

VOLUME VIII

NUMBER 4

The American Recorder

FALL, 1967

75c

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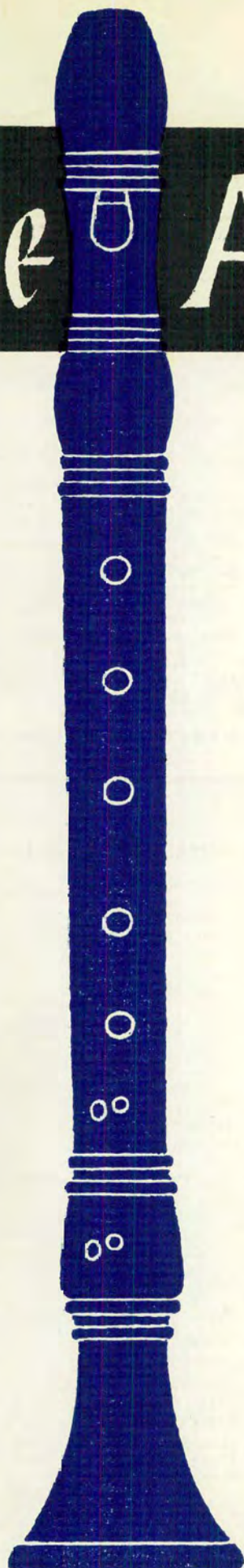
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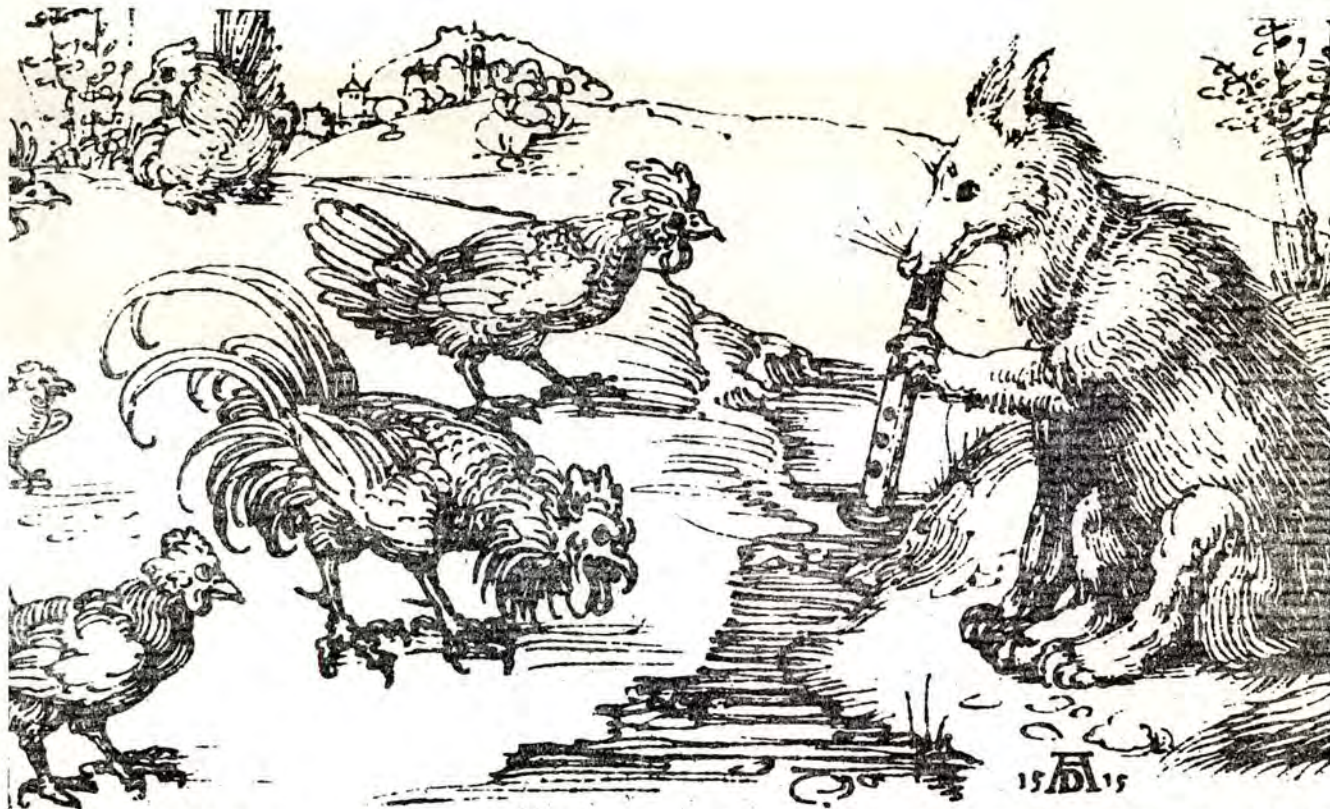
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AN INTRODUCTION TO RENAISSANCE ORNAMENTATION

BY MARTHA BIXLER

There comes a time in the life of every recorder player (earlier and earlier these days) when he realizes he must learn something about ornamentation. With or without the help of a teacher he soon finds himself attempting to liven up his playing with a dextrous twiddle of the fingers. He may then branch out into the use of other specific ornaments of the 17th and 18th centuries. For a long time he may labor under the misapprehension that all ornamentation is baroque ornamentation, that all trills "start on the note above," and that a scattering of mordents and appoggiaturas will enhance the music of any era. Then he discovers that the art of musical ornamentation goes back much further in time, and that an application of baroque ornaments to earlier music may be unsuitable and may even do it violence. Just as the general music student must "advance" from his first-year study of 18th and 19th-century harmony back to 16th-century counterpoint, so the recorder player must expand his studies to include the mazy field of renaissance ornamentation. He finds, however, that the further back in time one travels, the hazier become the signposts, the more frequent are the conjectures as to direction, and the more puzzling are the choices as to which path to follow. The challenge of playing renaissance music is that we recorderists are now in a progressive school, less directed than in our musical childhood, but expected to do our own independent thinking.

Fortunately we are not without guidance. There are a number of 16th-century treatises on ornamentation. Although written specifically for either voice, viol or wind instruments, these treatises are for the most part applicable to all three. In response to the ever-growing demand for information concerning early music practice, translators, editors, and musicologists have in recent years made available to the general reader the early treatises, in whole or in part, of writers like Adrianus Petit Coclicus (1552), Hermann Finck (1556), and Ludovico Zacconi (1592), and the more well-known Ganassi (1535), dalla Casa (1584), and Ortiz (1553). Among the primary sources listed at the end of this article the most helpful and easily available are Ganassi and Ortiz; among the secondary sources the "musts" are Robert Donington's article on "Ornamentation" in *Grove's Dictionary* (5th edition), his

book: *The Interpretation of Early Music*, and Imogene Horsley's article in the *Journal of the American Musicological Society*: "Improved Embellishment in the Performance of Renaissance Polyphonic Music." From these and other sources I have culled a list of some of the general characteristics of renaissance ornamentation for the guidance of the novice in this art. Like Kenneth Wollitz' very helpful "Introduction to Baroque Ornamentation" in *THE AMERICAN RECORDER*, Winter 1966, and as a sequel to it, this article is directed to the novice recorder player, in an attempt to help him find his way; it is not a substitute for the serious study he must eventually do himself.

We can begin by noting some of the differences between renaissance and baroque ornamentation. Donington states explicitly: "In music of the renaissance embellishment is optional. In baroque music it is obligatory" (Article in *Grove's*). This means that the player is under less pressure to produce the flurries of ornaments so necessary to the music of the baroque, particularly solo music. Indeed, Imogene Horsley tells us it is not wrong to play renaissance music totally without ornaments. She even goes so far as to conjecture that in 16th and 17th-century England, madrigals and fancies for viols were performed exactly as written. From the many attempts made by theorists to curb their use, it is obvious that diminutions or divisions were often too freely used by performers. For example, Caccini (*Nuove Musiche*, 1602) states, "I have observed that Divisions have been invented, not because they are necessary unto a good fashion of singing, but rather for a certain tickling of the ears..." But most 16th-century authors take it for granted that their readers are interested (as we are) in gaining an understanding of the technique of embellishment that is essential to a good performance of the music of this time.

A second difference between renaissance and baroque ornamentation is that in the renaissance the signs for ornaments were not in general use. All ornaments were left to the discretion of the player, and they were much less stereotyped in their patterns. The trills, mordents, and turns of the baroque era were developed from the figurations of the renaissance.

A third difference, related to the second, was clearly stated by the late Noah Greenberg when he said: "In baroque music you ornament the note; in renaissance

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music you ornament the line." Baroque ornamentation is set squarely on the note, displacing it by another or others, causing a dissonance and thereby affecting the harmony of the piece; it is emphatic, calls attention to itself, and often changes the emotional quality. Renaissance figuration lies between notes or beats or possibly the first and last notes of a passage, is essentially consonant and melodic; it is unemphatic, unobtrusive, and unemotional, in short, classic in comparison with the baroque's romantic tendencies. There can be passing dissonances, but dissonance is not the goal as it is in baroque ornaments. Very often the notes of a renaissance division (which means breaking down or dividing up a long note) can be sounded at the same time as the original plain notes, while in the baroque this is almost never the case.

A fourth difference is that while the renaissance was wedded to the vocal ideal as the predominant type of composition (though not the only type of performance), in the baroque vocal and instrumental writing became separated. Smoothness and singability are essential features of a renaissance melody, including any added embellishments, but in the baroque rhythms became jerky and discontinuous. Short ornamental patterns, some of them particularly suitable for certain instruments (such as the *acciaccatura* for harpsichord) were developed to stress certain notes. The mordent's biting quality, for instance, is as inappropriate to the music of the renaissance as is the appoggiatura with its pronounced harmonic effect.

Fifth, in the renaissance a performer showed his skill by the way in which he was able to extemporize ornaments, and in the baroque, though the ability to improvise was still important, he began to exhibit his technical skill as well, by playing difficult instrumental passages that the composer wrote for him. This means that, with certain notable exceptions like dalla Casa's pyrotechnic divisions on *Alix Avoit*, purely technical displays are out of place in renaissance music.

Balance, order, objectivity, and beauty of line — these are the renaissance ideals, and while baroque music is not necessarily unbalanced, disordered, subjective, or ugly, in the practice of baroque ornamentation one or another of these ideals may be sacrificed for some other artistic purpose.

Finally, when making a comparison between renaissance and baroque ornamentation it must be remembered that, while renaissance ornamentation is never baroque, much baroque ornamentation retains the essential features of that of the renaissance, particularly Italian music, both vocal and instrumental, as well as music written in the Italian style by non-Italians.

For further characteristics or "rules" of renaissance ornamentation, let us hear from the masters. Ganassi:

"The art of playing divisions is nothing other than diversifying a series of notes that are by nature brief and simple. . . . One can make divisions in several ways. . . . You can vary the time (proportion), the rhythm and the course of the melody." In his *Fontegara* Ganassi gives many examples of divisions on the intervals of the second, third, fourth, fifth, and unison and also on cadences. The intervals are named according to the interval from whole note to whole note, or beat to beat. Sometimes the intervals are filled in, so that instead of ornamenting two notes, one ornaments a group of several (see Example 1). Ganassi's rule is that "Every division must begin and end with the same note as the unornamented ground." What he really means here is that the first note and *last two notes* of the division should be the same as the original. "For instance, when you ornament the interval of a third or any other interval start your division on the first note of the basic ground. . . . Do the same at the end: should the final notes be a rising or a descending third for instance, use the same interval at the end of your division. In so doing it will be a tastefully constructed ornament." (Again see Example 1.)

Ex. 1. Ganassi: Ground and



In sum, Ganassi's ornaments go beat by beat, mainly from whole note to whole note, the intervals are named according to the interval from whole note (or its equivalent) to whole note, with the shorter notes filling up the interval, and ornaments must end on the beat. Ortiz, on the other hand, allows one, instead of beginning and ending on the notes to be embellished, to approach the next note stepwise. Ortiz's rules for *glosas* are similar to but simpler than Ganassi's, and his musical examples are perhaps more helpful to the student. His ornaments keep the simple proportion of four quarter notes to a whole note. He ornaments from note to note, rather than beat to beat, which holds the performer more closely to the composed line. Ortiz stresses cadences as well as ornamented intervals, and this suggests that, even at this date (1553),

the ornamented cadence was as obligatory as it was in the baroque period.

Hermann Finck (*Practica Musica*, 1556): "In my opinion embellishments both can and ought to be scattered through all the voices, but not all the time . . . and not simultaneously in all voices . . . but in a fitting situation . . . so that one embellishment can be heard and picked out expressly and distinctly from another, yet with the composition whole and unharmed." Finck thinks the bass should have the fewest ornaments; Coclicus thinks it should have none. Ludovico Zacconi (*Prattica di Musical*, 1592): "At the start of a polyphonic vocal composition, when the other voices are silent, you should not begin with an embellishment, nor immediately after the start. . . . Gradually unfold your own ornamentation, yet do not save everything up for the end, having left the middle dry and empty."

Other suggestions: often the top part is most ornamented. One should ornament primarily long notes, sparingly at the beginning of a piece, more in the middle and most elaborately toward the end. There should be balance, as in all art. High points should be followed by low points, with a gradual build-up toward a climax. There should be an enrichment of the texture, without obscuring any of the main outlines of the piece. The fundamental rhythm should remain as in the original, although there can be rubatos within it.

