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CONTENTS

AN INTERVIEW WITH
LA NOUE DAVENPORT
by Kenneth Wollitz

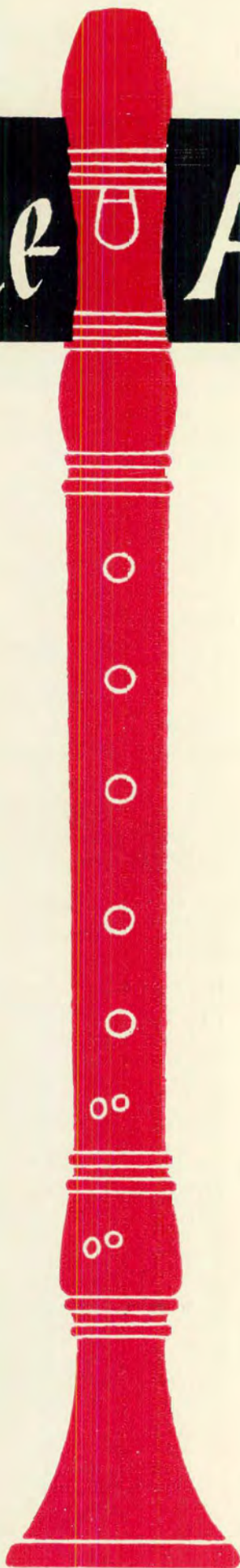
A REPORT ON THE FIRST
LONG ISLAND RECORDER FESTIVAL
by Gerald Burakoff

J. S. BACH'S SONATA IN F
(Commentary on ARS Edition No. 60)
by I. H. Paul

RECORD REVIEWS
by Dale Higbee

MUSIC REVIEWS; CONCERTS; LETTERS

A QUARTERLY
PUBLICATION
OF THE
AMERICAN
RECORDER
SOCIETY



It is with regret that we announce the retirement of Erich Katz as Editor of Music Reviews. Dr. Katz, who has served the magazine faithfully and with distinction for many years, finds that failing health does not permit him to continue in this service. We hope that time and his health will permit him to write for the magazine at least occasionally, and we wish him well in all that he does.

We are fortunate to be able to introduce Maurice C. Whitney as our new Editor of Music Reviews. Dr. Whitney has a B.S. in Music Education from Ithaca College, an M.A. in Music Education from New York University, and an honorary degree of Doctor of Humane Letters granted by Elmira College in connection with his being named "teacher of the year" by the New York State Teachers Association.

Dr. Whitney served as chairman of the music education department in the public schools of Hudson Falls, N. Y. from 1932 to 1944, and in Glens Falls from 1944-1969. He has been president of the eastern division of the Music Educators National Conference, and of the New York State School Music Association. He is presently a visiting professor of music at Adirondack Community College, organist at Christ Church and Associate Chairman of the Editorial Board of the Music Educators Journal.

He is a member of A.S.C.A.P., with more than 125 published compositions and arrangements in print. These include two A.R.S. Editions published by Galaxy, and other recorder music published by Schirmer, Associated Music Publishers, and Anfor Music Publishing. He has been a recorder enthusiast for more than ten years and has attended early music seminars at Goddard College, Provincetown, and Idyllwild, California.

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With the publication of this issue of THE AMERICAN RECORDER we are back on a tri-monthly schedule. This will give your editor a little more time between issues to implement some of the suggestions made by readers for material which they would like to see in the magazine.

We do not receive much information about future concerts which include recorder. We welcome such information and will publish it. However, it is up to the various performing groups involved to contact this office and furnish the information. If there is sufficient space in the magazine we will list concerts and programs that have already taken place.

Chapters are reminded to send their newsletters and items of interest concerning their chapters to Mr. Neil Seely, 89 Adams Street, Brockport, New York 14420.

—The Editor

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AN INTERVIEW WITH LANOUE DAVENPORT

By KENNETH WOLLITZ

On a warm and sparkling day last spring I went up to the offices of the New York Pro Musica to chat with LaNoue Davenport for an hour or so and gather the material for the interview which follows. It's a pleasure to talk with LaNoue on any subject. It's a particular pleasure to hear his ideas about music. He is articulate, thinks very clearly, and has strong opinions — as will be seen from his remarks in this interview.

Wollitz: Well, LaNoue, let's begin at the beginning. Where were you born? How did you first begin to play music?

Davenport: I was born in Dallas, Texas, January 26, 1922. I know I've lost most of my Texas accent, but it comes out sometimes when I'm feeling very relaxed. I come from a very musical family. Both my mother and my father played all kinds of instruments. My father was a railroad man, but at heart he was a frustrated musician. He was our first music teacher. My brother and my sisters all play, and my brother is also a professional musician. His name is Pembroke Davenport. He is an orchestral director of Broadway musicals. "Kiss Me Kate" is one of the better known shows he has done. My musical training began at the age of five when my father started teaching me to play the piano. I began to play the trumpet when I was twelve, and for the next dozen or so years I was a professional trumpet player, playing in dance bands and eventually in Broadway shows.

Wollitz: When and how did you begin to play the recorder?

Davenport: I was in the Navy during World War II, and after I was discharged I came to New York and began to study music at the New York College of Music. It was there that I met Eric Katz who introduced me to early music and gave me a recorder and told me to learn how to play it. I became so enthralled that I sold my trumpet, and I have been involved in early music ever since. From 1949 to 1953 I taught and organized concerts. As a matter of fact I was an original member of the New York Pro Musica. I am one of the two recorder players on the Pro Musica's second disc, the John Blow "Ode on the Death of Henry Purcell," and I played in their first concert in April of 1963, at the New School for Social Research. The program included the "Ode" and some canzoni of Fresco-



Photo by Richard M. Grant

LaNoue Davenport

baldi. Bernie Krainis of course was the other recorder player.

During the period between 1953 and 1960 I taught at the Dalton School, directed the Musicians' Workshop, and made a number of records with the Manhattan Consort, "600 years of Recorder Music," "Contemporary Music for the Recorder," "Solo Music of the 18th Century," and "Sheep May Safely Graze" with my wife, Sheila Schoenbrun. We also did a record of folk music with Jean Ritchie. In 1960 I rejoined the Pro Musica.

Wollitz: What instruments do you now play with the Pro Musica?

Davenport: I play recorders, krummhorns, viola da gamba, and sackbutt. I am primarily interested in Medieval and Renaissance music, and I think that for this repertoire one should play as many instruments as possible.

Wollitz: Other than playing what are your principal musical interests?

Davenport: Orchestration, particularly of instrumental pieces.

Wollitz: Of course most renaissance and medieval music contains no indications whatsoever as to the medium of performance. How do you go about deciding the scoring of a particular piece?

Davenport: One must discover the "ethos" of the piece, find the instrumental colors best suited to its being. This is a more subtle matter than deciding whether a piece is "happy" or "sad." It is a matter of intuitive feeling and experience. You must imagine how the piece will sound with various timbres. And then of course there are practical considerations of key, range, etc. I would guess that I achieve a successful sound about 80% of the time.

Wollitz: What about "authenticity"?

Davenport: The most authentic performance would be to play the music exactly as it was originally played in its best performance. This is of course impossible, so we must strive for the best and most informed approximation. During my ten years with the Pro Musica we have taken great strides. We are always acquiring new instruments, and striving for more authenticity. But primarily we try to do justice to the music. Performance on modern instruments is preferable to no performance at all. But you take all steps possible toward your best and most informed conjecture of what is authentic. Your first criterion is that the music should come to life; you should be excited about it. Strive for the most musical performance. The instruments must make a good sound. Intonation and technique must be perfect.

Wollitz: What about improvisation and ornamentation?

Davenport: Improvisation is as essential as any other musical element in this repertoire. Improvisation has been an integral element during most of musical history. It is only during the last 75 years or so that it has ceased being a required part of a musician's training and equipment.

The science of musical notation is a loose visual approximation of sound. 500 years ago the notation was a mere skeleton. Even when playing the music without extra ornamental notes, the other elements of performance such as dynamics, tempo, and instrumentation are in a sense improvisations since there is almost no indication of them in the notes.

Wollitz: How does one go about recovering this "lost art" of improvisation?

Davenport: You must study the historical treatises; but more important than that, you must steep yourself

in the literature. The improvisatory patterns in Gassini cannot be lifted literally and grafted onto a piece of music. Any great improvisor learns the idiom and then expands on that. One must ornament according to one's knowledge and one's own proclivities as a creative musician.

We are continuing to increase in improvisation here at Pro Musica. We still do too much from written out ornamentations such as those of dalla Casa. But in performance we change even them. When you perform a lot you must make a conscious effort not to let improvisatory patterns become set. I change direction with a piece every month or so, or if I feel I have begun to play the same notes. I try to keep loose and spontaneous. There is the danger of falling on one's face, but that keeps it exciting. Improvisation is in essence taking chances. When it succeeds it is the ultimate musical experience.

Wollitz: Should amateurs try to improvise?

Davenport: Of course! Anybody who plays early music must. You don't leave out rhythm; likewise you shouldn't leave out improvisation which is just as much a part of performing early music. Even the simplest ornaments are preferable to none at all. One must begin at whatever level one is capable of.

Wollitz: Do you have any advice to give members of the ARS about playing music?

Davenport: My advice is to expand an interest in other sounds. It is false to play early music only on recorders. One should learn as many other instruments as one's time, intelligence and musical gifts will allow. The capped reed instruments such as the krummhorn and kortholt are the easiest to learn. I think many amateurs would get more pleasure from learning to play the krummhorn than in struggling with the difficult Baroque literature. The music of Telemann is physically more demanding, in agility and so on, and I think musically it is less rewarding than Renaissance music. As you know, I am much more interested in Medieval and Renaissance music than in Baroque. Also it's my personal opinion that Telemann's recorder sonatas are inferior in quality to music he has written for other instruments.

Wollitz: Do you feel the recorder is an expressive musical instrument?

