

VOLUME IX NUMBER 4

# The American Recorder

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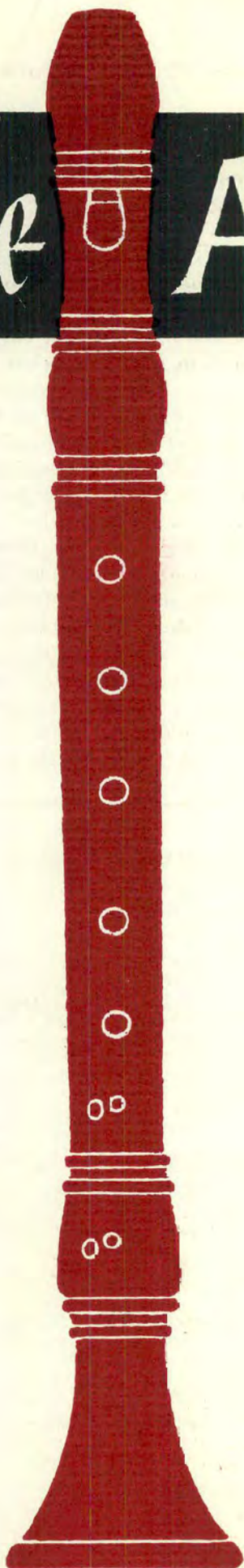
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## MESSAGE FROM THE PRESIDENT

### AN INCREASE IN DUES

It is never pleasant to announce an increase in dues. However this announcement is long over-due, if you will forgive me the pun, and the question has become not "Shall we increase?" but "How much?" The last increase in dues occurred in the spring of 1962 and the increase we now contemplate will take effect in the fall of 1969, a span of slightly over seven year, during which we have been experiencing a considerable rise in the cost of living. Costs to the ARS have risen accordingly, mailing costs, printing of THE AMERICAN RECORDER, etc. One item which most emphatically has not gone up in price is the labor which sustains the organization. Were it not for the unstinting generosity of numerous individuals both here in New York and throughout the country, indeed the hemisphere, The American Recorder Society simply would not exist.

At the April meeting of the Board of Directors the matter of a dues increase will be dealt with. It has already undergone considerable discussion at earlier Board Meetings this year. The following thoughts have been expressed: A substantial increase would avoid the necessity of further increases in a year or two but might cause some members not to renew. A small increase, though more reassuring, would soon have to

be followed by another. What are your feelings on this matter?

We on the Board would appreciate hearing from as many of you as possible. Your opinions, ideas and comments will be very helpful to us in deciding the amount of the increase.

### RATING RECORDERS

There have been requests over a period of years for the ARS to publish ratings of recorders. The question came up at a recent Board Meeting and was answered as follows: The American Recorder Society as a matter of policy does not offer ratings of recorders because it does not wish to confer endorsement on brands or makers. This is in my opinion a sound and necessary policy. Joel Newman's poll of ARS Examiners' favorite makes in different sizes, which appeared some issues back in THE AMERICAN RECORDER, attempted to answer these requests. Some people may not have seen it; others perhaps require more information. The favorite instruments are, alas, often not available. Perhaps a more elaborate poll should be undertaken, with more categories, as many alternate selections as possible, addresses of makers and distributors, and maybe some note of geographical availability. Again, I most cordially solicit your opinions.

—Kenneth Wollitz, President

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# VIVALDI AND THE RECORDER

BY DAVID LASOCKI

If the average recorder player were asked to name the most important 18th century composers of music for his instrument, he would probably think immediately of Bach, Handel and Telemann, but not of Vivaldi. Edgar Hunt's book on the recorder<sup>1</sup> discusses in detail the works of these and many other composers, but Vivaldi only receives a short paragraph acknowledging that more research must be done even to establish which of the composer's numerous compositions are intended for the instrument. Rowland-Jones in his book on recorder technique<sup>2</sup> mentions five works by Vivaldi, but at least one of these is definitely for flute. Thus the popular picture of the composer must be that he composed only a handful of works for the recorder, although perhaps the merit of one or two of these is recognised. In actual fact Vivaldi wrote a great number of works for the instrument, many of which are of extreme difficulty, all of which have attractive features, and most of which are now published in practical editions. It is the aim of this article to list and discuss Vivaldi's recorder compositions, and to attempt to clear up some of the remaining mysteries surrounding them.

The most valuable contributions to research on Antonio Vivaldi in recent years have been by Walter Kolneder. In his important book on the life and work of the composer<sup>3</sup> he goes into some detail about the instrumentation of the composition for both flute and recorder, and the two instruments are clearly differentiated. It was Vivaldi's practice to describe the transverse flute on his manuscripts by the terms *flauto traverso*, *flauto traversier* or *flauto travers*: the recorder is called simply *flauto*. Further the instruments are treated differently. The highest note the flute is asked to play is almost always *e'''*, whereas the recorder is often written up to *f'''* or even *f'''* sharp, although perhaps a little surprisingly never to *g'''*. The tessitura of the writing is usually lower for the flute than the recorder, the composer liking to exploit the high register of the latter instrument, like Bach and Telemann. It is obvious that Vivaldi knew an excellent recorder player, for many of the compositions are as difficult as any recorder music written during the period. Until around 1725-30 he valued the recorder much more highly than the flute, scoring for the latter only in chamber concerti with a number of other solo instruments such as oboe, violin and bassoon. The

recorder is also found in such combinations, but apart from these there are a number of solo concerti and trios where the instrument is given greater prominence. Kolneder believes that the various solo flute concerti to be found in the Vivaldi manuscripts were written later than about 1730 (when the Opus 10 flute concerti were published), and wonders whether it might have been the visit of the German flutist Johann Joachim Quantz to Venice in 1726 which showed the composer the possibilities of virtuoso performance on the instrument. Whether this is so or not, it is true that the Opus 10 concerti were written, not for a particular player like the recorder compositions obviously were, but in response to a commission from the Amsterdam publisher Le Cène, and five of the six were arranged from works for both flute and recorder already written. The problems associated with these compositions are considered below.

Another valuable service has been performed by Frans Vester, whose recent catalogue of the repertoire of the flute<sup>4</sup> uses Kolneder's distinctions between flute and recorder, and lists modern editions of works for both instruments. The lists in this article are taken from this book, but some more recent editions have been noted.

Firstly there are 12 pieces definitely for recorder and 3 for the *flautino* in the complete edition of the works of Vivaldi being edited by Malipiero for the Italian firm of Ricordi. The first of these is described by the composer as a *Suonata*, and the remainder are concerti. (See Table 1 at the end of the article.)

The trio for recorder, bassoon and continuo has only recently been published in a practical edition, but is a fine work of great difficulty for both soloists. The trio for recorder, oboe and continuo (the bass part intended for the bassoon according to the manuscript) is already a very popular work among recorder players and flutists alike, and Hunt<sup>5</sup> calls it deservedly "one of the most beautiful Trios involving the recorder." In the manuscript some notes in the oboe part are scored an octave higher *ad. lib.*, indicating that the work was probably also played on two recorders. The Moeck edition (edited by Kolneder) reproduces these notes in the recorder/oboe part.

Concerto P383 is really a violin concerto, with two recorders among the accompanying instruments, and was written for the famous court orchestra at Dresden.

P207 is also a violin concerto, although the instrumentation is the same as a number of works where recorder, oboe, violin and bassoon are treated as equal partners. P226 is scored for "due cori con flauti obbligati" — two orchestras, each containing two recorders, and exploits the effects to be obtained by contrasting them with an obligato organ part. This may have been written for St. Mark's Cathedral in Venice, or again for the Dresden court.

Three of the concerti are scored for *flautino* and strings, and the question naturally arises as to which instrument is meant by this term. The problem is by no means easy, and has not yet been satisfactorily solved. The range of the solo part is written *c'* to *f'''* (probably sounding an octave higher), which immediately rules out fifth or sixth flutes (soprano recorders in C and D respectively) and the flageolet on account of the high notes. The low *c'* and all but one occurrence of *e'* are in *tutti* passages, and may easily have been an oversight on the part of the composer. However, in concerto P83 (3rd movement, bar 264) there is an exposed solo passage including low G sharp and F sharp and descending to *e'*. Thus this particular concerto at least is also impossible on the sopranino recorder — the instrument to which these concerti are usually assigned. In an important little article<sup>6</sup>, Dale Higbee puts forward the claim that the one-keyed piccolo was the instrument intended. Higbee notes that Michel Corrette mentions that one-keyed piccolos were being used to play flute concerti in Paris at the time of writing (c.1735)<sup>7</sup>, and suggests that Vivaldi may have heard about this new instrument and written for it. Certainly the composer was always eager to exploit novel effects, and wrote concerti for the new clarinet, for example. The range of the one-keyed piccolo would be *d''* to *e''''* (or even up to *a''''* depending on the instrument and the skill of the performer) and so, if one disregards the low *c'* of the *tutti*s, it would be possible to play the *flautino* concerti on it. In the opinion of the writer, there are a number of very seri-

ous objections to this claim. According to Kolneder<sup>8</sup>, Vivaldi also used the *flautino* in his operas, including an aria with an obligato *flautino* part in *La Verità in Cimento*. Now this opera was written in 1720 — at least fifteen years before Corrette made the first known reference of the one-keyed piccolo, and fifteen years is a long time in this period of musical history. Particularly so when one considers that the instrument is much more likely to have been developed in France — a country with a number of excellent woodwind instrument makers—than in Italy. The names which Vivaldi uses to describe the normal flute betray the French origins of the instrument, and it is probably true to say that if a new instrument such as a piccolo were to have been imported from France, he would have called it by a French-sounding name, or at least described the 'transverse' aspect of the instrument in his name. But *flautino* is a diminutive of *flauto* — the word used for the recorder, never the flute.

There are also a number of objections on musical grounds. Firstly there are the notated notes *f'''* in the solo part. As mentioned above, Vivaldi wrote his flute parts only up to *e''''* (except in one case in one of the Opus 10 concerti which will be considered later), for *f'''* is not a good note on one-keyed flutes, and presumably the same is true of *f''''* — the corresponding note on one-keyed piccolos. It does indeed depend to some extent on the instrument itself, but normally a fingering involving the uncovering of half of one of the holes is required to make the note 'speak' properly. This is quite possible to perform if the note is well 'prepared' by the composer, and the player has time to produce this special fingering. There are many occasions in the *flautino* concerti where the top F come in runs of 16th or triplets of 16ths, and there would be no time to do so. Secondly there are the questions of key and tessitura. The tessitura of the solo part is generally rather high — about the same as the composer uses in many of his recorder parts, but higher than he uses in those for transverse flute. The key is perhaps

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not quite so conclusive, but C major and A minor point rather to a recorder than a flute, for which the keys in the region of the home key of D major were favoured because of the difficulties of intonation. Thirdly there is the rather subjective question of difficulty. In the opinion of the writer the *flautino* concerti are the most difficult works which Vivaldi wrote for either flute or recorder, and this view is held by many others. In general it is the composer's recorder compositions which pose greater technical problems than those for flute (see for example the solo concerto in C minor for recorder, P440). Thus if Vivaldi were writing a very difficult 'flute' composition, he would be much more likely to give it to the recorder than the flute.

Higbee seems to argue that the low F sharp and G sharp in the exposed solo passage mentioned above argue against the recorder, but these are both found in a run of 16ths in concerto P204 (1st movement, bar 67) which is definitely for recorder. So there is just the problem of one *e'*. In the face of all this evidence it seems to the writer that this was also an oversight on the part of the composer, and the *flautino* is a sopranino recorder. Concerto P79 is a most popular work, and has been recorded many times on both sopranino recorder and (modern!) piccolo.

