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ARS

A QUARTERLY PUBLICATION OF THE AMERICAN RECORDER SOCIETY

EDITORIAL

ARS SUMMER SEMINARS

Goddard College: This year ARS is expanding its summer program to include, in addition to the annual Interlochen Seminar, a two-week Summer Recorder School at Goddard College in Plainfield, Vermont.

During July 7-20 intensive instruction will be offered in all phases of recorder playing by a faculty of leading American performers and teachers. The School's director, Bernard Krainis, plans a schedule that should interest novice, intermediate, and advanced players alike. Lecture-demonstrations on technique, interpretation, ornamentation, performance practice, pedagogy, and sight reading will be given as well as literature-repertory seminars and student recital-clinics. Small groups will meet with a different instructor each day for ensemble work. Students may arrange with individual teachers for private lessons. Each week the faculty will perform in recital.

A special feature of the Summer School will be a course in viol playing taught by Barbara Mueser. For interested students instruction will also be available on crumhorn, lute, and Baroque flute.

The ARS Teacher Certification examination will be given upon request.

Each week's program is planned as a unit, so that students can enroll for either or both weeks. The weekly fee, including double-room accommodations and board, is $85.

The faculty includes Martha Bixler, Bernard Krainis, Morris Newman, and Shirley Robbins for both weeks, Eric Leber for the first week, and Bluma Goldberg Jacobs and Colin Sterne for the second week.

For applications write to Music and Art Center, Goddard College, Plainfield, Vermont.

Interlochen: The third Summer Seminar at Interlochen, Michigan, which will be held the last week in August under the direction of Friedrich von Huene, will have a program similar to that of last year (see THE AMERICAN RECORDER Vol. III, No. 4, November, 1962). Classes for beginners, intermediates, and advanced students will be offered, as well as individual coaching, small ensemble coaching, pedagogy, and opportunities for gambists, Baroque flutists, and crumhorn players. As last year, there will be special programs and faculty concerts. Other camp activities, including concerts by other participants in the String Conference, and recreational facilities such as boating and swimming, will be open to members of the Recorder Seminar. The faculty tentatively includes, in addition to Friedrich von Huene, Hugh Orr, Frans Brüggen, Arnold Grayson, Morris Newman, and Martha Bixler.

For information and application blanks write to National Music Camp, Summer Music Conference, Interlochen, Michigan.

EIGHTEENTH-CENTURY PROMENADES

By Joel Newman

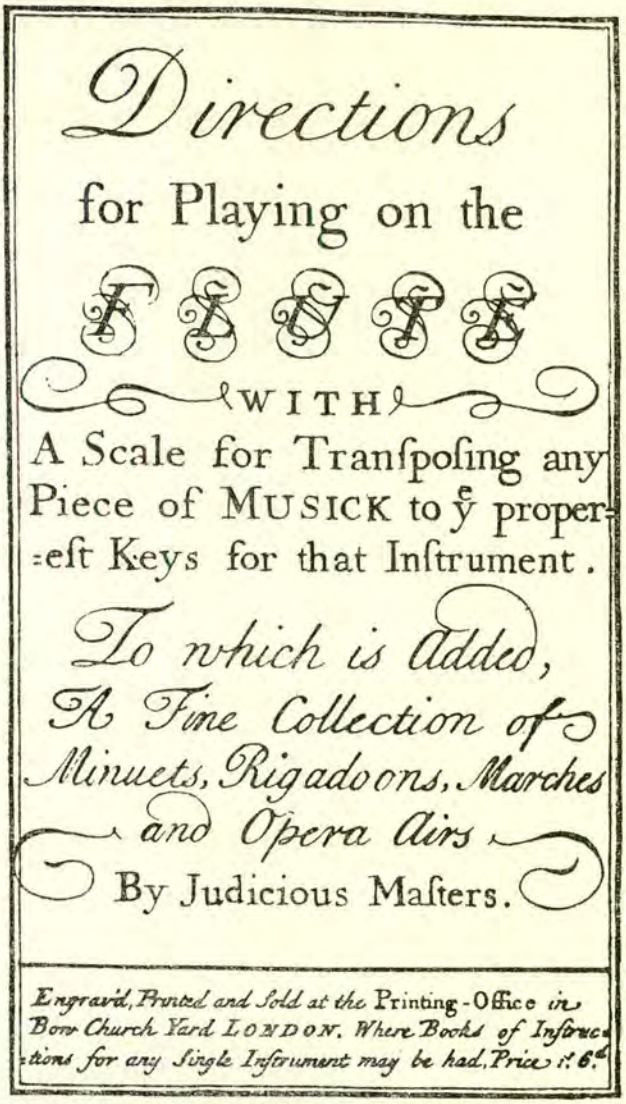
I. A Commentary on the *Directions for Playing on the Flute* (c. 1731)

For just one shilling and sixpence apiece, the London musical amateur of the 1730's could purchase a set of seven anonymous instruction books collectively entitled *The Modern Music Master.* Published by an enterprising organist, Peter Prelleur, and sold at his office in Bow Church Yard, these booklets covered elementary instruction to the singer, the recorder ("flute"), flute ("German flute"), oboe, violin, and harpsichord player. A final pamphlet was devoted to a *Brief History of Musick.* Recorder players today can purchase a neat facsimile edition of the recorder tutor. They will have to pay somewhat more than 1s, 6d. (Schott & Co., Ltd., RMS. 167), but they will find it worthwhile to acquire. This article will supplement Edgar Hunt's brief commentary appended to the facsimile edition.

