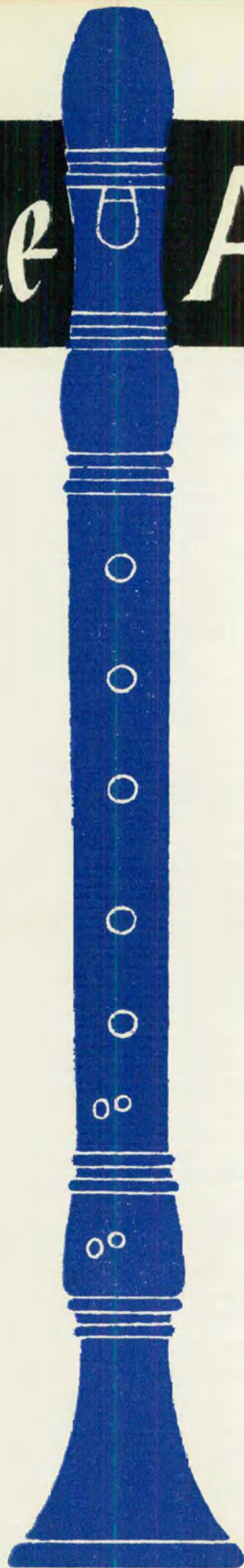


VOLUME 1 NUMBER 4

The American Recorder



FALL, 1960

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A QUARTERLY
PUBLICATION
OF THE
AMERICAN
RECORDER
SOCIETY

EDITORIAL



RECORDER TEACHING

In the letter column of this issue our peripatetic president touches on a subject of provocative implication for American recorder circles: the summer school at Grove House in Roehampton, England. Here recorder players, mostly those who desire to teach, gather from all parts of the country to participate for one week in an intensive course of instruction under the guidance of a representative number of the outstanding English recorder practitioners. The session concludes with examinations for the teaching certificate of the English Society of Recorder Players.

To date there has been no formal accrediting for teachers in the American recorder world. Possibly, this may be due to an impression still extant among large numbers of the uninitiated that as regards the recorder no lessons are needed. Or that all one requires is a fingering chart or an instruction book. The consequence, compounded by a simple lack of teachers, has been a vast disparity in the quality of recorder pedagogy.

Inevitably and tragically this results in an estrange-

ment of many potential players who might otherwise provide additional recruits for the large reservoir of enthusiastic amateur performers on which the recorder movement depends.

Admittedly, a good deal of recorder playing may never reach a high technical level as the concept of everyone playing makes a sizeable amount of tootling inevitable. But our Society can make a start systematically to raise the standards of teaching. Our aim must be to lift the level of technical proficiency to a point where a serious student may confidently look forward to a time when he too may enter upon the magic road leading to the recorder literature of the 17th and 18th centuries. It is a self-evident task therefore for us to help impel the performance averages upward so that everyone from professional performer to teacher to amateur to pupil gains increased understanding and pleasure in the process. This should be done without any rigid attempt to categorize anyone or for the Society to become academically hidebound.

In our last issue the possibility of visiting workshops sponsored by the Society was discussed. Would it not be equally feasible to inaugurate an officially sponsored session of a full week or longer, sometime during the summer, devoted to teaching along the lines laid down by our English cousins? Perhaps the curriculum might be more generalized with specific courses for teachers as part of the subjects taught. Again, it might be practical to combine such a project with the recorder activities already existing at one of the several excellent summer vacation spots or during the summer inter-session of a conveniently located college.

We welcome comments and suggestions from our readers.

MUSEUM PIECE

Your editor-in-chief had the fright of his life the other day. Leafing through the entertainment section
(continued on page 11)

THE AMERICAN RECORDER SOCIETY, Inc.

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TEACHING THE RECORDER TO CHILDREN

SUGGESTIONS FOR BEGINNING TEACHERS

PART III (FINAL INSTALLMENT)

BY GERTRUD BAMBERGER

When and how do children learn to read music?

This is a much discussed question which goes far beyond this article as it concerns other instruments as well as the recorder. However a few words may be permitted because the recorder more than any other instrument is the layman's favorite, and as such is often taught by amateurs without much teaching experience.

The adult "rational" mind will most likely tackle a new instrument from the reading end. He will learn to associate fingerings with names of notes and will derive his satisfaction from reading a lot of music. Children start from the other end. They want to sing a song and learn to play it the quickest and easiest way. They want to make it their own. They welcome letter names as a help for their memory as long as they need them and discard them as quickly as they can. The minute a child knows a song by heart he has to be coaxed into using the music in ensemble playing. He almost feels insulted when he has to do it.

Inexperienced teachers sometimes make the mistake of expecting a genuine interest in reading from young children. I have found that reading should be a by-product of the first months of music lessons, accomplished without making it an issue.

The sequence of events could be—listening to a song, singing and learning to play it (by ear, imitation and some memory help). Then the "picture" of the song—(musical notation) is shown. Following this, the shape of the melodic line, steps and leaps, space and line notes, long and short are discussed.

Then the children are allowed to *write* notes on the blackboard by themselves. They jump at this opportunity. No limitations are set, except for the number of notes they may write before sitting down again. This "experimenting" period is of greatest value for the teacher. He will recognize individual differences, he will observe the child who has absorbed various facts such as spaces and lines or different shapes of notes, he will watch the shy child who copies notes from his neighbor, he will make mental notes on coordination, on initiative, on the learning skill of each child. He will get a picture of the class. This will help him to find the proper speed of presentation of new features. All the written notes are then discussed as the class looks at its own "exhibition" of written music.

When the children have learned to recognize G, A, and B on the Staff, they begin to make up short tunes which I write on the board in musical notation ("so

we won't forget them"). These should be real tunes short enough to be remembered and not just a series of meaningless notes. They will continue to make up tunes at home and write them. These tunes will be played in class the following session.

At this time, I give the class their first music book. On the first pages they find melodies with familiar notes and they are allowed to write the letters under the notes. They enjoy playing these notes because reading music is the new skill just acquired. However, we would be badly mistaken if we thought they are learning a piece that way. They don't know at all what they are playing because they are too busy translating notes into fingerings (often with the omission of the letter name). This is a stage of instruction where teachers can easily destroy a child's enthusiasm by expecting too much reading. Children look at the teacher as the provider of music they like. They depend on the teacher and should not be left to themselves too soon. On the other hand, reading will improve with unexpected speed when the child is eager to learn a certain piece, particularly one someone else has played in class. Here recorder lessons in their natural set-up as a group activity have decided advantages over the solitary piano lesson. Mutual stimulation and a healthy competition are great factors in learning.

It must not be overlooked that to a young child beginner the written song does not "sound." It has happened not once but over and over that a child who does know how to read music does not make the connection between notes and music. For instance, I would ask a child to play for me a piece he has practiced at home. He hesitates: "I sort of forgot the tune," he says. "But you know the notes. Why don't you play them? Sing it for me." "It's much easier when I know the tune."

She will also find that a song played before in G major will not be recognized if written in F major. And what's more, many children will play all the notes faithfully and correctly without recognizing the song. However, they do recognize it when somebody else plays it and their minds are not distracted by playing.

All these experiences have taught me to teach children's beginners classes, so to speak, on two tracks. I teach the songs which I expect them to like and to be really interested in by ear, imitation and letter names. At the same time I include some reading in every class

(continued on page 8)

HOW RECORDERS ARE MADE

At the workshop of Friedrich von Huene

By MILDRED LEWIS

An 18th-century setting gives a special aura of authenticity to the recently established recorder workshop of Friedrich von Huene on the historic Lyman Estate in Waltham, Massachusetts.

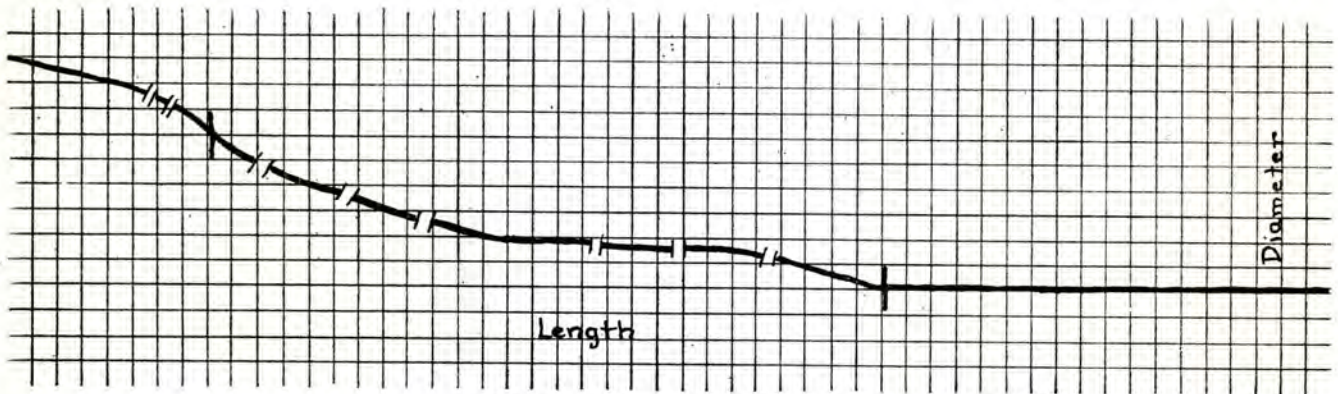
Here in the midst of giant trees, uninhibited shrubbery and spacious lawns, stands the mansion designed by Samuel MacIntyre in 1793 with its attendant buildings. In one of these, the coach house, also beautifully designed, those contemporary companions, the recorder and the harpsichord, are being made. Frank Hubbard, noted for his exquisite reproductions of early English, French and Italian instruments, and Friedrich von Huene, maker of recorders and other early woodwinds, work side by side in a cacophony of saws, planing machines, syncopated hammer beats and musical tones of instruments learning to speak correctly. Neither worker is averse to discontinuing production if a visitor appears with a viol or recorder that can become part of a Baroque trio sonata. The ensuing session of music-making might be justified under the name of testing.

Mr. von Huene became acquainted with the recorder in Germany at the age of 15. While studying at Bow-

time making recorders. He did not give up music-making altogether, however. During the 1959-1960 season of the Boston Chapter, ARS, he served as its music director and he has recently become a member of the Camerata, a group which plays on the early instruments in the Boston Museum of Fine Arts.

