The American Recorder

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The American Recorder

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The cover: William Hogarth's *The Enraged Musician* depicts a variety of music makers on a street corner in mid-eighteenth-century London: a ballad singer, little girl with a ratchet, itinerant oboe player, boy beating a toy drum, dust man and his bell, and sow gelder with his curved horn. On the wall beside the distraught violinist is a playbill for the *Beggar's Opera. (Prints Division, New York Public Library, Astor, Lenox & Tilden Foundations)*

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Making Recorders

Thomas M. Prescott

THERE ARE as many ways of making recorders as there are recorder makers. Not only do the methods vary from one maker to the next, but the concept of how the final results should look and play differs as well. The exterior can be turned with anything from a foot-powered treadle lathe to a hydraulically guided copy lathe. Some makers use sandpaper to smooth the wood, others use only their chisels, and at least one insists on applying pumice directly with his hand. Windways can be chiseled, filed, or broached, using innumerable methods and gadgets.

Currently most of my instruments are made in batches of three to six, a comfortable yet efficient number to deal with. Most operations are done by hand, but wherever possible I use machinery that speeds things up while maintaining or improving quality. In this article I will give a glimpse of how I work. The photographs were taken recently when I made a batch of Boekhout sopranos.

The material I generally use is European boxwood, or *buxus sempervirens*, a dense wood very common in Europe until recently. Its excellent moisture resistance, and the fact that it does not crack easily, made it the wood most often used for recorders during the seventeenth and eighteenth centuries. People in the southern United States are familiar with boxwood as ornamental shrubbery, for which its slow growth makes it ideal. It takes 150 to 300 years before the trunk is large enough to be used for soprano and alto recorders. My supply arrives in log form from a wood dealer, Theodor Nagel of Hamburg, Germany, who cuts it yearly in the Spanish Pyrennees and ships it all over the world.

The first step in the recorder-making process involves trimming the boxwood logs into a usable shape. Plate 1 shows, from left to right: the end of a boxwood log, a piece of the log cut around the outline of a soprano recorder head, and a turned, drilled piece of recorder stock. When wood cracks, it does so radially, that is, from the center out, so it is important to work with quartered pieces, those that do not include the center of the log. On the middle piece of wood I have drawn an arrow showing where the actual center of that log is. You can see that the piece I end up with is cut off-center, and in an area that has the most usable wood.

The trimmed pieces are turned round by hand (plate 2). This rough, messy process produces a billet that can easily be chucked in a lathe for future operations. The wood is drilled with a gundrill to the necessary diameters for reaming. Although gundrills are designed primarily for producing deep holes in metal, they lend themselves well to the methods of a maker who produces a moderate to large number of instruments a year. Not only do they drill straighter than a twist drill or auger bit, but they also have a small interior hole, running the entire length, through which compressed air can be forced to blow out the chips as they are formed. By this method, which is three to ten times faster than others, a half-inch hole can be drilled through a twelve-inch-long center in about thirty seconds with very little effort or heat production.

I usually follow the drilling by coating the ends of the billet with varnish so that the wood will not dry out too fast. Then, depending upon the moisture content of the wood, I season it for a period of months or years. Because boxwood warps, I often drill pieces under diameter and relieve stresses by placing them in a microwave oven and heating them to just above the boiling point of water for about five minutes. This limbers up the wood, allowing it to warp in advance. My finished instruments are therefore generally very stable. Because this procedure reduces the moisture content to about 2-1/2% below equilibrium, the pieces must reabsorb moisture for a month or two before I redrill them to the proper size.

With a good stock of drilled wood on hand, I select the pieces required and begin my work. The bore of each billet is shaped by a reamer made from tool steel turned and filed to the exact bore dimensions of a specific model. Milled into the reamer is a groove with one of its edges sharpened. When placed in the chuck of

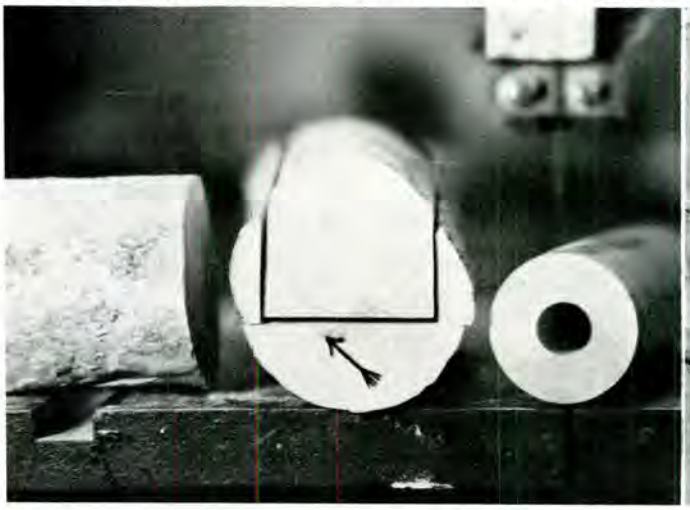

Plate 1.

Plate 2.

Plate 3.

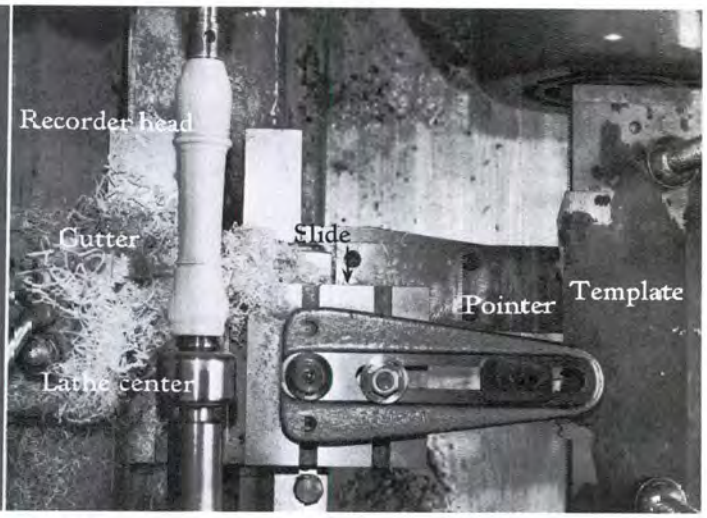

Plate 4.

a lathe, the reamer turns slowly as a drilled recorder billet is pushed onto it by hand. The sharpened edge shaves wood away, in a manner similar to the action of a ten-cent pencil sharpener, until the reamer's exterior dimensions duplicate themselves on the inside of the billet. Plate 3 shows from left to right: a cutaway view of a body joint (the soprano is made in two pieces, head and body joint, rather than the head, center, and foot joints of the larger sizes); the reamer for that body joint; the piece after it has been reamed, faced, and turned to about 5 mm. over the dimensions of the major sections; and an intact, reamed body joint. Next to it are the head reamer; a cutaway view of a faced and dimensioned head including its socket; and an intact head just before turning. Facing—i.e. squaring the ends and setting the length of each piece—is done on a metal turning lathe fitted with a sharply pointed tool that can be set to a specific length and dialed in to make the cut. The socket is formed by a 5/8" diameter steel boring bar mounted onto the lathe and dialed in to predetermined settings.

Nearly all of my instruments are turned using steel templates as guides. In plate 4 the template for the recorder head is at the top of the picture, and the pointed tool that is mounted in the lathe is doing the cutting. The principle is similar to that of a key-making machine. The pointer resting against the template in the upper right-hand corner of the photograph is mounted to the metal slide below it, which is directly connected to the cutting tool. Wherever the pointer moves on the template, that diameter is duplicated on the piece of wood. The body joint is made in this same manner and both are then sanded.

Sanding is done with the piece spinning at high speed on a lathe. With 180 grit garnet paper I remove all the tooling marks and smooth the entire piece. I then wet the wood and allow it to dry for a few minutes before continuing with 220 garnet paper, 320 aluminum oxide paper, and a final rubbing of steel wool. All of the sanded pieces are then soaked in a bucket of raw linseed oil for a day or two, providing the initial exterior finish as well as the first coat of interior oil for moisture resistance.

These turning and sanding operations sound simple, but producing a piece that is true to the dimensions of the original and free of any pitting or chipping actually requires a surprisingly high degree of skill.

Because boxwood is light in color, early makers dyed it to shades ranging from a reddish tan to nearly black. The dye is not only pleasing to the eye but serves to hide dirt and stains that accumulate from handling. Numerous methods of dyeing are available, including the use of nitric and other acids. I have had excellent experience with hair dye and currently use a product made by the Wella Corp. It is applied with a paintbrush to pieces spinning slowly on a lathe (plate 5). The dye

Plate 6.

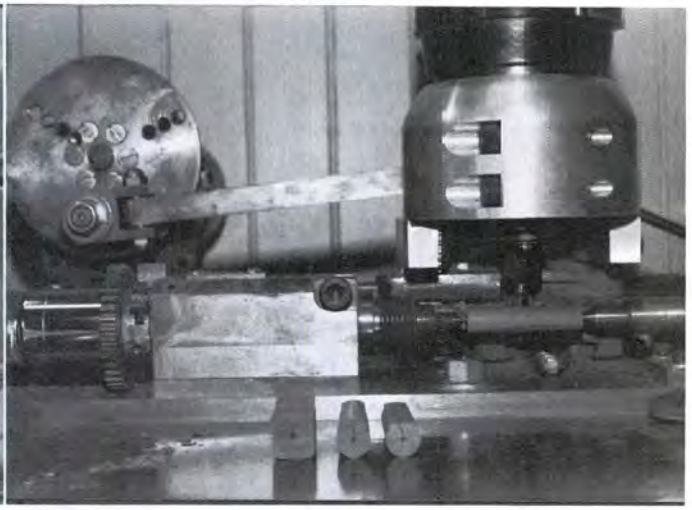

Plate 7.

Plate 5.

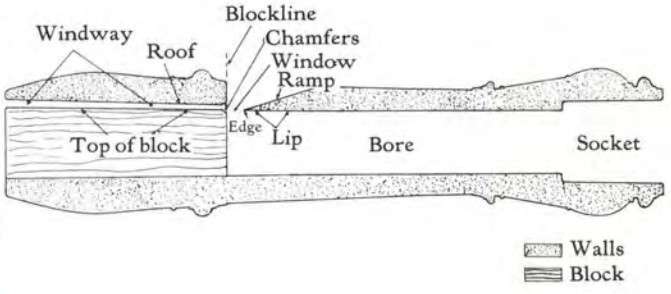

Figure 1. A cutaway view of a recorder head.

is worked back and forth on the recorder for five minutes and then wiped completely off. After the wood has dried for a few hours the final finish, a coat of linseed oil, is applied.

Making the windway is the next step (the parts of a recorder head are labelled in figure 1). First the window is formed by cutting a slot at the blockline, the point at which the block will end (plate 6). For this operation a milling machine guides a tool that looks something like a twist drill sideways along the face of the recorder. Next the windway itself is cut with a shaper, a machine generally used for metal working. It has a ram that moves back and forth, locomotive style, into which I mount a 3/8" square bar about 6" long, with a small, curved cutter attached to its end. The head is held rigidly in front of the ram while this broaching bar moves in and out, taking a light cut during each withdrawal. I first cut from the area under the lip all the way to the back or blowing end of the head. After the underside of the lip has been formed, I adjust the machine so that it cuts only from the blockline to the blowing end, forming the roof. The roof is about .95 mm. above the lip. Most recorders have a taper in width of about 1.5 mm. from front to back. This not only helps to concentrate the wind as it approaches the window, but also makes it easier to fit the block. The tapering is done by hand with a file.

Blocks are made with a special machine that holds a piece of cedar between rotating centers (plate 7). The router, which is in the upper right of the photograph, is driven by the gearmotor on the left. As it moves from side to side taking cuts, the piece of cedar is slowly turned until all but the raised windway portion is removed. This machine will produce any taper desired. All of my blocks have some amount of taper, as this was the practice in the eighteenth century and earlier. It is simpler to fit a tapered block than a perfect cylinder. The three pieces in the foreground show the stages of the block-making process. At the left is a square that has been trimmed from a board of red aromatic cedar. In the middle is the block after its basic shape has been cut by the machine. The top of the block on the right has been trimmed with a special cutter having the same radius as the roof of the windway.

The block is fitted to the head of a recorder by gently tapping it into place with a mallet, then removing it and filing away any shiny spots indicating areas where the wood is bearing against the interior. It is then tapped in and removed again for further filing. With each repetition, the block slowly progresses toward the blockline until there is a perfect fit, with no gaps at either end. It should be possible to push a properly fitted block into its final position without using the mallet.

The ramp is being carved in plate 8. I first remove as much material as possible with a chisel, and then square up the

Plate 8.

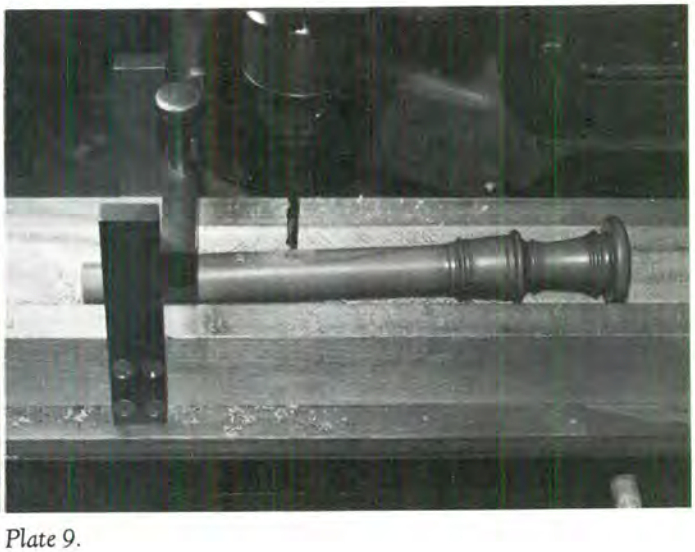

Plate 9.

Plate 10.

Plate 11.

window corners using the knife shown. The rest of the operation involves carefully cutting both ramp and sides to dimension, measuring frequently to ensure that they are within limits. Carving back the edge to the proper dimension from the blockline must be done carefully, as this distance is important in determining the overall pitch of a recorder.

Next I roughly voice the instrument by filing the block until a tiny amount of light shows under the lip when I look down the windway. I work on the roof with a curved file until the distance between it and the top of the block is nearly 1 mm. The rear of the block is filed further until the windway opening is about 1.2 mm. high.

The toneholes are drilled with the body joint in a V-block that slides from left to right, mounted to a drill press as shown in plate 9. The first hole is drilled with the top of the body joint pushed up against the pin that can be seen just to the left of the drill. Subsequently the pin is put into this hole, a new distance is set and the next hole drilled, and so on all the way to the bottom. Double-holes are made by placing a spacer between the bottom end and one side or another of the V-block, shifting the piece to the left or right. The lowest hole or holes on the foot are drilled in the same way, but in an angled V-block.

Applying the name and serial number stamps is done on a lathe using a roller with letters machined into it and interchangeable numbers. The stamp is pressed into the wood and the piece rotated until all of the letters or numbers are transferred.

The tenon is prepared for wrapping by turning it to about 1 mm. under its original diameter for nearly its entire length, leaving just a small shoulder at either end. After ten to twenty shallow grooves are cut into this area, a small amount of glue is applied, and the tenon is wrapped with string or cork.

Now the recorder is ready to make its first sounds. I first make small chamfers, or angles, on the blockline end of the roof and block. Then I play the instrument, adjusting the windway dimensions until a reasonably good sound is produced. Material is removed from the underside of each tonehole using a conically shaped cutter. The cutter is inserted under the tonehole with a long rod; it is then attached to a handle that screws in from the outside. As the handle is turned the hole is enlarged in the bore, but not on the surface, and the pitch of the note slowly rises. I check my progress with a stroboscopic tuning machine, making refinements with a small triangular scraper. This works like a long, thin knife, removing very small amounts of material.

This undercutting technique not only raises the pitch of notes, but also rounds off sharp corners, reducing bore resistance. Once the tuning has been "roughed out," I set the recorder aside for a day so that the wood can dry. I then revoice it, making refinements in the height of the windway, its aim at the lip, and the sizes of the chamfers. The tone should be even throughout, with little or no "burbling" on the bottom notes. I then go over the tuning again and further refine it until everything plays exactly right.