The flute concerti Opus 10 also pose problems. This set of 6 concerti for solo flute and strings was published by Le Cène in Amsterdam around 1729-30. (The set is published in this form by Schott — 2465,2466,2469,2460,2461 and 3701). In his preface to the trio for recorder, oboe and continuo published by Moeck, Kolneder remarks that Vivaldi's "six well known flute concertos op. X. were in fact originally recorder concertos, which the master arranged for the rival sister instrument and had published when the transverse flute began to conquer the music room and the concert hall." However, this is an oversimplification, and the story Kolneder tells in his book is rather different. It seems likely that Vivaldi was commissioned to write 6 flute concerti by the publisher Le Cène, because the instrument was beginning to become popular in that part of Europe. The idea was a novel one, for it is believed that this set was the first set of concerti to be published for the transverse instrument. Now Vivaldi had not written any solo flute concerti up till this time, and had scored for the instrument only in chamber concerti, with other soloists. What he did — probably because of lack of time — was to write one new concerto, Opus 10 no. 4, and arrange five others which he had already written. These five are found in manuscript form in the valuable Giordano collection of Vivaldi manuscripts in Turin, but written for the combinations of instruments shown in Table 2.

It will be observed that three of these concerti are marked for flute, and two for the recorder. His problem was then to arrange these solo and group concerti for performance by flute, strings and continuo. An interesting sidelight on what he did about no. 5 is given by Pincherle, who writes<sup>9</sup> "The autograph manuscript reveals that the composer had at first begun a slow movement in F major and in common time, giving up after 8 bars. He then composed a *largo cantabile* in F minor in 12/8 time. But on reflection this key seemed difficult for the flute (perhaps he wrote for an amateur with little experience). He then told the copyist to transpose it a tone higher: '*scrivete un tono più alto tutto e scrivete tutto in g.*'" In the opinion of the writer Pincherle misunderstood the composer's intention here because of lack of knowledge of the baroque flute. It is clear that the slow movement in F minor was written for the recorder. As mentioned above, the flute is very difficult to play in keys far removed from D major, and the key of F minor is of extreme difficulty, even for the most experienced professional players. For this reason Vivaldi instructed the copyist to transpose the movement into G minor — a key which would be somewhat easier, if still difficult — not at the time of writing, but when asked to produce concerti for the flute. Thus with only a transposition of the slow movement this concerto was ready for playing on the flute. The means which Vivaldi used to alter the group concerti into solo flute concerti are too detailed to go into here, but are well described in Kolneder's book<sup>10</sup>.

There is one remaining problem about these Opus 10 concerti. Were the concerti described in the manuscript as being for the flute, in fact intended for the recorder? Let us deal with concerto no. 3 first, for this is the one of three about which there has been no argument. The concerto has the title *Il Gardellino* (The Goldfinch) and the music is an imitation (although perhaps not quite so naturalistic an imitation as Messiaen would like!) of the song of this bird. Pincherle claims the concerto as a perfect example of writing for the flute<sup>11</sup>, "...he gives a model of *cantabile* writing for the flute in the slow movement. Perhaps only J. S. Bach, in the instrumental parts of his cantatas, achieves an equally finished result." Quite a claim! However, the writer would like to point out the similarity between some of the writing in this concerto, and that in concerto P204, also in the 'flute' key of D major, but definitely written for the recorder. The slow movement of this concerto is also a *largo* in 12/8 time, is very similar to that of the flute concerto, and in fact even begins with the same figure! The writer would also like to point out the dangers of judging 18th century flute music by performances on modern

flutes. The baroque flute is a much more pastoral and 'sensitive' instrument than the modern, and sounds much less 'bird-like' in this piece than does the modern instrument. In fact the instrument which had a tradition of imitation of birds was not the flute, but the bird flageolet, and sometimes the sopranino recorder. Try playing this concerto on the sopranino recorder and see the effect! The writer leaves it to the reader to draw conclusions from this discussion.

The two remaining concerti are no. 1 entitled *La Tempesta di Mare* (Storm at Sea) and no. 2 entitled *La Notte* (Night). Although the key signatures point to the recorder, the tessitura is perhaps more suited to the flute. In the manuscript version of no. 1, the solo part touches *d'* and *e'* a few times in the *tuttis* of the third movement — clearly unplayable on the recorder, although this is by no means conclusive evidence either way. In the opinion of the writer, however, these concerti were originally written for the flute, as the manuscript states. More interestingly, the published version of concerto no. 1 differs from the manuscript version in having more extended solo passages in the first and third movements, and an ornamented version of the slow movement; but the additions and ornamentation are, if anything, more suited to the recorder than the flute, and the note *f'''* is reached for the only time in the whole of Vivaldi's flute compositions. Not only that, the *d'* and *e'* are avoided, and so the concerto can be played as it stands on the recorder. The conclusion to be drawn is that although the concerto was originally written for the flute, in the published version the composer intended that it should be playable on both flute and recorder. The writer suggests that this is true of all the Opus 10 concerti, and that there is no reason why record players should not claim them as part of their repertoire. The claim that they were all originally written for the instrument must, however, be dropped.

In addition to these concerti Vivaldi wrote a small certo in C major for 2 flutes and strings (P76, FVI,2) which is published in performing editions by Eulenburg (1252) and I.M.C., and is *tomo* 101 of the Ricordi complete edition. This has been recorded<sup>12</sup> on alto recorders by a group calling itself the *Vienna Philharmonica Symphony* (I). Although the manuscript calls for *flauti traversieri*, the work does only go below the range of the alto recorder once (*d'* in a *tutti* in the first movement) and it is possible to play the remainder on the instrument. Nevertheless, the tessitura is lower than Vivaldi likes to write for the recorder, and the piece is better suited to baroque flutes.

As well as all these concerti Vivaldi wrote a small number of sonatas for the recorder. A set of 6 sonatas, *Il Pastor Fido*, for the typically French combination

of "musette, viele, flûte, hautbois, [or] violon, avec la basse continue" was published as Opus 13 by the widow Boivin in Paris, the *privilege* dated 1737. The French word *flûte* by itself meant recorder at this time, and five of the sonatas do fit the instrument. No. 4, however, goes below its range, and the key of A major also points to the transverse flute. The complete set is published in an Urtext edition by Bärenreiter (*Hortus Musicus* 135). If five of the sonatas are rather ordinary, and not at all up to the standard the composer achieves in the recorder concerti, sonata no. 6 in G minor is a fine work, and has been published in separate editions by Schott (4090) and McG and M. There are two other sonatas attributed to Vivaldi, one in F major published by BrP (517) and one in D minor which is published with the one in F major by Müller. They are taken from a manuscript volume of sonatas for recorder and continuo in the Querini Stampaglia Library in Venice. Only the first sonata bears the name of the composer, but the other is in the same handwriting, and written on the same sort of paper, so it can be assumed that it is also the work of Vivaldi. The sonatas are unfortunately rather dull, and Opus 13 no. 6 remains the composer's finest work in this medium.

A small number of Vivaldi's recorder compositions are available on records in Britain, but happily all with fine solists. (See Table 3)

In an article of this size the musical merits of the compositions cannot be discussed, but the writer hopes to publish such a discussion in due course. It is hoped that interest in the composer will have been stimulated, and that his recorder music will have been brought a little nearer a true recognition of its not inconsiderable value.

#### NOTES

1. Edgar Hunt: *The Recorder and its Music* (London: Herbert Jenkins 1962) p.95.
2. A. Rowland-Jones: *Recorder Technique* (London: Oxford University Press 1959) p.23.
3. Walter Kolneder: *Antonio Vivaldi* (Wiesbaden: Breitkopf und Härtel 1965) pp.162-166 and 190-192. An English translation by Bill Hopkins will shortly be published by Faber and Faber, London.
4. Frans Vester: *Flute Repertoire Catalogue* (London: Musica Rara 1967) p.244.
5. *op.cit.*, p.95.
6. Dale Higbee: "Michel Corrette and Vivaldi's Flautino Concertos" (*Galpin Society Journal* 1962 p.115).
7. Michel Corrette: *Méthode pour apprendre aisément à jouer de la flûte traversière* (Paris, *privilege* dated 1735, and many later editions), p.11.
8. *op.cit.*, p. 166.
9. Marc Pincherle: *Antonio Vivaldi et la Musique Instrumentale* vol. 1 (Paris: Librairie Floury 1948) p.161. [Translation by the writer.]
10. *op.cit.*, pp.164-165.
11. Marc Pincherle: *Vivaldi, Genius of the Baroque* (London: Gollancz 1958) p.124.
12. On Urania 58005 where it is coupled with the concerti in A minor and B flat major for two altos and strings by Telemann, and the flute concerto in D attributed to Joseph Haydn, played by Gustav Scheck (baroque flute) with the Scheck-Wenzinger Chamber Group.

Table 1 (Abbreviations listed below)

<i>Ricordi tomo</i>	<i>Key</i>	<i>Identification</i>	<i>Combination of instruments</i>	<i>Modern performing editions</i>
18	a	FXII,1	tr,bn,cont	Musica Rara 1133
23	g	P402 FXII,4	tr,ob,cont	Moeck 1047, Hargail, ED.Tr.Mus.
25	g	P383 FXII,3	vn,2tr,2ob,bn,str,cont	
39	D	P198 FXII,7	tr,vn,cont	McG and M
44	a	P77 FXII,11	tr,2vn,cont	Moeck 1079, Schott 5308
52	G	P105 FXII,13	tr,ob,vn,bn,cont	
103	g	P403 FXII,20	tr,ob,vn,bn,cont	I.M.C.
105	C	P79 FVI,4	flautino,str,cont	Eulenburg 1247, Schott 5736, McG and M, BrP, I.M.C.
110	C	P78 FVI,5	flautino,str,cont	McG and M
144	D	P207 FXII,25	tr,ob,vn,bn,cont	Musica Rara 1149
152	a	P83 FVI,9	flautino,str,cont	
154	D	P204 FXII,29	tr,ob,vn,bn,cont	Musica Rara 1150
155	C	P81 FXII,30	tr,ob,2vn,cont	Musica Rara 1144
159	c	P440 FVI,11	tr,str,cont	Faber (in prepn.)
381	A	P226 FXII,48	4tr,2str-orch,cont	U.E.

Table 2

<i>No.</i>	<i>Key</i>	<i>Identification</i>	<i>Combination</i>	<i>Modern Editions</i>
1	F	P261 FXII,28	flauto traversier,ob,vn,bn,cont	Ricordi tomo 150 Eulenburg 1256
2	g	P342 FXII,5	flauto traversier,2vn,bn,cont	Ricordi tomo 33
3	D	P155 FXII,9	flauto traversier,ob,vn,bn,cont	Ricordi tomo 42
5	F	P262 FV,1	flauto,2vn,va,cont	Ricordi tomo 46
6	G	P105 FXII,13	flauto,ob,vn,bn,cont	Ricordi tomo 52

Table 3

<i>Work</i>	<i>Record Label</i>	<i>Soloist</i>	<i>Number</i>
P79	Deutsche Gramm. Telefunken	Linde Brüggen	(Privilege) 135 002 [stereo only] SAWT 9426-B [stereo] AWT [mono]
P78	Ace of Clubs	Krainis	ACL-R194 [mono only]
P403	Ace of Clubs	Krainis	ACL-R194 [mono only]
P262	Telefunken	Brüggen	SAWT 9484-A [stereo] AWT [mono]
Opus 13, no. 6	Bärenreiter	Conrad	BM R 908 [mono only]

## ABBREVIATIONS

tr = alto recorder; fl = flute; ob = oboe; bn = bassoon; vn = violin; va = viola; cont = continuo; str = strings; str-orch = string orchestra.

P = according to catalogue of Marc Pincherle.

F = according to catalogue of Antonio Fanna.

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Bärenreiter, New York  
Broekmans en van Poppel, Amsterdam (agents)  
Editions Musicales Transatlantiques, Paris (agents)

BrP

ED. Tr. Mus.

Eulenburg, New York (miniature scores and series Praeclassica)

Faber Music, London (agents)  
Hargail Music Press, New York  
International Music Co., New York  
McGinnis and Marx, New York  
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# AN INTRODUCTION TO RENAISSANCE ORNAMENTATION

BY MARTHA BIXLER

*Continued from the Fall, 1967 issue)*

I should like to begin this second half of my article outlining some of the first steps in renaissance ornamentation by correcting a small typographical error in the first installment (AR Vol. VIII, No. 4). The title of Imogene Horsley's interesting and informative essay in the *Journal of the American Musicological Society* is "Improvised Embellishment in the Performance of Renaissance Polyphonic Music." A selective bibliography is printed at the end of this article.