In 1953 he visited European recorder makers, among them Moeck, Mollenhauer, Stieber and Dolmetsch, and purchased here and there fine instruments for his collection. After establishing a definite idea of how a recorder should sound, he became dissatisfied with some of the features of each instrument and decided on the do-it-yourself method to achieve what he wanted.

He started out by assembling an "album of recorders I have met"; not photos, but graphs showing in exaggerated form the inside measurements of many makes both old and new. These measurements are ingeniously taken by an inside-out arrangement of the system used by jewelers for rings; instead of rings-on-your-finger it is rings-in-a-recorder, one size at a time mounted on the end of a ruled metal bar to tell how far in. Ring sizes and distances are plotted on graph paper so that the connecting line shows the shape of the bore.



Exaggerated anatomical portrait of a recorder

doin College, he took up the flute as a second instrument, which came in handy during service in the Air Force as flutist in a concert band. After he graduated from college in 1956 with a major in music, two opportunities knocked on his door: a scholarship for graduate study in music at Harvard University, a position in the workshop of Verne Q. Powell, the famous flute-maker of Boston. He chose the latter. For four years he thoroughly acquainted himself with the art of making silver flutes and wooden piccolos while in his spare

The outside appearance of a recorder gives no hint of the intricacies within. The holes which lie so nicely under your fingers must have interior compensations to produce the correct pitch. Although the bore is basically cone-shaped there are subtle changes or bulges to compromise between perfection of sound and the convenience of human fingers. Thus producing a good recorder becomes a sort of battle of the bulge.

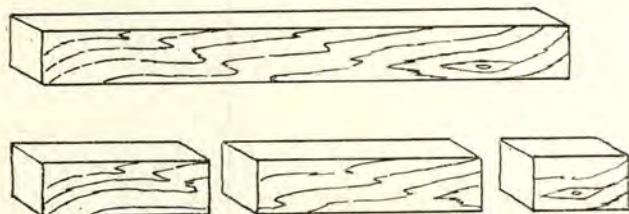
Since recorders vary a great deal in their playing characteristics, Mr. von Huene set out to investigate the

differences in design that account for this. There are other amazing variations besides those of the interior contours. For instance, the distance from the window to the bottom of the Moeck tenor recorder is much longer than that in a Dolmetsch tenor, yet both have the same pitch. This feature accounts for the difference in sound and volume between the two instruments. By comparing the graphs with the performance of each recorder, Mr. von Huene was able to detect cause and effect patterns essential to the design of his own instruments.

He aims to produce a tone that might be described as "reedy" (characteristic of the Baroque recorders) rather than round and mellow (popular in the Renaissance). This reedy tone has a little extra something—over-tones; it speaks with great clarity, penetration and unusual volume for instrument by nature soft-spoken. His recorders are also capable of considerable variation in tone and volume without loss of pitch.

Since the design of the von Huene recorders is his own, many of the tools that make them are specially created. Besides the familiar lathe, saw and drills, special reamers and broaching tools must be assembled. Wood for recorders must be hard, heavy and fine-grained so that it will send out sound rather than absorb it. Boxwood, the traditional wood of fine woodwinds, rosewood, tulip wood, satinwood, grenadilla, ebony, pear, maple and cherry, all are suitable. Aromatic cedar, a very soft wood, is used for the fipple plugs. Most of these woods come from far-away places, South America, East India, Africa, Europe; only cherry, maple and cedar are native. A bit of the Congo goes into von Huene recorders. Great elephant tusks repose in a corner of the workshop evoking thoughts far removed from recorder making. (The piece to which you put your lips was once roaming the jungle!) Since ivory is much harder and stronger than wood, it is not only decorative but serves a useful purpose in strengthening the recorder at important places.

In the beginning, a recorder is a piece of lumber (for an alto roughly 2" x 2" x 24"). This billet is cut into three parts from which will be formed the head, center and foot joints.

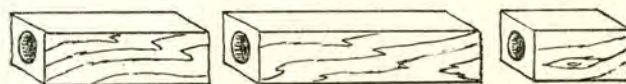


It is important that these three pieces maintain their relationship to one another all through their evolution, so that the final assembly will match, not only in

grain, but also in response to weather, thus assuring a permanently tight fit.

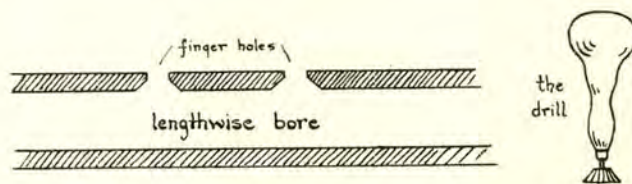
(A major and mysterious problem for the recorder craftsman is the effect of nature on his natural materials, wood and ivory. Both in a way continue to live and their contraction and expansion must be taken into account and dealt with by ingenuity as well as scientific knowledge. The work must be studied and planned with the insight of an engineer.)

The triplet blocks each take their turn upon the lathe for the preliminary drilling of the bore, the drill remaining stationary while the block spins on its own axis. After this strenuous treatment, they are allowed to rest for eight to twelve months to give them ample time to dry out. The inside is then finished with reamers developed by Mr. von Huene to produce his own distinctive design. When the reamer's metal knives are through their work, the bore of the recorder is exactly as the artisan has decreed. The recorder now looks like this:



After the hole is in the middle, the recorder is shaped around it, roughly at first until the ivory rings and mouthpiece are fitted, then to its final satin-smooth Baroque design. This part of the work shows the fastest progress. But much more has to be done.

A transparent template (or pattern) is used to pinpoint the location of the finger holes which are bored on a slant in the footjoint, but at right angles to the lengthwise bore in the center section, all of them slightly smaller than their final size. The diameter of the inside of these holes is then increased so that a cross section looks like this:



This process poses a riddle to the observer equal to that of the ship in the bottle. How does one drill from the inside of a recorder? It would almost seem to require the services of a carpenter ant! Solution: the small conical drill is detached from its handle, set on the end of a rod and passed into the end of the recorder until it can be seen directly beneath a finger hole. The handle is then screwed on again from the outside, the supporting rod removed and the drill is free to turn.

The head joint, which is cylindrical (not tapered) now receives its voice. A square headed broaching tool of special design takes corresponding bites out of the

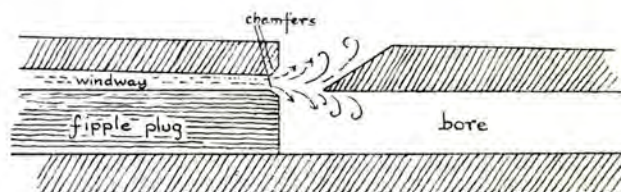
side of the wall, making a channel which becomes the windway after the fipple plug has been fitted. The window, carved at the end of the channel, is much like that in willow whistles, but the results are far superior. One side of the fipple plug is carved flat to form the lower surface of the windway. It is made of cedar, a soft wood full of minute air chambers, which can absorb moisture without exerting undue pressure in the hard outside wall of the head joint. After this plug has tightly closed the top of the head joint, the recorder is ready to speak. The shaping of the mouthpiece is merely for human convenience and makes no difference to a recorder.

The voice in a recorder is a natural wonder even to its maker, who experiences a feeling of exciting accomplishment every time a new instrument produces its first tone. How does this voice get into the recorder? The player's breath is directed down the windway toward the knife-like lower edge of the window, which divides it into a series of tiny eddies or pulsations that form alternately on either side of the edge and set in motion the whole column of air inside the bore. This motion is received by human ears as sound. The quality of that sound depends on some very fine adjustments that are called voicing. The angle of the airstream as well as the amount of air passing above and below the edge determine the excellence of tone and the volume in each register. At this point it is important that the recorder maker be a sensitive player, too.

He connects the head joint with a body and blows a low F. Is the tone clear? Does it have good volume? Yes. He blows the G; it burbles and cannot decide whether to stay in the low octave or jump to the higher one. As a result, it does neither. Now the craftsman must solve his first voicing problem. Since two characteristics of the von Huene recorder are already fixed: i.e., the shape of the bore and the size of the window, the remaining variant is the windway. The fipple plug is removed (as it is many times during voicing) and a bit of a chamfer is carved on its lower end. From experience, the recorder maker knows that this will help the G to find its proper register. The note becomes clear. Each note in turn receives similar attention.

Each note must also have reasonable volume. If the windway slot is too thin, the air stream will produce a light tone. To get more volume there must not only be

room for more air, but also more motion in the air as it approaches the edge. If the airstream is too great, the tone quality becomes unpleasantly windy or hissing. A medium between quality and volume must be found.



Speaking in the proper pitch is the last lesson a recorder must learn. Its beautiful voice is of no practical use unless it can sing the right notes. Tuning a recorder must be done against a pattern, since it can play only one note at a time. At present, Mr. von Huene uses a piano-sized pipe organ with a recorder-like voice and precise pitch. When recorder and organ are not on the same wave length, their duet causes beats (intensity pulses) which are audible. Finger holes are slightly enlarged to raise pitch. All notes must be made to sound properly with a gradually increasing air pressure as the pitch rises. When the scales ring true without any odd compensations of breath, the recorder is in tune.

Voicing and tuning are definitely hand-work, never machine-work, and may take many hours. Some recorders speak correctly more quickly than others, but the conscientious craftsman works until all reach his high standards of performance.

Recorders usually are finished with varnish inside and a lacquer outside. The latter has been found to resist wear and soiling, thus preserving the beauty of the instrument. Ivory has a grain of its own. When this grain matches that of the wood with which it is joined, the craftsman rejoices in the visual beauty of his creation.

But a recorder is not an ornament; it is a music maker, a voice. Made of that which once lived, it has come alive itself. It has developed a personality, its own peculiarities and virtues. Infinite pains have been taken to have it develop correctly, beautifully and to its ultimate power. Now—"govern these ventages with your fingers and thumb, give it breath with your mouth, and it will discourse most eloquent music."

Important notice to all members:

Please let us know immediately of any changes of address. All our materials are sent from the National Office by bulk mail and will not be forwarded to you by the post-office; so send the information as soon as you can to Mrs. Rhoda Weber, Treasurer, American Recorder Society, 12 Stuyvesant Oval, Apartment 4C, New York, New York. Mrs. Weber also keeps the membership lists up to date.

BOOK REVIEW

LINDE HOFFER-VON WINTERFELD and HARALD KUNZ. *Handbuch der Blockflöten-Literatur*. Berlin, Wiesbaden; (Bote & Bock.) 1959.