Davenport: All instruments are expressive. The limitations of the recorder are a great help since they force one to depend on musicality. Expressive playing doesn't depend on the number of possibilities of the instrument, but on the musicality of the player. One should of course play music that is appropriate for the instrument. It is nonsense to accuse the recorder of being non-expressive just because it can't play music



LaNoue Davenport: en famille

Linda, Darius, Sasha, Sheila, Stefan, Dylan, Mark, LaNoue

that wasn't written for it. The recorder's lack is only in dynamic range. Musical expression is a lot more than this.

Wollitz: What are your thoughts about contemporary music for the recorder?

Davenport: Personally I'm not interested, but I think the recorder should be exploited in any way it can be. Most 20th century recorder music is poor. I think Ed Miller is the best American recorder composer. Michael Vetter and Franz Brüggem are where it's at in contemporary recorder music.

Wollitz: What do you think of mixing contemporary performance ideas with early music. I'm thinking of such things as light shows and so on.

Davenport: The concert as we know it is alien to old music. The "concert" of performers playing for a passive audience is going to disappear as a social activity. Thus playing early music with light shows, performers walking around in the audience, etc., is very fruitful. The Manhattan Consort recently did such a

performance in Boston. I picked slides to be included in the light show, stained glass windows, figures dancing, and 18th century surgical illustrations to accompany "The Bladder Operation" of Marin Marais.

Wollitz: What are your other interests besides music?

Davenport: I do a lot of reading, primarily in the areas of history and politics. I'm deeply interested in what's happening to the world today and I try to keep abreast with events. I think the current generation of young people, say ages 15 to 30, is the most marvelous in our country's history. They have a clear vision of what the country and the world are, and what must be done. They are our only hope for the future.

My family is terribly important to me. I am very concerned about the education of my four boys. Darius is 19 and is a professional musician. He is in a group called "The New Lovin' Spoonful." He plays drums, guitar, recorder, krumphorn, sings, and composes. Mark, who is 13, plays 'cello, recorder and

(continued on page 130)

A REPORT ON THE FIRST LONG ISLAND RECORDER FESTIVAL

By **GERALD BURAKOFF**

On Saturday afternoon and evening, March 8, 1969, there was a recorder festival at the Hicksville High School, Long Island, New York. The festival was for junior and senior high school students of intermediate and advanced level, and for teachers who were interested in learning more about the recorder. The main purpose of the festival was to bring together public school recorder students in order to rehearse and present a concert under the direction of two outstanding guest conductors. The students were divided into two groups and spent most of the afternoon rehearsing. The festival was organized by Eugene Reichenenthal of the Harborfields Public Schools and Gerald Burakoff and William Goleeke of the Hicksville Public Schools. The Suffolk County Music Educators Association sponsored the event. Dr. Maurice Whitney, former President of the New York State School Music Association, and Mr. Kenneth Wollitz, President of the American Recorder Society, were the guest conductors. This event was the first public school recorder festival in New York State, and possibly in the United States. It was held primarily for students in the Long Island area but was publicized in order to include recorder enthusiasts from the entire state. All the people involved were pleased that seventy recorder students participated in this first festival.

The festival was a major success. Because of the excellent participation and ensuing success there are plans to have the festival once again this spring and to enlarge it to include an elementary group for first-year players in addition to the original intermediate and advanced groups. The expenses for the first festival were kept at a minimum, and the budget was met by a small registration fee from the participating students and by donations from the music industry. Those of the industry who contributed substantially were Hargail, Trophy, Hohner, Anfor, Orpheus, Terminal, Magnamusic, Sam Ash, and Schott. Without this financial assistance the festival would not have been possible.

The schedule for the festival day, Saturday, March 8th, was:

12:30-1:00 — Reception.

1:00-3:00 — Rehearsals for the intermediate and advanced groups, conducted by Dr. Whitney and Mr. Wollitz. Reading session for teachers and other adult players conducted by Mr. Reichenenthal and

Mr. Burakoff. Exhibits of recorders and recorder music by various music dealers.

3:15-4:15 — Demonstration of Renaissance wind instruments by Mr. Wollitz.

4:30-6:00 — Second rehearsal for students conducted by Dr. Whitney and Mr. Wollitz. A clinic for teachers, "Orff and the Recorder In the General Music Class," conducted by Dr. Lawrence Wheeler. Reading session for teachers and other adult players of exhibition literature conducted by Martha Bixler and Arthur Nitka.

6:15-7:30 — Supper.

8:30-10:00 — Concert.

I think it is important to list the festival concert program in order to illustrate the type and difficulty of music that was attempted by the recorder students. The evening concert consisted of selections chosen from the program. This gave the conductors more freedom in their afternoon rehearsals. The guest conductors and the festival chairmen also performed at the evening concert.

P R O G R A M

INTERMEDIATE CONSORT

(selections chosen from the following)

Italian Villanellas of the 16th Century	arr. Katz
Five Villancicos	arr. Newman
Second Beguine	Bonsor
Purcell Album	arr. Bergmann

SMALL ENSEMBLE

Cola Degl'arcadi	Steffani
Lagrime Dolorose	Steffani
William Goleeke, baritone; Gerald Burakoff and Kenneth Wollitz, treble recorders; Sonya Burakoff, piano	

ADVANCED CONSORT

(selections chosen from the following)

Ein Altes Spielbuch, Book I	arr. Giesbert
A Third Set of Quintets	Holborne
Alpine Suite	Britten
Sieben Flötentänze	Staeps

SMALL ENSEMBLE

Concerto for Four Treble Recorders and Continuo	Schickhardt
Gerald Burakoff, Eugene Reichenenthal, Maurice Whitney, and Kenneth Wollitz, treble recorders; Sonya Burakoff, piano	

COMBINED CONSORTS

(selections chosen from the following)

Canzon	Brade
Four-part Dances	Gervaise
Danserye	Susato-Giesbert
Intradas	Franck-Whitney

If any readers of these pages are recorder teachers interested in having students attend the festival this spring, I will try to include the exact date and more specific details in the next issue of THE AMERICAN RECORDER. I would appreciate any comments and suggestions you might have for the coming festival. □

J. S. BACH'S SONATA IN F

(Commentary on ARS Edition No. 60)

By I. H. PAUL

When I first mentioned to a friend my intention to transcribe for alto recorder Bach's three sonatas for flute and keyboard obbligato, he reacted with disapproval. If you want fresh music for the recorder, he advised, look into Telemann whose output is far from depleted. But don't tamper with Bach! A small voice in me sided with him — for even though it is hardly an uncommon practice, one approaches the task of transcribing Bach with misgivings. But a larger voice was insistent: these three great sonatas are so magnificent! And the fact that Bach preferred the transverse flute for this music is not a compelling reason why it should not also be available to the accomplished recorder player.

A few days later my friend — who happens to be a musicologist — told me that he had learned of the existence in a Berlin museum of an autograph in Bach's hand of the first page of the first sonata; and it is written there in the key of *G*-minor (n.b., the version we know is in *B*-minor). If I'd transcribe the sonata into that key, he said, then at least I'd have some legitimate basis for my undertaking. I told him that *G*-minor wouldn't work at all, but that *C*-minor would very nicely. Although he remained unenthusiastic he did admit that it seems to have been customary in Bach's time to transpose pieces quite freely; and he further conceded that there is reason to believe that instruments in those days were tuned to a somewhat different pitch than ours are. So the key change was not too serious a breach.

But he had been assuming that keys could be found in which the music would go without further alteration. When I admitted that even in the best key, whole passages would have to be shifted an octave and notes would need to be changed, he was dismayed. The professional is likely to take something of a rev-

erent attitude towards the texts of his masters. It can make a difference if you are, like I am, a professional in another field — for, where angels fear to tread...

In fairness to my transcriptions I should end this account by telling how, when I later played the completed transcriptions for my friend, he liked them well enough to confess that his professional conscience was somewhat mollified.

The second sonata, which is the one that *ARS* has published, lends itself to transcription for the recorder with fewer alterations than the other two. Once I had decided on a suitable key I found that only two passages needed to be raised an octave and only two notes had to be changed. None of these alterations seriously affect the character of the music. In addition to these mandatory changes, I decided in favor of one further octave shift in order to brighten the passage that brings the sonata to a close.

The first and third movements are originally in the key of *E*-flat-major. This key is unsuitable since it requires some intolerable octave transpositions, and even then there are too many low *A*-flats that are technically awkward. My main considerations in choosing a new key were appropriateness of register and ease of performance. It quickly became clear that the choice was between *F*-major and *G*-major. The higher key had appeal because the music sounds a bit more brilliant there. But in this key the third movement has a number of difficult passages that lie very high for the recorder. Also, in the first movement there occurs an important high *F*-sharp; and my instrument, like so many others, will not give a clean high *F*-sharp reliably. Moreover, I find the entire passage a bit too shrill at this high register. This pivotal passage is shown here in both keys. Playing both versions will reveal that it goes better in *F*. (see Ex. A)

Ex. A

The image shows two staves of musical notation for a passage from J.S. Bach's Sonata in F. The top staff is in F major (one flat) and the bottom staff is in G major (one sharp). Both staves show a melodic line with a dashed line above it indicating a higher octave transposition. The top staff has a boxed '33' at the beginning.

Finally, not only are the first and third movements more manageable in *F*-major but the keyboard part seems to lie better there, particularly when it is played on the piano. So my decision was *F*.

The second movement is originally in *D*-minor and it is possible to leave it there. I decided, however, to lower it to *A*-minor because I felt that in this register it reproduces more faithfully the timbre that a flute achieves for this *Siciliano* song. The expert player who can sustain a sweet and nonshrill tone in the high register may want to try playing this movement in the original key. The main motif is shown here in both keys.

Ex. B

The *Urtext* edition — which is primarily based on a copy by C. P. E. Bach (the original autograph has never been found) — shows only two small phrase markings for the flute and none at all for the keyboard. In my deliberations over whether to include phrasing and articulation in the transcription I felt there was merit in leaving the matter up to the performers as Bach did. But only those players who study the piece seriously are likely to want to phrase for

themselves, and they can do it even if phrasing is marked. The average player (like me) generally values the presence of phrasing and articulation markings even if he chooses occasionally to ignore them. Therefore, since I did have some definite ideas and conceptions, I decided in favor of including them.