Renaissance ornamentation must above all remain in renaissance style, that is, follow the rules of 16th-

century counterpoint. Stepwise motion predominates, with any skip (none over a minor sixth) followed, for balance, immediately by a stepwise progression in the other direction. All original vertical consonances must be kept. The half note is the longest note value which may form a dissonance, a dissonance must be approached and quitted stepwise, dissonances are permitted only on weak beats (the main exception is the suspension), there must be no augmented or diminished intervals in the melodic line, no chromatic steps, the music must begin and end with a perfect consonance (unison, octave, or fifth) and parallel octaves or fifths between any two of the parts are to be avoided. These rules of counterpoint, while conservative, and so often broken at the time, will ensure smoothness to any ornamental figuration a student may venture.

Ornamentation in any style should sound spontaneous and improvised. However, even in the renaissance, less skilled players and singers prepared their parts in advance and wrote them out, and modern students of the recorder need not be ashamed of doing so. In the process, however, the original ornamental quality must not be lost. "Ornaments are delicate, instinctive things; if they are not ornamental they are worse than useless, and anxiety about the right way to play them must never be allowed to cloud a performer's sense of the underlying structure of the music they adorn." This sage advice is Thurston Dart's (*The Interpretation of Music*, p. 102).

(To be continued in the next issue)

ACOUSTICAL CHARACTERISTICS OF THE ALTO RECORDER

BY DANIEL A. DRISCOLL

Introduction

Have you ever wondered why the inside of the recorder is shaped the way it is? Have you wondered why the pitch goes up when you blow harder, or just why some notes sound better than others? Why does the kind of wood used to make the recorder affect the sound so much? These and other questions can be answered at least in part by the science of musical acoustics.

Before we begin, let us describe the recorder in words which will be useful in our discussion (see Figure 1). First of all, the inside of the recorder, that cone shaped hole, is called the *bore*. The bore is open at its

small end (the end hole), but is closed by the *fipple plug* at its large end. There is of course, a small opening at the large end of the bore called the *window*, or *mouth*.

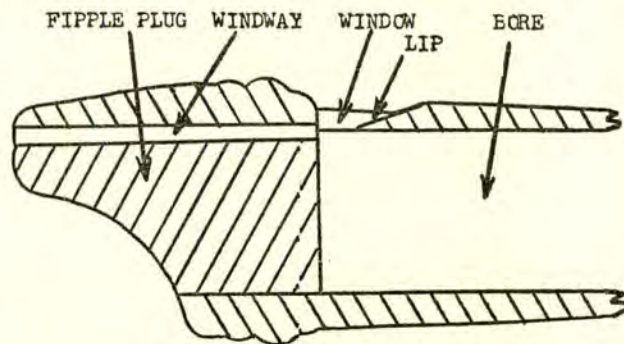


FIGURE 1

Daniel A. Driscoll teaches Electrical Engineering at Union College in Schenectady, New York, where he was instrumental in forming the Northeastern New York Chapter of the American Recorder Society.

The fipple plug has a second important function; it forms part of the *windway*. Air is forced into the upper end of the windway and leaves in a small stream at the lower end. This stream of air passes across the window, and strikes the opposite edge, the wedge shaped *lip*. This, as we already know, in some way produces the sound (or *tone* if the sound produced is musical).

The tone produced has three important properties: *pitch*, *loudness*, and *tone quality* or *timbre*.¹

Pitch is a subjective description of the *frequency* of a tone. The frequency of a tone can be measured, but pitch is influenced by the listener's ear; two tones of the same frequency, but differing in loudness, are heard as two different pitches because of the way in which the cochlea of the ear functions.² Frequency is measured in vibrations per second or cycles per second (or *hertz* if you are really up-to-date).

Loudness, like pitch, is subjective since it depends on the judgment of the listener; the corresponding measurable quantity is *sound pressure*. Engineers measure a change in sound pressure in decibels. A change of one decibel can just barely be detected as a change in loudness. The change from the softest sound we can hear to a sound which causes pain is about 120 decibels.

Tone quality is that property of a tone which distinguishes a recorder from a krumhorn, or a cornett from a rebec. Each note of a particular instrument can be represented as the sum of a series of *pure tones*: a *fundamental* tone and several *harmonics*. (The sound of a flute is almost a pure tone.) The pitch we recognize is the fundamental; the color or quality is given to the tone by the harmonics (see Figure 2).

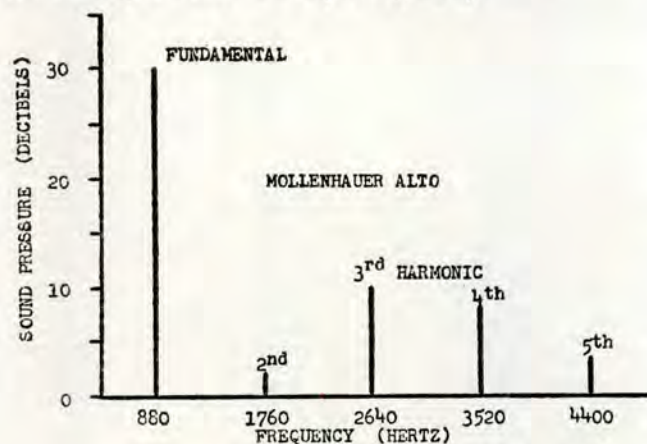


FIGURE 2

The frequency of a harmonic is an integral multiple of the fundamental frequency. For example, the frequency of the second harmonic is exactly twice (an octave above) that of the fundamental; the third harmonic is three times the fundamental frequency, etc.

Because they are related exactly by integers, when the fundamental tone and harmonics of the proper loudness are added together, they combine perfectly to give a *complex tone* that we recognize as sounding like a recorder, or krumhorn or some other instrument.

The Bore

The lowest note on the alto recorder is F, a tone whose fundamental frequency is about 350 hertz. This is the fundamental resonant *mode* of the bore, the frequency at which the air column in the bore will vibrate naturally. You can hear this tone without blowing the recorder by simply tapping a finger in place or in some manner starting the air in the bore vibrating.

By blowing into the recorder harder than is necessary to excite the fundamental mode of resonance, two or three higher resonant frequencies can be made to sound; these are also resonant modes of the bore, the second, third and maybe the fourth mode. A popular misconception is that modes are related as harmonics, that the second mode is an octave above the first mode. This is not true on any wind instrument; if it were true, we could use all-fingers-down on the recorder for our second octave F, but we can not. Many modes of an instrument's bore are *almost* related as harmonics, a fact which will prove important later in our discussion, but they are not related *exactly* by integers; modes are not harmonically related.

Modes are a property of the bore and everything that makes up the bore. There is a new set of modes for each arrangement of the fingers. The most important factors governing the frequency of a mode are the length and diameter of the bore, but factors such as the little volumes left by the closed finger holes have an effect too. Even the qualities of the wood will effect the frequency and strength of the modes. If a recorder maker were to design a "perfect" recorder in gracedilla wood and then copy his design exactly in jacaranda, he would no longer have the perfect recorder. The jacaranda being a softer, more absorbant wood would make the higher modes weaker and also shift the frequency of some of the modes.

Using the technique of electrical analogues, several authors have calculated the modes of various woodwind bores vary accurately, taking into account such things as bore irregularities and the density of the wood. The eight tiny volumes left by the closed finger holes, one author calculates, lower the pitch of the recorder by a little more than 1%.³ If this technique is so accurate, why don't recorder makers use it to design a better recorder bore? The answer is probably that the computations involved become extremely tedious as the bore becomes more complicated. Computations for forked fingerings would become very involved in-

deed. However, if these computations were programmed for a digital computer, a few minutes of computer time would be enough to solve the problem of how a lump here or a hole there in the bore would affect the finished sound. Using a computer, a recorder maker, in his desire to create an improved bore shaped, could "try" many more shapes than he now has time to try by actually making experimental recorders.

The Source of the Sound

The bore of the recorder is only capable of reinforcing sound once sound is present; it cannot produce sound. The sound is generated by the thin stream of air as it leaves the windway, travels across the window and strikes the lip. Try this yourself: form a thin stream of air with your lips; a weak hissing sound is produced. Notice how the character of the sound changes as you make the stream wider or blow harder. Now place a knife edge in the stream of air; the hissing immediately becomes much louder with weak whistling sounds now added. Move the blade farther away, or change its angle; notice how the sound changes. These are experiments in voicing; the recorder maker must perform the same kind of adjustments to make his recorder speak properly. But what do these hissing sounds have to do with the lovely tone produced by a recorder?

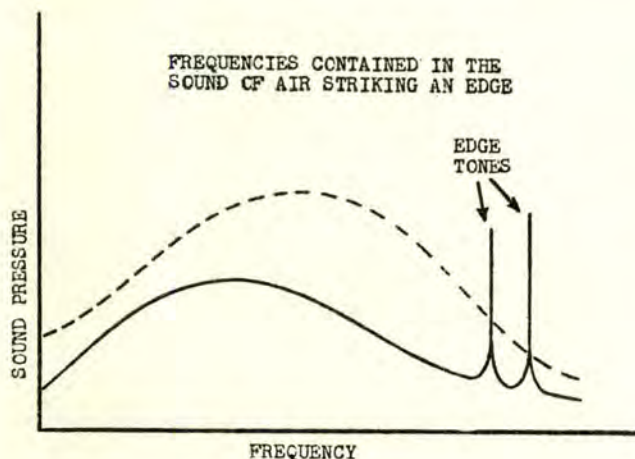


FIGURE 3

That hissing sound is a combination of tones of all frequencies (the solid line in Figure 3). Notice that although a continuous band of frequencies is present, a certain range of frequencies is louder than the rest. There are also a few individual high frequencies called *edge tones* which are very loud in comparison to the continuous band; they are heard as the weak whistling sounds mentioned above.⁴ The frequency of an edge tone is probably related to the size of the windway and window, but not to the shape of the bore. Making sure that the edge tones do not cause trouble, and making

sure the strongest frequencies are in the correct range, are problems of voicing.

If the air stream is blown harder, it is given more energy; as a result, two things happen. All of the frequencies become louder, and the range of loudest frequencies shifts to a higher frequency (the dotted line in Figure 3). Both effects are changes in the direction of increased energy. This is the beginning of an explanation of why the pitch of a recorder goes up when you blow harder.⁵

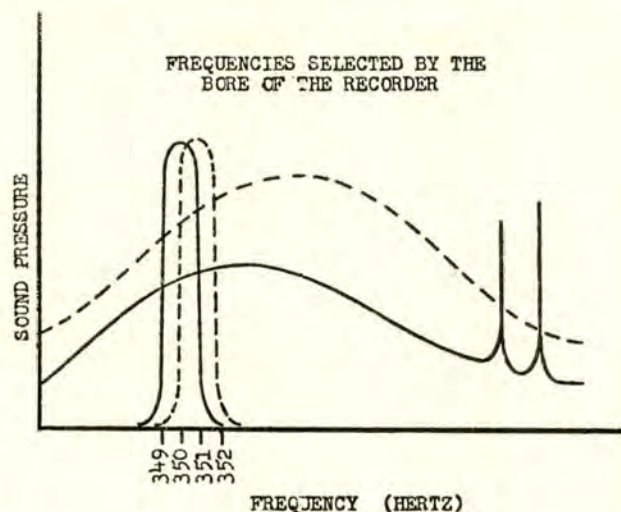


FIGURE 4

The Production of a Tone

Now we have a source of a range of frequencies at the mouth of the recorder, and a bore which will amplify only certain frequencies. The range of loudest frequencies will excite whichever mode of the bore it falls closest to. Actually the bore will amplify a small range of frequencies (say from 349 to 351 for the low F, see Figure 4), but our ear hears the average as a single note F-350. If we blow the recorder harder, the range of loudest frequencies shifts and the range of amplified frequencies therefore shifts slightly (the range may now be from 350 to 352). Again, our ear hears a single note, but this time F-351. If we continue to blow even harder, the range of loudest frequencies shifts to such an extent that the fundamental mode of the bore stops resonating and the second mode becomes the loudest. "Pinching" the thumb-hole helps since the small hole formed practically eliminates the fundamental mode, while only shifting the second mode slightly.

When any mode begins to amplify as described above, something new happens at the mouth of the recorder. This can be demonstrated best by another little experiment. Blow a thin stream of air at the edge of a piece of paper. At first you just hear the hissing

sound again, but then, if you are holding the paper just right, the edge of the paper will begin to vibrate. You have excited a "mode" of the paper. (The same thing happens to a clarinet reed.) In the recorder, of course, the edge is fixed and cannot vibrate, instead, the whole stream of air begins to vibrate. The stream is directed first to the outside of the lip, then to the inside, delivering a perfectly timed puff of air to the bore to keep the chosen mode excited.

The recorder designer makes sure that the desired modes are available with standard fingerings for each note of the first octave by adjusting the size of the finger holes. With a suitable bore shape, the finger holes can also be *positioned* so that standard second octave fingering will yield modes of the proper frequency for second octave notes. To produce a desired tone, the recorder player must then position his fingers (to select the desired mode) and blow: softly for a note in the first octave; harder (to shift the frequencies produced at the window) for a second octave note.