The beginner in renaissance ornamentation might do well to start (with apologies to Bernard Krainis, whose definitive performance of embellishments for this simple but beautiful piece is captured on Columbia Records' Sweet Pipes) with "Triste España sin ventura," a villancico by Juan del Enciña transcribed by Joel Newman for four recorders in ARS Edition No. 39. It is simple harmonically, homophonic, full of long notes, and very bare melodically; it lends itself easily to the ornamentation of one or more parts. The tyro can take this villancico in one hand, so to speak, and in the other those two rich sources of ornamental figures, Ganassi and Ortiz, both now readily available in paperback (Ganassi has even been translated). To give him a boost, I have selected a few from each, using no clefs or accidentals (he can easily provide his own), with one of Henry VIII's favorite written-out ornamental figures thrown in for good measure. (CUT)

Using just these examples, numbered for easy reference, we can now go through the entire villancico, putting in ornaments where they are suitable and will fit. Having a limited choice will make the task both easier and more difficult, as will be seen. We will know we are using genuine 16th-century ornaments, but often one will not be suitable, or accidentals will need to be added, or parallel fifths or octaves will appear. To keep things simple, we will ornament only the top part for most of the piece. If, in the first measure, we replace the two half-note A's (equivalent to one whole, of course) with Ganassi's first ornament for an ascending second, we will have instead the four quarters ABCA. The first note of the second measure, according to the rules, will remain a B. The two half-note B's in the second measure may again be considered the equivalent of one whole-note, and again there is a rise of a second to the next bar, so that for these two B's may be substituted Ganassi's second ornament for

ascending seconds, a little livelier than the first. The second bar of the piece will then have in the top part four eighth-notes, BCDE, followed by two quarters, D and B. (To end all possible confusion at this point: please note that the examples are *clefless*, therefore the notes do not have letter-names and may be placed anywhere on the treble staff. Also some note-values will have to be changed.) In the third measure there is a chord change, so we might step up our ornamentation, putting Ganassi's ascending second ornament No. 1 *between* the half-notes, halving the time values. The fourth measure contains a written-out ornament followed by a half-note C which we may wish to change, daringly, to Ganassi's ascending-second ornament No. 3: *five* eighth-notes (time-values halved again) followed by the D in measure 5. We can give a quiet bit of melody to the two D's at the cadence in measures 5 and 6 by using Ganassi's repeated-note ornament No. 1.

In the second half of bar 6 we will use ascending-second ornament No. 5, a simple one from Ortiz. We can go on in this fashion, making sure the ornament fits, that the music does not become cluttered, and always keeping a sharp eye out for the harmonies below. Bar 10 offers a strong temptation for the Henry VIII cadential ornament, but it cannot be used because of the parallel octaves with the second soprano line that will result, so we will settle for the ornament shown, not such a bad one. At bar 14 it is possible to ornament the lowest part, putting in Ganassi's ascending-fourth ornament No. 1, but *not* Nos. 2, 3 or 4 because they would bring about parallel octaves between the second and fourth parts. In addition the flurry of activity in 2 and 4 would be unsuitable. Measure 15 is a perfect example of what Ganassi calls a ground on a descending fifth in both the top and bottom parts. Ganassi suggests ornamenting the interval between the first note and the last in such a passage. We find with a little experimentation that in order to avoid parallel fifths and octaves, both hidden and overt, we must ornament both parts, as shown, so that the increased activity of measure 14 is continued in measure 15. Then the fourth part subsides, leaving the first part to ornament the cadence along with a written-out ornament in the second part.

My ornamentation of bar 17 is suspect, containing a dissonance on a strong beat (a seventh) that is not

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Martha Bixler is a well-known teacher and performer.



Repeated notes: Ganassi

Ascending 2nds: Ganassi

Ortiz

Descending 2nds: Ganassi

Ortiz

Descending 3rds: Ortiz

Ascending 4ths: Ganassi

Descending 5ths:

Cadences

# Triste España sin ventura

Juan del Enciña  
(c. 1468-1530)

Ornamented  
Top Line

A2 ① A2 ② A2 ① A2 ③ R ①

SI  
SI  
A  
T

A2 ④ R ④ D2 ① A2 ⑥ D3 ① D2 ② R ⑤

10

10

R ⑥      A2 ⑦      D5 ②      A2 ⑧      D2 ③

15

A4 ①      D5 ②

A4 ③      H VII      , A2 ④      Cadence ①

20      25

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a suspension, and the dissonance is left by leap, even more sinful, but perhaps it will get past the censor. At bar 20 I find I must succumb to the lure of Henry VIII's ornament in the top part, hoping the parallel octaves with part two will be unobtrusive enough to get by as well. In measure 22 I begin the first of Ortiz' cadential formulae, adding accidentals to fit, but Nos. 2 and 3 could be used equally well.

The reader may find other ornaments better than the ones I have suggested. And he might try different ones at different times. (Krainis does, after all, ornament this piece differently every time he plays it.) But here is a start for the novice. From here he must strike out on his own. He must experiment, then learn to improvise. In the end his own musical ear will tell him what is right.

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# OF BLEEPS, SLURPS, AND PRESBYCUSIS

BY MARTIN DAVIDSON

One of the nice things about recorder playing is its attraction to older people, many of whom take it up in fulfillment of a long suppressed ambition to play a musical instrument. Included among them are some who are very talented as well as others less so who make up for it in motivation as lifelong music lovers. However, both sorts of older player can fall into a not too uncommon error of choosing the wrong type recorder to play — one whose onset transients they perhaps cannot hear on account of the impairment of their hearing with age.

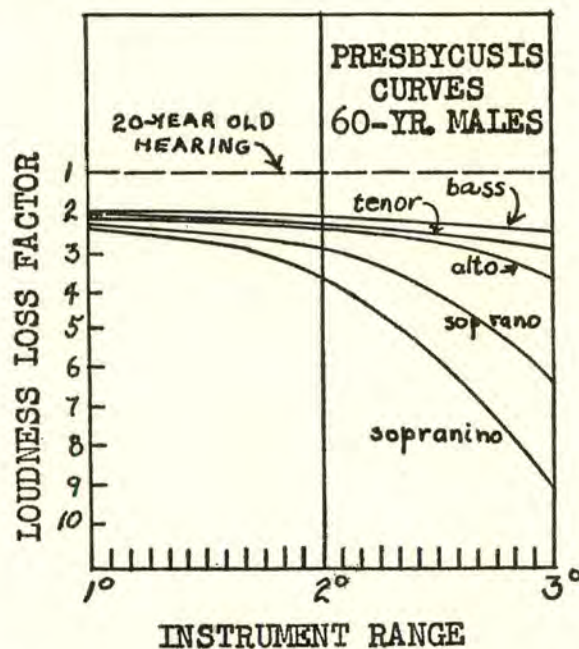
On various occasions in group playing I have noticed an older person expertly fingering his recorder yet seemingly producing awkward sounds without concern. This, of course, disconcerts the director who proceeds to locate the source in order to apply corrective action, often in the form of an admonition “not only to finger correctly, but to play beautifully as well.” This often misses the root of the problem alluded to above.

The impairment of hearing due to ageing is termed “presbycusis” and has been investigated to the extent that a “standard” set of hearing loss of presbycusis curves has been issued by professional organizations concerned with such matters. These standard curves represent population averages and therefore only indicate trends. They should not be applied in detail to any particular individual. Where an instructor suspects that a hearing impairment is impeding a student, the latter should be urged to take an audiometer test.

A confusing aspect of “average” presbycusis around retirement age is that there is little or no impairment of the subject’s ability to hear speech sounds. It is natural to assume that if a student or player has no difficulty in hearing speech at normal conversational levels then his hearing is unimpaired from the musical point of view. This could be a false assumption. The standard presbycusis curves show that with increasing age hearing at higher frequencies is more and more affected while impairment at lower frequencies proceeds much more slowly. Older people will remind themselves that young people around the house easily hear the telephone ring in the other room while they cannot or can only barely hear it. Car squeaks that evoke complaints from Grandma are only vaguely sensed by Grandpa. This last observation is meant to

make the important point that presbycusis occurs more severely in men than in women — on the average.

In the accompanying figure we give a set of presbycusis curves for males of age sixty. The horizontal dashed line represents the average hearing of twenty-year olds. The solid lines represent the hearing losses of an “average” sixty-year old relative to the twenty-year old for the various instruments of the recorder family. The horizontal scale shows the two-octave range of each instrument,  $1^{\circ}$  designating its bottom note,  $2^{\circ}$  designating the mid-octave, and  $3^{\circ}$  the upper octave note. On the tenor recorder, for example,  $1^{\circ}$  is middle C. Note that each octave is divided into twelve parts, each index mark representing a semitone.



The “loudness loss factor” vertical scale is interpreted as follows: No hearing loss compared to the “average” twenty-year old is represented by the numerical factor “1.” The factor 2 signifies that a given measured intensity of sound will be heard by the average sixty-year old only half as loudly as the twenty-year old hears it. If the loss factor is given as 5, then the sixty-year old hears it one-fifth as loudly, etc. The loss factor thus represents how many times the loudness of a given sound must be multiplied for the subject to hear it as loudly as the twenty-year old hears it.

### Implications

Insofar as the fundamental of each note goes, the hearing of the "average" sixty-year old male will encompass, tenor, and alto recorder ranges without too much diminution. The rapid dropoff in hearing ability over the upper octave of the soprano recorder has both positive and negative aspects. The positive aspect is that in listening to himself or others play the soprano instrument, the usually shrieky upper notes are moderated by the subject's reduced hearing ability over that frequency range. The negative aspect is treated below.

As is well known the timbre of tone is dependent on the harmonics accompanying the fundamental. A smooth toned recorder is relatively poor in harmonics while a reedy toned instrument is richer in harmonics. Our average sixty-year old may hear the fundamental frequencies of the upper notes of an alto recorder, but be very deficient in hearing their harmonics. Note for note, the soprano's frequencies correspond to the second harmonics of the alto's fundamental frequencies. As the curve for the soprano shows, the hearing loss for these alto second harmonics is severe. That for the third harmonic content would be worse yet. One concludes from this that it is entirely possible for our average subject to believe that his reedy sounding alto has a bland tone. Furthermore, if his alto speaks very easily and requires somewhat gentle and controlled tonguing to prevent the onset of a note from "octaving" or bleeping, the chance is good that he does not realize that he can indiscriminately produce such disconcerting transient sounds.

Another playing fault that occurs, the prolongation of which can also be attributed to the lack of ability to hear harmonics, is the "slurping" of notes, especially the upper ones of the soprano recorder, usually caused by the lack of coordination between fingering and tonguing. If someone slurps the notes in a fast passage and looks displeased about it, there is no need to worry about his hearing in that regard. However, if the slurper engulfs myriad scales with blissful countenance one should suspect a hearing deficiency.

The shape of the presbycusis curve for the soprano recorder suggests that this instrument can be used by the discerning instructor or consort director for rough audiometric testing. He can "calibrate" the loudness of his soprano note for note against the loudness of his alto recorder, using his own hearing as a base, or taking a consensus from several younger students. In case of a suspected hearing deficiency he can then ask the subject to make the same note for note comparisons of loudness between the two instruments. The frequen-

cies of the octaves and fifths of the soprano are (approximately):

Low F .....	700 cps
Low C .....	1,000
Middle F .....	1,400
Middle C .....	2,000
High F .....	2,800

### Conclusion

Among melody instruments the recorder and flute produce tones that are less rich in harmonics than most others. Therefore, despite the above strictures, the recorder is still one of the more worthwhile instruments the older novice can expect to master. If his hearing is no better than that of the "standard" sixty-year old then he should consider playing the tenor or bass. If he nevertheless prefers the alto or soprano he should obtain an instrument which does not too easily overblow — a stable, soft consort type rather than a sensitive, brilliant solo type.

There is much consort music he can play in which little loss in his discernment of timbre will occur. This includes music published for recorder combinations excluding the soprano, as well as many recorder arrangements that can simply be played an octave down by substituting T-B-GB for S-A-T, to suggest one possible example.

