

VOLUME III

NUMBER 1

# The American Recorder

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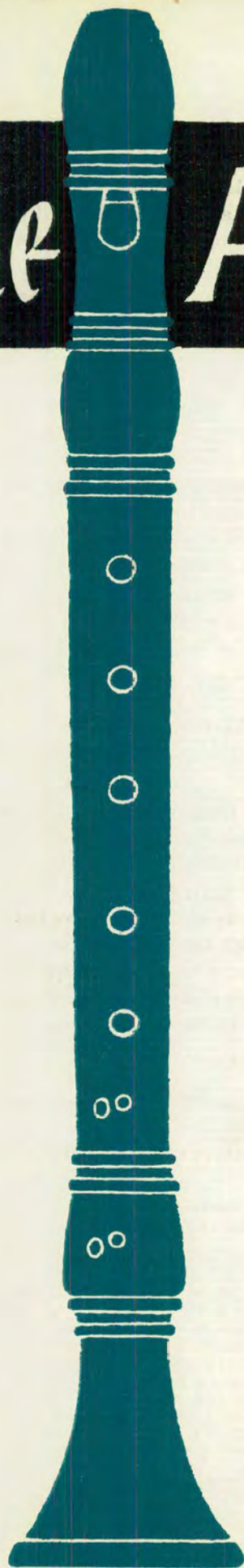
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A QUARTERLY  
PUBLICATION  
OF THE  
AMERICAN  
RECORDER  
SOCIETY





# EDITORIAL



## NOTICE FROM THE PRESIDENT

For his tireless labor this past year as editor of THE AMERICAN RECORDER, we are grateful to Ralph Taylor, who took on the task at short notice and maintained a spirited publication. The ARS owes its existence to such dedicated people.

With this issue, Donna Hill becomes editor.

— Bernard Krainis

## ANNIVERSARY

THE AMERICAN RECORDER is now entering its third year, but it was twelve years ago, on January 20, 1950, that the first ARS quarterly began publication.

On page one of those modest four mimeographed sheets, editor Bernard Krainis said, "With this first issue of its Newsletter, The American Recorder Society inaugurates a policy, long awaited and hopefully discussed, of presenting a periodical devoted exclusively to the interests of the growing number of recorder players throughout the United States."

Under Bernard Krainis, the first twelve issues of the magazine, in unpretentious format and folksy tone, established the major interests followed to this day in THE AMERICAN RECORDER, including reviews of publications, concerts, and records, chapter news, and scholarly articles, which were interspersed with offers to buy, sell, or swap instruments, wistful ads for playing companions by out-of-the-main recorderists, and social notes such as this from number five, "An advanced ensemble from Mrs. Mirsky's New School class 'Playing the Recorder' provided the wedding music at the marriage ceremonies of . . . a student in the class."

Issue number four of November 1, 1950, notified members that Clarke and Way, Inc. would publish ARS Editions for recorder ensemble, beginning with *Five Sinfonie a Tre Voci* by Salomone Rossi and *Four Dances* by Melchior Franck, both arranged by the then musical director of the Society, Erich Katz. Both are still in print.

From June, 1953, until April, 1959, LaNoue Davenport edited the Newsletter, offering articles by Sidney Robertson Cowell, Hildemarie Peter, David Dushkin, Joel Newman, Erich Katz, Alfred Mann, A. Rowland-Jones and others, many of which deserve to be revived. During this time, with the added efforts of Erich Katz and Winifred Jaeger, who was then treasurer of the Society, the magazine's mimeographed format was abandoned for a folio averaging sixteen pages, produced by

(continued on page 4)

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# WHY COMPOSE FOR THE RECORDER?

By COOK GLASSGOLD

It's no news to ARS members that the recorder has been a musical outcast for over 150 years. At the beginning of the 19th century it vanished from the professional concert stage, not to reappear in those hallowed halls until almost yesterday.

That the recorder did not become fossilized into a museum piece is thanks to the devotion of generations of mad-cap amateurs who were probably, like you and me, traduced into playing it by the simplicity of the three middle notes.

The resuscitating efforts of the Rev. Galpin, Dolmetsch father and son, Suzanne Bloch, and Erich Katz, have served in the past 35 years not only to expand the field of amateur playing but also to reintroduce the instrument in professional performance. Audiences are now actually paying admission to hear recorder players.

Even so, concerts in which the recorder is featured, though increasing in number, are still comparatively rare both in America and Europe. Why then do some contemporary composers write for the recorder? Some answers immediately present themselves but rather than speculate we decided to put the question to one who is composing explicitly for recorders.

We invited Seymour Barab, whose *Six Pieces For Three Recorders*, published by Boosey & Hawkes in 1958, is probably a standard item with all ARS chapters, to drop into our apartment for a chat.

Everyone is familiar with the gag that confuses a recorder with a tape recorder. Yet tape, Barab confessed, was the image he conjured up when he first heard the word "recorder."

"Well then," we asked, "how did you learn to distinguish them?"

He replied, "Some time in the early fifties I went to play some chamber music at a friend's home, and there was this fellow in blue jeans, Bernie Krainis, who pulled out a recorder and began playing Bach very beautifully. Oh, yes, I probably heard recorders played by kids before that but until then I wouldn't have believed it possible to make a recorder sound so good."

From 1953 to 1958 Barab was a member of the New York Pro Musica, as was Krainis. It was during that period that Barab wrote his first recorder composition, at the request of his colleague, a piece for recorder, bass gamba and harpsichord.

"What's happened to that composition?" we inquired.

"Oh, I don't know; don't really care, either. I'm interested in current things. Now take a quartet I wrote some time ago for a series that Erich Katz was editing. I persuaded Erich to let me do a real chamber-music piece with individual parts and movements, with development sections . . . and page turns. The quartet was written and edited but the series fell through. I didn't give it another thought until I learned it was to be performed this past summer at the Berkshire Recorder School."

It seemed that we had now begun to wander from the central theme of our interview, so we re-phrased

the burning question and asked, "Is there something special about the sound, the quality, of the recorder which stirred your musical imagination and impelled you to compose for it?"

"I like the sound of the recorder when it is well played," he answered, "but mostly I write what is needed and used. It's nice to know someone's waiting for one's music. Right now I have a standing invitation to do a couple of things that Joel Newman wants for his series."\*

Shall we confess that we were a little let down by this reply? We were, in our idealization of the recorder, expecting some high esthetic identification of the instrument with musical creativity. The jar was softened as Barab went on to say, "One thing I like about the recorder is its limitations. If a composer's conceptions are extreme, radical, or dissonant, he will be at a disadvantage in writing for basically gentle instruments like the recorder. On the other hand, if he conceives of composing as a sort of discipline, the recorder is excellent."

"I teach composition at Rutgers," he continued. "I plan to have my students write recorder pieces. They're advanced enough to compose but still young enough to resent restrictions. In writing for the recorder they'll have some built-in restrictions, and that'll be good discipline for them."

"What," we asked, "are these restrictions?"

"Well, chromaticism, for instance. Edgar Varèse or Pierre Boulez couldn't write for the recorder. If they did they wouldn't sound like themselves. Many important composers couldn't be themselves writing for the recorder . . . Or take the much simpler problem of diatonicism. You wouldn't want a recorder composition written in the key of G flat major, would you?"

We were intrigued by this comment on Varèse and Boulez so we pressed him further. "Who of the established moderns do you think could write for the recorder?"

"Stravinsky . . . Now if Stravinsky wrote a piece for the recorder . . . that would certainly be exciting. And Bartók. It's too late for Bartók, of course, but parts of his *Microkosmos* just beg for transcription and as soon as it gets into the public domain I'm sure this will be done . . . It's too late for Bartók but you shouldn't let Stravinsky get away."

"What of Britten and Hindemith?" we asked.

"The recorder world has done well to get Britten working in the field . . . Hindemith? I've heard his *Trio For Recorders* from *Plöner Musiktag* and, like most of his work, in general it doesn't interest me."

We played a quick gambit and asked, "What kind of players do you have in mind when you compose for recorders?"

"The competent amateur. The instrument being what it is, a modern piece may be eminently playable and still be too difficult for any but the competent. As

\*Seymour Barab's *Pastorals*, for recorder trio, is ARS Editions No. 41, first in the new series being published by Galaxy. — Ed.



for the professional? Well, there's no demand, practically speaking, for concert music for professional recorder players, there being so few . . . I mean those who make a living exclusively by performing. Oh, there may be one here or there, but not a significant number. That's why musical institutions like the Juilliard or Eastman don't teach the recorder, and it makes good sense."

"Yet," we objected, "the Royal Conservatorium at The Hague, surely on a level with the Juilliard, grants a master's degree in the recorder."