On the reverse of the title page is an attractive engraving of a gentleman playing the alto recorder by the side of a lake. Readers may know these plates from Welch's famous *Lectures on the Recorder.* Then follow eight pages of "directions." The author leads off with a fingering chart of two octaves' range, including only diatonic tones. He tells how to hold the instrument, to use the chart, and to understand the flat, sharp, and natural signs. Then he gives a second fingering chart, this time completely chromatic. Two things are noteworthy about the fingering: the use of the "buttress" following Hotteterre's example (i.e., the fourth finger, right hand, is held down for support throughout most of the lower octave) and the fact that the G# and A*b* (and the D# and E*b*) use identical fingering just as we do today. I mention the latter situation because at least one contemporary German tutor, Majer's *Museum musicum,* has different fingering for G# and A*b*.*

A small but needful amount of elementary musical theory then follows. The section "Of Time" divides the subject into common (meaning duple) and triple meter. Under the first heading the signatures *C*, ¢, and 2/4 are explained and the sub-division of note-values is diagrammed. Then under triple time, the 3/2, 3, and 6/4 signatures are introduced. Next the dots and rests and then a miscellany — repeat signs, barlines, the "trible Cliff" sign, how to find the key of a piece, and the fermata and its use in marking the real end of a piece when the Da capo and abbreviated Rondeau formats

*See my article on this tutor in Vol. III, No. 1 (1962) pp. 6-8.


Directions
for Playing on the
FLUTE
WITH
A Scale for Tranſpoſing any Piece of MUSICK to ye proper-eſt Keys for that Inſtrument.
To which is Added,
A Fine Collection of Minuets, Rigadoons, Marches and Opera Airs
By Judicious Maſters.
Engravd, Printed and Sold at the Printing-Office in Bow Church Yard LONDON. Where Books of Inſtructions for any Single Inſtrument may be had, Price 1s. 6d.

Title page from Schott facsimile edition of Directions for Playing on the Flute. *(Reproduced from RMS 167 by permission.)*

are used. Three and a third very important pages are given to the signs and rules for ornamenting; we shall return to these later. The last page of instructions gives rules for transposing compositions for voice or violin that are out of recorder range. They evidently explain the material on a chart which is not reprinted in the facsimile edition (to which Mr. Hunt's explanatory note does not allude).

Since our booklet is not merely a tutor, but also doubles as an anthology, there follow 30 compositions, the "Fine Collection of Minuets, Rigadoons, Marches and Opera Airs by Judicious Masters." Here are seven minuets (one by Handel and another by Robert Woodcock),

two marches, no rigadoons that I could find (I suspect the title is a stock one and was true enough for some other collection) and 21 favorite opera airs. The size of the last category may need some explaining. As soon as the craze for Italian *opera seria* seized London, music publishers rushed to take advantage of their public's interest in playing the best-known arias on whatever came to hand. First of all, they published the vocal material. Then, in the wake of an opera's popularity would come the "arrangements" — for two treble instruments with bass (trio-sonata format), for two trebles without bass, and even operas for one "flute" alone. No one seemed to mind the thinness of these versions then, or for that matter ever since; arrangements of theater music have continued to be a popular and lucrative pastime for publishers. Think of those rampaging paraphrases and potpourris the 19th-century virtuosi loved to play or our own Simon & Schuster gift books presenting simple piano versions of the best-known show tunes of Rodgers & Hart, Loewe & Lerner, etc. Only the emphasis has changed drastically today. Now "popular" music is a term hardly applicable to the serious, new opera, whether the "easier-to-take" kind of Menotti, Britten, and Barber or the more demanding examples by composers like Orff, Schoenberg, Berg, and Henze.

Handel properly rules the roost in this little anthology; all but two of the airs are from his Italian operas, as the following chart indicates:

	Composer	*Original Title*
Air in Julius Caesar	Handel	Giulio Cesare
"Chi puo mirare" in the Opera of Flavius	Handel	Flavio
"No oh Dio", Calphurnia	?	?
An Air in Pyrrhus and Demetrius	A. Scarlatti & N. Haym	
A Favourite Minuet in Floridante	Handel	Floridante
A Favourite Air in the Opera of Rodelinda	Handel	Rodelinda
A Favourite Air in the Opera of Scipio	Handel	Scipione
A Favourite Air in the Opera of Alexander	Handel	Alessandro
A Favourite Air in the Opera of Tamerlane	Handel	Tamerlano
A Favourite Air in the Opera of Alexander	Handel	Alessandro
A Favourite Air in the Opera of Alexander	Handel	Alessandro
A Favourite Air in the Opera of Admetus	Handel	Admeto
A Favourite Air in the Opera of King Richard the first	Handel	Riccardo Primo
A Favourite Air in the Opera of Siroe	Handel	Siroe
A Favourite Air in the Opera of Ptolomy	Handel	Tolomeo
Chorus in Lotharius	Handel	Lotario
"Care mura" in the Opera of Parthenope	Handel	Partenope
A Favourite Air in the Opera of Parthenope	Handel	Partenope
"Voglio dire" in the Opera of Parthenope	Handel	Partenope
A Favourite Air in the Opera of Parthenope	Handel	Partenope
Air in the Opera of Ormisda	Handel	Ormisda

The Handel excerpts cover ten year's worth of his opera writing; the earliest are from *Floridante,* first produced in 1721, and the most recent are the four arias from *Parthenope,* whose premiere was in 1730, just before publication of the series of tutors. Almost all of these "Airs" are Da capo arias. Each one begins with the introductory orchestral Sinfonia or Symphony, as the English translated it; then the entry of the voice part is labelled "Song" or "So" and all subsequent orchestral interpolations are marked "Sym." In spite of the fact that the bass and filling parts are missing, "horizontally" at least we have completely rounded compositions to play. The high quality of much of the music — and it is excellently and clearly engraved — make the collection a superlative book of Handel studies.