The markings are designed specifically for the recorder and the piano. In the solo part slur-marks are meant to indicate untongued articulation, and they extend for the most part over a pair of notes. Only in the low register and in the slow movement are more than three notes ever slurred over. A broken slur over the main motif of the first movement is meant to suggest that the player keep in mind an extended phrase, even though he will have to articulate and even breathe during it. (The first illustration shows this passage.) Otherwise, breath-marks serve the additional function of indicating phrasing. It goes without saying that all of my marking are made in the spirit of suggestions, and the performer is encouraged to modify them to suit his taste and ability.

In the third movement there are several extended and uninterrupted passages where a breathing problem may arise for the average player. The expert knows how to overcome such problems, and the result is usually breathtaking to hear. But for me the problem has always been a troubling one, and I like to solve it in the following way. Rather than pause for a breath (a gasp?) I prefer to locate a suitable note, omit it altogether, and use the opportunity to take the

Ex. C

(♩ = 60) 8

needed breath. This kind of solution is indicated in the present edition by a parenthesis around the designated note and a breath-mark directly above it. The player who wonders whether I have always chosen the most dispensible note can experiment with others. The following illustration shows a passage that exemplifies this problem. It is deliberately left unmarked here so that the reader can work out his own solutions to the problems of phrasing and breathing, and can then compare them with mine. The reader who does this will discover that a variety of alternatives are possible. (see Ex. C)

The markings for the piano part are even more problematic. In addition to staying within a narrow dynamic range the pianist must aim for transparency of texture as well as clarity of articulation. Though it depends on the kind of piano I am playing, I have usually found it best to keep my foot away from the sustaining pedal and also to avoid an overly legato touch. While it is surely a misconception to try to imitate the harpsichord, I generally prefer a slightly detached articulation in running passages, for this lends some brightness without reducing transparency. For example, in the keyboard's main motif of the first movement, which is shown here, even though the sixteenth notes are slurred over, the pianist may find it effective to play them with a moderately detached touch (striking the keys instead of pressing them). The phrasing can be rendered by means of a slight pause, along with a variation in dynamics. (see Ex. D)

The keyboard part also carries the burden of a *basso-continuo*, and there are places where I feel it is necessary that the bass be realized if the sonority is not to be too thin. I find it surprising (and dismaying) to hear performances of this sonata in which the bass is never realized. It is abundantly clear that this is a trio-sonata, with the treble keyboard part in duet with the solo part and the bass keyboard part representing the *basso-continuo*. There are places where the treble part rests while the bass continues to support the solo voice, and it is incongruous for the basso to be unrealized here. In my transcription I include suggestions (in small notes) for realization at those places where I deem them appropriate, if not necessary. I tried for simplicity along with musical felicity. The following illustration shows my realization of the passage that accompanies the solo part's motif as shown in the first illustration above. (see Ex. E)

The player is of course free to realize the bass wherever he deems it appropriate, and in a manner that is in keeping with the spirit of the music. The same applies to the matter of ornamentation. We know that in Bach's time it was largely left to the performers to realize ornamentation—indeed, they often added their own where they saw fit. At the same time, no player should feel bound to ornament even where it is indicated. But there is a prevailing opinion that the recorder requires more ornamentation (and also that more extended ornamentation sometimes referred to as gracing) than the more mellifluous flute, and con-

Ex. D

Allegro moderato (♩ = 60)

Ex. E

Ex. F

Allegro (♩ = 60)

Ex. G

versely that the piano requires less than the harpsichord. For this reason I include suggestions (in parentheses) for additional ornaments where the *Urtext* does not have them. The present edition also follows the custom of showing a suggested rendition of each ornament in small notes above the staff.

A word about the problem of the sustained note or sustained trill. In the third movement there occurs a feature that is quite typical for baroque pieces: a single note is sustained for a number of measures, serving as a kind of pedal-point. Sometimes there is a trill-sign above the note, sometimes not. But we are far from sure how such notes are to be interpreted. It has been my experience that I grow uneasy when I come to such a note. I must confess that not only do I find it difficult to sustain (or even to trill) a note in pitch for very long, but I also feel a little foolish doing it on the recorder. It has seemed to me that there ought to be a sensible and tasteful way to handle the difficulty, and I have experimented with several possibilities. One is to play a simple mordent on the strong beat, or beats, of each measure and to forego a continuous sustaining of the note. Another is to invent an ornamentation or gracing on the note by decorating it throughout. I resisted the temptation, however, to include either of these suggestions in the transcription since the problem may be largely an idiosyncratic one.

At the beginning of the third movement the recorder has to play three low *F*'s in quick succession. This passage is the following: (see Ex. F)

Even if the player finds it easy enough to play as written the low *F*'s are likely to be inaudible. At the very least the third low *F* should be omitted to make the ensuing passage symmetrical with the second measure. I make two further suggestions here: 1) the low *F*'s be tied over; 2) the third *F* of measure 3 be raised an

octave, and only the final *F*'s tied. There is a third possibility that may be best: to play the second *F* of measure 3 an octave higher instead of lower (and the third in the middle register). Not only does this insure its place in the sun, but it actually corresponds to measure 63 where the motif recurs.

Finally, a remark about interpretation. In my judgment performers should try especially hard to avoid an overly mechanical and metronomic approach to the piece, particularly the first two movements. There are occasions where a substantial pause is altogether desirable — the music too must be allowed to breathe. For example, in the measure before the solo part makes its entry, there is the following passage. (see Ex. G)

The keyboard player should, in my opinion, pause before he attacks the thirty-second note runs; and he may also pause slightly between each of the descending runs. I go even further when I play this passage, for I make no attempt to play the thirty-second notes in tempo, regarding them instead as a sort of free cadenza. I also play the final three measures of the first movement quite freely, for I feel they need to be broadened. And I suggest a diminuendo to the end because the recorder is playing at its lowest, and necessarily softest, register.

As for tempo, the indications that are given are those that I usually follow. But surely one's tempo should depend on a variety of factors, including the sonority of the instruments as well as of the room, and not only the abilities but also the mood of the performers. Taking all considerations into account, the third movement should probably go as swiftly as possible — but no faster than that! □

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RECORD REVIEWS

BY DALE HIGBEE

ITALIAN RECORDER SONATAS circa 1700: Francesco Barsanti: Sonata in C major for Recorder and Continuo; Diogenio Eigaglia: Sonata in A minor for Recorder in B \flat and Continuo; Arcangelo Corelli: Variations on "La Follia" for Recorder and Continuo, Op. 5, No. 12; Francesco Maria Veracini: Sonata in G major for Recorder and Continuo; Antonio Vivaldi: Sonata in G minor for Recorder and Continuo, Op. 13, No. 6. Frans Brügger, alto recorder in F and "Fourth Flute" (recorder in B \flat); Anner Bylsma, violoncello; Gustav Leonhardt, harpsichord. (Recorded February 1967) TELEFUNKEN (S) SAWT 9518-A, \$5.95.

ITALIAN RECORDER SONATAS: Francesco Barsanti: Sonata in C major for Recorder and Continuo; Martino Bitti: Sonata in A minor for Recorder and Continuo; Giovanni Battista Bononcini: Divertimento da camera for Recorder and Continuo; Benedetto Marcello: Sonata in F major for Recorder and Continuo, Op. 2, No. 1; Francesco Maria Veracini: Sonata in D minor for Recorder and Continuo; Antonio Vivaldi: Sonata in G minor for Recorder and Continuo, Op. 13, No. 6. Ferdinand Conrad, alto recorder; Johannes Koch, viola da gamba; Hugo Ruf, harpsichord. BARENREITER-MUSICAPHON (S) BM 30 SL 1908, \$6.79. (16,- DM, if ordered direct from Bärenreiter-Verlag, Kassel)

FRANCESCO BARSANTI: Sonata in C major for alto recorder and continuo. Ed. by Hugo Ruf. Kassel: Bärenreiter, 1964. Hortus Musicus 183.

MARTINO BITTI: Sonatas in C minor and A minor for alto recorder and continuo. Ed. by Hugo Ruf. Kassel: Bärenreiter, 1965. Hortus Musicus 191.

BENEDETTO MARCELLO: Sonatas in F major and D minor for alto recorder and continuo, Op. 2, Nos. 1 & 2. Ed. by Jürgen Glode. Kassel: Bärenreiter, 1958. Hortus Musicus 151.

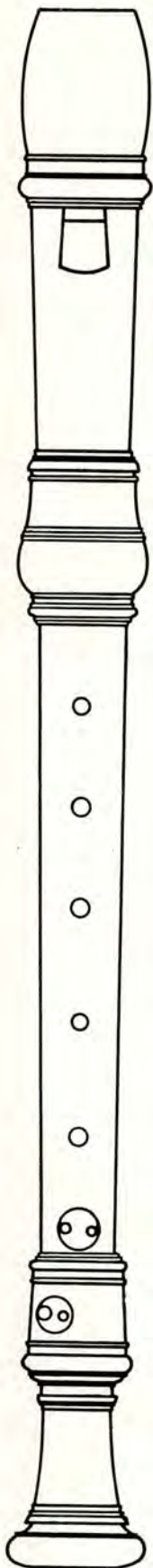
These two collections of Italian sonatas both include the Barsanti C major and Vivaldi G minor sonatas, as well as a (different) sonata by Veracini, and they are both useful additions to the library of recorder music on records since they feature first recordings of other works. They are quite different, however, both in the instruments used, styles of performance, and recorded sound. In contrast to the clean stereo sound in the Bärenreiter disk, that on the Telefunken record is quite spacious and somewhat diffuse, similar to that on Telefunken SAWT 9482, reviewed in AR, 1967, VIII (1), 15-16, and probably closer to

what one would have heard in an 18th century music room. Whereas Conrad and his associates play on modern instruments (except perhaps for the gamba) at present-day pitch, Brügger plays on an original and a copy of a Bressan recorder in *Kammerton* pitch.

More striking than either of the above differences is the character of the recorder soloist's playing. Conrad is a highly competent performer with a sound knowledge of Baroque ornamentation, but somehow his playing frequently lacks authority, as well as that extra something that marks the virtuoso. Occasional intonational lapses also detract from the over-all effect of his playing. Brügger, in contrast, has such superb technical mastery of the recorder that he can play in a very free, relaxed way, and he has a real flair for ornamentation so that it does not sound like something added on. The tone of his instrument, a copy of a Bressan alto made by Martin Skowronek, is fuller and has more body than Conrad's; and he also benefits from the considerable musicianship of his collaborators, who offer him better support than Conrad receives. Thus the performances on this splendid Telefunken disk offer more rewards than the Bärenreiter record, but many readers will want to acquire both.