Barab paused for a moment. "Well, that's very interesting. Perhaps professional opportunities are greater in Holland than in the States. Yet, come to think of it, there seems to be a great interest developing here in Renaissance and pre-Baroque music. The New York Pro Musica, I'm told, is one of the hottest things on the Columbia concert list. If the trend continues and more groups become successful there's no question but that more people will devote themselves exclusively to recorder playing as pros."

"And that is likely to have some influence on musical institutions as well as on composers?" we inquired.

"Most likely. Yes, there'll be lots of new material written for recorders but I don't think that those who

will become famous for exploring the new areas of sound will be the ones to write it."

Then suddenly switching his course Barab asked, "Why do recorder players only play with each other?"

"Not because they want to be exclusive," we replied. "It's because other instrumentalists generally refuse to admit them into their sacred circles."

"Too bad. The ARS should try to break down this prejudice. When my wife started to learn the recorder I wrote some graded pieces for us to play on recorder and piano, and we have lots of fun with them. The combination sounded good. Composers ought to write for recorders in ensemble with other instruments. I would be quite happy to have some one ask me to compose for such an ensemble. Actually, I believe the recorder would go well with *any* instrument, or group of them, provided the music was not conceived for the grand concert hall."

On this note the interview ended. As Barab took his leave we began running down a mental list of intimate concert halls and possible patrons who might commission him to do a piece for recorder, piano, and strings to be performed on the same program with G. Ph. Telemann's *Konzertsuite*.

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#### EDITORIAL (continued from page 2)

photo-offset and distributed by Fermaprint, Inc., and the now familiar device of the lady recorderist with the undulating locks appeared on the first page.

Issue number 20, of April, 1955, announced the first ARS chapter outside New York City, organized in Boston by nine members, and issue number 21 of that July announced the second chapter, in Philadelphia.

Only four years later, in July, 1959, issue number 37 told of the retirement of Musical Director Erich Katz after ten active years, during which he helped the ARS grow from the twelve members of a languishing organization started in 1939 by Suzanne Bloch to ten chapters and six hundred members coast to coast in the United States and abroad.

Issue number 37 also announced the reorganization of the Society, with LaNoue Davenport as its first president and Martha Bixler, who had been associate editor of the Newsletter, as its new editor-in-chief.

The series of Newsletters ended with number 38, October, 1959, and in the winter of 1960, its successor, THE AMERICAN RECORDER, emerged as a mature publication in the field of music, with Martha Bixler as editor-in-chief and Bernard Krainis, Joel Newman, and Marvin Rosenberg as associate editors.

THE AMERICAN RECORDER was the result of an idea developed by Cook Glassgold, vice-president of the Society, with Ralph Taylor assisting with format, Martha Bixler doing the editorial work, and most of the Executive Board soliciting paid advertisements. Cook Glassgold contracted with Barr Press to print the

magazine, letter-press, using Baskerville type on quality text 70 pound laid paper, with its pages enlivened by early woodcuts and engravings.

With volume one, number three, Susan Brailove became managing editor, taking over layout and business with advertisers, and with number four, Ralph Taylor became editor-in-chief, to remain for the next four issues.

Now, at the beginning of the third year of its second magazine, the ARS has more than 1200 members and 25 chapters, but retains its first purpose. As Martha Bixler said in volume one, number one, of THE AMERICAN RECORDER, "We will continue to promote the understanding of the values and functions of the recorder, to work towards improving the standards of recorder playing and recorder publications . . ." To that end, this issue of THE AMERICAN RECORDER, like the first Newsletter of 1950, is devoted.

#### ARS AT THE MENC

Martha Bixler, Bernard Krainis, and Joel Newman will represent the ARS at the Music Educators National Conference to be held at the Conrad Hilton Hotel in Chicago, March 19. Their program will include a concert following discussions by Martha Bixler on the recorder in school music, by Joel Newman on the literature of the recorder, and by Bernard Krainis on the recorder movement in the United States, including the development of the ARS. Mrs. Donald Berge of Chicago will lead a demonstration of recorder-playing by a classroom ensemble.



# THE RECORDER GOES TO COLLEGE

BY COLIN C. STERNE

*Associate Professor of Music, University of Pittsburgh*

The reputation that the recorder has enjoyed for some time now as an "educational tool" has not gone unchallenged. The serious recorder player who respects his instrument and its honorable history frequently objects to its being classed with tin whistles and plastic ocarinas as a "means" to some end, no matter how commendable that end might be. His position is understandable. But during the past trimester at the University of Pittsburgh we have made use of the instrument both as a means and as an end in a graduate-level program which has proved remarkably successful.

The course which we offered was a specialized course in the instrumental music of the Renaissance and Baroque periods. Now, those music history courses which used to concern themselves solely with the history, avoiding the music itself like the plague, are, I am happy to say, all but obsolete. The advent of the LP record has seen to that. But *listening* to a recorded performance of relatively unfamiliar music seems much less satisfactory to me than actually *performing* that music. Take the aspect of spontaneity, for instance. The emphasis which both the Renaissance and the Baroque placed upon it and which is so foreign to the art music of our own time can hardly be imparted to a student by the frozen samples passed out so impersonally by the phonograph.

Dr. Theodore M. Finney, Head of the Department of Music at the University of Pittsburgh, has been most sympathetic to this belief of mine, and this fall's seminar was organized as an investigation of two historical periods of music through the technique of musical performance. Professor Robert Donington, the distinguished English musicologist and performer, and Andrew Mellon, Professor of Music at the University of Pittsburgh, joined with me in working out a general procedure. We decided to spend the first half of each of our class meetings in lecture and discussion. For the second half of the class period we divided into three performing groups: viola da gambists, taught by Professor Donington; harpsichordists, taught by Visiting Lecturer Roberta Sterne; and the recorder players, whom I taught. Our intention was not to give class lessons in instrumental technique. To avoid this, we met with each of our students and provided him with private instruction. In the class itself we turned our attention to performance problems, and in an incredibly short space of time the students were actually writing and performing their own diminutions upon chansons of Arcadelt in the style of Ortiz or Ganassi.

As the members of each of the three groups continued to gain in proficiency, we formed small "broken consorts" that performed for the assembled class. Actual demonstration of the material covered in the class lectures was done either by these smaller ensembles or by members of the Antiqua Players, the resident group of early music performers at the University. Interest was generated in other instruments: the lute, the vielle, the cornetto. Those who demonstrated ability were encouraged to work at these instruments.

The results of all of this have been astonishing. First of all, spurred on by their eagerness to discover more of the literature of the Renaissance and Baroque periods, the students have progressed as instrumentalists far more rapidly than any I have previously taught. And secondly, they have acquired unusual insight into musical forms, performance practices, and the elements of style of both these periods. A keyboard performer who has performed Bach upon the piano discovers a quite different Bach when he begins to play him on the harpsichord. And a clarinetist who has never performed any Heinrich Isaac meets a fascinating new musical personality by means of his recorder.

Assuredly there are no Handel-sonata performers in my group yet. But we do have the ambition — and another trimester to go!



Woodcut, pub. Freiburg, 1503.



## Von der Instrumental-Music.

§. 1.

Die Instrumental-Music ist eine Kunst / welche da lehret / wie man auf allen und jeden musicalischen Instrumenten yerlich und künstlich spielen könne.

§. 2.

Es werden aber alle musicalische Instrumenta in 3. besondere Classen getheilet / als:

I. in Pnevmatica, Gr. *πνευματικά*, die da vom Wind getrieben oder geblasen /

II. in Pulsatilia, Gr. *πυκνά*, welche geschlagen / und

III. in Chordata oder Fidicina, die besaitet und mit Bögen gestrichen werden.

I.

Von denen Instrumentis Pnevmaticis, die vom Wind getrieben oder geblasen werden.

§. 1.

Unter solchen Instrumenten mögen wohl alhier die modesten Flöthen billig den Anfang machen / und hat man vornehmlich derselben dreyerley Sorten; die 1. wird Discant-Flöthe genennet / und hat zu ihrem tiefsten Ton den Clavem f wie Nro. 1. zu sehen; die 2. wird Alt- oder Tenor-Flöthe genennet, ist eine ganze Quart tiefer als vorige / und hat zu ihrem tiefsten Ton den Clavem c wie Nro. 2. verzeichnet. Die 3. wird Bass-Flöthe genennet / und hat zu ihrem tiefsten Ton den Clavem f wann nemlich in diesen drey besagten Flöthen alle Löcher bedeckt werden.

§. 2.

Flüte à bec, oder Flüte doce, pl. *Flûtes douces* (gall.) eine Flöthe / deren erster Zunahme vom Mundstück (weil es wie ein Schnabel aussiehet) und der andere von der stillen Annehmlichkeit; beyder Vornahmen aber mögen entweder vom teutschen Flaut / Flaut / Flöthe / oder vom lateinischen Wort *flare*, blasen / derivirt werden.