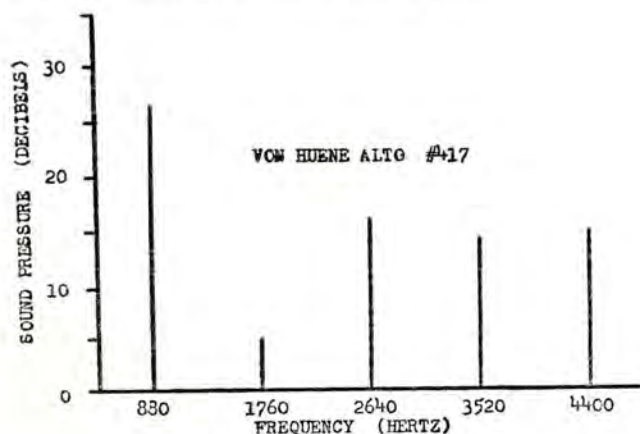


FIGURE 5

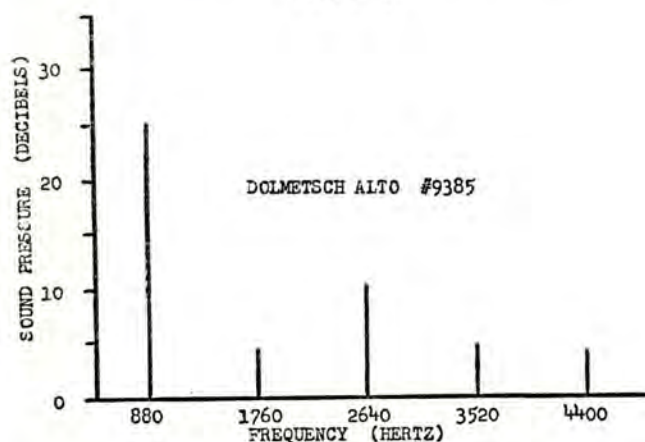


FIGURE 6

The musical tone produced, it was explained, will be characteristic of the recorder mainly because of the harmonics it contains. Its fundamental frequency is governed by the fundamental mode, and, if harmonics

of the fundamental frequency are privileged enough to fall near in frequency to a higher mode of the bore, that "privileged frequency" will be amplified.⁶ Figure 5 shows the fundamental, 2nd, 3rd, 4th and 5th harmonics for A-880, the middle A, on two popular alto recorders.⁷ Notice that all the harmonics are weak, but that the 2nd harmonic is especially weak; these two observations are true for most notes on the recorder and are the most important contributions to the characteristic recorder sound.⁸ Because the 2nd harmonic is usually so weak, we can say that the second harmonic does not usually fall near a mode of the bore in the recorder.

The 3rd, 4th, and 5th harmonics on the von Huene are louder than the corresponding harmonics on the Dolmetsch, giving the von Huene its characteristic bright tone quality. This may be due in part to a better alignment of harmonics and modes, but voicing also has an effect on the strength of harmonics.

Now back to the edge tones for a moment. What would happen if an edge tone, not related to the desired fundamental tone, happened to fall near a mode of the bore? It would of course be amplified, but then it would be in competition with the desired tone for control of the resonating air column in the bore. The outcome of the struggle is questionable; sometimes the desired tone dominates, producing a slightly harsh or warbling but correct note; sometimes the edge tone takes precedence resulting in almost any kind of a shriek or shrill note. Even some of the better recorders have edge tones lurking precariously close to one or more of the less frequently used notes. Have you ever had trouble with your high C# or F? Perhaps a little lump of clay some place in the bore would change the bore enough to move the frequency of the troublesome mode away from that of the edge tone. The desired note could then be played.

Conclusion

Inevitably, much which might be said about the acoustics of the recorder was left unsaid in this short article. But perhaps this brief introduction has been sufficient to instill an appreciation of the acoustical complexities of our deceptively simple instrument.

Hopefully some of you were interested enough to continue reading more on the subject of musical acoustics; two of the references deserve special mention:

Robert Herman's fine article "Observations on the Acoustical Characteristics of the English Flute" is very easy to read. It has an excellent historical introduction, and a very interesting discussion of Arndt von Lupke's paper. Don't let the fact that it is found in the *American Journal of Physics* frighten you from getting a copy of this paper.

Arthur H. Benade's paperback "Horns, Strings and

Harmony" is an introduction to musical acoustics for the interested person with no mathematics or physics background. At the conclusion of his "visit to the strange and colorful land" of musical acoustics, Dr. Benade describes how the reader can make a usable flute, clarinet and trumpet out of plastic tubing. Every musician owes it to himself to read this book.

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5. M. Davidson, "Variations of Pitch of a Tenor Recorder with Blowing Pressure," *THE AMERICAN RECORDER*, Vol. 3, No. 3, August 1962, p. 17. Data is given for an unspecified tenor recorder. Also see the paper by von Lupke, reference 8 below.
6. A. H. Benade, *Horns, Strings and Harmony*, (Science Study Series, S11, Anchor Books, Doubleday and Co., N. Y. 1960), p. 166.
7. Harmonic analysis was performed using equipment belonging to Union College, Schenectady, New York.
8. A. v. Lupke, "Untersuchungen an Blockflöten," *Akustische Zeitschrift*, Vol. 5, January 1940, p. 39.
9. D. A. Driscoll, "Synthetics of a Recorder Tone-color," Rensselaer Polytechnic Institute Masters Thesis, August 1964.

THE RECORDER CANTATAS OF TELEMANN'S HARMONISCHER GOTTESDIENST

BY WILLIAM C. METCALFE

Late in 1725 readers of the *Hamburgischen Correspondenten* were informed that Georg Philipp Telemann was accepting subscriptions to a newly-composed cantata-cycle covering the entire Church year. Quarterly pre-payment of five Lübeck Marks (or the *Reichsthaler* equivalent) would ensure that they had in their hands, in plenty of time for adequate study and rehearsal, some sixty-seven solo cantatas suitable for performance on Sundays and Feast Days, with texts drawn from the appropriate Epistles in each case. The forces necessary to perform these works would be small — one singer, one obligato instrument, and the normal basso continuo of cembalo (or organ) and cello (or gamba). The works were to be written in such a way as to be well within the abilities of reasonably good amateurs or professionals. These were, indeed, cantatas quite suitable for use in private devotions at home as well as in churches, and Telemann hoped that they would further prove useful as ideal practice materials for singers and instrumentalists alike. It is not surprising that the subscription response was good, and that Telemann's collection, which he called *Harmonischer Gottesdienst* and which was published in installments beginning that December, was so widely purchased

that multitudinous original copies are still to be found throughout Germany.¹

Of the seventy-two cantatas (five more than originally advertised) which Telemann ultimately published in this marvellous set, only thirteen call for obligato *flûte douce* (Telemann's nomenclature), the rest being variously allotted to violin, *flûte traverse*, or oboe. Yet these thirteen, taken all together, constitute the largest single group of collectively-conceived recorder works that we know of. Furthermore, they are all almost identical in form, and by any standards they offer an extraordinary chance to measure Telemann's whole concept of the nature of the instrument. Taken individually they are all worthy of study, well and professionally fashioned, and quite often they rise to a high level of beauty and excitement. Moreover, Telemann's own ideas about these works, as outlined in his *Vorbericht* announcing their publication, are worth examining, for they give us further insights into Baroque practice and perspectives.

From this foreword one learns that the whole cycle was probably composed very rapidly, almost certainly within the time of one Church year. Telemann tells us that while he had originally announced a similar set two years before it has now become obvious that the poet then commissioned to adapt the Epistle texts will never finish his job, and that at the insist-

Professor Metcalfe is on the faculty of the University of Vermont. We present his article, as we did Dale Higbee's on the *Musique de table*, as our bouquet towards this year's celebration of Telemann's Bi-Centennial. *The Editor*.

ence of his friend Weichmann he has decided to proceed with this entirely new cycle instead. Weichmann is to get him the texts, which will come from an unknown poet (by which we understand "unknown as yet, for they are right now working on them and Weichmann hasn't delivered them all yet").² Telemann probably spent the year 1725/1726 writing the cantatas, completing each just in time to send it to the press for printing and delivery to the subscribers, who had been guaranteed at least four weeks rehearsal time for each one (and to put it into rehearsal with his own musicians, for he undoubtedly would have used them in his own church as the post-sermon cantatas throughout that year). These were not at all reworkings of old Frankfurt or Eisenach cantatas, but newly made for the occasion, albeit probably incorporating some favourite themes — his own and those of others! Perhaps Telemann, incredibly prolific and then at the height of his powers (he was just 45 years of age), enjoyed the challenge and scorned to repeat himself at this early date; perhaps he was well aware that copies of his earlier cantatas had been widely circulated amongst the South German cantors who would be the most likely subscribers to the new set; perhaps, too, the fact that he produced these seventy-two works one after another in the space of a year, and almost all to the same pattern, accounts for the feeling one has that at least some of them are "formula" works. But then this is exactly what we would expect from even a first rank, typical Baroque composer.

We are by now accustomed to talk rather carefully about "orchestration" even in Bach's works. The plethora of Baroque music which the composer specified to be for a certain instrument *oder andere musikinstrumenten* has persuaded us that, while some of the greatest composers of the age (Bach, Handel, Vivaldi) certainly had a keen grasp of individual instrumental timbres and of specific instrumental effects (and *Affekts*), we must always be aware of the relatively unspecific nature of much contemporary instrumental writing. So it is with Telemann, who tells us that while he has written the instrumental obbligati so as to suit the natural qualities of each different instrument (violin, oboe, flute, recorder) he has also arranged things so that the violin can play all of these parts without doing violence either to its natural voice or to the intended *Affekt* of the music. How much of this is good salesmanship, how much of it represents the composer's sincere belief that such a thing was really possible, we cannot be sure. But Telemann does not stop even here, for he goes on to suggest that, especially for church performance, the director who has violinists to spare might well utilize a few of them in unison with the soloist, entering where the composer has

marked the part *f*, leaving off at *p*; and indeed we find the recorder parts all scrupulously marked throughout with these signs which are thus not necessarily to be taken as dynamic marks but as signals for these extra "ripieno" strings. In fact, says the composer, when the "ripieno" group is added, the soloist, especially if a wood wind, will have to play the *p* passages rather more loudly than he would normally do, so that his lone voice will sound out properly and not form too great a contrast to the larger sound of the augmented ensemble. When recorder works are involved, moreover, the violins "ripieni" must be careful to double the obbligato one octave down, which is more than their natural range. Doubtless modern church music directors could afford to take note of all this, since one of these cantatas accompanied by a few violins plus recorder soloist could indeed be a rather festive affair.³

Telemann has some things to say about Baroque tempi, which are none too comforting to those who seek the security of uniformly standard nomenclature. While noting that arias which bear no specific tempo indication should be taken "comfortably," he proceeds to explain that for him *presto* means fastest, *allegro* less fast, and *vivace* still less fast; while *adagio* is his slowest term, followed by *largo* and *affettuoso* in order of increasing speed. In his remarks about the intended pitch of the works he makes us all somewhat ashamed of ourselves — when the *Kammerton* pitch intended for house use has to be replaced by the high *Chorton* dictated by the pitch of the church organ, Telemann merely assumes that the keyboard player will transpose the figured bass down a whole tone at sight (using the convenient table provided for him), yet he later says that he has deliberately made *all* the parts comfortable for the amateur and that the continuo especially has been kept simple enough for the non-professional! Perhaps we less-skilled moderns can take heart from the fact that even Telemann is not hopeful that all contemporary singers will be able to read his "middle voice" clef, the C clef on the first line, and suggests that some may find it easier to have their part transposed into the normal modern treble clef. Apparently even as early as 1725 the old singing clefs were falling into disuse.

There is still one further point of interest to be found in Telemann's preface: his injunction to the singer as to the proper method of singing the (often very long) recitatives which separate the two arias found in each cantata. They are to be done, above all, flexibly; now fast, now slow, according to the sense of the words, and the implications of the poetry. All measures may look the same, but they will not all have the same number of accents or occupy the same length

Ex. 1

WRITTEN

SUNG

Be-glück-te Stun-den, da Mo-ses uns nicht mehr so scharf wie vor-mals dräut! Ja, se-gen-vol-le

Zeit, da unser Heil ist ein-ge-fun-den! Zu diesem halte dich mit wahrer Zuversicht und laß dir

so-ches nicht bis an dein En-de rau-ben, so raubt dir gleichfalls nichts den Schatz der Se-lig-keit.

of time in performance. Clearly what is desired is an emotional, poetic experience, not a wooden "recitation" of words devoid of beauty and musical effect. He further urges singers to supply what we would call appoggiaturas on the accented notes at the end of each musical phrase, giving an extensive example of what he means (Ex. 1). This example, provided by the composer himself, and coming so early in the 18th century, is certainly worthy of the closest study on the part of modern singers who are frequently quite at a loss when asked to add appropriate appoggiaturas to Baroque recitative. Of course it is not absolutely certain that Telemann really would want to hear as many appoggiaturas as this in every nine-bar recitative, for it does indeed seem pretty cluttered and repetitive. But surely this is the *kind* of thing which singers must learn to do instinctively if 18th-century recitative is to emerge with an authentic ring in modern performance. The composer goes on to prepare his singers for

the sharp momentary discords which the necessary ornaments may occasionally cause, assuring them that they must put in the grace anyway (Ex. 2). Finally, he specifically shows how closing cadences with a falling fourth are to be handled, however they may be written (Ex. 3).