The difference in playing styles is especially marked in the Largo of the Vivaldi G minor Sonata (McGinnis & Marx; Hortus Musicus 135). Here Conrad seems rather pedestrian, whereas Brügger makes the most of the long flowing line. In the slow movement of the attractive Barsanti C major Sonata Brügger also shows a much more creative approach to ornamentation, which is desirable since this movement seems to me to be relatively weak. Readers unfamiliar with this music will be interested in its elaborately written-out ornamented opening Adagio, sparkling Allegro, and lively final Presto in the excellent Bärenreiter edition (Hortus Musicus 183).

Corelli's "La Follia" (McGinnis & Marx) has previously been recorded by Carl Dolmetsch (London LPS 278, out-of-print) and Bernard Krainis (Kapp 9049), but the present version by Brügger seems outstanding to me. Brügger also gives a first-rate accounting of the sonata by Eigaglia. The composer is not mentioned in any of the standard musicological reference works, but this music is very appealing and is also distinctive in being written, like two of the suites by Dieupart, for Fourth Flute (i.e. in B \flat , a 4th above the standard alto recorder in F). Brügger plays it on a brilliant-toned



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Bressan Fourth Flute belonging to Edgar Hunt, and it is particularly bright and chirpy in the delightful second movement *Allēgro*. This piece merits early publication, arranged for soprano recorder in C.

Brüggen plays the Sonata No. 2 in G and Conrad plays the 3rd Sonata in D minor by Veracini (Peters 4965a). The latter seems a better piece to me and Conrad shows good taste in ornamentation, but it somehow lacks excitement. He also has intonational problems, as does Brüggen in the rather routine G major sonata, where high notes tend to be a shade flat.

Marcello's Sonata in F (Hortus Musicus 151), probably that composer's most attractive and popular recorder sonata, is neatly played by Conrad, and he also offers highly competent performances of Bonancini's *Divertimento da camera* (Moeck 1009) and Bitti's pleasant Sonata. In the same edition (Hortus Musicus 191) with this A minor Sonata by Bitti, identified in Walther's *Musicalisches Lexicon* (1732) only as a "musician at the Florentine Court," is a more interestingly developed, but so far unrecorded, Sonata in C minor, which readers may want to explore.

BAROQUE TRIO-SONATAS: Antonio Lotti: Trio-sonata in F major for Recorder, Viola da gamba and Continuo; Johann Christoph Pepusch: Trio-sonata in A minor for Violin, Viola da gamba and Continuo; Trio-sonata in D minor for Recorder, Viola da gamba and Continuo; Georg Philipp Telemann: Trio in F major for Recorder, Viola da gamba and Continuo; "Darmstädter Trio" in F major for Violin, Viola da gamba and Continuo. Ferdinand Conrad, recorder; Susanne Lautenbacher, violin; Johannes Koch, viola da gamba; Hugo Ruf, harpsichord; Heinrich Haferland viola da gamba (continuo). (Recorded February 1965) BAERENREITER- MUSICAPHON (S) BM 30 SL 1536, \$6.79.

JOHANN CHRISTOPH PEPUSCH: Trio-sonata in D minor for flute (recorder) or violin, viola (da braccio or da gamba) and continuo. Ed. by Hugo Ruf. Kassel: Bärenreiter, 1959. Hortus Musicus 161.

Most trio-sonatas were composed for two treble instruments and continuo, but all those recorded here are for a treble and a bass melodic instrument. Best known is Telemann's F major recorder-gamba-continuo Trio (Nagel No. 131), also heard on NONE-SUCH H-71119 (reviewed in AR, Winter 1967, VIII (1), 17) and previously available on CLASSIC EDITIONS 1046. Here it is well played, with suitable tempos, and good balance and stereo sound. The "Darmstädter Trio" for violin-gamba-continuo, rather like it in style but a better work, also receives a good performance.

Like Telemann, Pepusch is represented by two trios, and again the one for violin-gamba-continuo is the more substantial. In fact, the A minor trio, with its inventive allegros and expressive adagios, is one of the best pieces by Pepusch I have heard, and it benefits from a sensitive performance here. The D minor Trio, according to Hugo Ruf's preface in his edition of the music (Hortus Musicus 161), was written for "*Flauto Traversa ou Violino, Viola e Basso*," but the treble part is within the range of alto recorder and is so played on this record. It may interest flutists too, because of the rarity of this combination, but unfortunately it is a pretty routine piece — really more fun to play than listen to. The Adagio has some nice imitative phrases with instruments calling back and forth to each other, but in the other movements Pepusch tries to stretch out an idea for an opening phrase into a whole movement.

The F major Trio by Lotti, played from copies of the manuscript in the Royal Library in Brussels, includes lively fast movements and an attractive Adagio. It is competently played on this disk and, especially considering the scarcity of original music for this combination, it would seem deserving of publication.

J. S. BACH: The Complete Flute Sonatas — Sonatas in G minor, BWV 1020, B minor, BWV 1030, E \flat major, BWV 1031, and A major, BWV 1032, for Flute and Harpsichord; Sonatas in C major, BWV 1033, E minor, BWV 1034, and E major for Flute and Continuo; Sonata (Partita) in A minor, BWV 1013, for unaccompanied Flute. Maxence Larrieu, flute; Rafael Puyana, harpsichord; Wieland Kuijken, viola da gamba. MERCURY (S) SR2-9125, \$11.96.

Bach flavored the flute over the recorder and never wrote any chamber music for the latter instrument, but advanced recorder players enjoy the challenges posed by the master's sonatas for flute and harpsichord or continuo, as well as the unaccompanied partita. The sonatas in E \flat and G minor for flute and harpsichord and the C major sonata for flute and continuo are now not considered by Bach experts to be authentic, but they are fine works nonetheless; ironically, the E \flat sonata is perhaps the most popular of them all.

Having lived with these works for many years, I find none of the recorded versions of them completely satisfactory. These performances by Larrieu, Puyana, and Kuijken (in the sonatas with continuo) are among the best available, however, and share top honors with the Shaffer-Malcolm set on ANGEL, which does not include the Partita, BWV 1013. Stereo sound is excellent on this new MERCURY release.

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Many readers will be familiar with Carl Dolmetsch's arrangement for alto recorder (transposed to C minor, UNIVERSAL UE 12573) of the partita for unaccompanied flute. The performance of this fine work on the present recording is the most convincing I have ever heard. Larrieu seems to have unlimited breath and his playing is superb.

Puyana's harpsichord playing is characterized by great brilliance and drive, which brings real excitement to the fast movements, such as the final gigue in the B minor Sonata, and his playing is well matched by Larrieu. Tempos are generally very good, but tend to be on the fast side in the allegros and at times tend to be almost too virtuosic. Tasteful ornaments are occasionally added but are played the same way on the repeats, whereas they would be more effective if used only on the repeats or varied somewhat. The magnificent *Largo e dolce* in the B minor Sonata is not *dolce* enough for my taste, and the gamba seems overly prominent in the opening Adagio of the E major Sonata, but I very much like the short cadenza Larrieu introduces in the second movement of the E minor Sonata. Over-all this set can be highly recommended.

SONGS OF THE BAROQUE ERA: Adam Krieger: "Der Unbestand ist ihr verwandt," "Der Liebe Macht herrscht Tag und Nacht," "Der Rheinsche Wein tanzt gar zu fein"; Heinrich Albert: "Waldgesang," "Lob der Freundschaft," "Vorjahrsliedchen"; Heinrich Ignaz Franz Biber: Serenada for strings, bass (Night watchman) and continuo; Nicolaus Hasse: "Meine Seele, willst du ruhn," "Von der Ewigkeit," "Ich wall auf Erden hin und her"; Heinrich Schütz: "Erbarm dich mein, O Herre Gott"; Henry Purcell "Fly swift, ye hours," "The Father Brave," "Return, revolting Rebels"; Constantijn Huygens: "Sérénade," "Quoy Clorinde, tu pars?"; Jean Baptiste Lully: "Pauvres amants"; "Ha! quelle folie!"; Alessandro Scarlatti: "Ombre opache"; Agostino Steffani: "Lagrima doloureuse"; Francesca Caccini: "O che nuovo stupor." Max van Egmond, baritone; Frans Brüggén, recorder and transverse flute; Jeanette van Wingerden, recorder; Leonhardt Consort (strings); Gustav Leonhardt, harpsichord, organ and gamba; Dijk Koster, violoncello. (Recorded December 1967) TELEFUNKEN (S) SAWT 9525-B, \$5.95.

AGOSTINO STEFFANI: Eight Songs for Solo Voice, One or Two Woodwinds and Continuo. Ed. by Gertrude Parker Smith. Northampton, Mass.: Smith College, 1951. Smith College Music Archives, Number XI.

This recital includes a wide variety of types and moods — German on Side 1; English, French and Italian on Side 2. Van Egmond has a full, expressive voice, and he is given excellent support by the group

of first-rate instrumentalists. Stereo sound is very good and the recording seems to have been made in a rather "live" room.

Brüggen is shown in a group photo on the back of the record jacket holding a Hotteterre-type flute, and he is credited with playing both flute and recorder on this disk, but if so it must be in Purcell's "Return, revolting Rebels," a short work with slight parts for "flutes 1 & 2." Instrumental parts for Steffani's flowing "Lagrima dolorosa" (No. 7 of the composer's Eight Songs edited by Gertrude Parker Smith in Smith College Music Archives No. XI) are also listed as for "flutes 1 & 2," but in fact are played on two alto recorders by Brüggen and van Wingerden, and Brüggen is heard again on a higher recorder (either a 4th Flute or soprano) in Caccini's "O che nuovo stupor." I found the German songs most satisfying, including the rhythmically interesting "Lob der Freundschaft" by Albert and a very beautiful work by Schütz; and I especially enjoyed the charming string serenade by Biber, in which the voice appears only in the Ciacona as the Night Watchman.