There is passage work aplenty; all the characteristic Baroque moods from the pastoral *siciliano* to vigorous "anger" arias, and the pieces in the minor challenge the players' mastery of that limited sort of chromaticism which the Baroque employs (and which is, of course, native to the Baroque alto recorder). But there is an even better reason for employing these as studies — and giving them to students before they undertake the four Handel sonatas. It is that the musical phraseology of Baroque opera constitutes one of the most important strains within the century. The broad and serene cantilena, the intense "motoric" rhythmic patterning, the drive to climactic cadences, all part and parcel of the Da capo arias, are also the language of the solo sonatas, trio-sonatas, and concerti of the day. I do not believe that anyone can properly play or understand Handel's recorder sonatas if he does not also feel at home in the musical world of Handel's dramatic writing. It may be objected that after all words are lacking in the sonatas, but this certainly does not give instrumentalists the license to play them in a shallow and facile manner. If anything, the instrumental conversion of opera style requires redoubled expressiveness from the player— rhetorically altered rhythms, ornamentation of all kinds, a sense of drama (only the latter should be Handel's, not Wagner's!) Exploration of Handel's opera style via this "study book" can help to guarantee a stylistically perceptive approach to the chamber sonatas.

(To be continued)

RECORDER CLINIC

By Friedrich von Huene

Question: *I am interested in obtaining a good recorder. Will you please tell me what factors to consider?*

Questions on technical or musical problems for discussion in this column will be welcome. Address Mr. Friedrich von Huene, 35 Elm Street, Brookline 46, Massachusetts.

Answer: Choosing a recorder is certainly important and difficult, even for good players. You are about to invest in an instrument that will delight or disappoint you. You will have to adjust to it. It will make you work hard, sometimes harder than necessary. It will create likes and dislikes in you with which, for better or worse, you will have to live. Choosing a recorder may be as difficult as choosing a wife. Of course the pocket book can limit your choice. If you have only $10 to spend for an alto you will know what to get. But if you have up to $300 to spend the choice will be hard.

To make a good choice you have to develop a "feel" for the instrument, be sensitive to tone quality and intonation. You should be able to discern ease of speaking or sluggishness. In other words, try to have some of the insight of a good player before you make your decision or you will not know whether or not you are getting your money's worth. Some concrete suggestions:

(1) *Intonation:* Try all notes of the instrument chromatically with the correct or regular fingerings, of course. Play a major scale on any of the notes in the lower octave without making unusual adjustments in blowing. Note if every scale seems reasonably in tune. Do the same with arpeggios, check octaves and fifths. Don't be satisfied even if B sounds good in the C major scale or in the G major arpeggio, for it may be awfully sharp in the key of E major. Similarly, F# may seem flat on an alto when playing the scale of G major, but it may be just right for the scale of B minor. Choose a "well-tempered" recorder, not one that plays only one or two good scales. On alto recorders the following notes are often flat: low F, low C, F#, G#, C#. The following notes are often sharp: low F, Low B♭, low B, B, C, D, E♭, top F#, top G.

The following notes are frequently weak or produce unpleasant sounds on altos: Low F is often a weak note and few recorders give it strongly. Low F# may burble and so may G. G# and A should both be strong. B♭ and B are often weak. Don't take instruments with weak notes in the lower register; they have only one dynamic range — piano. In the higher register watch out for E and F which should speak easily and without too much breath pressure. There is no guarantee that a recorder will improve with use.

2) *Check sound:* Play all notes. See how the tone quality changes from one note to the next when you play chromatically. A good recorder produces rather similar sounds from one note to the next. A good rē-corder should also be able to produce a strong sound in all registers and permit you to play softly without too much drop in pitch.

3) *Materials:* The ideal material for recorders should be hard and dimensionally stable and should not condense moisture. The ideal material does not exist, for greater density makes for more condensation when the instrument is below body temperature. Let me mention some of the available woods. I list these woods in order of density.

One of the finest woods is grenadilla (density 1.35), a very dense dark wood from Africa which will shrink and swell much less than any other wood.

Ebony (density 1.30) is similar to grenadilla but somewhat less stable.

Tulipwood is also very dense and heavy but light orange in color with red grain designs of striking appearance. European makers frequently call this rosewood.

Satinwood is less dense than tulipwood, of a greyish yellow color. When this wood is finished with clear varnish it gives true credit to its name.

Rosewood is a general term for various woods of which the most famous are rio jacaranda and palisander. They range in density from 0.80 to 1.00 and in color from a dark chocolate brown to a light brown with strong grain patterns. Rosewood is quite resistant to water absorption and therefore stable.

Boxwood (density 1.00) has a very fine dense grain and is of a yellow color. It was most commonly used in the Baroque period for fine woodwinds and was often painted black to imitate ebony.

Most inexpensive recorders are made from wax-impregnated pear or maple. Pear (density 0.80) is finer grained wood with a more pleasant appearance (brown to reddish brown). Sometimes pear has blemishes in

the grain texture which are often covered up with a heavy shellac finish.

Maple (density 0.80) is light grey and often finished with a reddish-brown shellac. The wax impregnation makes these woods quite stable. Their finish is not very resistant, and any exposure to heat or the sun will drive the wax out of the wood.

4) *Craftsmanship and appearance:* If you have seen the beautiful instruments made in the Baroque period, you will want an instrument with the same craftsmanship and with at least similar appearance. Not all Baroque recorders had ivory fittings, but many had ivory rings to strengthen the joints. An ivory mouthpiece is a beautiful addition provided the player does not discolor it with lipstick.

Buy a recorder whose maker can be asked to service the instrument. Recorders change because of changes in moisture content of the air. They may need revoicing, recorking, and even retuning. Recorder makers who take pride in their work will gladly service their instruments, but usually are too overworked to service instruments of other makers.

Question: *I know a professional recorder player who uses a hand model hair dryer on his instrument during rehearsals, at concert intermissions, etc. Do you see any objection to this practice? Would hot or cool air currents make any difference?*

Answer: This is not a bad idea, but the instrument should not get too hot, especially if it is impregnated with wax. Cool air does not dry very well.

