

VOLUME VI NUMBER 4

# The American Recorder

FALL, 1965

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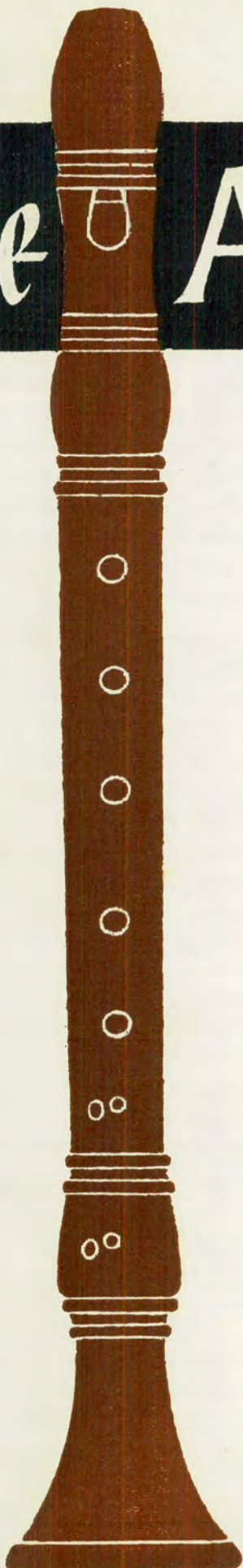
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A QUARTERLY  
PUBLICATION  
OF THE  
AMERICAN  
RECORDER  
SOCIETY





## MESSAGE FROM THE PRESIDENT

What does the ARS do for local chapters and for individual members? Should the national organization not try to have more direct contact with its member chapters? I have frequently been asked these questions since becoming president, and I asked the same questions at the first meeting of the new Executive Committee. I wish that I had written down LaNoue Davenport's answers verbatim for they were very eloquent; he stressed not only the specific and tangible things that the ARS does: the magazine, the summer schools, the annual directory, the editions of recorder music, and so on, but also the more intangible virtues of the society: the fact that it serves as focus for a number of beginning and intermediate recorder players, and introduces them, hopefully, to high standards of performance, and that it offers a milieu in which more advanced players can exchange ideas and infor-

mation, in short, that it offers a forum to present to its own members and to the outside world the art of recorder playing and the excitement of earlier music. But because a number of our members do feel out of contact with the national organization, the Executive Committee asked me to prepare for each issue of THE AMERICAN RECORDER a brief message outlining a few of the matters currently under discussion at Executive Committee meetings.

At its first meeting the Executive Committee voted to give the editor of our magazine, Elloyd Hanson, a freer hand in deciding the number of pages and, consequently, the contents of each issue. With a slight increase in size, THE AMERICAN RECORDER can contain more articles in addition to its customary features. We hope in this way to improve both the usefulness and the quality of the magazine.

One of the most important functions of the society is educational and, naturally, a good deal of the discussion at the first Executive Committee meeting centered around the schools sponsored by the ARS during the past summer. Some were more successful than others, but all of them were the result of hard work and long planning. We are all committed to making the ARS summer schools as good as possible. Plans are already being laid for next summer's activities, and they will be announced in good time.

(Continued on page 29)

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# FOUR LITTLE FUGUES BY FUX, CALDARA AND ALBRECHTSBERGER

(Commentary on ARS Edition No. 47)

BY ANGELA MARIA OWEN

The *Four Little Fugues* were originally arranged as "fun pieces" to be used with the editor's own consort. Each offers different problems of interpretation, ensemble work and technique, but all are within the scope of the average recorder player's ability.

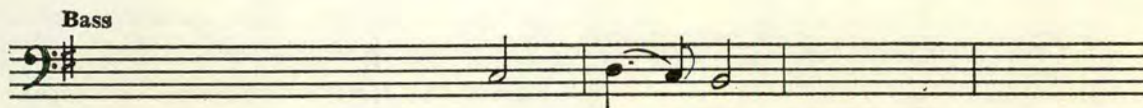
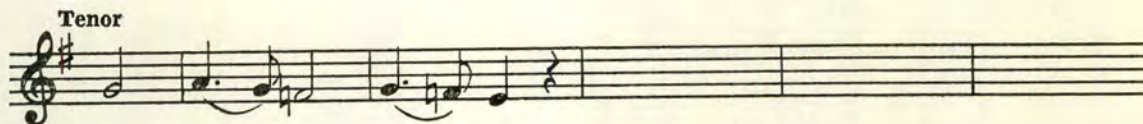
Keeping in mind that each of the four pieces was used to illustrate a specific type of fugal composition in Albrechtsberger's *Kompositionslehre*, we find that the Fux and Albrechtsberger fugues add no new material during the development of the initial subjects and countersubjects, but allow the compositions to grow logically out of the exposition. Mostly it is a matter of simply extending or altering the themes as in No. 1, where the countersubject (measures 3-5)



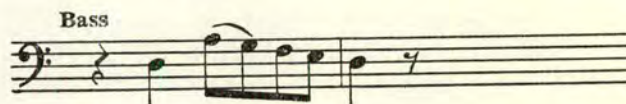
is extended to (measures 5-8),



altered to (measures 16-18, next column),



and used partially in inversion (measure 14).



Partial use of a theme occurs also in No. 3, in the second half of theme 2, (measures 26-28)



(also measures 30-33 in Bass) and the beginning of theme 3 (measures 12-15).



In No. 4 the subject is used to form sequences simultaneously and consecutively in two voices (measures 10-14).

Fux and Albrechtsberger never arrive at strettos as tightly knit as those in the Caldara *Fughetta* where very *cantabile* first (Tenor) with the very rhythmic and bouncy third subject (Soprano) wherever and whenever they occur seem to be the main problems. The second subject (Alto) contains enough elements of themes one and two to be somewhat neutral except the use of a new, if related theme for each of the three sections (Measures 1-6, 6-9, 9-11) allows a more intense and dramatic construction of the composition.

In performing these four fugues it is easy to have each player, full of his own importance of carrying one of the subjects or themes, try to out-play the other members of the ensemble. More give and take is required here than in many a longer and more involved composition, because the brevity of these pieces offers little chance to correct initial mistakes in handling individual parts.

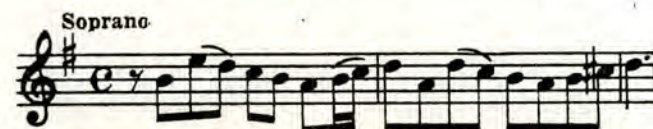
The hard and fast rule "whenever you have the main theme, bring it out" does not hold true here. In No. 1, for instance, it works well to consider subject and countersubject (measures 1-5 in Alto) as a single line against which the Soprano entrance should be clear but not dominating. New emphasis on subject and countersubject should occur with the Bass entrance (measures 5-9), with the Tenor entry subjected to the bass line. After that the subject, each time it occurs, should be brought out with increasing emphasis until the end of the composition, resulting in a logical climax.

The *Fughetta* is already constructed so that the music will grow in intensity of its own accord, and the players can concentrate on matching their tone and phrasing without any part dominating over the others.

In the third Fugue the phrasing of each subject according to its character and the contrasting of the where suspension and syncopation bring it into conflict with its partners. It is very important that the alternating 2-; 3-1 slur phrasing of theme three's dotted eighth-sixteenth pattern be observed, or monot-dotted eighth-sixteenth pattern be observed, or monot-ony can easily result.



In the *Fugue at the Tenth* the countersubject



has a much stronger personality than the subject



and invariably will dominate the whole composition. Its initial statement in the Soprano only adds to this. A very strong and sustained presentation of the subject, without pushing the tone of the instrument, will keep it on equal footing with the countersubject. This is perhaps the most transparent of the four pieces, and it is important, especially in group playing, that phrase endings are clear, final notes are released cleanly, perhaps even a trifle sooner than the note value requires, especially where the entrance of the countersubject occurs without a written break from the previous section (measures 8-9)



(and measures 17-18),



or where the subject ends without the part coming to a complete stop. (measures 12-14)



(and measures 20-21).



The tempo indications and metronome markings are the editor's—the latter especially were arrived at after numerous readings by recorder players of moderate ability. The phrasings, too, were added by the editor, as were dynamics, ornaments, and breath marks.

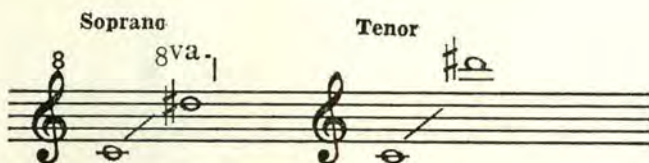
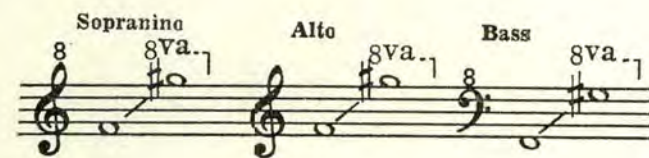
# NOTES ON COMPOSING FOR THE RECORDER

BY LEX SILBIGER AND ALEXANDER BREED

Much contemporary recorder music has been unsuccessful because composers have not taken into account the special qualities of the instrument. This needs to be stressed because the apparent "simplicity" of the recorder often deludes composers into assuming that it has no subtleties. It is not difficult to write well for the recorder, but there are pitfalls to avoid and unique qualities to be exploited. It is hoped that composers who do not already play the recorder will try it themselves since its fundamentals can be learned in a very short time. Modest experimentation should pay substantial dividends in gaining familiarity with the instrument's nature.

For the composer's guidance, the chief considerations are outlined below:

**Range:** The modern recorder family consists of five principal sizes listed below with their ranges. With the exceptions to be noted, recorders can play a full chromatic scale over slightly more than two octaves.



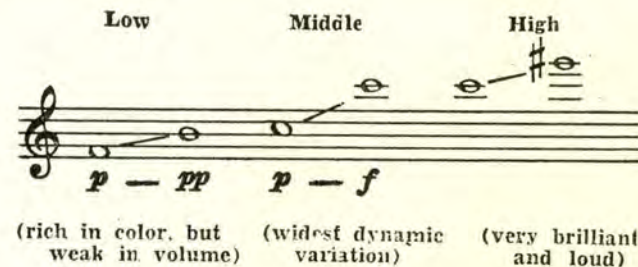
The following extremely high and low notes cannot be played on many instruments:



The notes in the low register (f to b on the alto—and the corresponding notes on the other sizes) are slow to speak and sometimes difficult to sound. Fast passages in this range should be avoided, especially on the lower recorders.

**Fingering:** Because the keyless recorder requires more cross fingerings than the modern winds, certain passagework can be awkward, e.g., rapid chromatic figures, fast changes and trills involving the half-holed notes (low c# and d# on soprano and tenor, low f# and g# on sopranino, alto, and bass). Some knowledge of recorder fingering will be helpful to the composer. He will find a very thorough guide to the technical aspects of recorder playing in *Recorder Technique* by A. Rowland-Jones (Oxford University Press).

**Dynamics:** The most conspicuous limitation of the recorder is its narrow dynamic range. Some poor recorders have no range to speak of, while even on the best instruments the dynamic potential is limited when compared to that of modern woodwinds. However, there is a marked variation of dynamics throughout the scale which should be exploited. It can be characterized more or less as follows, using the alto recorder as a model:



It is also true that the lower instruments become successively softer as their size increases, making a prominent bass line difficult to achieve. This will affect the balance in ensemble work. The failure to understand the natural dynamic variation associated with pitch ranges is a common mistake in recorder writing; the literature has too many examples of high placed chords marked *pp* and vice versa. Marks of expression are valuable to the player, but they need to be used with care and common sense.