### Technical Notes

The standard set of presbycusis curves can be found in a number of sources, including:

- 1) "Age and Sex Differences in Pure-Tone Thresholds," by John F. Corso, *Journal of the Acoustical Society of America*, Vol. 31, No. 4 (April, 1959).
- 2) *Handbook of Noise Control*, ed. C. M. Harris, McGraw-Hill, 1957 (See Figures 7.1 and 7.2).
- 3) "The Relations of Hearing to Noise Exposure," Exploratory Sub-committee Z24-X-2, pp. 16-17 (American Standards Association, New York, 1954).

These standard curves are plotted in terms of sound pressure levels vs. age, with each curve representing a given frequency. For our particular purpose they have been replotted for the specific case of males age 60. In addition, a conversion has been made from sound pressure level differences to mentally perceived relative loudness by using the nominal conversion that each reduction of sound pressure level of 9 decibels is equivalent to a diminution of loudness by a factor of 2. While this simple conversion procedure is not quite correct psychoacoustically, it is convenient and sufficiently accurate for the problem at hand.

## BOOK REVIEWS by DALE HIGBEE

**THE MUSICIAN'S GUIDE:** The Directory of the World of Music, 1968. Ed. by Gladys S. Field. Music Information Service, Inc., 310 Madison Avenue, New York, N. Y. 10017. (659 p.; \$25 plus \$.30 postage)

This valuable reference book can be recommended for all music libraries, and will be of interest to individual readers too, although its price is rather high. In brief, it includes data on hundreds of music organizations (including ARS), music periodicals (including THE AMERICAN RECORDER), colleges and conservatories of music, competitions and awards, foundations offering music grants, opera companies, symphony orchestras, music festivals, summer music camps, music printers and publishers, instrument manufacturers, record distributors, musicians union locals, booking agents, and even travel agents!

*The Musician's Guide* has not appeared for several years, but future plans call for revised bi-annual editions. Shortcomings of this 1968 publication that readers can help the editor overcome in the next edition include a fuller listing of summer camps offering instruction in the recorder. American makers of recorders and harpsichords are also urged to send in their addresses to the editor, since the manufacturers listed of these two instruments include only a few of the most commercial ones.

**MUSICAL INSTRUMENTS OF THE WESTERN WORLD.** By Emanuel Winternitz. Photographs by Lilly Stunzi. New York: McGraw-Hill Book Company, 1967. 259 p., \$30.00)

This sumptuously illustrated volume might better be titled "Decorative Music Instruments of the Western World" or "Musical Instruments of the Western World Designed to Please Eye and Ear." It was not intended as another book on the history of musical instruments and their functions, but rather as a picture-book of over 100 instruments in European and American museums having unusual visual appeal. Dr. Emanuel Winternitz, Curator of the Crosby Brown Collection of Musical Instruments at the Metropolitan Museum of Art in New York, wrote the text, but Mrs. Lily Stunzi deserves equal credit for her truly magnificent photographs. For readers unfamiliar with some of the world's great collections of musical instruments designed to be seen as well as heard, this large (10½" x 12½") handsome book can serve as an excellent introduction. And for anyone intrigued by instrument design it will provide much pleasure.

Of the 100 superb plates, 47 are in full color, and 20 of the plates include more than one view (back,

side, details of special interest, etc.); 14 of the plates include multiple instruments, generally in the same family or related in some way. In addition there are many woodcuts scattered throughout the book, several of which include the recorder, which add to its interest and appeal. The instruments portrayed range from a Lur, a cup-vibrated bronze instrument found in Denmark and dating back to the 6th century B. C., to an ornate Erard grand pianoforte made about 1840. Strings and keyboard instruments are best represented, perhaps because their very structure permits elaborate decoration better than wind instruments. An outstanding example is the fabulous cittern by Girolamo de Virchis, Brescia, 1574, now in the Sammlung alter Musikinstrumente, Kunsthistorisches Museum, Vienna, shown in five different views. Makers also sometimes show great ingenuity in the design of wind instruments, however, as in the case of the unique dragon-shaped set of five Tartölten, a Renaissance reed instrument.

Four recorders, now in the Metropolitan Museum, are featured (with three cornetti) in Plate 62, including three trebles (altos) in F and a "Fourth Flute" in B $\flat$ . Plate 80 includes six instruments made in the form of walking sticks, including three vertical flutes (not "recorders," although they are so listed in the text), clarinets, and violins.

A third of the plates are of instruments now in the U. S. (32 at the Metropolitan Museum; one at Yale; one in the Irwin Untermyer Collection in New York); the remainder are in Europe, including church organs in Haarlem and Rome. The Vienna Kunsthistorisches Museum is represented by 21 plates, the Victoria and Albert Museum in London by seven, and one or more plates are from collections in Berlin, Bologna, Brussels, Copenhagen, Leipzig, Modena, Munich, Nuremberg, Oxford, Paris, and Rome; so the American reader is given a sampling of the treasures in collections throughout western Europe, as well as those more accessible.

In addition to providing commentary for each of the plates, Dr. Winternitz's contribution to this book includes essays on Form and Function, Historical Aspects, History of Collecting, Organological Literature, and Classification. These are short but thoughtful and interesting, and are recommended to those desiring an introduction to the historical study of instruments.

Surprisingly, there is no table listing the plates in this book, although a list of footnotes and vignettes (woodcuts) is at the back, together with a bibliography and an index, which is both inaccurate and far from complete. But these are minor flaws in a fine example of the printer's and bookbinder's art.

# J. S. BACH'S MUSIC FOR RECORDER ON RECORDS: PART I: THE BRANDENBURG CONCERTI, BWV 1046-1051

By DALE HIGBEE

The first time that I recall hearing any of Bach's Brandenburg Concerti was when I was a Harvard freshman attending a concert by the Boston Symphony under Koussevitzky in Symphony Hall in the 1945-46 season. They played the 2nd Concerto and I was especially impressed by Georges Laurent's magnificent flute playing. I still have the re-issue of the 2nd and 5th Concerti on CAMDEN CAL-147, RCA Victor's bargain-price label in the early days of LP, where Koussevitzky and the BSO were given the pseudonym of "Centennial Symphony Orchestra." Lukas Foss played piano in the 5th Concerto, no keyboard continuo was used in the 2nd, and the performances would make today's stickler for authenticity groan, but I still get pleasure from hearing the unique loveliness that Laurent drew from his flute.

The performance in Symphony Hall led me to explore the wonderful 78 rpm recording of the complete set of Brandenburgs by Adolf Busch and his chamber orchestra. Originally recorded in 1935 by a group of great artists, including Busch, violin; Rudolf Serkin, piano, and Marcel Moyse, flute, this set is currently available on ANGEL'S "Great Recordings of the Century" series COLC 13 and 14, and is of great musical as well as historical interest. It is even more impressive when one considers the many hazards of recording in 1935, in contrast to the ease with which tapes can be spliced today.

The 2nd and 4th Brandenburgs are among the finest works ever composed for recorder, and it was the challenge of recreating such masterpieces that led Arnold Dolmetsch to make modern replicas. In his article "Specializing in versatility" (THE CONSORT, No. 15, July, 1958, pp. 26-28) Carl Dolmetsch reported that the 4th Brandenburg Concerto was performed by his elder brother Rudolf "and a pupil" at the Haslemere Festival in 1926, and that he was assigned the 2nd recorder part by his father the following year when the regular player was unavailable. Possibly tapes may exist of Haslemere performances, but the earliest commercial recording using recorders seems to be that of Alfred Mann and Anton Winkler, with Marian Head, violin, and a string group conducted by Ezra Rachlin on HARGAIL MW 105, a 78 rpm set released about 1947-48. I have never heard it, but it deserves mention here.

In 1951 WESTMINSTER released the first recording on LP of the 4th Brandenburg Concerto per-

formed with recorders, and it was coupled with Bach's Cantata 152 (WESTMINSTER 5067). In both works Carl Dolmetsch is heard, with Edgar Hunt playing second recorder in Concerto No. 4. The following year marked the appearance of the first complete set of Brandenburgs on records in which the recorder, played by Carl Dolmetsch, was heard in both the 2nd and 4th Concertos (the same recording as on the 1951 disk). At the time the use of recorders in this set gave it special interest and appeal. Now, 16 years later, there have been 14 more complete recordings of the Brandenburgs using recorders, plus 15 others utilizing flutes!

Readers of this journal obviously have specialized tastes, so, except for the historical Busch Chamber Orchestra recording, we will confine our attention to those recordings in which recorders are used. A listing of the principal performers in these 16 sets is given in Table 1, and it will be noted that several individuals may be heard on more than one label. Table 2 is a summary of my over-all ratings of the performances of each concerto. These are obviously subjective, and the number of recordings to be reviewed did not allow for much listening in which the merits of one performance were closely compared with another. Readers may find them of interest, however, and may want to compare their ratings with mine.

Table 3 is a summary of the solutions provided on the different recordings to the interesting problem of what to do with the two-chord Adagio in Concerto No. 3. Table 4, finally, offers information about the record side sequences used in various recordings. Sets 8, 10, and 12 it will be noted, are produced in automatic sequence, which is rather inconvenient for those of us who prefer to play our records on turntables.

Rather than try to discuss the merits of the various performances of each concerto in turn, comments, providing the basis for the ratings in Table 2, will be given for each of the sets. It should be noted, however, that Sets 1, 6, 7, 13, and 15 were released as two individual disks, available separately, whereas the others are parts of integrally packaged sets. No. 1 BUSCH. This is truly one of the "great recordings of the century," and it is good to have it available. Sound is variable, ranging from somewhat aged to surprisingly good, but one does not listen to a recording like this for the latest in ultra-sonics. The superlative trumpet-playing by George Eskdale still conveys excitement in the fast movements of the 2nd Concerto



and the fabulous violin playing in No. 4 is something to hear. Busch surely expresses the spirit, if not the exact letter, of Bach's wonderful music. The solo instruments in the Andante of No. 2 are beautifully played, and nicely matched in vibrato as well. In the 4th Concerto the flutes provide more dynamic contrast in the echo passages of the slow movement than is usually heard, and one wonders if Bach's choice of instruments was not determined more by the high tessitura of the recorder over the 18th century traverso than by any other factor.

My relatively lower rating of Concerto No. 6 is largely on account of Busch's somewhat schmaltzy overly-sweet phrasing which lacks precision in the first two movements. Also the end of the 2nd movement is ponderous and the last movement is a little too four-square and tight. No. 5 features Moyses's superb flute playing, and Serkin's phrasing in the big cadenza is beautiful. The solo violin, however, tends to be covered up in the finale, and the dotted eighth notes are played longer than  $2/3$  of the triplet, making for a jerky effect.

No. 2 — HAAS. This is a "historic" recording in that it was the first to feature recorders in Concerti No. 2 and 4, but unfortunately it has a number of weaknesses. The trumpet player, whose name is not included on the folder that originally came with this set, plays the difficult clarino part in the 2nd Concerto an octave lower than written, and the tempos are very deliberate. Both these factors result in much loss of excitement, and the former changes the balance as well. Tempos are on the slow side throughout this set, phrasing is sometimes lifeless, and mono sound is quite dated. The harpsichord in No. 5 and solo oboe in No. 1 are very good, but the recorder playing in Nos. 2 and 4 leaves something to be desired in that it is too stiff and choppy and less than sure-fingered.

No. 3 — PROHASKA. This set features splendid trumpet playing in the 2nd Concerto. A flute is used in place of recorder in this work, but it is beautifully played and the slow movement is quite lovely. The 5th Concerto also is very fine, with good balance and tempos, and a fine performance of the harpsichord cadenza. The major weakness in this set is the recorder playing in No. 4, which is simply not up to the professional level of performance on the other instruments. In fast movements they are somewhat unsteady and less than sure-fingered, and the recorder solo passages in the slow movement are tongued and stiff.

No. 4 — HORENSTEIN. This set is out-of-print, but is included here for sake of completeness. Recorder players are the same as in the Prohaska set and are again rather fumble-fingered. Tempos are erratic, moreover, and in No. 2 *two* trumpets are employed,

apparently placed to the rear of the other instruments. Often they play in octaves, giving it something of an organ 16-foot stop effect, which simply serves to undercut the brilliancy of the clarino part. Also some of the trickiest passages are played only at the lower octave. Concerti 1 and 3 are rather nicely played, but neither of the repeats of No. 3 is taken, obviously to squeeze it on the same record side — but at the expense of the music. The playing in the allegros in No. 6 also sounds like the conductor was racing against the clock.