BOOK REVIEW

BERNARD KRAINIS. The Recorder Song Book for Soprano or Tenor Recorder, a Recorder Method Book for Beginners of all Ages. New York: Galaxy Music Corporation, 1962

The name of Bernard Krainis is assurance enough that this publication is an important addition to the growing list of recorder method books. Its material is presented in a meticulously progressive fashion, leaving no doubt in my mind that any beginner guided through the book will acquire a sound foundation in recorder playing. Teachers introducing the recorder could find no better guide than this for their classes. The musical material, never dull, is of the highest quality. Parts provided for rhythm instruments, chords for guitar and autoharp, and verses for singing will enable the student to enjoy the benefits of ensemble music making almost from the beginning. Since in this volume Mr. Krainis teaches only the first octave and a whole note, a second volume should follow soon to complete the full range of the instrument. Therefore, it is an omission not to have labeled this Vol. I. Also it is to be hoped that method books on the F instruments will follow soon.

There is a brief statement on the history and care of the recorder, suggestions for tuning, practicing by ear, and how to approach rhythm. With the first note taught, Mr. Krainis stresses the effectiveness of a relaxed, open throat, using the syllable "dah" in preference to the more commonly used "tu", "te" and such, suggested in other method books. The practice material, marked by taste and orginality, should be a real joy to play. 6/4 rather than 6/8 time is used so that there will be no confusion for the beginner. In the first duets, the simple rhythmic pattern is essentially the same in both voices and only gradually more complex accompaniments are introduced, as for example in the witty quodlibet of "St. Paul's Steeple." To prevent bad playing habits from developing, Mr. Krainis interjects comments such as "fingers should touch the instrument only when covering their holes; tones should be connected and smooth as in singing; look at the music, not at your fingers," and many more. But coming across a comment like "play beautifully always" perhaps presents the essence of his appeal to good taste and respect for the recorder.

An excellent summary contains in a few pages the fundamentals of serious recorder playing, which even the more advanced player might profit from reading.

There remains a criticism regarding the recommended foot tapping to maintain a steady beat. The question of whether or not to tap has always been contested in music education. This reviewer happens to oppose the philosophy underlying such practice. Also a new problem of coordination may be added in those cases where tapping does not come naturally to the player.

The format of this book is worth mentioning. It has a heavy gloss cover to prevent soiling and tearing; it opens easily; notes and type are large; and the drawings are of superior quality.

The *Recorder Song Book* proves worthy of Mr. Krainis, who has done so much to raise the artistic prestige of the instrument in this country.

—Isabel Schack

On the Rights of the Interpreter

in the Performance of 17th- and 18th-Century Music

By Marc Pincherle

Older music, and particularly that of the 17th and 18th centuries, enjoys great favor at present — a fact that may be explained by the music's own merits, as well as by the comfortable refuge it offers the rather large public that is frightened by the boldness of today's composers.

But this "ancient" music is rarely restored to us with a semblance of life. A sort of frigid respect paralyzes most interpreters, who are immured in pseudo-traditions, which conservatories transmit to each other with the best of intentions, and which are founded on nothing. That is what I should like to attempt to show, in order to give back to our performers the freedom their predecessors enjoyed in relation to the repertory of past centuries, which was to them (a naïve but none the less useful statement of fact) *modern* and not refrigerated music.

To what degree musical interpretation is related to the evolution of society is evident from statements I have often heard made by composers — especially my regretted friend, Arthur Honegger. They express the wish — and not always jokingly — that the performance of their works be entirely assured, in the near future, by mechanical agents, this mechanization marking the end of the interpreter's role.

If this wish were to be realized, it would be neither more nor less than the supreme finale of a movement that began around the beginning of the so-called Classical epoch, c. 1760-1780, and of which we still feel weak repercussions.

For a long time, the activities of the composer and the interpreter had been united. A time came when each of them had reached such a degree of complexity that the pursuit of both by one man became henceforth impossible, save for very exceptionally gifted musicians. Owing to the ever-growing needs of instrumental technique, on one hand, and on the other the enrichment of the harmonic system, the extension of formal structures, and a more refined conception of orchestration, it became necessary to choose between performance and composition.

Thus, we find on the part of the composer a clearer consciousness of the value of his own work, independent of the contributions of the interpreter. To this it may be added that pre-revolutionary circumstances favored the appearance of the notion of moral right and of ownership of the written work, which we find clearly expressed by Grétry as early as 1791.[1]

Furthermore, the margin of initiative of the interpreter underwent, in some thirty or forty years, from 1760 to 1800, such restrictions, and at such a rapid pace, that the campaign to restrict the rights of interpreters could be considered terminated in 1800. This, briefly, is true, but there were remnants throughout the whole 19th century (I shall come back to this question), and people of my generation who still go to concerts can prove that the virtuoso of today is singularly less free, in regard to musical texts, than was an Ysaye or a Paderewski fifty years ago, at most.

But compared to virtuosos of past epochs, Ysaye as well as Paderewski appears to us bound hand and foot, gagged, almost entirely destitute of the creative activity accorded to their distant precursors at a time when the written work was treated with astonishing casualness — and not only by the interpreter.

This article should be a chapter of a larger work, the title of which could be *On the Freedom of* Anybody *in Relation to Music* (during the period under consideration, 1600-1800); freedom of the publishers, the public, the imitators, and the plagiarists — the composers being the first to show a serene indifference to the trickeries that could be inflicted upon their written thought.

Composers, from the social point of view, did not carry much weight. I hope that my words will not be misinterpreted. I do not wish to imply that music may have had, as far as depth is concerned, a lesser action than today, a lesser power over the soul. On the contrary, I believe its influence, at the time, to have been all the greater, because one was not saturated and drenched with it, as one is today, at every hour of the day, without discrimination.

But the composer, except when he enjoyed the protection of a mighty lord, did not consider himself an important personage, and his wants were modest.

