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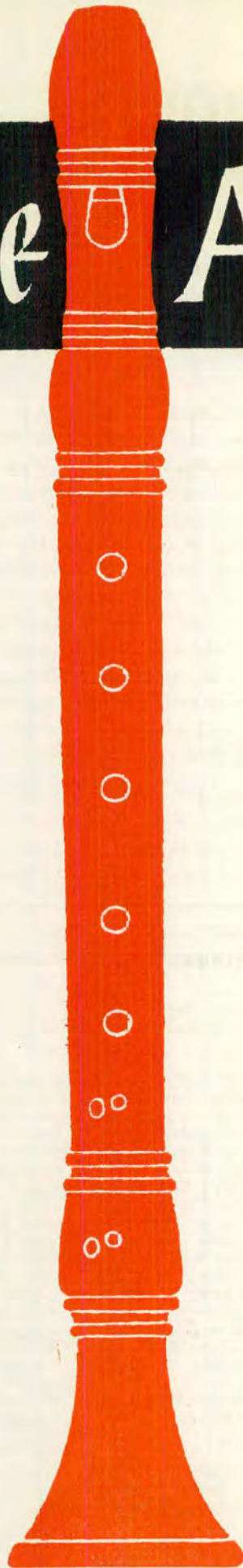
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SUMMER SCHOOL REPORTS

Report from GODDARD

On July 23, forty lovers of the recorder and of other early instruments, representing thirteen states, Canada and Brazil, assembled at Goddard College in Plainfield, Vermont, for a week of musical instruction, enjoyment and inspiration. The idyllic surroundings, the congenial company, and the excellent staff combined to provide a most rewarding week.

Morris Newman, director of the summer school, together with the other members of the Trio Flauto Dolce, Martha Bixler and Eric Leber, made up the core of the teaching staff with Arnold Grayson as an additional instructor of recorder. This recorder faculty was augmented by Barbara Mueser, gambist, and two teachers new to the Goddard recorder seminars — Jean Hakes, soprano, and Joseph Iadone, lutenist. Miss Hakes will join the Trio Flauto Dolce for the coming concert season and Mr. Iadone is internationally recognized as a leading artist on the lute and an authority on the history and the music of that delightful instrument.

At an orientation meeting on Saturday evening, Mr. Newman gave the week a fine start with his remarkable ability to make everyone feel relaxed and at ease. He introduced the other faculty members and the

schedule and plans for the week were outlined. The normal daily schedule included, in the morning, a 90-minute class in Technique and Interpretation and, following a half-hour coffee break, another 90-minute class in Basic Musicianship. Afternoons were devoted to informal consort playing. Lectures, madrigal singing, and student and faculty recitals were planned for the evenings.

For the Technique classes, participants were divided into six groups: one studying viola da gamba, one studying vocal techniques, and four studying the problems of recorder playing. Each group met daily with the same instructor — an arrangement that provided continuity in instruction and enabled the teacher to develop ideas, explore problems in greater depth, and check on students' progress. However, no one was deprived of the opportunity to work with every faculty member since the teachers alternated as leaders of the afternoon consorts. The classes in Technique and Interpretation were extremely helpful, and engendered a profound respect and admiration for the musicianship and teaching skill of the faculty members.

A highlight of the 1966 Goddard Summer School was Mr. Iadone's class in Basic Musicianship, for which the entire school came together. The text used was *Elementary Training for Musicians*, by Paul Hinde-

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mith, with whom Mr. Iadone has studied. Since the course was limited to a week, Mr. Iadone wisely concentrated on the study of that "bugaboo" of sight-readers — rhythm. Teaching procedures included the clapping and singing of progressively difficult rhythm patterns, dictation (ear-training), and the creation of rhythmic "compositions." It was amazing to hear students of limited musical training and experience, after only a week of this training, clapping one complex rhythm while singing another — at sight, and without error! Mr. Iadone's impeccable musicianship and his gentle wit and good nature earned the admiration and affection of all.

On Sunday evening the staff members presented a symposium on the selection, care, tuning, music, virtues and shortcomings of the recorder. Monday evening, Eric Leber gave an informative, practical discussion of Renaissance rhythms, with musical illustrations provided by a consort of faculty members. Tuesday was vocal night with the talented and personable Jean Hakes conducting a "Renaissance community sing," and regaling the audience with her own vocal artistry, in several selections.

The student recital on Thursday evening included solos, duets, and consorts by members of the morning classes and by several specially organized groups. One of the hits of the evening was a consort organized and conducted by Ruth McCann, playing her manuscript arrangement of a *Tambourin* by Gossec. This involved a large percussion section drafted from the audience, with the rest of the audience giving vocal impersonations of krummhorns, at certain designated spots.

The culminating event of the week was the Friday evening faculty recital in the Haybarn Theater. In this, Ray McIntyre, harpsichordist and director of Goddard College's music department, assisted the regular faculty members. It was a memorable musical occasion on a high artistic level, and was greeted with many curtain calls and an enthusiastic standing ovation. Among the highlights which were new to many in the audience were the exciting selections from the *Glogauer Liederbuch* and the exquisite *Scherzi Musicali* by Monteverdi, for soprano, lute, gamba and recorders.

—Maurice C. Whitney

Report from MENDOCINO

The ARS Summer School held in Mendocino, California during the week of August 7-14 can best be characterized as seven days of furious activity. Both students and faculty were busy from morning until night, and if everyone was a bit tired by the end of the



week it was generally agreed that the workshop was stimulating, rewarding, and well worth the expenditure of effort which the very full schedule demanded. Co-directors for the week were Peter Ballinger and Kenneth Wollitz. The other members of the faculty were Gloria Ramsey, Hazelle Miloradovitch, Leo Christiansen and Doug Perrin. Sue Erlenkotter was our most efficient secretary and factotum.

The daily schedule was as follows:

9:30-10:00—A general warm-up, conducted on alternate days by Ken Wollitz and Doug Perrin, the rest of the faculty being among those in Hazelle's beginning gamba class.

10:00-12:00—Classes in recorder technique, an advanced ensemble for contemporary literature led by Peter, advanced gamba with Hazelle, and a workshop for renaissance double reed instruments led by Ken.

1:00-4:00—Baroque solo literature under Gloria Ramsey, contemporary solo literature with the indefatigable modernist Peter Ballinger, intermediate viols with Hazelle, and Collegium Musicum. Since virtually everyone was interested in participating in the Collegium, groups were led by Peter, Gloria and Ken separately. These smaller groups worked on 16th-century

SARATOGA SUITE

(A Commentary on ARS Edition No. 56)

By HANS ULRICH STAEPS

Composing the *Saratoga Suite* was a welcome experiment for me. I had long felt a challenge to extract from the static tone of recorders those harmonic possibilities which had been discovered for the piano by the French impressionists, Debussy and Ravel. Of course, the piano possesses the exact qualities which are nonexistent in the recorder: dynamics, chords, and tone color. I made a first step in this direction in my *Aubade und Tanz* (Verlag Doblinger, Vienna, Flauto Series, No. 4), using 6 recorders and piano and guitar. It proved much more difficult to achieve the characteristic harmonic ambiguity and to give some feeling of an idiom so iridescent and rich in functional allusions by using only 3 recorders in this Suite. The rather inflexible sound of recorders almost automatically changes the concept of multiple shading in music into a stronger "handwriting." To avoid the feeling of frustration I have used two procedures: harmonic ambiguity and rhythmic organization.



The F# of the tenor is followed by a third, B - D in the soprano and alto. Listening to this chord F#-B -D, we would expect, according to tonal laws, to hear a modulation into F# major. The ear as a purely biological tool always uses the path of least resistance. It tries to perceive the next acceptable proportion of vibrations. Our ear, therefore, does not hear F#-B, but more correctly, F#-A#, a major third, which, according to its lower position ranges before the second major third, B -D, and wants to steer the D towards the C#. Thus we are unconsciously trying to arrange a major chord, the simplest of all harmonies. However, the F#, by going to F creates a six-four chord which appears in root position in the next measure, 5th beat. But in between, B minor is suggested by the four eighth-notes of the tenor, which is made ambiguous by the alto's pianissimo G (the major third G-B representing G major). Thus, toward the end of the second

measure, three potential tonal areas precede the dominating B-flat major. Although they pass quickly, the ear of the sensitive listener has been deluded by hinting, loosening, and making the tonal material unstable. But instability means motion, and motion is the breath of music.



The quickest series of eighth-notes would not give an impression of this kind of motion unless they followed a rhythmic pattern. Even the rapid sixteenths of the famous *Alla Turca* in Mozart's A-major Sonata appears to today's audience to consist of a monotonous tic-toc. Today we prefer to replace the classic or metric division of 4 + 4 by 3 + 5 (3 + 2) or 3 + 5 (2 + 3). This subdivision lies at the roots of all truly animated rhythm. The alto shows this 3 + 3 + 2 in its static tones as well as in its falling motifs. A closer look reveals the systematic pattern of the tenor; its continuous chain of eighths in reality contains groups of three (not four) i.e. F-D-C in measure 9 (disregarding the rest at the beginning) and F-G-D in measure 10. We can create rhythmic subdivision by figuration; it may even be achieved by augmentation while retaining the basic proportion as the soprano part shows; its highest note F marks the grouping. From there we count 1-2-3 to the next accentuation. Thus, in this pair of measures, two appearances of the rhythmic proportion on different levels correspond with the arrangement of a succession of eighths (16 eighths, including rest, divided by 3). By such means the dominating meter of the movement (*The Races*) has been disturbed and has become unstable: let me repeat, instability or motion is the breath of music.

While playing the *Saratoga Suite*, recorder ensembles should be intensely conscious of those characteristics of the idiom: harmonic ambiguity and rhythmic proportions. Think ahead and count freely from ac-

cent to accent in even and odd rhythm. The excellent group that gave the first performance in America reacted most sensitively to these impulses, thus giving immediate success to the Suite. I am sure that players with less ability will also give a good performance if they devote themselves *entirely to the music*. One must shed old ideas and be open to surprises.

Where articulation is concerned, I don't think I can add much to the advice given in the footnotes to the score. However, a few hints about the contents may be useful. The folkloristic background appears in two sets of melodies suggesting the Indian past around Saratoga Springs:

1) Measures 32-44 of the first movement, in the soprano melisma over the $5/2$ ostinato of the accompanying voices. The image is that of a lonely Indian flute. Emphasize D-G#, the augmented fourth, with exact intonation! In group playing, use soloists first and the group on the repetition.