**Articulation:** Recorder players generally employ a varied articulation, partly to compensate for the instrument's weak dynamic capabilities. The variety possible is quite large, from slurred-legato



through several kinds of tongued-legato to staccato. Double, triple and flutter-tonguing are all easily available techniques. The recorder's basic technique, however, is a tongued one. Long phrases in slurred-legato, so typical in flute writing, are impossible without clicks and a "slurpy" effect on the recorder.

**Vibrato:** Recorder vibrato is slow and regular, not unlike that of the flute. Experienced players can play with or without vibrato, but mostly *with*; vibrato-less passages should be so marked.

**Recorder Players:** The recorder is still overwhelmingly an amateur's instrument. This fact may require the composer to make some technical concessions because the amateur, however, competent, does not usually have the technique taken for granted in the professional player. At the same time, it should be strongly emphasized that within his limitations the amateur recorder player often strives for musical competency and can be expected to play music of substantial difficulty. A good recorder player should be able to play all the recorders; recorder ensembles should be expected to play music written for any combina-

tion, including compositions that require switching of instruments.

Bad recorder music fails in two main respects: It is either technically inaccessible or so simple as to be purged of all musical interest. As examples of good music that is within the reach of the proficient amateur player, one may cite the recorder parts of Bach's 2nd and 4th *Brandenburg Concerti* and the Hindemith *Trio for Recorders* (Schott). For a successful attempt to write for recorders in the post-Webern idiom, see E. J. Miller's *Trios* (McGinnis and Marx).

**Notation:** Sopranino and soprano recorders use the  clef, i.e., they are written an octave lower than sounded. Alto and tenor are written as sounded and use the treble clef. The bass uses the  clef and is written an octave lower than sounded. Phrases are best indicated by breathing marks. Slur marks should be used exclusively to indicate slurred-legato articulation.

\*Adapted from the statement prepared for the Boston Chapter's "Elna Sherman Prize" in collaboration with the Contest Committee.

## FLAUTO PICCOLO'S CORNER

### *The Criminous Blockflöte*

I want to acknowledge the two excellent detective novels sent to me recently by readers. Wesley Oler sent *The Telemann Touch*, which I regret to say has nothing to do with the recorder players' friend, G. P. Telemann. But *The Listener*, which Elaine Cuthbert brought to my attention, features a most sinister use of the recorder. Its author, Theodora Du Bois, constructs her plot round a novice in a Staten Island convent who becomes involved in a series of murders and murderous attacks, each one of them prefixed by the distant sound of a recorder playing a different well-known tune. The conception—about which I cannot say any more—is a morbidly fascinating one, but two details jar my sense of musical credibility. Are there many people about who are still innocent in respect to the term recorder? Miss DuBois feels that each time she uses it she must add the explanatory, "a simple woodwind instrument," "a small wood-wind instrument," "a little wood-wind instrument." Then too, the description of the recorder player's study habits is pretentious in view of what his "repertoire" comprises:

Moonlight was coming through her south window, and she loved the night wind's smell of salt and pine and distant water. There was the sound of the recorder again. How long ago was it that she had become aware of it and begun to listen for it? . . . Once or twice she had heard the strains of "Marlborough to the Wars has gone," and several times

the "Scotland's Burning" . . . Now he was playing the darling, silly song of the "Owl and the Pussy-Cat." This was the new tune tonight, she thought. He must be a methodical person, enlarging his repertoire, for he always played some of his old pieces, then some exercises, and last, one composition that was new . . .

### *For the Defense*

Professor Metcalfe's article gave Vivaldi low grades on two counts: "they are not readily available, as a practical proposition, to modern performers" and they are "singularly unrewarding musically." While performers may wish to qualify the former, Flauto Piccolo wishes to dispute the second very harsh judgment. The two C-Major Concerti in question reek with charm and melodiousness. Listen to F.VI.4 played by Hans-Martin Linde on Archive (ARC 3218) or by Brüggem using an alto on CNR (HV 557) or to F.VI.5 played by Bernard Krainis on "Sweet Pipes" (Col. ML 5875). They are not great works, but they do not deserve this condemnation. Was Prof. Metcalfe thinking about some of those dull bassoon concerti . . . ?

Anne Tremearne's *Loeillet Bouquet* review in the last issue intimates that Paul Bergman's view that there is but one J.-B. Loeillet is the last word ("One of music's minor confusions has been sorted out . . ."). That it was in 1927 when he expressed it. Brian Priestman's more exhaustive (and rather more recent) researches

which established the two J.-B.'s were published in 1951/52. Much as we all prefer simplicity and neatness, we must live with this generally accepted view until it receives scholarly refutation.

My favorite critic, Michael Steinberg, needs to know the tenor recorder's quirks better before accusing Bernard Krainis of less "creativity" in varying his articulation than that of his fellow artists Brüggem and Linde (*Boston Globe*, August 16, 1965). So happens, Krainis allowed his guests to play the alto and gave his own solo on the tenor. Until the advent of the Von Huene tenor this would have been the veriest lunacy. But even this fine instrument, which eliminates the foghorn quality and allows us to consider the tenor as a deeper alto, still has some limitations. Clarity of articulation is one of these. Steinberg's description—"rich, dark sound of a particularly chocolate clarinet—is quite appropriate but must be ascribed to the tenor recorder, not to its player.

### Jottings:

The *N. Y. Times* of August 21 noted a significant rise in music-making.

The retail dollar value of musical instruments, sheet music and accessories purchased by Americans since 1941 has grown at a rate more than 1.5 times that of the Gross National Product, according to the American Music Conference. The major factor is said to be the growth of music-making among young people. In 1947, approximately 3 million youngsters were playing instruments; in 1964, they exceeded 12 million, an increase of 300 per cent, although the 4-to-21 age group increased only 71 per cent.

Music Library Association *Notes* for Fall, 1964 ran a six-page recorder music review by Howard Brown. He covered some 41 publications, generally praising Heinrichshofens Verlag, while roasting Oxford University Press. *Notes'* gain was our loss.

A full page Sony Superscope ad showing an organist at the console beneath a grand expanse of exposed organ pipes uses the headline "The majestic power of Sony sound," and then follows it up with "Listen to the soaring splendor of a Cathedral organ sounding Bach's magnificent *Hallelujah*..."

John W. Barker in *The American Record Guide* for August says the last word in reviewing three more "Telemann Society" recordings:

As Mr. and Mrs. Schulze and their confederates tootle and plod their way from one new record to another with demoralizing speed, I am coming to the conclusion that their organization is the ensemble equivalent of Florence Foster Jenkins. The only explanation I can venture for their dogged perseverance is that no one has the heart to spoil the joke by telling them how awful their work can be. But all such

jokes can become tiresome when carried too far, and one wonders how much longer the Schulzes can go on evading awareness of their own mediocrity as players, as arrangers, and as self-appointed champions of music that would really get along better without them...

Hans-Martin Linde writes from Basel:

The time in Saratoga was most stimulating and interesting. I very much appreciated the opportunity of giving my ideas to American players. Besides that, I enjoyed the cooperation of my colleagues very much. I was impressed by the marvelous organization which Bernard Krainis had effected; everything went well. And last, but not least, it was a fine experience to play with the other members of the faculty and with Barbara Mueser and Louis Bagger, who are excellent musicians...

### Traduttore—Traditore

(Translator—Betrayed)

1. Sein bisheriges kompositorisches Schaffen umfasst hauptsächlich Arbeiten für Volksmusikinstrumente. Anregungen hierfür fließen ihm durch seine pädagogische Tätigkeit reichlich zu.

Hitherto his compositions mainly comprise works for folk-music instruments, for which his pedagogic activity sufficiently provides him with incitements.

Peter Mai. *Divertimento for 4 Recorders*. Zeitschrift für Spielmusik No. 304 (H. Moeck, Celle, 1964).

2. Translation of a Marenzio madrigal from Deutsche Grammophon Archiv Record 3073 (Marenzio and Gesualdo Madrigals):

The midday sun warmed the porch,  
The porch behind Leon's beloved inn.  
Under the bushes dense with leaves  
Sleeps the shepherd with his flock;  
There lay the lad, the lad of the light work  
had rather come for repose than for the avarious spicule;  
The birds are astir, every man absconds and is silent;  
Only the cicade cannot feel the peace.

If "Leon" "the avarious spicule" and that "cicade" have startled you, here is a faithful rendering of Luigi Alamanni's pastoral poem by my colleague Gordon Crain:

Warm was the sun at midday, in the arc of the Sign of Leo, whose back is its favorite resting place. Under the trees, thick with many a leafy branch, slept the shepherd along with his flock; there, too, rid of his work, lay the country boy, eager for repose rather than for the cornfields. The birds, beasts, and all men withdraw and make no sound; only the cricket feels no peace.

—Joel Newman

# MORE ROSES AND BRICKBATS

## What They Say About the ARS Editions

### I. DOMESTIC COMMENT:

...Laurence Powell's trio sonata à la Hindemith (ARS 46) comes off surprisingly well.... Joel Newman's edition of Tudor Trios (ARS 45) is the best thing to have come from the ARS Editions for quite awhile...

Howard Mayer Brown, in a composite review of some 40 recorder publications, in *M.L.A. Notes* XXI (Fall 1964)

### II. BRITISH COMMENT:

**Tudor Trios, transcribed by Joel Newman. Galaxy (Galliard), 4s. 6d.**

An interesting collection of three-part music arranged variously.... The book contains pieces by King Henry VIII, Morley and Tallis and a Fantasia in the Dorian Mode by Peter Philips. I have not seen any of this music printed before. The music is very well presented in large format which enables three players to read from one copy in perfect comfort. Perhaps to our eyes these pieces may seem a little over-edited: certainly the direction 'sentimental' over the first piece is one which would not have occurred to me. The American price is one dollar. The English price is 4s. 6d., which seems to me to be a jolly good value!

John D. Cousen in *The Recorder and Music Magazine* No. 8 (February 1965)

**B. Marcello. Sonata for treble recorder and keyboard, adapted by M. C. Whitney. Galaxy (Galliard), 4s. 6d.**

How does a piece of music marketed at one dollar in America sell for only 4s. 6d. here? This adaptation of a Marcello Cello Sonata is boldly printed, contains all necessary editorial help and nothing that is superfluous, is apparently a good transcription, and is at least as good as the other Marcello sonatas in print. Other American Recorder Society Editions have tended to be prohibitively expensive in Britain. This is cheap. It is also very good.

Paul Clark in *The Recorder and Music Magazine* No. 9 (May, 1965)

**Chansons for Recorders, edited by Howard Mayer Brown, (TrTTB, with voice, ad lib.). Galaxy (Galliard), 4s. 6d.**

A welcome addition to the scanty repertoire for TrTTB (three of the pieces also fit DTrTB if the descant-player reads down an octave). The titles of the sources are not stated, but *Trois jeunes bour-*

*geoises* and *Allez souspirs* are from Attaignant's 27 *Chansons*... (April 1953) and *De nos deux cueurs* and *Puisque j'ay perdu mes amours* are from the missing *Chansons musicales*... of the same date—the editor has ingeniously recovered them from concordances with a later edition. All four pieces were marked *b* by Attaignant (i.e. particularly suitable for recorders). They are pleasant, melodious, and technically straightforward, although *Trois jeunes bourgeoises* needs a good sense of timing. The last seven bars of *Allez souspirs* should be repeated.

The music is well set out for recorders, but for voices, the edition is far from practical. To begin with, if the top line is sung by a soprano, as the editor seems to envisage, she must read down an octave. But the other parts, if they are played on recorders sound an octave above pitch. It will be found more satisfactory for the soprano to sing the tenor part. Snag: there is no text given for the lower three parts. The performer is directed to write the words in for himself, using the top part as a model. Surely this is something which could have been done much better by the editor.