The last steps involve scouring the bore very lightly with 220 sandpaper, wiping all of the pieces with raw linseed oil, rounding the outside of the toneholes, and finishing the beak. The beak is cut off with a bandsaw (plate 10) and finished with a small drum sander. The edges are filed so that there are no sharp corners. Linseed oil is then applied to all parts. The instrument is played one more time, and the fit of the parts is rechecked before the final buffing, first with red rouge and then without any compound (plate 11 shows a finished instrument).

I hope that this overview has helped remove some of the mystery connected with the art of recorder making. Turning a boxwood log into something that has almost a life of its own is a complex process, one that takes years to learn and further years to master. Makers know a great deal about producing an instrument that gives pleasure to both the player and the listener. Nonetheless, there are still many things we don't know. Each recorder develops a personality of its own no matter how much we try to achieve a uniform result. Fortunately, most differences are happy surprises, and we have enough skill to solve the problems of those that are not. This makes the profession worthwhile and even fun.

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Articulation in Recorder Playing

A Phonetic Study

Abraham Greenberg

Introduction

EVERYONE will agree that good articulation in recorder playing is the *sine qua non* of a fine performance, but how to achieve it is a very moot point among the experts. Each virtuoso apparently draws from his or her instrumental background and empirical recorder experiences to establish an individual method of articulation. Students who change teachers therefore invariably undergo a period of adjustment to new techniques.

In my own experience, one recorder teacher, a graduate of a Belgian conservatory, required students to tongue *du nhu nhu* in legato, *du't du't du't* in detached, and *t't t't t't* in staccato passages; another, a bassoonist, preferred *ta ra ra ra* for legato effects; the third, a flutist and faculty member of a well-known music school, never mentioned articulation in class, yet often discussed differences in attacking various notes.

The literature likewise contains many different articulative preferences. During the sixteenth century, Ganassi used *tere,* stressing the first syllable, as a basic form of tonguing.[1] Hotteterre liked *turu* and even prescribed subtle variations of these syllables for different time signatures and note values.[2] Quantz mentioned *diri diri* for double tonguing long before *diguh diguh* came into vogue.[3]

In recent literature, Rowland-Jones scoffs at "*t* addicts" and extols the virtues of a soft articulation such as *dhar, dher,* and *dhee.*[4] Orr advises the student to experiment using *doo, too,* and *loo.*[5] Kuhlbach and Nitka instruct readers to *dah dah* for legato, *daht daht* for staccato, and *dah—ahd* for slurred passages.[6] The British often favor *taa* with quavers and *tefe* with fast semiquavers.[7,8] Linde uses the syllables *di(t), du(t),* or *diri* for single tonguing and *du-ke* for double tonguing.[9]

Waitzman likes *dah* in low note tonguing, *dee* in high notes, and *dit* for staccato playing.[10] Wollitz defines articulation *functionally* as the spacing between notes and the quality of attack and release. He discusses the role of the tongue at some length using *dah* and *dit.*[11]

We may well ask, why this diversity of recommended vocalizations? Which of these is best for the aspiring student? Are there other syllables as yet untried but equally good? Inasmuch as these questions relate to consonants and vowels, it seems advisable to look to the discipline of *phonetics,* the science dealing with the production and transmission of speech sounds, for answers.

Relevant Phonetic Considerations

Articulators

The articulators of speech are those organs about the oral cavity that act to impede or otherwise modify the airstream in order to produce a speech sound. These include the pharynx, floor of the mouth, tongue, soft palate, gingival ridges, teeth, and lips. *Articulation* is the process wherein the vocal tract assumes its configuration by adjustments of articulators. Whispered sounds are articulated in the same manner as ordinary speech; however, the vibration of the vocal chords—technically known as *voicing*—is practically at a standstill and respiratory pressure reduced.[12] In recorder playing, the lips are not involved with articulation because of their fixed position on the instrument.

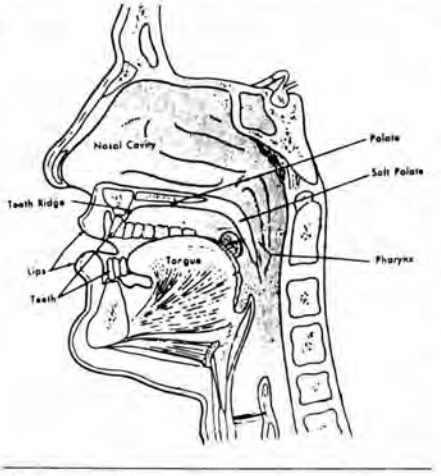

Figure 1. The articulators of speech.

English Consonants

The consonant phonemes of General American English are twenty-two in number and classified as *voiced* or *unvoiced.* Voiced consonants are those requiring vocal cord vibration supplemented with some form of oral articulation in order to be enunciated. Contrastingly, unvoiced consonants depend on oral articulation alone for their audibility. Many of the voiced type have an *unvoiced* counterpart articulated in the same manner, but with somewhat more fricative or plosive action (aspiration). Examples of this duality are *d* and *t, g* and *k, v* and *f th* (as in *thine*) and *th* (as in *thin*), *s* (as in *his*) and *s* (as in *kiss*). In my opinion the unvoiced condition of a consonant is better suited to recorder playing than the voiced, because:

1) Laryngeal vocal cord vibration requires a certain amount of increased air pressure from the lungs to initiate the vibration. The air reserve in the player's lungs is thereby more easily depleted.

2) The action of the vocal cords tends to interfere with the airstream continuum from lung to instrument, thus reducing a player's ability to control the airstream with his or her abdominal muscles.

3) Utterance of a voiced consonant into the recorder may be loud enough to interfere with good intonation.

4) Certain voiced consonants (*g* for example) produce tension in muscles of the throat.

It should be mentioned that aspiration in articulating an unvoiced sound requires only an infinitesimal quantity of the air that is always present in the mouth—and that should be expelled only from the mouth.[13]

English *d* and *t* are articulated similarly by placing the tongue tip on the upper gum ridges, momentarily building up air pressure behind the position, and releasing the tongue explosively. Acoustic spectrographic examination reveals a measurable period of silence just before the plosive release of air pressure. The so-called "soft *d*" advocated by many recorder virtuosos is really an unvoiced and lightly aspirated *t*. For reasons previously stated, *t* is a better articulation than its voiced counterpart *d*. The phonetic characteristics of *t* make it valuable in staccato, detached, allegro, accented, strong attack, and, with *k*, double-tonguing situations. Unvoiced *k*, made with the soft palate and tongue base, is the counterpart of voiced *g*.

The *v* and *f* pairs of consonants may be quickly rejected for recorder technique because they are articulated by the lips.

Unvoiced *th* (as in *thin*), made by thrusting the tongue tip between the upper and lower anterior teeth, is not an impossible articulation; however, the tongue will contact the instrument, interrupt the tone, and often deposit saliva into the recorder.

Unvoiced *s* (as in *kiss*), made with the tongue tip behind the anterior teeth while blowing between slightly opened jaws, is a very fricative sound that produces poor tones. Sometimes *s* can be used at the end of a fermata, if whispered into a small recorder or bocal mouthpiece.

There are a number of voiced consonants, such as *r*, *l*, and *n*, that have no unvoiced counterparts but are, nonetheless, valuable for recorder articulation when whispered or silently tongued.

The American *r* is made by first turning the tongue tip toward, but not touching, the upper gum ridges, then forcefully returning it into place. When faintly whispered, this articulation provides a strong, gliding tongue action particularly suitable for slow or legato passages. Overactivity of the tongue may result in an undesirable trilled *r*. The central location of the tongue in the oral cavity during its maneuver permits easy linkage with vowels and allows for some incidental circular breathing by dividing the oral cavity into upper and lower sections.

Consonant *l* is made by placing the tongue tip against the upper gum ridges and allowing the air to pass on either side of its surface. In English, the *l* sound is normally made with spread lips as in smiling; some practice may be needed to overcome this tendency while playing, to prevent leakage of air. The articulation, if whispered, is relaxed and flowing, combining well with *ah* and *oo* vowels, and valuable for playing low notes legato.

Consonant *n* in recorder playing is best articulated like an unvoiced Spanish *ñ*, a palatal nasal sound, made by placing the tongue tip against the upper gum ridge, then brushing it backward along the hard palate. The articulation is unique in that it causes the soft palate to lower and thus permit coupling of nasal passages and sinuses with the oral cavity, a condition much sought after by singers for its improvement of voice timbre and resonance. This consonant combines well with all vowels and is recommended for legato playing as well as for articulating those notes requiring a weak attack. Here again, the tendency toward lip spreading should be controlled.

English Vowels

Vowels are sounds produced without occlusion, diversion, or obstruction of the airstream by oral articulators. When vowels are *whispered*, they can readily be controlled and manipulated by a player's abdominal muscles of respiration. Because tongue position plays a major role in the production of vowels, they are identified as high, low, mid, front, central, or back, according to the location in the oral cavity of the tongue's main body during articulation. In all, there are eleven pure English vowel sounds. When each of their tongue positions is pinpointed by X-ray examination, and then systematically plotted to form a diagram, a phonetically important figure can be obtained known as the *vowel quadrilateral*. It will show at a glance where all vowel sounds are tongued.

Of the eleven pure English vowels, four are considered here for recorder playing: *ee* as in *heat*, *eh* as in *head*, *ah* as in *father*, and *oo* as in *cool*.

Figure 2. High, mid, and low vowel sounds of English.

The English *ee* sound, a high front vowel, is produced by moving the tongue as far up and forward as possible with the jaws kept close together; *eh*, a mid-front vowel, is articulated with the tongue kept forward, but with the jaws more opened; *ah*, a low vowel, is made with the jaws opened widely and the tongue lying flat and low. Physicians love the *ah* position, for it gives them an unobstructed view of their patients' tonsils. In speech, all three vowels are articulated with the lips spread sideways, a habit easily controllable while playing. There is no physiological reason why any configuration of the lips (recorder embouchure included) cannot be applied to any tongue position. French, for instance, has a high front vowel articulated, unlike English, with well-rounded lips. This can be observed in the word *rue*, pronounced "*ree*" with pursed lips—an excellent syllable for playing high recorder notes.

If one vocalizes out loud the three vowels, it becomes apparent that *ee* produces a high tone, *eh* a lower one, and *ah* the lowest. The reason lies in the realm of resonance, to be discussed later. Applied to recorder technique, *ah* is recommended for the first four notes in the first register of the alto recorder's range, *eh* for the other notes of the register, and *ee* for notes of the second and third registers. Experimentation is recommended for other sizes of recorders.

It will be recalled that consonants *t*, *r*, *l*, and *n* originate at or near the upper gum ridges in *front* of the oral cavity. They can, therefore, very readily combine with any of the aforementioned vowels. The choice of syllable rests with the musical context and player's preference.

The *oo* sound, a back vowel, is articulated with the tongue withdrawn posteriorly and lips strongly pursed. It is useful for playing the lowest note on soprano, alto, and tenor recorders, as well as several lower ones on the bass.

Resonance

According to Bate, the performance of a wind instrument involves three basic elements: 1) sound generation or excitation, 2) instrumental resonation, and 3) resonation of body cavities.[14] The recorder's fipple contains the sound-generating mechanism which, unlike that of the oboe, clarinet, or flute, is fixed and unvarying. A puff of air entering the recorder's mouthpiece is obstructed by a thin septum that forces the airstream to bifurcate and produce sound. It is important to remember that air from whispered consonant articulations initiates the *attack* of a tone, while vowel articulations *sustain* the tone.

Resonance may be defined as the sympathetic vibration of any substance in response to an external stimulus of sound.

The threshold of resonance for each substance varies as a function of its size, shape, texture, and other physical properties. Those frequency levels that evoke peak reactions in a resonator are known as *formants*.

In recorder playing, the column of air in the instrument serves as a resonator responding to the sound emanating from the fipple. With each fingering, the air column is deliberately modified to acquire formants that will produce the desired pitch; the sound stimulus from the fipple remains unchanged.

The third important element in wind instrument playing lies in the coupling of the generator and resonator with head, throat, and chest cavities. With the exception of the nasal passages, air spaces in these cavities can be made to assume a vast variety of shapes and sizes, each of them having a specific resonance capability. That is, at any given configuration, the vocal tract becomes a broadly tuned selective resonator responding to those fundamentals or harmonics relatively close to its own characteristic period.

The relationship between vowel articulations and vocal tract formants has been fairly well established.[15] A greater volume or longer air column will lower the formant frequencies. Translated into physiological terms, it means that vowels formed with close jaws, high tongue position, or a restricted pharynx favor high recorder tones; those formed by open jaws, low tongue, or a relaxed pharynx favor low tones. This can be easily demonstrated by whispering in succession the words *heed, head, hod,* and *who'd*; a gradual lowering of pitch will be apparent. Another simple experiment is to sound any long note with relaxed lips and cheeks while slowly opening the lower jaw; the player will hear a distinct modification of tone. Good recorderists acquire an intuitive understanding of this principle after long experience in playing their instrument.

Summary

To summarize the practical points covered in this discussion:

1) Voiced sounds activate the vocal cords, adversely affecting breath pressure and intonation. Recorder players should therefore whisper all sounds while articulating them as precisely as possible.

2) Consonants *t* and *r* are valuable in articulating strong-attack notes, whereas *l* and *n* are useful for notes requiring little tonguing and in legato passages.

3) Because of its stop plosive character, *t* is beneficial in situations where there are staccato, detached, or repeated notes, and at phrase endings. This consonant is phonetically an aspirated, unvoiced *d*.

4) The *r* syllables are advantageous in legato playing or, with a *t* syllable, when playing short notes in pairs, e.g., *tah rah, tah rah*. The *r* consonant also allows some incidental circular breathing during articulation.

5) Resonance can be enhanced by using *ah* for the lowest notes (usually four), *eh* for the next eleven notes, and *ee* for *g#''* and above (on the alto). If a bocal is in use with a bass recorder, *oo* tends to be more lip-relaxing than *ah*; *oo* may also be tried for the lowest note of any instrument, F or C.

In conclusion, I wish to emphasize that I have made no attempt to strictly codify or standardize recorder articulation. Any such attempt would be unwise, because the factors governing intonation are too sensitive and the human condition too variable. Anatomical and physiological differentials of the human airway and differences in recorder manufacture militate against uniformity of articulation among players.

My aim has been to develop a few guidelines based on the scientific principles of phonetics—but, in the last analysis, whatever works best for the performer is the best articulation. Empiricism plays an important role in all the performing arts.

Acknowledgement is due Paula Hatcher, faculty member, Peabody Institute of Music, Baltimore, Md., for her encouragement and advice. The illustrations were adapted from The Speech Chain, *Bell Telephone Laboratories, 1963.*

NOTES

[1]Sylvestro Ganassi, *Opera Intitulata Fontegara,* Venice, 1535. Edited by Dr. Hildemarie Peter. English translation by Dorothy Swainson from the German edition of Robert Lienau. Lichterfelde, Berlin, 1956.

[2]Jacques Hotteterre, *Principles of the Flute, Recorder, and Oboe,* translated and edited by David Lasocki. Barrie & Jenkins, London, 1968.

[3]Johann Joachim Quantz, *On Playing the Flute,* translated and edited by Edward Reilly. The Free Press, New York, 1963.

[4]A. Rowland-Jones, *Recorder Technique.* Oxford University Press, 1959.

[5]Hugh Orr, *Basic Recorder Technique,* Vol. I. BMI, Canada, 1961.

[6]Johanna E. Kuhlbach and Arthur Nitka, *The Recorder Guide.* Oak Publications, New York, 1965.

[7]Malcolm Hey Anderton, *Musical Experience Through the Use of the Recorder.* Longmans, Boosey, and Hawkes, London, 1970.

[8]Nancy Martin, *Learning the Recorder.* Frederick Warne, London, 1970.

[9]Hans-Martin Linde, *The Recorder Player's Handbook,* translated from the German by James C. Hadin. Schott, London, 1974.