So much for Telemann's comments on his cantata-cycle — what of the music itself? All but three of the recorder cantatas are in the standard "*Harmonischer Gottesdienst* form" — aria, recitative, aria (Nos. 41, 49, and 53 have a short recit. before the first aria). All arias are *da capo*, thus conforming to normal Baroque practice (while this may seem to make for a certain monotony if one considers the entire cycle as a unit, one should remember that normally only one full cantata, containing two such arias, would be heard at a sitting). Tempi are generally on the fast side — most specific tempo indications are faster than the comfortable *moderato* suggested for the unmarked arias — and

WRITTEN

Ex. 2

SUNG

Ex. 3



This cadence may also
be found written thus:



there are only three *andantes* and one *largo* actually called for. As may be seen from the list below, most of the normal recorder keys are found, and in all but one cantata (No. 68, which begins in G-major and switches to g-minor for the second aria) the initial tonality holds throughout.

The thirteen cantatas are for high (soprano or tenor) voice, with a normal range of d' to g'' (No. 49 rises to ab'', and several have a bottom note of e'; No. 8 has a bottom note of f'). All are clearly for the alto recorder, the normal range of its parts being g' to g'', with minor exceptions, the only ones worth noting being No. 57 and the second aria of No. 53. These can be played on the soprano recorder (reading down an octave), but were certainly not intended for that instrument. Telemann concentrates on the upper part of the range of the alto recorder — most of the notes are above the staff — although he does not avoid the lowest fifth on the instrument entirely, and all the cantatas except Nos. 57 and 53 make at least passing use of this low register. These are high parts, then, not generally sweet and singing but more agile and pointed, rapid and showy, full of darting arpeggios rather than long, gentle, stepwise melodies, certain to sound out clearly from the chamber texture and exhibiting exactly that high tessitura which Daniel Waitzman regards as the Baroque recorder's real forte.⁵ They are, in short, "typically Telemann," and although one feels at times that there could be fewer top f''s and g''s for the comfort of the ear, and that some of the parts are rather more forceful emotionally than the recorder is ideally suited to perform (e.g. the hard-driving *spiritoso* of No. 8, the dramatic first aria of No. 17), these are unimportant qualifications of the general fact that all these cantatas will make a very good effect if the recorder player is expert

enough to do justice to Telemann's fine writing. Make no mistake, these are not parts for the novice to tackle, for they require considerable technical agility as well as a substantial amount of musical sophistication and an advanced ability to perceive the essence of subtle phrasing and unexpected changes of rhythm if they are to have anything like their proper musical effect. Indeed, mediocre playing (and singing, for that matter, as the voice parts are extremely tricky and subtle) will make the cantatas seem dreadfully dull, which they are most certainly not. It is hard to believe that the contemporary standard of recorder playing in Germany was very low if Telemann really thought that these works could be used in many homes and most churches — but then, even though we know that many copies were in fact sold, we can't assume that all the buyers were capable of playing the works, and we have long since learned to take the prefaces of composers with a grain of salt. What is certain is that this set of cantatas offers further proof that Telemann knew the recorder well and wrote brilliantly and idiomatically for it. No serious recorder player should pass up the chance to explore the *Harmonischer Gottesdienst* both for pleasure and for instruction, for performance and for practice material.⁶

While a certain sameness — of techniques, of melodic formulas, of general atmosphere — is to be expected in this kind of solo cantata-cycle, it is remarkable how Telemann has rung the changes on his limited form, utilizing his equally limited forces with thorough professionalism at all times and with flashes of real beauty and grandeur on occasion. He can be dramatic and exciting, as in the first aria of No. 41, with its rushing, Handelian recorder scales (Ex. 4) as the Israelites are enjoined to "Flee! Flee the Tyrant!"; and again in the declamatory and very powerful sec-

FLÛTE DOUCE

Ex. 4



FLÛTE DOUCE

Ex. 5



ond aria of the same work. No. 17, also, begins with a fine sense of drama to delineate the famous text on the rending of the Veil of the Temple (although the second aria of this work seems terribly conventional by contrast); while the first aria of No. 68 is absolutely spectacular, radiating the "Loud Wonder and Joy" appropriate to Advent. A personal favourite is the beginning of No. 13, with a lively recorder part which more than repays hard work set against a slow-moving and lovely voice line (Ex. 5). No. 28's first aria features a theme which surely inspired Handel's "And He shall purify" in *Messiah* (Ex. 6), has marvellous passages in 16th-note thirds, and displays the characteristic Telemann device of irregular sequences, something which one finds frequently in these cantatas. No. 45 is altogether a lovely cantata, its opening *largo* being a reflective, almost Bachian movement full of piquant harmonies, its final *andante* a good illustration of the fact that *andante* means "moving," "with movement." No. 57, well-known thanks to Dr. Walter Bergmann's edition of 1953, is quite extraordinary in its repeated use of imitation between recorder and voice — the second aria is virtually one long, two-part canon with the continuo entering only for short interludes. Telemann's characteristically unusual harmonic progressions are everywhere, frequently creating extra problems for the singer, occasionally with dubious results (e.g. in the last aria of No. 68), but always stimulating for performers and listeners alike. Throughout

the set, the delights are many, the challenges numerous, the disappointments mercifully few. Yet at the time of writing the author knows of only three of these *Harmonischer Gottesdienst* cantatas which have been published in separate editions (i.e., outside of the four-volume complete edition): No. 8, "Hemmet den Eifer," Bärenreiter 3628; No. 57, "Locke nur," Schott Edition 10373/RMS 466; and No. 68, "Lauter Wonne," Hänssler X-184. Surely it is now desirable, as we celebrate this Bi-Centenary of Telemann's death, to make many more of these superb works available in more practical and less expensive form? And one would hope, at least, for a few recordings, before the sense of occasion is (all too soon) lost.

The Cantatas

In the following list are given the number, title, key, and appropriate date in the church calendar for each cantata. The ranges of the voice and recorder parts are so standardised as to make separate listing superfluous — see the general comments in the text above. Bärenreiter's *Musikalische Werke* edition, vol. II, contains Nos. 4, 8, & 13 (recorder part is Ba. 2952); vol. III, Nos. 17, 24, 28 (part, Ba. 2953); vol. IV, Nos. 37, 41, 45, 49 (part, Ba. 2954); and vol. V, Nos. 53, 57, & 68 (part, Ba. 2955).

4. "In gering - und rauhen Schalen" (F+), 1st Sunday after Epiphany.
8. "Hemmet den Eifer, verbannet die Rache" (C+), 4th Sunday after Epiphany.
13. "Seele, lerne dich erkennen" (G+), Quinquagesima Sunday (last Sunday before Lent).
17. "Du bist verflucht, o Schreckensstimme" (a-), 4th Sunday in Lent.
24. "Auf ehernen Mauern" (g-), Low Sunday (1st after Easter).





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28. "Deine Toten werden leben" (e-), Rogation Sunday (5th after Easter).
37. "Wer sehnet sich nach Kerker, Stein und Ketten" (C+), 3rd Sunday after Trinity.
41. "Wenn Israel am Nilusstrande" (d-), 7th Sunday after Trinity.
45. "Durchsuche dich, o stolzer Geist" (c-), 11th Sunday after Trinity.
49. "Trifft menschlich und voll Fehler sein die meiste Zeit zusammen" (Bb+), 15th Sunday after Trinity.
53. "Es ist ein schlechter Ruhm" (C+), 19th Sunday after Trinity.
57. "Locke nur, Erde, mit schmeichelndem Reize" (F+), 23rd Sunday after Trinity.
68. "Lauter Wonne, lauter Freude" (G+, g-), 4th Sunday in Advent.

NOTES

1. The entire *Harmonischer Gottesdienst* has been published by Bärenreiter in Telemann's *Musikalische Werke*, vols. II-V, Kassel & Basel, 1953-1957, edited by Gustav Fock. This is a superb edition, and any subsequent criticisms of the practicality of its arrangement, its price, or of the general failure to print the recorder cantatas in the set as separate works, are not intended to give a contrary impression. We owe a great debt to its publisher and editor alike. Performing parts are available from Bärenreiter (Ba 2592-2595), with each volume of the parts arranged so as to complement the contents of the corresponding full score volumes in the *Musikalische Werke*. Herr Fock prints Telemann's own *Vorbericht* to the collection as pp. v-vii of his first volume, and follows this with a helpful introduction of his own (pp. vii-ix). Both are recommended for further reading, as is the article by Martin Ruhnke on Telemann in *Die Musik in Geschichte und Gegenwart* (vol. 13, col. 175 ff.), which gives a very complete (and astonishingly small, with very few English entries) bibliography of works on Telemann.
2. Fock, *loc. cit.*, is of this opinion about the texts. Throughout, my treatment of Telemann's *Vorbericht* rests on Fock's printing of it in the *Musikalische Werke*, II, v-vii; and I am indebted to my University of Vermont colleague, Dr. Philip Ambrose, for his help in translating Telemann's rather archaic German text.
3. Telemann also says that these cantatas may be used (for private pleasure by instrumentalists at home) as trio-sonatas, by replacing the singer with any of several suggested instruments, including another alto recorder playing the voice part one octave up.
4. My remarks are confined to the thirteen recorder cantatas specifically. To save space they are referred to by their original number in the set, as enumerated in the list appended below.
5. Daniel Waitzman, "The Decline of the Recorder in the 18th Century," *The American Recorder*, vol. VIII, no. 2 (Spring, 1967, pp. 47-51).
6. It is most unfortunate that Bärenreiter did not divide the seventy-two cantatas into volumes according to the obbligato instruments used, putting all the violin ones together, etc., so that the recorder player could purchase all thirteen recorder works in one volume without having to buy all the rest (mostly useless to him) at enormous expense.

BOOK AND MUSIC REVIEWS

G. F. HANDEL. *Drei Sonaten. Für Altblockflöte und Cembalo (piano) nach den Querflötensonaten eingerichtet und herausgegeben von Waldemar Woehl. Wilhelmshaven: Heinrichshofen's Verlag (CFP), 1963*
NICOLA MATTEIS. *Aria con divisioni. For treble recorder and basso continuo edited from the figured bass edition by Edgar Hunt. London: Schott & Co. (AMP), 1967 (RMS 1248)*

GEORG PHILIPP TELEMANN. *Partita A-moll. Für Altblockflöte und Klavier (Cembalo, Orgel), herausgegeben von Hans Ulrich Staeps. ("Flautario," No. 3.) Vienna: Doblinger 1966 (AMP) 1966*

With a really good tenor recorder, it would be possible to play transverse flute music in the original key, since the tenor and the concert flute are both in C. A really good tenor does not exist, however, and the soprano is no substitute, being pitched as high as the piccolo. The true concert recorder is the alto in F, pitched a fourth above the concert flute. Hence the necessity for transposing flute music in order to make it suitable for the recorder. The need for such arrangements is self-evident: the recorder is the poorest in repertoire of all major woodwinds.

In the eighteenth century, the usual procedure for arranging flute music for recorder was to transpose it up a minor third. Perhaps this was done because of the mistaken notion that the flute was a minor third below the recorder (since its lowest note was d') or, as is more likely, because the recorder's high registers were virtually unknown in the eighteenth century (in contrast to those of the flute). In any case, it has the effect of *lowering* the tessitura (as reflected in the fingerings) by a whole step, even though the actual pitch is raised. For example, the note a', which on the flute is fingered like d'' on the alto recorder, is changed to c'', which is fingered like g' on the flute. The fact that the recorder is inherently weaker in its lowest octave and stronger in its higher registers than the old flute seems not to have deterred arrangers and composers from the following this procedure.

It is a bit disappointing (though not surprising, in view of the exigencies of the publishing business) to find it used in a twentieth-century arrangement of the three Handel flute sonatas, which will undoubtedly be used by professional recorderists as well as serious amateurs. The result is an occasional muddiness and loss of brilliance, which could have been avoided by transposing these sonatas up a fourth.

Still, let us be grateful for this arrangement. The music is first rate and, even in this version, works as well as or better than most of Handel's original recorder sonatas. The D minor sonata (originally in B minor) is virtually identical to the Fitzwilliam sonata in the same key, except for the presence of two additional movements. The last sonata, transposed from the original key of E minor, is the most brilliant, as well as the most difficult of the three. It ascends to a high ab''', for which the arranger offers a fingering that works very well. His suggestions for ornamentation are generally interesting. Most are presented in the form of footnotes; disfigurement of the original is thus avoided.

A serious fault of this edition is the omission of the original figures from the continuo part. The keyboard realization is very pedestrian, with a dull soprano part. It is not always accurate. The music is well printed and easy to play from. A separate cello part is provided.

There are some deviations from the original that have unfortunately not been indicated as such. In the Allegro of Sonata I, an eighth-note f'' on the second half of the second beat in measure 8 of the recorder part has been replaced by an eighth rest. The original version seems more interesting. In the first Allegro of Sonata III, the last note in measure 35 of the recorder part has been changed from d''' to f''', and the fourth note in measure 36 from c''' to eb''', thus maintaining the consistency of the sequence. This change, which could admittedly be justified by measures 5-6 of the Andante in Sonata II, where Handel does the same thing himself, does make sense, and it is hard to decide which version one prefers. This reviewer casts his vote for the original, but others may disagree.