D 3

Apph.

an old fogey by this generation of composers and would have to wait for at least a century to be "rehabilitated."

Few textbooks are progressive. This one, published in the year that saw both George Washington and Joseph Haydn born, managed to combine a quantity of vestigial information of little use to its readers with some highly novel data. Thus we find discussion of the old Renaissance Zink (cornetto) side by side with the clarinet, newest of all woodwinds to emerge. It is true, however, that the Zink was still used in Bach's cantatas to strengthen the chorale tune and was very probably still lurking about in provincial town bands. This very quality of the book makes all the more interesting the information it offers on the recorder. Since the illustrations, the format of the pages, and its pedantic mixture of German and Latin are not without charm, I reproduce the appropriate pages here in facsimile, providing a translation and some commentary. Incidentally, the use of the quaint modifier, as in, for example, the *modest* flute, is present throughout the book — Majer writes of the speaking oboe, proud bassoon, harsh Zink, lovely-stately horn, splendid-sounding trombone, heroic tympani, obliging and penetrating violin, the filling-in viola (referring to its harmonic function in the ensemble), prominent cello, rumbling bass viol, amorous viola d'amore, and caressing lute; the harpsichord is "the mother of all harmony."

## TRANSLATION

## Section II. Of Instrumental Music

## I. Of Instrumentis Pnevmaticis, which are operated by wind or blown.

I. Among these instruments we may very well begin with the *modest* Flute of which we have three kinds: the first is called Discant Flute whose lowest tone is F\* (see example No. 1); the second is called Alto or Tenor Flute and is a fourth lower than the first, with

One of the last instrumental tutors to furnish detailed information on the recorder is a little book by Joseph Friedrich Bernhard Caspar Majer (1689-1768) with the long title, *MUSEUM MUSICUM THEORETICO PRACTICUM, das ist Neu-eröffneter Theoretisch- und Practischer MUSIC-SAAL, darinnen gelehret wird wie man sowohl die Vocal—als Instrumental-Music gründlich erlernen auch die heut zu Tag üblich- und gewöhnlichste blasend schlagend und streichende Instrumenten in kurzer Zeit und compendieuser Application in besondern Tabellen mit leichter Mühe begreifen könne. Nebst einem Appendice derer anjetzo gebräuchlichst-Griechisch-Lateinisch-Italiänisch-und Französisch-musicalischen Kunst-Wörter nach Alphabethischer Ordnung eingerichtet und erkläret. Zum nützlichen Gebrauch aller und jeder Music-Liebhaber zusammen getragen und mitgetheilet . . .* (*MUSEUM MUSICUM THEORETICO PRACTICUM*, which is to say, Newly-published Theoretical and Practical MUSIC-ROOM, in which will be taught how one can learn vocal as well as instrumental music thoroughly, also how to understand the most modern, useful and commonly used blown, struck and bowed instruments in a short time and to know easily their complete fingering from special charts. To which has been appended the most commonly used Greek, Latin, Italian, and French musical terms, set out in alphabetical order with definitions. Compiled and arranged for use by each and every musical amateur . . .)

The author, who served as Cantor and organist at St. Catherine's Church in Schwäben Hall, published this work in 1732. Its success is indicated by a new edition brought out in 1741. Even today it continues to be useful in a facsimile edition which the enterprising Bärenreiter-Verlag published in 1954 in its *Documenta Musicologica* series.

Like so many treatises of its century it was intended to be a "self-teaching" book. Unlike the more famous tutors for the flute by Hotteterre (1708) and Quantz (1752), for the harpsichord by C. P. E. Bach (1759) and for the violin by Leopold Mozart (1752), Majer's *Museum* was not limited to one specific instrument but constituted one of the last universal tutors. It taught the rudiments of notation and music theory, and described the most important musical instruments with drawings and fingering charts. Some idea of the musical world whose atmosphere the author breathed in is afforded by a list of composers' names he cites in his flowery preface: J. J. Fux, Christoph Graupner, Johann Mattheson, Telemann, Caspar Fischer, J. G. Walther. That the greatest master of them all, J. S. Bach, goes unmentioned is quite typical, for he was considered



the lowest tone C\* (see example No. 2). The third is called Bass Flute and has F for the lowest tone; the latter is produced when all the holes of these said flutes are covered.

2. Flûte à bec, or Flûte douce, plural Flûtes douces (French), a Flute designated the first way from its mouthpiece (for it resembles a beak), and the other way from its quiet charm. In connection with the name, either may be derived from the German Fleut, Flaut, Flöthe or the Latin flare (to blow).

3. The following diagram will make clear how the Flute should be held in both hands, its range, and how all the tones and semitones should be fingered.

4. To begin with, grasp the Flute with the left hand and hold against the mouth, closing the top 4 holes with the fingers, the first with the thumb, the next with the index finger, the third with the middle finger, and the fourth with the ring finger: Blow into it and then the Alto and Bass Flute will produce the tone C, and the

\*Majer's discant is evidently our alto, and his "alto or tenor" is our tenor. I have revised his terminology in the following paragraphs to conform to our usage.

Tenor the tone G. Should I wish to close all the Flute's holes, then the right hand must be so placed that the thumb is free, the index finger closing the first hole below the left hand, and the remaining fingers following in line:

Note 1. The black circles represent closed holes; half black circles, half-covered holes; the white circles or naughts, the instrument's open holes.

Note 2. From the lowest F of the Alto and Bass Flutes up to G and Ab, as well as from the lowest C up to D and D# on the Tenor Flutes, blow with very weak breath; but from there on, especially where the thumb hole is half-covered, the wind is to be markedly stronger.

# COMMENTARY

The woodcut plate shows a clearly drawn recorder which represents either alto, tenor or bass sizes. Labels on the left designate the fingers of both hands (thumb, pointer, middle, and ring fingers). On the right are two fingering charts. The first one shows the lower range, from low C to Ab and has the legend: "Up until here, the Flute must be sounded with subtlest wind." The second

30

## Applicatio zur Discant- Alt- oder Tenor- u. Bass-Flöthen

Nro. 2.

Mit dem Daumen.  
Zeig-Finger.  
Mittel-Finger.  
Gold-Finger.  
Zeig-Finger.  
Mittel-Finger.  
Gold-Finger.  
Kleinen Finger.

Nro. 1.

Wie aber eine Flöthe mit beeden Händen soll ergriffen; der Ambitus der Noten erkandt; alle Ton und Semitonen darauf geblasen und erlernet werden/ solches alles ist aus folgender Figur zu sehen.

c c is d dis e f fis g g is a b h c cis d dis

f fis g g is a b h c cis d dis e f fis g as

Die hiebet wird die Flöthe im Blasen mit subtilem Wind erachtet.



chart, over the pages, carries the student from G# to high B and is labelled: "From here on, all notes are played with the thumb hole half opened and are blown somewhat more strongly." The system used in these charts is identical with our own fingering tables, but a few things might be pointed out to help the reader use them. At the left of the strangely drawn bell of the recorder is Example No. 1, a crude treble clef on a six-lined staff. "Fis" means F# and "As" is Ab. Example No. 2, at the head joint, is a poorly conceived alto clef on a seven-lined staff which houses the tones produced by C-instruments.

Majer's chart asks to be tried out on one's best recorders. A few moments of this and it is clear that there are few differences between his fingering and ours — certainly the Dolmetsch recorder which I used for the test shows remarkable fidelity to the 18th-century instrument. Perhaps it is a truism, but our modern recorder is not an ageless, general instrument for "old" music — it is a modified Baroque recorder. I know little about the Renaissance recorder, but I suspect that its looks and its tone are something very different. Blithely using the modern recorder for Renaissance ensemble music, we may be as far from the mark as if we used

clarinets. Another generality that occurs after studying these pages in the Majer is that the "buttress-fingering" and the famous "German" fingering and bore have nothing to do with the recorder's past in history. They were attempts in the early years of this century's recorder revival to help along beginners at the instrument.

The only fully unworkable fingering given by Majer is for high Bb'', a note I have never seen written for recorder, even by Telemann. Too bad the high B''' is not needed much, for Majer helps us to get a good, clear whistle tone. At the other end of the range, Majer's recorder lacked our double-holes and so he must finger F# and G# differently. His Eb'' (he calls it D#) is much too sharp today and needs 6 and 7 down, along with 4, to flatten the pitch the right amount.

The fact that Ab'' and G#'' are clearly differentiated, each with its own fingering and resulting pitch, is food for some thought. Should not recorder players seek out the many alternate fingerings possible and learn to use them in the proper context? One final comment — the high F#''' fingering is fine. If this most difficult to get tone becomes a possibility now, you owe it to J. F. B. C. Majer and his *Museum Musicum*.