2) At the close of the last movement, in measures 67-75, with the empty fifths above the trills and the descending pentatonic tune in octaves at the end. The concluding melody of the Suite ("with emphasis") should be played with the idea of a silent, eloquent nature in mind. The fifths over the tenor's trills should be played almost harshly in contrast to the melodious flow before. The last chord must be held very long in order to create a feeling of emptiness as a primitive acoustic phenomenon. The intensity of this sound decides the success or failure of the Suite, absorbing all changes of major and minor. Movement IV is a joke, nothing else, but a joke that should be worked out. The three car horns. (measures 16-18) played *sfz* and accurately, are not easy to do. Practice them very slowly, leaving out the accompanying fourths in the beginning. Until metric precision has been reached, one may omit the rather tricky accents, adding them later on. One will find an exercise in fingering and intonation in measures 3-4 and 27-28 by playing the sixth-chords continuously, changing from legato to staccato. My students in Vienna do this and also transpose in slow tempo, thus exploring the full chromatic use of the instrument.

In movements III (measures 14-23) and V meas-

ures 28-36), the "quasi Recitative" should be played most delicately, preferably by soloists. This example shows how soprano and alto are hinting towards D-flat and E major. At the same time we notice how the tenor's D and F tend to shade D-flat major into B-flat major and E major into D-flat major. Here we arrive at a borderline where we recorder players should watch our steps. The tonal center must remain intact in spite of the changing chords. One fraction too long on this tight-rope of ambiguity in sound and tonality would die.

In the final movement we must emphasize a loosely flowing line, especially in measures 9-16 and 45-52. The three parts in this particular place should be practised *without any syncopated ties*, until the rhythmic interplay is perfectly established. The alto entry (measures 13 and 49) imitating the soprano theme, should be softened by shading. Experience shows that the alto should practice measures 14 and 50 separately because of the unusual division into 3 + 2 + 3.

Finally, as a composer who had the privilege of studying with one of the greatest men in his field, I should like to reveal a secret from the "workshop." I do not think that the principle of using a theme a second time by transposing it is a very good one. Hindemith never needed to do it and never did it. However, things are a little different in the realms of instructional composition, in which I find myself at home. If one cannot always avoid the medium of transposition, one should at least compose the subject thoroughly, enhancing it rhythmically, harmonically, and inventively. Thus endowed, repeated themes will not bore the audience, but will afford a pleasing memory. After the first performance of the Suite I was very happy to hear from a spontaneous critic the characterization "lush" (a word unknown to my vocabulary heretofore.) If this adjective applies to the *Saratoga Suite*, I believe it is because of my position as a mediator between the maintenance of strict tonality of its twelve-tone differentiation and a decided aversion against all-too-customary ways. Last but not least, the Suite reflects the unique experience I had in Saratoga: how "*frisch, blühend und üppig*" (lush) a landscape marked by tradition, its people, and its nation can be.

(Translated by Anna Maria Kater)

The image shows a musical score for three voices: Soprano (S), Alto (A), and Tenor (T). The score is written in a single system with three staves. The key signature has one sharp (F#) and the time signature is 5/2. The music is highly chromatic and rhythmic, with many accidentals and slurs. The Soprano part starts with a melisma over an ostinato. The Alto and Tenor parts provide accompaniment with complex rhythmic patterns. The score is numbered 8 at the beginning.

QUANTZ AND THE RECORDER

by EDWARD R. REILLY

To speak of Johann Joachim Quantz (1697-1773) in connection with the recorder may at first seem incongruous. In his own time, as today, his fame as a performer, composer, and teacher was almost exclusively bound up with the transverse flute. Yet, although the links between Quantz and the *flute douce* are only incidental in relation to his principal activities, they do exist. As a performer Quantz learned to play the recorder some years before he took up the transverse flute; as a composer he wrote or adapted a handful of compositions for the instrument; and as a teacher much of his notable *Essay of a Method for Playing the Transverse Flute* (1752) was as pertinent for the performer on the recorder as it was for the player of the transverse flute.

Quantz's life, of which he himself provided a lively account in a brief autobiography¹, falls naturally into three main periods. His childhood at Oberscheden (in Hannover) and his musical apprenticeship at Merseburg span the years from 1697 to 1716. From 1716 to 1741, his activities were centered at the Saxon court in Dresden. Several journeys made during this time, including a two-year sojourn in Italy, also gave him a first-hand understanding of musical life in many other parts of Europe. The concluding decades of his career, from 1741 to his death in 1773, were spent as a highly privileged chamber musician at the court of Frederick the Great (1712-1786). It is not often realized that Quantz began to devote himself primarily to the transverse flute only in 1718, in the second of these periods. As an apprentice he was trained to handle adequately the wide variety of instruments on which a town musician was expected to perform. During these early years his principal instruments were the violin, oboe, and trumpet, but he also specifically mentions the "flute a bec" among those on which he had to gain some proficiency. That he never entirely forgot the instrument after he had turned seriously to the transverse flute is indicated by his work as a composer.

The fact that no single work for the recorder has yet been discovered among the hundreds of solo sonatas and concertos by Quantz hardly suggests that he was profoundly attached to the instrument. Yet there are several surviving trio-sonatas and duets which constitute attractive contributions to the player's repertoire. Since little information about the general place of these compositions in Quantz's output is accessible, a

brief review of the existing compositions and modern editions may be of some use here. The only works by Quantz which we may feel sure were intended by him for possible performance with recorders are three trio-sonatas (possibly four) and a set of six duets. Of these only one seems to have been originally conceived with the recorder in mind.

The available evidence indicates that the bulk of Quantz's trio-sonatas date from his Dresden period. The majority are still preserved in the Sächsische Landesbibliothek in that city, and at least nine out of a total of about forty were published in French, English, and Dutch editions in the late 1720's and early 1730's. As a group the trio-sonatas show a rather conservative side of Quantz's output. The majority fall into the four-movement, slow-fast-slow-fast pattern still widely cultivated during Quantz's early years, and show a mixture of German, Italian, and French characteristics not far removed from that found in the Op. 2 Trio-Sonatas of Handel and some works of Telemann. Although Quantz often tends to produce a rather light and playful note in these works through simplifying his harmony and repeating motives on the same pitch level, he still relies on imitation as a basic procedure in the unfolding of each movement.

Quantz's *Trio-Sonata in C major* for recorder, transverse flute, and basso continuo is an attractive and representative example of his work in this form. The instrumentation is clearly designated in the Dresden manuscript of the work, and there seems no question in this case that Quantz actually wrote the composition with the contrasting sonorities of the recorder and transverse flute in mind. Musically and technically the work requires skilled performers, especially if the quick movements are to be taken at the proper speed. An excellent modern edition of this sonata, prepared by Walter Birke, has been issued as volume 60 of the *Hortus Musicus* series (Kassel and Basel: Bärenreiter, 1953). Two recordings of the work are also currently listed in the Schwann catalogue.

The two other trio-sonatas by Quantz which call for the recorder both appear to be adaptations, probably by the composer, of works originally written for a different combination of instruments. A *Trio-Sonata in F major* for viola d'amore, transverse flute, and basso continuo found in the Sächsische Landesbibliothek

also appears, transposed up a whole tone, in another manuscript in the same library as a work for violin, "flauto," and basso continuo. Although the transposed version has not been published, the F-major form of the work has been issued in an edition edited by Cor Kint (Frankfurt am Main: Wilhelm Zimmerman, 1937; available in this country through C. F. Peters, New York). Since the sonata is relatively short, the transposed form can be re-created from this edition with little effort, if players wish to take the trouble. Another trio-sonata, in G major, as yet unpublished, is also found in two manuscripts in Dresden, one for transverse flute, violin, and basso continuo, the other for "flauto," violin and continuo. Although I have not been able to examine the second of these manuscripts, it seems probable that "flauto" once more indicates the recorder, and is not merely a copyist's error. The original version of the work would require only two minor adjustments for performance with the recorder.

In addition to the three works already noted, a *Trio-Sonata in C major* for treble recorder, violin, and basso continuo, edited by W. Bergmann and L. Lefkovich, has been published under Quantz's name by Schott (London, 1958). Although this work is found in one eighteenth-century manuscript with an attribution to Quantz, in the period since the Schott edition was issued I have been able to identify it as more probably a composition by J. A. Hasse, under whose name it was published by John Walsh in 1739. In style it is much closer to other compositions by Hasse than it is to the trio-sonatas by Quantz which we know are genuine.

A trio of a quite different sort, Quantz's *Sonata for Three Transverse Flutes*, has also been made available to modern players in a transposed version for three alto recorders edited by Robert Salkeld (Schott's Recorder Library, Number 37; London, 1955). This composition is unique in Quantz's output and, like most of the trio-sonatas, belongs to the earlier years of his career. It was published ca. 1728 in Paris, and seems obviously an experiment in the French tradition of woodwind ensembles without continuo. Consisting of five movements, labelled in the original edition *Preludio*, *Aria*, *Rigaudon*, *Minuet*, and *Capriccio*², the work is a light-hearted and completely unpretentious suite, and is very well suited for performance on recorders. The amusing canonic *Capriccio* is most entertaining for players and listeners alike. The attractive *Minuet* has also been issued in a separate edition arranged for three soprano recorders by Edgar H. Hunt (Recorder Tunes No. 5; London: Boosey & Hawkes, 1940).

Quantz's duets for recorders are also adaptations of works originally written for transverse flutes. They belong to the third period in his life, and suggest more clearly than the trio-sonatas the intermediate position between Baroque and Classic styles that is typical of many of Quantz's mature works. They were published in 1759 in Berlin under the title *Sei Duetti a due Flauti Traversi*. In a preface specially written for the collection³ Quantz discusses the characteristics of good duets (recommending those of Telemann as models), and their value in the training of musicians. He also specifically notes that although these duets were written for transverse flutes, they can be played on a variety of other instruments, including two recorders in a transposition up a minor third. Gerhard Braun has recently followed Quantz's suggestion and prepared an edition of three of these works (Nos. 3, 5, and 6) in arrangement for two recorders under the title *Duette für 2 Altblockflöten* (in the series *Alte Musik für Blockflöte*; Stuttgart-Hohenheim: Hänssler-Verlag, 1964). As yet the other three works in the original set have not been issued in a similar edition. The duets chosen by Braun are agreeably varied in style, and should form a real challenge to the advanced player, especially if studied — as was apparently intended — in the light of Quantz's own precepts for tempo, dynamics, articulation, and phrasing as they are presented in his well-known treatise on flute playing.

Since a complete translation of Quantz's great *Essay of a Method for Playing the Transverse Flute* has now been published⁴, comment on the work here can be limited to a few general points. Perhaps the greatest value of Quantz's *Essay* for modern players is that it demonstrates clearly the subtlety and refinement of the highest standards of performance in the eighteenth century. Among some musicians today one finds a tendency to assume that in earlier periods more "primitive" standards prevailed. And if one were to read only the numerous brief tutors for wind instruments that were published in the eighteenth century, these works might seem to confirm such a point of view. Quantz's treatise, however, clearly indicates that, then as now, there was a considerable gulf between the highest and lowest standards and attainments of both professional and amateur musicians. The existence of such diversity should certainly come as no surprise; yet in attempting to learn more about how music was performed in earlier periods, the many disparities between the various treatises of a given period are often forgotten, and the fact that the great majority of these works were intended as no more than rudimentary introductions is often overlooked.