It would be tedious to list all alterations and typographical errors here. Among the latter, the following will suffice:

In the recorder part: Sonata III, Grave, m. 4, 3rd beat: eb'', not d''.

In the keyboard part: p. 3, m. 8: the two first inversion chords on the first two eighth notes of this measure have been incorrectly realized; p. 4, m. 7, 4th beat, right hand: a', not c''; p. 18, m. 4, 4th beat, right hand: fb'', not f#''; b#', not c''; omit the ab'.

For those who wish to obtain a copy of these sonatas in their original version, an excellent edition also by Waldemar Woehl is published by C. F. Peters (No. 4553).

The Matteis *Aria cor. divisioni* (air with [3] variations) is as short as it is charming. Its date is given as 1685. Though originally written for violin and con-

ABBREVIATIONS: AMP — Assoc. Music Publishers, Inc., N. Y.; CFP — C. F. Peters Corp., N. Y.; TP — Theodore Presser, Bryn Mawr, Penna. GMC — Galaxy Music Corp., N. Y.

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tinuo, it was, according to the editor, "designated as suitable 'for the flute' (i.e. recorder)" in the original. The figured bass realization might serve as a model for editors of this type of music. It is simple, melodious, and correct — ideal for the amateur keyboardist. The solo part, which works on soprano or tenor as well as on alto recorder, offers opportunities for both cantabile playing and modest technical display.

It is regrettable that the editor chose to omit the figures from the continuo part, along with the original slurs, especially in a work likely to appeal to professionals as well as amateurs (it might make a good encore piece). The fact that "the slurs in the original were probably conceived as violin bowings" does not free the editor from his responsibility to make them available. Such slurs frequently convey vital information about performance practice. We read that "the editor assumes responsibility for the slurs in the present (recorder) edition." But how are we to evaluate these and other editorial changes, without the original, of whose nature and location we are not even informed? There seems to be a tacit feeling among most editors that scholarly editions are somehow corrupting to all but musicologists. How is it that thirteen years after the English harpsichordist and musicologist Thurston Dart outlined the basic duties of an editor (*The Interpretation of Music*, 1954, 1963, New York and Evanston: Harper and Row, Inc., Chapter II), there still appear *English* editions which do not measure up to standard? It is time that editors realized that scholarly conventions are simply very practical devices for making an edition more useful to performer and scholar alike.

According to its arranger, the seven movements of the Partita in A minor "unite everything the connoisseur of Flauto Dolce playing can desire." This arrangement certainly unites a lot. It is, in fact, a nineteenth-century potpourri. Movements 1, 2, 5, 6, and 7 are transposed up a fourth from Telemann's Partita 5 in E minor, making them easily playable on the alto recorder. The third movement is a garbled version of the minuet from the especially beautiful Partita 2 in G major, into which has been interpolated (as a sort of trope, perhaps) a distortion of the first eight measures of the minuet's trio section — transposed into the parallel minor! The fourth movement is transposed from Partita 4 in G minor.

Throughout this conglomeration of styles and pieces, notes, rhythms, meters and notational forms have been arbitrarily altered. Nineteenth and eighteenth-century harmonies occur side by side. Not even the bass line is left alone. The arranger, complaining of "the dryness of the general bass treatment often encountered even in Telemann," has "improved" it. Titles have been

changed. Whole new passages have been added. In short, this is not Telemann.

Why was this arrangement made? We are told that the aims of the *Flautario* series, of which this is only one example, include "the creative, free use of older music in the sense of a 'reworking of given models,'" in order to achieve "the intensified interest and . . . enjoyment of the player-listener," as well as "to secure for the instrument an increased importance beyond the limits of an exclusive historical circle, a living value, and in this way the attainable measure of social effect and proximity to our time."

This reviewer (who is no purist, and certainly no adherent to the doctrine of "authenticity") fails to see that this arrangement furthers these aims, some of which are certainly laudable. It is neither esthetically pleasing nor outstanding for its use of recorder and keyboard. It is neither modern nor eighteenth century, nor is it a praiseworthy example of eclecticism. Its editor would have done far better to have made a straightforward arrangement of one of the Telemann Partitas for alto recorder, or even to have composed a completely new piece for the instrument. The present arrangement, by the way, boasts a lovely green cover which gives no hint that anything but Telemann is contained within. *Caveat emptor!* Fortunately, an excellent edition of the six Telemann Partitas (edited by Waldemar Woehl, Hortus Musicus 47, Bärenreiter) is still available for those who like their Telemann straight. All things considered, Telemann was a pretty good composer, even if he did not know as much as his modern arrangers do about bass lines and such.

—Daniel Waitzman

HANS ULRICH STAEPS. *Problems and Readings of Historical Models concerning the Recorder Literature of the Late Baroque*. Vienna: Ludwig Doblinger (AMP), 1966

This little booklet contains a lecture which Staeps gave at the International Recorder School, Saratoga Springs in 1965. Staeps is a brilliant musician and a thoughtful teacher; now that his lecture is available to the public at large, it is bound to raise quite a controversy.

The contents, briefly, are concerned with the amount of freedom a player is entitled to or, according to the author, even obliged to take in performing baroque music. In ornamentation, of course, we take a certain amount of freedom for granted, though the manner of execution is still often debated. But this question is not the author's subject. He wants to extend the freedom of the performer to the point where basic structural and harmonic changes may be allowed, and here many people will probably draw the line. What it

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boils down to is, in effect, that the performer is asked to assume the right to "improve" baroque compositions according to his own liking or to the standards of his own knowledge of composition. Thereby, he would set himself up as a judge and critic and would behave pretty much like a teacher, correcting faults wherever he thinks or feels there are any.

Now, this may sound rather harsh and not quite fair to Staeps who, after all, makes his suggestions with the best intention of serving the old masters by "ennobling," as he calls it, their music. Yet I have little doubt that the result of such an approach must, at best, be very subjective and arbitrary. To be arbitrary, though sometimes unavoidable, is a privilege which we should use sparingly. In this case it may open the gates to a flood of misunderstandings.

Staeps gives a number of examples taken from works by Handel, Telemann, and Pepusch. Some of his solutions sound convincing, some don't. I would like to cite just one example, the short third movement of Handel's G-minor Sonata. Staeps finds fault with the bass line and with the whole functional and formal design of the beginning, and he asks us to "have the courage to make a correction." His correction, involving a bass imitation of the melody, is nice and neat, but almost too much so for my taste. Handel's original is not so neat and less logical, yet all the more interesting for that. I must confess that I prefer it and find it not at all "difficult to comprehend." However, this is actually beside the point. The original version is Handel's composition, and the corrected one is Staeps' composition; we might call it a kind of variation based on Handel's idea. I could well imagine half a dozen possible "corrections" of similar validity, except that none of them would be Handel's own work.

Many people will say that this is all right because it is no more and no less than was often done in earlier periods of music history. Staeps also argues that the manuscripts or early editions on which our present editions are based are often not very reliable and that carelessness of copyists or printers was a common feature at that time and possibly responsible for some of the contexts he wants us to "improve."

It is not my intention here to ride the old horse of the sacredness of a musical text as stated by a composer. Certainly in the baroque period, there is nothing sacred about the outward appearance of music; only its inner life matters. And we may also remember that compositions, even of the masters, have their faults like human beings. But like human beings, they are entitled to their faults as part of their individuality. It is true that performing is more than an act of scientific interpretation; it is, or should be, a vital recreation of a work, to bring it out at its best and make it sound as if it were heard for the first time. Personally,

I have the greatest sympathy and understanding for the impatience which compels Staeps, for the sake of the music itself, to deal with real or imagined shortcomings in baroque compositions. But there is an old Latin proverb: *Quod licet jovi non licet bovi* — what is permitted to Jupiter is not permitted to any ox. In other words, Staeps may sometimes, though not always, get away with his changes because they are expressions of a strong and creative personality and as such they sometimes make good sense. Yet if everybody were to follow his example, the results could easily lead to musical anarchy.

So, to sum it all up: here we have a stimulating idea which, however, can be accepted and applied only with the utmost of caution and reservation.

—Erich Katz

JOHANN PACHELBEL. *Two Fugues. Arranged by Ward Gardner for SAT recorders. London: Universal Edition (TP), 1966 (UE 14005)*

THOMAS MORLEY. *Aria I, arranged by Cyril F. Simkins for SAB recorders. Locarno: Edizioni Pegasus (CFP), 1966 (N 6188)*

——— *Aria II. As above (N 6189)*

——— *Aria a quattro, arranged by Cyril F. Simkins for SATB recorders. Locarno: Edizioni Pegasus (CFP), 1966 (N 6190)*

G. F. HANDEL. *The Harmonious Blacksmith Variations, arranged by Robin J. Wilson and Peter A. Ward Jones for Soprano Recorder and Piano (or Harpsichord), London: Schott & Co. Ltd. (AMP), 1966 (RMS 1234)*

J. S. BACH. *Andante from Cantata No. 74, arranged by Dom Gregory Murray for Soprano and Alto Recorders and Piano. London: Schott & Co. Ltd. (AMP), 1966 (RMS 1236)*

G. P. TELEMANN. *Partita No. 2 in G for Soprano Recorder and Piano (Harpsichord). Edited by Walter Bergmann. London: Schott & Co. Ltd. (AMP), 1966 (RMS 1244)*

The two fugues by Pachelbel are keyboard works which Mr. Gardner has arranged, without too much violence, from the set of ninety-four Fugues on the Magnificat in the *Denkmaeler der Tonkunst in Oesterreich*. They sound suitable for recorders (I prefer them an octave lower, if one has a good bass and great-bass with reliable high notes), and are pleasant music, particularly the first fugue with its little trumpet figure. They are easy to play, but they are unexciting and unmemorable, doomed to lie forgotten on a shelf after a playing or two. Eager cries for the remaining ninety-two fugues are unlikely.

The Morley pieces present a special problem. They were composed by Morley as musical illustrations for his treatise, *A Plaine & Easy Introduction to Practicall*

Musicke (1597), the two trios appearing in the first part, and the quartet in the third part of that work. They are musically rather dull and lifeless, though "plaine & easy" enough, but that is not the major objection to them. They are here issued as part of a so-called "Windsor Series of Old English Music for Recorders," and each is published separately in score and parts. Attractive though the format is, the pieces are too brief to justify individual publication. Aria I is only 33 measures, Aria II only 34 measures, and the Aria a quattro a mere 31 measures in length. I am certainly not attempting to equate length with musical value, but with a dollars-and-cents value. The economics of music publishing and retailing would justify the price of DM 1.50 (a bit over 35¢) that is marked on each of the review copies, but the costs could be reduced by publishing these slight pieces as a group, under one cover and without parts, which would represent a better value for the repertory-hungry recorder consort. In the United States, where costs are generally higher than in Europe, our own A.R.S. Editions and those of Anfor show what good bargains can be offered. I never thought I would argue against the publication of parts, but I feel certain any reader would come to the same conclusion after the briefest examination of the Windsor Series.

Morley's Aria II, by the way, can also be found in Book 1 of the Thurston Dart series, *Invitation to Madrigals* (Galaxy Music Corp.), where it is set to a text adapted from one of Thomas Bateson's madrigals, "O fly not, love." This is a rather unusual instance of singers appropriating non-vocal literature, quite the reverse of what recorderists are accustomed to.

If there are any purists reading this, I hope they will not dismiss the Handel Variations with a sniff. Excepting the fact that it is for soprano and not alto recorder, this arrangement might have come to us from the 18th century, when so much music by Handel, Corelli, and others was "contrived for a flute and bass." All that this edition needs to sanctify it is the name of John Walsh as publisher (see Joel Newman's articles in *THE AMERICAN RECORDER*, Vol. IV, Nos. 1-4.) The individual variations are good studies. The rapid triplets of No. 3 must be kept under control and not allowed to become a blur of sound. Cut the third note of each group short; this will make the melodic notes stand out and will let in some enlivening light and air. The ascending and descending 32nd-note runs of Variation 5 are marked *brillante*. At the pace of c. MM 126 for the eighth-note which "feels right" for this piece, there is only one other way those runs can be played besides brilliantly — i.e., catastrophically. The average keyboard-player can manage the accompaniment, preferably on a harpsichord.

Bach used the recorder in over twenty of his cantatas, and much of this music is not yet available to us in such a practical form as the Andante from Cantata No. 74, which is *not* originally for recorders. It seems cavillous, however, to call attention to that fact in the presence of such lovely music, tastefully arranged. This Andante too is a study of sorts: not in finger dexterity, but in ability to make the instruments sing and to spin out a long melodic line so it doesn't fall to the ground in little square chunks but remains airborne, held up by the overlapping voices, until the final note.

Telemann's Partita No. 2 in G is one of a set of six known as *Die Kleine Kammermusik*. Although the first edition of 1716 indicated they were written for oboe, the 1728 edition extended the suggested instrumentation to include violin and transverse flute. They are all playable on soprano recorder, however, without alteration of any kind. All six are available in an edition by Waldemar Woehl in the *Hortus Musicus* series and the only other modern edition of a single partita, to my knowledge, is Frans Brügger's edition of the Partita No. 5 in E Minor, published by Hargail. Partitas 2 and 5 have been recorded more than once and seem to be the ones most familiar to recorderists, perhaps because they suit the recorder so well as to seem composed especially for it. The other four are good, though, and should be a better-known part of the small store of 18th-century music composed for or suitable to the soprano recorder.