No. 5 — WENZINGER. Out-of-print. Not heard.

No. 6 — HAARTH. The only individual performers identified on either disk or record jacket are the two recorder players in No. 4, who are listed as playing "flute." The first player substitutes high F natural for F# every time it occurs, and his phrasing in the slow movement cadenza is tongued and unmusical. Unfortunately, the rest of the performances on these disks also have little to recommend them. Sound is fair at best and frequently distorted and fuzzy, there is a total innocence of awareness of knowledge of Baroque performance practice, tempos are either too deliberate or a mad scramble, and performances are generally heavy-handed and inept.

No. 7 — DART. Thurston Dart is an excellent musician and thoughtful musicologist, and his approach to the Brandenburgs is novel in his use of trumpets rather than horns in Concerto No. 1, a procedure he argues for in the record jacket notes. The resulting effect is somewhat more festive than with horns, but at the same time it raises all the leading instruments to the same treble level and seems top-heavy and lacking in sufficient contrast to me. Dart's use of the slow movement from a Bach violin sonata which ends on the same cadence as the Adagio to the 3rd Concerto is an interesting solution to the problem. The trumpet in No. 2 is generally very good, but is somewhat pinched and sharp at times. Recorders are good in both Nos. 2 and 4, but the cadenza in No. 4 is too stiffly played and the 2nd recorder seems too loud at times in the 1st movement. Dart's imaginative hand at the harpsichord may be heard in the very musical continuo realization of the Andante of the 2nd Concerto and again discreetly in the gigue of the 6th Concerto. In the 5th, however, he seems covered up too much in places, and the sound somehow lacks "presence." I also don't care for the rather veiled fuzzy flute tone in No. 5.

No. 8 — MENUHIN. For the recorder enthusiast, one drawback of this set is the inconvenient splitting-up of both the 2nd and 4th Concertos, the automatic sequence necessitating not only turning sides but changing records as well in order to play either concerto

complete. Musically, however, this set has much good playing on it, with Menuhin doing honors on violino piccolo and viola, as well as violin. Trumpet in No. 2 is quite brilliant, but the recorder tends to be covered up a little, and this is a problem in No. 4 too, where they sound too distant from the microphone. Harpsichord playing is fine throughout, with many interesting continuo touches, and horns are light-footed in No. 1. The slow movement from the Bach Organ Trio-sonata, in Britten's transcription for violin-violaccontinuo, is an interesting work, but seems too extended and unrelated to the allegros.

No. 9 — SCHERCHEN. This set is the only one having the six concerti on three disks, with a separate side allotted to each, thus removing the problem of record side sequence, but at some extra expense. Musically it has little to recommend it, as the performances show a lack of sympathy or understanding of Baroque style and are ponderous and idiosyncratic. Scherchen was a fine conductor, but the Brandenburgs were obviously not his meat. The flute used in the 2nd Concerto has a rather thin tone and plays with a constant staccato in the first movement. The recorders in the 4th Concerto play wrong notes in the very first bar, and they play choppily and with less than secure technique thereafter. The slow movement is draggy, dull, and with wavery pitch, making for less than a pleasant effect. Tempos throughout this set are generally too slow and erratic, and the size of the orchestra is too large for clarity.

No. 10 — KEHR. This set is also on three disks, arranged in automatic sequence, with good performances of Bach's three violin concerti on Sides 5 and 6. Recorder playing in Concerti 2 and 4 is expert here, but the trumpet is somewhat too loud and has a near disaster at one point in the first movement of No. 2. The violin solo is well played in No. 4, but I felt some phrases could have been pointed up more effectively in the opening movement. Especially interesting is the harpsichord cadenza with a fantasia quality in the Adagio of No. 3. Tempos are generally very good, with a nice flow in slow movements and vigorous, well-paced allegros.

No. 11 — BAUMGARTNER. This set was very favorably reviewed earlier (AR, Winter 1967, VIII, #1, p. 17) and it holds its own with the competition. Recorder playing is of the highest order, and other soloists are also outstanding, including a spectacular trumpet in No. 2 and superb harpsichord in No. 5. The entire performance of the 2nd Concerto seems ideal to me, and No. 4 is beautifully done too, with fine balance and lovely tone. The tempo of the last movement of the No. 3 may seem too fast at first, but the players

carry it off with vigor and excitement. Over-all, tempos seem just right to me.

No. 12 — GOBERMAN. This set, originally released in 1962 on LIBRARY OF RECORDED MASTERPIECES was re-issued in 1968 on Columbia's bargain-priced ODYSSEY label. In its earlier publication it included a facsimile edition of the original manuscript of the music, which readers may be able to acquire at a modest price, as I did, from a mail order firm selling book publishers' slow-moving stock. It is apparently unique in that it includes a recording of an earlier, shorter version of the famous harpsichord cadenza in the 5th Concerto. It also includes the Adagio and Trio II of the Minuet from the Sinfonia in F Major, BWV 1071 (or BWV 1046a) which are earlier versions of movements in the 1st Brandenburg Concerto, but a better performance of these may be heard with the rest of the Sinfonia on NONESUCH H-71129 (reviewed in AR, Winter 1967, VIII, #1, p. 18). Performers on this set include some fine artists, but the playing here is often mediocre and heavy-handed and the sound on this reissue is also rather poor. The recorders are nicely blended in No. 4, but their technique is not up to the demands of the music. In No. 2 the trumpet has pinched sound and the Andante is so slow, it is like treading water. In other movements, such as the final allegros in Nos. 3 and 6, it is a mad scramble of notes, with little feeling for any beat.

No. 13 — HARNONCOURT. This set features fine performances on historical instruments with excellent stereo sound. Whereas earlier producers made much of their use of recorders in the 2nd and 4th concerti, Harnoncourt goes all the way, using 18th century wind instruments and strings returned to their original state and pitch. The result will be of great interest to readers wondering what these works may have sounded like in Bach's day — and are musically satisfying as well. Horns and oboes are not so refined in tone as their modern counterparts, and they tend to cover up the violino piccolo in No. 1. The balance between traverso, violin and harpsichord in No. 5, however, is excellent, and the flute intonation is surprisingly good. Allegros in No. 2 are played at a more moderate pace than usual, but the superb clarino trumpet balances nicely with recorder, suggesting that maybe old Bach knew what he was up to after all! The Andante to No. 2 is rather disappointing because of some intonational problems, but this may be due to a faulty tape or poor engineering. The constant use of *notes inégales* throughout the andante in the 4th Concerto makes for dullness, too, it seems to me, and I also didn't care for the fast tongued playing of the final cadenza in this movement. Recorders are

lovely and clear, however, and the solo violin in No. 4 is beautifully played. Altogether this set represents quite a remarkable achievement.

No. 14 — RISTENPART. For the person seeking top-notch performances at a bargain price, this set is hard to beat — at any price. A violin is used in place of violino piccolo, and the recorder is the only “historical” wind instrument used, but playing throughout is really splendid and stereo sound is superb too. The horns in No. 1 are given a prominent role, making for a festive effect that I like; perhaps Ristenpart got the idea from Dart, who used trumpets to try to achieve something like this. About the only complaint I have with this set is a very minor one: the second half of neither Trio to the Minuet of Concerto No. 1 is repeated, and it is a pity since Trio I is so delightful. But one can always play the whole piece over again! If I could have only one set of Brandenburgs, I believe I would take this one.

No. 15 — FAERBER. Record jackets and labels list “Flutes” as used on Concerti Nos. 2 and 4 and “Flute (traverso)” on No. 5, which may mislead the reader. Recorders are employed as specified by Bach, and a Boehm flute plays in Concerto No. 5. Performances over-all are very good and recorder-playing is quite expert. The tempo is somewhat unsteady, however, in the first movement of the 4th Concerto, and violin tone is on the wiry side, and is nasal in No. 5 too. The trumpet in No. 2 is generally very fine, but is somewhat squeely and too loud in the final Allegro. No. 6 comes off best in this set and receives a beautiful performance, with tempos just right, fine phrasing, and first class sound.

No. 16 — RICHTER. The latest contender in the Brandenburg sweepstakes manages to get all the concerti on four sides, with no turning or changing disks necessary in order to hear each work in its entirety. And interestingly enough, the order of presentation is almost identical (with one exception, since it appears that Concerto No. 1 was composed before No. 3) with the order in which Bach wrote them. Performances and recorded stereo sound are very good indeed, but tempos are somewhat erratic. The harpsichord tends to be covered up in the first movement of No. 5 and the big cadenz is played too mechanically, its dramatic character not being fully realized. The recorder playing, however, is very fine, although they are sometimes a shade flat in the last movement of the 4th Concerto and I thought the cadenza in the Andante a little stiff. Balances are excellent, however, and the allegros to Nos. 2 and 4 are full of élan and drive. Trumpet, horn and oboe playing are also first class, but I think Concerto No. 3 sounds better with a smaller string group than is used here.

## RECOMMENDATIONS:

The “best buy” among these sets is clearly the NONESUCH version, which offers superative performances at a bargain price. A close second is the 1961 ARCHIVE set by Baumgartner, and those interested in historical instruments will also want to acquire the TELEFUNKEN set by Harnoncourt. Finally, for those whose interest is not limited to the recorder, and who are admirers of some of the great artists of an earlier generation, I would recommend the ANGEL reprint of the 1935 performances by the Busch Chamber Players.

### RECORDINGS REVIEWED OF

#### J. S. BACH'S BRANDENBURG CONCERTI

- No. 1. Adolph Busch Chamber Orchestra. ANGEL COLC 13 (Nos. 1, 2, 6) and COLC 14 (Nos. 3, 4, 5) (M only), \$5.79 each.
- No. 2. London Baroque Ensemble, Karl Haas, director. WESTMINSTER (2-disk set) (M) XWN 2211, \$9.58. (Previously issued as WAL 309)
- No. 3. Chamber Orchestra of the Vienna State Opera, Felix Prohaska, director. (Originally issued on BACH GUILD 540-42; re-issued in 1967) VANGUARD (2-disk set) (S, electronically reproduced, SRV 171/2 SD, \$5.00; (M) SRV 171/2, \$5.00.
- No. 4. Chamber Orchestra, Jascha Horenstein. VOX (2-disk set) (M), DL 122 (out-of-print).
- No. 5. Schola Cantorum Basiliensis, August Wenzinger, conductor. D. G. G. ARCHIVE (2-disk set) (M) ARC 3105/06 (Out-of-print).
- No. 6. Berlin Radio Chamber Orchestra, H. Haarth, conductor; Berlin Radio Orchestra, K. Rucht, conductor (No. 2 only). PERIOD (M) SHO 310 (Nos. 1, 2, 3); SHO 311 (Nos. 4, 5, 6). \$1.98 each.
- No. 7. Philomusica of London, Thurston Dart, director. L'OISEAU LYRE (S) SOL 60005 (Nos. 1, 2, 6); SOL 60006 (Nos. 3, 4, 5), \$5.95 each.
- No. 8. The Bath Festival Chamber Orchestra, Yehudi Menuhin, director. CAPITOL (2-disk set) (S) SGBR 7217, \$11.58; (M) GBR 7217, \$11.58.
- No. 9. Soloists of the Vienna State Opera, Hermann Scherchen, conductor. WESTMINSTER (3-disk set) (S) WST 307, \$14.37; (M) 3316, \$14.37.
- No. 10. Mainz Chamber Orchestra, Günter Kehr, conductor. (Susanne Lautenbacher and Dieter Vorholz, solists in Bach's Violin Concerti in E Major, A Minor, and D Minor.) VOX (3-disk set) (S) SVBX-569, \$9.95.