[10]Daniel Waitzman, *The Art of Playing the Recorder.* AMS Press, New York, 1978.

[11]Kenneth Wollitz, *The Recorder Book.* Alfred A. Knopf, New York, 1982.

[12]Peter B. Denes and Eliot N. Pinson, *The Speech Chain.* Bell Telephone Laboratories, 1963.

[13]Madeleine Marshall, *The Singer's Manual of English Diction.* Schirmer Books, New York, 1963.

[14]Philip Bate, *The Oboe.* Ernest Benn, London, 1956.

[15]Peter Ladefoget, *Elements of Acoustic Phonetics.* University of Chicago Press, 1962.

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The Recorder in Early America

David W. Music

In a 1956 article on "Music in the American Wilderness," the American music historian Irving Lowens observed that

> Sometimes we almost forget that it was the land that was uncivilized rather than the men. Those who set up their lonely "plantations" on the shores of Massachusetts Bay were solid English citizens, not wild Indians. And they walked the earth in a golden age of English culture.[1]

Thus, it should come as no surprise to discover that recorders made their way to the New World at a relatively early date. The recorder was quite popular in England during the sixteenth and seventeenth centuries, and many of the early explorers and settlers of North America must have been familiar with it.

A reference to the instrument dates from 1612, when Captain John Smith wrote that the Indians of Virginia "use a thicke cane" for their music, "on which they pipe as on a Recorder."[2]

The physical presence of recorders here can be documented as early as 1633. On July 1 of that year an inventory of a plantation at "Newitchwanicke," New Hampshire listed "15 recorders and hoeboys," while a similar inventory taken the next day at "Pascattaquack" reported the presence of "hoeboys and recorders 26." Two years later the "Piscataway" (=Pascattaquack) plantation catalogued "15 recorders and hautboys."[3] These numbers suggest that the recorder and oboe were as popular in New England as they were in England during the seventeenth century. Their small size (which saved shipping space), and, in the case of the recorder, the easy playing technique and lack of need for spare parts were probably factors in this popularity.[4]

Recorders were also found in the South during this century. In his *Economic History of Virginia in the Seventeenth Century,* Philip Bruce noted that the early planters of Virginia had access to the virginal, hand lyre, cornet, small and large fiddle, violin, recorder, flute, and hautboy. One late seventeenth-century resident of Surry County, Judith Parker, numbered among her possessions one recorder, two flutes, and one oboe.[5]

"Flutes" or "flageolets" are mentioned in a number of early eighteenth-century American newspaper advertisements. For example, in 1713 George Brownell of Boston informed the public that he taught "Writing, Cyphering, Dancing, Treble Violin, Flute, Spinnet, &c."[6] Three years later Edward Enstone, also of Boston, advertised the sale of

> Flageolets, Flutes, Haut-Boys, Bass-Viols, Violins, Bows, Strings, Reads for Haut-Boys, Books of Instructions for all these Instruments, Books of ruled Paper.[7]

In the absence of more precise descriptions one cannot be certain whether the term "flute" meant the recorder or transverse flute. It should be remembered, however, that in early eighteenth-century England the recorder was commonly known as the "flute," and American terminology probably followed that of the mother country in general. Thus, although the term could also be used in a generic sense to include both instruments, "flute" quite likely referred to the recorder.

At any rate, by the middle of the eighteenth century the terminology had become more precise here as in England, the transverse flute being designated the "German" flute and the recorder the "English" or "common" flute. When "The Unparalleled Musical Clock, made by that great Master of Machinery, David Lockwood," visited Boston and Philadelphia during the year 1744 it performed

> with beautiful graces, ingeniously and variously intermixed, the French Horn, . . . Organ, German and Common Flute, Flageolet, etc."[8]

A more orthodox use for the recorder was envisioned by William Price, who advertised in the *Boston Evening Post* of October 24, 1748 that he had for sale "*German* and *English* Flutes," in addition to other instruments and musical accessories. Thereafter, references to the sale of English or common flutes appear periodically in Boston newspapers.

Many of these references are found in advertisements placed by Gilbert, Lewis, and Stephen Deblois. The exact relationship of these men is not known, but Gilbert and Lewis Deblois were partners from about 1747 until 1756, when they established separate businesses. Subsequently (c. 1760), Stephen Deblois arrived in Boston and set up his own shop. All three were primarily engaged in selling general merchandise, carrying their musical stock as a sideline. But they seem to have had more than a passing interest in music: Stephen Deblois was connected with the financial affairs of several Boston concerts,[9] and another of the Debloises—it is not known which one—was called a "music master" in the *Boston Evening Post* of March 20 and April 10,1769.

On November 26, 1753 Gilbert and Lewis Deblois advertised the sale of "English and German Flutes, Violins, Bows, Strings, &c." in the *Boston Evening Post.* Subsequently, Gilbert Deblois advertised the sale of "English and German Flutes" on July 19, 1756 *(Boston Gazette),* December 30, 1771 *(Boston Evening Post),* and August 23,1773 *(Boston Evening Post).* Stephen Deblois sold "English and German Flutes" on June 8, 1761 *(Boston Evening Post)* and Lewis Deblois advertised "German and common flutes" on June 22, 1761 *(Boston Gazette).* So, a Bostonian wishing to purchase a recorder could do so at no fewer than three different stores during the third quarter of the eighteenth century.

Five years after the visit of David Lockwood's Musical Clock to Philadelphia, John Beals, "Musick Master from London," informed the City of Brotherly Love that he "teaches the Violin, Hautboy, German Flute, Common Flute and Dulcimer by Note."[10] Philadelphians had a further opportunity to learn the recorder through the offices of Michael Hillegas, who offered for sale "Tutors or Books of Instructions to learn

to play on the Violin, German Flute, Hautboy, or Common Flute, without a Master."[11]

Recorders and recorder instruction continued to be available to Virginians into the 1770s. An advertisement in the *Virginia Gazette* of November 29,1770 listed "A Catalogue of Books, &c. to be sold at the Post Office in Williamsburg." Among the "&c." were "German and common flutes, of different sizes." A similar advertisement in the September 17,1772 *Gazette* included "Instructions for the Common and German Flute." More personal instruction was available from Francis Russworm, who opened a music school in Williamsburg on June 3, 1771, at which he taught "Violin, German and Common Flutes"(*Virginia Gazette,* May 16,1771).

I have made no particular effort to trace American availability of the recorder into the nineteenth century. My survey concludes in 1815, more than two hundred years after Captain Smith's mention of the instrument, with an advertisement for musical instruments in the *New England Palladium* of October 27. This named not only "English and French Flageolets . . . Patent Flutes, with 4 or 6 Keys" and "Florio Flutes," but also "Plain English and German Flutes."[12]

Unfortunately, very little is known about the music used by American recorder players during these two centuries. Except for occasional newspaper references to "tutors" for the common or English flute, few clues remain. Most of it was probably imported from England.[13] In his book on the pioneer American musicians Francis Hopkinson and James Lyon, O.G. Sonneck noted that Hopkinson owned a copy of the six volume set

> The Musical Miscellany; being a collection of choice songs and lyric Poems: with the basses to each tune, and transpos'd for the flute. By the most eminent masters (London: John Watts, 1731).[14]

The inclusion of a transpositon for the "flute" (recorder) was common in English songbooks and songsheets of the time.

We may also take note of a volume listed among the possessions of Cuthbert Ogle, a musician of colonial Virginia. Catalogued as "6 Sonatas by Schickard,"[15] this could have been Johann Christian Schickhard's *Six Sonatas for one Flute* (i.e., recorder) *& two Hoboys or two Violins* (London: I. Walsh and I. Hare, 1715).[16]

In addition to using music specifically composed or "transpos'd" for the recorder, early American recorder players probably adapted instrumental music printed here, much of which is described as being suitable for German flute, violin, or other instruments.

A corollary to our lack of knowledge about the music that was available is the absence of references to the recorder in early American concert notices. These notices mentioned the flute frequently and the flageolet occasionally, but not a single one specified the recorder, English flute, or common flute.

One reason for this lacuna may be that most American notices date from after the mid-eighteenth century, when the recorder was rapidly declining in popularity in favor of the transverse flute. Though still sold and presumably played upon in late eighteenth-century America the recorder was probably considered an amateur's instrument, much as it was in contemporary Europe.[17]

Of course, it is possible that its presence was disguised under the terms "flute" or "flageolet." For example, on April 21, 1796 a concert at Oeller's Hotel in Philadelphia featured a cantata, "The Nightingale" by Raynor Taylor, sung by "Miss Huntley" with a "Bird accompaniment on the flageolet by Mr. Shaw."[18] This calls to mind Handel's use of the recorder in the "Nightingale Chorus" ("Let no rash Intruder") from *Solomon* and his trio of a "Flageolett" *(Flauto piccolo)* and two alto recorders (plus a swarm of birds) to accompany the aria "Augelletti che cantate" in *Rinaldo.*[19] Given the historically close association between the recorder and the singing of birds, not to mention the occasional confusion of terminology surrounding the recorder's name, it is possible that the obbligato part of the cantata was performed on a recorder.

No score of Taylor's cantata has come to light,[20] but a piece of the same title was published anonymously in New York c. 1799-1803. This was a song arranged for the pianoforte "with a flute accompaniment ad libitum." The flute part fits the alto or sopranino recorder perfectly, and the piece is here transcribed as an interesting addition to the recorder's repertoire.

In the edition from which this piece is taken, the last section is for piano alone. I have given the piano's right-hand part to the recorder, supplying a new right-hand part for the piano, and adding octave doublings in the bass in the final two measures.

I wish to thank the American Antiquarian Society, Worcester, Mass., for granting permission to reproduce this piece from the copy in their archives.

NOTES

[1]Irving Lowens, *Music and Musicians in Early America* (New York: W. W. Norton, 1964), p.17.

[2]John Smith, *A Map of Virginia* (Oxford: Joseph Barnes, 1612), reprinted in Lyon Gardiner Tyler (ed.), *Narratives of Early Virginia 1606-1625* (New York: Barnes & Noble, 1959), p. 107.

[3]Louis Fichierri, *Music in New Hampshire 1623-1800* (New York: Columbia University Press, 196C), p.13.

[4]Ibid., p.15.

[5]Philip Alexander Bruce, *Economic History of Virginia in the Seventeenth Century,* two vols. (New York: Macmillan, 1896; reprinted, New York: Johnson Reprint Corp., 1966), vol. 2, p. 175.

[6]*Boston News-Letter,* February 23-March 2, 1713, quoted in Robert Francis Seybolt, *The Private Schools of Colonial Boston* (Cambridge: Harvard University Press, 1935), p.12.

[7]*Boston News-Letter,* April 16-23, 1716, quoted in O.G. Sonneck, *Early Concert-Life in America (1731-1800)* (Leipzig: Breitkopf & Härtel, 1907; reprinted, Wiesbaden: Dr. Martin Sändig oHG, 1969), p. 9.

[8]*Pennsylvania Gazette,* July 12, 1744, quoted in Robert R. Drummond, *Early German Music in Philadelphia* (New York, 1910; reprinted, New York: Da Capo Press, 1970), p. 31. See also *Boston Evening Post,* February 27 and May 7, 1744.

[9]Sonneck, *Early Concert-Life,* pp. 252-255.

[10]*Pennsylvania Gazette,* March 21, 1749, quoted in Drummond, p. 32.

[11]*Pennsylvania Gazette,* December 13, 1759, quoted in Drummond, p. 40.

[12]Quoted in H. Earle Johnson, *Musical Interludes in Boston 1795-1830* (New York: Columbia University Press, 1943), p. 268.

[13]Not a single American composer is known to have written a piece specifically for recorder. Such, at least, is the implication of O.G. Sonneck and William T. Upton's *A Bibliography of Early Secular American Music* (New York: Da Capo Press, 1964), which failed to reveal any American imprints or manuscripts of recorder music.

[14]Oscar G. T. Sonneck, *Francis Hopkinson, The First American Poet-Composer (1737-1791) and James Lyon, Patriot, Preacher, Psalmodist (1735-1794)* (Washington, D.C., 1905; reprinted, New York: Da Capo Press, 1967), p.31.

[15]Lyon G. Tyler, "Libraries in Colonial Virginia," *William and Mary Quarterly* (April 1895): p. 252.

[16]William C. Smith, *A Bibliography of the Musical Works Published by John Walsh during the Years 1695-1720* (London: Printed for the Bibliographical Society at the University Press, Oxford, 1948), p. 136 (#467). The title might instead refer to Walsh's publication of Schickhard's *Six Sonatas for two Hoboys, two Violins or German Flutes* (Smith, p. 162 [#571]).

[17]Edgar Hunt, *The Recorder and Its Music,* revised edition (London: Eulenburg Books, 1977), p. 86.

[18]Sonneck, *Early Concert-Life,* pp. 144-145.

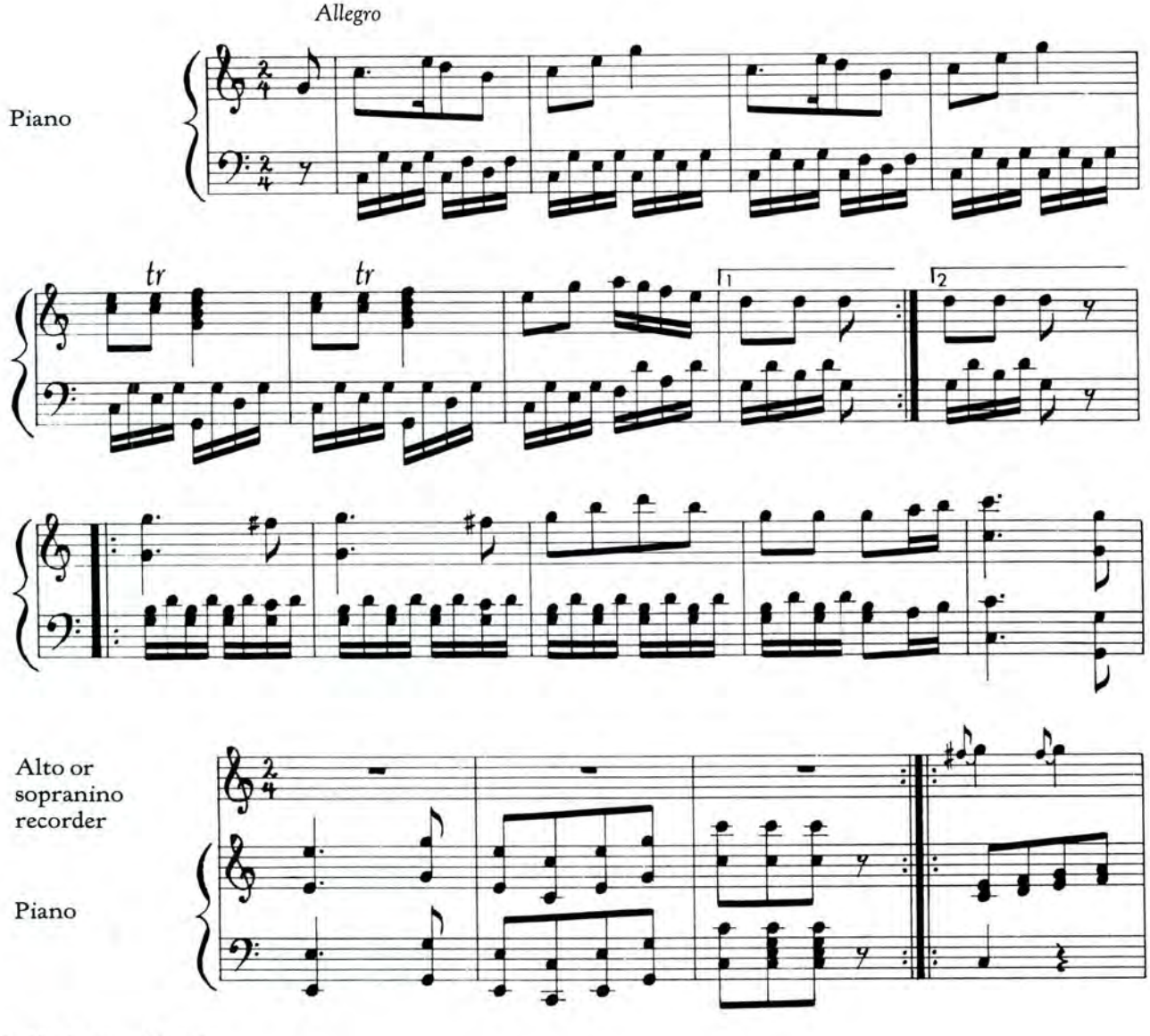
[19]Christopher Welch, *Lectures on the Recorder in Relation to Literature* (London: Oxford University Press, 1961; reprint of 1911 ed.), pp. 145, 149-150.