The title of Quantz's work is misleading. As contem-

poraries pointed out soon after the publication of the *Essay* in 1752, the volume is actually a general treatise on performance, and the bulk of what Quantz has to say is applicable to a wide variety of instruments other than the transverse flute. In addition to material connected with all sides of musical execution, the *Essay* presents much valuable information on the styles and forms of the day and offers insights into many different sides of eighteenth-century musical life.

Quantz's views on a number of special subjects have been frequently quoted in many standard works on performance practice from Dannreuther's *Musical Ornamentation* to Donington's *The Interpretation of Early Music*. Thus his discussion of appoggiaturas or his suggested system for determining the approximate speeds of various tempo designations through reference to the pulse-beat are widely familiar. Some other matters with which Quantz concerned himself are less well known, but no less important. For example, the sixth and seventh chapters of the *Essay*, on articulation and breathing, may be of considerable interest to the recorder player. Much of Quantz's system of articulation syllables, with the exception of the double-tongue patterns, may be transferred with few modifications to the recorder. And Quantz's own remarks on the modifications necessary to adapt his precepts to the oboe (see the Supplement to Chapter VI) offer a useful guide in this respect. One need not revive the whole system, however, to discover its implications in relation to good phrasing. In discussing breathing Quantz also provides examples which are most instructive and helpful in suggesting how to avoid mechanical phrasing, especially in the running figures which are so frequently encountered in much late Baroque and Rococo music. In the field of ornamentation Quantz presents the first full description of the nature and characteristics of cadenzas, and offers examples which will help the modern student to test the suitability of those found in some modern editions or lead him to the creation of his own. Also most interesting are Quantz's illustrations of how improvised variations should be introduced in the slow movements of sonatas and concertos, and his more general remarks on the characteristics of good execution.

These and numerous other portions of the *Essay* can be singled out as worthy of attention. But in encouraging the interested modern performer to familiarize himself with Quantz's treatise, two further points must be stressed. The many individual aspects of performance and style that Quantz discusses in various sections of the *Essay* need to be studied in the light of the work as a whole, and with special attention to Quantz's own qualifying statements. A considerable

number of Quantz's *dicta* have been cited and quoted at various times without reference to related material in other portions of the work. As a result his general statements sometimes have been turned into inflexible and dogmatic rules which hinder rather than help the modern player in his attempts to achieve more vital realizations of earlier music. Finally, modern students must recognize that neither Quantz's treatise nor any other single work may be taken as an absolute guide to the performance of music during the period in which Quantz was active, much less in earlier and later times. Quantz has much to say that may help us achieve more vivid performance of the works of Bach, Handel, and Vivaldi. And most recently a previously unknown letter by Quantz to Telemann has been discovered which indicates that Telemann felt that Quantz's views on performance were similar to his own. Yet performers in the eighteenth century fully recognized the highly individual character of the style of playing of different musical artists. And in our performances today we must still strive to capture that individuality. "Authenticity" in the re-creation of earlier music can be a misleading goal, especially if one starts with an assumption that there actually is only one true way to perform a piece. Our principal aim must always be to bring fresh life to individual compositions by individual composers. And as Quantz knew very well, a treatise, no matter how good, can only introduce the student to the problems he must face.

FOOTNOTES

1. See "The Life of Herr Johann Joachim Quantz, as Sketched by Himself," in Paul Nettl, *Forgotten Musicians* (New York: Philosophical Library, 1951), pp. 280-319.
2. Salkeld's edition of the work is not based on the eighteenth century French edition, and like a number of the manuscript copies of the Sonata lacks the headings noted here for the first, second and fifth movements.
3. The full text of this preface is included in my article "Further Musical Examples for Quantz's *Versuch*," *Journal of the American Musicological Society*, XVII (1964), pp. 157-169.
4. Under the title *On Playing the Flute* (New York: The Free Press; London: Faber and Faber, 1966).



SOME ORNAMENTS IN RENAISSANCE ENSEMBLE MUSIC

By JOEL NEWMAN

As valuable as the instrumental "divisions" treatises like Ganassi and Ortiz and the vocal ones by De la Casa, Bovicelli, and Rognoni are to us as we attempt to fathom renaissance principles of ornamentation during performance, we can never be too sure of the direct relationship between the material in these manuals and the actual performance practice. Pedagogy is not exactly the same as performance in either its procedures or its goals. Where the two are confused the result may be something that the renaissance might have found absurd. For example, the recorded performance of Arcadelt's *O felici occhi miei* by voices and instruments, in which a recorder simultaneously plays Ortiz' *recercada* on this madrigal. Even if we ignore the basic fact that Ortiz provided such pieces for players specifically in the absence of singers, there remains the larger question of whether models for students should be pasted into performance of "real" music.

How much more valuable to us would be passages ornamented by the original composer. The types and style of embellishment, and, what is more important, the context in which they occur would be gratifying things to know. However, as we are only too well aware, this is the very thing renaissance composers denied to us, since they could depend on their contemporaries to handle the chore. Just the same, there do exist places where they "forgot themselves" and wrote out the ornamentation. The five examples presented below furnish useful illustrations of various late renaissance practices — an embellished second ending (1); divisions in a sectional repetition (2); and cadential ornamentation (3, 4, 5).

(1). An anonymous Dutch vocal duo, "Te hebben geen gelt" (Phalse, *Een Duytsch Musyckboek*, 1572):

Example 1

The musical notation for Example 1 consists of two staves. The top staff is labeled "2nd ending" and shows a melodic line with a sharp upward leap from G5 to B6, followed by a series of sixteenth notes descending. The bottom staff is labeled "1st ending" and shows a more gradual melodic line with a similar ending flourish.

To make his final flourish for the second ending, the composer takes his cue from the octave leap from g' to g'' (first ending, top part), filling the interval with sixteenths and extending it to b''. This fluent new line creates more interesting contrary motion against the second voice.

(2). Orazio Vecchi, "Saltarello detta Trivella" (*Selva di varia ricreatione*, 1590): The smooth, simple pattern of "divisions" is so consistently followed through that one wonders why Vecchi bothered to write it out. The beginner in these matters has some cause for gratitude for he can easily apply this device — turns created by adding upper and lower neighbor-notes to the notes of the original — in ornamenting such things as repeated strains in Holborne dances at places where there are no leaps in the melodic line.

Example 3

The musical notation for Example 3 shows a single staff with a melodic line. A specific note is followed by a trill ornamentation consisting of several rapid oscillations between the note and its immediate neighbors.

(3). Salamon Rossi, "Gagliarda detta La Massara" (*Primo libro delle sinfonie et gagliarde*, 1607): This is a virtuoso version of the conventional measured trill found so commonly in keyboard and lute music.

Example 2

The musical notation for Example 2 consists of two staves. The top staff is labeled "Cantus" and shows a simple melodic line with a few ornaments. The bottom staff is labeled "Repetition" and shows the same melodic line but with extensive "divisions" (ornaments) consisting of many sixteenth-note runs between the main notes.

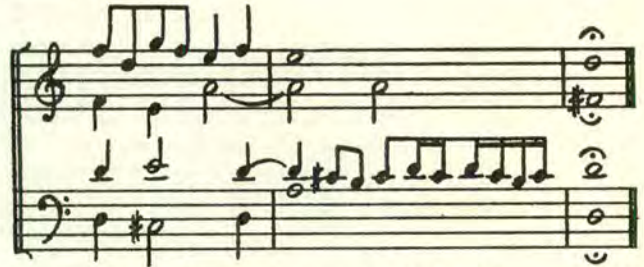
Example 4



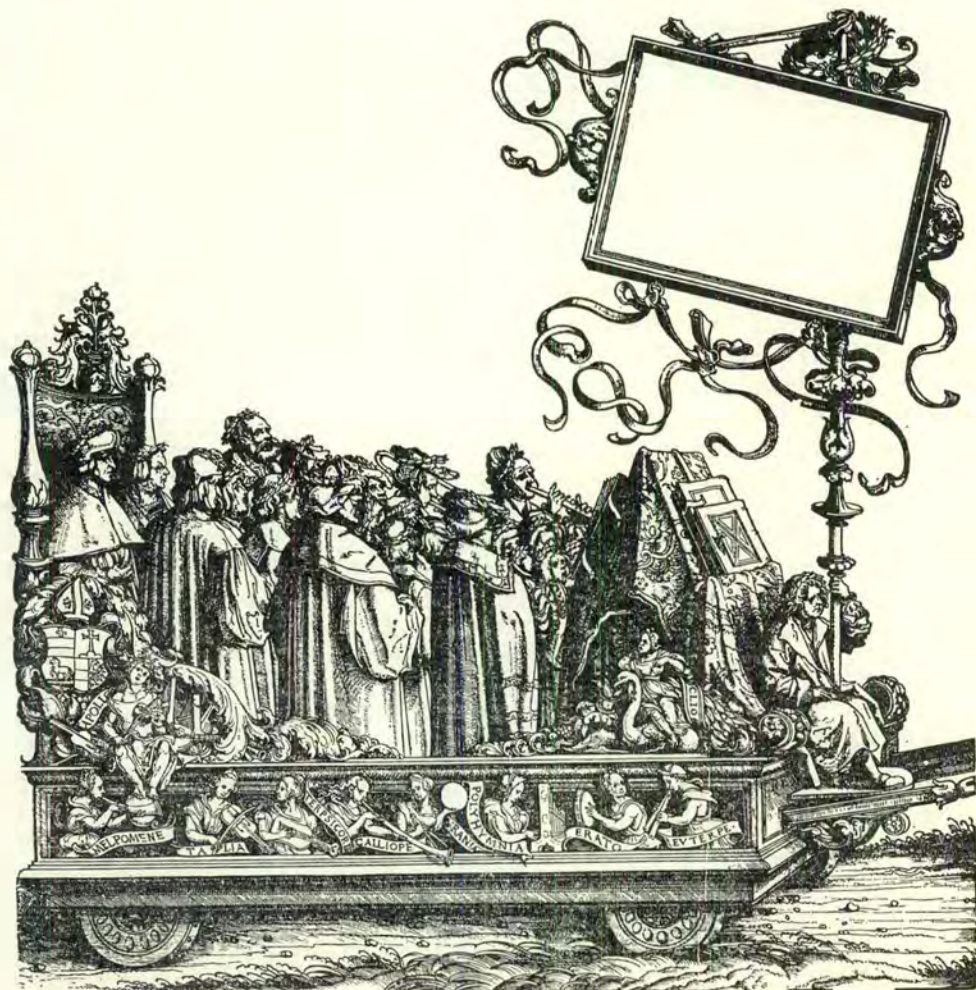
(4). S. Rossi, "Sinfonia undecima" (*Primo libro*, 1607): Rossi's volume is a pioneer document in its use of trio-sonata texture. Here is a rare example of indulgence in simultaneous ornamentation. Is it meant to suggest that players should follow suit at other final cadences? This sort of florid duet involving bits of passage work also occurs in Monteverdi's *Orfeo* during the hero's great strophic aria "Possente Dio." In each

of its several stanzas, Orfeo's attempt to charm Charon is accompanied by different instruments, usually in pairs. The stanza featuring two violins has writing similar to the cadence printed here. Monteverdi's opera was premiered in Mantua early in 1607, the year Rossi published his first instrumental collection. What is more, Rossi was undoubtedly in Monteverdi's orchestra and may have been one of the violin players.