Lawrence Wright in *The Recorder and Music Magazine* No. 9 (May 1965)



**Erich Katz: Three movements (DTrTe). Galaxy (Galliard), 4s. 6d.**

With an extra player (the reviewer had just commented on some duos by Michael Maxwell), Erich Katz can produce sharper dissonances, but without so much logical reason. Indeed many unnecessary warning accidentals are provided to ensure that you don't inadvertently play the 'right' note, and so lose the

clash. The fugato bustles through the appropriate gestures of stretto and inversion, but apparently learns little from its experiences. The variations on a Bolivian song promise better, but the 3/8 counterpoint of the second variation seems self-consciously ingenious, and the theme is not really growing into its variations. The final 7/8 dance is rhythmically alive, and in its fast sections the 'wrong notes' do add to the musical energy. I feel only a very good performance could make this music convincing: judicious selection of one's own accidentals can make it positively banal!

Garth A. Kay in *The Recorder and Music Magazine* No. 10 (August 1965)

**Music from Shakespeare's Day (DDTr and DTrTe) transcribed by Joel Newman. American Recorder Society Edition. Galaxy (Galliard), 4s. 6d.\***

Four pieces, all quite long, by Peter Philips, William Daman, Thomas Morley, and Thomas Lupo.

The first two, especially the second, are distinctly difficult (a low C sharp for the tenor recorder will dismay many) but they are good stuff for those players looking for hard work. The third piece—a canzonet by Morley—is more in the nature of a sixteenth century 'pop' number, and it is tremendously effective on recorders; one feels that the first Elizabethan recorder players really did entertain their patrons with this sort of music. As something of a contrast, in the last piece—a fantasia by Lupo—one senses the introspective quality of viol music, and it seems somewhat less successful on recorders.

John D. Cousen in *The Recorder and Music Magazine* No. 10 (August 1965)

\*It is gratifying to see our ARS Editions now reviewed as a matter of course in the British Society's magazine. I hope that future reviews will include the indication "American Recorder Society Edition," as in the item above. (J. N.)

## *The Galpin Society, Its Journal and the Recorder*

BY DALE HIGBEE

Canon Francis W. Galpin, one of the pioneers in the modern revival of interest in the recorder and other early instruments, died in 1942, but his work and enthusiasm for musical instruments have been carried on by others. In October 1946 the Galpin Society was founded in London by a group of English scholars, most of whom were friends of Canon Galpin, in commemoration of his work, and in the belief that the subject of musical instruments form a special branch of musical studies. Since its founding, the President of the Galpin Society has been Prof. J. A. (now Sir Jack) Westrup, and the late Mrs. Arnold Dolmetsch was one of the Vice-Presidents.

The Galpin Society holds regular meetings in England, including informal programs of music using old instruments, and stands firmly by its cardinal principal: "Play the work as the composer intended it should be played." Exhibitions of instruments have also been held from time to time, the most outstanding being The Exhibition of British Musical Instruments in London in August 1951, which was attended by some 6,000 visitors.

In 1959 a joint Congress was held by the Galpin Society and the International Association of Music Libraries at Cambridge, England, and the proceedings were published in *Music, Libraries and Instruments* (London: Hinrichsen, 1961). Of special interest to recorder players in this volume is the paper on

"Henry Purcell's Use of the Recorder" by Dr. Walter Bergmann.

Also published in 1961 was the paper-back Pelican Book *Musical Instruments Through the Ages*, sponsored by The Galpin Society, edited by Anthony Baines, and authored by members of the society who are specialists on the various types of instruments. The recorder is discussed in a chapter by Baines covering various early instruments, and photographs of handsome treble and bass recorders by Thomas Stanesby (c. 1700) are included in the numerous excellent plates.

Informal bulletins are issued to keep members informed of the activities of the society, but the principal undertaking of The Galpin Society is the publication of its Journal, which has appeared annually since 1948. The first eight issues of the Journal were edited by Thurston Dart, who was succeeded by Gerald Hayes, who unfortunately died in September 1955, before he had completed his first year as editor. Anthony Baines, author of the outstanding book *Woodwind Instruments and Their History* (1957), has been editor since then until May 1963, when he announced that he was obliged to give it up due to pressure of work "at least for the time being." At present the Acting Editor is Eric Halfpenry, a leading authority on early recorders and well-known in British recorder circles.

From its first issue *The Galpin Society Journal* established itself as the foremost publication concerned with the history, construction, and functions of musical instruments. It is devoted to research related to all instruments, but the recorder has been the subject of a number of articles and shorter notes, and thus many readers who are primarily recorder enthusiasts may find it worthwhile to belong. The following is a listing, by volume, of all articles on the recorder which have appeared to date:

**Volume I, March 1948.**

Anthony Baines—"James Talbot's Manuscript: I. Wind Instruments." (Includes a detailed description of a tenor and bass recorder made by Bressan, plus a listing of pitches in use for recorders in late 17th-century England) pp. 9-28

**Volume V, March 1952.**

A. Raistrick, Professor Spaul, & Eric Todd—"The Malham Iron-Age Pipe." (Description, photographs, and musical analysis of a "bone pipe or primitive recorder, clearly associated with an Iron Age Burial," which was discovered during excavations in Yorkshire in 1950) pp. 28-38

Thurston Dart—"Four Dutch Recorder Books." pp. 57-60

**Volume VI, July 1953.**

Ian F. Finlay—"Musical Instruments in 17th-Century Dutch Paintings." p. 52-69

**Volume VIII, March 1955.**

Eric Halfpenny—"The Bass Recorders of Bressan." (With fine photographs of these handsome instruments) pp. 27-31

**Volume IX, June 1956.**

Eric Halfpenny—"The English Baroque Treble Recorder." (With four plates, including x-rays of headjoints of four alto recorders, two by Bressan, one Stanesby, and one by Bradbury) pp. 82-90

**Volume X, May 1957.**

Brian Trowell—"King Henry IV, Recorder-Player." pp. 83-84

Thurston Dart—"Bressan and Schickhardt." pp. 85-86

Edgar Hunt—"The Voice Flute." (The alto recorder in d') pp. 86-87

**Volume XI, May 1958.**

Edgar Hunt—"Fingering the High Notes on the Recorder." pp. 90-91

**Volume XII, June 1959.**

Eric Halfpenny—"Biographical Notices of the Early English Woodwind-Making Schools, c. 1650-1750." (Includes discussion of Peter Bressan, Samuel Drumbleby, previously known only from mention of him in Pepys's *Diary*, and the Stanesbys) pp. 44-52

Thurston Dart—"Recorder 'Gracings' in 1700." pp. 93-94

**Volume XIII, July 1960.**

Eric Halfpenny—"Further Light on the Stanesby Family." (Includes a listing of all known recorders by Thomas Stanesby, Sr. & Jr., as well as Caleb Gedney, who took over the business) pp. 59-69

Anthony Baines—"Provisional Index of Present-Day Makers of Historical Musical Instruments (Non-Keyboard)." (A listing of makers, with addresses, and details of recorders and replicas of various other instruments produced today) pp. 70-87

J. W. F. Juritz—"Recorder Fingerings." (Fingerings for high notes made possible by a key to close the end of the recorder) pp. 91-92

**Volume XIV, March 1961.**

Edgar Hunt—"Recorder Fingerings." (Reply to Juritz) pp. 75-76

**Volume XV, March 1962.**

Eric Halfpenny—"Technology of a Bass Recorder." (Detailed description and photograph of "one of the finest late 17th-century basses now in existence") pp. 49-54

Dale Higbee—"A Plea for the Tenor Recorder by Thomas Stanesby, Jr." (Commentary on a prospectus, c. 1732, with facsimile of complete text and fingering chart) pp. 55-59

Dale Higbee—"Third-octave Fingerings in Eighteenth-Century Recorder Charts." (Includes fingerings for top F#, G, G#,



*Gabinetto Armonico* (1723). Engraving by A. van Westerhout.

A, B $\flat$ , B, and C, as given by Stanesby (c. 1732), Majer (1732), Minguet (1754), and Reynvaan (1795).) pp. 97-99

**Volume XVI, May 1963.**

J. V. S. Megaw—"A Medieval Bone Pipe from White Castle, Monmouthshire." (Description and photographs of "a thirteenth-century version of a bone end-blown flute or flageolet of a type whose ancestry can be traced to the remote past of Pleistocene Europe") pp. 85-94

Some back-issues of *The Galpin Society Journal* are now out-of-print, but they are available in both microfilm and xerographic (full-size) facsimiles, making it possible to obtain a complete set. In addition, a detailed Index to Volumes I-V is available, and similar indexes to Volumes VI-X and XI-XV are in preparation.

Membership in The Galpin Society is open to all interested persons, and there are members living in many countries throughout the world. Readers may join The Galpin Society by sending annual dues of \$3.50, payable by International Money Order, to the Treasurer: Mr. Lyndesay G. Langwill, 19 Melville Street, Edinburgh, Scotland. Further information may be obtained from the Secretary: Mr. Eric Halfpenny, 258 Cranbrook Road, Ilford, Essex, England.

**THE CONSORT; Annual Journal of  
The Dolmetsch Foundation**

**No. 21 (Summer, 1964)**

For those curious about the founder of Haslemere's workshops and festivals and his large family, the *Consort* is a Godsend. In this issue the late Mabel Dolmetsch concludes her four-installment "Life Work of Arnold Dolmetsch." There are two wonderful photographs of the old couple indoors and out. Since Mrs. Dolmetsch died the previous Fall, there are two appreciations, Marco Pallis' "Mabel Dolmetsch (1874-1963); a Pen Portrait from Memory," full of reverent references to "the Master," and Robert Donington's less sentimental but more moving tribute to "The Two Roles of Mabel Dolmetsch." (One of these is "the Cosima to Dolmetsch's Wagner" and the other the "gambist of remarkable quality" and expert on renaissance dancing and dance music.)

Lillian M. Ruff relates the story of a small blind-alley in the history of musical notation in "Thomas Salmon's 'Essay to the Advancement of Musick'." Salmon had argued for replacing both pitch and tablature notation by an invention of his own and was roundly spanked for his pains by Matthew Locke and John Playford, among others. Like so many notational (and English spelling) reforms, Salmon's were doomed to fail, though Miss Ruff conjectures that his strong criticism of the clefs influenced the trend to discard the C-clefs in favor of the treble. The eminent historian of French Organ music, Norbert Dufourcq, contributes his "Hypothèses sur l'origine du style concertant dans la musique d'orgue française du XVII<sup>e</sup> siècle." He traces the effects of lute and harpsichord style, the dance suite, the *Air de cour*, and the poly-choral dialogue pieces in the transformation of the organ repertory from renaissance *fantaisie* to baroque *Basse de trompette* and *Noël*. The mélange of articles is rounded out by "Yeats International Summer School; a very interesting piece on "John Field, the Father of Romantic Music" by the pianist Joan Davies; and a report on "The Berlin Instrument Collection" by David O. Jones.

Since this is a "yearbook," it offers its readers more than articles. Its editor, Richard Noble, provides an excellently critical "editorial" on the problems inherent in Thematic Catalogs. He has also continued to run a useful "broad survey of recent publications of musicological importance." Following this come 28 pages of book, music, and record reviews. The latter, mostly by Angela Evans, are as lengthy as they are instructive. Here is no chitchat over surfaces, but solid

information about the music recorded and its composers. Edgar Hunt's review of the *Music in Shakespeare's Time* set of discs is much tempered by understatement, but it is good to see that it is possible to criticize the Dolmetsch Consort in the *Consort's* pages.