§. 4.

Erstlich ergreiff die Flöthen mit der linken Hand / halt dieselbe gegen dem Mund zu / bedecke die oberste 4. Löcher mit benannten Fingern / das erste / mit dem Daumen / das andere mit dem Zeig-Finger / das dritte / mit dem Mittel-Finger / und das vierte mit dem Gold-Finger ; blase darein / so wird die Discant und Bass-Flöthe den Clavem c. die Alt- oder Tenor-Flöthe / den Buchstaben g. ansprechen. Wollte ich aber alle Löcher auf denen Flöthen bedeckt haben / so werden die übrige offen stehende mit der rechten Hand solcher gestalten bedeckt / so / daß der Daumen frey ausgehet / der Zeig-Finger aber den Anfang mache und das erste Loch / nach obbemeldter Linken Hand / bedecke / und sodann die übrigen folgen.

Nur hier aber wird auf diesen Flöthen das Daumen-Loch nur halb geöffnet / und etwas stärker in dieselbe geblasen.

gis a b h c cis d dis e f fis g gis a b h

Observatio. 1. Die schwarze Punkten bedeuten die bedeckte Löcher ; die halb schwarze / die halb bedeckte ; die weisse Punkten oder Nullen aber die offene Löcher des musicalischen Instruments.

Observatio 2. Vom untersten oder tiefsten f. der Discant- und Bass-Flöthen bis zum g. und as. bey der Alt- oder Tenor-Flöthen aber / vom untersten c. bis zu dem ein gestrichenen d und dis, wird mit ganz schwachem Athem oder subtilen Wind in die Flöthen geblasen ; von dort an aber / absonderlich / wo das Daumen-Loch nur halb geöffnet steht / wird der Wind um ein merkliches verstärkt.

Chalumeau



# THE AMERICAN RECORDER SOCIETY SUMMER SEMINAR, INTERLOCHEN, MICHIGAN, AUGUST 22-29, 1961.

BY MORDECAI S. RUBIN

*A detailed description follows of the seminar at Interlochen from the point of view of one of the participants. In addition, the faculty of the seminar and I would like to express our gratification that the week's activities were so successful. We were highly impressed (not to say overwhelmed, at times!) by the seriousness and dedication of the participants, and feel that this augurs well for the future of this seminar and recorder playing in general.*

*Four people successfully completed the examination for the Teacher's Certificate. They were: Carolyn Rabson, Ann Arbor, Michigan; Muriel Milgrom, Winnipeg, Canada; Robert J. Lauer, South Bend, Indiana; Mordecai Rubin, Chestertown, Maryland.*

*Further, at the suggestion of one of the students, Certificates of Attendance were given to all who requested them. These certificates reputedly can influence salary raises with school officials. We were glad to learn this, as it suggests one more reason for attending these seminars.*

*Members will be apprised of plans now being made for expanding and improving next year's seminar.*

*— LaNoue Davenport, Director, ARS Seminar*

Though the workshop pace was brutal  
And attempts at rest proved futile,  
So heavenly was Michigan  
That could we have our wish again,  
We'd rush right back and tootle!

The first official ARS Recorder Seminar at Interlochen was a magnificent and successful experiment for everyone — the faculty, the camp administrators, and above all, the enthusiastic participants. More than one hundred recorderists came from all over the United States and from Canada to inaugurate this ambitious nationwide project (Interlochen authorities didn't have the heart to refuse registration even after the suggested quotas had been filled), and apparently none was disappointed.

A first venture of this sort can never be free of error, but we assume that, as with good Baroque adagios, repetitions will bring new ideas and experiments. Nevertheless, from the start, this first seminar was conceived with at least three elements that assured an inspiring week.

First, the camp itself combines beaches, woods, and other natural delights with ample recreational and musical facilities. Not all of us could find time and energy for swimming, boating, *et al*, between two work sessions and one lecture every day — and a bit of practice here and there. But most of us did get to the excellent evening concerts.

Besides the camp itself, was the concurrence of other workshops which filled the air with music and the grounds with musicians. One might conceivably tire of being serenaded by percussion section practice (and the high school band's herculean bass drum!). But for one short week it was exhilarating to live amid intense and varied musical activity of which recorder players could, for a change, feel themselves very much a part. Somehow there was the illusion — so delicious to many a lonely recorderist whose early years were ignorant of musical experience — of a world in which music was the vital force. Dinner-table conversation abandoned the humdrum talk of business and money for discussions of problems of performance, methods of instruction, or simply the beauty of a particular movement or passage. The selection of the Interlochen Post-Camp program as the vehicle for the first seminar meant the elevation of the recorder (and its serious adherents) among other musicians and in the eyes of many of the recorder players themselves.

Finally, a word must be said about the handling of the seminar and its sessions. The competent faculty sustained an air of serious industry throughout the week, notwithstanding the irrepressible good cheer that characterized the whole conference. Faculty members were: LaNoue Davenport (New York City), Friedrich von Huene (Boston), Katherine Bowers (Chicago), and Patty Grossman (Pittsburgh). Mr. Davenport directed the seminar with his own inimitable professionalism.

Two matters were the object of much discussion and some controversy during the seminar. The first was the general format of the seminar, which was taken up during an open discussion with Mr. Davenport. Of the several suggestions offered as ways of achieving the fullest and most varied experience for seminar participants, the following was perhaps the most attractive to the group. The ARS program might be divided between graded classes (the same instructor for the week, for continuity) and small ensemble groups which would be visited by instructors for short periods. Lectures might be given at the same time as teacher-training classes, leaving choice of attendance to students. In any case, it will be of interest to see what Mr. D. and the Board come up with for next summer.

A second and more serious polemic raged throughout much of the week at Interlochen; it concerned the criteria for the awarding of the Teacher's Certificate by the ARS. The examination included a written section, a conducting test, and a performing and sight-reading section. Although none of the parts, in actuality, was excessively demanding, the total picture of the exam as described dismayed more than one student who had come to Interlochen hoping to carry home something in writing.



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dozen surprises each year.



It was suggested that the Society call this award an Artist's Certificate and give another document denoting teaching competence and based less on performing ability. There may still be room for debate. This writer initially led the attack on the present certificate program, but through subsequent discussion and reflection reached the conclusion that it is the only meaningful one feasible.

An Artist's Certificate is impotent. It will get no one onto the Carnegie Hall stage if his playing does not recommend him; nor does anyone need it to command an audience if he is master of his instrument. But if the ARS is to give any recognition at all, it must give something that is practical as well as prestigious — that would be a teaching certificate. The lack of a certificate need not interfere with such private teaching as is in progress.

To give ARS certification where performing ability is not high-standard would surely worsen the already lamentable situation in which a haphazard tootler can represent himself as a competent recorder player and be accepted as a reflection of the nature (and inadequacy!) of the recorder as a serious instrument. Besides, a basic element of successful instrumental instruction is the ability to impress the student — child or adult — with the teacher's performing talents, the ability to demonstrate competently and artistically how things should be! Perhaps the written exam should include a few questions on typical problems of instruction and on the history of the recorder. But on the whole, the test seemed judicious and relevant.

*En somme*, see you ALL at next summer's seminar; and a last note for our cosmopolitan ARS members and their apparent addiction to versification:

Off we went to Interlochen  
*Studieren und Musik zu machen*  
 With strings and other winds galore  
*Et même le très grand Davenport.*  
 In every wooded nook and grotto,  
*Il flauto dolce ha regnato.*  
 For all who came from near and far,  
*Una semana fué sin par.*

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# MUSIC REVIEWS

**SALOMON ROSSI.** *Sinfonie and Gagliarde.* Ed. F. J. Giesbert; 5 recorders. Mainz: B. Schott's Söhne (U. S., New York, Associated Music Publishers) (5098)

That untiring editor F. J. Giesbert, who has already provided recorder and string players with two collections of music by this early 17th-century Jewish composer from Mantua (*Sinfonie a 3; Sinfonie and Gagliarde a 4*) has now edited a dozen five-part pieces which Rossi included in his first two books of instrumental music printed originally in 1607 and 1608. The music is delightful and is presented in a beautifully engraved edition which includes a set of parts using treble and bass clefs only.

Everyone of us is deeply indebted to Giesbert's massive labors; at one time or another he has brought out editions of some of the most important musical documents of the Renaissance (Attaignant and Susato dances, the Sichery tablature-book, English viol fantasias a 3, Willaert and Giulio Segni fantasias a 4, etc.). Just the same, the idea has been growing for some time that we must temper our gratitude for such editorial labors with a critical appraisal of the editorial methods utilized. Several of Giesbert's editions raise disturbing questions; the many which followed on looking over this publication, plus a special interest in Rossi's music, have led me to examine some of them in detail.

