well-known solo work, *Fantasien und Scherzi* (Schott RMS 350). Although much of his more recent work uses a variety of sound effects and often quotes pre-twentieth-century music, this set of four little pieces shows his more conser-

vative side and is by far the most accessible composition in the book.

Like Linde, Gerhard Braun has delved into avant-garde techniques. But he, too, can write more conservatively, and it is this side of him that we encounter in *Fünf Kleine Duette*, a pointillistic and rhythmically driving piece.

The two remaining works belong to the avant-garde camp. Idiomatic differences aside, they just happen to be better than the other four. Rene Clemencic's *Bicinia Nova* is a spoof that is funny because of the way it sounds, not—as is the case with many avant-garde pieces—through the action of the performers or any associative factors. Although it has its technically difficult moments, the most difficult

aspect of performing it is keeping a straight face. Its five little movements contain a variety of mostly vocal and articulative effects, notated by both relatively standard and exotic symbols.

I have saved the best for last. Martin Gumbel's *Drei Kleine Studien* is a little masterpiece. With an interesting interplay of amusing sound effects, often in microtonality, Gumbel conjures up just the right combination of warbling, trilling, and chattering to make these three studies—titled *Good Bird*, *Bad Bird*, and *Sad Bird*—a delight to hear as well as to play.

This edition is one of the best duet collections available and a must for any serious library of recorder music.

Pete Rose

The American Recorder Society
Education Program
Level II Examinations

Beginning in September, the ARS Education Program Level II examinations will be offered to local chapters for administration and evaluation under their jurisdiction. Each exam will be given by one member of a three-member committee chosen by the chapter, and will be evaluated afterwards by the full committee. Examination fees will be determined and retained by the chapter.

The Level II exam follows the Study Guide closely in form and content, and may be considered as practice for the more formal and official Level III exam. Like that for Level III, it will be tape recorded with no breaks.

The test may be taken by individuals or by consorts of two, three, or four players. Consorts should choose pieces with the appropriate number of parts from the Study Guide's repertoire list; each member should play each piece, with no parts doubled (percussion may be added when appropriate if there are more players than parts). Baroque pieces with keyboard may be played without accompaniment or with the keyboard part being taken by one of the consort members. Individuals may perform unaccompanied or provide an accompanist. Names of those who pass the Level II test will be listed in our newsletter.

Those wishing to take the exam should contact the chapter of their choice, which in turn will apply to the ARS Director of Education through our office (13 East 16th St., New York, N.Y. 10003). Please specify the number of individuals, duos, trios, or quartets applying for the exam. All examination materials must be kept strictly confidential and are to be used for no other purpose than for official ARS examinations.

The tests are entirely optional and not required for participation in any ARS workshop.

Information about the Level I exam will appear in the fall newsletter.

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RECORD REVIEWS

Dale Higbee, editor

O! Holder Tag, erwuenschte Zeit—Wedding Cantata, BWV 210

J. S. BACH

Judith Nelson (soprano), *The Bach Ensemble*,

Joshua Rifkin (director)

NONESUCH D-79013

Among Bach's wedding cantatas, *O! Holder Tag* cannot be counted as the most famous, although it would not be surprising if this recording resulted in a substantial increase in its popularity. The work, scored for soprano, flute, oboe, strings, and continuo, admirably

demonstrates the precision and sophistication of Bach's craftsmanship. Its apparently anonymous text begins as a discourse upon the charms and powers of music, then launches into a philosophical debate over their proper place in conjugal life. The five recitatives and arias display a widely varied treatment of form and style; throughout the work one hears harmonic and contrapuntal richness to compare with any in the most hallowed of Bach's mature masterpieces.