In matters of composition, Frescobaldi, at the head of his *Toccata* of 1614, informs the performer that he has combined the various sections of his pieces in such

[1] In the *Supplément au journal de Paris,* Jan. 2, 1791, on the subject of performances of his *Raoul Barbe Bleue,* given in the provinces, by means of manuscript scores, "delivered by unfaithful hands." He expressed "the hope that there will soon come into existence laws that will have Artists' ownership rights respected."

a manner that they might be played independently of one another. "The performer," he adds, "may stop wherever he wishes. He does not have to play them all."

Cesario Gussago indicates, in the very title of his sonatas and concertos of 1608, that the *sinfonie* of the concertos may be played before or after them, "according to the pleasure and convenience of the performers."

Thomas Mace, in 1676, informs us that it is possible to do the same with regard to a given Prelude or Fancy, also composed of consecutive sections.

Rameau, in his *Pièces de clavecin* of 1724, states: "Generally speaking, one may omit *doubles* [variations] and repeats of a *Rondeau* that one finds too difficult."

Mouret, in his *Concert de chambre* of 1734: "All the airs are numbered, so as to indicate those that one may wish to perform, or those that one may wish to skip."

I leave aside a number of similar annotations to retain the next one, which is all the more striking because it concerns the sonata at an epoch very close to the Classic era, and an eminent musician — Veracini. He accompanies his *Sonate accademiche,* 1744, with the following observation, under the head, *Intenzione dell'-Autore:*

Each of these twelve sonatas comprises four or five movements: may you be informed that it is for the richness and ornamentation of the collection, and in order to give more joy to music-lovers and dilettantes. However, two or three movements from each sonata, selected according to your pleasure, will be sufficient to compose a sonata of proper dimensions.[2]

On a piece for two horns, two clarinets, and two bassoons, composed around 1768, Gossec wrote, in his own hand: "This piece may be used as an *Andante* of a symphony, in case another one is discarded; it would go very well before the *Allegro* of the symphony in the other book."

Marc-Antoine Charpentier, already, scattered in the manuscripts of his most important works such annotations as: "Here, one plays any motet [or "any symphony"] one wishes."

We note, in passing, that in dramatic music, with or without the assent of the composer, many other liberties are taken. In the 17th and 18th centuries, a scene or an act by another author is readily interpolated in an opera.

We find Mouret's *La Provençale* inserted in the middle of *Scylla et Glaucus,* by Leclair. Gluck's *Orpheus,* played for the first time in Vienna in 1762, was revived in 1769 (during the composer's lifetime!) in London, with additions by Johann Christian Bach and Guglielmi, in 1771 in Florence, in 1774 in Naples, in 1775 in Munich, in 1785 in Dublin, with new additions, in 1792 in London, preceded by an overture by Gyrowetz, with adjunctions by Sacchini, J. Ch. Bach, Handel, Mazzinghi, and Reeve. . . .

We shall not speak of operas given "in concert form" by means of amputations that reduce them at times to the dimensions of mere "digests." This was fashionable in France during the 18th century, and we find Rameau publishing his *Indes Galantes,* in 1735, with this subtitle: "Ballet reduced to four great concerts," and explaining in his preface:

Since the public seemed less satisfied with the scenic portions of the *Indes Galantes* than with the rest of the work, I did not believe that I should appeal from its judgment; and it is for this reason that I hereby present to it only the Symphonies, interspersed with melodious Airs, Ariettas, measured Recitatives, Duets, Trios, etc. . . . which add up to eighty separate Pieces, from which I formed four great Concerts in different Keys.

Neither shall we speak of plagiarisms, which trouble very few people. One may read, in the *Avant-Coureur* of June 12, 1769, this placid little note: "De Machi's violin duets, previously announced, will not be sold under that name, because they happen to be the same as those by Domenico Wateski, which have appeared before."

All this would tend to show that music, during the epoch under consideration, is not treated with the solemnity to which it is accustomed in our era, when the work of a composer of some renown is announced while it is still only a plan, when the newspapers inform us of its state of advancement, and then of its birth, with as much solicitude as when they advise us of the hopes of a royal couple and of the birth of a dauphin.

(To be continued)

Changes of address should be sent immediately to Mrs. Rhoda Weber, Treasurer, 12 Stuyvesant Oval, New York 9, New York, as THE AMERICAN RECORDER and other ARS literature is sent bulk rate and not forwarded by the Post Office. Duplicate current issues and some back issues are available from the Treasurer at 75¢ each. A list of issues available will be sent on request.

[2] "Essando che, ogn una di queste 12 Sonate sia guarnita di *4* o *5* Andamenti [andamento = movement of a sonata]: si avverte, che cio è statto fatto per ricchezza, et ornamento del libro, e per dar maggior divertimento agl' Amatori, e Dilettanti di Musica. Per altro, 2 overo 3 Andamenti d'ognuna di esse Sonate scelti a beneplacito, bastano a compire una sonata di giusta misura."

FLAUTO PICCOLO'S CORNER

Pun of the Month?

Breitkopf & Härtel's latest catalog features the slogan: "Handelt sich's um BACH—frag' bei Breitkopfs nach!" Which is to say that the firm is happy to handle all Bach problems . . .