Example 5



(5). Johann Staden, "Pavana" (*Neue Pavanen, Galliardten*, 1618): A belated example of the simplest way to ornament the cadence by the part that contains the leading-tone.



SCOTTISH MUSES AND THE "CONSORT LESSONS"

BY A. ROWLAND JONES

Recorder players rightly develop proprietary feelings towards important pieces of music such as the fourth Brandenburg Concerto which have previously been regarded as the prerogative of the flute-player, and they were therefore especially grateful when Thurston Dart declared, in an article in the Proceedings of the Musical Association in November, 1947, that the flute parts in Morley's *Consort Lessons* of 1599 were for the bass recorder.

To quote Thurston Dart in full:

The Lessons are set for the very unusual combination of treble and bass viols, bass recorder, lute, cittern and pandora. . . . The flute part was intended for a bass recorder (once, for a tenor recorder.) Some of the flute parts are found in the Cambridge MSS headed *for the recorder*. I am aware that in the contemporary painting of the Masque at Sir Henry Unton's wedding (in the National Portrait Gallery), a sextet of musicians is playing on instruments exactly corresponding to those of the *Consort Lessons*, except that a transverse flute is shown. But (i) the transverse flute was much less a chamber music instrument than the recorder, (ii) several contemporary inventories list 'a large recorder for the consort' quite separately from the chest of ensemble recorders, (iii) the ranges of Morley's and Rosseter's parts do not suite any of the then standard sizes of flute. Moreover, the solo recorder parts of Morley's contemporaries Schütz, Scheidt, Schein, Rossi and Riccio have the same C clefs as Morley's and are undoubtedly for bass recorder.

On this authority Gustave Reese in his monumental book *Music in the Renaissance* 1954 (p. 873) refers to "Morley's First-Books of Consort Lessons made by divers exquisite Authors (1599) for treble and bass viols, cittern, pandore, flute (= recorder,) and lute." He refers to Rosseter's work as "Lessons for Consort: Made by Sundry Excellent Authors 1609 for treble and bass viol, treble, lute, pandore, cittern and flute."

So far so good. One scholar on good evidence gives us a part in the *Consort Lessons* and he is followed by another scholar. But in 1957 when Thurston Dart edited two of the *Consort Lessons* for Stainer and Bell in commemoration of the four-hundredth anniversary of Morley's birth he changed his mind. "The

range of the *flute* part supports the evidence of the Unton painting; the composer's intention was a tenor transverse flute in G, and not — as this writer once thought — a bass recorder." In the two pieces published, "Alisons Knell" and "Go from my window," the lowest note is G and the highest C an octave and a half above, comfortably within the range of even a wide-bore bass recorder in F. It is a pity that in changing his mind Thurston Dart did not give more evidence.

Morley's *Consort Lessons* were dedicated to the Lord Mayor and Aldermen of the City of London, and were intended to be played by the City Waits, who frequently played out of doors. It is difficult to play a low-pitched recorder such as a tenor or bass in a wind; this suggests that the transverse flute was used by the Waits. A more forceful breath-pressure is used in flute-playing which overcomes the effect of a wind across the mouthpiece. As Thurston Dart points out, all the instruments in the Morley Consort are portable instruments that can be played out of doors, in the streets, at shows and processions, and, especially, in the theatre.

Some of the *Consort Lessons* have been performed by the Julian Bream Consort, using a flute. To me they sounded right, and I fear they would not have sounded as well with the less penetrating tones of the bass recorder, especially in more florid passages at the bottom of the register.

But a piece of less subjective evidence supports Thurston Dart's change of mind. This is that, besides the Unton painting, there exists another graphic representation of the consort used by Morley and Rosseter in rather an unexpected place — Crathes Castle near Banchory in Aberdeenshire. Crathes Castle was begun in 1553 for Alexander Burnett, laird of Leys, and in three rooms there are painted wood ceilings. In one of the rooms are depicted the nine Muses, and the painting is dated 1599 in two places—the exact year of publication of Morley's *Consort Lessons*. The Muses are represented by rather unglamorous ladies, each on a separate panel, and seven of them are playing instruments. Along the joists beside them are inscribed short verses about each Muse. 'Dame Thalia' plays a "fid-dile," and Melpomene a bass viol; Terpsichore plays on a lute, and Euterpe on a "quhissle"; "For cunning

Calliope does excell with harp in hand"; "Erato heir behalde and se With seister set for galyardine"; and Polymnia (sic) plays the "monicordis." And so this group parallels Morley's ensemble with Thalia and Melpomene on treble and bass viols, Terpsichore on the lute, Erato on the cittern (an instrument used in playing music for dancing, such as galliards,) Calliope on the harp with Polyhymnia on the clavichord to play the "continuo" bass taken elsewhere on the rather more portable pandora, and — alas! — Euterpe, traditionally the flute-player, on the *transverse* flute, as the painting so clearly shows. It is also quite clear from the length of the instrument in the painting that it is a low-pitched flute.

It is of course just possible that the artist at Crathes Castle simply assigned to each Muse the most appropriate instrument — the fiddle for comedy (Thalia), the bass viol for tragedy (Melpomene), the lute for dancing (?) (Terpsichore), the harp for epic poetry (Calliope), and so on. But one would have expected Polyhymnia (sacred song) to have a portative organ, rather than the clavichord, a domestic instrument, and Erato to play the lyre — though our poet associates her with Eros ("The law of love come leir at me") and therefore with dancing and cittern. And conversely — and this is an interesting conjecture — the Morley consort may deliberately have been or become associated with the instruments pertaining to the Muses; such links are typical of the Elizabethan way of thinking. Moreover the Burnett family, who had recently acquired wealth and with it social status, would, as other decorative features of Crathes Castle suggest, want to show that they were in the fashion of the times. At the end of the sixteenth century the London Waits were in demand, as Thurston Dart points out, not only for public concerts but for private banquets, stage shows, dances and marriage celebrations, and amongst their commissions they played at the first performance of *Twelfth Night* before Queen Elizabeth at Whitehall on 6 January 1600/1.

In the face of this evidence, recorder players should withdraw any residual claims to be authentic participants in Morley's consort. The evidence does suggest, however, that Morley's instrumentation is not necessarily to be strictly observed — but the freedom of instrumentation at that time (e.g. Holborne's "for Viols, Violins or other Musical Wind Instruments") is a known fact, and to specify a certain instrument to a part was a rarity. At least we can be consoled that in playing her "quhissle" at Crathes Castle Euterpe produces "All melodie and pleasand sound."

The inscriptions on the paintings are as follows:

Thalia—the Muse of Comedy

Treble Viol

And I dame Thalia may be sein
To loupe and fling with firines
My fiddile furth shawes my yeirs green
As maistres of all mirriness.

Melpomene — the Muse of Tragedy

Bass Viol

Melpomene man by my style
With viole to supple my versis
Of tragidies I doe comyle
As Bochas in his buke reherisis.

Terpsichore — the Muse of Dancing
Lute

Heir Terpsichor take tent to me
To play on lute I have profest
All troublet myndis to molifie
Efter trauel to take sum rest.

Euterpe — the Muse of Flute-Playing
Tenor Flute

Euterpe I am this arte did found
To play on quhissle first deuysis
All melodie and pleasand sound
By me they be better prysis.

Calliope — the Muse of Epic Poetry
Harp

For cunning Caliope dois excell
With harp in hand ye may persauae
In ballet royall I bear the bell
And praisit be pctis by ye leaue.

Erato — the Muse of the Lyre
Cittern

Erato heir behalde and se
With seister set for galyardine
The law of love come leir at me
Bot nocht veneriall palyardine.

Polyhymnia — the Muse of Sacred Song
Clavichord

Polyhymnia the last of nyn
My monicordis may weill expresse
Quick memorie and scharp Imgyn
Abhorring still forgetfulnes.

I wish to acknowledge the help given to me in preparing this note by Mr. Ian S. Hodkinson, the National Trust for Scotland's restorer, who recently restored the tempera ceiling paintings at Cathes Castle.

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MUSIC REVIEWS

HANS-MARTIN LINDE. *Kleine Anleitung zum Verzieren alter Musik*. 1958

Die Kunst des Blockflötenspiels. 1958

Sopranblockflötenschule für Fortgeschrittene. 1960

Handbuch des Blockflötenspiels. 1962

All of the above works are published by B. Schott's Söhne, Mainz (Germany).

It has been in recent years only that Hans-Martin Linde's merits as a teacher have become better known in this country. One reason for this delay is obvious: his extensive writings in this field are in German publications, and no translations, as far as I know, are as yet available.

Linde, a teacher at the famous Schola Cantorum in Basel, Switzerland, was a pupil of Gustav Scheck in Freiburg. I have known Scheck well ever since we were fellow students of the late Wilibald Gurlitt at Freiburg University. Gurlitt was one of those rare instructors who teach more by action and example than by lecture and theory. Through the magic of his strong personality and the wealth of his ideas, he influenced a whole generation of musicians and musicologists. In his own way he was as much responsible for the revival of early music and instruments as was Arnold Dolmetsch in England. Scheck, who was an excellent and highly regarded flutist long before the advent of the recorder, has worked in the same tradition and in turn passed it on to his students, enriched by his wide experience as an outstanding practical musician.

Linde's *Kleine Anleitung zum Verzieren alter Musik* (Brief Guide to the Embellishing of Old Music) is dedicated to Scheck. In spite of its condensed character, it is a very thorough and clearly organized treatise, the result of fine musicianship and of research without dogmatism. The historical development of ornamentation in different countries and in different styles is presented in great detail, but the main purpose of the book, to guide and stimulate the player in actual practice, is never out of sight. It must be remembered that at the time of the appearance of the book, eight or nine years ago, the average player was not as aware of the importance of proper ornamentation as he is today.