GEORG PHILIPP TELEMANN: Sinfonia in F major for Recorder, Viola da Gamba, Orchestra and Continuo; Overture in C major for three Oboes, Strings and Continuo; Concerto in B \flat major for three Oboes, three Violins and Continuo; Concerto in E major for Flute, Oboe d'amore, Viola d'amore, Strings and Continuo. Günther Höller, recorder; Hans Jürgen Möhring, flute; Helmut Winschermann, oboe d'amore; Günter Lemmen, viola d'amore; Heinrich Haferland, viola da gamba; Helmut Schneidewind, trumpet; Willi Walther, Josef Feck, & Lothar Zinke, trombones. Deutsche Bachsolisten, Helmut Winschermann, director; Carl Govin, director in triple-concerto. **BÄRENREITER-MUSICAPHON (S) BM 30 SL 1203, \$6.79 (12,- DM, if ordered direct from Bärenreiter-Verlag, Kassel)**

Recorder players who are Telemann enthusiasts — and who is not? — will welcome this fine stereo recording of beautiful performances of two familiar works plus a pair of unfamiliar and unpublished ones — including a striking Sinfonia with recorder and viola da gamba concertante. The two solo instruments converse against a string background in the lovely Andante, but are provided a brilliant tonal contrast in the two fast movements by the composer's use of trumpet (originally cornetto) and three trombones in the tutti. Playing is very fine and balance is excellent too.

The Overture in C major, a suite of delightful dance movements, is one of 200 such works by Telemann. Listening to it, one can easily understand why the

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composer was held in such high esteem by his contemporaries. The manuscripts of the F major Sinfonia and this C major Overture are both in the Hessischen Landes- und Hochschul-Bibliothek, Darmstadt, and deserve early publication.

Side two again features sparkling oboe playing in the first-rate B \flat Concerto for three oboes and three violins, and Winschermann is also heard to good advantage on oboe d'amore in the splendid triple concerto. The Siciliano to the latter concerto seems a little too slow to me, but this is a matter of taste and some listeners may enjoy savoring it a moment longer.

GEORG PHILIPP TELEMANN: Serenade for Wind Instruments — Extracts from the *Getreuen Music-Meister*: Sonatas in C major and F major for Recorder and Continuo; Sonata in F minor for Bassoon and Continuo; *Sinfonie à la Françoise* in B minor for Flute and Continuo; Overture in G minor for Oboe and Continuo; Sonata in A minor for Oboe and Continuo; *Carillon* in F major for two Chalumeaux; *Flauto pastorale* for Panpipes and Continuo; *Air Trompette* in C major for Trumpet and Continuo; Menuet in F major for two Horns; *Napolitana* in G major for Oboe d'amore and Continuo; *Pastourelle* in D major for Flute and Continuo. Sebastian Kelber, alto recorder, baroque flute, and panpipes; Hans-Martin Linde, baroque flute; Alfred Sous, baroque oboe and baroque oboe d'amore; Walter Stiftner, baroque bassoon; Otto Steinkopf and Frithjof Fest, chalumeaux; Heinrich Alfing and Konrad Alfing, natural-horns in F; Edward Tarr, baroque trumpet; Emil Rudin, baroque trombone; Heinrich Haferland, violoncello; Josef Ulsamer, tenor-bass-gamba; Laurentius Strehl, violone; Michael Schäffer, theorbo; Elza van der Ven, harpsichord. (Recorded 1966-1967) DGG ARCHIVE (S) 198 430, \$5.79.

This well-recorded stereo disk includes an attractive selection of pieces for wind instruments first published by Telemann in his fortnightly "Faithful Music-Master." Readers are referred to Alan Thaler's interesting article "Der Getreue Music-Meister: A 'Forgotten' Periodical," *The Consort*, 1967, No. 24, pp. 280-293, for details about this publishing venture by Telemann and a full listing of its contents.

I was not familiar with the name of Sebastian Kelber prior to hearing this record, but judging from his superb playing here on a Dolmetsch alto recorder, he belongs in the ranks of the handful of real virtuosos on the instrument. He offers lively, stylishly ornamented performances of the well-known F major and C major Sonatas (Hortus Musicus 6), and is also heard on Baroque flute in "Pastourelle" and on panpipes in "Flauto pastorale" (Hortus Musicus 8, pp. 4 & 7).

Hans-Martin Linde plays baroque flute with a woody tone in the "Sinfonie" (Sonata in B minor, Hortus Musicus 8, p. 8) and Alfred Sous gives a good accounting of the Overture (Suite) in G minor (Hortus Musicus 175) and Sonata in A minor (Hortus Musicus 7, p. 3) on baroque oboe. Sous is also heard on baroque oboe d'amore in "Napolitana," which reminded me of simple instrumental solos such as might have been published not so many years ago in *Etude* magazine.

Telemann's F minor recorder sonata (Hortus Musicus 6) was originally intended for bassoon, and it is heard on this record played with remarkably good intonation on baroque bassoon. The short "Air Trompette" (Hortus Musicus 6, p. 16) is played on trumpet with trombone continuo. The remaining two pieces are not available in modern music editions, a Menuet here played on two natural-horns, and a charming "Carillon à 2 Chalumeaux, ou Flûte à bec ou trav. avec la Basse" played on soprano and alto chalumeaux. It should be mentioned, finally, that the harpsichord continuo playing is excellent.

MUSIC AT THE COURT OF LOUIS XIV: François Couperin: Second Concert in D major from "Concerts Royaux"; Jacques Hotteterre: First Book of Pieces for the Transverse Flute; Marin Marais: Suite from "Alcyone"; Pieces for Viol, Book 2. The Concentus Musicus, Vienna, Nikolaus Harnoncourt, director: Leopold Stastny, baroque flute; Jürg Schaeftlein & Karl Gruber, baroque oboes; Alice Harnoncourt and Kurt Theiner, baroque violins; Nikolaus Harnoncourt, tenor and bass violas da gamba; Hermann Höbarth, bass viola da gamba; Georg Fischer, harpsichord. VANGUARD CARDINAL (S) VCS-10029, \$3.50.

JACQUES HOTTETERRE LE ROMAIN: Suite in E minor for flute and continuo. Ed. by Hugo Ruf. Kassel: Bärenreiter, 1956. Bärenreiter 3316.

This excellent stereo disk should win more friends and admirers for the Concentus Musicus, Vienna, who play with style and verve. Marais' suite of elegant, courtly dances concludes with a wonderful chaconne which has "soul," to use current jargon, and reveals its composer to be a real music-maker. The set of pieces for accompanied bass viola da gamba, an instrument on which Marais was an outstanding virtuoso, also include music of grace and inventiveness, but are in a much more restricted medium; after hearing the suite, the pieces for viol give one the feeling of looking at charcoal sketches after viewing a rich oil painting.

In his preface to the four *Concerts Royaux* (1722) Couperin wrote: "The Pieces which follow are of another kind than those I have published until now. They are suitable not only for the harpsichord, but

also for the violin, the flute, the oboe, the viol and the bassoon. I composed them for the little chamber concerts to which I was summoned by Louis XIV almost every Sunday throughout the year. These compositions were played by Messieurs Duval, Philidor, Alarius and Dubois, with myself at the harpsichord." In the present recording four, rather than five, instrumental colors are used, oboe and violin alternating whole movements, as well as phrases within some movements, and the violin answering the oboe in the concluding "Echos."

Hotteterre's attractive Suite in E minor from his *Premier Livre de Pièces pour la Flûte traversière, et autres Instruments, avec la Basse* is now available in the well-printed Bärenreiter edition (BA 3316). Students of the one-key flute will want to acquire both the music and this fine performance on records by Leopold Stastny, and it will be of interest to recorder players too, since Hotteterre suggested in his preface to the music that it could also be played on recorder. He noted, "As some of the pieces are too low for the recorder, they have to be transposed if it is desired to play them on this instrument. For example, D major should be transposed to F major, G major to B \flat major and E minor to G minor." A much easier solution that I would suggest is simply to play them on a soprano recorder.

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FRANCESCO CAVALLI: "L'Ormindo" (opera in two acts). Recorded at the Glyndebourne Festival Opera House. Glyndebourne cast, London Philharmonic Orchestra, directed by Raymond Leppard. ARGO (3-disk set) (S) ZNF 8-10, \$17.85.

FRANCESCO CAVALLI: *L'Ormindo*, Opera in two acts, realized by Raymond Leppard. Vocal score. London: Faber Music Ltd., 1969. (Paperbound, 215 pp., \$20. American agent: G. Schirmer, New York)

Readers who enjoyed the lush Glyndebourne performance on ANGEL of Monteverdi's *Coronation of Poppea* will find this well performed and splendidly recorded version of Cavalli's *L'Ormindo* much to their taste. A libretto is included with the records, but some readers will also want to obtain the handsomely printed vocal score published by Faber and available from G. Schirmer. The latter has notes on the realization of the music, and both include an interesting essay on the composer and opera by Raymond Leppard. In this essay Leppard shows awareness of the tremendous problems that confront "the performer in the way of recognition of the composer's original intention and the re-creation and re-enactment of it," but the published score gives little indication of the extent of his "re-creation" — which appears to be considerable. Those who are satisfied only with historical "authenticity" will not be very happy with this recording, but I found it enjoyable and believe many readers will too.

The plot is rather involved but not hard to follow, and I was interested in the gradual development of character in the principals. Very moving is the "death" scene near the end of the opera, and I was also impressed with Hanneke van Bork's beautiful singing of Sicle's aria at the end of the opening scene.

Leppard tells us that the original libretto has Ormindo turn out to be the son of the king he has cuckolded, and this might make the ending more believable. On the other hand, the king's switch from rage to forgiveness could make sense, assuming that he is old enough to be tired of being king and philosophic enough to realize that he is unable to satisfy his young wife.

MUSIC CALENDAR 1970. New York: C. F. Peters Corp., 1969. (17"x10", 29 black-and-white illustrations, \$3.50)

This handsome calendar features excellent illustrations of musical subjects, including a number of paintings with instruments. On the reverse side of each page are listed various events associated with each day of the year, and at the back is a special listing of outstanding anniversaries. Included among the birthdates given are those of ARS notables Martha Bixler and LaNoue Davenport.