Low Pitch

There is very good historical precedent for omitting the soprano recorder in ensemble playing. The choice of a combination of tenors, basses, and great bass, for example, to play a fantasia originally intended for stringed instruments makes good sense to the ear. It is also the sort of scoring of which Praetorius would have approved. The early 17th-century composer and writer states in his *Syntagma musicum* of 1619 ". . . indeed it is not to be denied that one can give harpsichords . . . a sweeter and more attractive tone at this pitch [one a minor third lower] than they would have if they were tuned to chamber pitch, just as flutes and other instruments in such a low pitch sound sweeter than at the regular pitch and make an entirely different effect on the ear (since when they are low, they do not cry out loud)."*

Recorders in a Warehouse

When that earnest 18th-century musicologist Charles Burney was on his musical travels in the Lowlands in the 1770's he saw a curious sight at Antwerp. Some thirty to forty oversized recorders, all with keys and crooks, hanging disused in an old merchants' warehouse on the banks of the Scheld. They bore the mark of Casper Rauchs Scratenbach, an instrument maker of Hamburg. Dr. Burney was told that they had not been played for a hundred years or so. When we remember that in his day the cross-flute, not the recorder, was the gentleman's instrument and that even just before his time the alto was the only recorder known, we can share some of his surprise at the sight of that mess of bass, great-bass, and counter-bass recorders, the remains of what must have been quite a town or guild windband!

Instruments in the Cathedral

The musicologists who study performance practice in earlier music are now disputing the use of instruments in the medieval church service. Some of them point to the many condemnatory statements by ecclesiastical officials and commissions as proof that nothing but the organ was used with the choir. I have always wondered at this sort of argument; so many negative proclamations seem to me, on the contrary, to indicate the existence of the "abuse" and its persistence. However this may be, this branch of the study of music history is difficult and eternally fascinating; woe to the fellow that tries to impose his generalizations as universally valid. Each "practice" must be discussed in the framework of its locale and its exact time. Things will be different in each country, city, and town — perhaps even in each cathedral!

We are much better off for evidence of all kinds in Renaissance music. I would like to cite a vastly interesting document concerning the use of instruments in Seville Cathedral in the 1580's. It is in *Spanish Cathedral Music in the Golden Age,* one of several recent books by that sterling Hispanic student, Robert M. Stevenson. At one point this author quotes from the Cathedral's Chapter Acts matters that had to do with the choir and church band. The latter consisted of cornetti, shawms, recorders, and sackbuts; in the original they are called *cornetas, chirimias, flautas,* and *sacabuches.* (Incidentally, this is precisely the band used by the New York Pro Musica for a recent recording of Elizabethan and Jacobean instrumental music.) The cathedral music master at that time was Francisco Guerrero, a great Spanish polyphonist, although not as well known as Morales or Victoria. On July 11th, 1586, he drew up the following order:

"First, Roja and Lopez shall always play the treble parts, ordinarily on shawms. They must carefully observe some order when they improvise glosses, both as to places and to times. When the one player adds glosses to his part, the other must yield to him and simply play the written notes; for when both together gloss at the same time, they produce absurdities that stop one's ears. . . . At greater Feasts there shall always be a verse played on recorders. At Salves [Salve Regina motets] one of the three verses that are played shall be on shawms, one on cornetts, and the other on recorders; *because always hearing the same instruments annoys the listener.*"

What a great deal of information is here about the practice common during the 15th and 16th centuries of dividing the performance of a longer musical piece in the service between the choir and the organ or other instruments. Of even more interest to today's ornament-conscious folk are the common sense rules for making *glosas,* the Spanish term for fluently realized decorations (all those patterns given as models in the Ganassi and Ortiz teaching books). Only one part is to undertake these at a time!

Portative Humor (?)

Señor Guerrero's final phrase quoted above (which I have italicized) may have annoyed some of his players. After all each instrumentalist thinks the most of the sound of *his* music! It takes some detachment to recognize the danger of monotony. Sometimes I wonder about the great provinciality of many of our recorder-

* Part II, *De Organographie;* translated by Arthur Mendel in the *Musical Quarterly,* Vol. 34, 1948, p. 205.

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playing brethren. They go on tooting by the hour, without seeming to realize that more than 10 minutes of undiluted recorder sonority is a bore to an audience. Hence my remarks about recorder egocentricity in the last issue. They were meant to sting the naïve, but I fear that Bernard Krainis, of all people, took some offense. Otherwise why would he refer to the crumhorns in his letter in the present issue, which inveighs against my column in the last one?

I want to state for the record that it may interest our readers whether or not Krainis, Davenport, Taylor, or J. Newman care for the crumhorn tribe — or for portative organs with or without bass recorders playing along, in or out of unison — but certainly it has nothing to do with music history. Statements of this type are revelations of personal belief. When it is felt necessary to allude to music history, I hope we are not too often tempted to bend its lessons to suit our personal or professional needs. Though I am mildly surprised at the way Krainis accomplishes this in his letter, what absolutely bowls me over is his lack of humor. Didn't he realize that my remarks on Portable (?) Organs were meant as a whimsical tease for the two opponents in the silliest argument of dear dead old 1962?

—*Joel Newman*

CONCERT NOTES

The first recorder sounds were heard this season in New York's Carnegie Recital Hall in a concert given by two Chicagoans, Dorothy Lane, harpsichordist, and Harriet LeJeune, flutist, on October 2. The recorder appeared for one selection, a suite by Marin Marais.

The new Philharmonic Hall of Lincoln Center received an early recorder "baptism." In its very first week the New York Pro Musica performed to a sold-out house, with LaNoue Davenport and Shelley Gruskin contributing the high-frequencies on recorders. Less than a month later, Thomas Dunn conducted all the Bach *Brandenburg* concerti using the original instrumentation. Bernard Krainis played the alto recorder in the second and fourth concerti, in the latter assisted by Morris Newman. *The New York Times* called their playing "a delight." The concert had to be repeated five days later.

A Junior Concert of the Philadelphia Orchestra on October 29 heard Krainis give "an expert account of the Vivaldi *Concerto* in C major for sopranino recorder and strings. It was music of great . . . charm, and the young audience relished it hugely." (Edwin Schloss in the *Philadelphia Inquirer,* October 30, 1962). But the grownups were able to enjoy the same concerto when Krainis performed it twice on December 16 (afternoon and evening performances) at Lincoln Center, this time in an all-Vivaldi concert by Thomas Dunn and the Festival Orchestra.