But the issue falls from distinction when we get to the book and music reviews. The editor has entrusted many important publications to a mixed bag of reviewers. Donington's impressive new book on performance practice receives a dilettantish and disorganized review. Almost as poor, if better written, is a review of Jeppesen's three-volume anthology, *Italia musica sacra*; these volumes now stand alongside his earlier collections of early 16th-century *laude* and organ music as priceless contributions to our understanding of what the Italians were doing in music during the Franco-Flemish preponderance. But the reviewer grants empty praise; his words indicate that he does not really know what to do with this music and that he cannot take the full measure of Jeppesen's achievement. Some delicious slips eluded the proofreading: *motests*, *Schütz*, and *Agnes Dei*.

I am happy to know that my review of last year's *Consort* made new friends for the Journal among my American readers. This thought makes me wonder why more significant American historical studies, recorder publications, and recordings are not reviewed in The *Consort's* review section. Here are record reviews of one Conrad disc and three by Brüggem; where are the recent recordings of Bernard Krainis or of the N. Y. Pro Musica? And surely there were more significant items than a children's recorder primer and Mario Duschenes' 79 daily recorder exercises to choose from among the products of American musicological enterprise in 1964! We are Johnny-come-latelies, but I earnestly wish that our activities received more adequate recognition in the only other country to have an organized recorder movement.

—Joel Newman

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## MUSIC REVIEWS

THOMAS ARNE. *Nine Shakespeare Songs* (voice, 2 violins, flute or recorder, keyboard, cello). Ed. by Percy Young. London: Chappell, 1963

Thomas Augustine Arne (1710-1778) was a British composer who is probably most famous for his patriotic song 'Rule Britannia.' Arne's prime interest was in the theater, and his best known songs were written for revivals of Shakespeare's plays. Arne did not always stick to Shakespeare's "lyrics," but Percy Young has included in his collection only one song that shows a free variation from the Shakespearean words — the "Dirge in Cymbeline." This collection is unique in providing the original instrumentation, rather than the usual keyboard accompaniment. Two violins, recorder (piccolo or flute), harpsichord and cello serve as a delightful obbligato to the voice. The songs included are: "Under the greenwood tree," "Blow, blow, thou winter wind," "The Cuckoo Song" ("When daisies pied"), "The Owl" ("When icicles hang by the wall"), "Come away, death," "Tell me where is fancy bred?," "Come unto these yellow sands," "Ariel's Song" ("Where the bee sucks"), and "Dirge in Cymbeline."

Percy Young has done, on the whole, a nice job of editing this delightful group of songs. His preface and notes discuss the editing that has been done, and give useful information about the songs themselves. A photographed fragment of the original edition adds interest to the preface. It is unfortunate that the keyboard realization is not better. The figures have been omitted from the bass, denying the player the age-old prerogative of interpreting the keyboard part according to his own inventiveness. It seems as if Mr. Young might have had the piano rather than the harpsichord in mind when he realized the bass, as the part lacks the thickness of texture necessary on the harpsichord. There are inappropriate slurrings, and chordal passages unsuited to harpsichord technique. There is need of more arpeggiation, and less use of melodic sixteenth notes. But, nevertheless, with the addition of cello below, the voice, recorder, and violins above the songs are truly delightful.

Mr. Young has chosen to repeat the second half of almost all the songs, and the repeat signs are unclear in their directions to the instrumentalists when the time comes to play the second verse. I think that it is unnecessary to repeat the second half of each verse, but this up to the discretion of the performers.

The violins play in unison much of the time, but this makes the sound even more delicious when they

occasionally split into separate parts. In the song play a beautiful obbligato to the voice. It should be "Come unto these yellow sands" the violin and cello mentioned that the recorder has an important part in only two of the nine songs. The violins are the principal instruments, the recorder being used only as added color to sound the appropriate bird calls now and then. The soprano recorder seems most appropriate for all four of the songs in which it plays, because the doubling of the violins at the octave adds a charming dimension to the instrumentation. There is a separate part available on request which is a recorder arrangement for all the nine songs, to be used only when no violins are available. I did not receive a copy of this part, so I do not know whether it can "replace" the two violins. It is unfortunate that there is not a separate part available for the singer, as he must look over the keyboard player's shoulder.

In the song "Under the greenwood tree" the recorder is beautifully balanced with the violins. It has a sweet bird-like phrase that answers the words: "and turn his merry note unto the sweet bird's throat." In the "Cuckoo Song" the recorder doubles the violins, but has its moment of glory when it echoes the "cuckoo" of the singer. Again, in "The Owl" the recorder emerges from the group to try its voice at hooting, in answer to the singer's "Tu-who—."

These songs are a fine addition to the recorder player's repertoire, even though the recorder's part is a small one. There are precious few opportunities for the recorder to play in a mixed group such as this, and I, for one enjoy it.

—Joanna Bramel

CARL DOLMETSCH, arr.: *31 Pieces of the 16th-18th centuries for descant recorder and piano*. London: Universal Edition 12650, 1964

ROBERT SALKELD, arr.: *Light Classics (SSAT)*. UE 14002, 1964

GIOVANNI GABRIELI: *Canzona XIII, 12 recorders*. Ed. by Reginald Johnson. UE 14000, 1964

WILLIAM LAWES: *Pavan and two Aires à 4 in G minor. (S,S,A/T,B)*. Ed. by Layton Ring. UE 12648, 1964

For the elementary recorder player, *31 Pieces* provides a variety of old favorites with nicely suited keyboard accompaniments. Taken from Carl Dolmetsch's tutor—"Start My Way," these little gems have been carefully marked with dynamics and articulations, and include various elementary time and key signatures.

The tunes are progressively arranged, with tunes in the lower octave, tunes in the second octave, and tunes in both octaves; almost all are playable on the alto. This assortment of styles and nationalities is a most welcome edition for recorder teachers.

I doubt that *Light Classics* will be of interest to readers of THE AMERICAN RECORDER — but if you like your classics light, the menu includes March Militaire, Soldier's March and others from the same vintage. Evidently some time was spent in arranging these, probably for school recorder band. They are well marked, and the various playing ranges are kept almost consistently in the lower octave as though the ensemble had completed the first selection in the above mentioned tutor. This collection, even when well-played by a young ensemble, certainly sounds embarrassingly ridiculous.

The Gabrieli *Canzona à 12* is a triple choir piece that should find its way to every chapter of the recorder society. Although the editor has labeled the parts of the first choir—SSAB, and the second choir—SAAB, I find the various ranges more suited to a straight SATB in each of the three choirs. There is no other editorial comment with the exception of the source and metronome markings showing a proportion of two half-notes in the duple sections equivalent to three half-notes in the triple section. This is fine music and should prove to be a thrilling experience with contrasting choirs of recorders, viols, krummhorns or cornetts.

It is a pleasure to become more acquainted with Lawes, whose compositions have not been well known to recorder players. This is music for a consort of viols. It is difficult for recorders to match the delicacy and ease of flowing lines synonymous with viol consort playing, and although I think it is worth the effort, it should sound effortless. Although not technically difficult, advanced players will find the beautiful pavan and the delightful aires a worthwhile challenge.

—Arnold Grayson

SALAMON ROSSI: *Sinfonie, Gagliarde, Canzone, Vol. I. Four-part compositions for strings or recorders and basso continuo. Ed. by Fritz Rikko and Joel Newman. New York: Mercury Music Corp., 1965*

THOMAS TOMKINS: *5 Pavans and 2 Galliards. (SATB) Arr. by Ward Gardner. London: Universal Editions Ltd. (UE 14001) 1964*

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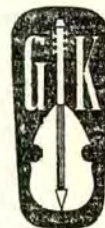
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sibilities of the new style in operas and vocal chamber music. When their innovations finally came to be applied to instrumental music, composers chose to write almost exclusively for the violin, for that instrument alone had the brilliance, the power, and the expressiveness required by the new music. The rise and development of Baroque instrumental music thus coincides with the beginnings of solo violin literature. Music intended primarily for recorders or violas da gamba languished temporarily.

However, one of the very first composers to apply the *stile nuovo* to instruments, Salomon Rossi, the Mantuan contemporary of Monteverdi, wrote not for violins but for the quieter violas da gamba (or cornetti). That is, viols and cornetti are the instruments he specifically mentions on the title page of his first two published collections, and his advice ought to be taken seriously, for the music falls nicely under the violist's fingers, whereas it lies too low and stays too reserved in character to show off the modern string quartet very effectively. This curious combination of the old and the new—early Baroque style and Renaissance instrumentation—gives Rossi's music its characteristic flavor, quite different from the stylistically more conservative but much more idiomatic English consort music of the same period, and different too from the more neutral, "late Renaissance" anglo-German repertoire, the 4-, 5-, and 6-part consort music by composers like Simpson, Brade, and Widmann. Rossi's music, like the Anglo-German music, transfers to recorders very nicely. All of the music in this first volume of Rossi's complete instrumental works, edited by Joel Newman and Fritz Rikko, fits recorder consorts very well.

This volume contains all of Rossi's music for four parts with basso continuo. Rossi wrote four kinds of compositions for this combination: 6 sinfonie, 3 gagliarde, 3 canzoni, and one sonata. The two sinfonie from his first book (1607) are short and simple, predominantly homophonic pieces, suitable for use as preludes or postludes for vocal compositions or for longer instrumental works. The two gagliarde from this same book are likewise short and comparatively simple in texture; the chief complication in these lively triple meter dances involves hemiola on at least two different rhythmic levels. The four sinfonie and the one gagliarda from the second book (1608) can be performed either by three or four instruments plus basso continuo. If the next-to-bottom part is omitted, as Rossi permits, then these pieces become trio-sonata movements; the upper two voices have constant dialogue with each other, supported discreetly by the bass line. The one sonata from Rossi's first book, longer than the sinfonie and the dances, differs from the equally elaborate canzoni from the second book

in the same way that a *ricercare* differs from a *canzona*. That is, the *sonata*, in this case monothematic, is more "serious" in its polyphonic elaboration of thematic material than the *canzoni*. All three of the *canzoni* use contrasting thematic material treated rather playfully, but the contrasts are not always brought into sharp focus by clear-cut cadences. All three *canzoni* are in a sort of binary form, each half being marked to be repeated.

The *a 3 / a 4* choice for some of the pieces suggests that this is eminently practical music, suitable for performing in various ways by various groups of performers (I personally almost always prefer Rossi's *a 3* settings when a choice is given). This variety is obscured a little in this edition since the parts are marked quite firmly for string quartet (or quintet) or recorder consort (SATB), plus basso continuo. Even though the editors do make alternate suggestions in the very brief introduction, they do not point out, for example, that at least two of the pieces (nos. 1 and 5) work much better for ATTB recorder combinations, that the parts sometimes exceed the range of the instruments suggested, and that even with the combination of instruments preferred by Rossi, violas da gamba and chittarone, not all of the pieces work equally well for what might be supposed to be the standard combination: one descant viol, two tenors, and a bass. Some of the pieces (especially nos. 6 through 11) work equally well or better with two descants, one tenor, and a bass.

One of the chief virtues of this excellent edition is that it is so clear and easy to read. The notes are large, the spacing on each page is generous, and the parts are well planned. This is one of those practical editions that give suggestions very sparingly indeed. The editors' realization of the figured bass is excellent; it is in good taste and quite simple, as an early seventeenth-century realization ought to be. But any performer will want to know also about tempo, phrasing and articulation, dynamics and ornamentation, and none of these things is adequately dealt with here (ornamentation is briefly mentioned in the introduction). Perhaps the editors feel that it is preferable to encourage modern performers to solve these problems as seventeenth-century performers were expected to do, but most of the musicians using these volumes will not be in nearly so good a position to deal with subtleties of early Baroque performance practice as are the editors. Only one thing about the edition disturbs me greatly. The editors explain that the original note values have been reduced by half for some pieces, and not reduced at all for others. Moreover, the pieces in duple meter were all originally in common time (C) whereas the editors have turned some of them into

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alla breve movements (♩). These alterations change the note picture considerably, and drastically affect a performer's notion of the correct tempo. On what grounds have the editors done these things? They owe us an explanation!