Dr. Bergmann's edition is good in every way but one: it does not include a separate bass part, while the Woehl edition does. As Dr. Bergmann tells us in a preface, "The score gives the solo and bass parts in 'Urtext' while the separate solo part has been slightly edited." He makes very few suggestions for ornamentation, in accordance with his firm opposition to such editorial cluttering of a text. The only dynamics signs are in the first movement, the *Siciliana*, which is the only place they occur in the Darmstadt copy (the source for both the Bergmann and Woehl editions), and Dr. Bergmann has obviously felt it necessary to place such signs in this movement to correct what he feels to be incorrect markings in the Urtext.

The realization of the figured bass is up to the high standard which Dr. Bergmann himself has set in his previous editions. Where the Woehl accompaniment is comparatively static, consisting of block chords (though, to be fair, its texture is never too thick and there are a few colorful additions to the figures), Dr. Bergmann's keyboard part does not merely support but enters into the music-making with the recorder. Sometimes it echoes the rhythmic motion of the solo part (as in the *Siciliana* and Arias 1 and 2); and in one place (Aria 2, measures 5-6 and 23-24) it underlines the

interplay of 6/8 and 3/4. In this latter movement (measures 16-19) there is an attractive pattern in the right hand which I feel could be improved by using other notes of the harmony and not doubling the sole line, especially if the recorder part is played without adornment; if, however, the solo line is played as a chain of trills, Dr. Bergmann's underlining of the melodic descent is effective. Throughout the Partita, additions to Telemann's figuring, consisting of occasional sevenths, suspensions, and retardations, are done with skill and taste. Keyboard players will enjoy joining you in this satisfying, but not too demanding work.

—Roy Miller

Recorder Music from France

France has been somewhat behind other European countries with regard to recorder music publication, but now, for the first time, the following editions are available through an American agent (GMC):

PIERRE PAUBON. *Methode de Flûte à Bec; Soprano-Alto-Tenor-Bass*. Paris: Les Editions Ouvrières, 1961

A method that looks intriguing since it covers some history as well as all aspects of playing, but is obviously of use only to those who read French fluently.

PIERRE PAUBON. *Du Menuet — A La Rumba...* Paris: Les Editions Ouvrières (EO 250), 1951

These eight little tunes, arranged for two sopranos, cover a stylistic spectrum of minuet to rumba (rumba on recorder?). They are easy, catchy, and mildly modern, but — a third line has been added, which is so transposed as to allow C-instrument players to try their hand at alto playing without learning F-fingering. May I suggest to M. Paubon, in the interest of Franco-American recorder relations, that he discontinue this very unmusical practice.

PAUL ARMA. *Musique Pour Deux Flûtes à Bec*. Paris: Les Editions Ouvrières (EO 620), 1963

M. Arma, well known for his French folksong collections, has composed nine short duets based on popular Rumanian themes. The pieces are arranged for two sopranos but can be played in many other combinations. Their tricky Slavic rhythms are challenging for high intermediates, but I found their extreme dissonance grating and monotonous. The time signature in *Ballade*, Page 8, should be 2/4, not 3/4.

MAX PINCHARD. *Florilège*. Paris: Les Editions Ouvrières (EO 670), 1965

A potpourri of nine short pieces for two and three sopranos which are more conventional in meter and harmony than the Arma book. *Espieglerie*, *Insouciance*, and *Marche* emit a small sparkle but the rest are ordinary and obvious.

MAX PINCHARD. *Fioretti*. Paris: Les Editions Ouvrières (EO 669), 1965

A collection of short soprano or tenor solos, twelve in all, which should appeal to the solitary intermediate who enjoys working in the contemporary idiom.

GEORGES AUBANEL. *Sept Divertissements sur des Airs Populaires Anciens et Modernes, for SS (TT) with optional guitar, piano or harp accompaniment*. Paris: Les Editions Ouvrières (EO 661), 1965

A pleasant little book of five old and two modern duets. I was somewhat startled and amused to meet "Little David Play on Your Harp" and "Nobody Knows the Trouble I've Seen" amid such French folk stalwarts as "Près de la Fontaine," but found the arrangements simple and tuneful with accompaniment most appropriate on guitar.

ANDRE CAMPRA. *Carnaval de Venise. Trois Pièces de Danse: Vénitienne, Air, Rigaudons, for flute or violin and basso continuo. Revision and realization by Laurence Boulay. Score and solo part*. Paris: Les Editions Ouvrières (EO 709), 1966

These short melodic dance tunes extracted from Campra's opera-ballet *Carnaval de Venise* are typically High Baroque. Simple enough for intermediate players, they lend themselves to endless ornamentation possibilities, and, therefore, might also be of interest to the amateur recitalist. While playable on the tenor, they sing on soprano. Several of the ornaments used are illustrated, but there is no editorial comment regarding interpretation. The keyboard part is only intermittently satisfactory.

MICHEL-RICHARD DELALANDE. *Symphonies Pour les Soupers du Roi (extraits): Air, Musette et Passe-pied, for flute or violin and basso continuo. Realization and revision by Laurence Boulay. Score and solo part*. Paris: Les Editions Ouvrières. (EO 688), 1965

Similar in quality to the Campra dances — High Baroque, tuneful, and obviously for soprano. Again, no editorial comment, but the realization of the keyboard line is more stylistically adequate.

MICHEL CORRETE. *Sonate II for flute or violin and basso continuo. Revision and Presentation by Françoise Petit. Score and solo part*. Paris: Les Editions Ouvrières (EO 687), 1965

High Baroque and lovely, but more for flute than recorder. However, those brave souls who possess exceptionally fine sopranos or tenors might just dare the soaring passage work.

Here the editing is better, with explanations as to interpretation and style, and the original figuring of the bass has been preserved.

—Rhoda Weber

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RECORD REVIEWS

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RECORDER MUSIC OLD AND NEW: J. S. Bach — Fugue in C Major (Motet No. 6); W. Byrd — *Fantazia a 4*; G. Frescobaldi — *Canzona*; G. Gabrieli — *Canzona per sonar a quattro*; R. Mico — *Fancy*; M. P. de Montéclair — Sonata in D Minor for Two Alto Recorders; P. Hindemith — Trio; Kelsey Jones — 4 Pieces for Recorder Quartet; Kenneth Meek — *Trouvères*; Jeanine Vanier — *Fantasia* for Recorder Trio. The Duschenes Recorder Quartet: Mario Duschenes, Miriam Samuelson, Colette Chevalier, Francine Panet-Raymond. BAROQUE (S) BC 2857, \$5.79; (M) 1857, \$4.79.

Mario Duschenes is well known throughout the recorder world for his excellent Method and Daily Studies, as well as his several fine recordings of Baroque concertos and sonatas. On this record The Duschenes Recorder Quartet makes its debut, and a most welcome one it is. Side One features a half-dozen arrangements of fine pieces from the Renaissance and Baroque periods, while the other half of the disk is devoted to original 20th-century recorder music. Stereo sound is excellent throughout.

Opening the program is a splendid performance of Byrd's wonderful *Fantazia a 4* (Schott RMS 796), followed by a sparkling *Canzona* by Frescobaldi that is equally well suited for recorders. Next are heard a fine *Fancy* by Mico and an interesting *Canzona* by Gabrieli, but these pale in comparison with the wonderfully inventive Fugue in C Major from J. S. Bach's Motet No. 6, as arranged by Duschenes (BMI Canada Ltd.). Closing Side One is an expert performance by Duschenes and Samuelson of Montéclair's Sonata in D Minor (BMI Canada Ltd.), apparently transposed from one of that composer's *Concerts à deux flûtes traversières sans basses*.

This disk is particularly welcome because of the excellent performance of the Hindemith Trio and the other modern pieces, since this period of the recorder literature is woefully neglected on records. The only previous recording of the Hindemith Trio was by The Manhattan Recorder Consort on CLASSIC EDITIONS 1055, now apparently out-of-print. The reader would do well, incidentally, to snap up a copy of that disk if it comes his way, as it also includes fine performances of Barab's "Pieces for Three Recorders," Britten's "Scherzo," Davenport's "Three Duets," Katz's "Suite for Four Recorders and Percussion," Raksin's "Serenade from 'The Unicorn in the Garden,'" and four of Staeps, *Sieben Flötentänze*.

The Hindemith Trio, probably the finest of the modern consort repertoire, is very well played on the disk under review and has the advantage of good

"The eight Elizabethan Trios have been arranged by Dr. Katz from madrigals and canzonettas by Byrd, Morley, Bateson, Wilbye and Weelkes. In the words of the arranger, 'Texts are included so that the player will better understand the character and thereby the approximate tempo of each piece'— a very commendable inclusion which doubles the usefulness of the collection by making possible a performance by voices, instruments, or a combination of the two. Dr. Katz's selection has been guided by his expert ear for what sounds well on our instrument, and his suggestions for phrasing are exemplary, aiding the flow of the music and clarifying its pattern so well that each piece seems like an old friend on a first playing. Suggestions for alternate instrumentation are given, the page turns are conveniently placed, the measures are numbered, and the typography is uniformly excellent. Qualitatively and quantitatively, this is one of the best bargains ever offered to recorder players."

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stereo sound over the earlier CLASSIC EDITIONS 1055. Unfortunately, however, there are no bands separating the individual movements, making it impossible to change the order to that originally intended by the composer.

The other pieces are all by Canadian composers, those by Jones and Meek being dedicated to Duschenes, and I can understand his desire to record them. In view of the dearth of recordings of modern recorder consort music, however, I wish he had chosen more substantial pieces to record. Meek's *Trouvères* are nicely played, but only mildly interesting. Vanier's "Fantasia" is better constructed and the composer uses her materials more imaginatively, but the most attractive of the Canadian works are Kelsey Jones' "Four Pieces" (1955), which include an expressive Adagio and a gaily bitter-sweet Minuet, well suited to the recorder consort's bright chirpy sound.

Rereading my earlier review of CLASSIC EDITIONS 1055, "Twentieth Century Recorder Music" (ARS NEWSLETTER No. 36, April 1959), I find that the final paragraph is unhappily still timely: "... this is all music for recorder consort. The many fine modern solo sonatas remain unrecorded, but perhaps if enough readers let Classic Editions and other recording companies know of their interest, this situation might improve somewhat."

BAROQUE MUSIC FOR RECORDERS: E. Widmann — Galliards & Dances; C. Demantius — Five Polish and German Dances; J. B. Loeillet — Sonata in A Minor for Recorder & Continuo, Op. 1, No. 1; G. F. Handel — Sonata in A Minor for Recorder & Continuo, Op. 1, No. 4; J. F. Fasch — Sonata in B \flat Major for Recorder, Oboe, Violin & Continuo. Concentus Musicus of Denmark: Irmgard Knopf Mathiesen, recorder and director of Recorder Ensemble; Jorgen Hammergaard, oboe; Lars Grunth, violin; Charlotte Alstrup, viola de gamba; Jorgen Glode, violone; Aksel H. Mathiesen, harpsichord. NONESUCH (S) H-71064, \$2.50; (M) H-1064, \$2.50.

This well-recorded disk opens with a delightful group of seven dances by Widmann, played with fine ensemble and balance by Irmgard Mathiesen and the other unnamed members of her Recorder Ensemble. The tone of their instruments is clear and bright, apparently Dolmetsch, much to my personal taste. Of almost equal charm is the group of Polish and German dances by Demantius, also beautifully played.

Irmgard Mathiesen is heard as soloist in two of the standard sonatas. Her playing in the Loeillet, Op. 1, No. 1 (Hortus Musicus 43) is expert and she does particularly well at keeping the relatively weak second Adagio moving. The Handel A-minor sonata, perhaps

the most interesting of that master's works for recorder, is very nicely performed here, although I think the second movement might be more effective if the gamba were less slavish in following the continuo part, which is more idiomatic for keyboard.

The final work in this interesting program is the splendid Fasch Sonata (Hortus Musicus 26), the last movement of which brings to mind Bach's 2nd Brandenburg Concerto with its high clarino writing for recorder. The masterful opening movement is more effective, I think, played with *notes inégales*, and the bass line throughout the Sonata is too heavy for my taste. For some reason the Mathiesens decided to reinforce the gamba with a violone an octave lower, and this creates too much spread between the treble voices and the bass line. Intonation in the Fasch also leaves something to be desired at times, but over-all it is an effective performance, especially welcome since this is the only one available on records.

MUSIC OF SHAKESPEARE'S TIME: VOCAL AND INSTRUMENTAL WORKS OF ELIZABETHAN ENGLAND. Carl Dolmetsch, recorders, with The Dolmetsch Consort; Michael Walton & Layton Ring, recorders; David Channon and Diana Poulton, lutes; Margaret Hodsdon, virginals; Dietrich Kessler, bass viol; Viols of the Schola Cantorum Basiliensis, August Wenzinger, director; Eileen Poulter, soprano; Darien Angadi, boy soprano; Wilfred Brown, tenor; Patricia Clark & Mary Thomas, sopranos, Rosemary Phillips, contralto, Gerald English, tenor, Christopher Keyte, bass, directed by Raymond Leppard. NONESUCH (2 record set) (S) HB-73010, \$5; (M) HB-3010, \$5.