Judith Nelson makes her Nonesuch debut with a performance that is faithful in every way to the standards we have come to expect of her. The voice is well focused, relaxed, and devoid of any excess vibrato. The intonation is pure, the agility unflinching as she negotiates the often treacherous leaps and rapid ornamental passages of this demanding composition. Listeners accustomed to the garden-variety operatic soprano may find her sound a trifle pinched in the upper register and wish for a somewhat more eloquent delivery. Crisper diction might also be desired (you can understand the words as long as you know what they are), and it is difficult to ignore the slightly hooty quality that tends to creep in on "u" vowels. Nevertheless, the suitability of Nelson's voice and artistry for this music cannot be questioned.

Indeed, the entire Bach Ensemble, performing on original instruments, serves as a superlative example of what justice can be done to this repertoire by musicians who have committed their careers to the performance of early music. Director Joshua Rifkin, in addition to his role as continuo harpsichordist, has provided copious, well-researched liner notes that document the history of the work and discuss its stylistic features. The album also contains a full copy of the text and English translation.

The recording quality of this digital disc was difficult to judge; the review copy came with a very noticeable warp, as well as several nicks in the surface that proved quite distracting. Still, the overall sound and balance can be rated good to excellent. Assuming that other copies will be free of such defects, I heartily recommend this recording for both study and recreational listening.

Elsa Peterson

Elsa Peterson, who holds an M.A. in early music performance practice from Case Western Reserve University, has directed the early music consort at Fairleigh Dickinson University and been active in a wide variety of musical endeavors. She has participated in the Aston Magna Academy and is operations and research associate with European American Music.



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Early music in West Africa

These two Suncoast Chapter recorder players found ourselves in Abidjan, Côte d'Ivoire during the entire month of March. We were there to visit our son, a Fulbright scholar in mathematics, who is also a recorder player and a lover of early music. He had lost no time in joining l'Ensemble Vocal d'Abidjan, a group of fifty singers under the direction of Jean-Claude Brunebarbe, a talented young Frenchman who is director of the Institut des Arts. Within the group is a *petit chœur* of a dozen singers who perform chamber works and madrigals, plus four or five players of the *flûte à bec*.

Imagine our surprise at discovering that M. Brunebarbe has an East German spinet *clavicin*, which he transports all over the Ivory Coast for concerts, and that among the players there are sets of recorders — the one bass recorder, however, having German fingering. These players rehearse at each other's homes and frequently augment the Ensemble Vocal in its concerts.

Upon arrival, we were told that we were to participate in a concert to be held March 20 at Bouaké, the "second city" of Ivory Coast, a five-hour drive from Abidjan. A few days before the concert, we taped part of the program for national television, some of which was included following the noon-time news the next day. The taping session was a hot experience in an already hot climate, the warm studio lights affecting the intonation of recorders and harpsichord as we played Boismortier's *Sonate en Sol Majeur*. The choir members wilted under the lights, but dedication won out, and the choir sang Janequin's *Chant des Oiseaux* with true French precision.

The entire group travelled to Bouaké by bus, stopping at bush villages for cold drinks of the ubiquitous pineapple juice that helped us to forget the high temperatures and humidity of the tropical rain forest. That night we performed to a packed auditorium in the new cultural center, our audience consisting of a mixture of French expatriates and Ivoiriens, all of them most receptive, indeed almost thirsty, for a concert of European music.

The instrumental half of the concert began with the Boismortier, Raymond Zepp père et fils playing alto recorders and Madelyn Zepp playing the East German harpsichord. Then M. Brunebarbe joined the ensemble to play third recorder in Scarlatti's *Sonate en Fa Majeur*, after which he added his lovely tenor voice to a rendition of *The Bashful Thames* by Purcell. The section finished with a quartet of two *bourrées* by Praetorius, Zepp père wrestling with the German-fingered bass recorder. The *petit chœur* then offered *Tourdon*, Lassus' *Matona Mia*, and *Le Chant des Oiseaux*. After that, the *grand chœur* gave its half of the concert, including works by Costeley, Monteverdi, Praetorius, Victoria, and Scheidt.