Some years ago I had the idea of assembling a complete catalogue of published recorder music that would guide recorder players through what is probably the most extensive published repertoire of any wind instrument. The need is great since only a narrow trickle from this sea of music ever seems to reach most music shops. Josef Marx talked me out of it; he convinced me that a complete bibliography was not only a task of superhuman proportions and complexity, but more important, was of doubtful utility, since, according to his estimate, roughly half the entries would consist of those pint-sized collections of German folksongs. Lowering my sights, I decided to be more selective and to limit my research to the worthier items in the catalogues; the average reader, after all, would probably be thankful. Bob Lander of the New England Music Center talked me out of that one. Mr. Lander assured me that although dealers and publishers would welcome such a study, a recorder player with several dollars to spend would in all likelihood spend it on music rather than on a music guide. Thus enlightened, and since I was not having much luck convincing two of the larger German publishers (or rather their impecunious American distributors) to provide me with examination copies of their music, I threw away my index cards and abandoned the whole scheme.

Now along comes the *Handbuch der Blockflöten-Literatur* to demonstrate further the hazards of music bibliography. Written in German, the book is nevertheless perfectly understandable to one, like this reviewer, with no knowledge of the tongue. About 2,000 publications are alphabetically listed and then cross-referred according to instrumental combination; entries are further classified as Old, Modern, Original, Arranged, and "Spielmusik." The meaning of this last term is somewhat ambiguous. 'Alte Spielmusik' refers not to arrangements (which have their own classification) but to unscored Renaissance and Early Baroque compositions for whose performance recorders may be considered historically appropriate. 'Neue Spielmusik' is non-soloist contemporary music, while "Neue Originalmusik" refers to modern solo compositions.

As they state in the preface, the authors decided to list completely the West German publications but to include only the most important items from other countries—a curiously nationalistic approach to bibliography. Even within this limited scope the work is incomplete. Checking the *Handbuch* against music in

my cabinet I quickly filled a page of legal-size foolscap with missing items like: *Fifteen Solos of the 18th Century* (Schott); Galliard's *Sonata* in d minor for recorder and BC (Deutscher Ricordi); Thomas Morley, *Two-part Canzonets* (George Ronald, Oxford); Hammerschmidt, *Ballet and Canzon* for two C recorders (Moeck); *Concerto* for Treble Recorder and String Orchestra by Arnold Cooke (Schott). No American publications are listed nor are those of France or the Netherlands. Of the first hundred items in my own library, twenty-six do not appear in the *Handbuch der Blockflöten-Literatur*. The work is inaccurate as well as incomplete. Co-author Höffer-von Winterfeld's arrangement of Frederick the Great's flute studies are described as original; Handel's *Grave and Allegro*, originally for two altos and BC, appears under Arrangements; the scoring for Loeillet's *Quintet* in b minor is given as two flutes and two alto recorders, whereas the recorder (Flauto di Voce) parts are obviously written for instruments tuned in D; Susato's *Dansyrie* does not include a percussion part—percussion is merely recommended; Under Two C Recorders and Keyboard, Marais' *Piece on Trio* is listed as Arranged, while under Two F Recorders (the piece can be played on both instruments) the same composition is described as Original; Fasch's *Canon Sonata à 3*, published for recorder, violin and BC, is originally, its preface tells us, for recorder, bassoon and BC, yet the *Handbuch* perpetuates the publisher's error.

In one case the editors do correct a publisher's error. The Somis *Sonata* in d minor for C recorder and BC is mistakenly described on its cover and title page as in F Major, but appears in the *Handbuch* in its real key—without, however, any note to that effect.

One of the more important tasks of the recorder bibliographer should be the location of original recorder music hidden away in the published flute repertoire. Since the recorder at one point in its history was called the "flute," much of its literature is incorrectly designated for its modern namesake. The authors do right by the Telemann *Suite* in a minor for "flute" and strings, but major works, such as the three sonatas for violin or "flute" by Veracini (Barenreiter); Marcello's four sonatas for "flute" (de Santis); Godfrey Finger's three sonatas for "flute" (Boosey & Hawkes); Vivaldi's *Concerto* in g minor for "flute," oboe and bassoon and the same composer's *Concerto* in g minor for "flute," oboe, violin, bassoon and BC (Ricardi) are overlooked.

For all its serious flaws, the *Handbuch der Blockflöten-Literatur* is a valuable store of important information. Interesting material is to be found on every page, and one's library is sure to grow as a result. But certainly the recorder world deserves something better. It deserves, in short, a bibliography that is invaluable.

—Bernard Krainis

FLAUTO PICCOLO'S CORNER

In this corner, Flauto Piccolo will regularly air his lively preferences and animadversions on a variety of musical subjects. He will emphasize practical matters, but, as his archaic name suggests, not without a frequent glance backwards at historical precedent. The Editor

THE LONESOME RECORDER

No doubt the joys of ensemble music are great, but Flauto Piccolo often finds some hours to spend with his recorders and no other player in sight. On such occasions he turns to a well-thumbed pile of music for recorder alone. Some of it has been published as study material and some of it is purely for fun. Here is an annotated list of his favorites:

100 Traditional Irish Tunes for Descant (Soprano Recorder; edited by Imogen Holst, Boosey & Hawkes. (Really authentic Irish tunes from the famous Petrie Collection. No "Wild Irish Roses" or "Danny Boys" here! The fast reels and jigs provide grateful study pieces.)

The Bird Fancier's Delight; Directions Concerning ye Teaching of All Sorts of Singing-birds after ye (Alto Recorder; edited by Stanley Godman, Schott & Co., Ltd. (An absolutely delightful book of tunes from the Handel period, including some from "The Beggar's Opera." The melodies are grouped according to the birds for which they are meant. A natural for Sopranino enthusiasts!)

Instructions & Tunes for the Treble (Alto) Recorder, from The Modern Music Master, c. 1731. A Facsimile edition with a note by Edgar Hunt, Schott & Co., Ltd. (The player can recapture the 18th century through this little book. In its 48 pages he gets in facsimile a set of "Directions for Playing on the Flute" and "A Fine Collection of Minuets, Rigadoons, Marches and Opera Airs By Judicious Masters," which consists mostly of favorite arias from Handel's operas.)

Bachstudien für Altblockflöten (Bach Studies for Alto Recorder); edited by Linde Höffer-von Winterfeld, Mitteldeutscher Verlag.

(We must look into Bach's church cantatas for his most frequent use of the recorder. This collection prints 19 recorder obbligato solos from cantatas and one from the Matthew-Passion—all of them wonderful and introspective music which should be our inspiration. Years of studying these often difficult passages will not dull their musical interest.)

15 Solos for Treble (Alto) Recorder by Masters of the 18th Century; edited by F. J. Giesbert, Schott & Co., Ltd.

(Few of these are easy, some extremely difficult. A good

one to start with is the *Rondeau* labelled "by J. S. Bach (?)". The attribution is extremely dubious, but the piece has great charm. Mr. Giesbert doesn't tell where he found these pieces and some players suspect that he has hatched them himself *alla Kreisler*.)

Preludes and Voluntaries (1708) for Treble (Alto) Recorder Solo; edited by Rene Colwell, Schott & Co., Ltd.

(Much simpler than the two foregoing items are these facile studies from Purcell, Corelli, Pepusch, Albinoni and other Baroque worthies.)

40 Studien für Altblockflöte nach den Solfeggien Friedrichs der Grossen (40 Studies for Alto Recorder after Frederick the Great's Solfegii); adapted by L. Höffer-von Winterfeld, Edition Sikorski.

(Frederick's flute warm-ups, here adapted for recorder, are warmly recommended.)

Helmut Mönkemeyer. Hohe Schule des Blockflötenspiels (The Advanced School of Recorder Playing). Moeck Verlag.

(The summit of all difficulties in recorder studies. The author has no truck with coddling players in F, C and G Major and provides velocity scale and arpeggio studies in all the keys.)

—Flauto Piccolo



TEACHING (continued from page 3)

session and also expect the children to do some by themselves, until they are so sure of the reading that the two tracks become one. The best indication that this has happened is the children's initiative in teaching themselves to play new songs in the book. The moment this curiosity is awakened and combined with the confidence of trusting the ear, we know we are on the right track.

Progress on the instrument will depend almost entirely on the child's attitude toward practising. If practising becomes a chore, postponed from one day to the next, not much will be accomplished. Two factors are vital in assuring regular and willing practising habits. 1) The child must be interested in the assigned music. 2) Some of his home work has to be memorized. Memorization is highly important not only because it is the only tangible proof to the child that he really knows the piece but also because memorizing involves repeated playing which is indispensable for technical improvement.

MUSIC REVIEWS

LUDWIG VAN BEETHOVEN: *Allegro for a Flute Clock*. Transc. Fritz Spiegl for Recorder Trio SAT.

LUDWIG VAN BEETHOVEN: *Adagio for a Flute Clock*. Transc. Fritz Spiegl for AT and Keyboard.

WOLFGANG AMADEUS MOZART: *Two Adagios*. Arr. for SSA Fritz Spiegl. London, Oxford University Press, 1959 and 1960.

EASY TRIOS FROM THE 17th and 18th CENTURY for SAT. Ed. Willi Hillemann. Wilhelmshaven, Otto Heinrich Noetzel Verlag, 1959.

TRIOS FOR SAT. Arr. William Moeser. New York, G. Schirmer, 1955.

Classical literature for the recorder is not found in great quantity; that which is available is often uneven in quality. Consequently Fritz Spiegl's pleasant arrangements of two Mozart adagios and two Beethoven flute-clock pieces are very welcome. The first Mozart *Adagio* (K. 617a) was originally written for glass harmonica; the second (K. 440d, no. 11), for two basset horns and bassoon. The autograph of the Beethoven pieces is found in the Öffentliche Wissenschaftliche Bibliothek, Berlin; in all, there are five such pieces for flute-clock, composed in 1799.

Whereas none of the pieces could be placed among either composer's masterworks, their lightness (derived, perhaps, from the composer's attitude toward mechanical music) makes them particularly appropriate for the recorder. The Mozart melodies do not stretch the expressive limits of the recorder *ad absurdum*. Although the Mozart adagios are arranged for SSA, the effect of TTB is richer and more expressive. With the Mozart a separate part for B \flat clarinet is provided, in case the upper voices are played by flutes or oboes. The Beethoven *Allegro*, when played with the detached articulation suggested by the editor, is charming: it is most appropriate when played as indicated, for SAT. Mr. Spiegl has arranged the *Adagio* for two flutes (or AT) and keyboard. The sustained melodic lines are heavily ornamented, demanding more dynamic control than the recorder can achieve. The keyboard part also tends to overpower the recorders in their lower register. However, such shortcomings would be evident primarily in public performance. Musically this *Adagio* is very satisfying; technically it is more demanding than any of the other three arrangements.