No mention is made of the fact on either the records or printed folder accompanying this attractive two-disk boxed set, but this is quite obviously identical with the HMV set with the same title released in England in April 1964 in celebration of the fourth centenary of Shakespeare's birth. With a single exception, the lovely "Ah Robin, gentle Robin" by William Cornyshe, all the pieces are secular works composed during the great bard's lifetime. An appetizing sample of the riches of that fabulous age is set forth for the listener in a program well planned to provide variety of mood and tone color.

The Dolmetsch Consort is heard in three groups of short tunes. Most pleasing to me are the lovely pieces by Anthony Holborne, "Pavan" and "The Mariegolde," so charming on sweet-toned recorders. Less effective are the several Elizabethan tunes accompanied by a tabor with such lack of rhythmic imagination that it would better have been omitted. In general, recorders are nicely played, but balance is a problem in "Lord Zouche's masque" and somewhat unsteady pitch

detracts from "Master Newman's pavan." Tunes played by The Dolmetsch Consort, in addition to those already mentioned, are: "Nobody's jig," "Fortune my foe," "The Frog galliard," "Greensleeves," "La Volta," and "Coranto."

Recorderists Michael Walton and Layton Ring are heard in two songs by Robert Johnson ("Full fathom five" and "Where the bee sucks") for boy soprano, accompanied by two recorders, lute, and bass viol. Both are pleasant, but a soprano recorder doubles the voice throughout, tending to cover it somewhat, and it would seem better if each part were independent.

Readers who play viols will especially enjoy the superb performances by the rich-toned Viols of the Schola Cantorum Basiliensis. I particularly enjoyed Holborne's Pavan, *Paradizo* and Galliard, "The Sighs," as well as Dowland's wonderful *Lachrimae antiquae*.

Finally, the singing is noteworthy in "Ah Robin," mentioned above, and a group of madrigals by Morley, Tomkins, Weelkes, and Wilbye. Thomas Morley's "Oh grief!; even on the bud" and John Wilbye's "Weep, weep, mine eyes" are especially moving.

A CONCERT OF MUSIC OF THE RENAISSANCE. The Santa Barbara Collegium Musicum: Margaret Robinson, mezzo-soprano and percussion; Winifred Jaeger, lute and viols; Mervin Lane, recorders; Charles Orena, recorders and pommer; Erich Katz, Director, recorders and krummhorn. LAZELL RECORDS (M) LR 31, \$4.79 (Obtainable only by mail from Lazell Records, 212 East Mountain Drive, Santa Barbara, California 93103).

This nicely varied program of vocal and instrumental Renaissance music will be of special interest to Erich Katz's many friends who were introduced to the recorder by him at the New York College of Music, and who have missed him for the past several years since he moved to Santa Barbara's milder climate. The record was made from a tape of a concert given in 1965, and the sound is "live" and of good quality.

Beginning consorts will particularly enjoy the mellow recorder sounds in Cabezón's *Pavcniglia* (from "Renaissance Songs And Dances," ed. Layton Ring, Universal 12589), as well as three of the ever attractive Susato dances: "Shepherd's Dance," *Ronde Mein Freund*, and *Hoboekentanz* (Schott 2435). Also of much interest is the fine Fantasia by Claude Le Jeune (Musiëkuitgeverij Ixyzet, Amsterdam), played here on ATB recorders and tenor viol.

Most of the music on this disk features the lovely voice of Margaret Robinson. I especially liked her singing of Dunstable's beautiful chanson "O Rosa Bella" and Schlick's "Maria zart." Throughout the program instruments are varied in timbre and pitch

from piece to piece to provide contrast. Intonation is an occasional problem for instrumentalists, the pommer being a particular offender in this respect, and the drumming in the dances leaves much to be desired — as is usual with consorts where the singer "doubles" in percussion. Over-all however, while not of virtuoso calibre, this disk has much good music-making on it and is the sort of program that surely would have pleased Arnold Dolmetsch.

SPANISH SONG OF THE RENAISSANCE. Victoria de los Angeles, soprano. Ars Musicae: Ramón Benet, alto recorder; Andrés Figueras, tenor recorder; Antonio Figueras, tenor viol and bass recorder; Maria Capdevila, tenor fiddle and bass viol; Fernando Martinez, alto fiddle and lira da braccio; Otto Schwarz, alto fiddle and treble viol; Graciano Tarragó, lute and vihuela de mano; José M. Lamaña, director. ANGEL (S) S135888, \$5.79; (M) 35888, \$5.79.

This superb recording of Spanish Renaissance songs, performed by Spanish artists of the first rank, is sumptuously packaged with a beautifully printed and illustrated booklet lithographed in Spain. It is highly recommended for Christmas gift giving or any other occasion — and you will want a copy for yourself too.

Victoria de los Angeles, one of the great sopranos of our time, projects her beautiful voice with rare expressiveness, reflecting many subtle shades of emotion in the different songs. The music itself is nicely varied for effective contrast, as are the colors of the supporting instruments.

All 18 songs on this record are interesting and enjoyable, but I was especially impressed with the anonymous love *villancico* "Si la roche se hace oscura" and the romance by Esteban Daza, "Enfermo estaba Antio," both works of intense beauty and sensitivity. Recordings are heard in 8 numbers, generally in company with fiddles or viols and lute. The anonymous pastoral *villancico*, "Pastorcico non te aduermas," may especially appeal to readers, as it is with three recorders accompanying the voice. No sources are given, but this charming piece would make a nice addition to ARS editions.

The string instruments used on the record, made by Ignacio Fleta of Barcelona, are illustrated in the booklet, but no information about the recorders is given. In tone quality they are sweet and mellow, blending nicely with the other instruments and voice.

ATTAINGNANT: Suite de Dances; F. COUPERIN: "Les Bergeries" & "Soeur Monique" for Harpsichord; MARAIS: *Pièces en Trio in D*; H. PURCELL: Three Hornpipes for Harpsichord; TELEMANN: Trio-Sonata in B♭ Major; VERACINI: Sonata in D Minor.

L'Ensemble Baroque de Montreal: Miriam Samuelson, recorders; Gian Lyman, viola da gamba; Mireille Lagacé, harpsichord. Assisted by Alexander Silbiger, continuo harpsichord in the Telemann Trio-Sonata. **PIROUETTE (S) JAS 19001, \$2.50; (M) 19001, \$2.50.**

The music recorded on this disk makes for an interesting, nicely balanced recital, and the playing is generally highly skilled. Unfortunately, the stereo sound is only adequate, the balance is rather poor at times, and recorder pitch is frequently too sharp, detracting from the listener's pleasure.

Opening the program is a group of six Attainnant dances (the first five are in Schott 3758), played in turn on bass, alto, tenor, and sopranino recorders, accompanied by harpsichord and gamba. Following these are three hornpipes by Purcell, which are well-played but rather harsh and jangly sounding, possibly due largely to poor engineering.

Mara's beautiful Suite No. 3 in D, from his *Pièces en Trio pour les Flûtes, Violons, et Dessus de Viole* (1692), receives a sympathetic reading, but the harpsichord is too prominent and the recorder too sharp. This is currently the only recording of this graceful music listed in the Schwann catalog. A more refined performance, however, can be heard on the out-of-print L'ANTHOLOGIE SONORE AS-38, where it is played by Fernand Caratgé, flute, Robert Boulay, viola, and Laurence Boulay, harpsichord.

Side Two of the present disk includes two of the more familiar pieces by F. Couperin, "Les Bergeries" and "Soeur Monique," with the same attributes mentioned regarding the Purcell.

The record label identifies the piece by Veracini as the Sonata in F Major, but in fact it is the D-Minor Sonata (Bärenreiter BA 349). Here Miss Samuelson demonstrates fine tone production, musical phrasing, plus expert breath control and finger technique, but again pitch tends to be on the sharp side, as it does also in the Telemann B \flat Trio-sonata (Hortus Musicus 36). The latter work includes a harpsichord continuo, in addition to the solo harpsichord, and is one of several works by Telemann featuring this instrumentation, contrary to the jacket notes which suggest that this piece may be unique in this respect. This sonata is one of Telemann's finest works for recorder, so it seems surprising that this is apparently the only available recording with recorder. Those who like to compare performances may want to hear the less "authentic" but perhaps more musical reading by Rampal, flute, and Veyron-Lacroix, harpsichord, on NONESUCH H-71038, although I don't think it is one of Rampal's better performances.

HANDEL: SERSE (Opera in 3 Acts). Lucia Popp and Marilyn Tyler, sopranos; Maureen Forrester, Maureen

Lehane, and Mildred Miller, altos; Owen Brannigan and Thomas Hemsley, basses; Martin Isepp, harpsichord; Vienna Academy Chorus and Vienna Radio Orchestra; Brian Priestman, conductor. **WESTMINSTER (3-disk set) (S) WST-321, \$14.37; (M) XWN 3321, \$14.37.**

Following WESTMINSTER'S release of Handel's *Rodelinda* (reviewed in AR, Vol. VIII, No. 1, Winter 1967, pp. 18-19), now comes an equally fine recording of *Serse* (or *Xerxes*) by essentially the same artists. Everyone is familiar with the famous "Largo," which has been given religious connotations — in marked contrast to its original version. Actually marked "Larghetto," it opens this opera on a note approaching parody as Serse sings (in Italian) to his "beloved plane tree": "The shade of my dear beloved vegetable was never so soothing."

Recorders appear only briefly in the early part of Act I, in the Sinfonia and Arioso "O voi," and again in Romilda's aria "Va godendo" (included in von Winterfeld's collection *Aus Opern und Oratorien G. Fr. Handels*, Sikorski 502d). The Sinfonia is especially delightful, and the conversation at that point between Arsamene, Serse's brother, and his servant Elviro may sound familiar to modern music lovers: "I can hear sweet music... Let's go nearer... Let me listen... Don't talk so much."

Maureen Forrester's magnificent rich voice is heard in the role of Serse, and the other lead parts are also sung with rare distinction. Martin Isepp's sparkling harpsichord playing is a joy to hear, and the orchestral playing is very fine too. Stereo sound is excellent, and good use of the two channels is made to achieve spatial stage effects.

Serse was a failure and given only five times when first produced in 1738, but it is a fine work with brilliant musical characterization not unworthy of Mozart. In fact, Winton Dean, who provides excellent notes on the background of the opera, suggests that it "could almost be called Handel's *Marriage of Figaro*."

During the early 1950's WESTMINSTER RECORDS opened up the world of Bach cantatas and Haydn symphonies to many music lovers. Let us hope they will now take up the cause of Handel and have Brian Priestman record more of his operas.

G. P. TELEMANN: Suite in A Minor for Recorder, Strings and Continuo; Concerto in E Minor for Recorder, Flute, Strings and Continuo; *Overture des Nations anciens et modernes* in G Major for Strings and Continuo. Frans Brüggen, recorder; Frans Vester, flute; Südwestdeutsches Kammerorchester, Friedrich Tilegant, conductor (in the Suite); Amsterdamer Kammerorchester; Gustav Leonhardt, harpsichord; André

Rieu, conductor (in the Concerto and *Overture*). TEL-
EFUNKEN (Das Alte Werk) (S) SAWT-9413, \$5.79;
(M) AWT-9413, \$5.79.

This disk offers the attractive coupling of the A-Minor Suite (Eulenberg 5713) and the Recorder-Flute Concerto (Hortus Musicus 124) in performances and recordings that are as good or better than any on records. As a bonus it includes the only available recording of the curious G-Major Suite, which reveals Telemann's fascination with national dances and his amazing ability to absorb all styles into his own.

The A-Minor Suite was perhaps the first work by Telemann to receive general attention in our times. I still own the copy I bought when I was in high school all of 25 years ago, of the 78 rpm recording by William Kincaid and the Philadelphia Orchestra under Eugene Ormandy (RCA VICTOR DM 890). In those days I had never heard of the recorder, and there were surely few persons in the world then who could play this Suite on it — or were even aware that Telemann's *flauto* was not the transverse flute. Concluding the work on a note of gaiety, following Bach's example in his B-Minor Suite, Kincaid plays the *Rejouissance* at the end — as does Bernard Krainis (on KAPP KC-9066-S, reviewed in AR, Vol. II, No. 4, pp. 15-16), who changes the order of the other movements as well.

On the present disk Brüggén plays with his customary clean virtuosity and fine style, and is given admirable support by Tilegant, who observes such niceties as double-dotting in the *Overture*, and provides good tempos and effective dynamic contrasts. This recording apparently stems from the same performance previously available on CNR CL 4010 (reviewed in AR, Vol. II, No. 2, pp. 7-8), but on this TELEFUNKEN disk has the advantage of improved engineering and fine stereo sound.

Brüggén and Vester play beautifully together in the Concerto; the tones of their instruments blend nicely and the balance is excellent. Listen, for example, to the graceful elegance of their duet in the second Largo. The final Presto is a wild Polish dance, the virtuoso playing making for an exciting performance.

The *Overture des Nations anciens et modernes* for Strings and Continuo opens with a fine French *Overture*, followed by a pair of graceful Minuets, and then consists of contrasting movements characterizing the Germans, Swedes, and Danes. First come old-fashioned dances, "German" March, "Swedish" Sarabande, and "Danish" Gavotte, each followed by a short lively "modern" (mid-18th century, that is!) dance. The Suite closes with a grotesque musical portrayal of *Les vieilles femmes* which brings to mind images of worn-out old hags!