The Tomkins' pavans and galliards, one more dreary attempt to transcribe keyboard pieces for recorder consort, show neither understanding of the sense of the music, nor ability to transfer Tomkins' ideas from one medium to another. They are best forgotten.

—Howard Brown

VINCENT KNIGHT, arr.: *Ten Trios for Recorders*. (SSA) London: Ascherberg, Hopwood & Crew, Ltd. (U.S.A.: G. Schirmer) 1964

ERICH KATZ, arr.: *Music of the Baroque for 3 Recorders*. (S,S/A,A/T) New York: Marks Music Corp. 1965

G. F. HANDEL: *Water Music*. Selected and arranged in 2 Suites. (SSATB) Arr. by Anthony Baines. London: Oxford University Press, 1965

G. F. HANDEL: *The Music for the Royal Fireworks*. (SSATB) Arr. by Anthony Baines. London: Oxford University Press, 1965

Music for three recorders seems to have lost caste among recorder players, perhaps because the editions—more abundant than those for any other combination—are so likely to be vapid, badly arranged, or both. With these excellent offerings by Mr. Knight and Dr. Katz, three recorder players can sit down to an evening of unalloyed delight. Culling his ten pieces with the utmost discrimination, Mr. Knight taps Purcell and familiar masters of the 18th and 19th centuries, not flinching at romantic airs or a Mexican folk tune. Great fun here, and no technical difficulty; but the designation "SSA" is simply a mistake—the pieces come off incomparably better on SAT, alto reading up an octave. The editor's phrase markings are to be commended as an enormous help to stylish performance. Parts are supplied; format is splendid. We wished the editor had numbered the measures for us; and we found one error in the Adagio non Troppo by Pleyel, score and parts: the last two eighth notes in measure 15 of the treble line must surely be meant as Ds not as Bs.

Dr. Erich Katz, fresh from publishing a set of baroque pieces arranged for two recorders [see Music Reviews, AR vol. VI, no. 3], now mines the same rich vein to make available 16 nuggets from 14 baroque composers. The pieces are well chosen, interesting,

varied, and not difficult. None was originally recorder music, yet each piece plays—such is the arranger's mastery—as though composed with recorders in mind. Several of the selections sound better using the lower option of TTB, but all sound better on recorders than on other instruments—again, a tribute to the arranger. With several of the pieces we produced a grand effect by doubling the recorders with others at the octave or with other instruments—viols, krummhorn or a Kelhorn. It is a particular pleasure to note that sources and dates are given.

Handel liked the big sound. There were 50 musicians on the barge which plied the Thames from Whitehall to Chelsea and back, playing the Water Music to George I. And the open-air performance of the music for the royal fireworks had as many as eight players on a single part. It is understandable, therefore, that a purist might blanch in anguish at Anthony Baines' attempt to make a "recorder reduction" of these majestic scores. Nevertheless, this reviewer supports enthusiastically both the attempt and the result. Recorder players can now get involved in two of Handel's best and, during his lifetime, most successful works. The Handelian character, the harmonies, the rhythms, and the tunefulness survive the heroic surgery on the composer's orchestration. The arranger has had consummate experience with the recorder; each recorder line judiciously employs the scope and idiom of the instrument. The arranger has also added ornaments and indications of dynamics and expression, and has made it easier to imitate the playing practice of Handel's time by often changing, for example, an eighth note to a sixteenth rest plus a sixteenth note. The pieces range from fairly easy to fairly difficult as consort music goes. They are rewarding to play, and even to listen to. The more heavily textured pieces, such as the overture to the Fireworks, are helped by substituting instruments of different timbres for one or more of the inner recorder parts. The bass line is important in these pieces and sounds well when reinforced (we used a great bass recorder in F doubling the regular bass recorder). An intelligent reading of these works is greatly helped by consulting the original score; Hawkes Pocket Scores (numbers 254 and 255) cost \$1.75 each and contain a score analysis. Printing and format are up to Oxford's high standards; parts are available; errors are few and minor. These issues are highly recommended not only as first-rate recorder consort music but as an opportunity for the recorder player to approach, even at considerable remove, Handel at his best.

—Wesley M. Oler

**CONSORTIUM:** *A "Spielmusik" and Chamber Music Series, Edited by Helmut Mönkemeyer. Heinrichshofen's Verlag, Wilhelmshaven, Germany (C. F. Peters Corp., N. Y. C.):*

J. C. DEMANTIUS: *10 Fugues a 2 (1632). No. 1127*

JOHN HILTON: *Preludio and 5 Fantasias, for 3 Strings or Winds (Recorders: S, S, B or A). No. 1022*

GASSENHAWERLIN/REUTTERLIEDLIN from *Christian Egenolf's Collection of 1535, for 4 Strings or Winds (Recorders: A<sup>8</sup>, A<sup>8</sup>, T, B), Voice, ad libitum. No. 995*

THOMAS SIMPSON: *Taffel-Consort, 1621. Selected Works for 4 Strings or Recorders (S, S, A, B), or other Winds and Basso Continuo, ad libitum. No. 1009*

PIERRE PHALESE: *Louvain Dance Book a 4 (1571). In 2 Volumes, Nos. 1064/65*

PIERRE PHALESE: *Antwerp Dance Book: Galliards, Balli, and Allemandes a 4 (1583). In 2 Volumes, Nos. 1066/67*

WILHELM BRADE: *Neue lustige Volten, Courant-Galliarden, Cantzonen, Allemand, und Corenten zu 5 Stimmen (1609), for String or Wind Quintet. No. 1010*

WILHELM BRADE: *Neue lustige Volten, Couranten, Balletten, Padoanen, Galliarden, und Masqueraden zu 5 Stimmen (1621), for String or Wind Quintet. No. 1011*

ERASMUS WIDMANN: *Canzoni, Intrada, & Galliard (1618), for 4 Violins & Cello (or Gambas, Fiddles, Recorders, Lutes or Guitars). No. 1023*

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FRESCOBALDI/GUAMI: *2 Double-Choir Canzoni (1608) in 8 Parts. No. 1012*

Since the late 1950's Helmut Mönkemeyer has been issuing editions and teaching material in a way to rival Schott's pioneer recorder music editor, F. J. Giesbert. With this new and exciting series begun in 1961 and still being added to, Mönkemeyer has made a very strong bid for the championship. Everything that I have seen in this set of attractively gotten-up volumes is impressive—the choice of material, the main editorial principles followed, the well-engraved scores and parts.

Recorder and mixed instrumental ensembles that own this material can be grateful to the editor for providing new repertory which, with one exception, the Louvain dance book, does not duplicate any other available editions. (Frans Brügger and Hargail Music Press, note well!) Here are a fresh batch of bicinia, German "tenor-songs," Franco-Flemish dances, Jacobean Fantasias, canzoni and dances by English Catholic exiles in Germany (Brace and Simpson), and polychoral Venetian canzoni for eight-part ensembles.

All the compromises that a modern edition of old music must make are well-managed. A short preface identifies the composer and the original source of the music. Before the first piece in each volume, the editor gives the original clefs, key and time signatures, as well as the part-book name (cantus, altus, etc.) for each part. Since the last data is not always the greatest help to the player "scoring" the music, Mönkemeyer indicates instrumental preferences on the title-page and in a few cases discusses this briefly in his preface. Since he almost invariably transcribes the complete original title-page, this provides the composer's own prescription.

The edition does not ask for one special instrumentation. For this reason the parts are wisely labelled "First Part" rather than "Soprano Recorder," and the special signs dear to recorder players, like the G-clef with superscript 8, are not used; recorder players must take care to figure out the octave relationships for themselves. I have one basic criticism: the decision not to supply First Parts for most of the series was an error. After repeated complaints about the "missing part" to my dealer I was informed that the publisher's American agent, C. F. Peters, had stated that this was not a mistake in filling my orders but that the part was unnecessary since the leading player could play his part from score. Sheer horsefeathers! First of

all, in any recorder group worth its salt, the roles are exchanged during a session and no one player hogs the top part all evening. Much more important is the fact that frequently the group's leader is the only one that owns and plays bass recorder. Since he needs the score in order to keep tabs on the other players, what does the soprano player read from? A rather impractical situation... created, apparently by Herr Mönkemeyer in the spirit of practicality. On presenting these arguments to Heinrichshofen's Verlag they assure me that First Parts will be provided in the future.

The edition uses modern clefs, even avoiding the alto clef except for those items in the series intended solely for strings (which, incidentally, I have omitted from this review). This will please recorder players but will irritate many viola da gamba groups. As an editor of recorder music myself, who has received criticism from gamba players for not providing their beloved C-clefs, I can only say: Learn the treble-octava bassa clef; tenor recorder players must learn the alto C-clef, so turn about's fair play.

The barring here is regular, with no exceptions for hemiola patterns (which keeps them "invisible" to the tyro). It is done in a rather prissy way by something that is neither a true-blue barline nor the *Mensurstrich* so favored by earlier 20th-century German editors. All I can say is: Let us have real barlines! By now everyone knows that the renaissance musician played from unbarred parts and that when *we* play from barred music we must be careful to avoid first-beat "dumpff" alla Schumann. On the other hand not enough people know that in those rare instances when sixteenth-century musicians left us scores, they were barred regularly. Edward E. Lowinsky proved this conclusively in a paper in the *Journal of the American Musicological Society*, XIII (1960 : 126ff.) and went on to destroy the late romantic and early 20th-century myth that renaissance music "had no accents," by pointing up the great importance and frequency of the suspension in sixteenth-century cadence patterns. Here is one of several contexts where a decisive first-beat accent is needed, barline or no. And certainly dance music or music with dance-like feeling is "barline" music. Mönkemeyer seems himself undecided. He has turned, happily, to real barlines in the parts of three collections in the *Consortium*. But the scores to those parts employ the aborted stroke—and this is absurd, since it is the parts that are analogous to renaissance practice, while these scores were made by Mönkemeyer in our own day.

At some point in reviewing German editions it has become customary to take a few potshots at inelegant translations of prefaces. I wish I could omit this process in relation to *Consortium*. One would think that

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so sophisticated a production would deserve careful thought all around. But what I complain of is not mere unidiomatic English but mistranslation and musical illiteracy. A few examples: *Schlüssel* (clefs) are translated keys ("the parts have been transposed from the old keys to the ones normal today"); *Canzonen* become "canzonettas" of all things; *Diskantlage* (descant range) becomes "descant position"; *Quellen* (sources) are "original manuscripts" (actually the majority of the sources of this series are first printed editions, with no ms. extant); *Bandorn und Zittern* (bandoras or Pandoras and Citterns) turn up as "bandorn and zithers" (*The Third Man?*); *einfache oder chorische Besetzung* (soloist or many-on-a-part setting) is rendered "in unison or in harmony". It is almost a relief to note that in a few cases, no "translation" was provided. A year or so ago, Dr. Noetzel promised to change translation bureaus. Let us hope that the above were committed by the old "translators."

A few miscellaneous points: the delightful Hilton trio-fantasias are multi-sectional pieces with the original instructions, *softly* and *A way*. I wish the editor had suggested that these terms need to be applied in both a temporal and a dynamic sense: *softly* and *sostenuto*, *Away we go* and *forte!* Two tenor recorders and a cello (or gamba or bassoon) make a nice alternative to the high ensemble here. In Fantasia No. 4, First Part, meas. 30, the last two beats should be a dotted quarter and an eighth.