The Hillemann collection consists of arrangements of 15 dance movements, primarily from the latter half of the 17th century, although the final minuet and

gavotte are by Handel. Typical of the period, the majority of the dances are in triple time: minuets, sarabandes, and ritornelli, although several sprightly gavottes and rigaudons are interspersed. The arrangements stay within the lower register of each instrument; the voices are generally of equal difficulty. These trios are well within the technical accomplishments of beginners; when played musically, they are engaging, although hardly profound.

Moeser's collection of trios contains 12 simple arrangements from various composers (Bach, Beethoven, Haydn, Gluck, and Mozart). Most of the arrangements are excerpts from well-known pieces (Haydn's "St. Anthony Chorale"; Beethoven's piano sonata, op. 49, no. 1, Rondo). Such a collection is probably intended primarily for beginners, who wish to play familiar tunes. As such, it has several major flaws. The alto part (with one exception) must be transposed, hardly appropriate for beginners. The tenor frequently must play awkward figures which have been derived from pianistic figurations.

My major objection to this edition, however, is on musical grounds: most of the selections seem inappropriate for recorder trio. The Bach pieces, generally of two voices in the keyboard original, have been expanded to three parts by doubling octaves, unisons, and parallel sixths or thirds. This additional part usually is singularly lacking in linear interest. Similarly awkward (especially for the beginner) are the arrangements of violin and keyboard sonatas for three recorders.

—Judith M. Hudson

HANS GAL: *Six Two-Part Inventions, for SA*. Haslinger Blockflöten-Reihe Nr. 25. Vienna, Carl Haslinger, U. S. A.

No doubt some of our prominent composers enjoy creating little pieces for the layman and his instruments as a sort of relaxation. Milhaud and Poulenc did so many years ago in their pieces for *pipeaux*, and the eminent Austrian author of these pieces, entitled *Entrée, Menuett, Siciliano, Kanon, Berceuse* and *Bourrée*, seems to follow in their footsteps.

Though the compositions are rather conventional in their implied tonic-dominant harmony and occasional chromatic passages, the elegant polyphonic texture shows Gal's outstanding craftsmanship and the pieces sound very pleasant. Since they are easy to play and of limited range, they present good material for the introduction of the beginner to polyphonic music.

—Albert G. Hess

COLIN HAND: *Sonatina, for A and Piano.*

London, Oxford University Press, 1960.

BRIAN BONSOR: *Beguine (SAT and Piano)* (RMS 976); *Rumba (SA and Piano)*

(RMS 972); *Valerie Waltz (SA and Piano)*

(RMS 974). London, Schott & Co. Ltd., 1959.

ROBERT GORDON: *Little Suite No. 1,*

(for SAT). Chicago, Co-Di Music Publica-

tions, 1958.

Hand's three-movement *Sonatina* is an amusing and somewhat challenging work, although neither the piano part nor the recorder part is severely difficult. The recorder player should possess a well-controlled high register. The piece is well-constructed formally, of a length which suits its unpretentious musical ideas, and the piano part remains sensitive throughout to the limited dynamic range of the recorder. This is one of the better recent contributions to recorder literature and is one which I suspect will enjoy a good bit of popularity.

I wish I could speak as well of the three pieces by Brian Bonsor. They are reminiscent of the poorest and most naive salon music (not to speak too unkindly), so that I am surprised to find them entered in the Schott catalog.

The suite by Gordon is a simple piece which exhibits very little craft of composition but might be entertaining for some to read through.

—Thomas Binkley

SPIELSTUCKE AUS DEM FITZWILLIAM VIRGINAL BOOK 1625, FOR C

RECORDER: Arr. by Margret Raba. Kassel,

Bärenreiter (Ed. 979).

MATTHEW LOCKE: *Four Pieces from*

"Music for His Majesty's Sackbuts and Cornetts"

(SAATB): Ed. by Anthony Baines.

London, Oxford University Press, 1960.

INSTRUCTION AND TUNES FOR THE

TREBLE RECORDER (From *"The Modern Music Master"*

c. 1731): London, Schott

& Co. Ltd. (Ed. 10440).

The Fitzwilliam Virginal Book, filled as it is with so many delightful tunes, is a constant temptation to an editor on the prowl for recorder music. But he who trespasses there unwarily soon finds that, because most of this keyboard music is so completely idiomatic, it bristles with problems for the transcriber. It cannot be said that the present edition has provided completely satisfactory solutions to those problems. For example, making an accompaniment out of what is left of a virginals piece once its top line is lopped off and assigned to a solo recorder requires some judicious

filling out of the harmony. This the present editor does only occasionally, and then with unwarranted timidity. The result is that the keyboard parts give a general impression of skimpiness. Sometimes, even, there is a deliberate thinning of the original rich doubling (as in the anonymous "Daunce"); or the original voice-leading is altered for no apparent purpose (as in the anonymous "Allman" and "Corrento"). And in Byrd's "A Gigg" an already sketchy inner part is chopped into fragments by some quite unnecessary octave changes. In this same piece the elimination of the double bar, thus disguising the binary form of the dance with its implied repeats, is most unfortunate. As for Robert Johnson's "Allman," the transcription leaves the keyboard figuration badly mangled. And anyone who has heard the wonderful jangle of two virginals playing Giles Farnaby's duet for those instruments can hardly sanction the recasting of the piece with the poor recorder soloist attempting to hold down one of the keyboard parts all by himself.

There are but three performance indications in the edition, two of them phrase markings, and these incorrectly placed.

Quite in contrast is the edition of Matthew Locke's *Four Pieces*. Here is music eminently suited to recorders: the vigor that a performance by sackbuts and cornetts would give the music is replaced by the attractive perkiness of the recorders. And the indications as to articulation, expression, and tempo by Anthony Baines are excellent. In Locke's pieces we have in miniature those qualities which make 17th-century English music so fascinating: the rhythmic variety, the jagged melodic leaps, the delight of unexpected harmonies, the refreshing 5, 7, and 9-bar phrases.

The shortness of the sections in this music suggests the introduction of doubles for each repeat, and certainly players of a creative bent and more advanced technique will want to experiment in this direction.

In printing "Directions for Playing on the Flute" as a volume in *The Modern Music Master* (c. 1731) the publishers were catering to the tremendous popularity enjoyed by the recorder in England during those early years of the 18th century. The enormous demand for music by the dilettante players of the instrument was met by the publication of floods of arrangements of songs, opera arias, marches, and dance pieces, a good sampling of which is included in "Directions for Playing the Flute." And should the supply prove insufficient, why "Directions . . ." even provides "A scale for Transposing any Piece of Musick to the properest Keys for (the recorder)."

The present facsimile edition is reproduced from a copy in the possession of Edgar Hunt, who supplies an informative note. It is a charming publication. Some of

the easier tunes that are included (arranged by those ubiquitous "Judicious Masters") would make good instruction material; the more difficult ones (and there are plenty of those, too) would seem particularly useful for unison playing by a group. As to the instructions themselves, they are, of course, much too cursory to be used as such by a present-day recorder student. But for the scholar, the fingering chart in particular is of interest as evidence of 18th-century practice.

—Colin Sterne

WILLIAM WILLIAMS: Sonata in Imitation of Birds for AA and Continuo. Ed. Thurston Dart. London, Oxford University Press, 1959.

ARNOLT SCHLICK: Five Pieces (from "Tabulaturen Etlicher Lobtesang" 1512) arr. for Three Recorders. Arr. Erich Katz. (A.R.S. No. 38).

CLAUDE LEJEUNE: Three Chansons arr. for Three Recorders. Arr. Joseph T. Olivain. (A.R.S. No. 37) New York, Associated Music Publishers, Inc., 1960.

The trio sonata by William Williams (1703) is one of the numerous bird pieces of the baroque literature which reached their noblest expression in Handel's famous recorder arias from "Rinaldo" and "Acis and Galatea." Williams, a member of the royal band, proved in this little work the admirable craftsmanship that the instrumentalist of his time had at his command. The lively chirping of the two alto recorders—parallel thirds climbing up and down the F major scale and triad—alternates with contrapuntal passages which clearly abandon the imitation of birdsong for that of the great art of human *bel canto*, and there are many suggestions of the accomplished instrumental style which English chamber music inherited from the Italian string sonata. The realization of the figured bass, written by an expert of the continuo practice, is beautiful.

The works by Schlick (1512) and Le Jeune (1603) are fine additions to the impressive list of ARS editions. Both are examples of the large Renaissance literature which is suited to the recorder ensemble, but the keyboard and lute transcriptions by the German organ master lend themselves better to a performance on recorders than the inherently vocal pieces of the French chanson composer. Schlick's style is guided by instrumental improvisation, whereas Le Jeune's finely wrought declamation is totally dependent upon words and vocal presentation—which might be mixed with the sound of recorders but cannot be replaced by it if the metric changes, the caesuras, and the altogether capricious structure of the music are to retain their

meaning. It would therefore be important to add the text, preferably with a good translation, and perhaps this can be done in a future printing.

—Alfred Mann

EDITORIAL (continued from page 2)

of *The New York Times*, Sunday edition, he noted an article on Claudio Monteverdi's "Orfeo" by Harold C. Schonberg. Suddenly his eye caught the following: "Mr. Stokowski will try to adhere to the original orchestration which contains a number of obsolete instruments (recorders, bass gambas, zinken, bass cithers, and lutes among others) . . ." He blanched, for on the instant he realized that if the recorder is obsolete, it can only be because the player for the instrument is extinct. Could it be that he was already transfixed into a state of formaldehydic immobility and on display in some museum with a recorder in one hand and a sign in the other with the legend, *Homo sapiens flautous?* Making a mad dash for the nearest mirror, he looked long and fixedly at his reflection. However, outside of a considerable balding and a slight sagging of the jowls, his image seemed in reasonably tolerable condition.