The editor of a composition of Beethoven or Chopin may perhaps have done his job well when he presents a clear edition of the music utterly faithful to the composer's intention. The student must then grasp the nature of the work by struggling with the music itself. But such a method cannot suffice for music of earlier times, whose style is completely unfamiliar to the non-professional and often to the professional recorder player. The latter needs as much help as he can get — tempo suggestions, breathing marks which also indicate the ends and beginnings of phrases, dynamic variations, etc.; such "strange" phenomena as the hemiola need to be clarified. The user needs detailed prefatory comment about the composer, the source of the music and its style. Giesbert has always been very sparing of these aids. In the edition under review, an alert player could raise the following questions precisely because he gets little except the notes themselves:

What are *Sinfonie* and how did such short pieces function? How fast or slowly should *Gagliarde* be played? Why do they have names like "*Andreasina*", "*Massara*", and "*Norsina*"? Why are some of them presented in 6/2 and others in 3/4 and 3/2 meter? Knowing the fact that *gaillards* are the natural stamping grounds for hemiola groupings, why hasn't the editor

helped us to perceive such patterns easily? What does the indication "for 5 parts and for 3" mean? What is the tenor recorder player to do in a piece for which his part is suddenly marked "*Diskant*", without any indication of the octave it is to be played in?

*Sinfonia* in 17th-century usage generally means an instrumental introduction. Rossi's tiny pieces were meant for use as preludes and interludes with the madrigals, monodic songs, and chamber duets of his day. *Galliards* are fast dances in triple meter, which often purposely confuse the ear and the player in a delightful way by their interplay of 3/4 and 6/8 rhythms. In addition, this rhythmic fun is enhanced by the hemiola patterns (intrusions of a larger grouping of three) which occur at sectional cadences or even all throughout a *gaillard*. To see the latter clearly in *Gagliarda "Norsina"*, just hatch out the barlines between measures 6-7, 13-14, and 21-22; do the same to the barline between measures 21-22 in the next *Sinfonia*. A few typographical errors might be corrected at this point: In "*Norsina*", at measure 15 a *Bb* is better in the top part; in the next to last *Sinfonia*, at measure 14, the first quarter-note in the top part should be an *A*. Dances and canzoni of this period are frequently named after noble families (a kind of "dedication") or after popular tunes. There is a reason behind the subtitle "*La Andreasina*," for Rossi's first volume of instrumental music was dedicated to Count Paolo Guglielmo Andreasi of Rodi. Even more interesting are subtitles like "*La Massara*" and "*La Norsina*," for these are names of prominent Jewish families at Mantua in Rossi's day. Readers who do not understand German will miss Giesbert's prefatory comment that most of the pieces *a 5* are also playable as trios. All the rest of us will also miss a word to the effect that the alto and tenor parts are the dispensable ones. Rossi also used this flexible practice in some of his *Sinfonie a 4*, which could be played as trios. This custom attests to the freedom of instrumental performance and also to the basic importance of the three-part conception (as in the trio-sonata) and the period's relative disinterest in the middle parts.

But I have been holding back the really fundamental questions that disturb me about all three publications of Rossi's music edited by Giesbert. Was this music actually conceived for recorders? Is a performance solely with melodic instruments correct or entirely satisfactory? It is typical for the early 17th century that its instrumental music begins to specify the instruments to be used. Rossi is quite explicit in this respect. His first book demands "two viols or two cornetti and a chitarrone (bass lute) or other fundamental (har-



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monic) instruments;" the following book specified "two viols and a chitarrone." Obviously this was not originally recorder music. Equally obviously, performances on any pairs of high winds or strings are not ruled out, though the editor should certainly comment on the fact. Rossi was a string player; as a composer he pioneered in converting the older ensemble canzona for strings into the newer trio-sonata. The essence of the new genre was the idea of two high instruments competing over the solid harmonic foundation provided by the basso continuo, a chordal part to be "realized", i.e. improvised on the bass lute. Later the latter role was to be taken by the harpsichord or organ, with or without additional backing by a bass string instrument such as a bass viol da gamba or a cello.

It is clear from the style of the earliest trio-sonata-like compositions that the old polyphonic inclinations which the "New Music" of around 1600 had sought to drop had now returned in full force, though with a new found harmonic tension. This last is a quality much better realized on strings than on the less dynamically expressive recorders. Again, to employ recorders for this music is by no means wrong — but there is a certain loss. One fact must be stated categorically: All of Rossi's instrumental music was intended to be played with a chordal basso continuo part. In fact, so taken was this composer with the new device that he seems to have been the first to introduce it into a printed madrigal collection. Giesbert's skimpy prefatory comments acknowledge Rossi's intention in this respect, but he presents the music in his three publications without either a lute, guitar, or keyboard part, thus misleading the modern player into considering this music, once so modern for its time, as just so many more pieces in the vein of ensemble music for melodic instruments. And we should keep in mind that the keyboard part in Baroque music is not merely a question of the harmonic filling up of the middle parts, but very much involves rhythmic assistance, sonority, color and even excitement. Incidentally the same criticism applies to the very first issue of the ARS Editions, Erich Katz' edition of five of Rossi's Sinfonie, transcribed for three recorders alone. A little more historical high-fidelity is needed here. If we want repertory for melody instruments without keyboard, we must look elsewhere than the Baroque.

Needless to say, for a few experienced hands who are familiar with the literature of the period and the traps to be found in so many modern reeditions, this edition would be "good enough." But I have taken up the cudgels here on behalf of the vast majority of recorder players, for whom music editors must, in my opinion, take more responsibility. — Joel Newman

**BELA BARTOK and ZOLTAN KODALY.** *Ungarische Weisen und Tänze (Hungarian Airs and Dances).* Ed. Zoltan Jeney; SSA. Mainz: B. Schott's Söhne (U. S., New York, Associated Music Publishers) (5226, 5227) 1960

**W. A. MOZART.** *Twelve Duets.* Arr. M. Kolinski: SA. New York Hargail Music Press (H 803) 1960

**SPIELSTÜCKE FÜR BLOCKFLÖTE UND GITARRE.** Ed. Josef Rentmeister: S/A with 2 melody instruments, guitar, or lute. Mainz: B. Schott's Söhne (U. S., New York, Associated Music Publishers) (5132) 1960

All the collections listed above fall in the *spielmusik* category, and may be considered for class use. The Mozart and Rentmeister collections are particularly suitable for children; the Bartók-Kodály collections would be good for children of more advanced skill or for adults. Rentmeister's collection is of 17th- and 18th-century music (that of 17th-century composers is a little harder, of course) and matches, in three parts, the Mozart set.

A musical appraisal of the material is extremely difficult, particularly if you find, as this reviewer does, that Mozart and Haydn do not in general lend themselves to recorder playing except when it is desirable to "make part-music" early with new students. Mozart, in particular, suffers a "C-change" on a soprano recorder. But let us suppose that the children (who will find the soprano part a little trickier than the alto in in this collection) are working hard at playing in time and in tune, and will not be influenced away from the authentic musicianship of classicism.

Kodály and Bartók, on the other hand, with their folk-dance and folk-song rhythms, carry over well into recorder-trio playing. Their music is a little more difficult than it appears on the page, speed being absolutely essential in many instances. The range required is not large, but occasional twenty-times-repeated patterns can trip up the best of us. For fun and for the speed required, take a special look at the *Burschenspöttelei* in Book II, and for repeated patterns try the *Molto Vivace* that follows it. Both are by Bartók. And in Book I, how about the *Allegro* of Bartók on page 4 for tonguing! If you can get your trio, or class, up to tempo on these you'll have a fine finale for a concert, one that will inspire applause and encores. The slow pieces in the Hungarian collections are not nearly as effective as the fast ones, but they have their good points. It is astonishing what a difference rhythmic shifts and bounces make in recorder music. — Susan Brailove



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Our friends, nearby, are well aware of us. Those of you in far away places, like Mohammed, must come to the mountain. Send us your "want lists."

JONATHAN GROVE. *Divertimento*. ATB. Boston: E. C. Schirmer (Earls Court Repertory 2079) 1960

JONATHAN GROVE. *Sonatina*. AA. Boston: E. C. Schirmer (Earls Court Repertory 2076) 1960

Music for recorders written in our own time must always excite interest and curiosity. It is, therefore, disappointing to find that the music of Jonathan Grove (identified by Martha Bixler as Stefan Grové of South Africa) derives unmistakably not from the 20th century, but from the latter part of the 18th. His *Divertimento* for ATB consists of five movements — *Allegro grazioso*, *Andante con moto*, *Menuetto*, *Romanze* (*Andante*), and *Presto* (*Rondo*) — and appears to be patterned very closely on the Mozart *Divertimenti* for two clarinets and bassoon. His three-movement *Sonatina* for two altos is somewhat reminiscent of George Vanbrughe (or James Hook?), but again is slightly Mozartian.