- No. 11. Festival Strings Lucerne, Rudolf Baumgartner, conductor. DGG ARCHIVE (2-disk set) (S) ARC-198142/3, \$11.58.
- No. 12. New York Sinfonietta, Max Goberman, conductor. (Originally issued in 1962 on LIBRARY OF RECORDED MASTERPIECES; reissued in 1968.) ODYSSEY (2-disk set) (S) 32 26 0014, \$4.98; (M) 32 26 0013, \$4.98
- No. 13. Concentus Musicus, Vienna, Nikolaus Harnoncourt, conductor. TELEFUNKEN (Das Alte Werk) (S) SAWT 9459 (Nos. 1, 3, 4); SAWT 9460 (Nos. 2, 5, 6); (M) AWT 9459; AWT 9460, \$5.95 each.
- No. 14. Chamber Orchestra of the Saar, Karl Ristenpart, conductor. NONESUCH (2-disk set) (S) HB-73006, \$5.00
- No. 15. Württemberg Chamber Orchestra, Jörg Faerber, conductor. TURNABOUT (S) TV 34044S (Nos. 1, 2, 3); TV 34045S (Nos. 4, 5, 6); (M) TV 4044; TV 4045, \$2.50 each.
- No. 16. Munich Bach Orchestra, Karl Richter, conductor. DGG ARCHIVE (2-disk set) (S) 198 438/9, \$11.58

TABLE 1 – PRINCIPAL PERFORMERS

SET	RECORDER (#2)	RECORDER I (#4)	RECORDER II (#4)
1	Marcel Moye (Flute)	Marcel Moyse (Flute)	Louis Moyse (Flute)
2	Carl Dolmetsch	Carl Dolmetsch	Edgar Hunt
3	Hans Reznicek (Flute)	Karl Troztmüller	Paul Angerer
4	Karl Troztmüller	Karl Troztmüller	Paul Angerer
5	?	?	?
6	? (Flute)	L. V. Winterfield	E. Schmidt
7	Christopher Taylor	Christopher Taylor	Richard Taylor
8	Christopher Taylor	Christopher Taylor	Richard Taylor
9	? (Flute)	Karl Troztmüller	Paul Angerer
10	?	?	?
11	Hans-Martin Linde	Hans-Martin Linde	Thea von Sparr
12	LaNoue Davenport	LaNoue Davenport	Martha Bixler
13	Leopold Stastny	Jürg Schaeftlein	Leopold Stastny
14	Hans-Martin Linde	Hans-Martin Linde	Günther Höller
15	Hartmut Strebel	Hartmut Strebel	Gerhard Braun
16	Hans-Martin Linde	Hans-Martin Linde	Günther Höller

SET	FLUTE (#5)	OBOE (#1 and 2)	TRUMPET (#2)
1	Marcel Moyse	Evelyn Rothwell	George Eskdale
2	Richard Adeney	Terence MacDonagh	?
3	Hans Reznicek	Karl Mayrhofer	Helmut Wobisch
4	Camille Wanausek	Friedrich Waechter	Adolf Holler & Josef Ortner
5	?	?	?
6	?	?	?
7	Richard Adeney	Peter Graeme	Dennis Clift
8	Elaine Shaffer	Janet Craxton	Dennis Clift
9	?	?	?
10	?	?	?
11	Aurèle Nicolet	Helmut Winschermann	Adolf Scherbaum
12	John Wummer	Leonard Arner	Melvin Broiles
13	Leopold Stastny	Jürg Schaeftlein	Walter Holy
14	Jean-Pierre Rampal	Pierre Pierlot	Helmut Schneidwind
15	Helmut Steinkraus	Willy Schnell	Helmut Schneidwind
16	Aurèle Nicolet	Manfred Clement	Pierre Thibaud

SET	HORN I (#)	HORN II (#1)	HARPSICHORD (#5)
1	Aubrey Brain	Francis Bradley	Rudolf Serkin (Piano)
2	Douglas Moore	Ian Beers	Robert Veyron-Lacroix
3	?	?	Anton Heiller
4	Franz Koch	Karl Buchmayr	Paul Angerer
5	?	?	?
6	?	?	?
7	Dennis Clift (Trumpet)	Sidney Ellison (Trumpet)	Thurston Dart
8	Barry Tuckwell	James Quaife	George Malcolm
9	?	?	?
10	?	?	?
11	Cesare Esposito	Günther Schlund	Ralph Kirkpatrick
12	Joseph Eger	Donald Corrado	Franz Rupp
13	Hermann Rohrer	Hans Fischer	Georg Fischer
14	Martin Oheim	Oscar Wunder	Robert Veyron-Lacroix
15	Erich Penzel	Helmut Irscher	Martin Galling
16	Hermann Baumann	Werner Meyendorf	Karl Richter

SET	VIOLINO PICCOLO (#1)	VIOLIN (#2,4,5)	VIOLA I (#6)
1	Adolf Busch (Violin)	Adolf Busch	?
2	Emanuel Hurwitz	Jean Pougnet	Frederick Riddle
3	Jan Tomasow	Jan Tomasow	Paul Angerer
4	Paul Angerer	Walter Schneiderhan	Paul Angerer
5	?	?	?
6	?	?	?
7	Carl Pini	Granville Jones	Cecil Aronowitz
8	Yehudi Menuhin	Yehudi Menuhin	Yehudi Menuhin
9	?	?	?
10	Susanne Lautenbacher	Susanne Lautenbacher	?
11	Wolfgang Schneiderhan (Vn.)	Rudolf Baumgartner	Ulrich Koch
12	Helen Kwalwasser	Helen Kwalwasser (2,4)	Max Goberman
		Felix Galimir (5)	
13	Alice Harnoncourt	Alice Harnoncourt	Kurt Theiner
14	Georg-Friedrich Hendel (Vn.)	Georg-Friedrich Hendel	?
15	Susanne Lautenbacher	Susanne Lautenbacher	Ulrich Koch
16	Hansheirze Schneeberger (Vn.)	Hansheinz Schneeberger	Kurt-Christian Stier

SET	VIOLA II (#6)	VIOLA DA GAMBA I (#6)	VIOLA DA GAMBA II (#6)
1	?	?	?
2	Eileen Grainger	Edwige Bergeron	Victor Clerget
3	Wilhelm Hübner	Nikolaus Harnoncourt	Beatrice Reichert
4	Karl Trozsmüller	Nikolaus Harnoncourt	Hermann Hoebarth
5	?	?	?
6	?	?	?
7	Rosemary Green	Desmond Dupré	Dietrich Kessler
8	Patrick Ireland	Ambrose Gauntlet	Denis Nesbitt
9	?	?	?
10	?	?	?
11	Martin Fischer	?	?
12	Betty Yokell	Sterling Hunkins	Barbara Mueser
13	Alice Harnoncourt	Nikolaus Harnoncourt	Ernst Knava
14	?	?	?
15	Fritz Ruf	Johannes Koch	Heinrich Haferland
16	Ingo Sinnhoffer	Oswald Uhl	Johannes Fink

TABLE 2 — OVER-ALL REVIEW RATINGS OF RECORDINGS

Set	Date	Conductor	#1	#2	#3	#4	#5	#6
1	1935	Busch	B	A	A-	A	B	C+
2	1952	Haas	C	D+	C-	D+	C-	C-
3	1954	Prohaska	B	A	B	C+	A	B
4	1955	Horenstein	B	D+	B	D+	B	D+
5	1958	Wenzinger	Out of print; not heard					
6	1958	Haarth; Rucht	D	D-	D-	D	D	D+
7	1959	Dart	B	B	A	B+	B	A
8	1960	Menuhin	B+	B	A-	B	A-	B
9	1961	Scherchen	C	C	D+	D	C	C-
10	1961	Kehr	B+	C+	B+	B	A	C
11	1961	Baumgartner	A	A+	A	A	A	A
12	1962	Goberman	C+	C-	D	D+	D+	D+
13	1965	Harnoncourt	B+	A-	A-	A-	A	A
14	1966	Ristenpart	A	A+	A	A	A+	A
15	1966	Faerber	B+	B+	B	B+	B+	A
16	1968	Richter	A	A	B	A-	B	B

TABLE 3  
SOLUTIONS TO THE ADAGIO PROBLEM IN CONCERTO NO. 3

Set	Conductor	Solution
1	Busch	Short violin cadenza
2	Haas	Broken chords on harpsichord
3	Prohaska	Harpsichord cadenza
4	Horenstein	Short harpsichord cadenza
5	Wenzinger	(Not heard)
6	Haarth	Harpsichord flourish between chord
7	Dart	Largo in E minor from Sonata in G major for Violin and Continuo, BWV 1021
8	Menuhin	Lento in E minor from Organ Trio Sonata in G Major, BWV 530, arranged by Benjamin Britten for Violin, Viola and Continuo
9	Scherchen	Broken chords on harpsichord
10	Kehr	Extended harpsichord cadenza
11	Baumgartner	Broken chords on harpsichord
12	Goberman	Broken chords on harpsichord
13	Harnoncourt	Short violin cadenza
14	Ristenpart	Broken chords on harpsichord
15	Faerber	Extended harpsichord cadenza
16	Richter	Short harpsichord cadenza

TABLE 4  
RECORD SIDE SEQUENCE

Set	Conductor	1a	1b	2a	2b	3a	3b
1	Busch	1;2a*	2bc;6	3;4	5		
2	Haas	1	2;6	3;4	5		
3	Prohaska	1	3;4	5	2;6		
4	Horenstein	1;3	6	2;4	5		
5	Wenzinger						
6	Haarth	1	2;3	5bc;3	5bc;6		
7	Dart	2;1abc	1d;6	4;5a	4;5a		

8**	Menuhin	1;4a	2bc;6	4bc;3	5;2a		
9	Scherchen	1	2	3	4	5	6
10**	Kehr	1;3a	(W)	3bc;4	(X)	2;6	5
11	Baumgartner	1;4a	4bc; 6	2;3	5		
12**	Goberman	1;(Y)	5bc;6	2;3	4;5a(Z)		
13	Harnoncourt	3;1abc	1d;4	6;5a	5bc;2		
14	Ristenpart	1	2;3	4;5a	5bc;6		
15	Faerber	1	2;3	5;4a	4bc;6		
16	Richter	6;3	1	2;4	5		

\* — Numbers refer to concerti; letters to movements.

\*\* — Automatic sequence.

(W) — E major Violin Concerto, 2nd & 3rd mvts.; A minor Violin Concerto

(X) — D minor Double Violin Concerto; E major Concerto, 1st mvt.

(Y) — Adagio & Trio II from Sinfonia in F Major; BWV 1071

(Z) — An earlier version of the harpsichord cadenza in the first movement of Concerto No. 5.

## MUSIC REVIEWS

GEORG PHILIPP TELEMANN. *Concerto a 7, for 2 treble recorders, 2 oboes, 2 violins, and basso continuo*. Edited by Frans Brüggen. Figured bass realized by Walter Bergmann. London: Schott & Co., Ltd., 1967. RMS 1262 (NY: AMP)

This Concerto is scored for paired alto recorders, oboes, violins, and the usual basso continuo. The two members of each pair move almost exclusively in parallel thirds and sixths, never going their own separate ways. With a few exceptions, all in the first movement, independent part-writing occurs only between unlike instruments. This is, then, a Concerto for three contrasting instrumental choirs and continuo, rather than for six solo instruments.

It is a delightful piece, with that textural and harmonic clarity and freshness that is so typical of Telemann's music. It is also one of Telemann's more old-fashioned compositions, with its closely-spaced imitations, prevalence of root-position chords, angular bass line, and lack of complete differentiation into four full-fledged movements (reminiscent of the old multi-sectional seventeenth-century sonata). Telemann explores the various possible combinations of his instrumental forces with satisfying thoroughness.

Since Telemann was a master of orchestration, it is not surprising that each instrument is used almost exclusively in its best range throughout this piece. The first recorder is seldom allowed to sink below g'' into its low register and high g''s are common. Even the second recorder part lies relatively high. The oboe

and violin parts are equally well scored and none of the parts presents serious technical difficulties.

The opening *Grave* is followed by a *Vivace* in triple time. Next comes a short *Adagio* section (one hesitates to call it a movement) characterized by that Baroque intensity which is conspicuously lacking in much of Telemann's music. It is succeeded by a concluding *Allegro* in common time, which opens with a theme reminiscent of that from the second movement of Telemann's well-known Concerto for recorder, transverse flute, and strings. A second theme, in triplets, is introduced. Toward the end, the first theme is distributed among the three choirs. Knowledgeable performers will play the 32rd notes in measures 205–206 *simultaneously* with the third note of each triplet. This figure appears in its modern notation in the keyboard realization, at measures 190, *passim*.