Relieved, he leaned back and thought of the tens of thousands of recorders sold each year throughout the world. The mountains of recorder music still piled in his study, practically untouched because it was being produced faster than one could play it. His daily agonizing through practice periods. His moments of utter ecstasy when with his fellow *flauto* fanatics he surmounted a piece. Were these but the vaporings of a 17th century vision? In his mind's ear, he could still recall the outstanding recorder recitals of the year, the Pro Musica Antiqua, the Krainis Baroque Ensemble . . . From his recent trip abroad there still reechoed the Concentus Fidesque Antiqui playing in the resplendent, gilt-encrusted mirror and marble room of a *palazzo* in Rome (Venetian spinet, lute, archlute, viola d'amore, fidula, violino Marchigiano, viola da ginocchio, basset, tromba marina, celtic harp, ribec, viele, pochette, and recorder) . . . or Ephraim Marcus in Israel playing the Handel recorder sonatas . . . He could recall almost palpably his many English recorder friends, particularly Dr. Walter Bergmann who literally lives and breathes recorder . . . Were these also nothing more than illusion, a kind of "Berkeley Square" in reverse?

Quickly he glanced at his desk calendar to verify the century. He sighed. Discontented with the philosophy of this era of music business? Yes. Unhappy at the still too many who make no music as part of their daily lives? Yes. Dejected for the still too many who just sit and listen? Yes. Out of step? Perhaps. Obsolete? He gave himself a reassuring poke in the ribs. But no!

RECORD REVIEW

THE HISTORY OF MUSIC IN SOUND

Vol. II. *Early Medieval Music up to 1300*—Victor LM 6015 (2-12")

Vol. III. *Ars Nova and the Renaissance*—Victor LM 6016 (2-12")

Vol. IV. *The Age of Humanism*—Victor LM 6029 (2-12")

Vol. VI. *The Growth of Instrumental Music*—Victor LM 6031 (2-12")

For many recorder players, learning the instrument is like mastering a new language, in the sense that it opens doors that otherwise probably would have remained closed to them. As the student of French becomes aware of the great literary masters in that tongue, so the recorder player finds his musical awareness greatly broadened and comes to be on familiar terms with works by composers whose very names were all but unknown until not so very long ago. The LP, of course, has been a major factor in the present large-scale revival of little known music of the past, and in one respect at least we may congratulate ourselves on living at the present time—never before in history has anyone been able to hear so much music covering a span of several centuries!

The role of the recorder has never been that of a major figure in the history of music—despite the enthusiasm of some of its adherents—but it is one of many important instruments. The apportionment of space given it in the monumental series of LP's under review is not great, but probably fair; it may help recorder players gain historical perspective. The opportunity to gain greater over-all perspective is, indeed, one of the many virtues of the present set of recording, which are designed to accompany the *New Oxford History of Music*, each set of records corresponding to a volume in the *History* and planned by the same editor. In addition, an illustrated booklet with considerable music, texts, translations, and notes regarding the selections recorded has been prepared for each record album and is included in the box with the disks. For the adventurous reader, incidentally, other volumes in this outstanding series are: *Vol. I*—*Ancient and Oriental Music!* *Vol. V*—*Opera and Church Music*; *Vol. VII*—*The Symphonic Outlook*; and *Vol. VIII*—*The Age of Beethoven*, *Vols. IX and X*, *Romanticism and Modern Music*, respectively, have not yet been released.

Works for recorder, with performers, are listed below:

Vol. II, Side 2, Band 5b—*Anonymous Medieval French Song*, "Tuit cil qui sunt enamourat."

Pro Musica Antiqua Ensemble, Safford Cape—Director (voices, recorder, and drum).

Vol. II, Side 4, Band 1—*Four Dance Tunes: 13th Century*

Side 4, Band 2—*Three English Dance Tunes*
Carl Dolmetsch—recorders, Nathalie Dolmetsch—viols, Donald Bridger—cor anglais, Alan Taylor—tabor.

Vol. III, Side 4, Band 5—*Compère: "Nous sommes de l'ordre de Saint Babouin"* (recorder quartet); *Rubinus: "Der Bauern Schwantz"* (recorder, oboe, bassoon, trombone).

The recorder quartet is performed by the Carl Dolmetsch Ensemble: Carl Dolmetsch—soprano (tulipwood)—Cecile Dolmetsch—alto (plastic!)—Nathalie Dolmetsch—tenor (tulipwood), Marie Dolmetsch—bass (cherry). Carl Dolmetsch plays soprano recorder in the *Rubinus*.

Vol. IV, Side 1, Band 3b—*Claude de Sermisy: "Tant que vivray."* *Pro Musica Antiqua Ensemble, Safford Cape*—Director. (Tenor voice, recorder, viol and lute).

Vol. VI, Side 1, Band 1—*Henry Purcell: Excerpt from Welcome Song: "What, what shall be done?"*
Alfred Deller—counter-tenor, Richard Lewis—tenor, Norman Walker—bass, London Chamber Singers and Orchestra (recorder players are Carl and Marie Dolmetsch), Anthony Bernard—Conductor.

In each case recorder performances are good and the recording quite acceptable. Best perhaps is the Purcell excerpt where the two recorders sound very jaunty and brave. Also of interest is the sound of the recorder-oboe-bassoon-trombone combination. This reviewer looks forward to the day when the recorder becomes less "segregated" than at present.

Performances in this *History of Music in Sound* are naturally somewhat variable, as is the quality of reproduction, but they are generally and surprisingly good. Among other interesting works is *Handel's Trio Sonata in F major, Op. 2, No. 5* for flute, violin and continuo (in *Vol. VI*), which many recorder players have adopted as their own, and which readers may like to compare with the performance by Bernard Krainis on *ESOTERIC 515*. All in all, this set of recordings and their accompanying booklets (published by Oxford Univ. Press) represent a major undertaking for which we may be grateful. Get it for yourself as an unbirthday present!

—Dale S. Higbee

CHAPTER NEWS



● BOSTON, MASS.

During the summer three playing sessions were held at the homes of members. Attendance at each meeting was 25 to 30, and all played together in one group.

The following are the names and addresses of the new officers for 1960-61:

President—Mrs. Samuel L. Powers, 31 Kilburn Rd., Belmont
 Music Director—Mrs. Montague P. Ford, 112 Herrick Rd., Newton Center
 Recording Secretary—Miss Arlene M. Lynde, 73 Elm Rd., Newtonville
 Corresponding Secretary—Miss Ruth S. Magurn, 1572 Massachusetts Ave., Cambridge
 Treasurer—Mr. John M. Foster, 361 Central Ave., Needham Heights
 Chairman of Music Committee—Mrs. J. C. Wolterbeek, McLean Hospital, Waverley
 Publicity Director—Mr. Paul Wing, Jr., 12 Weston Rd. Hingham
 Librarian—Mrs. Friedrich von Huene, 35 Elm St., Brookline
 Hospitality—Miss Mary Pattee, 27 Ruggles St., Westboro
 Membership—Miss Liberty Winter, 119 Walker St., Cambridge
 Editor of Newsletter—Miss Mildred Lewis, 29 Willow St., Belmont
 Elected Board Members

Mr. John Foster
 Mrs. Friedrich von Huene
 Dr. Arthur Loeb, 29 Shepherd St., Cambridge 38

Mrs. Samuel L. Powers
 Mr. Paul Wing, Jr.

The 1960 season opened with a well-attended meeting on September 18. Last year's very satisfactory arrangement with the Boston Center for Adult Education is being continued, whereby we hold our meetings at their headquarters at No. 5 Commonwealth Ave. Plans for this year include a series of special events to celebrate the Fifth Anniversary of the founding of the Boston Chapter of the ARS. Our membership at the end of last season was 140, nearly double that of the year before, and we look forward now to another active and successful year.

—RUTH S. MAGURN, *Corresponding Secretary*

● COOPERSTOWN, N. Y.

Our Fall Open House was held Saturday afternoon and evening, September 24, and was certainly the finest one yet. The credit belongs unreservedly to Shelley Gruskin, who braved the central New York wilds and drove his little Volkswagen up from New York to lead us in some old music, new to us—or most of us. A little Bertali, John Wilbye, and such like. The peak of the evening came as he played for us some of the Handel sonatas.

Again people came from some distance to spend the Open House with us. The DeMarsh's from Glens Falls, Bill Huntley and John Girdler from Union College in Schenectady, Jim Harrison from Utica College in Utica, Don and Ann Seaton from Dobbs Ferry, and Elinor Whitton from Binghamton. Like so many others living outside the metropolitan area, these were all people who have to play "a seul", or who only occasionally have the opportunity to sit in with a group. Among the twenty who played, we had three basses, five tenors along with the descants and trebles, and there was a fair amount of interchanging as the afternoon and evening progressed.

A late spring Open House is already planned, and although she hasn't said yes yet, heavy pressure is about to be applied to

Martha Bixler to join us for that session. Anyone in reach of Cooperstown will of course be welcomed, and a note to me (signed below) will guarantee your receiving notice of time and place.

The Cooperstown Consort, made up of Kitty Ketcham, Betsy Russell and Dick Weld, has already started to make appearances at civic organizations and clubs in the central part of the state, presenting a three-fold program of word, sight and sound. We tend to tell about the recorder, its origin and renaissance; show twenty or so recorders of different makes, voices and woods; and then play 12th- through 18th-century music.

Kitty Ketcham and I attended the Kinhaven Music Camp this past August, she for the second time—and had the amazingly interesting experience of orchestral work with the recorder in all voices combined with strings and woodwinds. Mrs. Dushkin composes and publishes music for the recorder, and in the latter part of the summer they welcome people like us to saturate themselves for two weeks in music.

Because recorder players seem to be pretty well scattered over our more rural part of New York state, we welcome the letters of any people who would like to be put on our chapter mailing list. It would please us to be a sort of nucleus for more of the people who feel that they are outposts of the recorder world.

—RICHARD P. WELD, *Secretary*

● EVANSTON, ILL.

Our first meeting of the fall, October 2, also marked the beginning of our second year as the North Shore (Suburban Chicago) Chapter of the ARS. We did some playing but this was, for the most part, a business meeting at which we elected officers for the coming year and discussed tentative plans for coming monthly meetings as well as ideas for programs in between.

We started the year with ten paid members in both the local chapter and also the national group, inasmuch as we had previously decided that the membership in one required membership in the other.

The officers elected are:

Mrs. Harold Brown, President
 Frank LeJeune, Vice-President
 Mrs. Frank LeJeune, Musical Director
 Mrs. Walter McCollum, Secretary-Treasurer
 Mrs. Ralph Sailor, Chapter Representative

—MRS. WALTER MCCOLLUM, *Secretary-Treasurer*

● NEW YORK, N. Y.