Nevertheless, there is so little music available for that agreeable combination ATB, and particularly for intermediate players of these instruments, that one may perhaps be forgiven for recommending the *Divertimento* to them with appropriate qualifications. This, at least, was written for recorders and is consequently better material for our instruments than adaptations of the Mozart *Divertimenti* in which some players are known to indulge. Every instrument will have his time in the sun, and not even the bass will be forced to accompany all the time. The tenor may complain of excessive Alberti bass figures in the first, second and fourth movements, but he, too, will have more pleasant opportunities. The overlapping parts at the beginning of the piece may muddy the texture. On the whole, however, many players who are not too advanced will enjoy playing this *Divertimento*.

The *Sonatina* may be suggested for alto players before they try Mattheson or Finger, and long before they approach Telemann. — Katherine Bowers

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## FLAUTO PICCOLO'S CORNER

### *Rococommentary . . .*

A phrase in Ralph Taylor's amusing remarks on Mr. deKoven in the last issue set my mouthpiece all a-twitching. He wrote that the Rococo period "culminates as a kind of degradation product of the Baroque." Like a slag heap? Historians will tell us that end periods or transitional ones are not necessarily decadent. Although moribund trends are in view, so are the healthy new claims of the style being birthed. There was nothing degraded in the Rococo. It was the French answer to the imported Italian Baroque style and it became an export product itself, especially through the dance-suite, to Germany, Austria, England, and even Italy. Without Rococo style who knows what the music of such great Viennese classic masters as Haydn and Mozart would have become? So perhaps, even in a purple passage of invective, accuracy is beneficial.

By the same token, I believe that humor and nonsense are best conveyed in flawless and sparkling packages. Isn't the world of radio and the theater strewn with failures of comedians who lacked "perfect timing?" Who hasn't suffered through a "satirical" or "funny" number at a modern dance recital? It takes a Fred Allen and a Martha Graham, no less! Shouldn't this go for limericks too?

### *No score . . .*

In the Summer, 1960 issue, I went far out on a limb on the subject of "score vs. parts," hoping to stir up some discussion. Only one letter then ensued. Now comes a letter from A. Willard Cobb (last issue) who evidently did not see my arguments and who advances reasons for favoring parts. Would he be willing to comment on my arguments pro score?

### *Spoon Feeding . . .*

The reviews of new publications in the *British Recorder News* are as a rule gentler than our own. But in the recent issue (No. 34) a reviewer alternately chides a German publication in which "the treble player will either have to copy his part out an octave higher, or else cultivate the useful art of reading up the octave" and grows ecstatic about a domestic one, "published in score, and — oh joy! — separate parts without any octave adjustments or other impediments." I hope so permissive a view is a personal one and not common in the British recorder movement. I should have thought that the alto player's octave transposition is the least of those that recorder players must "suffer". If alto players with the ambition to participate in ensemble music cannot learn this skill by themselves in a few month's time, let them be read out of the ranks

and banished to the passive delights of the phonograph and tape recorder!

### *Asinine . . .*

Winton Dean's magisterial 694-page book, *Handel's Dramatic Oratorios and Mesques*, suffers a bad lapse with respect to that 12th-century proto-oratorio, *The Play of Daniel*. "The writing on the wall, the lions' den, and the battle in which Belshazzar is slain were realistically presented; and the costumes and settings, if the stage directions are to be believed, and even the orchestration, were of spectacular brilliance. Nor was humour lacking: King Darius is portrayed as braying like an ass" (p. 5). Oh yes, we have also enjoyed this battle scene and Darius' asinine aria, but not as much as the Dream Ballet and Holy Grail scenes from *Messiah*! Mr. Dean needs more braying acquaintance with the *Daniel Play*.

*After the sour notes, something in affirmation for the New Year!*

1) Music is neither "historical" nor "new." There is only music, good, bad or indifferent; music exciting or dull, distinguished or run-of-the-mill and conventional.

2) To demand great music and only great music at all times is to live out a vulgar advertising slogan. There is room for all kinds.

3) A performer needs as much of his technical equipment to play a slight piece as for a difficult one. The often expressed idea, "He's saving his energy on this half of the program" is nonsense.

4) The 19th century's evolutionary concept cannot be made to apply to the history of music. Perhaps there is an exception to the rule — the period leading up to the uniquely great music of J. S. Bach. Otherwise, there are the ceaseless and simultaneous waves of birth, maturation and death of musical styles and with them cycles of conventionality and greatness.

5) Should we not add to the physical pleasure of making musical sounds that intellectual curiosity in matters theoretical, stylistic and historical, which we too often leave to "professors." Why not look up those foreign phrases and unfamiliar composers' names? Become an inveterate reader and checker of publishers' catalogs! Sample the fare of every musical period and read about it too! Put aside some time to investigate the mysteries of music theory, the real grammar and syntax of music! There are always those who warn that this will lose you some of the fun, but Flauto Piccolo thinks you will only lose some ignorance.



## CONCERT REVIEWS

### NEW YORK CITY

SEPTEMBER 28. CARNEGIE RECITAL HALL. KRAINIS BAROQUE TRIO (FESTIVE PIPES CONCERT 1). This enjoyable concert received high praise from *The New York Times* critic, but I feel it was somewhat less than memorable. Each artist shone once only during the evening, while in the remaining solos and particularly ensembles both Homer and professionalism took several nods. Bernard Krainis' beautifully ornamented playing of a well-known Loeillet sonata was one of the high spots. However, it was not the evening for Corelli's "La Folia" Variations, especially when compared to Krainis' fabulously virtuosic performance on "Festive Pipes" disc No. 2. Barbara Mueser's sizzling rendition of the much more interesting variations on "La Folia" by Marin Marais proved that she is top gambist in town. The surprise of the evening was a pair of Frescobaldi toccatas played in a terribly exciting way by Robert Conant. Here was a level of subtle harpsichord artistry that I've often yearned to hear. For the rest, there were works by Veracini and Rameau, a set of Gastoldi duos which did not quite come off and a group of Phalèse's dances which did, and charmingly. The Trio's management provided a record-breaking typo-ridden program.

NOVEMBER 7. CARNEGIE RECITAL HALL. TRIO FLAUTO DOLCE. Another Krainis aggregation (regretfully not a permanent one) offered an excellently played and very interesting program. Of course there was a lot more variety here, since Eric Leber plays both harpsichord and recorders, and Morris Newman doubled on bassoon, recorders and added a touch of tenor shawm. The instrumentalists were in top form and enjoyed their work.

Eight Renaissance pieces opened the program, each with different instrumental coloration (mostly low groupings like Alto-Tenor-Bass and two Basses-Great Bass). "La Alfonsina," a chanson by Ghiselin, stood out for subtle phrasing and rhythmic push. Mr. Leber offered four pieces by Orlando Gibbons and played them well. His was big and strong harpsichord playing, though not without occasional fussiness. In a Sammartini trio-sonata, a bassoon sonata by Handel's oboist, John Galliard, and a Telemann partita for soprano recorder, the newer *buffo* and *galant* style of the Rococo was clear. Whoever "elaborated" the cembalo part for Sammartini's third movement deserved high praise (was it Leber?). I hope I may be allowed to say that Morris Newman played the trifling Galliard work in his most winning bassoon style. Krainis ripped off the Telemann brilliantly and had to play over one of its movements in response to the audience's enthusiasm.

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Music of our time received some acknowledgment with a *Suite No. 2* for recorder trio by Eric Leber. Though rather busy Bauhaus to these ears, it was skillfully written for recorder sonority. More up-to-date was E. J. Miller's new *Song* for solo tenor recorder, a brief and idiomatic piece, but not at all like his more novel trios for tenors. It was good to see *The New York Times* critic present, this time Eric Salzman, whose review told the story adequately, summing up the event, in a play on the ensemble's name, as "a sweet evening of flute playing."  
— Joel Newman

DECEMBER 16. CARNEGIE RECITAL HALL. THEATRUM INSTRUMENTORUM, DON SMITHERS, DIRECTOR. The mischievous notion that an effective performance of old music is automatically guaranteed by the liberal use of authentic instruments was dramatically illustrated by the fourteen members of the Theatrum Instrumentorum. Employing a staggering variety of recorders, cromorns, viols, lutes, dulcians, cornettos, old trombones, sorduns, and percussion, this intrepid and versatile group produced many distinctive sounds but displayed

precious little polish or authority. Intonation was vague, entrances were ragged, and the general level of execution was unacceptable. Aside from uniformly first-rate orchestration — varied, ingenious, appropriate — there was scant awareness of style. Monotonous articulation, haphazard phrasing, and a monolithic uniformity of tempo kept the music from ever coming alive.