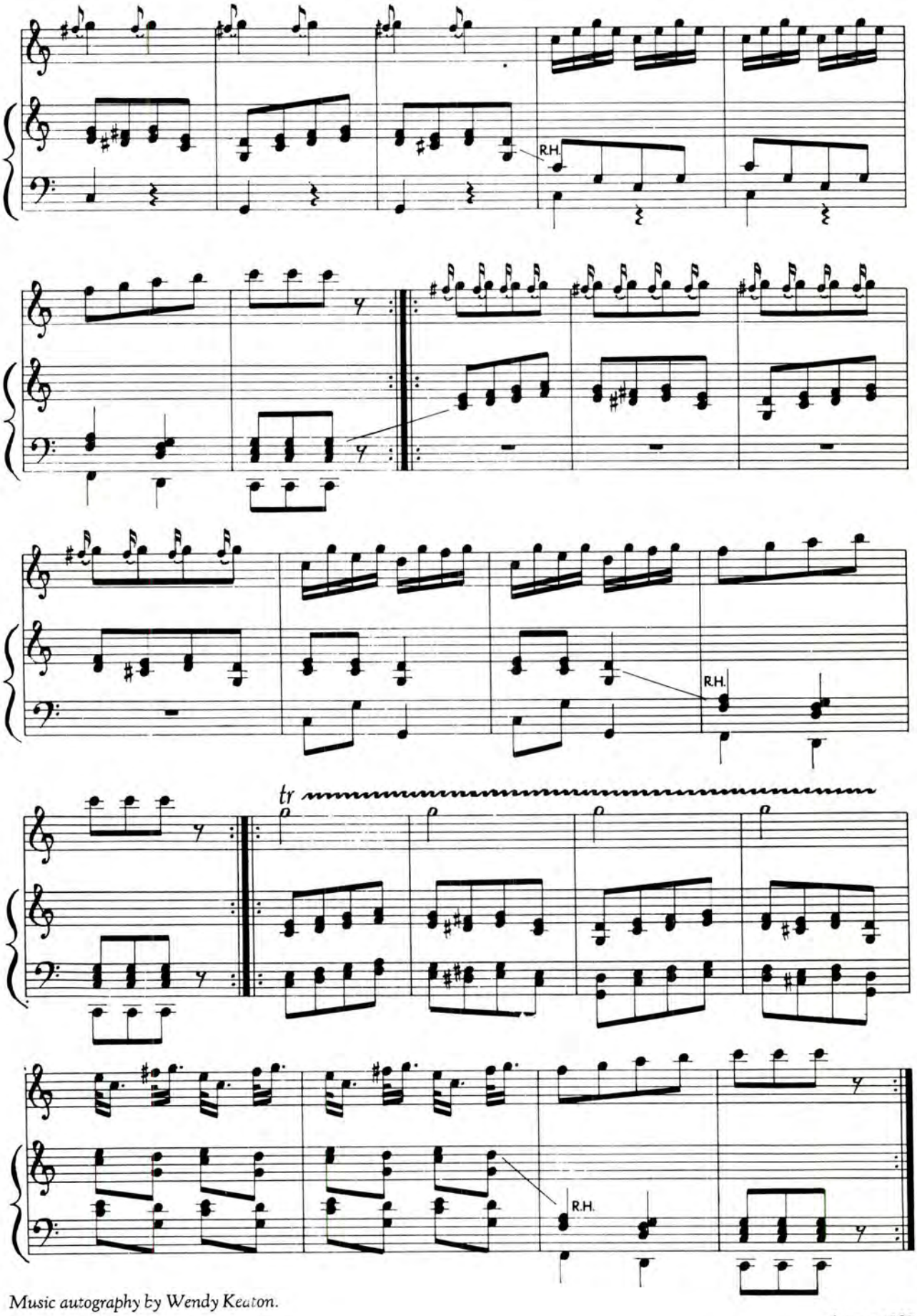
[20]Sonneck/Upton, p. 297.

David W. Music is an associate professor of music at California Baptist College in Riverside, Calif.

The Nightingale

Edited and arranged by David W. Music





Music autography by Wendy Keaton.

A Visit with Franz Julius Giesbert

Friedrich von Huene

Franz Julius Giesbert was born in Neuwied on the Rhine in 1896. His university studies were in music, musicology, art history, and modern languages; he became proficient on the piano, violin, viol, Renaissance and Baroque lute, Baroque and modern guitar, and recorder. He also devoted a considerable amount of time to the study of composition.

From 1924 to 1933 he wrote on music for the Cologne newspaper. In 1931 he became editor of Der Blockflötenspiegel *(The Recorder Mirror), a newsletter for house and school music, which also contained information on early music. The next year he started the* Zeitschrift für Spielmusik *of the Hermann Moeck Verlag—which marked the beginning of this publishing house—and served as editor from 1932 to 1934.*

Other concurrent activities included performing (on Renaissance and Baroque lute, guitar, and recorder), conducting (a chamber ensemble), and teaching.

Research trips between 1924 and 1930 took him throughout western Europe. During his travels he gathered a large collection of music and of works in tablature for home music making. He was also active as a composer, and edited works by almost-forgotten composers of the fifteenth to the eighteenth centuries; his numerous editions were published by Bärenreiter and by Schott, Mainz and London. The German house of Schott also put out his methods for recorder and lute.

Giesbert directed seminars on early instrumental and vocal music in Germany, Switzerland, Holland, Belgium, England, and the U.S.A. Despite considerable resistance in circles of German "experts," he prevailed on performers to use C and F recorders (his article, "Play Recorders in C and F," appeared in Der Blockflötenspiegel *in 1931).*

During his last years he built up an archive of manuscripts of music for lute and guitar, as well as for ensembles of viols and recorders.

The following are recollections of a conversation that took place in the summer of 1969.

(On the phone): *I am a recorder maker from the U.S.A. and just arrived in Neuwied. I heard that you have some fine old recorders, and I would like to pay you a visit to see them.*

Yes, you may visit. Come around 8:00.

(I found quarters at an old inn, had supper, and at the appointed hour found my way to a nineteenth-century house. A sister of Mr. Giesbert opened the door, and then I was facing a rather imposing figure about seventy-five years old, well built holding himself erect.)

Guten Abend.

Guten Abend.

I am very familiar with your methods and editions for recorders; I have used them extensively for teaching and for my own practicing. Just recently I heard that you own some fine eighteenth-century instruments.

Yes, here they are.

(Mr. Giesbert showed me an ivory recorder by Johann Christoph Denner, in good condition, another instrument similarly in ivory, incomplete and not in good condition, and some flutes and early twentieth-century recorders. On a desk lay a book of lute tablature, which he had apparently been working on.)

I've heard that you visited the U.S.A. during the thirties.

Yes, I went to America to introduce the recorder and the lute to people interested in music. I'll never go there again; it was much too hot!

You were one of the first people in Germany to play the recorder.

Those were the times! Recorders were not available, so I went to Kruspe in Erfurt and asked them to make me a copy of an old one. This is what they did.

(Mr. Giesbert showed me the instrument. In retrospect, I am not sure what it was supposed to be a copy of—certainly not the ivory Denner—but it was well made. It appeared to have been used by Giesbert extensively.)

You were also one of the first to edit music for recorders.

I found these Sammartini trio sonatas and went to Vötterle of the Bärenreiter Verlag, telling him he should publish them. Vötterle said, "Nobody will buy this music because nobody has recorders." I replied, "Then we must make them!"

Bärenreiter at one point made recorders.
Yes, Johannes Koch was active there.

Later on, instruments sold under the Bärenreiter name were made by another firm. I remember a visit to Kassel, where I saw a little organ that Koch used to tune the recorders. All the pipes were voiced like recorders.

I lent the ivory Denner alto to Hans Conrad Fehr, who used it as his model for his modern recorders.

He thickened the walls and changed other things.

Yes, yes, not the same. Fehr was a student of Scheck and was a good player. He kept my instrument a long time. I had a hard time getting it back. He said he would not send it. If I wanted to come and get it, he would give it back to me, so I had to travel there. He drove me to Freiburg like a maniac. I asked him to slow down, but he said: "I am a 'Rennfahrer' " (race driver), and I said: "Not with me in the car!"

Fehr got killed in a car accident.
Yes.

You were the first editor of the Zeitschrift für Spielmusik.

Yes, yes. After the first number, I was told to change this and that, and I said: "But, I am the editor!" I left and went to Schott where I have been ever since . . . a very good company!

Did you know Peter Harlan?

Yes, I visited him in Burg Sternberg. I arrived late. Harlan was sitting there holding forth. When I came in, he stood up and told the people who I was. When he demonstrated the recorder, I said that he was not doing it right, not in the historical way, whereupon Harlan said, "I know, but this is easier for the music I play."

Your Method for Alto Recorder *was the first good method I had, and I played the exercises a lot. Some people said that you composed the unaccompanied eighteenth-century pieces in the back.*

Yes, I know people say that.

(I told him of my background and my life in the U.S.A. In closing, I said that on my next trip to Germany, I hoped I could visit him again and we could exchange more ideas, and that I would like to take some measurements of his instruments for my research. He said he would be glad to see me but was not sure if that would be possible as he did not think he would live much longer. This remark surprised me since he looked in good health, but I never saw him again. Giesbert died on March 8, 1972.)

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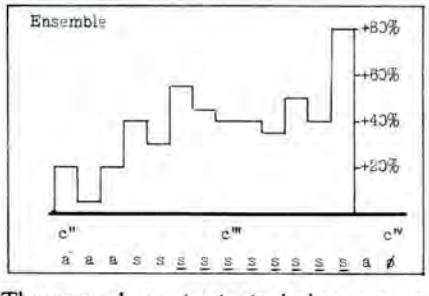
Which Recorder?
A Supplement

Theo Wyatt

This is a supplement to the survey of plastic instruments published in the November 1982 issue. It covers three recorders that have appeared on the U.S. market since that article was written: the Hohner Melody 9509 soprano and the Ariel soprano and alto; it includes some afterthoughts on pulling-out inspired by the Hohner Melody; it updates information on the Dolmetsch soprano; it offers a revised assessment of those instruments with solo pretensions; and it repairs a couple of inadvertent omissions from the original article. We take them in reverse order.

Omissions

The graph that was perhaps of the greatest interest to the greatest number, the one for the new Aulos 205E soprano, was unluckily omitted from the original article. Here it is. It will make it obvious why the text claimed that the 205E was no longer suitable for ensemble use.



There was also a misprint in the last sentence of the section in the Appendix headed "Listening tests," which would have baffled anyone who tried to follow how split votes by listening panel members had been treated. The sentence should have read: "Thus if the four verdicts were ue, e, s, e, it would appear in Table II as e, but ue, u, u, u would appear as u."

Solo Instruments

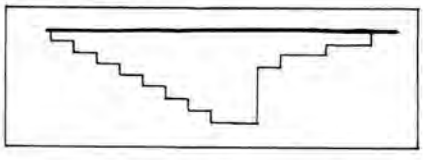
In retrospect, it appeared to me that I had dealt less than adequately in the original survey with those recorders with claims to being suitable primarily for solo use—i.e. for sonatas and concerti—inasmuch as I had measured their performance against a profile reflecting suitability for ensemble use. So when I came to produce a version of the survey for the British magazine *Recorder and Music*, I calculated for soprano and alto "average acceptable solo profiles" by averaging all those pressures that had yielded a note to which the listening panel had awarded an "a" or an "s." These profiles were calculated in exactly the same way as the figures in Table III of the original survey, but were based only on instruments sold in the U.K. (thus excluding the Aulos 105 and 303 and the Zen-On SBDX sopranos). These solo profiles are given in a table. Graphs based on these profiles are incorporated in the text on individual instruments below.

The Dolmetsch soprano

The Dolmetsch soprano tested for the original survey was one of the first made after the business had been acquired by the company headed by Carl Dolmetsch. It was on the sharp side. The company has since made further changes in the design. The instrument tested for this supplement is one manufactured in April 1983 and will, I believe, be typical of those currently being exported to the U.S. It has not been possible to get the listening panel's verdict on its performance.

Pulling out

When an instrument emerges from this survey as sharp in whole or in part you will naturally ask yourself whether pulling it out would cure the condition. Pulling out will progressively flatten the lower octave but will have comparatively little effect on the top octave. So this remedy would solve the problem if the profile looked something like this to start with:



Connoisseurs of Murphy's law will note with relish that the only instrument in the survey with a profile remotely like this is the solitary one-piece instrument, the Hohner Melody.

You can see how pulling out distorts a profile by comparing the two graphs for the pre-1982 Aulos 205 soprano in the November issue. The instrument pushed in has a reasonably smooth profile, with most of its notes needing 20 or 25 percent less pressure than average. When pulled out some of its notes are still sharp, needing 10 percent below the average, while others have become flat, needing 25 percent more than average. The net result is a profile more erratic than before, with a wider gap between the sharpest and flattest notes. And this despite the fact that the instrument has the double sleeve joints referred to below.

It is only fair to point out that some manufacturers (including in particular Yamaha) do deliberately make their instruments sharp so as to give scope for adjustment by the player. This is a defensible policy and might even be considered laudable if the customer were warned what to expect—which he never is. Unfortunately, no manufacturer seems to have thought the matter through to the extent of designing the instrument so that its internal consistency of intonation will be no worse when pulled out than when pushed in.

A number of instruments have what I have called double sleeve joints. These increase the contact area of the joint surfaces and so improve mechanical efficiency and airtightness. They have an incidental advantage: when an instrument is pulled out, the cavity itself can create serious disturbances in intonation that are difficult to predict; with this feature, the disturbance is minimal.

Individual instruments

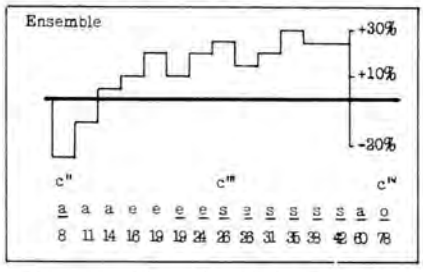
In the following text WEH means windway exit height, TF means taper factor, and the letters for "Features" have the meanings given in the Notes to Table I in the original article. For the instruments not covered by the original article, the actual pressures needed to play the instrument in tune are incorporated in the graph.

Average acceptable solo profiles

Soprano	12.8	14.7	17.0	18.2	21.0	24.1	27.8	29.8	34.3	39.5	42.4	48.9	56.3
Alto	14.0	5.7	17.7	18.7	21.0	23.6	26.5	28.1	31.6	35.5	37.7	42.3	47.5

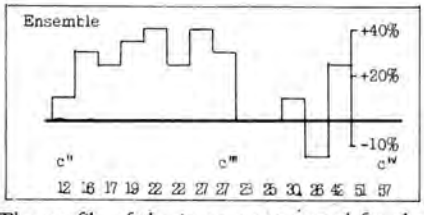
Soprano

Ariel Price $4.95 WEH 1.25 mm.
TF 1.6 Features E
Made in Israel



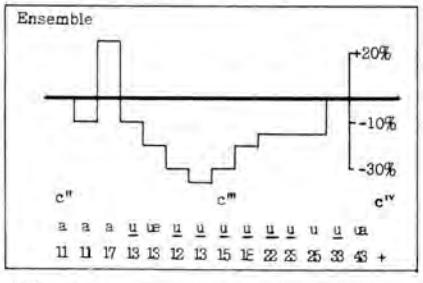
Quite a smooth profile. Although it has a deeper than average windway, it requires above average pressures, thus producing a loud and rather coarse tone when played in tune. Not really suitable for ensemble use.