In the *Gassenhawerlin* preface, Herr Mönkemeyer seems to misunderstand the way to perform tenor-Lieder. The idea is to reinforce the melody in the tenor recorder part with a tenor voice or a string instrument in the tenor vocal range, *not* by a soprano voice or a string instrument in "descant position." The joy of this particularly German renaissance creation, the polyphonic Lied, is to hear the voice part surrounded above and below by faster moving instrumental counterpoints. Of course, we can vary things by doubling the vocal line an octave higher or letting sopranos sing (which will accomplish the same end and turn the tenor-song into a more modern conception). But such alternatives should be put second, not as the only instructions to the user.

It would be most undesirable if the reader assumed from these strictures that I felt that the *Consortium* was anything but an admirable production. I feel it necessary—as a recorder group leader, as an editor, and as a reader and writer of English—to raise these small points in this general report on the series, particularly in view of the importance and great value of the project. To conclude, I wish to congratulate all responsible for *Consortium* and to wish it a long-continued life.

—Joel Newman

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## NEW EDITIONS FROM GERMANY

All the following publications are from the Hänssler-Verlag, Stuttgart-Hohenheim, Germany:

HELMUTH BORNEFELD: *Zwei Suiten für Altblockflöte (Querflöte) allein (Neue Musik für Blockflöte, ed. Gerhard Braun, No. 1) 1958*

GERHARD BRAUN, ed.: *Sechzehn Etüden und Solostücke zeitgenössischer Komponisten für Altblockflöte allein. (Neue Musik für Blockflöte No. 2) 1958*

FELICITAS KUKUCK: *Christ ist erstanden. Choralfantasie für 2 Blockflöten (AT) und Streichquartett. (Reihe XI, No. 4) 1961*

RICHARD RUDOLF KLEIN: *Sonatine in G. Für Sopranblockflöte und Cembalo. (Reihe XI, No. 5) 1961*

GERHARD BRAUN, ed.: *Volkslieder in neuen Sätzen. Für 2 bis 4 Blockflöten oder andere Instrumente. (Reihe XI, No. 6) 1962*

MARTIN GUMBEL: *Der Hirt von Crumau. Variationen über einen Wiener Ländler von 1750. Für Blockflötenquartett oder andere Instrumente. (Reihe XI, No. 7) 1962*

GERHARD BRAUN, ed.: *Spielbuch für Kinder. Für Singstimmen, 2-3 Blockflöten und Schlagwerk. (Reihe XI, No. 8) 1960*

KARL MICHAEL KOMMA: *Kleine Suite, nach J. S. Bachs Notenbüchlein für Anna Magdalena Bach. Für Blockflötenquartett oder andere Instrumente. (Reihe XI, No. 9) 1961*

HANS ULRICH STAEPS: *Suite in A. Für drei Blockflöten (SAT). (Reihe XI, No. 10) 1962*

HANS ULRICH STAEPS: *Dialoge. Für Altblockflöte und Cembalo. (Reihe XI, No. 11) 1962*

GERHARD BRAUN, ed.: *Die Güldne Sonne. Für Singstimmen und 3-4 Blockflöten. (Reihe XI, No. 13) 1964*

HANS MARTIN LINDE: *Sonatine française. Für Sopranblockflöte und Cembalo. (Reihe XI, No. 14) 1964*

G. P. TELEMANN: *Sonate a-moll. Für Altblockflöte, Oboe und Generalbass. Herausgegeben von Gerhard Braun. (Alte Musik für Blockflöte, Reihe XI, No. 01) 1964*

J. J. QUANTZ: *Duette für 2 Altblockflöten. Herausgegeben von Gerhard Braun. (Reihe XI, No. 02) 1964*

LUDWIG SENFL: *Liedsätze für Blockflötenquartett. Herausgegeben von Hartmut Strebel. (Reihe XI, No. 03) 1964*

It is always a pleasant experience to make new discoveries in our field. The extensive recorder catalogue of the German music publishing firm of Hänssler was such a discovery to me, since I had not heard of it before. The publications under review cover the period from 1958 to 1964, and the basic policy of this series must be greeted with respect and approval, notwithstanding the diverse quality of the individual works.

The music can be divided roughly into a number of categories. There are original contemporary works and some first editions of early works. There is also a great deal of material in between: compositions based on old tunes, settings of folk songs, and children's music. Following is a summary review of those items sent to us by the publisher.

To begin with, two volumes are for unaccompanied alto recorder. The Suites by Bornefeld, according to the foreword, were written as early as 1930, and considering this date are quite remarkable, stylistically as well as in their demands on the player. The recorder is not treated with a condescending air but is recognized for its potentialities, yet the music is written for the instrument so that the player does not encounter any real difficulties. The style is that of the German "new music" of that period, of which Hindemith is the outstanding representative: but how far Hindemith's influence extends directly to these pieces, or how far it is just a general trend among contemporaries, is hard to say. That is true also for the other volume of solo music, the 16 Etudes written by various German composers who, as far as I know, are more or less of the same generation: Bornefeld, Cesar Bresgen, Hermann Erpf, Richard Rudolf Klein, Karl Marx and Hartmut Strebel. Of course there are personality differences. Some of the pieces are quite plain, not to say dull, while others are charming and well worth knowing. Some are strictly diatonic or modal, while others use extensive chromaticism and even 12-tone structures. A didactic purpose is incidental to this volume, since it is meant to be the second part of a method.

Of three works for recorder and keyboard, the Sonatine by Klein is by far the easiest in every respect. It is a piece of rather innocent "Spielmusik" with just a slight touch of modal impressionism in the slow movement. Linde's *Sonatine Française*, on the other hand, is just the opposite. It is interesting, sophisticated, with polytonal dissonances and intricate rhythmical patterns. It is also very expressive, to the limits of what only an excellent performer may venture to achieve on the recorder. The last movement is quite difficult, and I am not convinced that the result is worth the trouble one has to take to bring it off.

A very commercial phone call from you-know-who in you-know-where

Hello Euridice!

You misunderstood me, my dear. When I said I'd made the find of the year in tenors, I wasn't referring to anyone at the Metropolitan. But Hohner has made a very fine tenor recorder. Yes, the harmonica firm, if you want to call them that. But listen to this: He came in and saw the tenor and said: "Hohner? Recorders?" with his voice and eyebrows going up, just like that. Then he played it, and the instrument speaks easily, I tell you, it sang all the way to the top. And only \$30! I also picked up a Hohner Concert Bass Recorder for a ridiculously low price — just \$85!

Come now, don't grumble. If other recorder players can have several instruments, I can, too. Besides, I need something to comfort me while you're away.

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I don't want you to feel too badly about this, Euridice, doll. I mean, about my giving you all these recorders as presents and you not being able to give me anything in return, things being as they are. Because you have. You see, I went out on your behalf and gave myself from you these Swiss-made recorders: A Crown Masterpiece Soprano, \$28. Crown Masterpiece Alto, \$55. Crown Concert Tenor, \$55. Crown Masterpiece Bass, \$105. Euridice! Euridice! Hello, operator! We've been cut off. Euridice!

Of course I'm not thinking only of recorders dear. Believe me, I'm counting the days till we're reunited again. Which reminds me — it's almost time to take that old calendar off the wall, and hang up Bärenreiter's "Musica 1966" instead. Thanks for sending it to me. No, I'm not being sarcastic. Sure, I know it only costs two bucks. But it's the thought, plus the 10 color reproductions of works of art going right back to the 11th Century, plus the 19 other illustrations, and the descriptive notes, and the full year's quota of dates. There's just one little objection I'd like to raise, Euridice, pet: much as we both like the calendar, did you have to send me 15 cartons full of it? Oi weh!

Wait a second, now. Here's a messenger come staggering in with more boxes. And a note that says: "With love from Euridice, a marvelous recording by the Krainis Baroque Trio. Elan Records' historic disc of the Krainis Baroque Trio's triumphant debut at New York's Carnegie Recital Hall, March 2 1961. A special memento in a special jacket; even the label is hand-printed from hand-set type on hand-made Japanese paper." Euridice, Euridice, I agree with you that it's the most, a tremendous Christmas gift, but you've overdone things again! It's all these boxes, sweetheart! What?! I am to sell them, you say, for only \$5.95 a record, to help pay for the recorders? And only we have them for sale, we alone? All is forgiven! Come home immediately!

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The *Dialogue* by Staeps is, I believe the best and most mature of the three works. This music, written in 1958 in the composer's own, unmistakable language, is eminently playable and at the same time highly rewarding. The four pieces act pretty much as movements of a sonata. The polyphony is strong and lean, without any frills or unnecessary padding. Here, too, the kinship to Hindemith is obvious, without infringing on the independent character and the inventive originality of Staeps' music.

The same composer's Suite in A is also an impressive piece. The slow second movement and the charming little "Ostinato," with its music box character, stand out, while the chromaticism of the fugue does not have the same appeal to me. There are a number of minor misprints in this edition.

Felicitas Kukuck's *Choralfantasie* on the old Easter hymn *Christ ist erstanden* stays within the style limits of its cantus firmus, but is meaningful and good in its treatment of the relation of recorders and strings. Since it makes few technical demands, it should be an excellent choice for performances in churches or at similar occasions where such a combination is wanted. By contrast, the variations by Gumbel are an unsuccessful attempt to make more of the feeble material with which he is working, than is in it.

The Suite by Komma differs somewhat from the innumerable Bach-editions on today's market. He does not try, like so many others, to squeeze Bach's music into the straightjacket of an arrangement that may be letter-correct but is clumsy and tasteless. Instead, he is using Bach's music as a starting point for a free four-part setting of the originally two-part pieces of the "Notenbüchlein." The result is enjoyable to play.

Only a brief comment on the numbers 6, 8, and 13 of the Hänssler editions. Their contents originate mainly in the German Youth Music movement which flourished in the years between the two world wars. It had as its target a revival of genuine folk music, and it was closely connected with the rediscovery of the values of pre-classical music as a live force on the contemporary scene. In some of the compositions, particularly in children's music, the mark of Carl Orff's creative music-educational ideas is discernible. In this country, the usefulness of some of this music is limited, since a familiarity with the original folk music material (and I mean not just a superficial knowledge of but rather a real inner relationship to it) may well be expected in Germany but is naturally lacking here. This is true to a lesser degree in instrumental music where no text is involved. Altogether this kind of music can be recommended where a suitable occasion or surroundings will help the proper understanding.

Very important to us is the series of Old Music for Recorders. So far it consists of three numbers only, but these represent most welcome additions to our repertoire. The songs by Senfl are transcribed from parts located in the libraries of Basel (Switzerland) and Vienna. In the original manuscripts they are without texts, and execution on instruments was therefore likely from the beginning, as in many "carmina" of that time. The pieces, a dozen altogether, can be performed in various recorder combinations or on any other available instruments, preferably strengthening the tenor cantus firmus where possible. Editorial suggestions are contained in the foreword which also gives a few hints, and examples, on proper ornamentation, following the books of Ganassi and Ortiz.

The Telemann Trio-Sonata, as far as I know, has not been published anywhere else; it is taken from a manuscript in the Hessische Landesbibliothek at Darmstadt. The oboe part is easily playable on a tenor recorder but this should only be done as an emergency solution, since the color contrast of an oboe in this part adds immeasurably to the effectiveness of the work. One can find motivic reminiscences to other Telemann sonatas in it, but on the whole it is a fine piece of music for which recorder players everywhere will be grateful. It goes to show that discoveries can still be made and that the field is as yet far from being exhausted. The editing of the sonata is clean, confined to articulation and a very few dynamic hints, and the originally unfigured bass is well realized.