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MUSIC REVIEWS

JOHANN CHRISTOPH PETZ. *Symphonia à 3 Flutes Traversieres* (playable on three C-recorders). Ed. by Karlheinz Schultz-Hauser. B. Schott's Söhne, Mainz, 1968 (N.Y.: AMP) Score and parts. \$3.50. (Ed. Schott 5713)

ERICH KATZ. *Christmas Music From Many Lands. Original Settings for SAT Recorders* (Voice ad lib.) Anfor Music Publishing, Brooklyn, N. Y., 1969. (RCE No. 10) \$1.50.

MARIN MARAIS. *Suite No. VIII for Soprano Recorder and Harpsichord. Arranged and edited by Carl Dolmetsch. Universal Edition, London, 1968. (USA: Th. Presser) (UE 14025) Score and part. \$1.70.*

The *Symphonia à 3 Flutes Traversieres* by J. C. Petz or Pez (1664-1716) is here printed for the first time, edited from a set of manuscript parts. It is scored for three equal instruments and is playable on C-recorders without transposition. The effect of this work is that of a trio-sonata, with the two upper parts moving imitatively in thirds and sixths above a characteristic harmonic bass line. In recognition of this, the editor has provided an alternate part in bass clef for the third voice and suggested it might be played upon a stringed instrument. We found that the first and third movements (*Sinfonia* and *Menuetts I and II*), slight as they are, profited by the greater sonority and clarity a true bass sound provided, and I recommend playing those movements on two tenors and a great-bass or equivalent. In the middle movement, a *Fuga*, although the same instrumentation might be used, the brighter combination of three tenor recorders underlines the more equal part-writing, although even this movement is fundamentally two parts over a bass.

As music, however, the *Symphonia à 3* is uninteresting and says nothing that has not been said a thousand times by other composers of the period and said a great deal better by the best of them.

In *Christmas Music from Many Lands* Erich Katz and Anfor Music Publishing Co. have given us another collection which is both generous and of high quality. The twenty carols (eight French, four Spanish, six German, and two English) have been given original and effective settings by Dr. Katz and the selections represent a good balance of familiar and unfamiliar. Texts are given in the score and translations are furnished inside the front cover. This is a bargain, and even if you think you already have all the Christmas music you need you will find that these attractive settings make something new of your fading favorites and introduce you to some carols you did not before know.

As we are told in a preface, the suite by Marin Marais is from his Third Book (1710) in which the pieces were designed by the composer, in the fashion of his time, to be playable on various instruments, including recorder. Carl Dolmetsch has edited and arranged the Suite No. VIII for soprano recorder and harpsichord and has included an alternate part for the fifth and last movement ("*Saillie du Caffé*" and *Double*) so that it may be played upon a sopranino recorder, which more effectively brings out the "wit" intended. This is a good addition to the literature of those notoriously treacherous members of the recorder family — good in the sense of being a pleasant study in the highly decorated sort of music identified with the French at the end of the 17th and the beginning of the 18th centuries.

—Roy Miller

W. H. PARRY. *Within The Manger*. (voice, recorder, piano, triangle, tambourine and small drum). London: Schott. (New York: Associated Music Publishers). 1968. Price \$.90.

This short original piece is a "little jewel," and a fine addition to the school recorder repertoire. The ensemble of recorders, percussion, instruments and piano tastefully and simply accompanies the vocal melody. There are effective changes in meter which enhance the style of the piece. The selection is folk-like in character, and sets a pastoral mood. The voice range will be comfortable for the young student, and the recorder part is musical and attractive. The score is printed clearly, but, unfortunately, there are no separate recorder parts included, which may cause page turning difficulties. This is an excellent choice for inclusion at a school or church Christmas program. Very highly recommended.

—Gerald D. Burakoff

ARNOLD COOKE. *Quartet (1964) for Treble Recorder, Violin, Violoncello, and Piano*. London: Schott & Co. Ltd. (New York: Associated Music Publishers Inc.) 1968.

SAMUEL SCHEIDT (arr. Herbert Hersom). *Four Preludes on the Chorale "Da Jesus an dem Kreuze stund."* (SA, SAB, SATB). London: Schott & Co. Ltd. (New York: Associated Music Publishers Inc.) 1968.

JAMES HOOK (arr. Stanley Godman). *Trio in G, Op. 133 No. 1. (SAT)*. London: Schott & Co. Ltd. (New York: Associated Music Publishers Inc.) 1968.

The music of the English composer, Arnold Cooke, is not well known in this country. His *Quartet (1964)*, written for Carl Dolmetsch, is a serious utterance, and, within that far-too-limited realm of modern chamber

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music which uses the recorder, it is a work of ample proportions, covering, as it does, thirty pages in the piano score. The work is melodic in emphasis and traditional in form. Though spiced with modal cadences and sprinkled with piquant dissonances, its harmony remains strongly tonal. Its rhythmic patterns are conservative. It contains, then, few surprises. On the other hand, it is a solidly crafted piece of music. Cooke's writing for the instruments is gratefully idiomatic. He is not condescending toward the recorder, and his demands upon the musicianship of the other three performers are substantial as well.

Of the three movements, especially lovely is the aria-like second, its serenely flowing lines creating a quiet mood that is a pleasure both to play and to hear. The first movement consists of a perky fugal central section framed within a prelude and postlude in baroque-style dotted rhythms. And the finale is a bright gigue in which the recorder player is given the option of switching from the alto to the soprano instrument.

The "Tablatura Nova" of Samuel Scheidt, published in 1624, is a landmark in the history of music for the organ. In its three volumes, Scheidt set out to demonstrate, by means of his own compositions, the superficiality of much of the writing for organ of his time. He found particularly tasteless the tendency to embellish existing tunes with meaningless formulas of ornamentation or "coloratura." Scheidt did not oppose ornamentation, but it was his belief that rather than being superimposed, it should be an integral part of the whole composition.

It is from this work that the "Four Preludes" have been arranged. The first of these, for SATB, puts the chorale melody in the top part, the other three instruments engaging in imitative counterpoint against it. Setting two, for SA, again gives the tune to the soprano recorder. But the third setting, for SAB, places it in the bass. Finally, with the chorale tune once again in the soprano part, ATB add attractive chromatic lines.

The whole set is exactly what music for the not-too-advanced recorder consort should be: music without severe technical problems, but, at the same time, not without interest or worth.

There is a fascination about James Hook, the man. Triumphant over the physical deformity of club feet, early financial responsibility caused by the death of his father, and the trauma of being a child prodigy (he was performing harpsichord concerti in public at age 6) he rose to become one of England's most celebrated musicians during the late 18th and early 19th centuries. He was an organist of renown and a composer whose works have opus numbers running above 140 — with many of his lesser pieces not even included

in this numbering! Today, alas, what remains of Hook's fame seems to rest primarily upon a handful of trios known to flute and recorder players. And it must be admitted that in these, Hook the composer is much less fascinating than Hook the man.

A Hook trio is a fairly predictable affair: an opening movement in binary form in which the slight musical ideas tend to be overly timid about excursions away from the safety of their home key; a short, short-winded, slow movement; and a simple, if not simple-minded, conclusion in gigue tempo. The present trio, transcribed for recorders from "Six Trios for two Concert Flutes and the patent voice flute" is cut to this familiar pattern. One may say that it is not unpleasant to play through a time or two, but slim indeed are its other rewards.

The original instruments specified by Hook for this trio bring up a point of interest. The "Concert Flutes" were transverse flutes, not recorders. But the "patent voice flute" would seem to be the instrument produced by Wigley and MacGregor in London about 1811. It was an alto flute, but more important than its pitch was the fact that close to its head joint was an opening which was to be covered with a membrane. Various Oriental flutes use this same device, and anyone who has played one of these can attest to the attractive "edgy" tone quality that results. Unfortunately, this seemingly unique development in Western flute making was short lived, the instrument dying, perhaps, for want of more substantial music.

—Colin Sterne

FREDERICK THE GREAT. *The Musical Works of Frederick the Great. (Reprint of his Musikalische Werke, ed. by Philipp Spitta. Leipzig: Breitkopf & Härtel, 1889.) New York: Da Capo Press, 1967. (3 vols.: xxii. & 211, 93 & 86, 95 & 21 pp., \$65.00)*

The revival of interest in the one-key flute and the availability of Edward R. Reilly's English translation of Quantz's *Versuch* make this reprint edition of 25 of the 121 sonatas and all four of the concertos for flute by Frederick the Great especially welcome. Originally published by Breitkopf & Härtel in 1889, as a result of renewed interest in the music of the flute-playing king following the centennial anniversary of his death three years earlier, this edition has long been out-of-print and hard to find. I was previously familiar with five of the sonatas, having bought a copy of Breitkopf Nr. 5451 some years ago. In that edition, revised by Carl Bartuzat, the continuo realizations are the same as in this 1889 edition, but there is considerable editorial marking and four of the five sonatas are transposed to higher keys — more brilliant on the Boehm flute, but impractical for *traverso*.

In this Da Capo reprint, Vol. I includes a forward by Philipp Spitta, a thematic index of the 121 flute sonatas known to have been written by Frederick, and the flute-keyboard scores to 25 of them, with the generally unfigured bass line realized by Paul Graf von Waldersee. These realizations are hardly what Frederick's court musician, C. P. E. Bach, would have provided his employer, but they are serviceable enough. The thematic index is valuable, but it would have been more useful if it had been integrated with the music chosen for publication. I went through the sonatas, identified them by their opening themes, and wrote in the index the numbers given in this edition, plus page numbers for keyboard and flute parts. Numbers of the reprinted sonatas, together with their numbers in the thematic index, are as follows: 1 (1), 2 (84), 3 (120), 4 (112), 5 (114), 6 (78), 7 (109), 8 (118), 9 (48), 10 (117), 11 (107), 12 (113), 13 (2), 14 (6), 15 (9), 16 (3), 17 (14), 18 (30), 19 (50), 20 (12), 21 (36), 22 (116), 23 (119), 24 (82), 25 (44).