Dolmetsch



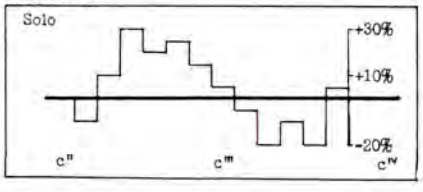
The profile of the instrument tested for the original article looked good, but the listening panel found quite a few of its notes underblown (i.e. sharp). We do not have a listening panel verdict on the current model, but remembering that it has one of the shallowest windways in the survey and will thus require pressures above average, and comparing the old and new profiles, we may reasonably guess that the panel would be happy with its lower octave while finding much of the upper octave underblown. Because of its superior tone it must remain a serious contender for ensemble use, but there are other instruments that on balance are easier to play in tune.

Hohner Melody 9509 Price $4.25
WEH 1.25 mm. TF 1.3
Features KQSW
A one-piece instrument

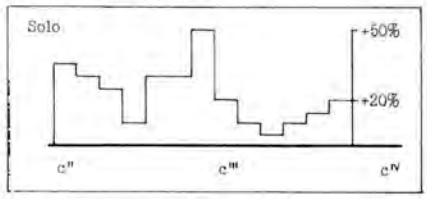


The instrument is ivory-colored. It is very sharp, and c^{IV} cannot be played in tune at all. The tone is small but acceptable.

Aulos 503



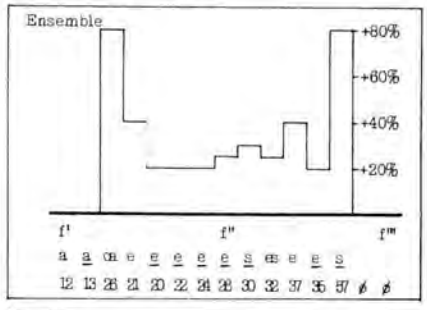
Zen-On Stanesby Junior

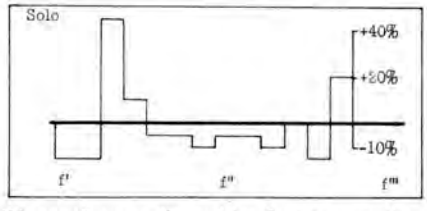


Comparing these two instruments on the basis of their solo profiles does not make choice much easier than it was found to be in the original article. The buyer must balance the flatness of b'', b''', and c^{IV} on the Zen-On against the comparative sharpness of a''' to g''' on the Aulos.

Alto

Ariel Price $21.95 WEH 0.95 mm.
TF 1.9 Features DENP(2)
Made in Israel

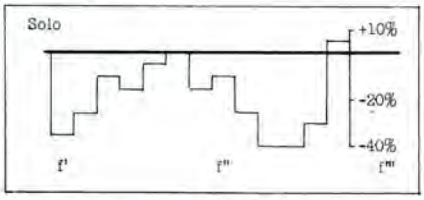




Those, if any, still capable of raising a smile at advertisers' hyperbole will have enjoyed the advertisement for this instrument in the November 1982 issue of this magazine. I quote: "Ariel Recorders has perfect pitch and is easy to play. The minute you start blowing, you will discover the innovation of the new Ariel plastic alto. Ariel Recorders has a built-in system for correct blowing, keeping stable tone. Tone not affected by overblowing." I hope nobody was taken in by this nonsense. The instrument contains no innovation that I could detect. And a built-in system for correct blowing would be some innovation! Equally, I hope nobody was put off by it, because the alto is an instrument well worth thinking about. The tone is good, only marginally inferior to that of the Aulos 309. There are three very flat notes: a', e''', and f'''. All three would respond to a slight enlargement with a file of the double holes covered by RH3—but of course you would then have to humor a'', which would become sharp. Apart from these notes the intonation is really pretty smooth.

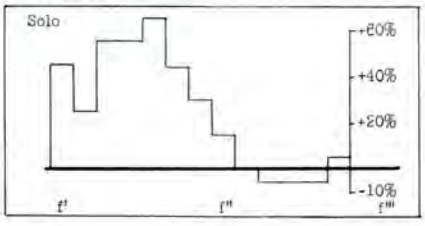
The graphs suggest it is nearer to a solo than an ensemble instrument, but the listening panel found the tone of most of its notes more suited to ensemble playing. The molding is first class.

Aulos 309

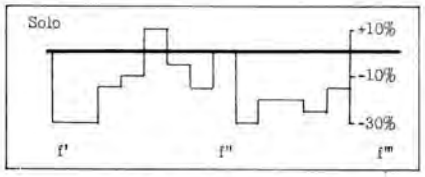


I have given a solo profile for this instrument because, by virtue of its excellent tone, it could well be considered for solo use. The graph, however, shows clearly that in solo playing much of the upper octave would prove uncomfortably sharp. The profile is remarkably similar to that of the Zen-On Bressan.

Aulos 509



Zen-On Bressan



Comparison of the solo profiles of these two instruments with each other and with their ensemble profiles gives a better idea of their respective weaknesses. The Aulos 509 is really unacceptably flat for any purpose in the bottom octave. The Zen-On falls between two stools. Some of its notes, in particular *c''* and *f''*, are too flat to make the instrument comfortable in ensemble use; but the notes from *g''* upwards are too sharp for uninhibited solo use.

Best buy

Readers may find it helpful if I now summarize the findings of the original survey and of this supplement in the form of advice about the best buys. This is of course a personal appraisal. Everyone must decide for himself whether flatness here outweighs sharpness there, and whether good tone outweighs less-than-perfect intonation.

Sopranino

If you want a sopranino to balance a string orchestra or fifty other recorders, buy the Aulos. If you want a sopranino for one-to-a-part consort work, buy the Yamaha, pull it out about 1 mm. and avoid the bottom notes if you possibly can.

Soprano

For solo use I would choose the Zen-On Stanesby Junior as best buy, with the Aulos 503 worth thinking about. For ensemble use I favor the Dolmetsch because of its shallower windway and superior tone, but the Zen-On SB and Aulos 303 are worth thinking about. All three need some humoring before they can be played in tune.

Alto

The choice here is difficult. For solo use I would go, with some reservations, for the Ariel, with the Zen-On Bressan and the Aulos 309 worth thinking about. For ensemble use, and especially where price is a consideration, I would choose the Suzuki as best value. The Dolmetsch is good but expensive.

Tenor

The Dolmetsch is ruled out by intonation, tone, and breath consumption. The intonation of the Aulos is almost as poor, but if you cannot afford a wooden tenor, it will have to be the Aulos. It *can* be played in tune if you remember that *e''*, *f''*, and *g''* need *less* breath pressure than *b'*, *c''*, and *d''*.

BOOK REVIEWS

Dale Higbee, editor

The Science of Sound

THOMAS D. ROSSING

Addison-Wesley Publishing Co., Reading, Mass., 1982, 638 + xvii pp., $19.95

Rossing's book illustrates both the virtues and the defects of current trends in textbook writing. It succumbs to the widespread compulsion to include every topic mentioned in an earlier work: there are sections here on everything from Pythagorean tuning to environmental protection laws related to noise. This broad interpretation of the science of sound is most effective in the chapters explaining the operation and uses of electrical equipment such as amplifiers, synthesizers, transistors, computers, signal generators, and measuring instruments.

Rossing also manages to keep all explanations simple enough for the reader with only rudimentary training in mathematics or physics. There are, however a few more pictures and diagrams than are really needed, some lapses into the condescending tone of a professor who has learned not to expect too much from freshmen, and too many exercises that test only the student's ability to substitute numbers into formulas.

The preparation has been quite careful; I was able to find only such minor misprints as misplacing D on the meantone scale (p. 158), omitting "n" from formant (p. 632), writing v_L as vL (p. 235), and (I think) erroneously introducing a square root into a formula (p. 564). The printing and layout are good if you accept the current fashions in textbooks of wide margins, many encircled paragraphs, and funny overall shapes.

I wish that Rossing had placed more value on logical precision and clarity, had been more careful to warn of limitations in results presented, and had taken a more skeptical attitude toward scientific folklore. Here are some illustrative examples:

1) The description of an "AND circuit" is garbled (p. 549).

2) The formula given for the frequency of an air spring is valid only in a limiting case.

3) The use of the Bernoulli force in connection with time dependent flows, such as the entry of air into a trumpet mouthpiece, is common in books and articles on acoustics but is extremely misleading (p. 202).

4) The analysis of wind instruments (p. 199) is modelled on Benade's, which is called "more lucid" than Helmholtz's, but in fact the supposed lucidity comes from neglecting one of the most important factors involved, the phase relationship between pressure and velocity. Related to this neglect is the inadequate treatment of acoustic impedance.

The whole spirit here is that of the technician who seeks to solve problems and get answers by using any combination of experiment, formulas lifted from handbooks, and quasi-scientific argument. This is a respectable and practical attitude, but by the time I reached the end I felt a renewed respect for the old natural philosophers who attempted to explain as much as they could from a few principles that no reasonable person could doubt.

Richard Sacksteder

The Chalumeau in Eighteenth-Century Music

COLIN LAWSON

UMI Research Press, Ann Arbor, 1981, xiii and 204 pp., $39.95

The chalumeau is one of the lesser known early instruments, and not surprisingly: it was used for only about seventy years, starting around 1700. It is usually called a precursor of the clarinet, and its place was indeed taken by the clarinet. As Colin Lawson points out in this book, however, it was also a distinctive tone color in the eighteenth-century orchestra.

The chalumeau seems to have developed when instrument makers added a single reed to the recorder in an attempt to increase its volume of sound. Lawson describes it as having been made in four sizes, comparable to those of recorders but sounding an octave lower and having a range of only an 11th or 12th. Like the recorder, it had seven finger holes and one thumb hole; in addition it usually had two keys at its upper end, one in front and one in back. The chalumeau evolved into the clarinet when the thumb-key hole was moved farther up the bore, facilitating overblowing and improving the sound of the upper register.

In his first chapter Lawson discusses the origin of terms (both "chalumeau" and "shawm" are derived from the Latin *calamus*, reed) and describes eight instruments that he identifies as the only extant chalumeaux. He says that a number of these have previously been misidentified as clarinets, but regrettably does not explain why (comparative illustrations of chalumeaux and early clarinets would have been helpful here). Lawson also discusses the views of various theorists on the instrument. In general, they were uncomplimentary about the chalumeau's sound, calling it harsh and suitable mainly for outdoor performances. Several described it in terms of the recorder; J.F.B.C. Majer, for example, wrote in *Museum Musicum* (1732) that "one is able to play the chalumeau if one can play the recorder," but added that it was "hard to blow." (Lawson hypothesizes, incidentally, that the chalumeau might have sounded harsh to eighteenth-century ears primarily in contrast to the *flauto dolce*.)

The remainder of the book discusses music for the chalumeau. Lawson points out that the instrument was most often used in operas, oratorios, and cantatas, where it was usually reserved for pastoral or love scenes. Here chalumeaux generally appeared in pairs, often in combination with flute or recorder. In instrumental works one of them was sometimes featured along with one or two other solo instruments, or two or three appeared along with strings.

Individual chapters cover Johann Christoph Graupner, the most prolific composer for chalumeau; Georg Philipp Telemann, who wrote for both the chalumeau and the early clarinet; and Antonio Vivaldi, who included the "salmoè" in several compositions. Other notable composers whose works Lawson describes include Johann Joseph Fux, Giovanni and Antonio Maria Bononcini, and Antonio Caldara, all of Vienna. He also gives numerous musical examples.

Although Lawson's knowledge of the chalumeau and its music is impressive, his book leaves much to be desired, mainly in its organization. It is not really a pleasure to read because information is presented in a confused and scattered manner. It is, however, a valuable reference tool—especially for anyone who contemplates taking up the chalumeau.

Carolyn Bryant

Dunstaple

MARGARET BENT

Oxford Studies of Composers #17, Oxford University Press, London, 1981, iv & 92 pp., $19.50

While this is a wise and impressively scholarly book, it is unlikely to appeal to recorder players unless they are engaged in close study of English music of the first half of the fifteenth century. In the absence of any certain information about John Dunstaple's life (he *may* have gone to France early in the century with the Duke of Bedford, whom he *may* have served; he *may* be the author of a treatise on astronomy; he probably died on December 24, 1453), Margaret Bent has chosen to restrict herself to a detailed analysis of the style of the religious works attributed to the composer. She compares these with works by contemporary Englishmen, especially Leonel Power, and carefully considers Dunstaple's role in popularizing the so-called *contenance anglaise* (the "English

style," which influenced both Dufay and Binchois).

Bent concludes that it is impossible to take the measure of the man properly (despite the fact that his contemporary reputation was that of the "foremost English composer of the fifteenth century") because it is likely that a great deal of his music has survived only in anonymous copies. While continental scribes were wont to give attributions to the pieces they collected, English scribes were not. Hence those works that we believe to be by Dunstaple date from c. 1415 to 1435 (when he may have been in France with Bedford); but one supposes that he continued to compose during the last two decades of his life in England. These later compositions are probably buried in the large corpus of anonymous English music that has survived, but we lack, at present, the tools with which to make confident attributions. And of course recorder players should know that *none* of Dunstaple's church music (he wrote, probably, only one secular piece, although two others—of which *O Rosa Bella* is one—have been attributed to him) should properly be performed with instruments.

For all but late-medieval specialists, then, this is a frustrating, somewhat sterile work. At least it teaches us the preferred modern spelling of Dunstaple's name.

William Metcalfe

Baroque Music: A Practical Guide for the Performer
VICTOR RANGEL-RIBEIRO
Schirmer Books (Macmillan), New York, 1981, xiii & 306 pp., $30

Since the publication of Arnold Dolmetsch's pioneering *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries*, there has developed an extensive literature on what is called "performance practice." The unique feature of Mr. Rangel-Ribeiro's interesting book is its detailed study of a number of works in the late Baroque repertory, including Handel's F major recorder sonata and Bach's Fourth Brandenburg Concerto. Rather than discussing general rules, as do most such books, the author takes specific pieces and makes concrete suggestions about their performance. It is, indeed, "a practical guide," with the stated aim of involving "the amateur as well as the professional musician directly in the delights and excitement of Baroque music-making, as Baroque music should be played." The reader is encouraged "to perform more perceptively at his own level," with the expectation that he will use more complex ideas as his skills increase.

Despite its title, this book is really concerned with *late* Baroque music, in fact, music of the whole eighteenth century, since Baroque traditions continued well into the classical period. The author seems somewhat over-reliant on the treatises of Quantz and C.P.E. Bach, and I would recommend that the reader broaden his understanding by exploring Frederick Neumann's *Ornamentation in Baroque and Post-Baroque Music*, as well as Robert Donington's *The Interpretation of Early Music*, to which

Rangel-Ribeiro refers.

Following a discussion of problems of Baroque performance today, there is a chapter titled "Beyond the notes: ornamentation, free figuration, dynamics," with a detailed discussion of the famous Adagio by Quantz and helpful comments on the realization of figured bass parts. The rest of the book focuses on specific works and offers extensive musical examples.

Recorder players will be especially interested in the chapter devoted to the music of Handel, as it compares four different published editions of the continuo part of the F major sonata, plus written-out ornamented versions of the first movement of the recorder part, as transcribed by the author from recordings by Frans Brüggen, Bernard Krainis, and Hans-Martin Linde. Rangel-Ribeiro's final comments are worth quoting: "Courage is of the essence. An occasional daring leap is worth fifteen stepwise progressions. 'Float like a butterfly, sting like a bee' is advice that applies to Baroque music as much as it does to boxing. Many recorder players lack confidence in themselves and wind up stinging like butterflies!"

Chapters are also devoted to works for violin (including Vivaldi's *Four Seasons* and Corelli's Opus 5 sonatas), keyboard (concertos by J.S. Bach, Handel, and C.P.E. Bach), and gamba (J.S. Bach, Telemann, Buxtehude, and the Chaconne in D by Marais).