Two performers managed to stand out above this melancholy level. Kent Salisbury displayed a vibrant recorder tone and accurate technique; Stanley Buetens sang most pleasantly to the lute. One hopes the T.I. will work toward a more professional standard of performance. The idea of a Renaissance orchestra is exciting, but playing such as we heard the other night does no justice to the composer, the instruments, or the audience.  
— Bernard Krainis

*Will artists and managements please send notices and reviewer's tickets well in advance to J. Newman, 840 West End Avenue, N. Y. C. 25? I would also be happy to receive reviews of out-of-town concerts, but professional affairs only. — J. N.*

## RECORD REVIEW

DEBUT 1961. Works by Telemann, Dowland, Couperin, Morley, Handel, Sweelinck & Marais. The Krainis Baroque Trio: Bernard Krainis—recorders; Barbara Mueser—viola da gamba; Robert Conant—harpsichord. Elan Records LP101

Variety, vitality and virtuosity describe the sparkling "Debut" release under the Elan label. The vitality and virtuosity are exciting but scarcely surprising, for these have been the hallmark of the Kapp releases of Krainis-directed groups. The Krainis Baroque Trio, in addition, achieves an astonishing variety of effects and moods through the artful use of but three voices. Seven composers are represented by works or groups of works, and in no two are the tonalities alike. There are three "old familiar" titles (Telemann *Partita* in E Minor, Handel *Sonata* in C Major and Dowland *Lachrimae*), but no "old familiar" music.

Side One opens with what one might call Telemann's "Fireworks Music." This is played from the *Partita* score, but is here transformed into a shower of tonal sparks. Nor is this done without musical motive. After the moderately paced *Andante*, Krainis takes the next three and the final two movements at a diabolically fast pace, leaving scarcely breathing space between them; and with the aid of a repeat taken by Miss Mueser on the viola da gamba, broadens the *Siciliana* between them, making the whole a fast-slow-fast, much more integrated work than perhaps even Telemann intended. The Dowland is "sung" soulfully by the gamba and echoed and embellished almost

vocally through the alto. The Handel gives us a rare opportunity to juxtapose interpretations of the same score by the same artist, for Mr. Krainis recorded the same work (Counterpoint 515, originally Esoteric), almost ten years ago. What was a skillful performance in the earlier recording, has become imaginative recreation in the present one. Scarcely a note is left unornamented in the two *Larghetos*, while the *A tempo di Gavotti* remained unadorned but played with a new incisive clarity.

Among the less frequently performed works, the Morley *Fantasies* stand out, as the gamba, deftly and remarkably accurately played by Miss Mueser, converses meaningfully with three different recorders. Mr. Conant shows himself a soloist of commanding authority in the Sweelinck variations, and a sensitive accompanist throughout. Where the harpsichord occasionally overpowers the recorder, as in the final movement of the Handel work, one suspects the engineering.

As though to make it clear that their resources in sonority are not yet spent, as the final work on the second side the Trio plays a suite by Marais, with Mr. Krainis employing five different recorders. Despite this "device", the movements seem to fit together and make a unified set.

Except that what the cover notes indicate is a tenor in the Marais sounds like a sixth flute and vice versa, the notes are illuminating and helpful. The jacket seems to open on the wrong edge but technically the record is flawlessly made. Elan recordings, at this time, can only be obtained by mail order at Box 206, Planetarium Station, New York 24, N. Y. This one is an auspicious beginning.  
—Martin Loonan



# CHAPTER NEWS



## TWAIN MEET IN TEXAS

Austin Chapter reports East and West got together for a fascinating study in contrasts at its July meeting; members heard a live performance by an Indian flutist (a University of Texas student) followed by excerpts from a tape made by Carl Dolmetsch when he visited Austin. Continuing the comparative approach into September's meeting (Austin meets bi-monthly), Lloyd Farrar, just returned from a Netherlands study jaunt, discussed the recorder in Holland and pointed out some differences between Dutch and British recorder techniques. Still another area of contrast was investigated at the November meeting, when Mr. Farrar led a discussion of differences in recorder woods. This included demonstrations of Dolmetsch recorders made of Asian rosewood, Brazilian rosewood, satinwood, and plastic and comparisons of their tone, intonation, and weight. Don W. Morgan talked on the woods and their densities, colors, weights, smells, and musical characteristics. Mrs. Stanley Werbow showed slides of the Moeck home, museum, and factory made during a recent European trip and gave a step-by-step description of Moeck's recorder making process. Mr. Farrar compared this with methods used in the Dolmetsch factory.

New officers of the Austin Chapter for the current year are Noel Franks—President; Lloyd Farrar—Musical Director; Mrs. Don W. Morgan—Secretary-Treasurer.

## HISTORICAL BENT IN BALTIMORE

Baltimore's recently organized chapter announces that monthly meetings during its first year are being devoted primarily to presentation of a historical survey of recorder music, covering composers, nationalities, and musical trends pertaining to the recorder, from the 12th to the 20th century. Prepared performances of representative works of the various periods highlight each meeting, giving all members a chance to participate during the year. An outline of the topics for discussion is distributed to members prior to each meeting, along with a source list of related books, articles, recordings,

and music. Informal group playing precedes each meeting. Purpose behind Baltimore's apparently highly organized historical approach is to extend members' knowledge of the recorder's literature. As an additional activity, formal concerts by advanced players are also planned.

Officers of the Baltimore Chapter are Anne C. Tremearne—President and Chapter Representative; Hans Dieter Taubert—Vice-President; Barbara Ashenden—Secretary; Edwin Fox—Treasurer.

## BIG WEEKEND IN BOSTON

High point of Boston Chapter's busy summer and fall schedule was a Weekend Recorder Workshop in October, directed by Bernard Krainis and Joel Newman of New York. Open to both members and non-members at a tuition fee of \$7.00, the workshop schedule kept registrants happily busy from 7:30 p.m. Friday to late Sunday afternoon. Participants had five playing sessions and heard lectures by Mr. Krainis on Basic Recorder Technique and by Mr. Newman on Ornamentation and on Music History and Recorder Literature. Boston Chapter chairman for the highly successful event was Alexander Silbiger.

This workshop was the climax of an active summer for the Boston Chapter, which continued its monthly meetings informally throughout the summer at members' homes. Consorts and individual performers were also busy all summer — Cantabrigians played at Boston Arts Festival; Marlborough Ensemble presented two concerts at Kinhaven Music Camp in Vermont; New England Recorder Ensemble performed at two festive church functions; Arthur Loeb played in a garden concert at Old North Church; Friedrich and Ingeborg von Huene took part in the Baroque Music Festival in Harvard, Massachusetts; Friedrich von Huene served on the faculties of Berkshire Recorder School and ARS Recorder Seminar at Interlochen, Michigan.

Latest special event on the busy Boston agenda was its Twelfth Night Party, by now an established annual tradition, held on January 7. This year's party included



a concert, group playing, refreshments, and a tour of historic Old North Church, where the party took place.

**OTHER BOSTON BITS:** Boston has a special consort, The New England Recorder Ensemble, which officially represents the chapter in filling public performance requests. A newly appointed "Consort Coordinator", Mildred Lewis, is responsible for helping members form new consorts or join existing ones, of which there are already about fifteen in the Boston area. To insure continuation of its active program, Boston recently raised its local chapter dues to \$5.00 for individual members and \$6.00 for family members.

### MEXICO MULLS WORKSHOP MEET

Mexico City Chapter (Sociedad Mexicana de la Flauta Barroca) is planning an annual workshop weekend to take place each spring at some place away from Mexico City, such as the glamorous resort center of Cuernavaca. Plans are to invite an outstanding recorder authority to lead each workshop.

Organized last spring, this south-of-the-border chapter, with a current membership of about 25, meets monthly at a large music store in downtown Mexico City. Meetings are divided into three hourly sections — informal ensemble playing from 8 to 9 p.m.; formal program from 9 to 10; organized group playing from 10 to 11. Formal programs consist of short prepared performances by members, performances by invited guests playing other instruments and/or a short talk, sometimes illustrated, on subjects of specific musical interest to members (history of the recorder, musical forms, biographies of lesser known composers, technique, theory and harmony, etc.). For the final group playing period, members are assigned to groups according to their playing level and each group works under a musical director. Groups also get together on a more or less weekly basis to play under the guidance of a musical director and prepare performances for monthly meetings.

Mexico City has generously volunteered to play host to any and all ARS members traveling in Mexico and invites fellow members to come equipped with recorders for some international playing sessions.