The first fall meeting of what we have been calling the New York Chapter (more of that anon) took place on Friday, October 7th, at the usual meeting place. The new season was started off, fittingly enough, by our President, LaNoue Davenport.

The music he had chosen for the advanced players' session would have been a tough assignment for a quartet of good amateur performers, and quite impossible, some might have thought, for the unwieldy number of members who elected to tackle it! This formidable project was the first of the *Two Mirror Fugues* of Bach from *The Art of the Fugue* (Zeitschrift fur Spielmusik—Moeck No. 203).

However, it turned out to be "good for what ails us"—specifically, the too-frequent disregard of rests, dots, and tied notes. This music pointed up these weaknesses and Mr. Davenport dealt with them in a masterful way. We should have emerged from this

G. SCHIRMER FEATURES

THE Johannes Adler RECORDER

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25-yr. Pearwood, double holes	12.50
25-yr. Pearwood, double holes, Ivory mouthpiece	15.50
F-ALTO	
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25-yr. Pearwood, double holes	24.00
25-yr. Pearwood, double holes, Ivory mouthpiece	28.00
C-TENOR	
25-yr. Pearwood, single holes and key	25.00
25-yr. Pearwood, double holes	28.50
25-yr. Pearwood, double holes and key	28.50
25-yr. Pearwood, double holes, Ivory mouthpiece	33.50
25-yr. Pearwood, double hole and key, Ivory mouthpiece	33.50
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25-yr. Maple, Pear-stained, keys, double hole. Includes hard case	80.00
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meeting far better ensemble players.

There were a few other subtle matters which were vividly put into words by our highly articulate Director, who led us through this maze of difficulties with his customary patience and flashes of humor. Without singling anyone out, he objected, understandably, to the people who rush ahead, ignoring the conductor and not bothering to *listen*, but perhaps even more to the "whisperers" who are so timid and tentative that they cause a sort of murmur in the background. Then there are the ones who decide that since they know this music, they will take the lead. Thus they seem to play a little before the murmurers and a little behind the rushers-ahead! We were of course urged to "play it straight", bravely but not too daringly. Before the intermission, Mr. Davenport managed to fuse the many conflicting elements into a fairly acceptable whole.

The usual short program was omitted this time. Instead we learned from Miss Diana Blair that plans were afoot to launch the New York Chapter as an entity, separate and distinct from the National Society. What the aims of the Chapter are to be, and how far it will extend geographically, we will probably hear at the next general meeting.

With all this food for thought, it was difficult to concentrate on the other music on our stands, even though the *Five Pieces* by Arnolt Schlick (ARS Edition No. 38) were much less complex than the Bach *Fugue*.

At the very end, we relaxed pleasantly with Mr. Davenport's arrangements of American Folk Songs (formerly Clark & Way, now Carl Van Roy) and the evening was over too soon.

—ELIZABETH TURNER, Reporter

SUMMARY OF MEETING OCTOBER 6, 1960

At the request of the Board of Directors of the American Recorder Society a meeting of interested ARS members was arranged by Bernard Krainis. The purpose of the meeting was to initiate action preparatory to setting up a New York chapter of the ARS which is to have its own officers and administrative structure, and to guide its own activities, as do other ARS chapters.

The outcome of the meeting may be stated under three headings:

1. ORGANIZATIONAL ACTION TAKEN

1. Appointment of Chapter Officers Pro-Tem to act as organizers until such time as proper elections under a set of by-laws may be held.

President	Bernard Krainis
Vice President	Martha Bixler
Vice President	J. Gardner Cressy
Exec. Vice President	Diana Blair
Corresp. Secretary	Sandra Trevathan
Recording Secretary	Martin Loonan
Treasurer	Abraham Rubin

2. Appointment of a by-laws committee and the establishment of a date (March 1961) on which the committee is to have proposed by-laws ready for submission to the membership.

The committee consists of:

J. Gardner Cressy
Martin Loonan
Abraham Rubin

3. Request a joint meeting with the Board of Directors of the ARS to be held as soon as possible; the purpose of such a meeting being to discuss the duties to be assumed by the chapter officers and the timetable for the transfer of duties.

2. POLICY CONSENSUS OF THE GROUP

1. Proposed names of the chapter might be:
RECORDER CLUB OF NEW YORK a chapter of The American Recorder Society
NEW YORK RECORDER CLUB a chapter of The American Recorder Society
NEW YORK RECORDER PLAYERS a chapter of The American Recorder Society

2. Finances to remain joint with those of the ARS for the balance of this activity year (1960-61).

3. DISCUSSION AND SUGGESTIONS FOR IMMEDIATE ACTION

1. Creation of a more practical registry system for the bringing together of players.
2. Seek meeting place with maximum space for minimum cost. Try churches and other institutions.
3. Establish a rating system for players.

We would like suggestions from the membership as to what you would like the chapter to do and the goals that you would like to see us aim for. All requests and suggestions will receive attention and of course any offers of help will be welcome.

—DIANA BLAIR, Exec. Vice President

• SAN DIEGO, CAL.

Since this is the first appearance of the San Diego Chapter in *The American Recorder*, it may be interesting to present a short history of its formation and some pertinent facts on recorder playing in general in San Diego. (Besides, we haven't done anything else worth talking about yet!)

Recorder playing in San Diego has had a rather unique rallying point for many years in the existence of the Old Globe Theater in Balboa Park. This community theater has produced a two-month National Shakespeare Festival each summer for ten years. It has regularly made use of recorders and other early instruments to provide an authentic atmosphere. During one memorable season, Colin and Roberta Sterne gave several concerts and performed nightly in the colorful pageant which precedes each performance.

Since 1956, the Old Globe Theater has sponsored a special group of singers and instrumentalists called *The Old Globe Consort* under the direction of Mr. David McNair. This group always appears in Elizabethan costume and has given more than 200 local performances promoting the festival.

Since 1955, San Diego has been fortunate in having two excellent loan sources of recorder music. The Central Public Library circulates a small but well-rounded collection. The Athenaeum, a private arts library, possesses an outstanding large collection of recorder literature which it circulates to members (\$5.00 per year).

In 1957 Mr. Henry Van der Werf came to San Diego from the Netherlands and became the first recorder teacher here.

With all of these factors present it would seem that San Diego should have long ago nurtured a quantity of recorder players and considerable interest in the instrument. This has not been the case. A considerable amount of "beating the bushes" was needed to bring together a nucleus for the foundation of our Chapter.

The San Diego Recorder Society came into existence approximately two years ago when a small group of enthusiasts began meeting once a month under the direction of Mr. Van der Werf. We were plagued by the usual problems of where and when to meet, suitable music, organization, financing, etc. but we continued to meet regularly. In March of 1960, the group became a Chapter of the ARS. The problems are by no means solved but we feel we have accomplished a lot.

Our meetings open with an hour of ensemble playing followed by a short business meeting and a chance for various small groups to perform previously rehearsed material. For the final hour, we divide into several ability groups on a self-selection basis for more intensive practice. We have been fortunate to have two excellent conductors, Mr. Van der Werf and Mr. McNair, to guide us through the musical portions of our meetings. Our mailing list of fifty interested people is sent a short duplicated announcement before each meeting but actual attendance varies between 15 and 25.

The San Diego Recorder Society now meets the first or second Monday of each month at 7:30 p. m. at Our Savior Lutheran Church, Lincoln and Ohio Streets. Officers are Frank Myers, President; Harry Davis, Vice President; June Seufert, Secretary; Howard Saltsburg, Treasurer; and Henry Van der Werf, Musical Director.

—FRANK MYERS, *Chapter Representative*

• WICHITA, KANS.

Our meetings of this quarter were climaxed by a Midsummer Nights party and concert. Members and their friends enjoyed a brief swim before an informal program was presented. Various string groups played selections by Morley, Stolzer, Gibbons and Purcell. An interesting contemporary work for solo contra-bass by Chapius was done. Our recorder consort presented music by Gabrieli, Britten and Bertali. After a buffet was served the entertainment became less formal and classic guitar and folk songs culminated the evening.

At the regular meeting of September 2, we organized our practice schedule for the Fall and outlined programs to be presented within the next few months.

The plans for consort playing this year include the use of percussion which has not only added rhythmic impulse, but has also stimulated great interest in the playing of dance music.

—MRS. HENRY VANIS, *Secretary*

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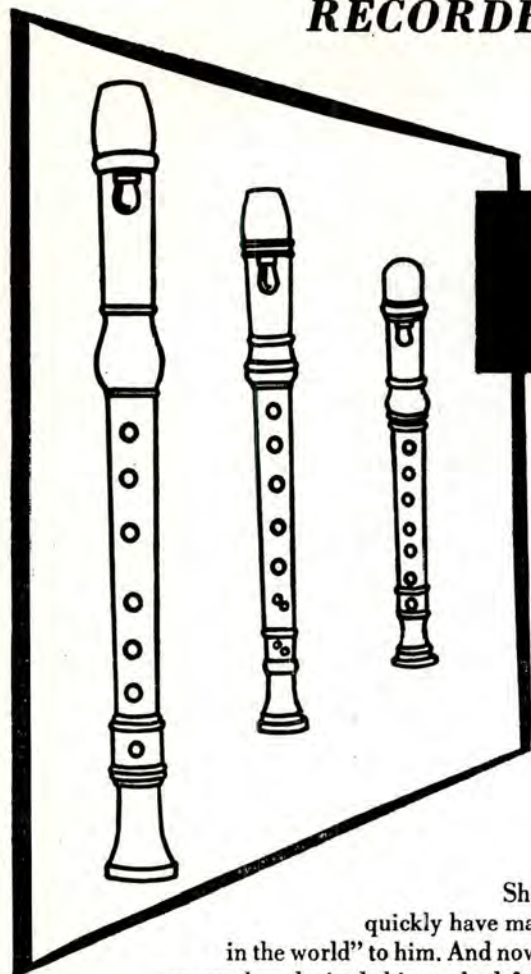
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CONCERT REVIEW

LONDON

JUNE, WESTMINSTER ABBEY, N.Y. PRO MUSICA ANTIQUA.

At least two ARS members who had been unable to see the New York Pro Musica stateside performances of *The Play of Daniel* were able to attend one of a series of performances given in June in Westminster Abbey. It was gratifying to see a select British audience queue up for this event, and to find the performance so excellent by the most exacting standards.