Vol. II includes full scores of the four concertos, in which the continuo part is not realized, followed by transcriptions for flute and piano by Carl Reinecke. Vol. III includes the flute parts to all the sonatas and concertos, with some editorial markings, consisting mostly of a few added slurs, by Wilhelm Barge (1836-1925), a prominent German flutist.

Frederick the Great was intensely involved with music throughout his life, practiced the flute assiduously, and apparently was a highly competent player. In his lifetime he was especially praised for the expressiveness of his performance of adagios. His music is generally melodious, but at times he resorts to excessive, although idiomatic, passagework. These sonatas and concertos are full of interest and challenges for players of the Boehm flute and at times make real virtuosic demands on *traverso*. Readers may be interested to hear performances on Boehm flute of Sonatas Nos. 2 and 5 in this edition played by John Wummer on WESTMINSTER 9976 and the Concerto No. 3 in C

major performed by Jean-Pierre Rampal on MERCURY SR 90408.

This Da Capo reprint is well printed and bound, but for the price asked it would not seem unreasonable to expect an English translation of the valuable 18 page essay (in German) by Spitta, who discusses the relationship of Frederick and Quantz and recommends the study of Quantz's *Versuch* in approaching this music, plus a new preface by a contemporary scholar.

OLIVER HIRSH (arr.) *Masque Music. Copenhagen: Wilhelm Hansen, Musik-Forlag, 1964. (Score, 47 pp.)*

In my review of the fine recording of "Masque Music" on NONESUCH H-71153 (AR, Winter 1968, IX (1), 26-27) I suggested that many of the pieces could easily be arranged for recorder consort, but I was unaware that a practical performing edition was already available. The excellent record jacket notes cited this publication, but I assumed that it was a book with musical examples in the appendix. I am glad to report that all the music on the NONESUCH records, except for "The Mountebanks' Dance at Graves Inne" and the two lute pieces, are included in this handsomely printed score, together with three more lively tunes (20 in all) not recorded. In the tri-lingual preface (Danish, English and German) Hirsh briefly discusses the music and makes suggestions regarding instrumentation. The tunes have survived with only treble and bass parts, but the spread between them seems to imply fuller realization and this Hirsh has supplied in this excellent edition. Five of the pieces are arranged for three instruments, eleven for quartet, two have five parts, and two are for six instruments. All go well with recorder consort and sound even better with recorders and strings. Four of the tunes are songs and three of these are performed with voice and instruments on the NONESUCH record. No texts are supplied with this score, but the English words are given on the record jacket.

—Dale Higbee

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G. P. TELEMANN. *Sonata in F minor for treble recorder and piano. Edited with realization of the figured bass by Hans Maria Kneihls. London: Schott & Co. Ltd. (New York: AMP), 1968. Edition Schott 11065. RMS 1306. Price 6 shillings.*

The *Sonata in F minor* is a hitherto unpublished work allegedly by Telemann. Its editor reveals neither the original title of his source, its nature (i.e., whether printed edition, holograph, or copy, and if so, by whom [if known]), its probable date, its format, nor its location. He also omits the original bass figures.

Written in the Italian style, rather than in Telemann's distinctive version of the German "mixed style," this *Sonata* seems stylistically rather atypical of Telemann's output. *Galant* elements are absent. The work follows the standard late Baroque four-movement pattern. The first movement is an *alla breve* Adagio, featuring a theme with an expressive downward leap of a diminished seventh, twice-repeated phrases, and a generally Italianate air. The second movement, an Allegro in 3/4, is actually a two-part fugue, complete with countersubject, though written in a very free style. The third movement, written in the relative major and set to a walking bass, is an Adagio in 3/2 (which indicates, at least theoretically, that it is to be taken twice as slow as the preceding movement). It is surprisingly Handelian. The concluding movement, a 6/8 Gigue with a brief but effective shift of the pulse in the solo part to 9/8, is perhaps the most "Telemannesque" movement of the entire work.

This sonata's use of the recorder is no more typical of Telemann than its musical style. The solo part never rises above e_b''' . One eighth-note passage includes low a_b' , followed by g' . The second movement contains passages which noodle around in the recorder's low register in a way that is certainly uncharacteristic of Telemann. There is little of the skillful ex-

ploitation of the recorder's capabilities that we have come to expect from this composer. The idiom seems more suited to the oboe than to the recorder. Still, the piece works at least as well as Handel's recorder sonatas. It demands less technical facility than the five familiar Telemann sonatas for recorder and continuo.

Is this piece really an original Telemann recorder sonata? If so, was it written for an amateur, rather than a virtuoso? Is it an arrangement of a Telemann oboe or violin sonata? If so, what, if anything, has its arranger done to it? Or is it by someone other than Telemann? One hopes that the editor and publisher will revise their edition to include answers to these questions. Meanwhile, the editor of the present edition might share his knowledge with us through the pages of *THE AMERICAN RECORDER* and its English counterpart.

The continuo realization is melodious, yet simple enough for the amateur keyboardist. Without overshadowing the solo part, it displays imagination, taste, and an internal coherence, especially in sequential passages, that is all too rare. There are no page-turning problems for soloist or keyboardist. No cello part has been provided. Measures are numbered, and the parts clear and apparently free of errors. A few trills, enclosed in parentheses, constitute the only apparent editorial additions.

This piece recommends itself to all admirers of Baroque music as a fine little Italian solo sonata, even if it does lack the "Telemann Touch." It deserves to be studied and performed.

ROBERT WOODCOCK. *Concerto No. 2 for descant recorder with piano reduction. Edited by Walter Bergmann. London: Faber Music Limited (New York: G. Schirmer, Inc.), 1968. Price \$2.25.*

This is a concerto for sixth flute (soprano recorder in D) and strings, transposed down a whole step for performance on C soprano. It is a short but delightful

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work of real musical worth, and a truly valuable addition to the recorderist's repertoire. Being an English piece from the first half of the eighteenth century (it was first published in 1727), it is, not surprisingly, written in the same Italianate style that Handel frequently employed. The work comprises three movements. The first movement, an allegro, represents an early example of what later came to be known as "sonata form," or "first movement form." It is followed by a tender, melancholy adagio in the relative minor, which ends with a semi-cadence. The final movement consists of two Minuets (actually a minuet and trio).

This Concerto presents few technical difficulties. The range of the solo part is rather limited, as one would expect from eighteenth century English recorder music: it never rises above b'' on the C soprano. However, since the low register of the smaller recorders cuts through an orchestra far better than that of the alto recorder, this Concerto works quite well, particularly on the relatively powerful sixth flute.

This edition seems satisfactory for amateur use. The few editorial performance suggestions in the solo part are clearly distinguished from the original markings. Measures are numbered. There are no page-turning problems for the soloist, and the solo part seems free of mistakes. The keyboard reduction appears to be adequate. On page 3, measure 31 of the keyboard part,

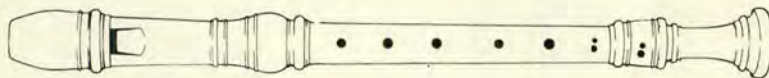
one should omit the e'' to avoid parallel octaves.

The orchestral parts — not seen by this reviewer — are happily, "available on hire from the publishers."

JOSEPH HAYDN. *Partita for recorder trio (D Tr T)*. Arranged by Walter Bergmann. London: Faber Music Limited (New York: G. Schirmer, Inc), 1968. Price \$1.50.

This Partita consists of arrangements "collated from different sources." Unfortunately, the arranger fails to identify these sources. There are four movements: an Allegro *Spielfuge* (G major), a Minuet (D major), an Andante *Tema con variazioni* (C major), and a Presto *Finale* in rondo form (G major).

The arranger has followed the common eighteenth century practice of treating the recorder as if it had no high register; however this seems excusable in an arrangement intended solely for amateurs. The music is delightful (as one expects Haydn to be), technically undemanding, and eminently suitable for recorders. This arrangement works quite well, and merits the attention of amateur groups. Purists who shudder at the thoughts of Haydn on the recorder might stop and ask themselves what sort of music late eighteenth century amateurs played on their smooth-profiled recorders. In any case, condemnation of all arrangements on principle (as opposed to separate judgment of each ac-



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ording to its individual merits) can be justified only on extra-musical, and therefore spurious, grounds. Eighteenth century musicians had no qualms about arrangements. Only we of the twentieth century tend to cerebrate about such matters, when we should be making music.

This edition seems free of errors. It is published in score only. The absence of individual parts necessitates either several obligatory pauses between sections in the last two movements, or the assistance of a page-turner. Measures are numbered, and printing and paper are of excellent quality.

—Daniel Waitzman

JACQUES HOTTETERRE *le Romain: Trio sonata in D major for alto recorder, flute (or two flutes) and basso continuo, Opus 3, no. 2. Edited by Hugo Ruf. Mainz: B. Schotts Söhne (AMP) 1968. Edition Schott 5684.*

ANTONIO VIALDI: *Concerto in A minor (P 77) for alto recorder, 2 violins and basso continuo. Edited by Hugo Ruf. Mainz: B. Schotts Söhne (AMP) 1964. Edition Schott 5308.*

It pains me to keep complaining, about Hugo Ruf's editions in these columns, but *someone* must warn the populace against them. With the edition of this trio sonata by Hotteterre, Ruf reaches a new low. The piece is of poor quality, is presented for the wrong combination of instruments and not a single one of the editorial slurs is appropriate to the style of the composition. The trio is taken from a collection which the composer advertised as being for flutes, recorders, violins, oboes, etc., but in his previous collection he had made it clear that when his pieces were played on the recorder they should be transposed a minor third higher. If this is not done the music will lie too low to be effective on the instrument (if indeed it stays within the compass at all). Thus the present work is most effective when played on two flutes, but not on alto recorder and flute. If the trio were of better qual-

ity I would recommend that readers transpose it before they play it, but in fact it is the worst piece by the composer I hope to see. His solo suites and his preludes contain some very fine French style music and would that more were published, but this trio has almost no invention whatsoever. I suspect that the little squiggle which appears throughout the piece as a sign for an ornament has been altered from a cross (which one can look up in the Hotteterre literature) but I cannot prove it. I do know, however, that the editorial slurs go completely against the French style as we know it from the composer's own authoritative writings. Not recommended.