Of course this work is not written for recorder players only but for everybody who wants to know more about performance practices of earlier periods. Besides dealing with all types of the so-called "wesentliche Manieren" (essential ornaments) and the "willkürliche Manieren" (free ornaments) — a distinction which Linde took from Quantz — there is a chapter about "Improvisieren beim Generalbassspile" (Improvisation

in playing the continuo) and another one about "Ausarbeitung eines langsamen Satzes" (Ornamentation of a slow movement). Much of the book consists of examples, as important as the text to which they refer. In his own suggestions, Linde shows restraint and a very sensitive feeling in achieving a proper balance between the extremes of doing too much or too little in the way of ornamenting music.

Die Kunst des Blockflötenspiels (The Art of Playing the Recorder) was published the same year as the work about ornamentation. A subtitle makes it clear that this book deals with the alto recorder only and addresses itself not to the very beginner but to players who are advanced enough to play the solo literature. The book opens with a short but concise history of the recorder and gives information about materials, construction and treatment of the instrument. This is followed by very detailed chapters about breathing, articulation, vibrato, tonguing, phrasing, special fingerings, the limited possibilities of dynamics and many other facets of serious recorder playing, with a wealth of sound observations and numerous examples. I don't know of any method in the English language comparable in depth and completeness to this excellent work, and a translation would be most desirable.

The *Sopranblockflöten-Schule für Fortgeschrittene* (Soprano Recorder Method for Advanced Players) is much shorter and, as befits the instrument with which it deals, intended more for group playing than for solo music. The booklet follows essentially the same ideas as the one for the alto recorder but goes less into details. Yet for the versatile recorder player who obviously must be able to master C and F instruments, it is a good supplement to the above mentioned work.

The last of the four works under review, the *Handbuch des Blockflötenspiels* (Handbook of Recorder Playing) is not a method but rather an all-encompassing book of information about our instrument. Unavoidably many things that were brought in methodical context in the previous works are repeated here, although this book relies more on text and pictures and less on musical examples. Every aspect of recorders and recorder playing is covered extensively. Particularly informative are the historical data and the comments about performance styles, all amply elaborated by pictures and citations from early sources. However, one slight drawback of this deserving book, which it has in common with many others written in German is that it lacks sufficient information about the recorder movements outside Europe. The American Recorder Society which, after all, is now 27 years old,

is mentioned in passing only, and not a single name of any American player or composer can be found, nor any of the numerous recorder publications of this country. I hope that future editions will correct this omission.

—Erich Katz

THE RECORDER QUARTET. Edited by Willi Hillmann. Vol. III (1962), SATB; Vol. IV (1962), SAAT; Vol. V (1964), SATB. Parts only. Wilhelmshaven: Otto Heinrich Noetzel Verlag

ANTONIO VIVALDI. Concerto movement for recorder trio (SAT). Transcribed by Mieczyslaw Kolin-ski. Score & parts. New York: Hargail Music Press, 1966

HENRY PURCELL. Six pieces for two treble recorders and piano, arr. Fritz Koschinsky. Score & parts. Wilhelmshaven: Otto Heinrich Noetzel Verlag, 1959

FRANCOIS COUPERIN. A Couperin Suite for School Orchestra, arr. by Bryan Kelly. Score & parts. London (New York): Chappell & Co., Ltd., 1965

G. F. HANDEL. Three Movements from *Acis and Galatea*, arr. by Ian M. Christelow and edited by Robert Salkeld. For descant & treble recorders with piano accompaniment. Score & parts. London: Galliard, Ltd. (New York: Galaxy Music Corporation), 1965

The "Recorder-Quartet" series is intended as "an introduction for all recorder players into the art of quartet-playing." Book III contains "easy pieces from the 16th, 17th and 18th century." Book IV offers "little pieces from the 17th and 18th century." Book V consists of "'Fantasien' and 'Canzonen' before and after 1600." All of the pieces in these three books are easy, requiring only a knowledge of the fundamentals of recorder technique.

No score is provided — a most serious omission. Measure numbers are given. There are no page turning problems. An additional bass part, in the treble clef, is provided for "guitar or lute," in Book V.

The date of each composition is given, along with the vital statistics of each composer. The original sources are not listed. This may seem a pedantic objection, but there are many occasions when it is necessary to compare an edition with a more authoritative publication, for reasons that are entirely practical and unpedantic. The listing of sources is (or should be) one of the duties of an editor or arranger.

Book V is perhaps the most musically satisfying of the three. It contains pieces of somewhat greater length, written in a richer polyphonic style. The composers represented are, Adrian Willaert, Giovanni di Macque, Luzzasco Luzzaschi and Girolamo Frescobaldi. The *Fantasia a 4*, by Willaert, is especially fine.

The other books contain little tidbits of varying quality. Styles range from those of the 16th century

through the high Baroque. There is even an otherwise undistinguished anonymous "Marsch," in Book III, with a faintly *galant* air about it. Book III also includes pieces by Hans Gerle, Pachelbel, Keiser, Kuhnau and J. S. Bach.

Book IV includes the Sarabande from Bach's first French Suite, the Air from Handel's *Harmonious Blacksmith*, and a delightful Allemande by Dowland, known as, "Mr. George Whitehead his Almand."

The scoring is reasonably satisfactory. The alto parts of some pieces work better on a tenor. This seems to be especially true of those in Book III.

With few exceptions, essential trills in the Baroque pieces are unmarked.

This collection can certainly serve as "an introduction for all recorder players to quartet-playing." However, those who are seriously interested in "the quartet-playing" (or in music-making in general) will soon want to work with more authoritative editions.

There are few errors. Because of the lack of a score, these are less easily detected than would otherwise be the case. This reviewer has found the following. There are probably more:

Book III: In No. 2, all parts should have a key signature of one flat; i.e., B is flatted throughout. In No. 6, measure 3 of the soprano part, the eighth note should be a G.

Book IV: In No. 1, measure of 16 of the soprano part, the last note should be a G#. In No. 3, measure 12 of the 2nd alto part, the eighth note should be an Eb. In No. 4, measure 6 of the 2nd alto part, the second eighth note should be a D.

The piece by Vivaldi is an arrangement of the last movement of his Concerto in G minor for transverse flute, violin, bassoon and continuo. The Fanna and Pincherle numbers (F XII, no. 8 and P 404) which facilitate the location of the original version are not given in this edition.

The arranger has transposed the original up a fifth to D minor, changed the time signature from 3/8 to 3/4 and added a few slurs here and there. Some, such as those in the tenor part, on pp. 8-9 of the score, are best ignored, in this reviewer's opinion. Unfortunately, such editorial markings have not always been distinguished from those of the original version.

Except for the above alterations, and the replacement of the flute, violin, and bassoon and continuo by soprano, alto and tenor recorders, respectively, the original version has not been tampered with.

This arrangement is well scored for intermediate amateur recorder players. It would seem advisable to replace or double the tenor with a bass, if possible.

The format is excellent, the only fault here being the absence of measure numbers or rehearsal letters.

Page turns are eliminated by having the parts unfold, in accordion fashion. A full score is supplied in addition to the three separate parts. The proof-reading appears to have been excellent. The music itself is first-rate.

The six pieces by Purcell are pleasant little ditties, requiring a minimum of technical facility from the players. They are eminently suitable as teaching pieces, especially for sightreading practice. They exhibit few of the hallmarks of Purcell's style. Perhaps Purcell wrote them when he was on vacation. The editor reveals neither the source of his edition, nor the original scoring. The bass is unfigured. We are not told whether this is true of the original. The keyboard realization, though unimaginative, is at least correct. It would probably merit a B in an elementary harmony course. Credit would undoubtedly be taken off for a soprano line of almost maniacal monotony.

The fourth piece in this edition lies too low for alto recorders and requires two tenors or sopranos instead. In fact, all of these pieces work better on two tenors, provided that the players have good instruments and a reasonable amount of skill in the higher registers.

There are no page turning problems and no editorial markings.

It is gratifying to see the arrangement of a Couperin Suite for school orchestra. Such arrangements are surely a step forward in the improvement of the quality of public school education. They are the next best thing to the use of original versions in the schools. It is to be hoped that this arrangement meets with success.

As for the utility of this edition for recorder players, that is another matter. The arrangement calls for flute, oboe, B \flat clarinet, bassoon and strings. Recorders are specified in parenthesis — apparently as an afterthought. Examination of the score does little to dispel this impression. True, the flute part works on the soprano recorder. The oboe/treble recorder part clearly calls for a tenor recorder. The B \flat clarinet/tenor recorder part is definitely unsuitable for the latter instrument. It would work on a bass recorder. But where will one find public school bass recorder players with enough skill to make the necessary octave transposition? The bassoon/bass recorder part is bound to sound a bit wheezy and out of tune, occasionally, with its high C#'s and D#'s, unless played by a good bass recorderist on a good bass, preferably one with a C# key. Where will one find such a combination, in the public schools? Of course, he probably would not be heard anyway.

To achieve a reasonable balance, there would probably have to be a number of recorder players on each part. The lower parts, especially, might need as many



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as ten players each. Should this sort of massed playing be encouraged? Or, is it contrary to the true nature of the instrument? Perhaps the answer depends on whether one views the recorder primarily as a teaching tool or as a woodwind instrument.

The music itself is first-rate. It is of moderate difficulty. The strings are kept within first position. There is no indication of the source of the original version, or the nature of the original instrumentation.

The editor has added some dynamic markings, accents, slurs and other signs of articulation. These are in a style which many would consider foreign to the music of this period. This edition contains no bowing signs. It does have rehearsal letters.

There is no explanation of the trill sign. Most school conductors will perform it as an "inverted mordent," rather than as a proper trill. Many essential trills are unmarked. Proofreading appears to have been excellent.

This arrangement is certainly a fine thing for school orchestras. It might, admittedly, be useful in those schools where recorders and stringed instruments are taught. However, in view of the existence of a large quantity of consort literature, much of which is eminently suitable for performance by recorder groups with only moderate technical facility, this reviewer questions its value to recorder players.

The three numbers from Handel's serenata, *Acis and Galatea* (written about 1720) are, "Would you gain the tender creature?," "The flocks shall leave the mountains" (transposed up a whole step from the original C minor), and, "Happy, happy we." They are not presented in their original order.

In "Would you gain the tender creature?," no attempt is made to preserve the integrity of the vocal parts. We are given, instead, a reworking of Handel's material. Notes are added. Others are omitted. One part is divided between the two recorders. All of which is certainly very well done. It works, musically. Yet, one wonders why the arranger went to such trouble, especially since the original version is quite playable on two recorders and continuo. A more conservative arrangement would have preserved the sense of the original duet and given the recorder players a chance to "sing" an aria on their instruments, as it were. In view of the fact that instrumentalists (and woodwind players in particular) have always taken the voice as their model, such an opportunity would have been most welcome. No less a man than Theobald Boehm advised students of the flute to practice vocal music on their instrument, in order to develop a good style.