The solo parts are well edited, with all editorial markings clearly identified as such. Measures are numbered, and page-turning problems are non-existent, except for a difficult turn in the cello part, and, of course, for the keyboardist. But the original bass figures have been omitted, together with information on the nature and location of the source for this edition. The keyboard realization doubles the solo parts too often. The editor of the keyboard part has written notes for the right-hand of the keyboardist even where the bass rests. These notes are best left out, in this reviewer's opinion. One might question the "Brahmsian" triplets in measure 70, as well as the resolution,

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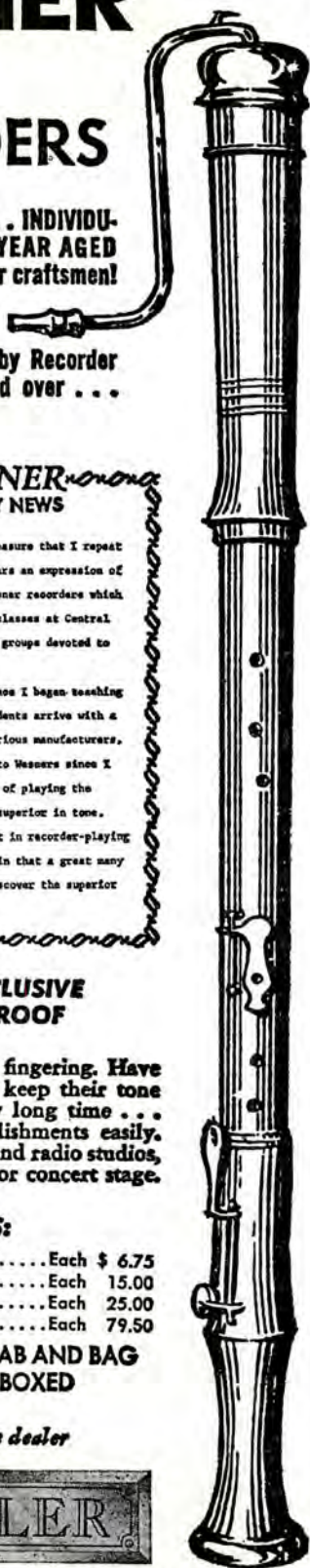
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a beat too soon, of the suspension in measure 118. Still, this realization does have more musical interest than the average continuo realization. It is certainly adequate for casual music-making.

There are few typographical errors. In measure 13 of the bass, the first 16th-note should be dotted, while the second should be a 32nd-note. This error appears in both the score and the cello part. In measure 19, the bass is given incorrectly in the score, but correctly in the cello part. At measure 22, the indication, *Adagio* is given in parenthesis in all the parts (except the second violin part, where it does not appear at all), but without parenthesis in the score.

This is really a "fun" piece, and deserves the attention of all competent players. It is to be hoped, however, that its editors and publishers will revise the present edition to include the original bass figures, as well as information on the source of their otherwise excellent edition.

—Daniel Waitzman

JOEL NEWMAN (arr.): *Dutch and English Renaissance Duos for Soprano (or Alto) and Tenor Recorders*. Pegasus Edition. Wilhelmshaven: Heinrichshofen (CFP), 1968

JAQUES PAISIBLE: *Sechs Duette for Treble Recorders (Flutes, Oboes, Violins)/Vol. I (1-3), Vol. II (4-6)*. Herausgegeben von Hugo Ruf. Mainz: B. Schott's Söhne (AMP), 1967

WOLFGANG JACOBI: *Barocke Tanzformen*. Musik für zwei Altblockflöten und Klavier. Score & parts. Köln: Musikverlag Hans Gerig, 1966

From the late 16th century onwards, music for two voices falls into a special category apart from the mainstream. In the latter, the rule of four-part harmony dominates more and more the musical development; in duos, polyphony is still preserved in somewhat purer form. Of course there is a great difference between the genuine polyphony of a Renaissance duet, and the more superficial polyphony of the 18th century duet literature. What they have in common is the lack of a bass. And duets, through the centuries, are mostly house music. Recorder players thrive on them.

The excellent collection of Renaissance Duos by Joel Newman offers original material. There are only five pieces in it, though some of them are fairly long. The sources of the first two pieces are Phalese collections of 1571 and 1572; the other three selections are from Morley's "Plaine and Easy Introduction to Practicall Musicke" of 1597. The first piece is arranged for alto and tenor, but can also be played by two altos, although the range of the second alto would be somewhat low for comfort. The other pieces are for soprano or alto in the top part, with tenor in the sec-



ond. Tenor players, always short on original material, will be especially thankful for this edition.

The French composer Jaques Paisible lived during the second half of the 17th and early 18th century, mostly in London. His duets were printed first in the "Thesaurus Musicus" between 1693 and 1696, and again by Welsh & Hare, London, ca 1705, as opus 1, under the title "Six Sonatas/of two parts/For two Flutes." Some of these pieces were republished individually in the nineteen-forties. But the present edition brings the six "sonatas" complete in two volumes. Each one consists of four or five movements, mostly in the form of French Overture. There is, naturally, a great deal of simple third progressions, but there are also sections of nice canonic imitation which, musically, elevates these easy sonatas above much of the duet material of his contemporaries.

Wolfgang Jacobi's "Baroque Dance Forms" is a loose assembly of Minuetto, Sarabande, Gavotte and similar movements, in a neo-baroque style typical of much music of the German Hindemith generation. However, the piano accompaniment provides a colorful impressionistic background, though the two voices are essentially independent and not really "harmonized." The music is basically eclectic, but it is inventive and good and easy to play and to listen to.

—Erich Katz

DANCES OF THREE CENTURIES. *Arranged for three recorders SAT or alternate instruments by Erich Katz. New York: Anfor Music, 1968 (RCE No. 7)*

MUSIC OF THE RENAISSANCE. *For three recorders (S I, S II or A, A or T). Transcribed by Erich Katz. New York: Marks Music Corp., 1967*

CRISTOFORO MALVEZZI. *Three Symphonies for Six Instrumental Parts. Practical New Edition and Harmonization of Basso Continuo by Paul Winter. Köln: Musikverlag Hans Gerig, 1966 (HG 531)*

Here are 18 dances from the Renaissance through the Baroque period principally arranged from keyboard or lute compositions. Three are originally consort music and one has a vocal source. Some ornaments are indicated but Mr. Katz suggests that many more should be improvised according to the ability of the players. Happily he has omitted many of the squiggly embellishments so dear to the virginal composers but in *The Spanish Paven* (No. 11) in bar 24 for the soprano he left a mordent which sounds better on keyboard than on woodwind instruments since it occurs at the end of a motif.

The choice of music is excellent, breath marks tasteful, and the tempi provided are welcome. Mr. Katz rarely lets one down in these matters. The printing itself is clear and nicely spaced. The level of these

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dances is principally intermediate with some more advanced. *Ora Baila Tú* has some tricky rhythms in the soprano part. Many keyboard transcriptions have virtuoso soprano lines with virtually drone accompaniment but Mr. Katz has avoided this nicely. Bernard Krainis has made the *Passamezzo* (No. 7) famous on his *Festive Pipes* recording in which he uses lower recorders. Quite a few of these dances would sound luscious on tenor, bass, and great bass or other suitable instruments. Percussion is also recommended where appropriate.

Some of the composers represented in this edition are Daiza, Gervaise, Monteverdi, Chambonnières, Bull, Kindermann, Frescobaldi, Froberger, etc.

The collection of Renaissance music by Erich Katz presupposes more sophistication in musical matters than the *Dances of Three Centuries*. Tempi are not given and the music itself is more complex yet well worth the added effort of learning. Especially beautiful are *Royne du ciel* by Loyset Compère, *Pavana* by Luis Milan (well-known to guitarists though probably written for the vihuela), and the *Benedictus* by Pierre Certon. No. 19, *Le Soleil éclaire* by Claude le Jeune is an example of the rather unsuccessful attempt at "vers mesuré" which the French experimented with in Ronsard's time. Mauduit's "Vous me tuez si doucement" (not yet published for recorders to my knowledge) is one of the more successful uses of this form. Since many of these pieces are polyphonic each part is interesting.

These pieces may be played by various combinations of recorders; the middle part on Soprano or Alto, the bottom part on Alto or Tenor. If the middle part is played on Alto, it must be read one octave higher. An ensemble of two Tenors and a bass is also possible if the bass part is played one octave lower. Such a combination comes closer to the original sonority of this music, Mr. Katz states in the preface.

The printing of this compares favorably with the Anfor edition and very definitely adds to the growing wealth of recorder literature. The price is \$1.50 in the U.S.A. — a modest enough sum for this fine choice given us by Erich Katz.

Cristoforo Malvezzi was born at Lucca in 1547 and died in Florence in 1597. In 1571 he succeeded Cortecchia as Grand-Ducal Music Master of Florence. The present "3 Sinfonie a 6" were performed for the first time in 1589 at the wedding of Ferdinando de Medici to Christine de Lorraine. In 1591 the parts were printed by Vincenti in Venice, and this new edition is based on this first print, Mr. Winter tells us.

The instruments used at the wedding performance were 4 large and 3 small lutes, 2 lire, 2 harps, 1 chitarone, 1 zither, 1 mandola, 1 psaltery, 3 tenor viols, 2 bass viols, 1 flute, 1 corraett, and 1 "sopranino di viola." Today we might use 6 stringed instruments (2-3 violins, 1-2 violas, 2 cellos, and bass) or 6 brass winds (2-3 trumpets and 3-4 trombones).

A purist might shudder at an adaptation for recorders alone, considering the above suggested grouping. However, despite this initial obstacle and the fact that four of the six parts are in the bass clef (!) it sounds gorgeous on recorders. There is a Basso continuo ad libitum for Organo or Cembalo part under the other six parts and there are also metronome markings. Adding ornaments to the cadential formulae would make these sinfonie even more interesting. Dynamics are given in parentheses. These sinfonie would be very effective in a large recorder society situation particularly with a mixed consort.

—Gloria Ramsey

FRANCIS DIEUPART: *Suite No. 1 in C, Suite No. 2 in F, Suite No. 3 in D minor, Suite No. 4 in G minor, all for alto recorder and basso continuo, edited by Hugo Ruf; Hermann Moesck Verlag, Edition Moeck 1084-7, 1966*

*Sonata No. 2 in A minor for alto recorder and basso continuo, edited by Walter Bergmann; London: Schott & Co., Edition Schott 10958, 1967*

Francis (not Charles) Dieupart was born in France, and came to London at the beginning of the 18th century, where he made a name for himself as a violinist and harpsichordist. As far as we know there survive only three sets of compositions by Dieupart — some orchestral works in manuscript, 6 harpsichord suites, and 6 recorder sonatas. The harpsichord suites are splendid examples and two of them were copied by no less a figure than J. S. Bach, who used them as the model for his English Suites. Dieupart also issued a version of these harpsichord suites for violin or flute (= recorder) and basso continuo. The size of recorder to be used is indicated at the beginning of each of the suites, and a transposition given so that they can be played with soprano or alto fingering. The first four suites are for the flûte de voix (tenor recorder in d') and are to be transposed so that they can be played with alto fingering. The last two suites are for the flûte de quatre (soprano recorder in B $\flat$ ) and played with soprano fingering. These last two suites were published many years ago by Moeck (Edition Moeck 1002-3), the editor mistaking a flûte du quatre for a tenor recorder and transposing the whole piece and not just the solo part. (Ruf thinks that it is a soprano re-

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order!) However, they can be played well on the soprano recorder as they stand.

The four suites under review are the four in the set for the *flûte de voix*. The editor remarks that, *flûtes de voix* are no longer played today. Therefore the first four suites have been issued not for the *flûte de voix*, which was so popular in England in the 18th century, but, in accordance with instructions given by Hotte-terre le Romain, in the keys which are suitable to the treble recorder in f' [alto recorder]." I think it is a pity that the editor should choose to transpose them for the alto recorder, for there is no solo music for tenor recorder from the period, and this would be much nearer the original conception of the works. Also much of the music lies rather low on the instrument used, and would produce a better effect on a tenor than on an alto. However the edition has been published for alto recorder, and must be judged on its merits.