It must have been very difficult to prepare and rehearse the performance for the huge Abbey; seats for the audience were placed on three sides of the platform on which most of the action took place. The location of the platform was said to be an exact position where Queen Elizabeth had been crowned. Besides this platform other parts of the Abbey were used for the processions, the acoustics being perfect for suggesting the retreats and approaches. Perhaps the only part that suffered from the acoustics was that of the narrator; from his side seat this writer was unable to catch much more than a diffuse murmur. However, the retreat of the court of Belshazzar gave everyone an opportunity to admire the splendid array of instruments as they paraded by. The arrival of the Persian hordes was a scene perhaps unequalled in its barbaric splendor by anything that occurred in the Abbey since the Middle Ages. The magnificent rumpet from Siena that has accompanied the Pro Musica on its tour could not have found a more splendid and appropriate setting.

If my emphasis has been on the visual aspect, the reason is that we expect nothing but the very best from the New York Pro Musica; its recording of *The Play of Daniel* is testimony to the high musical standards of this group. It is a rare occasion that finds a theatrical production—and as such it was conceived by the monks of Beauvais—worthy of the music, the musical performance equal to the stage production. In combining the visual and the aural the Pro Musica proved itself worthy of hallowed Westminster Abbey. And rarely, if ever, has a *Te Deum* resounded as beautifully as did this conclusion to *The Play of Daniel* in Westminster Abbey.

—Arthur L. Loeb

CONCERT NOTICES

Patty Grossman will give three concerts November 28, April 3, and May 8 at the Mural Room, Y. M. & Y. W. H. A. Pittsburgh, Pa. These are part of a series of four in the 1960-1961 season for children 6 to 12 years old.

• • •

The Antient Concerts, Homer Wickline, director, is giving four Monday evenings of music from the Medieval, Renaissance and Baroque periods. These concerts will also be given at the Mural Room on the following dates: November 14, February 20, March 20, April 10.

• • •

The Hyde Park Recorder Consort will present its second annual Christmas Concert on December 3, 8:15 p.m., at George Williams College, 5315 Drexel Avenue, Chicago, Illinois.

• • •

The Baltimore Baroque Ensemble, which includes Anne Tremearne—recorder, Carroll Royer—violin, and Robert Romoser—harpsichord, opened its second season of "Hausmusik" concerts on 22 October at the home of Mr. and Mrs. Abner Graff. The program included, in addition to the recorder sonata in C major by Telemann, Handel's Trio Sonata in C minor, Purcell's "Two in one upon a ground," and a group of English virginal pieces, what may well be the first Baltimore performance of the Trio Sonata in G minor by Johannes Rosenmueller (1620-1684). The ensemble also presented with Kathryn Froelich as soprano soloist, Buxtehude's cantata, "Herr, auf dich traue ich." The second concert took place October 30 at the home of Robert Romoser, harpsichordist and builder of harpsichords, and included the first local performance of Colin Sterne's arrangement of the Corelli *Variations on La Follia* for recorders and harpsichord.



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trip in terms of personal comfort and convenience. However, it quickly turned to a high point when, at the end of the play, the audience burst into spontaneous applause led by the Archbishop himself. The custom of applauding in church was one we found to be generally followed in Italy, but not in France or England. The following evening at a special performance for the press, the prelate spoke for fifteen minutes to the assembled newsmen about the beauty and importance of our presentation, and the reviews, in typical Italian fashion, were full of the utmost in superlatives. Even *l'Unita*, the organ of the Italian Communist Party, gave us a "rave." We remained in Spoleto for ten days, which included eight performances of *Daniel*, and three concerts in the chamber music series of the festival, then enjoyed a beautiful and exciting (Italian drivers, whew!) bus trip northward to Florence, where we played for eight days in the Church of Santa Trinita, and presented two concerts at the Palazzo Strozzi. The concert group had a two-day trip to Milan for a performance at Piccola Scala, the chamber music hall at La Scala, a thrilling experience for us all.

Thus, our three weeks in Italy were full of happy and exhilarating experiences; the weather was sunny and warm, the people were friendly and charming, and we were made to feel that in fact we were opening Italian eyes to some hitherto unknown facets of American cultural activity.

From Florence, an overnight train ride took us again to Paris, where we boarded a bus for a thirty mile ride to the Abbaye de Royaumont, which is in the diocese of Beauvais, where *The Play of Daniel* was written and first performed by students at the Cathedral. In the 14th century this abbey and church was important in France, but during the revolution it was condemned and the church literally pulled down stone by stone, leaving upright only one corner spire, and the bases of the columns. However, the abbey itself and another large building were left standing. They are now privately owned, and constitute the "Cercle Culturel de Royaumont", an institution which makes it possible for scholars, researchers, painters, composers, and others, to work in this quiet, inspiring environment at very nominal expense. The troupe performed three times at the Abbaye, then departed for Paris, where we were to perform at L'Eglise de St. Germain des Pres as part of the Theatre des Nations, Paris' world-wide festival which lasts from March through July. New York Pro Musica was the official representative of the United States and *Daniel* was the final presentation of the festival, which included groups from the Ivory Coast, West Germany, Philippines, Iran, Colombia, Brazil, Poland, Greece, India, Belgium, Great Britain, Korea, Italy, East Germany, Turkey and Ireland. We were all very pleased when Charles Bressler (*Daniel*) received an award as the outstanding male singer of the festival.

Eight days in Paris can be very wearing, particularly when they embrace Bastille Day, July 14, so it was a rather bedraggled group which assembled at Le Bourget airport for the trip back to England, and the final two weeks of the tour. These included an engagement at St. Albans Abbey, just outside London, and finally, performances at the King's Lynn Festival, a highlight of which was presentation of the entire cast to H.R.H. Queen Elizabeth, the Queen Mother, who is a patron of this festival. Thus ended the peregrinations of *The Play of Daniel*, at least for Summer 1960. Worldwide interest has been aroused, and it seems reasonable to expect that other parts of the world will be seeing the production in the future. (There were numerous remarks about "The Return of Daniel", "The Son of Daniel", "Daniel on the Moon", etc.)

For the Pro Musica concert group however, the summer's labors were not quite finished; after the King's Lynn Festival we traveled the breadth of England from King's Lynn in the northeast to Totnes, Devon, in the southwest, the site of Dartington Hall. This is the location of a month-long festival of music in one of the most beautiful settings in the world, the rolling hills and moors of Devon. Other participating groups were the Juillard Quartet, Smetana Quartet, George Malcolm—harpsichord, Julian Bream—lute, and others. Pro Musica played two concerts, and made two broadcast tapes for the BBC Third Programme, and thus wound up the summer—for all but this peripatetic glutton for music!

On the occasion of the previous visit to London Dr. Bergmann, the man chiefly responsible for the magnificent Schott and Co. recorder catalogue, had very kindly extended an invitation to attend the summer school at Grove House, Roehampton, "The Recorder in Education". This is a week-long course designed mainly for teachers, but open to all. It is recognized by the various education councils, and it is even possible for teachers to obtain grants from their local education boards to assist their attendance. There were two hundred participants this year, including a sizeable French contingent, and they spent a week in classes under the

LETTERS TO THE EDITOR

PRESIDENTIAL PEREGRINATION

Sir:

A unique opportunity for observation, pleasure, learning, and service was afforded this recorderist as a member of the New York Pro Musica, which was sent by the President's Committee for Cultural Exchange on a ten-week tour of England, France and Italy this past summer. The trip lasted from May 18 to August 2, during which time the group performed *The Play of Daniel* some 40 times, and presented ten concerts in various cities. The tour was an unqualified success from every viewpoint—the press was highly complimentary, and people at every stop were thoroughly impressed with a culture which produces works of art such as this. The *Eastern Evening News* of King's Lynn, England, commenting on the performance at the King's Lynn Festival, said: "It (*The Play of Daniel*) gives a valuable chance to adjust Norfolk's distorted view of American civilization by presenting a little-known facet of American culture: the pre-occupation of many intellectuals with medieval art, and their perfectionist approach to its presentation."

The tour began at Wells Cathedral in Wells, England, as a presentation of the Bath Festival, which was organized by and is under the artistic direction of Yehudi Menuhin. Well Cathedral is one of the most magnificent churches in all of Europe, and it certainly was an impressive beginning to our travels, even though we all nearly froze to death dressing in the stone undercroft! Next stop was London, where the Pro Musica concert group played in the Royal Festival Hall. The critic of *The Times* was particularly impressed with the imaginative use of instruments in music of the 15th and 16th centuries, in contrast with the predominantly *a cappella* approach of English groups. He said, "It was good to hear the music in full colour for once, instead of black and white." From London we went to Oxford, one of the loveliest towns in England, which, (owing to a large automobile factory nearby) is spoiled by 24-hour-a-day traffic which makes New York roads seem country lanes in comparison!

The climax of our first visit to England came when we returned to London for a week of performances at Westminster Abbey, where the response to our efforts was heartwarming, to say the least. The *Spectator* advised its readers that "*The Play of Daniel* should not be missed," and there were long queues at the doors of the Abbey long before each of the sold-out performances.

Our week in London happily coincided with a monthly meeting of the London Branch of The Society of Recorder Players, which was under the direction of Dr. Walter Bergmann and Miss Freda Dinn. This meeting was attended by the writer and Joel Newman, and turned out to be amazingly similar to meetings of the New York Chapter of ARS. There was group playing under professional guidance, and a short concert by a group under the direction of Dr. Bergmann (this was in the nature of a dress rehearsal for a later performance at Benjamin Britten's Aldeburgh Festival). Differences were that a beginners group instructed by Mr. Theo Wyatt worked simultaneously (in another room!), and the meeting was held Saturday afternoon from 2:30 to 6, with a half-hour break for tea. This is a much longer meeting than ours generally.

From London the concert group stopped off in Paris for two days to play a concert at the Salle Gaveau, then proceeded on to Spoleto, Italy, to join the rest of the cast of *Daniel*. Spoleto is a small mountain town in Umbria, and is the site of the "Festival of Two Worlds", organized and arranged by Gian-Carlo Menotti. Here in more overt form we encountered some of the active resistance to things American and it was demonstrated to us how much a group like ours can do to overcome misinformation and prejudice about our society and its culture.