There are other peculiarities about this arrangement. An appoggiatura with a line through it has been placed before some trills (but not all), to indi-

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cate that they are to start on the upper note. Surely this is something that all recorder players know. Why confuse the issue? Moreover, an appoggiatura before a trill (*without* a line through it) has a different meaning to those who play 18th-century music. An occasional plain appoggiatura (such as that in measure 4 of the first number) is replaced by one with a line through it. These are clearly long appoggiaturas; why the line?

As regards scoring, this arrangement shares a common fault of much recorder music, old and new, in that it is scored too low. The alto, especially, is allowed to wallow in its lowest register far too often. A tenor would do the job much better.

Slurs are effectively used to duplicate, instrumentally, the articulation of the original texted vocal parts.

In the keyboard part, p.4, 2nd system, m.5, a D should be substituted for the F# on the third beat, to avoid parallel fifths. The C on p.5, top system, m.3, of the keyboard part should be sharpened.

There is no page turning problem for the recorder players. Rehearsal letters are given.

Many recorder enthusiasts will find this arrangement useful for casual music-making, its faults notwithstanding.

—Daniel Waitzman

ROB DUBOIS. *Pastorale VII, for alto recorder. Celle, Germany: Herrmann Moeck Verlag, 1966*

After Andriessen's *Sweet*, which Frans Brüggen has played in many of his concerts, and Will Eisma's *Affairs II*, we now get another new work from Mr. Brüggen's corner. It is dedicated to him, and like the previous ones, is completely unlike any conventional or even faintly familiar recorder music. It is loaded with special effects, all technically interesting, and with an astonishing gadgetry of super-virtuosity. A foreword gives a kind of formal analysis and explains that this piece is one of a number of several "Pastorales" designed for various instruments or combinations of instruments. The manner of interpretation has been laid down by the composer to the last detail, necessitating an individual and uncommon kind of notation. Dynamics range often abruptly from *pppp* to *sfz*, with almost each tone and at least each tone figure having its own expression marks.

Obviously this music is not meant for average amateur recorder players, not even for good ones. Only Brüggen and a few other first-rate virtuosos of the recorder will be able to bring this off reasonably well. Whether it makes much sense — or, to put it differently, whether we need a recorder to do these things — is another question. It is a good rule that instruments are used to best advantage if they do what they are *able* to do best. While there is no doubt that the recorder *can* do

most anything other woodwinds can do, it is also true that most of the others can do it just as well or better. Furthermore, electronic sound production is yet far superior to any live instrument in achieving such special effects and will doubtless dominate this field in the future. On the other hand, many people seem to have forgotten that recorders have musical qualities and means of expression which, in their own way, are unique and unmatched by any other instrument. It is for these qualities that the recorder has been "rediscovered" in our time and that it was worthwhile to bring it back to the contemporary family of instruments. The softness, the chastity and purity of sound which, in the right hands, only a recorder can produce are more valuable, in my humble opinion, than all the tricks of the trade of any actually outdated virtuosity.

This does not imply that the recorder in our time has to be treated as an "ancient" instrument — on the contrary. But it means that we do better not to involve it too much in trends in which it must, by necessity, feel foreign and uncomfortable. My thoughts in this respect are quite the opposite from Brüggen's ideas (see "Conversation at Saratoga," *THE AMERICAN RECORDER*, Vol. VII, No. 2, p. 11). Progress moves along many different roads, and (like Hans Ulrich Staeps, in the same article) I believe that the style of expression and the mannerisms of Webern's followers are not the best roads for recorders.

—Erich Katz

HANS-MARTIN LINDE. *Neuzeitliche Uebungsstücke für die Altblockflöte (Modern Exercises for Treble Recorder)*. 1958

Die Kleine Uebung: Tägliche Studien für die Sopranblockflöte (Daily exercises for soprano recorder). 1960
Quartett-Uebung für Blockflöten (Quartet Exercise for Recorders). 1963

Fantasien und Scherzi für Altblockflöte solo. 1965
Capriccio für drei Blockflöten (AAT) oder drei Querflöten und drei Gamben (Discant, Alt- oder Discant, Bass), oder Violine, Viola und Violoncello, mit Handtrommel. 1965

GEORGES MIGOT. *Sonatine No. 2 for Recorder (S or T) and Piano. Spieleinrichtung (practical edition) von Hans-Martin Linde*. 1964

The above list includes many of Hans-Martin Linde's published works for the recorder. *Modern Exercises for the Alto Recorder* was one of the first to appear, and contains some of his most melodic writing. Almost every aspect of advanced recorder technique, as applied to baroque and contemporary music, is covered in the twenty-two studies. The specific problem of each study is listed in an introduction, considerably translated from the German, but concise to the point of inadequacy. As a result, many players will require

guidance from a teacher to benefit fully from the exercises. Musically the exercises are on a high level: a group of them (for example, numbers 15, 10, 12 and 13 in that order) could form a "suite" outshining many contemporary compositions intended for performance. Technically, most of them are internally consistent in their demands, and blessedly free from the type of short but infuriating passage that continues to defy one's fingers for months after the rest has been mastered. They are not graded in order of difficulty — this will vary according to the special needs of each player, but numbers 5, 11 or 15 provide good starting points. The exercises are, in my opinion indispensable to the teacher and serious player.

Die kleine Übung is unfortunately by no means the soprano analog of the *Modern Exercises*. The studies are intermediate in difficulty and are intended for players familiar with basic technique. They would be useful to introduce c-fingered recorders to players of the alto or of one of the other woodwinds. The text is more explicit than in *Modern Exercises* but is entirely in German. I was distressed to see Linde's advocacy (p. 8) of the alternate b'' (023) in passages where the true fingering (01) is easily connected. The fingering (2345) for e''', recommended (p. 7) for ease of slurring from d''' is likewise anathema to most teachers, as it lacks tonal quality and fails to speak altogether on some makes of recorder, when not tongued. Another deficiency of the book is that notes above a''' are not included in the treatment. Despite these criticisms, the book should find a place in the pedagogical literature for soprano, which has so far received less attention than the alto.

The *Quartet Exercises* are another matter. Advanced and intermediate ensembles still unaware of these excellent studies should remedy the defect in their libraries as soon as possible. There are fifteen quartets, primarily for SATB, although many of them can be played on other combinations of instruments as described in the entirely adequate instructions. Each quartet, except the first two for unison practice, is printed clearly in score, and none requires page turns during the piece. Metronome speeds are suggested. The studies cover a wide range of problems of technique, intonation and ensemble playing and will help develop a fine ensemble, provided that the players stop beating their own time and listen to each other. The parts are of moderate difficulty, although many bass instruments (not, of course, the players!) may balk at some passages in the upper register. Interpretation is more difficult: for example, to exploit fully the range of articulation from slur to staccatissimo requires constant vigilance by players and director. The latter should withdraw gradually his guiding hand and en-

courage the group to rely on itself. We need more ensemble exercises of this type: I have used these for several years now and their piquant harmonic and rhythmic idiom continues to fascinate.

Devotees of avant-garde recorder music will find the *Fantasias and Scherzi* conservative in that the notes are confined to the normal chromatic compass of the alto instrument and are produced, for the most part, by the traditional process of silent exhalation into the windway. Flutter tonguing is used, sometimes with the lips opened sufficiently to allow the "rustling" sound of the tongue to be heard directly; rhythmic vibrato, finger vibrato and glissando effects are employed sparingly. All this is explained in the preface — still in German! It should perhaps be explained here that finger vibrato is produced by trilling with a finger on a hole sufficiently far removed from the stationary fingers to lower the pitch by less than a half tone. The other effects require no further explanation. The music has a serial appearance at first glance but is actually quite diatonic. There are two Scherzi alternating with three Fantasias. The former are interesting rhythmically and are not difficult for a capable player; the Fantasias require more preparation and thought. I find these pieces pleasant enough in their own right; they may also provide stepping stones to the more luxuriant pastures of du Bois or Andriessen.

The *Capriccio* provides an example of the sort of instrumentation which I hope will be employed more and more by contemporary composers for recorder. It is scored for AAT recorders, Treble, Treble/Tenor and Bass gambas and tambourine. The first movement, Balletto, employs the entire ensemble and is chiefly rhythmic with the strings used en bloc with and against the recorders. It is intended to be repeated after the second and fourth movements. The second movement is a gentle aria for the three viols alone; they may find the harmony closer than they are used to. The third movement, a short Improvisation, uses recorders and pizzicato viols: the fourth, one alto and tenor recorder with tambourine. None of the movements is demanding technically, and the piece provides a contemporary meeting ground for viols and recorders which is most welcome to the repertoire.

What can one say of the Migot *Sonatine No. 2*? Linde has done his best, in editing the recorder part, to suggest suitable dynamics, articulation and phrasing. Incidentally, the work demands a c instrument, preferably soprano, with a reliable top c'''. But all those half notes and quarter notes! They require the sustained power of a reed instrument to lend a feeling of conviction lacking, to my ear, in the music itself. There are five movements, not readily distinguishable from each other: the piano accompaniment is easy tech-

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—Peter Ballinger

HANS ULRICH STAEPS. *Choric Quintet, for recorders of various combinations or wind and string instruments.* Vienna: Universal Edition 13990, 1965

KARL MARX. *Music for Recorder Quartet from Low German Folk Songs.* Stuttgart-Hohenheim: Hänssler, Reihe XI, Nr. 15

ERNST KLUG. *Divertimento Ticinese, for two melody instruments.* Locarno: Heinrichshofen, Pegasus Edition 1041, 1963

NIGEL BUTTERLEY. *The White-Throated Warbler, for sopranino recorder and harpsichord.* Sydney, Australia: Albert, 1965

A major new ensemble work has been added to the repertoire of contemporary music for recorder. Although the *Choric Quintet* is a part of Universal Edition's series titled "Music for Young Players" it is worthy of the attention of the more advanced player. In fact, only an advanced student could master it without great difficulty. Roy Miller, to whom it was dedicated, wrote in a letter to this reviewer, that Staeps considers it one of a choice few of his recorder works that are really in his own style, and not just teaching pieces.

The intriguing instrumental combinations possible in performance of the work will make it suitable for school orchestras, as well as for recorder ensembles. The flute or oboe may double the soprano recorder at the octave, the violin and B flat clarinet may double the two altos at the octave, the viola the tenor recorder part, and the cello or bassoon may join the bass recorder. Where only soprano and alto recorders are available, the violin and viola may play the tenor and bass parts. If the louder modern instruments are played softly the result could be an exciting new sound.

The quintet is a set of four pieces related as movements in a sonata. As in other of Staeps' compositions the directions to the performer are specific, and should be followed carefully to achieve the desired effect. Infinite gradations of expressiveness are possible through the use of varieties of articulation and harmony. Solo passages grow into thick harmonic textures. After a broad retard a quick rhythmic change is introduced. Pulsating cross rhythms grow into flowing triplets. A broad canonic theme in the soprano grows out of a low pitched ostinato. Difficulties lies in the liberal use of chromaticism, tempo changes and accidentals. The piece will not be effective unless great care is directed toward sensitive ensemble playing. Although not as exciting as some of Staeps' other works, it is, neverthe-

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less, a worthwhile addition to the growing collection of good contemporary music written for the recorder.