### SAN FRANCISCO SEES STARS

October meeting of San Francisco Bay Area Chapter took place under the stars, although they didn't plan it that way. Members arrived for a meeting scheduled at Junior Center Auditorium in Mosswood Park, Oakland, to find the building locked. Since it was a warm night and patio lights were on, they held an outdoor meeting. Members report the outdoor setting gave a



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startling added beauty to the performances of the evening, presented by The Coyle Consort directed by Kathleen Coyle. Ken Wollitz talked on woodwind instruments related to the recorder, with the dual purpose of filling members in on their own instrument's history and arousing their interest in playing other early woodwinds, such as the cornett, serpent, cromhorn and shawm. (Mr. Wollitz, president of this chapter, is also a teacher of recorder in the Extension Division of the University of California, where the chapter was originally founded, and performs frequently as recorderist with a San Francisco Baroque ensemble.)

Other projects planned or already operating in this brawny young chapter, one year old and 63 members strong, include a revised directory of members with ratings based on the Chicago Self-Rating Test; a quarterly newsletter; and a reference library of recorder music from which members may borrow copies for a month. Lending "fee" paid by members who borrow new music from the library is a report on the music for publication in the newsletter as a guide for other members.

### WHIRLWIND IN INDIANA

Recently formed South Bend Chapter reports that what began last spring as a casual quintet getting together bi-weekly for sight-reading sessions suddenly galvanized into a "whirlwind of activity" this fall. In addition to the excitement generated by two members returning from the ARS Recorder Seminar at Interlochen with a wealth of information and inspiration, the chapter was stimulated by the newly organized South Bend Chamber Music Society's invitation to perform in its concert series this season. First concert in December presented an ambitious program of music for one to six recorders, with assists from soprano voice, harpsichord, viola da gamba, and violin. The chapter also plans concerts at Notre Dame University Art Gallery and South Bend Public Library Auditorium. In spite of the concert preparation whirlwind, the chapter has found time to publicize its activities to potential recorder enthusiasts throughout the South Bend area, and has already formed a beginners class of ten people.

Footnote re recorder in public schools: Carl Hager, C.S.C., head of Notre Dame's Music Department and a charter member of the South Bend Chapter, is considering use of the recorder in teaching music theory to college students.



## WASHINGTON TAKES TO THE WOODS

Washington, D. C. Chapter continued meetings throughout the summer, moving into a busy fall season highlighted by a special all-day picnic meeting at one of Maryland's state parks in September. Members brought their families and enjoyed group playing sessions in the lodge all day, climaxed by a short evening concert. Current officers of the chapter include President Wesley Oler (who puts Henry VIII to shame by owning 86 recorders); Vice President James Bowman; Treasurer Newton Blakeslee. D. C. recently amended its constitution to start officers terms in May, giving them the summer to plan winter programs. There are also plans to enlarge the chapter's executive board to include two members-at-large.

*CHAPTER CORRESPONDENTS: Mrs. Don W. Morgan, Austin, Texas; Anne C. Tremearne, Baltimore, Maryland; Ruth S. Magurn, Boston, Massachusetts; Federico Field, Mexico City, Mexico; Ruth Reid, San Francisco, California; Robert J. Lauer, South Bend, Indiana; Katherine Keene, Washington, D. C.*

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# LETTERS TO THE EDITOR

## ANOTHER ANACHRONISM?

Sir: The instrument described by Richard Thompson in your Fall, 1961 issue may be no more than a latter-day descendant of the earliest fipple flutes made or played in America and the firm of Firth & Pond may well have been Johnny-come-latelies in the introduction of recorder-like instruments on this side of the Atlantic.

Several years ago at an auction of antiques in this area, a friend of mine acquired what we took to be a flageolet in excellent condition. It bore the stamp of an instrument dealer or maker in Germantown and, from our general knowledge of woodworking, we judged it had been made no later than 1780. In front it had seven holes plus a beautifully fitted brass key at the bottom of the scale. It had a single very small thumb hole.

It had an inverted conical, or choke bore, but it differed from what we seem to have selected as the true prototypes of recorders and flageolets in that, like the instrument belonging to Mrs. Gilbert King, it had an air chamber. It was blown through a flattened ivory tube with a very small bore which was set into a removable, round wooden cap. The tube was only a little larger than an obce reed and was shaped somewhat like one. But the sounding mechanism at the base of the air chamber was a true fipple of a pattern common to many recorders.

The instrument was very finely carved in fruitwood, with ivory rings and bell, the barrel being "spooled" like much furniture and many walking canes of the period, a pattern evidently inspired by bamboo. It had a set of rounded, ebony pegs in between the stops, the purpose of which was evidently to guide the fingers accurately to the holes, and it had evidently been altered in pitch, as some of the original holes had been carefully filled and fresh ones drilled.

Its scale was D major beginning with the D in the second octave above middle C, but pitched a little lower than modern 440. My friend and I felt it might have been made in the area, but that

since comparatively few such instruments have been found hereabouts it may more likely have been made abroad for the Germantown dealer who put his stamp on it. I no longer have this instrument, and the name was not fully legible, but it was a German name, and the word Germantown was clear.

From this and other instruments I happen to have seen I infer that the original makers of instruments we know as recorders, flageolets, and vertical flutes were like other instrument makers and indeed other craftsmen of their time. They probably did a great deal of innovating and did not feel bound by traditional patterns. It was undoubtedly this very tendency to experiment and innovate which brought about the development of later types of wood winds just as it brought progressive change in instruments of other types.

We moderns tend to think in terms of the uniformity of products of mass production, forgetting that individuality is an essential characteristic of all handicraft production. It was perhaps natural that with the revival of interest in playing the recorder, certain prototypes were selected as being "authentic" because they were the first encountered or for other reasons peculiar to those responsible for the revival. These selected prototypes were doubtless members of a very large and varied family in which change occurred constantly while they remained in use. Probably the original makers of fine recorders were far more concerned about how their instruments sounded and how easily they played, than they were with the names that might be attached to them by others.

—ALFRED H. SINKS, Philadelphia, Pa.

## LINDEN LEA

Sir: We note, in your last issue, reference to our publication *Linden Lea* by Ralph Vaughan Williams.

As previously reported to your reviewer, our London office has issued this piece for Recorder Solo with accompaniment. This is available in this country at \$65. We presume that this arrange-

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ment accords with the conception of the song as composed by Ralph Vaughan Williams, whereas an arrangement for Recorder Consort would have little relation to the original concept.

In the meantime, we are again referring the matter to London.  
—SIMON BOGSEY, Sales Manager, Boosey and Hawkes,  
Oceanside, N. Y.

## MORE ABOUT DUES

Sir: By all means, let us raise the annual membership dues! Members of The American Recorder Society may be poverty-stricken, but I suspect their loyalty is greater.

My off-hand thoughts on the matter include the following: Why not double the dues? Why not by plebiscite temporarily suspend the Section of the By-Laws dealing with dues so that the \$2.50 collected last September is good for a half year only, that we may gain the benefit of increased dues this year? Or should this seem unnecessarily clumsy, why not appeal to the membership for a gift of another \$2.50 this year? I hope the Administrative Board has already been repaid the loan of \$400 by the money collected from this year's dues. But why not add some interest (say 10%) to the repayment (if this hasn't been done already)?

I wish to take the opportunity of this note to compliment you and your staff most highly for your magnificent work in THE AMERICAN RECORDER. It's a gem of a journal!

—ROBERT E. SAVAGE, Madison, Wis.

Sir: RX re your editorial: a) Increase dues. \$2.50 a year is ridiculous! b) The directory could come out every two years. c) Donations: send letters to all members! d) Do Not Stop THE AMERICAN RECORDER!

—MAX SHEIN, M.D., Mexico City, Mexico

Sir: I have read your editorial entitled "Growing Pains" in the Fall, 1961 number of THE AMERICAN RECORDER. Since I am a recent member of the Society, and an eager but inept practitioner on the recorder, I am not in a position to make weighty judgments about the affairs of the Society. But I do know something about similar small societies with growing pains, and in any case, speaking for myself, I think that it is inexcusable for the Society to allow the Administrative Board to assume such an excessive share of the Society's burdens. I do not like the idea of enjoying the undeserved

fruits of the Board's labors — and money. Publish THE AMERICAN RECORDER, with the help of grants or increased dues or both.

—R. M. YOST, Los Angeles, Calif.

Sir: I hasten to support your call for an increase in membership dues to support the publication. I can, of course, speak only for myself but I do so emphatically. Furthermore I want to back it up by including a small donation to be used as you see fit . . . to help eliminate last year's deficit or to be applied to future activities. Nor will I claim credit for this against an increase in membership should this action be approved.

I am not a professional player. I guess I am not even a very good amateur player. But I do thoroughly enjoy my limited skill and the association it brings to me with other lovers of the recorder.

Let us hope that your fine publication will not falter and fail if all that is needed is another \$1 a year from members.

Thus you have my support now and my promise of continued support.

—R. E. ALLGIRE, Birmingham, Mich.

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