Ralph Zeitlin, recorder player, and William Read, harpsichordist, joined forces in a Baroque program in the Young Concert Series at Mannes Concert Hall of Mannes College on New York's upper East Side. They played solo sonatas by Telemann, Handel, and Loeillet; a *Concerto* in C for soprano recorder by Robert Woodcock; and, assisted by Sanford Allen, violinist, trio-sonatas of Handel and Telemann. Robert Martin provided the cello support for the entire concert.

Paul Jordan, a member of the Krainis Recorder Consort and a countertenor in New York Pro Musica Men's Choir has been in Frankfurt, Germany, for the past two years studying organ with the great Bach player, Helmut Walcha. His keyboard studies have not kept him entirely away from the pipes, however. Last spring and summer he gave a series of recorder concerts under State Department sponsorship at American cultural centers in Frankfurt, Bonn, Berlin, Darmstadt, and Hamburg. His partners were the harpsichordists Virginia Banfield of Cincinnati and Antoine Godding of Wichita, both students of Walcha. Their programs included recorder music by Daniel Purcell, Chedeville, Handel, and Telemann, and harpsichord pieces by Cabezon, John Bull, Orlando Gibbons, and Bach. —*J. N.*

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RECORD REVIEWS

G. P. TELEMANN. Triosonatas. Das Wiener Barocktrio. Paul Angerer — violin, diskantviola, harpsichord; Karl Trötzmüller — recorder, violin, viola; Gertraude Kubacsek — harpsichord; Werner Adler — violoncello. Amadeo AVRS 6181
INSTRUMENTALMUSIK AM HOFE MAXIMILIANS I. Concentus Musicus Ensemble für alte Musik. Amadeo AVRS 6233. (Amadeo Records are distributed in the U.S. by Apon Corp., New York 17, N. Y.)

It is not only snob-appeal that has turned "directly imported from Europe" records from the specialty of a few New York shops into a stock-item of every self-respecting record store. Occasionally a real gem can be found, for which there is no substitute in all of Schwann. Of these two records on the Austrian label Amadeo, the first should be of interest to recorder players; the second is absolutely required listening. The music is familiar; AVRS 6233 contains a collection of Renaissance pieces, many of which can be found in *Ein altes Spielbuch,* while AVRS 6181 contains some old reliables that have saved many a playing session in which the recorder had to establish its status against grown-up type instruments. The performing groups are less well-known in this country, hence an additional recommendation may be in order.

One side of AVRS 6233 is devoted to Heinrich Isaac and includes such familiar items as *La Mi La Sol* and an instrumental version of "Innsbruck." Contemporaries such as Obrecht, Josquin, and Brumel are featured on the other side. The instrumentation consists basically of a consort of viols, with the frequent addition of a trombone and a couple of recorders (according to the jacket information the instruments used are copies of Renaissance recorders by Skowroneck of Bremen).

These are possibly the finest instrumental renditions of Renaissance music I have yet heard; more than that, for the first time the full extent of the profound beauty and invincible vitality implicit in this music has been realized. Here are interpretations of an unprecedented boldness, exploiting the dynamic and articulative capabilities of the instruments to their very limits; the range in moods is startling, extracted from this, in score, frequently similar-appearing music. The ensemble is of such perfection as even the best musicians achieve only after prolonged study and rehearsal. The scoring appears ideal for the music. Occasionally a "low" consort of viols is used, including great bass (and these are really low), for example in the Brumel setting of "Fors Seulement," producing an unforgettable effect.

This record is a must for any recorder group whose repertory includes *Spielbuch* (which should be in every group's repertory, since no finer music for recorder consort is to be found). It will teach more than the lengthiest discussion of Renaissance performance practice. Incidentally, a point of interest is that in many of the cadences the leading tones are not sharpened, producing a musically convincing effect. This may lead one to be more critical in following editorially suggested accidentals.

The Telemann record features Das Wiener Barocktrio, a group of four (!) amazingly versatile musicians. Paul Angerer is even more versatile than is demonstrated on this record; he plays recorder with Trötzmüller in the Scherchen recording of the fourth *Brandenburg;* I noticed his name as a conductor on some other Amadeo records; and he has composed substantial recorder trios which have gained popularity among more advanced players in this country (see Morris Newman's "Contemporary Music for Recorders", THE AMERICAN RECORDER, Vol III, No. 3, p. 9).

While these musicians may not rank among the foremost masters of all these instruments, they handle them expertly. Sound musicianship and good taste are apparent throughout the record. I have, however, heard some of this music played with more drive and greater musical subtlety. In general this group aims more at elegance than excitement; the sounds are lovely. In some fast movements, however, I find my heart wanting to beat faster than the performance allows, or at least demanding more rhythmical accentuation, particularly of the Polish rhythms. Some of the slow movements might have benefited from more fluid phrasing and ornamentation.

Trötzmüller produces an agreeable, if somewhat unfocussed sound, for which his instrument as well as the recording may be responsible. In fact, the balance of recorder and other instruments is abominable. Its faraway sound, compared to the immediacy of the violin, makes me almost suspect that my monophonic record got stuck with the away-from-the-recorder channel of the stereophonic version; a not unlikely possibility, since some to-do is made in the record notes about the use of stereophonic reproduction for Baroque triosonatas.

In the F major *Sonata* the recorder's partner is something called "diskantviola"; presumably a *pardessus de viole,* a high-pitched member of the gamba family that maintained a limited popularity throughout the Baroque, particularly in France. In several Telemann triosonatas familiar to recorder players, including the G minor, the D minor, and this in F, the second part was assigned to the *pardessus* rather than to the violin. The present performance shows that Telemann's choice may

not have been dictated merely by fashion. The nasal *pardessus,* sounding somewhat like a cross between an oboe and a violin, yet with the light articulation typical of a viol, seems the ideal mate for a recorder. The combination produces an enchanting blend.