In discussing vocal music Rangel-Ribeiro deals with voice training in the Baroque period and today and bel canto vocal exercises, providing extensive examples from Gaetano Nava's *Elements of Vocalization*. Of interest to wind players too is this advice: "The art of breathing consists of concealed breathing . . . ." Stölzel's charming song *Bist du bei mir* is provided an ornamented version by this book's author, and this is followed by detailed commentary on Vivaldi's motet *O Qui Coeli Terraeque* and Handel's German aria *Flammende Rose*.

As for the challenges posed by the music of J.S. Bach, the author suggests simplifying the ornamentation of the Andante from the Italian Concerto to see its underlying structure, and doing the reverse—elaborating repeats—with the Sarabande from the English Suite No. 2. Also discussed, with many musical examples, are Bach's sonatas for violin and harpsichord, works for solo violin, works for flute, and pieces for two instruments and continuo.

The final pieces treated at length, Tartini's "Devil's Trill" Sonata and Nardini's Sonata in B^{b}, are covered in a chapter titled "Tartini, Leopold Mozart, and the slide into decadence," which also discusses Cartier's *L'Art du Violon* (1798). The appendixes include the original version of a Vivaldi violin concerto with an ornamented keyboard version by Bach, plus the Adagio from Nardini's D major violin sonata with an elaborate ornamented version published in the Cartier.

Throughout this book the author focuses on dynamics, and he stresses the *messa di voce* as a cardinal feature of Baroque style, a point many performers would do well to study. More controversial are Rangel-Ribeiro's views on duple and triple rhythms in Bach. He makes a big point in his discussion of the Fifth Brandenburg Concerto that the opening notes in the last movement should be over-dotted, rather than played as triplets, and he personally likes the resulting rhythmic clash. Having heard and played this piece many times, I can only say that I find the triplet version more pleasing. It all comes down to the final arbiter—taste. This point aside, this book can be recommended as a useful introduction to a complex subject which will be helpful to the novice, as well as to the experienced performer.

Dale Higbee

Encyclopedia of Music in Canada

Edited by Helmut Kallman, Gilles Potvin, Kenneth Winters

University of Toronto Press, Toronto, xxix & 1076 pp., $75

This handsomely printed and bound volume, weighing fully eight pounds, is apparently unique in its documentation of a single nation's musical culture and its musical relations with the rest of the world. It contains over three thousand articles and five hundred illustrations, with separate indexes for text and pictures.

One item that caught my eye in the article on brass was a quote from H.P. Biggar's *The Voyages of Cartier* (1924) relating to the first ceremonial meeting of Jacques Cartier and the Indians at Hochelaga (Montreal) 3 October 1535: "The captain next ordered the trumpets and other musical instruments to be sounded, whereat the Indians were much delighted." The reader with a special interest in early music will find such entries as: Casavant Frères, Limitée, organ builders; Mario Duschenes (including discography); Ensemble Claude-Gervaise; Kenneth Gilbert (including discography and publications); Glenn Gould (including list of writings, discography, bibliography); instrument collections; instruments: medieval, Renaissance, Baroque (building, playing and teaching, some ensembles in Canadian universities, some professional ensembles); Hugh Orr; Peggie Sampson; Studio de musique ancienne de Montréal; Vancouver Society for Early Music.

Dale Higbee

Musicology: A Practical Guide

DENIS STEVENS

Schirmer Books (Macmillan), New York, 1981, xiii & 224 pp., $17.95

Denis Stevens became aware of the practical problems involved in the performance of old music through his experience at Oxford after World War II, when he provided incidental music to plays by Elizabethan and Jacobean dramatists, and later, in the early 1950s, in preparing programs of early music for the BBC. In his opening chapter he points out that although early music is now widely accepted,

the balance is sometimes faulty, in that there is too much concentration on the pseudo-antique quaintness of bizarre instruments, dozens of them played by one person, so that we experience variety at the ex-

pense of quality and too little concern for what ultimately counts: the music itself.

The focus of this book is pre-classical European art music, although the author does go on to talk about nineteenth-century ornamentation and the lack of literature on the subject. Chapters dealing with basic materials of musicology include a comprehensive discussion of reference works and catalogues; musical literature, subdivided into analytical and biographical writings, letters of composers (with special attention to those of Beethoven and Monteverdi), and periodicals and related publications; collected works of individual composers; historical sets and musical monuments; facsimile editions (which Stevens points out badly need a central index); and critical apparatus. The rest of the book is devoted to matters of applied musicology and special problems encountered.

Stevens reminds the reader that the revival of pre-classical music is not a recent phenomenon but dates from the early nineteenth century. He comments on the sensitivity to fashion of the early music movement and touches on the importance of this music in revitalizing and fertilizing that of the present. In the chapter on liturgical music Stevens stresses the importance of the services of the Christian church in the history of Western music for the past thousand years, and he points out that lack of knowledge of how the liturgy and music are related is often reflected in the inappropriate deployment of solo and choral forces in performances.

In his discussion of instrumentation, Stevens notes the desirability of "an unpredictable though not unplanned change of timbre," and quotes with approval instructions of Francisco Guerrero to the instrumentalists at Seville Cathedral (1586):

> At the *Salve Regina*, one of the three verses that are played shall be on shawms, one on cornetts, and the other on recorders; because always hearing the same instruments annoys the listener.

At the same time he makes a just complaint about the over-use of all sorts of percussion instruments in many modern performances of early music. He also discusses the use of instruments in doubling lines in Renaissance vocal music, and in the chapter on vocal tone-color he writes at some length on vibrato. Like many other writers on the subject of ornamentation, Stevens' final appeal is to "good taste." Under musical pitfalls he discusses problems of musica ficta, pitch, missing and misplaced parts, and barring and hemiola. Finally, he writes about the problems of accuracy of literary texts and underlay of text.

At the outset Stevens says that his book is not intended for musicologists, since "they already know it all," but it should prove of value as a college text and for musicians and students wishing to become more knowledgeable about the value of scholarship to practical music-making.

Dale Higbee

MOVING? Be sure to send the ARS your new address, as this magazine cannot be forwarded.

MUSIC REVIEWS

Louise Austin, editor

Concentus
For recorder trio (SiSA/SAT/ATB)
HELMUT BORNEFELD
Edition Moeck 2522, 1981

Recorderists familiar with Bornefeld's earlier work will be surprised at both the boldness and the idiom of this trio, in which he exhibits a newfound interest in the various means of exploring the recorder's sound-producing capabilities.

The piece begins with an Ivesian collage of even quarter note groups, each player performing at a slightly different tempo. The parts suddenly come together in tempo for a brief interlude leading to a cadenza for recorderist no. 1. After an effective use of ostinatos, the next section takes on almost the character of minimal music, but eventually develops in a neoclassical manner. Another cadenza in the top part leads to a waltz-like segment reminiscent of Bornefeld's earlier style, but ending in a raucous burst of multiphonics.

Still other cadenzas lead to a slow, expressionistic interlude that incorporates the primary motives of the waltz and to a second neoclassical section, this one based on an exotic sixteenth-note motive played over an open fifth drone. After a grand pause, a slow section features a lot of humming into the instruments and other effects.

A solo passage that consists entirely of clicking noises made by tapping on the bass recorder with a ring is followed by a furious flurry of flutter-tongued sounds. This section is rhythmically unaligned and may be considered a development of the opening measures.

A twittering dialogue between the first and second player, a short section using the waltz melody as a cantus firmus, and a final, passionate cadenza lead to the finale. This is a deliberate anticlimax, featuring a slow, dissonant setting of the waltz motive in a rhythmically altered form. The piece ends with all three performers humming in quartal harmony and tapping on their instruments with rings, in a gradual ritardando and eventual fade-out.

The edition contains three copies of the nineteen-page score, each including a few loose copies of some of the pages, which may be used to prevent awkward page turns, and a full set of instructions. The score is a not-so-neat facsimile, and the instructions are in German. Also untranslated are a very large number of expressive and technical comments in the score, which have to be thoroughly understood in order to perform the piece correctly. However, Bornefeld's esoteric explanation of the title and other philosophical musings, which take up a lot of space in the instructions, can be skipped over.

As a vehicle for a spectacular performance by a spectacular recorder trio, *Concentus* should be very successful. As *art*, it has many good moments.

Pete Rose

Favorite Classical Themes (S)
Book 2
Transcribed by Rose-Marie Janzen
Alphonse Leduc, distributed by Theodore Presser, Bryn Mawr, Pa. 19010, 1982, $7

A novel idea: these twenty-four tunes have been taken from the concert literature in their original keys, so that it's possible to play them along with recordings. The foreword calls this approach a "source of pleasure for all music lovers" as well as a "pedagogical tool to be used in secondary and music schools," and gives practical suggestions about possible classroom uses. The recordings with which you are to play along are your own responsibility; no tape is provided.

The extracts are either complete in themselves or of some length, and all are well worth learning regardless of their pedagogical value. They include two gavottes from a Bach orchestral suite, one extract from Telemann's *Water Music* and three from Handel's, the first fifty-six measures of the Allegretto from Haydn's *Military* Symphony, Schumann's *Traümerei*, three themes from Beethoven's *Pastoral* Symphony, and the beginning of Ravel's *Bolero*. Extracts like these are often found in the *vade mecums* of professional orchestral musicians.

I enjoyed this volume more than I did Book 1 of the same title.

Eugene Reichenthal

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15 Menuets et Polkas Tchèques
10 Airs Populaires de Villes Tchèques du XIX^e Siècle
Arranged for two recorders and guitar by Pavel Klapil
Alphonse Leduc, distributed by Theodore Presser, Bryn Mawr, Pa. 19010, 1982, $7 and $5.25

I have lost count of the number of these collections of Slavic tunes Klapil has arranged in recent years, but I recommend them all: the dances have lots of bounce and gusto, and the sentimental pieces are lush and melodious. Since I've not yet come across a familiar melody in any of them, I half suspect Klapil of having composed some of the tunes himself and of being something more than a very talented arranger.

The two recorder parts are about equally divided between SS and SA. They are for low intermediates and are eminently playable even though some of them go fast.

Any guitarist who can read notation involving the easiest first position chords can manage the accompaniments, which are varied in style and, despite their simplicity, completely effective.

Page turns are sometimes a problem in these little (6" x 9½") books, but there is only one difficult one in 15 *Menuets*, which is a fine starter if you don't know the series.

There are similar volumes, apparently part of this same series, but not done by Klapil. All are much less successful.

Eugene Reichenthal

Nuance (SATB)
GWENDOLYN SKEENS
Unicorn Music, Ft. Lauderdale, Fl. 33334, 1980, score and parts, $3.75

Nuance was commissioned for the 1981 Long Island Recorder Festival and is eminently suited to the large groups found at such gatherings. It has good spacing between the voices, gracious melodies, and most important, an interesting variety of material in every part. The work is basically tonal, with a brief excursion into quartal harmony. Throughout, the composer calls for a wide variety of articulations: legato, portato, marcato, and staccato.

There are many opportunities for learning here, and an in-depth study could be most interesting and informative for an intermediate class.

William E. Nelson

Classical Duets for Alto and Tenor Recorders
Selected and transcribed by Gordon Saunders
Novello distributed by Theodore Presser, Bryn Mawr, Pa. 19010, 1982, $6.75

"Classical" is a misnomer: these twenty-five judiciously selected duets are from the Renaissance and Baroque periods, with one *estampie* from the thirteenth century. They take more than an hour to read straight through, so it's a generous selection for the price. Much of this music is not found elsewhere in any sort of arrangement for recorders.

Both parts are melodious and interesting, and the combination of alto and tenor can be very pleasing. There is, however, an imbalance in many of these settings because of the distance between the voices. The alto often soars in its most brilliant range while the

tenor murmurs on its lowest tones. This reduces the suitability of many of the pieces for public performance, but they can still be enjoyed for private study.

The notation is easy to read, the music is well edited, and the layout is sensible, with just a couple of awkward but manageable page turns. The pieces are arranged in order of difficulty from intermediate to advanced, and you are bound to find many happy surprises among these works by Morley, Ortiz, Bach, Telemann, Handel, Rameau, Scarlatti, Boismortier, di Lasso, Buxtehude, and many others not quite so distinguished.

Eugene Reichenthal

Weihnachtslieder
Sommerlieder
Herbstlieder
Winterlieder
Frühlingslieder
Set for SATB by Theo Warttmann
Universal Edition, distributed by European American Music, 11 West End Rd., Totowa, N.J. 07512, 1981, $6.75 each

Here are five charming books, one for each of the seasons and a fifth for Christmas, set for a quartet of schoolchildren. Each contains fifteen simple songs. All stanzas of the lyrics, in German only, are on the page facing each song, and each one is accompanied by a beautiful, engraved illustration by Ludwig Richter. The voice-leading is fine, the parts are easy to play, and the harmonies fall gratefully on the ear. Although the books are not large, they lie open easily, and four children might conceivably play from a single copy.

The Christmas book includes *Silent Night, Adeste Fideles,* and *Lo, How a Rose E'er Blooming* (all German texts, of course), but Americans are not likely to be familiar with the other Christmas tunes nor with the melodies in the other volumes.

There is no reason why adults shouldn't be equally delighted with these flawlessly produced little books. All are recommended as a thoroughly pleasant introduction to quartet ensemble performance.

Eugene Reichenthal

Renaissance Wind Band Music of Guatemala (S[A]ATB)
Volume I
Edited by Sharon Girard
Musica Sacra et Profana No. 4018, P.O. Box 7248, Berkeley, Calif. 94707, 1981, $5.35

These nine textless, four-part pieces are some of the most intriguing music I've played in a long time. They are taken from a manuscript of the monastery of San Juan Ixcoi, which was established in Guatemala after the Spanish conquest. No. 3 is by Juan Perez, who died in Spain in 1612; Nos. 8 and 9 are by Alonzo de Avila, about whom I can find no biographical data; and the other six are anonymous. All nine are short, and only four have titles.

Some of them sound like European music of the Renaissance; of these, our group especially liked Nos. 1 and 7. Others, such as No.

2, seem markedly non-European, with strange sonorities and sharp dissonances. Our favorite of the collection was No. 9, by the mysterious Avila, a stark, rhythmical piece that sounds like a slow march.

None of these works is technically difficult, although the timing can be tricky. Bar lines are replaced by vertical episemas, and tied notes are avoided. We played the pieces on viols and recorders, and liked the sound of recorders (A and T or T and B) on the top two lines and tenor and bass viols on the bottom two. An all-recorder or shawm band would also be appropriate.

A nice job of editing has made each score fit onto one or two pages, eliminating page-turns. Places where notes are undecipherable in the manuscript, or where time changes might occur, are carefully noted. Two errors managed to escape the proofreader: page 7, bar 14, dot missing in line 4; page 15, bar 16, note missing in line 3. There is much helpful editorial information about Renaissance music in Guatemala, characteristics of each of the pieces, and editorial procedures, along with a facsimile of a page of the original manuscript and a bibliography of further reading on this fascinating subject.

Peg Parsons

Sechs Bagatellen (A and piano)
REINHARD FEBEL
Edition Moeck 1528, 1979

This set of miniature pieces is not quite so virtuosic as most of the new music being offered by Edition Moeck. Nevertheless, a successful performance requires a considerable amount of control and subtlety.

Febel's writing is unusually fresh, if not always completely effective. He seems to have an ear for soft, acoustically interesting sounds, and he has been influenced to some degree by minimal music. I found the second bagatelle, which features multiphonic sounds in an extremely unorthodox context, and the fourth, which incorporates the overtone series as a cantus firmus, the most interesting.

The edition includes two copies of the score and a fairly brief set of instructions. The instructions and many indications on the music are in German; it is well worth the effort to translate them.

Pete Rose

The following two works have been edited for Moeck Verlag by Helmut Mönkemeyer and are distributed by Magnamusic, Sharon, Conn., 06069.

Hymnus de Adventu Domini. Veni Redemptor Gentium (Nun Komm der Heiden Heiland). Zu 4 stimmen (SATB)
SAMUEL SCHEIDT
Edition Moeck 510/511, 1981, $5

These five pieces are arrangements of the same chorale. In the first and longest (four pages), the melody passes back and forth among the four lines. In those that follow, the tune appears as a slow cantus firmus in one line while the other parts weave divisions around it. Each player gets a turn to play the cantus firmus. It is pleasant, undemanding music, with nothing faster than eighth notes. Our group especially enjoyed Nos. 4 and 5.