Readers who remember my previous reviews of music edited by Hugo Ruf will not be surprised by the following criticisms. There are many different views as to what constitutes a good edition, but surely nowadays one expects to get an Urtext somewhere in the edition, so that the editorial additions can be clearly differentiated from what the composer wrote. Ruf's editions (and these are no exceptions) give every appearance of being Urtext editions, but even a casual comparison of them with the original shows that there are always many mistakes and even more alterations. Thus before I proceed any further here is a list of all the necessary corrections for these four suites. Suite no. 1. i M.18 half note figured 4 3. ii M.18 eighth note on third beat figured 6. M.19 fourth beat figured 4#. M.20 last beat figured 4 3. M.25 second quarter note figured 7 5. iv M.14 first two quarters in bass slurred. vii M.5 first eighth figured 7 5. M.22 last note figured 6. Suite no. 2. i M.4 B natural in bass not marked. M.8 C sharp in bass not marked. M.22 first eighth figured 6. ii M.3 second dotted quarter-eighth figure in bass slurred. M.6 [first time bar] first dotted eighth-sixteenth figure in bass slurred. M.9 ditto. M.13 last pair of eighths figured 4#. iii M.11 last two-quarters figured 4 3. M.14 half note and following quarter in bass slurred: last beat figured 7 5. iv M.23 half note figured 4 3. Suite no. 3. i M.1 no slur, and quick figure consists of notes f e d c b a only (thirty-seconds). M.4 last note is f and slur is from the dotted quarter g'' to the little note [an ornament known as an *accent*]. M.22 first sixteenth of third beat figured 7. iii M.2 first beat figured #. 7 figures 6½ should be 6 5½. M.13 first half and quarter in bass slurred. v M.9 first two quarters in bass slurred. vi M.19 second and third quarters

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figured 4♯. M.20 second and third quarters in bass slurred. M.27 half note figured 4♯. vii M.24 bass labelled *Doux* [*Piano*] after first quarter. M.26 ditto *Fort* [*Forte*]. M.31 ditto *Doux*. M.33 ditto *Fort*. M.39 note labelled *Fl.* not original. M.41 eighth in first beat figured 6. M.44 last eighth figured 6. M.51 ♯ figure on last eighth should be on note before. Suites no. 4. ii M.5 and M.6 note E in third beat is flattened. iii M.1 second note figured 6. M.15 first eighth figured 6.

As if this were not enough, Ruf has decided that Dieupart's bass line is written too high, and has transposed bits of it down an octave from time to time. A list of the transposed portions follows for the benefit of those readers who think that Dieupart wrote what he wanted. Suite no. 1. ii 1. 11 — all except last three sixteenths of 17. vii 2 — first note of 6. 15 — first note of 17. Second note of 33 — last note of 35, which should be split into a quarter G followed by a quarter G an octave below. Suite no. 2. vii 1 — second note of 8. 16-19. Suite no. 3. i 18 — first sixteenth of third beat of 20. iv second eighth of 20 — first eighth of 21. vii 1 — first note of 7. last first time bar, all except first note. 19 — first note of 22. second note of 31 to first note of 33. Suite no. 4. vii 1 — first beat of 2.

The earlier Moeck version of suites nos. 5 and 6 had the ornamentation of the harpsichord version printed above the flute line for comparison. The flute line does in fact have very few ornaments marked, and except for three occurrences, a little cross is always used. It was extremely useful to have the harpsichord ornaments available, for although there are too many ornaments when the music is played on the recorder, more ornaments are needed than those marked with the little cross, and some sort of mean can be reached by judicious use of the harpsichord ornamentation. It is therefore a pity that Ruf did not think it fit to imitate his predecessor in this respect. The player is given no guidance as to what the little cross might mean either. If one compares the harpsichord and flute versions, it is seen that the cross almost always stands for a trill, but also for a mordent and a turn. The sign is used in suite 5 for a descending appoggiatura, and in suite 6 for a trill, so the reader can take his choice for the occurrence in suite 1. I might also add that Dieupart, in contrast with many other French composers, plays both descending and ascending appoggiaturas *long* and on the beat.

Now for those patient souls who are still reading this review I must say a little about the musical side of the matter. The best suites in these are nos. 5 and 6, and as they are available in a good edition readers

who have not already got them in their repertoire should buy them without delay. In my opinion they are among the best recorder works from this period. Suite no. 3 in the set under review is almost as good as these, and has the added attraction of being marked with many more little ornamental crosses than the others. It is unhesitatingly recommended, and would be the one to get if you only want one from the set. The other three suites are average in quality, but all have interesting sections. All in all, an important publication marred by bad editing.

Until the appearance of the last work under review, it was not known that Dieupart also tried his hand at writing music in the Italian style, and the sonata in A minor is taken from a set of six sonatas written specifically for the alto recorder. The editing by Walter Bergmann (one of the best editors of recorder music) is impeccable: Urtext in the score; tasteful additions in the parts. Nowhere do we find attempts to edit out the interesting harmonic touches in Dieupart's music. The sonata is well above average in quality, and of only moderate difficulty. It has a rather unusual layout of movements: the first four, *Largo*, *Vivace*, *Grave* and *Allegro* forming a little piece of their own, and the following *Sarabanda*, *Vivace*, *Adagio* and *Giga* doing the same. One of the sections would be just the thing to play as an *encore*. The first modern performance of the (complete) sonata was given by Frans Brüggen in London two or three years back. This is some indication of the importance of this publication.

—David Lasocki

#### **Children's Corner**

MICHAEL ROSE. *Three Country Songs for Voices, Recorders and Piano*. London/New York: Chappell & Co., Ltd. 1968

The ingenuous texts selected by Mr. Rose, coupled with his moderately contemporary settings, seem to capture quite successfully the pastoral mood of the English countryside. "I Have Twelve Oxen" has the simple anonymous poetry and haunting melody typical of many a rustic folk tune. "The Shepherd" takes its lyric from William Blake's "Songs of Innocence" and presents a peaceful bucolic scene. "The Months" is an anonymous fifteenth-century descriptive recitation of the months of the year. Changes of the season are marked in the music by a rising then falling bass line.

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WALTER BERGMANN. *Matilda. A Cautionary Tale for Children Set for Voices and Instruments. Full Score and Parts.* London: Schott & Co., Ltd. 1967. (RMS 1260)

Hillaire Belloc's "Cautionary Tales for Children" provides the highly amusing though somewhat macabre text for this juvenile chiller about a naughty little girl who told lies. Matilda's downfall would no doubt be relished by sixth or seventh graders, especially since Dr. Bergmann's bouncy, modern score, with its witty musical and spoken effects, is a perfect fit.

Here instruments are an integral part of the ensemble rather than optional. Soprano, alto, and tenor recorders, for the most part doubled, are adequately represented, as is the usual array of percussion. By now it goes without saying that whatever is not available to the teacher can be omitted easily. Notes on orchestration and explanatory comments are provided.

—Rhoda Weber

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"A New Kind of Recorder Study." Vol. V, no. 2 (May '64): 4.

"Recent School Recorder Music." Vol. IX, no. 1 (Winter '68): 11.

GRAY, ARLEN

"Air for the Recorder." Vol. VI, no. 1 (February '65): 6.

KULBACH, JOHANNA

"Ideas on Teaching Children." Vol. III, no. 4 (November '62): 8.

LOSCHEN, MARY JANE RIGNEY

"Classroom Recorder Teaching." Vol. V, no. 2 (May '64): 5.

MURRAY, MARGARET

"The Recorder in Orff-Schulwerk." Vol. V, no. 4 (November '64): 38.

STERNE, COLIN C.

"The Recorder goes to College." Vol. III, no. 1 (February '62): 5.

WOLLITZ, KENNETH

"Introduction to Baroque Ornamentation." Vol. VII, no. 1 (February '66): 4.



## RECORD REVIEWS BY DALE HIGBEE

COURT AND CEREMONIAL MUSIC OF THE EARLY 16TH CENTURY. The Roger Blanchard Ensemble with the Poulteau Consort. NONESUCH (S) H-71012, \$2.50; (M) H-1012, \$2.50.

The title of this disk is misleading, as it consists largely of *chansons* and a Passion According to St. Matthew by Antoine de Longueval, which fills almost the complete second side. Most of the composers were associated with the French court of Louis XII and his music-loving queen, Anne de Bretagne, and the sombre motet, "Quis dabit oculis nostris" by Jean Mouton, was composed on the occasion of her death in 1514.

The ordering of the music is such as to offer alternating contrast between brass instruments, voices, and recorder consort. Three recorders, played with good ensemble, are heard in two attractive *chansons* by Anon., "On a dit mal de mon ami" and "Se j'ay perdu mon ami," Brumel's "Mater Patris," and also with tenor voice in Josquin's "Odieu mess amours." Pieces for brass include an interesting fanfare by Josquin, "Vive le Roi," and two witty *chansons* by Loyset Compère, "Nous sommes de l'ordre de Saint-Babouyn" and "Un franc archer," the latter of which is also heard in a vocal version.

The singers are quite good, but unfortunately intonational lapses detract from their over-all effect. The Passion, already mentioned, includes some fine singing, but the music is too repetitious to hold many listeners' attention for its 19 minute span. The shorter works, Josquin's charming "Allégy-moy," the light-hearted anonymous "Il état un bonhomme," and Fevin's "Gaude Francorum regia corona," however, are designed to please the listener.

No texts are provided and names of individual performers are also not given. Stereo sound is fairly good, but is a little strident in the Brumel,

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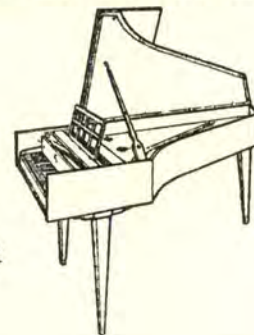
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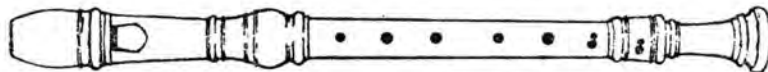
This fine disk was originally released in 1963 as **SWEET PIPES: FIVE CENTURIES OF RECORDER MUSIC** (COLUMBIA MS-6475; ML-5875), and received an extensive review by Anne Tremearne in this journal (AR, Vol. IV, No. 4, p. 20). Readers who failed to follow her good advice to snap up a copy (or those who have discovered **THE AMERICAN RECORDER** since then) are here given a second chance on Columbia's bargain-priced ODYSSEY label. The original record jacket featured an interesting cover picture of Krainis, plus extensive notes. The present disk appears as good as the original, but the manufacturer economized on the jacket and we are offered another view of the held recorder from Hotteterre's *Principes* and greatly abridged notes on the reverse side. Names of members of the Consort and Baroque Ensemble are listed, but not the identities of players and specific instruments used in the various pieces, such as was provided on the original Columbia jacket. However, we can be grateful that this appealing record is again available.

**THE BEST OF DALLIANCE: A Bold Musical Excursion Into The Lusty Ways of Elizabethan England.** For Mature Libidos Only! Sung by Ed McCurdy. ELEKTRA (2-disk set) (M) EKL-213, \$4.98.

This anthology is a reprint of 28 of the bawdy ballads which appeared in the late 1950's on a disk titled "When Dalliance Was In Flower and Maidens Lost Their Heads" and three more LP's which it spawned. The texts, culled largely from Thomas D'Urfey's "Songs of Wit and Mirth or Pills to Purge Melancholy," generally leave little to the imagination.

Ed McCurdy's rich baritone is perfectly suited for this sort of thing, and he is given fine support on guitar and banjo by Erik Darling. The harpsichord, played by Robert Abramson, also is heard occasionally and the recorder is used in five of the songs, "The Trooper," "Uptails All," "A Riddle," "A Tradesman," and "A Wanton Trick" — the last verse of which is: "All maids that make trial of a lute or viol,/ Take heed how you handle the stick;/ If you like not this order, come, try my recorder — / 'Tis but a wanton trick."

The record jacket credits the recorder playing, which is rather variable, to Alan Arkin and LaNoue Davenport. The recording pre-dates the age of stereo, but the sound is very good.



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