—Dale Higbee

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AMBROSIA ON DOVER

Dover Books, that miracle of a reprint house, has long deserved our gratitude for its inexpensive editions of imposing works like Spitta's *Bach*, the *Histories* of Burney and Hawkins, and the *Fitzwilliam Virginal Book*. For the past few years Dover has been doing it again, this time in the recording business, offering both reprints and newly recorded discs at the unbelievable price of \$2.00. There are no "recorder records" per se, but many items in the series will interest the renaissance and baroque music fan — the Brussels Pro Musica *French Chansons and Dances* (HCR-5221), seven Purcell *Trio-Sonatas* (HCR-5224); Vincent Lübeck *Cantatas and Organ Works* (HCR-5217), Geminiani *Concerti Grossi*, Op. 3 (HCR-5209), among others.

Now comes a series of three medieval and renaissance discs under the aegis of British musicologist and Columbia University Professor Denis Stevens. They are well-recorded by the Ambrosian Singers and Players led by Stevens. Despite the bargain price, they are models of beautiful packaging and come with jacket notes as well as large, nicely printed brochures containing the texts and translations.

HCR-5262. SECULAR VOCAL MUSIC OF THE RENAISSANCE FROM SPAIN, ITALY, AND FRANCE

Spanish Music: Encina, "Tan buen ganadico"; Vilches, "Ya cantan los gallos"; Alonso, "La tricoteta Samartín"; Aldomar, "Ha, Pelayo"; Encina, "Cucú, cucú"; Encina, "Una sañosa porfia"; Badajoz, "O desdichado de mí"; Encina, "Oy comamos."

Italian and French Music: Wert, "Vezzosi augelli"; Wert, "Non è sì denso velo"; Wert, "Un jour je m'en allai"; Rore, "En vos adieux"; Luzzaschi, "O primavera"; Luzzaschi, "O dolcezza amarissime d'amore"; Rore, "Ancor che col partire"; Striggio, "Il gioco di primiera."

Side one has eight villancicos from the *Cancionero musical* of the Royal Palace, Seville; none have been recorded before, to my knowledge, except the *Oy comamos* which Bernard Kranis performed in a colorful instrumental rendition on the third Festive Pipes disc. The Ambrosians sing this one and a very lively drinking song with bounce to spare, and their performance of a lament on the Fall of Granada is beautiful and touching. Considerable energy might have been expended on rolling those Spanish "r"s, though these singers are hardly unique in this failing!

Side two offers some of the most elegant Italian madrigal singing I have ever heard. Suave without *schmalz* and vital at the same time. Again we get a repertory new to records; it was about time that great madrigalists like Rore and Wert received their due

and joined the better-known Marenzio, Gesualdo, and Monteverdi in the recorded madrigalists' Hall of Fame. Rore's *Ancor che col partire*, one of the most popular madrigals in the sixteenth century's book of favorites, is sung with great *dolcezza*. My favorite performance is that granted to Wert's *Non è sì denso velo*, a perfect example of the mannerist madrigal, wholly devoted to translating each notion of the madrigal poetry into musical imagery. It is also a great treat to hear two accompanied madrigals by Luzzasco Luzzaschi and to enter, if by proxy, into the magic world of the D'Este Court at Ferrara which harbored the famous trio of singing ladies, Tasso, Wert, Luzzaschi, Vicentino, Gesualdo, Guarino, and so many other lights of the century's waning days.

For a finale there is a "specialty number" by a master of entertainment music, Alessandro Striggio, Sr., the musical depiction of a card game. The French music promised by the title actually consists of two French chansons by those Italian-dwelling Franco-Flemings, Wert and Rore. Both pieces are a joy to hear.

HCR-5263. MISSA SALVE (Anon. 13th-Century Mass from England; MISSA DE SANCTA MARIA (Anon. 13th-Century Mass from Spain)

In the liturgical music of the Late Middle Ages, troping (i.e., the enrichment of the already existent rite with patches of new words and music) was a major preoccupation for composers. Stevens has taken two groups of troped Marian pieces — one from the Worcester repertory and the other from the Codex Las Huelgas — and reconstructed the manner in which they might have been used during contemporary Masses for feasts of the Virgin.

This disc may not have as many fans as the other two reviewed here. On the other hand, those who have been bored by recordings of completely chanted Masses will find that this record holds the attention much more persuasively. The troped additions have been composed in a number of different ways, but these sections are always in sharp contrast to the surrounding musical portions. For example, in a chanted piece, the tropes may be set in polyphony. This is clear in the *Missa Salve* Gloria tropes which are in the suave English "six-three chord" style and in the troped Agnus Dei of the Spanish Mass, where the more modern "stuffing" material is composed in the prototype of chordal style that historians label "conductus style."

I would like to call attention to the particularly beautiful Communion ("Beata viscera") of the *Missa Salve* which is given a persuasively fluent performance here (compare the more static rendering on R.C.A. History of Music in Sound, Vol. II). Its soft parallel sixth-chords are a joy to the ear and a lovely prophecy of

what is in store for the future — the styles of Power, Dunstable, and Dufay to come.

HCR-5261. GUILLAUME DUFAY. Secular and Sacred Music for Voices and Instruments

This agreeably-chosen florilegium of eleven works by the first great Northern master contains two Latin motets and nine secular pieces. Two of the latter have Italian texts, the lighthearted "Quel fronte signorille" from Dufay's Rome days and the magnificent setting of Petrarch's "Vergine bella"; the remainder are settings of French rondeaux and virelais. If certain of these French pieces are well known to Dufay buffs ("Hé compaignons," "Ce jour de l'an," "Adieu m'amour"), this bouquet balances them off with less often heard pieces like "Malheureux cuer," "Mon chier amy," "La belle se siet," and "Franc cuer gentil."

The polished and refined performances here are well suited to the courtly and artificial nature of the Burgundian style, with the prize going to the affectingly sung virelai, "Malheureux cuer." But at times things get over-refined. "Hé compaignons" deserves more bounce and less of the boudoir and the "Vergine bella" fails to get much below the surface. Russell Oberlin's old recording of the latter still has no competition!

The sacred pieces are memorable first performances on records (to my knowledge). First comes a brief mo-

tet ("O beate Sebastiane") to the saintly protector from plague, very well sung by a solo voice to the organ. It is both earlier and in an entirely different style from the chansons. The Finale of the record is "Supremum est mortalibus," the great motet celebrating a concordat between Pope Eugene IV and Sigismund, King of the Germans. Dufay was a member of the papal choir and appears to have written the piece for performance some time before the King was crowned Holy Roman Emperor at Rome in May, 1433. The rulers had originally planned to sign their pact at Viterbo, but the pope preferred not to leave Rome, so that the public ceremony at which this music was heard probably took place in the holy city. (Most music historians continue to label this work a motet for "The Peace of Viterbo.") Short though the work is, it has an astonishing monumentality to it. Its elegant neo-Latin verses, probably from the pen of one Eugene's many fine humanist hangers-on, hymns the blessing of peace and thanks the two monarchs for their gift. Dufay makes use of the isorhythmic motet technique which was a convention for political and "official music," mixing in alternating sections in fauxbourdon style. He also grafts onto the tenor part the very apposite chant fragment, *Isti sunt due olive* ("They are like two olive trees") from the Feast of the Duo-Martyrs, John and Paul (both text and translation of this line are omitted from

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the booklet here). At the end, Dufay allows the names of pontiff and king to ring out clearly by using fermata-ed long note-values.

Throughout this recording the voices are assisted by instruments of modern persuasion, strings and double-reeds; only the recorder and organ represent more traditionally used colors. This comes as no surprise, for Professor Stevens has indicated in his editions and in the many recordings he has directed and produced that he favors the use of carefully selected instrumental sonorities from the current instrumentarium. Without doubting for a moment that I will continue to occupy the opposite corner on this question, I am beginning to wonder whether there is still a conflict and whether we have not already reached a detente. Those who have given time, money, and trouble to master the old instruments have made it quite clear that it could be done. Since it has been proven, let those who want to continue towards this goal move on without any deprecation of those who choose to employ "twentieth-century instruments" well, tastefully, and without pretense.

—Joel Newman

LETTERS TO THE EDITOR

Dear Sir:

The arrival of a copy of *Glogauer Songbook Settings* (ARS Edition 64) prompts me (wearily) to protest the absolutely infuriating practice of publishing vocal music in a recorder edition without text. This is now the second consecutive year, at least, in which the ARS Editions Members' Issue has been so presented. The logic of this unfortunately widespread practice evades me; the usefulness of music so edited is compromised by removing the option for vocal performance. I doubt seriously that omitting texts has any significant effect on price; it seems simply to be an arbitrary editorial act. The truly discouraging aspect of this sort of minor mutilation is its persistence in the face of criticism. Would it be too much to ask that future ARS editions of vocal music present the text of a piece, as well as its notes?

—Allen Charles Hill,
Boston

An Answer

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(ARS Ed. No. 64) appears with words in the *Glogauer Liederbuch*. This is, in fact, one of the reasons why these selections were chosen. Two of them are dance-like instrumental pieces. While the rest are certainly songs, only their first few words are given; what is more to the point, these song texts have been lost for good, except for *Elselein* which comes down to us with its words in other sources.

As to last year's Members' Issue, the *Renaissance Rhythmic Studies*, its editor, Father Hopkins, has explained his omission of texts in his Commentary in the last issue of this journal. These studies are small snippings from larger motets; they are not meant for performance, but for instrumental study.

I am amazed at the tone of the letter, its peculiar mixture of error and emotion. Even if its author had been correct, why the outrage and fury? Surely the most effective criticism is a principled one, not an emotional attack. The principle which Mr. Hill has erroneously applied here is a very good one. I have endorsed it many times over, both in words and in the ARS Editions published under my general editorship.

—Joel Newman

Dear Sir:

I should like to comment on Professor Metcalfe's judicious and scholarly critique of my article:

If a sizable number of really fine recorderists did indeed exist in the eighteenth century, it is odd that there should be so little recorder music that really makes demands on the instrument and the player, and even stranger that J. S. Bach (who wrote for other "old-fashioned" instruments, such as lute and gamba) should not have left an extensive solo repertoire for the instrument. As for the alleged difficulty of Bach's recorder music, the recorder part in the aria, "Oeffne meinen schlechten Leiden," and those in the Brandenburg concerti are exceptional. More typical is the recorder writing in Cantata 106. The fact that Bach's recorder music is "exquisitely beautiful" seems a tenuous argument for the existence of an advanced school of recorder playing, particularly in the case of this composer, who appears to have been almost incapable of writing music that is not beautiful.

Rather than denying "the positive values of the recorder as a genuine *flûte douce*," I am only saying that they have been overemphasized at the expense of what are perhaps the instrument's

more characteristic qualities. It is questionable whether the recorder is any more *douce* than the Baroque transverse flute. Comparing the two, Eric Halfpenny has written, "The general loudness levels are about equal, with, let it be said, a little more aggressive virility on the part of the recorder" (*Music & Letters*, Vol. XLIII, 1962, p. 272).

As far as "earlier ages" are concerned, mediocrity is not a nineteenth or a twentieth-century invention. Is the state of most eighteenth-century recorder playing, as represented by the music of the period and other historical evidence, anything but mediocre, especially when compared with the level of eighteenth-century flute playing?

While I share with Professor Metcalfe an "aesthetic appreciation for the [appearance of the] Baroque recorder," I fear that appearance is valued as much as, or more than, purely musical considerations by some makers, who sometimes forget that they are creating living musical instruments, not museum pieces.

I agree with Professor Metcalfe that an improved tenor would make the logical concert recorder, although the reference in Hawkins' *History* seems to suggest the *soprano*, not the tenor (but see *The Galpin Society Journal*, Vol. XV, March, 1962, pp. 55-59). I respect Professor Metcalfe's feelings about the upper part of the alto's range, though I do not agree with them. The same goes for his aversion to the word "recorderist."

As for the question of whether a modernized recorder would still be a recorder, let's get the thing invented before we start arguing.

—Daniel Waitzman

Dear Sir:

I enjoyed reading Mr. Daniel Waitzman's splendid article on "The Decline of the Recorder in the 18th Century." On this subject I would like to quote from the book *Elizabethan Music and Musical Criticism* by Morrison C. Boyd (University of Pennsylvania Press):

"Why have such particularly charming instruments as the recorder been laid aside? The clue is given by the happy phrase of a writer in *Grove's Dictionary*, wherein the selective evolution of orchestral instruments is said to have proceeded on the principle of 'the survival of the loudest.'"

—Marcel Clark,
Wilmington, Delaware

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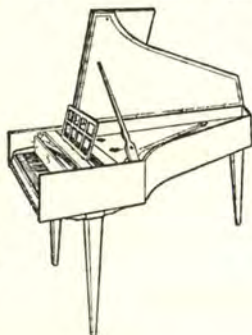
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THE AMERICAN RECORDER is published quarterly for its members by The American Recorder Society, Inc. Deadlines for manuscripts are the 15th of December, March, June, and September. Address manuscripts to Elloyd Hanson, Editor, 840 West End Avenue, N. Y., N. Y. 10025; music and books for review to Dr. Erich Katz, 212 E. Mountain Dr., Santa Barbara, Calif.; inquiries and subscriptions to The Society, 141 West 20th St., N. Y., N. Y. 10011.

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