We arrived in Spoleto at 6 p.m., exhausted after twelve hours on plane and bus, to be greeted by a *CRISIS*. The Archbishop of Spoleto, who had previously given permission for the performances, was having second thoughts, and wanted to see just what these Americans were going to do in his lovely church (and, incidentally, the tiny 9th-century Church of Santa Eufemia was an absolute jewel, and perfectly suited to our presentation). Since the next day was the Feast of Corpus Christi, the Church would not be available to us; it was therefore imperative that we perform *that evening* for the approval of the Archbishop. This meant we had to climb wearily off the bus and proceed straightway to the church for rehearsal and restaging (the show had to be restaged in every different place according to the particular structure of each), and then at 9:30 p.m. give the performance for the Archbishop and his retinue. This was the low point of the

tutelage of Edgar Hunt, Carl Dolmetsch, Dr. Bergmann, Layton Ring, Miss Dinn, Eli McMullen and others. We managed to arrive in time for the final two days, which included examinations for the Teaching Certificate of The Society of Recorder Players, a talk, "The Recorder in the U.S.A." (presented by this writer), a student's concert, and a tutor's concert (to which this writer contributed the C major Sonata of Handel). At the conclusion of this concert it was announced, to our great surprise and honor, that your correspondent had been made a Vice-President of the British Society of Recorder Players. This is a purely honorary post, and there are V.P.'s in Germany, Holland, and other countries, this being a device, and a good one. I believe, for tying together the various societies over the world. It is a great honor, and only one of the many useful ideas gleaned from the English group.

Finally on August 2 it was impossible to prolong the summer's adventures any further, and they were brought to close swiftly and efficiently by BOAC, who transported us from London Airport to Idlewild, N.Y. in seven hours and twenty minutes. The memories and sensations still linger long, and the writer is infinitely grateful for these unique experiences which came his way through his devotion to that simple little instrument we all know so well.

—LANOUE DAVENPORT, *New York*

AN APPEAL

Sir:

I read a newspaper review by W. G. Rogers on your "Recorder" and I am interested.

I am 70 years young, conduct at home, a private girls kindergarten, age 5, 20 pupils. We sponsor Benny Kennerson, age 13, a little blind boy we send to the School for the Blind in Jackson, Miss. He is musically gifted, has a good voice and plays the piano quite well. I am sure he would enjoy learning to play a recorder, which could add to his joy of living. Would any of your readers have one they would care to give to this child?

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Benoy: Carols for Descant Recorder Trio (in 2 books); SSS. Each book, \$4.50

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Recorder part for each book, .45

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ROMANTIC RECORDER?

Sir:

I am indeed honored to know that such a distinguished recorder player as Stanley Godman has read my reviews and feels strongly enough about one to comment about it, albeit unfavorably.

I still feel that this music (Schumann *Sonatina*) is not for recorders. Sometimes we recorder players become so used to the sound of our instruments and so tolerant of its limitations, that we lose sight of the fact that it is limited in many ways, and that to the uninitiated a great deal of music sounds downright silly, or if you will, ridiculous, on it. Admittedly this is a matter of taste. To me romantic music is not for the recorder, and I know of no truly romantic piece that sounds well played on it.

Let me say that what one does in the privacy of one's own practice room (or teaching studio) is his own business. I have used all kinds of music for practice purposes. I have even used the Paganini caprices and the Mozart violin sonatas as etudes. But I would not play them in public, nor would I represent them as music in that form; they are just notes for practice. (They are music of course, but *not* on the recorder.) To play the Schumann *Sonatina* for practice purposes in private is one's own business, but to publish it ostensibly for the concert repertoire is, I think, a mistake and perhaps ridiculous. With such a great deal of really suitable music still unarranged and unpublished, I think Dr. Walter Bergmann could have found many other things to arrange, and to give us the benefit of his considerable knowledge in a more suitable vehicle.

Please note that I have not only looked the piece over very carefully, but have played it with a competent pianist (who was indignant at Schumann on the recorder).

—MARVIN ROSENBERG, *New York*

American Recorder Society Editions No. 38:
ARNOLT SCHLICK, Five Pieces (1512)
 Arranged for three recorders (S or A, A or T, T and/or B)
 by Erich Katz
 (Associated Music Publishers)

The name of Arnolt Schlick is probably unfamiliar to many recorder players. Little is known about his life except that he was a blind organist of high reputation who functioned at the court of Heidelberg in Germany where he died in 1517.

His collection "Tabulaturen Etlicher Lobgesang und Lidlein uff die Orgeln und Lauten" of 1512, from which the pieces in this edition are adapted, is a slender volume only, containing music for the organ as well as lute tablatures, with and without voice. The lute pieces are Schlick's own arrangements of contemporary vocal settings, as are indeed many instrumental compositions of that period. They show a strong polyphonic character and are therefore just as well suited for playing on recorders as the organ music of which this edition brings one example ("Primi Toni", that is: in the first church mode.)

The inherent musical values of these fine little pieces should make them a welcome addition to the literature around 1500 so far available in recorder editions. Of course, they may be tried out in various instrumental combinations. We performed the first four pieces occasionally with the lowest part played on a lute, or on a viol, plucked.

—E. K.

SCRAPING THE BARREL?

Sir:

I had to rub my eyes when I reached page 7 of A.R. I, 3 and read Katherine Bower's review of *inter alia* three of Stephanie Champion's works. I am not sure when *First Steps in Recorder Playing* was published, but my copy of her *Instructions for Recorders* (Curwen) was inscribed by the author with the date 5/7/39, and the *Simple Duets and Trios* came out about the same time. Publishers scraping the barrel?

Before ending her review of the *Instructions* on page 39, I think Miss Bowers might have considered the book in its context as a step in the history of the recorder in our time, and thought just who Stephanie Champion was. That list on page 40 was very useful in 1939. It listed the firms which were then publishing recorder music, one of which already had a 16-page catalogue which besides its own publications included the editions of Moeck, Nagel and Bärenreiter for which it at that time held sole agencies. The music listed came mostly from odd corners of other catalogues, the three

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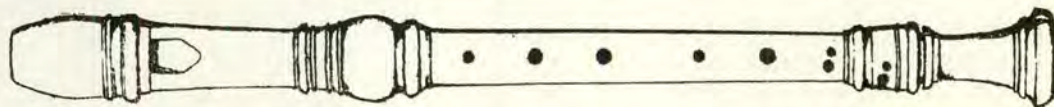
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Max and Stephanie Champion were friends with whom I shared all my early researches into the recorder's history, and together we shared our hopes and aspirations for its future. In 1935 we were giving recitals of recorder music which included trio sonatas as well as pieces for recorders only, as Stephanie was an accomplished violinist and pianist before she played the recorder. In 1937 I was making plans for a Society of Recorder Players and naturally discussed my proposals with them. At about the same time they heard that Carl Dolmetsch was making plans for a similar society. It is entirely due to the idealism and tact of Stephanie Champion that one Society of Recorder Players was founded in England and not two rival societies. It is a matter of history now that Max Champion was the new Society's first Chairman, his wife its first Hon. Secretary, and that Carl Dolmetsch and I agreed to be its joint Musical Directors. Having nursed the S.R.P. through its early days, and seen it safely through the war, Max and Stephanie resigned to let others carry on the work. It was a great shock to us all in 1956 when we heard of Stephanie's sudden death. Max, happily, is still with us and plays his flute in the Sevenoaks orchestra. He was present when the S.R.P. celebrated its 21st birthday (in 1958) and Mr. and Mrs. Davenport will be able to tell you about the exhibition of his flutes (illustrating the history of the instrument from 1700 to 1867) which was a feature of the recent 'Recorder in Education' Summer School at Roehampton.

—EDGAR HUNT, England

FLAUTINO AND OTTAVINO ANON.

Sir:

The controversy between Dale S. Higbee and Josef Marx in the last AR (Summer, 1960) about what instrument Vivaldi really meant by the term "flautino" seemed to shed questionable light on the whole matter. After spending a considerable time working on the Vivaldi ("Flautino") *Concerto* in C Major using all four possible instruments (modern piccolo, old piccolo, soprano recorder and sopranino recorder), and with several public performances thrown in for good measure, it became apparent to me that

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only one of these instruments brought full life to the music. The gaiety and energy of the sopranino, plus its touch of melancholy, seemed to speak the part as a person does his native language, to the point where it is beyond imagination that anyone would want to torture and twist any other poor miscast pipe into the role of Vivaldi's Flautino.

To Mr. Higbee, who claims that the recorder was not Vivaldi's intended instrument, I would like to submit these points: arpeggios were not the exclusive delight of the traverso players, as is evident by examining Vivaldi's concertos for the transverse flute in which extended scalewise passages greatly outnumber arpeggiated ones. Recorder literature of the time, on the other hand, certainly does not spare the player any arpeggios. This is also true in comparing the works of Telemann for the two instruments. Wide leaps should not overrule the recorder in favor of the traverso since the well trained thumbnail should easily match the well trained lip in agility. To compare in concrete terms the relative difficulty of a given passage as between several different instruments, I have devised a system of counting the actual finger motions involved in executing any passage. In the first outbreak of virtuosity, bars 12 to 14 in the McGinnis & Marx edition, the old piccolo would require 231 motions, the sopranino recorder, 147, and the modern Boehm-system piccolo can laugh it off with 98.

It makes me very unhappy, loving both the recorder and Vivaldi as I do, to hear Joseph Marx justify the grave error in his publication by insisting that the soprano recorder is the likely instrument. In so doing he infers that we "real" soprano players should be able to trip lightly about on third octave C# and D, flirting continually with E and F. These notes can of course be fingered and blown, but the sound thus produced has lost all the character of the recorder, and I challenge the most sensitive ear to distinguish between it and the screech of some dubiously produced industrial vibration. What a butchery to impose this on the plaintively lamenting aria-like slow movement of the concerto. The sopranino can give it a delicate charm and pathos and an indescribable tinge of loneliness. The soprano, fiercely scraping about the third octave D's and E's pounds it into a hideous farce. While trying it I thought that perhaps there might be a prize for the soprano player

who can belt this one out while on roller skates—maybe he should be the one to test Moeck recorders.

Possibly Mr. Marx believes that 18th-century recorders were really able to play well in the third octave. LaNoue Davenport had the opportunity this summer to sample several 18th-century instruments from the collection of Walter Bergmann in England. He reported that they were extraordinarily beautiful, far better than anything made today. They possessed a warm, rich tone, but, significantly for this article, a poor extreme range, the very highest notes being almost useless. Shouldn't we accept the recorder as it was built and played during its period without changing its character by range distension and distortion? Or shall this present era foster a new recorder sound? At any rate, why subject Vivaldi Concertos or Bach Canonic Trios to the new straining-wailing contemporary style? Perhaps when Friedrich von Huene perfects his Boehm system recorder, things will look brighter for those not satisfied with a two-octave instrument.

—Shelley Grushkin, New York

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