The editor has transposed these pieces up a third to make them playable by a recorder consort. We tried various mixtures of recorders and viols, and came up with three satisfactory combinations:

1) SAT recorders, with line 4 on T viol played an octave up;

2) TrTB viols, with B recorder on line 2; and

3) TrTB viols, with T recorder on line 1.

We found two misprints: page 7, bar 5, note missing in line 2, page 9, bar 5, note or dot missing in line 1. Three of the pieces are short one-pagers. There are two awkward page-turns in the first piece, and another page-turn in the last.

Fantazia. Zu 5 stimmen (SSATB)
CHARLES COLEMAN
Edition Moeck 508, 1981, $3.50

Charles Coleman, one of England's lesser-known composers, was good enough to be Henry Lawes' successor in the court of Charles I, and to write this very enjoyable fantasia. It is typical English string consort music, much like that of Lawes but less difficult. There is the usual use of imitation and of contrasting slow and fast sections. All five players get their share of eighth notes along with rests and white notes, and the people on the two top lines get a few sixteenth notes.

For performance on five recorders, some of the notes in the bass line have to be played an octave up. Our group questioned the aesthetic value of having two shrill soprano recorders on lines 1 and 2, and experimented with lower-pitched instruments. We decided that this work would sound best with either an all-viol consort or a mixed consort of T recorders (lines 1 and 2), B recorder (line 3), and T and B viols (lines 4 and 5).

The score is five pages long and has two annoying page-turns. Since separate parts are not included, you either have to photocopy the score and do a cut-and-paste job for each line, or else make five photocopies of the score and let everyone try to rearrange pages during rests or long notes.

Peg Parsons

Orchestral Studies for Recorder
Selected By Edgar Hunt
Schott Ed. 11459, $9

We can applaud Edgar Hunt's sentiment that recorder players ought to prepare themselves for orchestral work in the same manner as other instrumentalists—by studying "characteristic solos and difficult passages." But surely serious recorder players already have parts for the Brandenburgs and should be encouraged to buy one of the sets of recorder obbligati for the Bach cantatas rather than studying selectively those that Hunt chooses here as "orchestral excerpts." (At least one of them, "Bestelle dein Haus" from

BWV 106, is a true test of a recorder player's orchestral competence.)

Readers may or may not be convinced by Hunt's argument for the use of recorders rather than flutes in Gluck's *Orfeo* (range, form of minor scale, recorders in supernatural contexts). The parts fit beautifully on traversi, minor scales included, and one doubts that there were very many professional recorder players in Vienna in 1762.

The other composers represented by "characteristic solos" are Schutz, Purcell, Handel, Britten, and Henze. While this may be a useful collection, the prospective orchestral recorderist might be better served by a truly rigorous method such as that recently published by Andrew Charlton.

Jane P. Ambrose

Trio Sonata in D minor (AA & BC)
CORELLI-SCHICKHARDT
Edited by David Lasocki
Nova Music, 1979, $8.50

Much more interesting than this arrangement from Corelli's Op. 6 No. 3 are David Lasocki's editorial notes, especially his ingenious justification for the attribution of these transcriptions to Schickhardt. The music itself is not difficult and sounds thin with two solo recorders and no middle voice (viola). Corelli was frequently transcribed, and Schickhardt was a skilled transcriber, but ears used to this piece as a concerto grosso may not be satisfied with it in this form.

Sonata in G major (AA [or flutes] & 2 oboes/violins [or flutes] & BC)
GOTTFRIED KELLER
Edited by David Lasocki
Nova Music, 1979, $8.50

Keller, best known for his still useful *Compleat Method for Attaining to Play a Thorough Bass*, wrote wind sonatas in the German style for Queen Anne's chamber band, whose members included the oboist La Tour, the recorder and oboe player Jacques Paisible, and John Bannister Jr. His music is competently composed and pleasant if not challenging. Possibilities for alternative instrumentations should make this a useful ensemble piece, although it may not be of sufficient interest for public performance.

Nova editions are beautifully produced, with brown ink on cream paper. Substantial offerings for recorder and flute are listed on the covers. While some duplicate other editions, others offer exceptional opportunities to acquire new repertory such as the superb Charles Delusse *Caprices* for solo flute; a Moscheles *Duo concertante* for flute, oboe, and piano; and trio and solo sonatas by Quantz and Bellinzani.

Jane P. Ambrose

Partita II (S or T and keyboard)
G.P. TELEMANN
Edited by Jane Hettrick, with solo embellishments by Kenneth Wollitz
Sweet Pipes, 1981, $7.50

This partita and the other five in *Die kleine Kammermusik* are available in Hortus Musicus 47, which will be in the library of many recorderists. Since the source for this new edition is the same Darmstadt print, there are no variants. Wollitz's suggested embellishments, many of which are simple Renaissance divisions, increase the length of the recorder part from HM's 3 pages to 8, but do not add much of interest to the music. Included is an easy-to-read single page facsimile which suggests that perhaps *that* would have been the best kind of "new" edition.

Jane P. Ambrose

Tritsch Tratsch Polka (SA and piano)
JOHANN STRAUSS
Arranged by Brian Bonsor
Schott 11440, distributed by European American Music, 1980, score and parts $6.25

Brian Bonsor's arrangements of works that at first seem anachronistic for the recorder almost always turn out to be quite special. This one maintains his high standard. The texture is light and bright, with contrast between descant and treble parts and with considerable unison playing. The piano plays a rhythmic accompaniment and is wisely kept below the range of the recorders.

This high-spirited arrangement is more dif-

ficult than most of Bonsor's because it must be played fast and there are numerous chromatics. It is, however, absolutely delightful.

William E. Nelson

Partita (S or A and piano)
LADISLAV KUPKOVIC
Zeitschrift für Spielmusik 502, 1981, $5

Vier Menuette (S and continuo)
LADISLAV KUPKOVIC
Edition Moeck 1532, 198?

Although the twentieth century has generally been a period of great musical innovation, it has also been haunted by the ghost of music past. Responses have been as varied as the neoclassicists' embrace of pre-nineteenth-century mannerisms and the total serialists' attempt to eradicate their musical memory by allowing all matters of musical decision to be determined by systems of control.

Recently, a number of composers have been retreating from the avant-garde, and some of them have turned to historical idioms for direction. Since they are mainly interested in the musical language of the past and have only a casual interest in its corresponding manner, their aesthetic would seem to be the very antithesis of neoclassicism. Their primary goal, in most cases, is to reach a wider audience, not to create esoteric music through their knowledge of earlier styles. It is this retrogressive attitude that is expressed in these two works by Ladislav Kupkovic, a Czechoslovakian composer.

The superficially Baroque-styled *Partita* is a pastiche so full of anachronisms that it is actually quite funny. I am not sure, however, that this humor is intended. Its six movements collectively display a wide range of styles within the limits of the most conventional idioms of melody, harmony, and rhythm.

In *Vier Menuette,* Kupkovic takes matters a step further by reintroducing figured bass. Although the edition does not contain instructions to this effect, the inclusion of two copies of the unrealized score (along with the usual score with the harmonies written out) perhaps indicates that Kupkovic is open to other realizations of the accompaniment, and/or that he might want the continuo line doubled on viol or some other appropriate instrument. Stylistically, these minuets show the influence of Bach, but there are moments when that influence slips away.

I don't quite know how to evaluate this music. If it's serious, it's terribly mediocre. Practically speaking, if you are a recorderist who dislikes twentieth-century music and are enrolled in an academic program in which you are required to play some of it, you might get by with one of these pieces.

Pete Rose

L'Homme armé
Edited by Richard Taruskin
Ogni Sorte Editions, P.O. Box 330-777, Miami, Fla. 33133, $13

Ogni Sorte Editions are a prime example of how music ought to be published. They contain a full score, copious musicological data, partbooks in early notation, and a guide on how to use/read the notation.

The *L'Homme armé* collection contains ten three- through five-part settings of the famous tune, which is given at the beginning. The level of musicianship required to play these delights ranges from moderate to extremely high, the major difficulty being the complex rhythms as rendered in twentieth-century notation. One finds that after learning to use the partbooks the rhythms are not nearly so confusing.

The ranges of some of the settings call for broken consorts. A combination we found satisfying is recorder, cornamuse, plucked string, and bowed string.

When you are ready for a more vigorous challenge, send for *Fifteenth-Century Anonymous Chansons* and *T'Andernaken* from O.S.E. They will really test your playing abilities.

Edward Spengler

Edward Spengler is a board member of the Chicago Area Early Music Association and plays vielle as well as recorder with the Burgundian Consort.

Six Short Fugues (SATB)
J.C.F. FISHER
Arranged by Kearney Smith
Green Mountain Publications, Rte. 2, Box 262A, Green Mountain, N.C. 28740, parts only, $4

These arrangements of Fisher's keyboard works offer a glimpse into the fugal procedure of the mid-Baroque. Each is extremely short, containing only one subject, and the end arrives immediately following the entrance of the fourth voice.

Although these fugues may be of interest to those studying contrapuntal writing, they are not satisfying to play or listen to. The transcriber's work is good and clear; why did he choose such dull material?

William E. Nelson

RECORD REVIEWS

Dale Higbee, editor

Sequences and Hymns by Abbess Hildegard of Bingen (d. 1179)
Gothic Voices, directed by Christopher Page: Emma Kirkby, Emily van Evera, Poppy Holden, Judith Stell (sopranos), Margaret Philpott (contralto), Andrew Parrott, Kevin Breen, Howard Milner (tenors), Doreen Muskett (symphony), Robert White (reed drones)
HYPERION A66039

Listen: there was once a king sitting on his throne. Around him stood great and wonderfully beautiful columns ornamented with ivory, bearing the banners of the king with great honour. Then it pleased the king to raise a small feather from the ground and he commanded it to fly. The feather flew, not because of anything in itself but because the air bore it along. Thus am I a feather on the breath of God.

"That is how one of the most remarkable creative personalities of the Middle Ages describes herself." And this is how Christopher Page begins his introduction to a record that deserves to be part of every collection of medieval music. Dr. Page writes with uncommon elegance and clarity, and his account of the life and work of this extraordinary woman includes a wealth of fascinating detail. His notes on performance remind us that plainchant was not meant to be "performed" in the modern sense of the word. Rather, he says, "ideally singers were to allow their activity to absorb the whole spirit and body, inducing a state of meditative calm and so intensifying the quality of devotional life . . . dwelling upon the inner meaning of the text, sensitive to musical nuances but never seduced by them." This record, to an extraordinary degree, embodies this ideal.

More than seventy lyric poems by Hildegard have survived, all with music. Most of them are antiphons or responses: thus the present selection, which comprises six of her seven sequences and two of the four hymns, is somewhat special. Both hymns are addressed to the Virgin, and all but one of the sequences celebrate local saints from Hildegard's world of devotion. Texts and translations are provided, along with an engrossing explication of the imagery in each poem. So powerful of conception, rich in imagery, and mature of vision is this poetry that one understands why her company and advice were sought by popes, emperors, and kings.

Hildegard's musical settings are scarcely less brilliant in their elaboration of a relatively small number of melodic formulae. The melodies are strikingly vigorous, with frequent large leaps and very wide ranges, all of which are sung on this record with compelling fluency and enthusiasm. So fine are these performances that the listener often feels transported into the presence of the abbess and her nuns. One senses that the singers understand the words and are "dwelling upon the inner meaning" of the texts. There is a surprisingly sensuous quality in much of Hildegard's poetry, for which the singing of both Margaret Philpott and Emily van Evera reveals the necessary feeling. Emma Kirkby, though skilled, is less persuasive in this respect.

Dr. Page treats the problem of rhythm by proceeding in equal notes throughout, with some slight lengthening at cadences and on occasional strong syllables. The phrases, nevertheless, move along easily, with no feeling of meter, acquiring their shape from the poetry. Four pieces are supplied with instrumental drones; their use here provides little more than variety of timbre.

J. Forrest Posey

O Dolce Vita Mia: Italian Music from the High Renaissance
The London Early Music Group
NONESUCH D-79029

Since its debut in 1977, The London Early Music Group has been regarded as "one of the most significant early music touring ensembles in the world" (*Music Week*, quoted in the liner notes of this recording). Such praise is well deserved indeed, considering the superlative caliber of musicianship heard here. These artists (James Tyler, Peter Trent, Oliver Brookes, strings; Glenda Simpson, mezzo-soprano and viol; Alan Lumsden, winds) are so well versed in their repertoire and secure in their technique that their performance leaves the listener free to relax and enjoy the music to its fullest.

James Tyler writes that the ensemble's "aim in this recital . . . is to reflect the variety of Italian secular music available for small ensembles from the latter half of the 16th century, and to demonstrate the manner in which composers and performers of this period employed the art of embellishment." There can be no question that this aim has been achieved, and admirably so. Like a well-ordered concert program, this recording provides ample contrasts in mood, texture, and genre, while maintaining cohesion through the sensitive use of transitions. Composers of modern-day fame like Gastoldi, Merulo, Rore, and Willaert are programmed with care among such little-known figures as Filippo Azzaiolo, Floriano Canali, and Derick Gerarde.

Glenda Simpson's voice, silvery in timbre and phenomenally agile, is heard in six of the thirteen works. From the playful *A lieta vita* and *O bene mio fam'uno favore* to the hauntingly beautiful *O che diletto*, her delivery is consistently, convincingly idiomatic. The instrumental selections are no less effective; particularly memorable are the three lute duets, exquisitely played by Messrs. Tyler and Trent, and the mixed consort rendition of *Il Ballerino*, whose invitation to the dance proves literally irresistible to this listener!

Mr. Tyler has written informative liner notes in an entertaining style, complete with full texts and reliable translations, as well as dates and sources that will be greatly appreciated by those doing research into this repertoire. Erudite yet unpretentious, this album will be enjoyed by nearly everyone.

Elsa Peterson

Concerto in C major; Suite in A minor for Recorder and Strings
GEORG PHILIPP TELEMANN
Karl Stangenberg (recorder); Mainz Chamber Orchestra, Günter Kehr, conductor (Concerto); Munich Chamber Orchestra, Hans Stadlmair, conductor (Suite)
MUSICAL HERITAGE SOCIETY MHS 3814, $7.75 (MHS members, $4.95)

This well-engineered disk presents an attractive coupling of pieces (played at modern pitch) but otherwise doesn't have much to recommend it. The C major Concerto (Moeck Ed. No. 1065) opens with full, rich string sound, but the solo recorder makes its entrance very tentatively—and out-of-tune. Stangenberg's pitch is often sharp, he ornaments the line minimally, and tempos in the fast movements are too tame. Listeners familiar with this work will notice that the soloist always avoids the top *f#'''* and changes some corresponding passages to match. Although the A minor Suite (Schott RMS 1366, Eulenberg 5715, Leduc 25.292—facsimile of solo part) is somewhat better, the recorder playing is again too choppy. Overall, tempos are good, but the Minuet is plodding; and, except for the repeat in the *Air à l'Italien*, there is little ornamentation. I think most listeners will be happier listening to recordings of these pieces by Krainis and Brüggen.

Dale Higbee

An acquisition

Most of the instruments belonging to Edgar Hunt—over fifty recorders, flutes, oboes, and bassoons—became part of the Bate Collection of Wind Instruments at Oxford University this past January. The Bate thus acquired several fine old recorders, among them Hunt's much copied Bressan alto, a Bressan fourth flute, and a voice flute by Hail.

The Bate is a teaching collection, whose instruments are used as well as measured and studied; this aspect pleases Edgar Hunt, who believes that instruments both old and new should be played.

To draw attention to the acquisition a seminar was held at Oxford on the last weekend of April. Hunt led the proceedings and lectured on the instruments. He was assisted by Robert Bigio, who held a session for makers, and by Maria Boxall and Philip Thorby, with whom he gave a concert that consisted mainly of music of the late seventeenth-century, the recorder's heyday in England.

Photographs by John Cuerden

Edgar Hunt looks at a case of the Bate's recorders. In the top row the voice flute by Hail is second from left, the Bressan alto fifth from left, and the Bressan fourth flute on the right.