We found a great deal of interest in the *flûte à bec* among the French community in Abidjan. For some reason, the public and private schools offer no music instruction, and any recorder teacher can teach as many lessons as he can schedule, at a standard rate of eight dollars for a half-hour lesson. Plastic Hohner recorders are sold in Abidjan's music stores at about three times their cost in the United States. The accepted, and the *only* method we saw was the two-volume *La Flûte à Bec* by J.C. Veilhan, published by Leduc, Paris. This is a most comprehensive treatment, covering in depth all fingering and rhythm problems imaginable. Our own recorders were plastic Yamahas and Audloses, brought to Africa out of respect for travel conditions and the climate.

Lest the reader think that everything was perfect, we will simply mention that this was Africa, where electricity goes off during home playing sessions, and one sits in the dark for at least twenty minutes. Other African things happen. The Ensemble Vocal assembled for its dress rehearsal only to find the university building locked and the guard gone off into the night. No one seemed surprised or angry, and the group rehearsed for two hours standing on the front steps of the building.

One boils all water, takes malaria pills, soaks lettuce and tomatoes in Clorox, and, *bien sûr*, takes Lomotil before playing a concert. These were small prices to pay for our marvelous musical month in the Ivory Coast!

Raymond and Madelyn Zepp

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CHAPTER NEWS

Bernard J. Hopkins, editor

North Monterey Bay

Following several months of planning and discussion, the North Monterey Bay Chapter held its initial meeting in January of 1982. Since the Monterey Bay-Santa Cruz area abounds in music festivals and performing groups, the establishment of an ARS chapter here is quite in keeping with musical tradition.

The new chapter was organized by Sara

Platzer, who serves as president, and meets on the fourth Friday of each month in Santa Cruz. The thirty-five or so members range in playing ability from novice to professional.

Within the chapter are a number of smaller consorts, some of which perform in churches and at fairs and other public gatherings. A players' register has been set up to aid musicians in joining or forming ensembles. A

monthly newsletter will contain notices of early music events in the area, articles on music, and playing tips.

The first meeting was conducted by Robert Dawson of Pastime with Good Company, from San Francisco. Our players were put through their paces in extremely complex Renaissance rhythms and counter-rhythms.

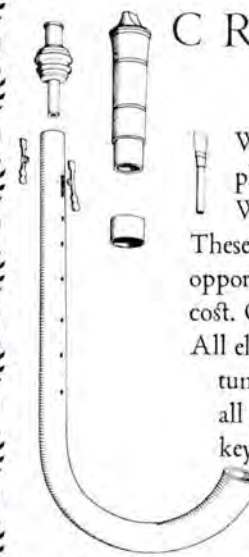
In February a most enjoyable playing session was conducted by Gabrielle Stocker, member of the Antiquarian Funks (a local early music consort) and recorder instructor at several colleges; music included the twentieth-century premiere of *Quis dabit oculis nostris* by Jean Mouton, edited by Gabrielle from the original notation.

In March Angela Owen, conductor of the Palo Alto Mid-Peninsula Recorder Orchestra, concentrated on contemporary recorder music. We were faced with technical problems (unusual rhythms, chromatic passages, and odd accidentals), but we surprised ourselves with soaring renditions of a gavotte by Gustav Holst, a series of short pieces called *Musica Matutina* by Cesar Bresgen, and two difficult selections by Hans Ulrich Staeps. Angela was demanding and witty, and we came away with a new awareness and appreciation of modern music for the recorder.

April's meeting was a twofold delight. First was a playing session conducted by Kris Gately, recorder teacher and performer, who explored the recorder as an instrument imitating the human voice. He used recordings of choral works and traditional songs to help us try to capture the sounds singers make—an eye-opening and enlightening experience. The second half of the meeting featured performances by small consorts within the chapter, some of which have formed quite recently: the Allemande Trio, playing Schubert and Handel; the Harpocraft Duo, in an arrangement of Bach's Cantata 197 and of traditional Irish tunes; the six-member In Jubilo Ensemble; and the Skyland Ensemble of eight, which performed selections from Peter Warlock's *Capriol Suite*.