Johann Jacob Quantz, the famous flutist at the Prussian court of King Frederick II., wrote predominantly for the transverse flute but still considered the recorder a legitimate alternative. The three duets in the Hänssler edition are selected from his Six Duets op. 2 (duet No. 3, 5 and 6), and Quantz specifically mentions in his foreword that they can just as well be played on recorders, though a minor third higher, according to the custom of the time. Actually the duets are full-fledged sonatas, each consisting of three or four movements, and they are by no means easy. This is marvellous playing material, comparable to the Telemann duo sonatas, and I am anxious to see the other three duets published as well.

—Erich Katz

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## MUSIC RECEIVED AND BRIEFLY NOTED

WOLFGANG AMADEUS MOZART. *Mozart in London. Seven Pieces for Alto Recorder and Piano* arr. by Freek Houtkoop. Amsterdam: G. Alsbach & Co., 1960. (USA: G. Schirmer, Inc., New York)

*Mozart in Salzburg. Eight Minuets and Trios for Soprano Recorder and Piano* arr. by Freek Houtkoop. Amsterdam: G. Alsbach & Co., 1961. (USA: G. Schirmer, Inc., New York)

A nice and clean edition. Even though Mozart's lifetime lies beyond the historical span of recorder playing, these catchy tunes are eminently suitable to our instrument. The London pieces were written by the 8-year-old prodigy in 1764; the Salzburg pieces are from a later period, after 1779.

HENRY PURCELL: *Rondeau from "Abdelazar,"* arr. for Descant Recorder and Piano by Brian Bonsor. Score and part. London: Oxford University Press, 1964

Another recorder arrangement of this popular tune. This must surely be the most often arranged piece of music in the whole literature.

GORDON JACOB, arr.: *Brother James's Air. Arranged for Recorder Trio (S,S,A). Playing score.* London: Oxford University Press, 1963

*The same, arr. for two Descant Recorders and Piano. (Score and part).* London: Oxford University Press, 1964

This is a nice piece, but the arrangement for two sopranos and piano, in G, is definitely preferable to the one for recorder trio, in C. There are no less than a dozen high c's in the top part of the trio version, and while they may sound all right when played by an expert player, I would not like to listen to a class of school children squeaking in this highest range.

COLIN HAND, editor: *Twelve Unison Songs with Descant Recorder (S) and Piano. Vocal Score, Voice and Recorder parts.* London: Oxford University Press, 1964

A collection of 12 very different pieces, containing Danish, German, Czech and Yugoslav folk songs next to Handel, Mozart, Vaughan Williams and others. Several numbers have an optional second or third part. Schools and house music circles in England will probably be happy to have such an edition; in this country there are as yet not too many corresponding groups to make good use of it. The recorder parts seem to be an after-thought, but they are well done. One arrangement is by Vaughan Williams himself, a simple but haunting tune.

— Erich Katz

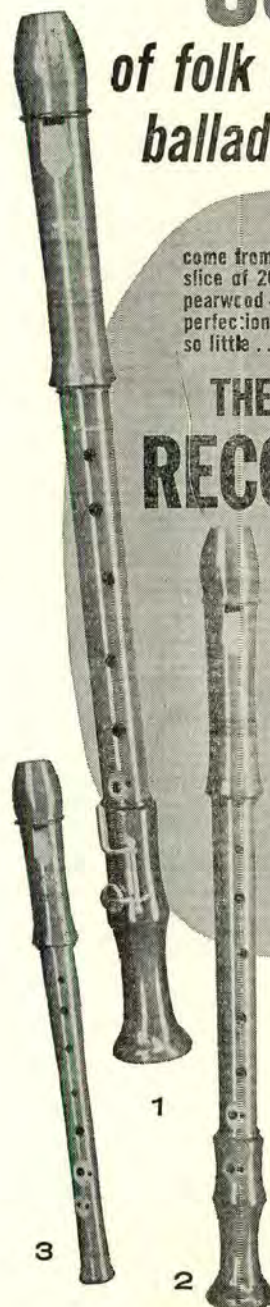
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## CONCERT NOTES

**August 12.** Washington, D. C. The Museum of Natural History, The Smithsonian Institution. Renaissance and Baroque Chamber Music on instruments from the Smithsonian collections. Neva Pilgrim, soprano; Frederick Hammond, harpsichord; Yolanda Davis, Gamba; Howard M. Brown, recorder.

Caccini: *Fere selvaggie; Deh, dove son fuggiti; Sfogava con le stelle.* Gastoldi: *3 Balletti.* Ortiz: *Ricer-care.* E. Adriansen: *2 Gagliarde.* Arcadelt: *O felici occhi miei.* Frescobaldi: *Toccatà 1; Canzona 5.* M. A. Cesti: *Cantata, Rimbombava d'intorno.* Telemann: *Trio-Sonata in F for Recorder, Gamba and B.C.* J. J. Froberger: *Suite 12.* Handel: *Cantata, Nel dolce dell'oblio.*

**August 28.** Provincetown, Mass. Universalist Church. The Renaissance Players: Ruth Fredericks, soprano; Gian Lyman, gamba; Elloyd Hanson & Joel Newman, recorders; Lex Silbiger, harpsichord, recorders.

Praetorius: *Dances from "Terpsichore";* Henry VIII: *Without discord; O my hart;* Dowland: *Tell me, true love; Were every thought an eye.* Loeillet: *Sonata in D Minor for 2 Alto Recorders;* Telemann: *Trio-Sonata for Recorder, Treble Viol and B.C.* Medieval German Songs (Von Reuenthal: *Winter, wie ist nu dein Kraft;* Anon.: *Jammer ist mir entsprungen;* Von Wolkenstein: *Der May mit lieber zal).* Froberger: *Suite in A Minor for harpsichord;* Telemann: *Fantasia in A Minor for Unaccompanied Alto Recorder;* Marin Marais: *Pièces de viole;* Buxtehude: *Cantata, "Also hat Gott der Welt."*

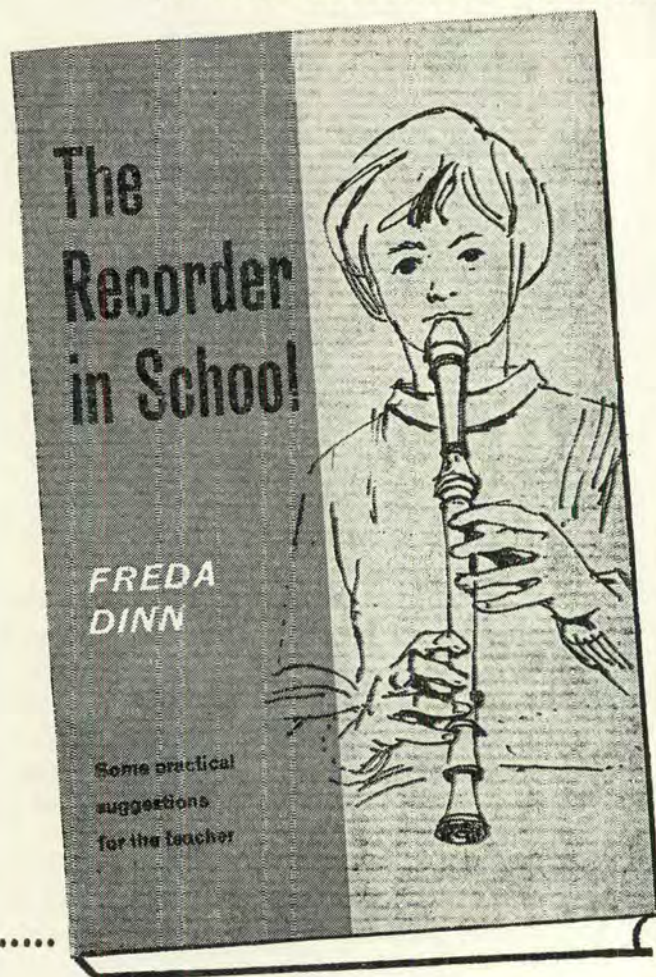
**September 19.** Palo Alto. Carl Dolmetsch, recorder; Alice Schoenfeld, violin; Eleonore Schoenfeld, cello; Joseph Saxby, harpsichord.

Boismortier: *La Sampogna, Concerto for Recorder, Violin, and B.C.;* Nicola Matteis: *Theme and Variations;* Telemann: *Trio-Sonata for Recorder, Cello and B.C.;* Zoltan Kodaly: *Duo for Violin and Cello;* Locke: *Ayre and Sarabande, for Treble Viol;* Marais: *2 Menuets, for Treble Viol;* Handel: *Trio-Sonata in C Minor for Recorder, Violin and B.C.;* John Gardner: *Suite in C for Recorder and Piano;* Nigel Butterley: *The White-throated Warbler (1965), for Soprano and Harpsichord;* Mondonville: *Trio-Sonata in E Minor for Recorder, Violin and B.C.*

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**July 17.** Goddard College, Vermont. Arnold Grayson, directing: Andrea Camposarcone, Jean Mechlowitz, Isabel Schack, recorders; Gian Lyman, gamba; Jean Hakes, soprano; Friedrich von Huene, recorders, flute, tabor pipe, krummhorn; Alexander Silbiger, harpsichord, recorders, krummhorn; Kenneth Wollitz, recorders, krummhorn, rackets, gemshorn, dulcian; Arnold Grayson, recorders, krummhorn, cornett, sor-dun.

Playford: *Pipe and Tabor Dance*; Peter Schöffers' *Liederbuch: Von edler Art; Schöns Mädlein; Was frag ich; Es kommt noch wohl; Lass mich ein; Ortiz: 3 Recercadas*; Praetorius: *Dances from "Terpsichore": Volte; Bourrees; Spagnoletta; Courante*; Glogauer *Liederbuch: All voll; Der Pfauenschwanz; Elslein; Else else mundo*; Bach: *Hört doch den sanften Flöten Chor*; Leclair: *Trio-Sonata in D for Flute, Gamba and B.C.*; Handel: *Cantata, Nell dolce dell'oblio*; Schickhardt: *Concerto No. 3 in G for 4 Recorders and B.C.*

**August 6.** International Recorder School. Skidmore College, Saratoga Springs, N. Y. Frans Brüggén, Bernard Krainis, Hans Ulrich Staeps, recorders; Hans-Martin Linde, recorder, flute; Barbara Mueser, gamba; Louis Bagger, Robert Conant, harpsichords; Ralph Hollander, Virginia di Blasiis, violins; Norman Forrest, viola; Peter Rosenfeld, cello.

A. Gabrieli: *Ricercar del 12 tono*. G. Gabrieli: *Sonata a 3*. Scheidt: *2 Paduanen*. Frescobaldi: *Toccata 7, Ricercar 2, Ancidetemi pur, Toccata 9*. J. Schickhardt: *Concerto in F No. 4 for 4 altos and B.C.* Telemann: *Concerto in E Minor for recorder, flute, strings and B.C.* Caldara: *Trio-Sonata*. Biber: *Sonata pro tabula a 10*.

**August 13.** International Recorder School. Brüggén, Krainis, Linde, Staeps, recorders; Mueser, gamba; Bagger, harpsichord; Peter Dimitriades, Hollander, Di Blasiis, violins; Betty Haines, viola; Sterling Hunkins, cello; Bertram Turetzky, contrabass.