Happily I can recommend the Vivaldi concerto. I have checked Ruf's edition against the complete edition published by Ricordi (which has its faults admittedly, but is fairly good for most purposes) and can only quibble with him on two counts. A g'' natural in the recorder part, first movement, bar 69 should, I think, be a g'' sharp. The original manuscript contains a number of variants of the solo part written above it which Ruf thinks were given so that the concerto might alternatively be played on the oboe. The complete edition has here a whole note a'' in bar 65 of the first movement tied to the next bar, and does not give the first halves of the variants in bars 1-2 and 32-33 of the third movement. I am not sure whether the variants were meant for the oboe (consider the e''' in bar 65 of the first movement as Ruf has it) but this is not the important issue here. What is important is that the work is quite charming, although not the composer's best, and also presents far fewer technical demands than the rest of Vivaldi's output for the instrument. It is, in fact, within the capabilities of the good average amateur. The two violin parts are also not difficult, and a performance should not be hard to arrange. The edition is set up in the format of Urtext in the score (although the dynamics are not original) with edited parts. The editorial slurs are quite well thought out, but do check your part against the score.

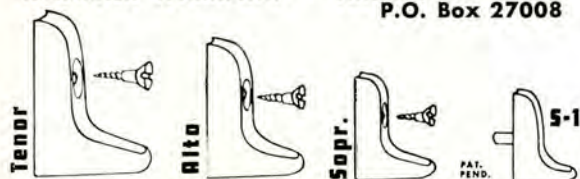
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(Editor's note: The following two compositions were reviewed in the previous issue by Erich Katz. Unintentionally they were reviewed again for this issue. Since Dr. Katz felt his review to be incomplete because he did not have an "authentic performance" to go by, and since Mr. Lasocki had a recording at his disposal, we have thought it not inappropriate to print this second review.)

MICHAEL VETTER: *Rezitative for one recorder player.* Celle: Hermann Moeck Verlag 1969. Edition Moeck 5053.

MICHAEL VETTER: *Figurationen III for any instrument.* Celle: Hermann Moeck Verlag 1969. Edition Moeck 5052.

It was with enormous interest that I awaited the arrival of these two compositions by Vetter, for they are both on his recently released record of avant-garde recorder music (Edition Moeck 10.003), and, as performed there, sound splendid. I particularly liked the *Rezitative* where part of the text of the *Agnus Dei* is intoned into the recorder (complete with contact microphone) with great solemnity by the composer/performer. I must confess then that I was very disappointed when the pieces turned out to be purely graphically notated, i.e. there is no conventionally notated music but only lines, blotches, squiggles, words, mathematical symbols, etc. etc. Along with each composition, however, come instructions on how to interpret the scores: *Rezitative* has 12 pages in very abstruse German, and *Figurationen* only 4, in English this time, but still rather impenetrable. If any reader feels game enough to wade through this mass of words and try to make some music, he would be well advised to buy the record and listen to what it is possible to make from the apparently very slim indications. This is obviously music for the very advanced player, and less advanced players are warned that the scores do not make good wall decorations.

—David Lasocki

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LETTERS TO THE EDITOR

Dear Sir:

I believe I owe Professor William Metcalfe a number of apologies with regard to my article "Vivaldi and the Recorder," and perhaps a little personal history will help. I came to the U.S.A. in February 1969, and am now a graduate student at the University of Iowa in Iowa City. (Thus I am not a Professor yet, but many thanks for the flattery!) In England I had access to a number of music libraries, but all were incomplete in some important aspect, and it was difficult to get any useful musicological work done. At the time of writing I didn't even have access to the Vivaldi complete edition, and had to make do with Vestcer's flute catalogue, which is far from reliable. I also found it hard to get hold of copies of *THE AMERICAN RECORDER*, and was therefore quite unaware that Prof. Metcalfe had written an article about Vivaldi's works for flute and recorder until I came to America and a friend pointed it out. I then tried to retrieve my article from the magazine, but it was already beyond the proof stages and had to be printed as it stood. If I had been able to have it returned I would have written one of those "Further light on Vivaldi's recorder music" articles, refuting some of Prof. Metcalfe's claims one by one.

I accept his comments on the inaccuracies in my listings of works and publishers with many thanks. He and others may also be interested to know that I have recently edited the following for *Musica Rara* (available in the U.S.A. through Rubank): P78, P83, P105, P403 and P440; and P198 for *Faber Music* (available through G. Schirmer). Hopefully these will be out within a few months.

In order to edit the *fautino* concerto P85 I had to obtain a microfilm of the original manuscript, and was very interested to find that in several places Vivaldi had written the notes D and E below the G string on the violin, a fact which is carefully hidden in the complete edition! I put this forward as another argument to support my claim that those low notes unplayable on a soprano recorder are merely careless mistakes on the part of the composer.

As a final fling I would like to challenge Prof. Metcalfe to take up the one-keyed flute (if he doesn't already play it) and try to play FXV.1 on it. If he doesn't find it at least one hundred times as difficult to play on the one-keyed flute as on the alto recorder I shall be ever so slightly surprised. He may be interested to know that Frans Brüngen has recently recorded P198 and P207 (both of which he claims for the flute) and makes them sound as convincing on the recorder as I always believed them to be. Over to you sir.

—David Lasocki,
Dept. of Music, U. of Iowa,
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(continued from page 109)

harpsichord. He says he wants to take my place in the Pro Musica. I'm sure he could do it. He's a fantastic musician. Stefan is 6. We send him to a Summerhill model school which provides a totally free educational environment without coercion. I feel very deeply that children should be given the opportunity to educate themselves. This is the only education that is meaningful. My education was 95% lies, and the other 5% was dull. My wife, Sheila, sang with the Pro Musica for many years. She left the group a year or so ago to be able to spend more time with our children. Dylan, our youngest son, is eleven days old today. He is a very beautiful baby!

Wollitz: What do you do for fun?

Davenport: What's fun? Almost everything I do! I don't do very many things I don't find fun. That's the story. I really dig zoos. Everywhere we travel I go to the zoo. I also like movies. I like to travel, fortunately, but if you are away from home for a long time you have to be in very interesting places. Travel is very important for becoming more aware of other people.

Final Note: Mr. Davenport will be doing a lot of traveling this summer to interesting places, since the Pro Musica is undertaking a South American tour. His wife and their youngest son, Dylan, aged three months, will join him on this trip. □

FUTURE CONCERTS

NEW YORK, NEW YORK. January 24, 1970. The Waverly Consort. Sarah Franklin — soprano; Constantine Cassolas — tenor; Kay Jaffee — recorder, rauschpfeife, organetto; Sally Logemann — Baroque oboe, shawm, krummhorn, rackett; Bonny McDowell — viola da gamba, cornetto, sackbutt; Michael Jaffee — lute, theorbo, cornetto, psaltery. Court songs and dances of the 14th and 15th centuries; late Baroque music of Handel, Telemann, and J. S. Bach. At the Kaufmann Hall of the 92nd Street YM-YWHA, 1395 Lexington Avenue.

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Gloria Ramsay — Recorder
Hans-Martin Linde — Recorder and Baroque flute
Frans Brueggen — Recorder and Baroque flute
August Wenzinger — Gamba
Brenda Snaddon — Cembalo (loaned by Mr. Nielson)

1. *Partita in G. Major*.....Telemann
Ramsay, Wenzinger and Snaddon (Cembalo)
2. *Duo Sonata for 2 flutes*.....Quantz
Linde and Brueggen
3. *Bird Songs 1. English nightingale*.....Van Eyck
2. *Bird Song*.....H-M. Linde
Hans-Martin Linde
4. "Gesti".....Luciano Bériot
Frans Brueggen
5. *Sonata for Gamba*.....Karl Friedrich Abel
August Wenzinger
6. *Sonata in G. Major*.....Fasch
Linde (transverse flute), Brueggen & Ramsay (alto recorders)
Wenzinger (Gamba), Snaddon (Cembalo)

1. Miss Ramsay's clear and well-phrased playing (on Soprano recorder) of the Telemann Partita set the tone for what was to follow — a short but fascinating program. The continuo accompaniment of Gamba and Cembalo provided a perfect balance.
2. The two baroque flutes — Mr. Linde's "Metzler" and Mr. Brueggen's "Stanesby" — were used in the performance of the Quantz Sonata. Even though the timbre quality of these wooden instruments differs, the entente in the ensemble and the kinship obvious in interpretation made for a very exciting experience for the audience.
3. The two Bird Songs gave a marvelous example of different approaches to producing sounds on a recorder. The traditional trills, quickly repeated notes and fast runs in Van Eyck's nightingale do sound very bird-like, and Mr. Linde exploited these devices very expertly and musically. His own composition achieved an equally clever imitation, using quite different techniques: flutter-tonguing, creating overtones by blowing with increased intensity, tremolo effect by covering the window-opening with the hand, finger vibrato, and fast sequences of notes, resulting in chirps and twitters, characteristic of a budgie?
4. Mr. Brueggen feels very strongly that if the recorder is to survive and progress as a musical instrument and "history not be repeated" as in the 19th Century limbo, new experimental methods of producing music must be tried. "Gesti" is a composition by Luciano Bériot made up of novel but disciplined sounds. Mr. Brueggen assured us that it is complete in written notation and leaves no opportunity for improvisation. I would have given a lot to see the score — the grunts, groans, barks and occasional explosive sound that accompanied rapid percussive fingering, would look strange on paper. Experience has taught me not to assess a radical piece of music on first hearing. "Gesti" would have to be heard again played by Brueggen, as his musical integrity would be needed to convince many of this composition's aesthetic value.
5. The beautifully controlled tone that Dr. Wenzinger is able to achieve made his playing of the Sonata by Abel a joy for the listener. Karl Friedrich Abel was a virtuoso gambist of the late 18th Century and a friend of C.P.E. Bach.
6. The program was brought to a close with the performance of the Sonata in G. Major by Fasch. This charming music was enhanced by the tonal variety created in the ensemble use of baroque flute, two alto recorders, gamba and cembalo. With such renowned performers obviously enjoying themselves, who wouldn't have wished for more!

—Geraldine Allen
Montreal, Canada

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