The edition comes with a complete set of parts, including two viola parts and a clarinet part. Notes to the performers are in English.

The Karl Marx *Quartet* is a light-hearted group of pieces written for players at the intermediate level. Based upon four old German folksongs, the pieces vary in mood from a lullaby to a boisterous drinking song. The short texts are provided, although they are not translated from the fifteenth century low German. It is unfortunate that English translations were not included, as the mood of each piece depends upon its text. The work opens with a theme and variations based upon a love song, with each variation exploring different musical ideas. Less experienced players might have trouble with the seventh variation, as it is freely ornamented. The last variation is a gem of Renaissance polyphonic writing; it is a shame that it is so brief.

The Lullaby is very simply constructed and easily mastered. It would serve as a pleasant performance piece for less experienced players. The Scherzo is based upon a boisterous drinking song, and is cleverly conceived. It becomes more drunken as it progresses, with a bumbling duet between the bass and tenor, concluding with all four instruments going off in different directions.

The last movement is a polyphonic quodlibet (a fifteenth century form involving different tunes combined contrapuntally in a humorous manner). Although it is unquestionably difficult to interweave several tunes, Marx could have been more successful. Tempo and retards further complicate this long movement. It ends abruptly on a reiteration of the gay drinking song. If played well it could be quite effective.

The directions to the performers are well thought out and thorough, although the preface has not been translated from the German. The work may be played by string quartet or chamber orchestra, adding modern woodwinds. No separate parts accompanied the music I received, but I assume they are available upon request. The dynamic signs are intended mainly for strings, although articulation markings (which are very explicit) are for recorders.

The Klug duets are delightfully satisfying when played on soprano and alto recorders. The composer should be commended for creating an excellent collection of fresh contemporary pieces that are easy to play and yet entertaining to listen to. They are neither as inventive nor as adventuresome as the Staeps, yet they have a distinctive flavor. Klug obviously knows the recorder well, as both parts are perfectly suited for the instruments. He uses the lower and middle ranges of

the alto (written down an octave), and the middle range of the soprano, never going above a high A. Both recorders carry equal weight, as most of the pieces are contrapuntal in texture. The clarity and simplicity with which they are conceived and presented is a delight. There is one bad page turn in an allegro passage, but, other than that, I can offer no criticisms. The duets are an ideal introduction to contemporary music for the student and would make entertaining performance pieces for players at all levels.

The White Throated Warbler is a deceptive title for this captivating little piece. True, it is made up of bird calls, yet this is not the bird of Couperin's famous "Rossignol." This is the bird of the twentieth century — the twelve-tone bird. Butterley, an Australian, was inspired to write the piece after hearing Dolmetsch perform "Rossignol" in a concert. Dolmetsch received the manuscript in the mail some time later, and has been performing it ever since.

Both recorder and harpsichord parts will require careful study, in order to surmount the technical demands of the piece. It must sound as if it had been improvised on the spot. This will take considerable work, but the result is worth the effort. The recorder part specifies the sopranino, although the alto can be used effectively in place of it. The twelve-tone form has been used sensitively, with the capabilities and limitations of both recorder and harpsichord in mind. Some trills required of the keyboard would be easier if a two manual harpsichord were used. Alternate fingerings might be worked out on the recorder in order to achieve the echo effects. The piece takes no more than a minute and a half, but it is probable that an audience would enjoy hearing it played twice.

—Joanna Bramel

ALAN BOUSTEAD (compiled): *Music to Shakespeare*. London: Oxford University Press, 1964

This little book, a gift of the Shakespeare anniversary, contains "a practical catalogue of current incidental music, song settings and other related music."

ALEX SPROESSER. *Uebungsfibel für die Sopran-Blockflöte*. Wilhelmshaven: Otto Heinrich Noetzel (N. Y.: C. F. Peters), 1963

50 short pieces, progressing from an elementary 5-tone scale to simple dances and variations.

THOMAS F. WOOD (arr.). *The Beggar's Opera*. A selection of 16 evergreen tunes for alto recorder and guitar. Locarno: Edizioni Pegasus (N. Y.: C. F. Peters), 1963

Catchy tunes, accompanied by simple chords.

FRITZ KOSCHINSKY (arr.). *Bergerettes, Romances et Chansons du XVIII. siècle*. (S.S.A). Wilhelmshaven: Otto Heinrich Noetzel (N. Y.: C. F. Peters), 1966

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Time, Gentlemen . . .

It appears impossible for a nationally-circulated magazine to print a dignified summer article on recorder-playing. Confronted by such an assignment the toughest journalists go cutey-pie all over! Remember Newsweek's piece in 1965? This year it was Time's turn in a two-column, two-picture article in its July 15th issue. Although Bernard Krainis, LaNoue Davenport, Howard Brown, Martha Bixler, and several other personalities were interviewed in person and over the telephone (my interviewer spent well over an hour in my office), very little of the information we gave and the material we presented managed to filter through Time's famous editorial processes. Predictably, the article emerged as a fantasia on gimmicky words like noodling, penny whistle, pipsqueak, warblings, twitters, coos, noodler, and tootle. (I trust I've omitted none of them!) This "vivid writing" was overlaid with material from unspecified sources which I suspect range all the way from the Trapp Family Tutor to Edgar Hunt's book. Fortunately, the article closed on a desirably dignified tone. This was amply compensated for by uninspired photography: a shot of the N. Y. Guild's members made them look grotesque and the Cape Cod picture emphasized my sandals and Charles Ario's beard (Hey now, you beatniks!).

—Joel Newman

EDITOR'S NOTES

Edward R. Reilly, who wrote this issue's article on "Quantz and the Recorder" is the author of the distinguished translation of Quantz's flute treatise that was published.

* * * *

The next issue will contain the following features:

"Telemann's Music for the Recorder"

"The Chalumeau and its Music"

A Commentary on "Renaissance Rhythmic Studies" (ARS Edition No. 57)

Index to Volumes VI and VII

Resumption of Record Reviews under the editorship of Dale Higbee.

—Elloyd Hanson



ORLANDO DI LASSO. *Drei Fantasiën aus "Magnum Opus Musicum," für zwei Sopranblockflöten herausgegeben von Th. F. Wood. Locarno: Heinrichshofen's Verlag (N. Y.: C. F. Peters), 1963*

It is gratifying to find, on occasion, something more substantial in these inexpensive little booklets. Two tenors, of course, will sound as well or better than sopranos for this music. Unfortunately, the edition gives the player only the bare notes and no help with phrasing, nor any hint that time changes imply also tempo changes in relation to the note values.

MARCO SCACCHI. *Vobis Datum Est. Arranged for 5 recorders (S,A or T,T,T,B) by Fr. Bernard J. Hopkins. Ukiah, Calif.: Panpipes Press, 1965*

This short two-page leaflet contains a strange and strikingly beautiful piece by an early Baroque composer (not a "contemporary of Palestrina," as the foreword to this edition erroneously states). Scacchi worked between 1628 and 1648 as conductor at the Royal Court in Warsaw, Poland. Like his teacher Anerio, Scacchi wrote among many other works some "spiritual madrigals" (i.e. on sacred texts,) printed in 1633, of which this is an example. It begins in straight 16th-century polyphony but continues with interesting and bold modulations leading around the whole circle of fifths. The editor's source was John Hawkins's old *History of Music*, and I have no way of checking the authenticity of the musical text. We can be indebted to Fr. Hopkins for this edition which is carefully phrased and marked.

—Erich Katz

S. V. McDANIEL. *The White Tree: Suite for Unaccompanied Alto Recorder. Available from the composer, 315 East 12th St., N.Y.C.*

This is a modestly put-together multilithed booklet which looks at first glance like one of those homemade collections of what passes for "poetry" in the Village or in San Francisco. Far from it, this is the real article — "seven exercises in phrasing and rhythm in contemporary lyric style, especially for intermediate players." These pieces are full of charm; they would be valuable for the player who is just beginning to struggle with Hans-Martin Linde's *Neuzeitliche Übungsstücke* (Modern Exercises, Ed. Schott 4797). They have much less scale and passage work than the Linde, but more tricky meters and rhythms, e.g., 5/4, 6/4, 8/4, 7/8 plus 6/8, 10/4 plus 9/4, etc.

I find the pieces particularly valuable as drills for slurring. The last exercise is a Night Piece; it has just a touch of flutter-tonguing which ought to impel the player down the road where Linde's *Fantasiën und*

Scherzi (Ed. Schott 5456) is waiting for him with the whole new bag of tricks of 20th-century "ornamentation"—controlled vibrato, finger vibrato, finger glissandi, various kinds of flutter-tonguing, etc.

RUSSELL WOOLLEN. *Sonatina for Recorder Trio* (AAT). BMI Canada Limited, 1965

What a pleasure to see this fine work in print. Congratulations to the publisher for providing a home at last for this wandering minstrel of a score!

The story began in 1960 when the enterprising Boston Chapter of the A.R.S. commissioned the piece from Father Woollen and gave it its first performance. A year later I ran across the work and was so smitten with it that I performed its New York City premiere with Martha Bixler and Morris Newman at a Renaissance Players concert at Carnegie Recital Hall, March 24, 1962 (sponsored by the N. Y. Recorder Guild). For the next few years I performed it whenever I got the chance. My great disappointment was that I could not prevail on the publisher of the ARS Editions to bring it out. I even sent the score abroad to a very famous firm, whose editor returned it with the comment that he liked it but not enough to publish.

I believe this Trio to be one of the best American works composed for recorders. True, its language is still that of the "neo-modal" 1930's and 40's. But what matters is that in its twelve or so minutes it conveys a great deal of thought and feeling, regardless of its stylistic framework. It is fairly difficult, but not impossibly so. There are no miscalculations — every note "sounds." Its three movements comprise a haunted pastorella with a startling climax, a chromatic and intense slow movement, and a brash finale, full of jazzy footwork and Big City rhythm and melody.

The published version agrees in all but some tiny details with the original score and parts in manuscript provided by the composer in 1961. There is one very appreciable difference: BMI Canada has made the mistake of publishing a 22-page score without parts. At least five of the page turns are impossible ones. For example, the bridge passage between the second and final movements is marked *Attacca*, but all the players can "attack" is the page turn, not the finale. There are a few turns which are possible when the players bunch up at one stand; in the fast tempo of the finale, however, this would require the dexterity of a Houdini! This enthusiast for Father Woollen's *Sonatina* is going to stick to his old ms. parts, but he'll be happy to discard them if and when the publisher comes across with printed ones.