Taverner: *In nomine*. Coperario: *Fantasy a 4; Suite in C for Tenor recorder and B.C.* Dowland: *Pavin a 6*. T. Simpson: *Ricercar on Bonny sweet Robin*. L. Colista: *Trio-Sonata*. Frescobaldi: *Canzon a 8*. Bartolini: *Canzon a 8*. G. Gabrieli: *Canzon super "Sol sol la sol fa mi" a 8*. Bach: *Sonata in D for gamba and harpsichord*; *Brandenburg Concerto No. IV* (Soloists: Linde, Krainis, Dimitriades).

## A Tribute to Gertrud Bamberger

I am moved to write some words of tribute to Gertrud Bamberger, whose death October 12th in Orselina, Switzerland, was reported in *The New York Times* of Oct. 15th. Gertrud was active in the administration and musical guidance of the American Recorder Society in its early years and from the time of her arrival in this country in 1938 she was active as a teacher of piano, theory, and recorder in New York. She is the author of many publications for and about the recorder, one of the most notable being her *Teaching the Recorder to Children*.

When Gertie left for Europe last March her friends, colleagues and pupils knew she was terribly ill. We arrived in droves at her apartment to bid her goodbye, were permitted a short visit and then driven away by her solicitous husband. Her pupils played for her; even I played for her, the Handel A-minor Sonata which she wanted particularly to hear. We all knew we would never see her again, but we all pretended, as everyone always does. Almost immediately after her arrival in Switzerland her husband, Victor Zuckerkandl, a musicologist and an extremely fine man, died very suddenly of leukemia—a blow from fate almost too ironic and absurd to be believed—depriving her of the comfort and support she had expected in the final months of her life.

But she would not want to be remembered as either sick or pitiable. She was a very strong woman, strong-minded and strong-willed. She had a very great influence on me and I admired her tremendously. As a teacher of recorder at the Dalton School in New York City she was responsible for the first pipings of count-

less numbers of second and third graders, and for their introduction to the world of music. I watched her often, and was impressed by her way with children and her ability to teach them in what were often difficult circumstances. Gertrud had perfect discipline and her classes were perfectly organized. She made the children love the recorder, love music, and love her, without their even knowing anything unusual was being accomplished.

Gertrud was wonderful. she knew what she was about, but she also had humility. Gifted teacher though she was, she was not above taking lessons with a teacher much younger than herself, and she altered some of her own teaching as a result. She was commanding, she was sometimes sharp; she ordered me around though I towered over her tiny person. But I loved her, too, and I like to think of her at Dalton, surrounded by children and often looking very much like a child herself. She was like a child, too, in her vivacity and her eagerness to learn new things. All of us who knew her will miss her terribly, but we can take comfort from the fact that the gifts she bestowed were permanent ones: a love for the recorder and for music that her pupils will carry with them for the rest of their lives.

—Martha Bixler

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## An Educational Project Par Excellence

The ARS has received notice of the work of member Tim Kelly of Mill Valley, California in Greenville, Mississippi. The following is an extract from a letter describing his activities:

His special project there was the organization of a recorder class for the children of a group of plantation workers who are on strike. As a result of the strike these people have been thrown out of their homes and are being housed in a tent settlement outside Greenville. Mr. Kelly appeared at the beginning of the summer with thirteen soprano recorders and a little beginners' music, and in two short months he has brought these children to a point where some of them are ready for the intermediate level.

These children, who range in age from around six to twelve, have known very little but deprivation of every kind, and are so eager for learning, for attention, and for some touch of brightness in their lives. Through his class, Mr. Kelly is giving them some of this. Motivated by a desire to play the instrument and

because of their affection for him, they are learning other things as well as good solid music. He had to teach some of them their ABC's so they could read the music, and some rather advanced arithmetic so they could understand time, rhythms, and the differences in notes. They learn to sit straight, breathe properly, and most of all enjoy themselves.

To continue this work, Mr. Kelly has three requests:

1. A teacher who would volunteer to teach beginning and intermediate recorder and who could spend a substantial amount of time in Greenville, this fall or winter.

2. Soprano, Alto or Tenor recorders are needed. Perhaps ARS members who have old instruments around might be willing to part with them.

3. Intermediate lesson books are needed along with beginning ones too, if possible.

Any ARS member wishing to contribute in any way to this vitally important project should contact: Mr. Tim Kelly, 100 Edison, Corte Madera, Marin County, California or Miss Mary Jean Chilcote, 54 Morton St., New York, N. Y. 10014.

—*LaNoue Davenport*

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## EDITORIAL

(continued from page 2)

Some chapters sponsor winter month weekend workshops as well, and one of our chapter requested that the national organization offer a modest financial guarantee for the workshop they are planning during the current year. The ARS would help only if the chapter were to lose money, which has not happened on past projects. The Executive Committee approved this request, and established the policy that the national organization should stand ready to assist local chapters who plan similar workshop projects, subject to the approval of the Executive Committee. This policy, which has in fact operated in the past without being so clearly defined, should encourage local chapters to initiate their own plans for such events.

Perhaps no more crucial issue was raised at the first Executive Committee meeting than the perennial question of dues. The ARS cannot offer its members any more than it now does unless it has a larger budget with which to work. The new Executive Committee favors raising the dues, but we are all aware that an increased budget will also increase our responsibility to provide our membership with more and better activities.

The exact amount of the dues raise will only be determined after we have your reaction to a proposal for the reorganization of the ARS that is about to be submitted to the entire membership of the society. The proposals would involve a substantial dues increase, but the larger budget would pay for substantially increased activities, of a seriousness and quality not now available to most of the members. I personally hope that you will approve of the new plan, and that we can look forward to a better and more active ARS in the very near future.



—Howard Mayer Brown

## LETTERS TO THE EDITOR

### Original Slurs

Joel Newman has often inveighed against publications of baroque music which lack editorial additions to aid the performer, but far worse are those which lack any indication of what has been added by the editor. An example of the latter is ARS No. 49, published under his general editorship; and editor Whitney's commentary in the Winter, 1965 issue of *THE AMERICAN RECORDER* is of no help. Since articulation marks are so sparse in the original sources of baroque music, some modern editors seem to feel that it is immaterial if they lose the original markings in the forest of editorial additions. That this is not so should be evident to anyone who has conscientiously endeavored to learn baroque performance practice.

It seems that to the 18th-century performer the simple rhythm

 more nearly meant . If he

were to add slurs, he would surely add them between the sixteenth-note and the following dotted eighth-note, yet modern editors rather routinely slur the dotted eighth-note to the following sixteenth-note. If the 18th-century composer wanted the dotted eighth slurred to the following sixteenth he would of necessity indicate the slur. A rare example of this is probably to be found in the Trio-Sonata in A Minor by Telemann (Edition Schott 2615, RMS 198). The editor makes no statement of editorial policy, but since he includes a number of dotted slurs that appear to be his additions, it seems fairly safe to assume that the solid slurs are to be found in the original MS. We are told that even notes which would normally be played unevenly should be played evenly if they have dots over them or if three or more are slurred together (Quantz); we are also told, notes under a slur should not be decorated (C. P. E. Bach). It should be obvious that a knowledge of what was and was not in the original is essential if one is to approach an authentic performance.

The best statement of editorial policy that I have seen is the one given by Josef Marx in the introduction to a Vivaldi sonata edited by him. Mr. Marx says: "It is the aim of this edition not to obscure the original text and thus to enable those familiar with the style and practice of 18th-century music to derive from

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it an authentic performance; to make it possible, at the same time, for those unversed in this tradition, to arrive at an interpretation which is both musical and enjoyable." If all editors successfully followed this aim there could be no complaints, although personally, I prefer an "Urtext" edition.

OSCAR D. DIKE, *West Nyack, N. Y.*

### An Answer

I couldn't agree more with Mr. Dike's last two paragraphs. How I wish Josef Marx had kept this fine advice in mind when editing his Porpora manuscript! But the sentiments in the first paragraph are all wrong in the context of practical publications like the ARS Editions. This one is so "popular" an edition that I chose it for distribution to our whole membership. Maurice Whitney freely adapted the Macello sonata, working from a practical edition of the original cello version. He had no urtext edition available, nor did he know or pretend to know which markings besides the notes themselves were Marcello's own signs. Mr. Dike's criticisms seem more relevant to a poorly-made scholarly edition — but this is non-existent.

JOEL NEWMAN

### Madrigals for Recorders

In the Spring issue of THE AMERICAN RECORDER, Mr. Davidson complains that the "English Madrigals for a Quartet of Recorders" which I edited and arranged for Carl Fischer, Inc. as R. D. Row Edition 8022 (a) have 2 awkward page turns, (b) provide no words, (c) the bass part is not very different from the tenor part (??), and (d) have 2 pieces that have appeared in other editions.

May I comment briefly that: (a) We all hate frenzied page turning, but it apparently cannot be avoided by publishers, from time to time. In handing over the manuscript, I cautioned against this in particular: but there they are anyway. A pencil and a bit of forethought solve the problems of both unhappy page turns; viz: in the Purcell piece (p. 7), the soprano player can turn as he starts measure 14 (which needs only his left hand): all others can do the same quite conveniently, except perhaps the first alto player, who might be happier turning in the middle of his repeated notes in measure 15. In any case, the patterns on the bottom of page 7 are so straight, that turning should be no real fright for players expecting the problem. The Byrd piece on page 13 should be handled the opposite way. One should pencil in on the bottom of page 13 the first note appearing on page 14: it is long enough to allow turning for all but the soprano player, who will need the following note written down also. Actually, the most leisurely solution is to copy the two notes for the first 2 lines, and only the first note for the 2nd two lines. This leaves everyone with either plenty of rests for turning or a free right hand and held notes.

(b) Words provided under each melody line in this sort of music can make it harder for one player to follow the notes of other lines, pick up cues precisely, etc., since the words occur differently in each part. Besides, for the most part the words to these pieces are written in a special sentimental style, almost tongue in cheek. I am not convinced that performance on recorders would be significantly aided by including these words.

(c) I imagine Mr. Davidson means that he would prefer the bass part in bass clef. So would I: but that creates problems, when the part is almost playable on a tenor, but most tenor players cannot read bass clef. Most bass players can manage the G-clef. It is a matter of increasing circulation or practicality of the edition. I blush at the commercialism: Carl Fischer does not.

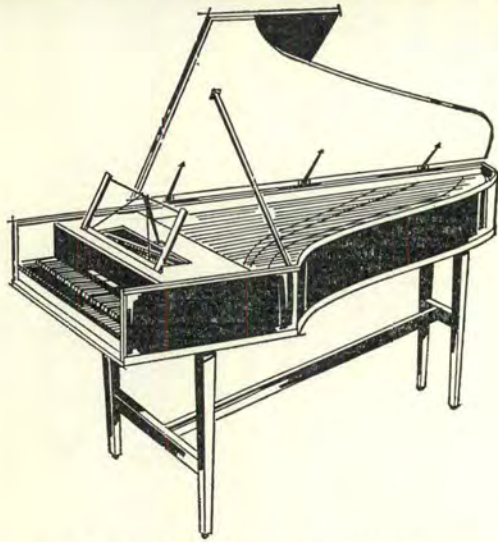
(d) Yes, two pieces are available in other arrangements. A collection does not always seek to offer unpublished materials only, nor should it. Check your nearest dealer for editions of Bach, Mozart, Beethoven. . .

I am pleased to report that, Mr. Davidson's reservations notwithstanding, the first printing of the "English Madrigals" is just about sold out, and Messrs. Fischer have ordered a second printing of the collection.

Also, the publishers have asked me to prepare a collection of Italian Madrigals along the same lines, assuring me that (a) monumental energies will be expended to avoid clumsy page turns, (b) I am at liberty to avoid madrigals already published for recorders, (c) a little summary and translation of the words will appear with each piece. The collection should be out in 1966, and I shall await Mr. Davidson's impressions. I shall send him a complimentary copy.

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