The greater Santa Cruz area offers a wide variety of talent and high performing standards. It's also a very friendly place—visitors are always welcome to join us.

Carolyn Woolston



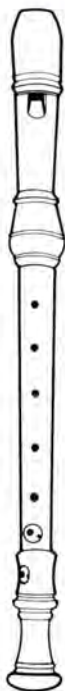
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Central Alabama

The Central Alabama Recorder Society, centered in historic Montgomery, had its beginning when Anne and Rev. Mark Waldo invited friends to an organizational meeting in January, 1978. Interest abounded, and we received our charter the following June. Our twenty-six members belong with one exception to the national society and come regularly from as far away as Auburn (fifty miles) and Tuscaloosa (one hundred miles).

The chapter meets monthly at the Episcopal Church of the Ascension, an area church that has long supported the arts. Each year our February meeting is held in Auburn for the convenience of members living there, and we will begin holding our November meeting in Tuscaloosa.

Most programs are conducted by members on a rotating basis, with special guests helping to round out our year. Marshall Brown, musical director of the Montgomery Symphony, led us in a delightful afternoon of two-choir music in March. In May Shirley Drury, a founding and long-time member of the Florida Renaissance Ensemble, conducted a pleasant, informative session on Renaissance rhythms and instrumentation.

We are looking forward to September, when Gene Jarvis, a respected local conductor, will bring us music for recorder, voice, and harpsichord. When we visit Tuscaloosa in November, Dr. Fred Hyde, a well-known harpsichordist and musicologist, will lead us.

We are using a thematic approach to our programs this year, and all of the chapter members are actively involved. Our workshop committee is busy firming up plans for an event to be held shortly.

While the membership is too spread out geographically for it to be practical for the society as a whole to give performances, we do have small groups that regularly play for churches, schools, historical pilgrimages, music study clubs, and similar happenings. We welcome visitors and rejoice in new members.

Robert L. Jones

Contributions to *The American Recorder*, in the form of articles, reports, and letters, are welcome. They should be typed, double-spaced, and submitted to the editor three months prior to the issue's publication date. (Articles are often scheduled several issues in advance.) Contributions to chapter news are encouraged and should be addressed to the chapter news editor.



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LETTERS

The May cover:

There's something even more peculiar than I thought about German fingering, judging by the cover photo on your May issue (reproduced on page 66). You have to do it backwards—right hand on top, presumably on left-handed instruments! No wonder it never caught on in America.

Norma Cote
New York, N.Y.

The photograph was indeed reversed; those are not left-handed recorder players. Other readers pointed out that the soprano player's jacket is buttoned the wrong way; that a wrist watch (on tenor player) is generally worn on the left wrist, and that a consort usually lines up with the higher instruments to the left—ed.

Re: Dolmetsch (cont'd.):

Your readers may have felt somewhat bewildered by the exchange of letters published in 1980 about the happenings in Haslemere, the home of the world-famous Dolmetsch family of musicians and instrument makers. It was in 1978 that members of this family were forced from Arnold Dolmetsch Limited, and as a result they established a new family firm, J. & M. Dolmetsch. Among those ejected were Dr. Carl, Jeanne, and Marguerite Dolmetsch, and Marguerite's husband, Dr. Brian E. Blood. Since late 1979, Arnold Dolmetsch Limited has been engaging the family members in litigation in the U.K. and Dutch courts. In West Germany, the Arnold Dolmetsch Limited agent brought actions against the agent representing the Dolmetsch family. The issues at stake were complex, and the need to resort to the law was regrettable. Recent events in Haslemere have brought these actions to a halt. In October 1981, Arnold Dolmetsch Limited sacked all its staff and ceased to trade, and within a month a liquidator was appointed. The company is now up for sale. While this has been taking place, the family business, J. & M. Dolmetsch, has been entering into its new area of instrument making, early keyboard instruments. In September 1981, Hugh Craig, a very experienced Haslemere-born and trained harpsichord maker, rejoined the family, and together they are designing and making the highest quality early keyboard instruments including spinets, clavichords, and harpsichords.