Unexplored Haydn

". . .I passed through the little town of Cambridge," wrote Haydn in his second London notebook in November 1791, "saw the universities there, which are very conveniently situated, one after another in a row, but each one separated from the other. . . ." If he had passed through the little town on Sunday 25 February 1983, he might have been astonished to find more than fifty scholars and performers in earnest discussion as how best to perform his *London* symphonies and his orchestral works generally. What did he mean by certain expression marks in his score—*sforzando,* for instance? Did the London brass players, by comparison with his elegant Austrians, shock him with their coarser techniques, and did he always conduct from the fortepiano?

It is an endless quest discovering Haydn, but this seminar took things a stage further. On the previous days, the Haydn scholar H.C. Robbins Landon gave the two annual Tanner lectures in the humanities on the composer. In the first, he painted a picture of the social position of the eighteenth-century musician, drawing on the unique Esterhazy archive, which shows Haydn acting as diplomat in his negotiations on behalf of his musicians, sometimes with success, sometimes not. The poor copyist, on a lower social scale than the players, borne down by his arduous work and his struggle to keep himself and his family, had to fight his own battles outside Haydn's jurisdiction. He petitioned for a pay increase,

which was refused; he left and disappeared from music history forever. His successor had no better luck. Haydn's relationship with the Prince deepened from mutual respect into friendship, so that in Robbins Landon's eyes Haydn's achievement was as great in this area as in his musical career. He writes to the Prince as an equal, and his benefactor takes pride and pleasure in Europe's recognition of Haydn's gifts, especially after the two London visits.

In the second lecture, on the *London* symphonies, Robbins Landon improvised in his ebullient style, now familiar to television viewers and radio listeners, seeming less a walking Haydn encyclopedia than a reincarnation. Haydn has no need of a Boswell. For this talk there was the rare luxury of an orchestra at hand. Christopher Hogwood's Academy of Ancient Music demonstrated Baroque and modern trumpet and percussion and played several movements of the symphonies. The orchestra did not, however, embark on the kind of musical illustrations it would have been especially illuminating to hear. No doubt time and money prevented this. How revealing it would have been to hear different scorings for different passages, to see, for instance, how Haydn doubled instruments, and tried certain movements with and without fortepiano direction. (The players said later that although they could not actually hear the fortepiano through the ensemble, they preferred this method of direction to that of a conductor using his hands.)

The Academy had given its Haydn concert a few days previously in the Queen Elizabeth Hall, London, to a reproving criticism from Nicholas Kenyon in *The Times*, who wrote of out-of-tune wind playing and a pedestrian approach. What had happened to London's excellent Baroque band? True, there had been changes of personnel, and new wind players had not yet settled down. But by Cambridge the familiar qualities were returning, though once cohesion of ensemble is lost it is not quickly regained. In a Saturday evening concert the orchestra gave dashing and intelligently directed readings of symphonies nos. 94 (the *Surprise*) and 102, and the young French cellist and gambist Christophe Coin, using a Baroque cello, gave an outstanding performance of the recently rediscovered Cello Concerto in C.

Sunday's discussion, under the chairmanship of Stanley Sadie, absorbed itself in the question of how best to perform Haydn in a way the composer would have recognized and indeed approved of. Haydn, one felt sure, had he been there, would have quickly settled points that at times became laborious, just as Britten used to make practical decisions on the spot. Haydn's conclusions, made in the cut and thrust of London's Hanover Square rooms, are alas seldom available. Robbins Landon told us that Haydn had had to evolve new signs and marks to guide the largest orchestras he had yet worked with. He put down these marks in his own scores, but unfortunately they have been lost. In most cases we depend on the published versions, which omit them. The problems are teasing. What exactly did Haydn mean by his marking of *soli* and *tutti*? String and wind players went into the minutiae of their craft, and directors put forward their own sets of solutions and compromises. Many of the problems inherent in performing the *London* symphonies are also the consequence of the "butchered" subsequent printed editions. "We're just beginning to sort out nineteenth-century adaptations and revisions," said Robbins Landon. He made a plea for musicologists to throw away internecine approaches whereby one Haydn specialist will not speak to another; supported by the chairman, Stanley Sadie, he spoke out strongly for international cooperation.

The discussion was given shape by several introductory short papers. Robin Stowell, a Baroque violinist, outlined the evolution of string positions and their standardization. The virtuoso clarinettist Alan Hacker played recordings that showed how the clarinet evolved through a close association with trumpet tone to acquire its own identity. Christopher Hogwood described how he had arrived at the performing version of the *Surprise* Symphony that had been heard the previous evening, via an arrangement made and used by the composer. Discussion on Haydn's virtuosic string writing in Symphony No. 97 led inevitably to talk on multiple stopping and vibrato. At the end of the day it was impossible not to have a certain sympathy for Christopher Hogwood when he confessed that he found "a great deal of absurdity in such speculative discussion, because most decisions in actual performance are dictated by the economic necessities and structure of our present-day musical life." But the core of such speculation as had been revealed during the day could only have stimulated performers and listeners; it will certainly ensure that at the next performance at least one person will bring to it a more attentive ear.

J. M. Thomson

Philip Bate examines the Bressan alto while Edgar Hunt holds the Bressan fourth flute.

LETTERS

The board replies:

The following are responses by members of the ARS board to letters (February) that suggested that the ARS 1) become an early music society and 2) hold annual board meetings via telephone hookups.

Our concentration upon the recorder does not represent a clinging to the erroneous image of the instrument as the center of the early music universe. However, in our age, the recorder will stand as a symbol of universal participation in music. It continues to serve as an alluring doorway through which people of diverse ability, ages, and purposes can enter the area of early music. Once inside, they are introduced to new areas of study and to the ever-growing array of early music publications, programs, organizations, and paraphernalia.

A diversification of interest on the part of our membership is indeed taking place. I feel that the ARS must continue to serve this type of member by helping to further his or her diversification. The recorder can be the "A to Z" of a person's artistic life, or it can be the doorway. In either case there is fertile soil here in which, I feel, the Society should keep its roots.

Shelley Gruskin
Duluth, Minn.

Aside from the fact that our by-laws require us to have an annual meeting, the Society benefits enormously from the relatively small expenditure that brings us together. All board expenses—telephone, mail, copying, etc.—came last year to less than five percent of the Society's income, thanks to the board's parsimony and the generosity of numerous New York friends of the ARS who put people up, fed them, and the like.

The value of the live, marathon sessions far exceeds the cost. Since more than half the board now comes from outside New York, and represents various constituencies of the Society as well as geographical areas, it is important that we get to know each other so that we can work together in an effective way. The opportunity to have eye contact with others on the board is more important than one might think; one learns a lot from the way people react, and it's much easier to follow up tricky issues on the spot than over the telephone.

Nor do the meetings stop when we recess; we go on talking things over at meals, at breaks, even before bed. We make calls for information that we need and act on it as soon as we get it. Our agenda can be flexible, and therefore more efficient than otherwise. The out-of-towners also have a chance to visit the office to look things over there and perhaps get some business done, too.

The whole point of having board members elected nationwide is to some extent negated if their only contact with the office and the rest of the board is by telephone. We should probably look into teleconferencing to supplement the annual meeting, but not to replace it.

Suzanne Ferguson
Columbus, Ohio

Consort playing and the blind musician:

Theo Wyatt's comment, in his otherwise excellent article on consort playing (February), that a "blind player is doomed, sadly but inevitably, to being a soloist" concerns me. As far as sight-reading in an ensemble goes, this is true, but in terms of other forms of consort participation such a statement becomes a self-fulfilling prophecy. If one assumes that all communication is visual, then one does not think of other ways to help a blind person fit into a group.

Among my recorder students at Kalamazoo College is Nancy Stevens, who is blind. Since I have always made consort playing a part of my college students' training, I wanted to include her in this type of experience. Fortunately, it never occurred to me that it couldn't be done. Various options become apparent when one gives the matter some thought. If the blind person is strong enough musically, he or she can start the group and indicate ritards, cutoffs, etc. Otherwise, one of the sighted members can give foot nudges, a soft count, or breath signals. The only limit to the type of signal that can be used is one's creativity.

During the second quarter of Nancy's participation in the Kalamazoo College Recorder Consort, the group was asked to provide music for a presentation of *Twelfth Night* put on by a semi-professional summer repertory theater. Because there were many short musical motives involved, as well as music between scenes, I assumed we would have to devise some elaborate scheme to help Nancy make the entrances and cutoffs, but it wasn't necessary. I only partially understand how she did it, but I know it worked, and worked in a situation where the musicians had little control over the flow of the production.

Of course there are disadvantages to having a blind person in an ensemble. The principal one is that the consort can't sight-read pieces with all parts covered. Also, since the blind person must memorize all the music, the consort's repertoire may be somewhat smaller—although we have not found this to be a significant problem. None of our members feels deprived by Nancy's participation. The sense of ensemble is as strong with the current group as with any I've had, and we enjoy positive feedback from our audiences.

Nancy will be graduating in June. Will anyone in the community where she settles be open-minded enough to allow her to play with them? Will people let her teach them how it's done? Was van Eyck a soloist because he wasn't capable of playing in an ensemble or because no one would play with him?

Judith I. Whaley
Kalamazoo, Mich.

In defense of contemporary music:

I enjoyed Nora Post's interview with Harry Vas Dias in the May issue, but I take strong exception to her comment that "Many people say that the current state of contemporary music is so awful that they don't want to play it and, therefore, they are looking backwards." This does a great injustice to both *early* and *new* music.

It is historically inaccurate to imply that dissatisfaction with music currently being written is responsible for the early music renaissance. Mendelssohn was largely responsible for a revived interest in Bach, but did Mendelssohn revive Bach because he was dissatisfied with the music written by himself and his contemporaries? Hindemith was instrumental in the early music movement in this country, but I assure you it was not because he felt his own music unsatisfying. Peter Maxwell Davies has an ongoing fascination with early music and has used it as a springboard for several new works because he finds it sympathetic in both technique and emotion to what he wants to express—not because of its superiority.

Composers always have been in the vanguard of the rediscovery of early and folk music. Early music is now popular because much of it is—quite simply—wonderful, moving music. Isn't that in itself reason enough to perform and enjoy it?

Waddy Thompson
New York, N.Y.

The ARS board of directors will meet in New York City on October 1 and 2, with committee meetings being held on September 30. Those interested in attending or in suggesting matters for the agenda should contact the ARS office.

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FOR SALE: To raise capital, I am selling off a substantial part of my collection. Altos: Van Vylder Rottenburgh, boxwood, Baroque fingering, $a' = 408$, $650; Van Vylder Bressan, boxwood, Baroque fingering, $a' = 408$ ($a' = 415$ center joint is available from maker), $675; Turner "English school," stained boxwood, Baroque fingering, $a' = 415$, $750; Thomas Sears Stanesby Jr, grenadilla, English fingering, $a' = 415$, $950; Klemisch Jacob Denner, stained boxwood with four ivory mounts, English fingering, $a' = 412$, $1450. Voice flute: Klemisch I.C. Denner, boxwood, Baroque fingering, $a' = 415$, $1150. Charles Fischer, 3544 Mentone #5, L.A. 90034. (213) 839-4571.

FOR SALE: Fehr soprano, rosewood, $150; Dolmetsch soprano, ivory and blackwood, $250; Baroque oboe, $a' = 440$, rosewood and ivory, hard case, $750. B-T Enterprises, 6945 Harriet, Minneapolis, Minn. 55423. (612) 866-4683, 375-4827.

FOR SALE: Von Huene boxwood and ivory oboe, $a' = 415$, excellent condition, $600. (212) 431-5169.

WANTED: Response from anyone interested in joining a small group tour to Brussels, Belgium, for the 1984 recorder competitions (July 29 – Aug. 5). Write Gwen Shupe, 315 Van Ness Ave., Santa Cruz, Calif. 95060.

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First of all in Steenbergen's day the aim was to widen the instrument's range, improve chromatic tuning over the entire scale and come up with a more "soloistic" sound, brilliant, and rich in overtone. In construction this required a rather narrow bore, conical, widened at several tone holes for precise tuning, and extraordinary and hitherto unknown mouthpiece refinement.

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Complicated! With the Steenbergen, as with certain old, baroque solo instruments, there is a narrow, parallel windway, slightly conical at the sides. Thus, the airstream is led almost over the edge, which avoids high dynamic pressures in front of the sharp edge of the lip. As a result the instrument can be blown at varying pressures, resulting in great dynamic range. The pitch stays constant, the instrument stays in tune with itself, and the "color" can be shaded. Articulation is flexible and elastic. It's simply great to play.

Not easy to produce.

All of the above is what every musician seeks in solo recorders. Why hasn't it been available? Well – in Steenbergen's time it was acknowledged that the design, especially the narrow windway, was tricky to manage due to the moisture factor, the narrow windway would swell. Often artists had to file or cut or shave or sandpaper the block, resulting in damage, tonal degradation and general discouragement. Not practical – gorgeous sound or no.

How about modern instruments?

They have a wider windway so the swelling isn't so serious a problem. But neither can they capture the magic of the Steenbergen sound. A new technology was needed, if the world again was to hear the magic sound of old.

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From the Brüggen collection Moeck has analyzed an original Steenbergen, restored t (probably via computer techniques)

to its original dimensions and specifications. But they have duplicated the restored prototype, not a dried-out museum instrument with its changed properties, dimensions and sound. They have unlocked the mouthpiece secrets – the slightly concave longitudinal windway property, the balance of high and low note resonance reinforcement within the resonant inner bore chamber, the angle and the thickness bevel at the end of the windway. And they have hired internationally known expert Gu do Klemisch to superv se.

A major secret unlocked.

What about the moisture angle? In the old Steenbergens the windways swelled shut in extreme cases. Moeck has reduced block swelling significantly throu gh modern technology by a new and different kind of materials isolation engineering. It works amazingly well. Lorraine can play for extended periods with no tonal degradation and minimal swell, even when the block is wet. The Steenbergen is back, but it has none of the old drawbacks!

Properties of the New Moeck Steenbergen.

First, all chromatic intervals are precise. A#, B♭ are excellent. High C# is superior (far superior to the Rottenburgh, for example) The instrument stays in pitch at different volumes. It has great dynamic range – you can really play at high or low volume without losing either sound or pitch. Expressiveness is possible to a much greater degree – some experts feel – than even on the best Oberländers. There is no fuzziness of tone to this recorder. It is clear, bright, with gorgeous solo sound.

Availabilities

Either standard pitch, or old pitch (415) in stained pear palisander, or boxwood. All with fitted case, quite deluxe, velveteen inside and out, swab and grease. Walk into your local store and ask for a Steenbergen and you'll draw a pretty blank stare. Very few people have heard of it, fewer stock or sell it, virtually no one has ever played it. But we have – we aren't world recorder headquarters for nothing, you know! We've got these esoteric but magnificent recorders in stock and will send yours if you hurry and order before our limited allotment is sold out, gone, kaput, poof!

So don't horse around.

Send in your order. Be first on your block to get this specially carved block, etc. You write it – you know what I mean. If you don't send your order and your money in tout de suite, you will be Steenbergenless – and to a serious recorder player, that's a fate worse than lockjaw.

Who was Steenbergen anyway?

Instrument maker. No relation to Mary. Name was Jan (1675 to 1728) Dutch – from a place called Heerde. Worked in Amsterdam. Several oboes and 4 recorders preserved in museums and collections. Pupil of Richard Haka, a famous instrument maker. Recorder dimensions published in The Recorder Collection of Franz Brüggen, Zen-On, Tokyo, 1981. A real pro.

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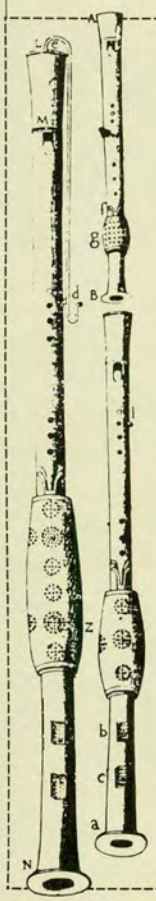

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