—Joel Newman

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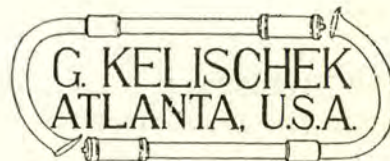
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—George Houle in *Notes*, September, 1966

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CONCERT NOTES

April 30. Huntington Park High School, Calif. Huntington Park Symphony Orch., Constantin Bakaleinikoff, cond.; Robert Clements, rec, Sahl Spano, ob, Elizabeth H. Manchester, hps.

Telemann: Suite for Recorder and String Orch. Trio-Sonata in C Minor for Rec, Ob & Hps.

July 29. ARS Summer School, Goddard College, Plainfield, Vermont. Faculty Concert (Jean Hakes, soprano; Martha Bixler, rec; Barbara Mueser, vdg; Arnold Grayson, rec, cornetto; Joseph Iadone, lu; Eric Leber, hps, rec; Ray McIntyre, hps; Morris Newman, rec, bn).

1. Anon. Breslau Master: Sonata a 4. 2. Lute Songs & Solos: Dowland: If my complaints; La Volta; Holborne: Pavan; Ferrabosco, jr.; So, so, leave off. 3. Boismortier: Trio in D Minor for 3 alto rec. 4. Telemann: Cantata (Du bist verflucht, O Schreckenstimme). 5. Monteverdi: Scherzi musicali (Lydia spina; O Rosetta; De la bellezza). 6. Sammartini: Trio-Sonata No. 6. 7. Glogauer Liederbuch excerpts (Die katzenpfote; Sch in mein herz; Zersundert ist das junge herze mein; Ich sachs eins mals; Else el se mundo); 3 Spanish Xmas Villancicos (Gozate; Verbum caro; Un niño nos es nacido).

August 17. ARS Summer School, Taxco, Mexico. Faculty Concert (Gene Gerszo, mezzo-soprano; Guadalupe Perez Arias, soprano; Jose Asturias, rec; Jaime Gonzalez, rec; Bernard Krainis, rec; Morris Newman, rec, bn; Edward Smith, hps). Mexico City, Sala Ponce, Palacio de Bellas Artes.

1. Lieder from Gassenhaverlin & Reutterliedlin, 1535 (Ker wider glueck; Senfl: Ob glueck hat neid; Gott nimpt und geit; Hofhaimer: Meins grauens ist; Finck: Ich weiss mir ein feins brauns meydelin). 2. A. Gabrieli: Ricercare del 12 tono; Vecchi: Fantasia a 4; Maschera: Canzona "La Fontana"; G. Gabrieli: Canzon "La Spiritata." 3. Villancicos (Un niño nos es nacido; Mi querer tanto vos quiere; E la don don; No so yo quien; Dadme albricias). 4. Couperin: La Verneulle; Les Carillons de Cythère; L'Arlequin. 5. Telemann: Duo-Sonata in G Minor for 2 alto rec. 6. Telemann: Partita No. 5 in E Minor for soprano rec, hps, & bn. 7. Telemann: Cantata (Du bist verflucht).

September 1. Provincetown, Mass. The Renaissance Players (Ruth Fredericks, soprano; Gian Lyman, vdg; Elloyd Hanson, rec; Joel Newman, rec; Alexander Silbiger, hps, rec).

1. Music of Colonial Massachusetts (Welcome Song; Bay Psalm Book: Psalm 100; Wm. Billings: When Jesus wept; A Virgin unspotted; Jeremy Ingalls: Northfield; Innocent Sounds; Billings: Chester). 2. Dowland: If floods of teares (vdg solo); Woodycock (vdg solo); Farnaby: Up tails, all (hps solo). 3. Encina: Triste España; Mudarra: Isabel, Isabel; Isaac: Innsbrucklied; V. Haussmann: 3 Polish Dances. 4. Edward J. Miller: Song; Nuptial Music for vdg and hps (Premiere); Six Canons for rec, vdg, and hps. 5. Jack Beeson: Sonata Canonica for 2 alto rec (Premiere). 6. David Loeb: Cages and Dreams. Songs for Soprano, 2 rec and vdg (Premiere). 7. Telemann: Trio-Sonata in G Minor for alto rec, treble vdg and hps. 8. Josquin: Vive le Roil; Anon.: L'Amour de moy; Sermisy: Tant que vivray (hps version and lute-song version); Compère: Alons, fere nos barbes; Certon: C'est grand pitié; Anon.: Holla hé.

September 2. Provincetown, Mass. The Trio Flauto Dolce with Jean Hakes, soprano (Martha Bixler, rec; Eric Leber, rec, hps; Morris Newman, rec, bn).

1. Renaissance Chansons and "Street Songs" (Gassenhaverlin). 2. John Hilton: Preludio and Three Fantasias; 3. Telemann: Cantata (Auf ehernen Mauern). 4. J. S. Bach: Inventions (hps solo). 5. Hindemith: Trio for rec (1932). 6. Telemann: Partita

No. 4 in G Minor for soprano rec, hps & bn. 7. Glogauer Liederbuch excerpts (Helas le bon temps; Elslein; Der naitter schwanz; Ich sachs eins mals; Else else mundo; Es leit ein schloss).

September 17. N. Y. C. Carnegie Hall. The Esterhazy Orchestra, Daniel Blum, cond. Bernard Krainis, rec and Samuel Baron, fl.

Telemann: Concerto in E Minor for alto rec, fl, & orch.

October 15. N. Y. C. Town Hall. An Afternoon of Baroque Music by Richard Anderson, baritone and Sheila Schonbrun, soprano; Guest artists: Judith Daviddoff, vdg; LaNoue Davenport, rec; Ronald Roseman, ob; Edward Smith, hps.

1. Handel: 3 Arias for voice and bc (Honor and Arms, from *Samson*; As when the dove, from *Acis & Galatea*; Furibundo spira il vento, from *Partenope*). 2. Bach: Sonata in D Major for Vdg & bc. 3. Bach: 3 Arias (Höchster was ich habe, from Cantata 37; Phöbus eilt, from Cantata 202; Mein Freund ist mein, from Cantata 140). 4. Telemann: Trio-Sonata in C Minor for ob, rec, and bc. 5. Monteverdi: Scherzi (Maledetto sia l'aspetto; La mia turca; Io ch'armato sin hor); Laudate Dominum. 6. Handel: Tacete, ohime, tacete, for soprano, baritone & bc.

ABBREVIATIONS USED — rec, recorder. fl, flute. ob, oboe. bn, bassoon. vln, violin. vdg, viol da gamba. hps, harpsichord. b.c., basso continuo. lu, lute. kr, krumhorn. orch, orchestra.

Supplementary List of ARS Certified Teachers

The following newly certified teachers will appear in the forthcoming ARS Directory:

Jose Asturias. Mexico City, Mexico.
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Mrs. Rhoda Weber. New York City.
Rudy Witthus. Littleton, Colo.
Ronny Morgan, Oakland, Calif.

LETTERS TO THE EDITOR

On Hotteterre

As someone who has been preparing a translation of Hotteterre's *Principes de la flûte traversière, de la flûte à bec, et du hautbois* (to be published by Barrie and Rockliff in London next Spring), I feel I should write to clear up a few points made in Peter J. Hedrick's article "Hotteterre on the Recorder" which appeared in your Summer 1966 issue.

The confusion which arose over which of the Hotteterre family wrote the work originated with 19th-century authors who did not bother to make sure of their facts. The principal one of these was Fétis, who was held in great esteem by 20th-century writers who should have known better, I feel. Most of his mistakes were cleared up by Ernest Thoinan in his *Les Hotteterre et les Chédeville* published in Paris in a limited edition in 1894, and by N. Mauger in his *Les Hotteterres — Nouvelles Recherches* published in Paris in 1912. Thus from this time onwards it was possible to be quite certain that the Hotteterre who wrote the *Principes* was called Jacques and not Louis, etc.

Not only does Hotteterre "indicate his own partiality to the transverse flute" but he indicates that he was not at all as familiar with the recorder as his own instrument. This is clear, for example, in the idea of holding the seventh finger down on every possible note, which was obviously invented by a flautist who found himself with many fewer means of support than on his own instrument. The fact that this affects the tuning of the notes concerned, and the fact that he ignores enharmonic differences on the recorder, but not on the flute (at least to some degree), leads me to suggest that Hotteterre did not really care about playing the recorder well in tune.

The idea of fingering, say, e'' flat before making a trill from e'' natural to d'' is a very common one found in flute tutors of the 18th century. These do, however, take care to point out that in such a case the finger must be beaten very close to the

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hole so as to produce only a semitone and not the normal tone, which is no special "aspect of the highly mannered French style of performance in the early 18th century." Incidentally, why does the "20th century style for playing 18th century French music make these fingerings unusable today?" This technique of not raising the finger very high in this type of trill can soon be acquired. I put forward the idea that this technique was another aspect which Hotteterre derived from his flute playing, for on the old flute such fingerings are the only possible ways of producing some trills, as putting extra fingers down below an open hole makes much more effect upon tone and much less effect upon tuning than on the recorder.

When discussing the "flattement" Mr. Hedrick says, "This is but another case demonstrating the highly mannered French style we cannot copy today." Why not? Hotteterre himself gives some instructions as to where to use it, both in the *Principes* (... frequently ... on long notes, e.g., wholes, halves and dotted quarters) and in the Preface to his *Pièces pour la flûte ... Livre Premier* (... on almost all long notes, and you should do them ... slower or quicker according to the speed and character of the piece.) If you follow these instructions you should come some way towards realising performance of this old French style. In connection with ornaments I must point out that Hotteterre does in fact write exact instructions as to the performance of the "accent," and gives a hint as to the performance of the "port-de-voix" (short, slurred, on the beat).

In connection with the articulation I must, of course, point out that the inequality which was often introduced into the French music of the time was not always as much as if the notes in question were dotted as Mr. Hedrick suggests, but was varied at the discretion of the performer, according to the character of the piece. I am not clear as to why "the original French character is really impossible to reproduce now." One should certainly not "understand that what is meant is the French 'R' for ru, produced from the back of the throat," but the old pre-Revolution French "R" which was done with the tongue, as in modern Italian for example. I can cite ample evidence on this point if necessary. Also, on this topic Hotteterre does not say "that ru is a softening effect" but that using turu, etc. instead of rutu, etc. is done for a greater softening. I do not think that this is the same thing. As a further indication of Hotteterre's lack of knowledge of the recorder I do not think that his statement that tongue strokes are softened on the flute and marked more on the recorder is shown in practice on old instruments. Though perhaps someone can correct me on this point.

Most of the points made here and in Mr. Hedrick's article are dealt with in the Introduction and foot-notes to my forthcoming translation.

—David R. G. Lasocki
London, England

Request

Dr. James Hartzell of Los Angeles, sends us the following:
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