During these traumatic last three and a half years the family has been generously supported by numerous friends and associates. In the U.S. one of our strongest supporters is Friedrich von Huene, who has promoted our new instruments as well as offering us help in many other ways. Other supporters have been equally kind, and of course our customers have continued to make the most practical assistance through buying our recorders and bows, attending our summer

school, and visiting the Haslemere Festival of Early Music each summer. All these activities continue under the family's guidance, and from the ashes of near disaster has sprung, phoenix-like, a stronger and more potent Dolmetsch heritage and tradition.

All of us in Haslemere wish your journal and its readers and the members of the ARS a most peaceful and happy year.

Brian E. Blood
Haslemere, Surrey, England

The February issue:

I wish to compliment you on the February 1982 issue of *The American Recorder*. Mr. Levin's informative article on the oiling of recorders was outstanding. This type of presentation should be included in our magazine on a regular basis. I also think that Suzanne Ferguson's interview with Edgar Hunt was one of the best ever presented in the AR. It probably introduces many readers to this fine man, who has contributed so much to early music and the recorder movement, and it contains new insights for those who already know of his work.

It would also appear from the board minutes that the ARS is off on a course that will result in the elimination of many long-standing problems.

Arthur B. Allison
Ruskin, Fla.

Suggestions for the ARS:

As a longtime member of the ARS, a friend and critic, I am aware of the progress the organization has made in recent years: in the field of education, including the examinations; the improvement of *The American Recorder*; the success of ARS workshops; the Newsletter (if it gets to us members); the trend to let more competent people run the ARS office. However, the organization is not progressing fast enough. The following are areas where improvements are needed (items are not listed in order of importance).

- 1) The Erich Katz Memorial Fund is performing poorly. By now the Fund should have well above \$10,000 and regularly provide scholarships. It is far from such a goal and needs much more aggressive management.
- 2) The ARS has also been doing a poor job recently with the ARS Editions. Publishing numerous editions once again at reasonable prices would fill a need, because much commercial sheet music has become outrageously costly.
- 3) The ARS should sponsor an annual or biennial Early Music Festival, perhaps alternating between both coasts, the Midwest, and the South, and putting it on in cooperation with a college or university.
- 4) The ARS should actively strive for a much larger membership and greater visibility.
- 5) The ARS might consider creating regional vice-presidents (East, West, Midwest,

South), whose knowledge of their geographic area would enable them to help individual chapters if and when needed.

- 6) The ARS might consider sponsoring an annual trip abroad to places of special interest to members. The late Bill Leatham suggested this idea, but it was never acted upon.
- 7) The ARS should initiate a more active relationship with similar European, Canadian, Central and South American, and Asian music groups.
- 8) The ARS and its journal should further broaden their coverage of early music and include other instruments to a greater degree.
- 9) The mailing of the Newsletter and other printed material deserves much attention. The AR frequently arrives torn, frayed, and tattered. It may be worthwhile mailing it wrapped. It would be nice to have binders for *The American Recorder* for those of us who collect the publication, as well as five- or ten-year cumulative indices.
- 10) Some chapters experience a significant turnover of members, particularly of the more sophisticated, better players. If chapters do not grow and flourish, and are unable to prevent this turnover, it is, in my humble opinion, the failure of their leaders. However, the ARS could and should make every effort to assist chapter management.

It is obvious that some of the above ideas deserve a good deal of discussion, and that not all of them can be realized at once. Nevertheless, I wish to share these thoughts with the ARS' rank and file and to bring them to the attention of those who might bring about further growth.

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Beverly Hills, Calif.

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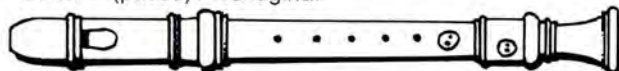
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