Also included are the A minor *Sonata* for recorder and violin, with Angerer playing a rather unpolished, but musically convincing violin, the B♭ major *Sonata* with cembalo obbligato, in which a second harpsichord is used for the continuo, and two trio-sonatas for strings.

—Alexander Silbiger

HARK, THE GLAD SOUND! Carl Dolmetsch, Dolmetsch Consort—recorders; Joseph Saxby—harpsichord. Angel 35747

Hark, the Glad Sound! presents a challenge to the imagination of the listener, for to define its failure is to conceive a more musical performance. The considerable creative effort involved in thus imagining a better rendition of these pieces is reduced in several cases by the existence of better recordings. For example the Krainis Baroque Trio (*Debut 1961,* Elan Records) has recorded the Telemann E minor *Partita* which is performed in part on this recording. The taut sense of line, quicker tempi, more fluent though less ostentatious ornamentation of Krainis' interpretation is in brilliant contrast to Dolmetsch's wooden pedantry.

Since the recorder does not possess much dynamic range, expressive playing must be largely the result of phrasing and rhythmic alteration. Though he certainly achieves no miracles through subtle and sensitive phrasing, Dolmetsch is normally prudent enough to avoid error. (An exception is the tawdry staccato run in *Le Rossignol Vainqueur.)* It is in the matter of rhythmic alteration that I chiefly find fault. Time in music consists of two components: meter and rhythm. Meter is simply the succession of evenly spaced beats and is expressed by the time signature of the piece. Rhythm consists of the pattern of stressed beats which need not follow each other with perfect regularity. The sole measure of rhythmical playing is the ability of performer and listener to predict the occurrence of the next note or stress. When the rhythmic pattern is altered the meter is inevitably distorted and the player must be aware of the tension between the new rhythm and the old meter. If the sense of meter is entirely destroyed all coherence is lost. Thus the arbitrary accelerando in the middle of *Le Rossignol en Amour* is meaningless. Mr. Saxby's final cadences frequently are arbitrary and disturbing. The dragging and uneven tempi are fussy without significance, occasionally achieving a certain false animation by senseless rushing.

Carl Dolmetsch's tone and technique are adequate, though not flawless (sharp on certain low notes, occa-

sional poor coordination of tongue and finger, shrillness in the upper register). His failure is rather a lack of imagination and feeling; an inability to see beyond the notes to the music. Where he plods from cadence to cadence like a man counting squares in a sidewalk, Bernard Krainis reacts to the music he is playing and triggers a response in his listeners.

If Carl Dolmetsch's musicianship is merely limited, that of Joseph Saxby is uniformly weak. I have seldom heard more grating and arbitrary retards, accelerations of tempo so vulgar, such a fussiness of registration and dandified phrasing. The whole is superimposed upon a sodden and pianistic realization of the bass.

The weakness of Dolmetsch's and Saxby's performances on this recording are closely imitated in the playing of the children of the Dolmetsch Consort. The group hobbles like a wounded thing until the listener mercifully turns the switch.

—Frank Hubbard

A note on the guest reviewer: Frank Hubbard is an unusual combination of artist, craftsman, and scholar, being one of America's leading harpsichord builders, an internationally recognized authority on early keyboard instruments, and a familiar figure as violinist in Boston chamber music circles. — A. S.

OTHER RECORDS RECEIVED

I KNOW MY LOVE. Salli Terri, assisted by Laurindo Almeida — guitar and lute; Gloria Ramsey and Shirley Marcus — recorders; Gwendolyn Koldowsky — piano; Jimmie Haskell — accordion. Capital SP8556

A record that should appeal to devotees of Salli Terri's voice, and her sophisticated interpretations of folksongs. Attractive recorder obbligatos are provided by Gloria Ramsey and Shirley Marcus.

BROADSIDE BALLADS (LONDON: 1600-1700). Sung by Ewan MacColl, with Peggy Seeger — guitar, banjo, and autoharp; Alf Edwards—English concertina, ocarina, and tabor; Alfie Kahn — piccolo, flute, and tin whistle, Vols. I & II, Folkways FW 3043, 3044

Strictly for folkniks.

—A. S.

MUSIC

TEN RECORDER TRIOS. From the Fitzwilliam Virginal Book. Arr. for SAT by Ward Gardner. London: Mills Music Ltd., 1959

WILLIAM BYRD. The Earle of Salisbury's Pavana and Galiardo. Arr. from "Parthenia", 1611, for SATB by Dom Gregory Murray. London: Schott's Recorder Bibliothek No. 21 (RMS 990) 1960

FOURTEEN BACH CHORALES. Arr. for S, A or T and piano by Hugh Orr. Toronto: BMI Canada Ltd., 1961

ALFONSO FERRABOSCO II. First Set of Pieces for Five Recorders. (Dovehouse Pavan, Alman, Four-Note Pavan) Arr. for SAATB or SATTB by Thomas Wanless. London: Schott's Recorder Bibliothek No. 11 (RMS 940) 1960

PAUL HOFHAIMER. Fantasy on a Song Tune. Arr. for STB by Frank Dawes. London: Schott's Recorder Bibliothek No. 16 (RMS 509) 1960

MICHAEL EAST. My Lovely Phillis and Two Other Fancies. Ed. and arr. for SSA by Nathalie Dolmetsch. London: Schott's Recorder Bibliothek No. 18 (RMS 529) 1960

Since Renaissance composers almost never wrote music with a specific group of instruments in mind, anyone involved with the performance of their music must constantly be concerned with the problems of instrumentation and arrangements, either his own or those made by some modern editor. Which instruments best suit the style of a particular piece? How best can the performer adapt music originally composed for one sort of instrument to another sort of instrument? In other words, what makes a good arrangement? The music should fit the instrument comfortably with regard to range, passage work, and the special idiosyncracies of the instrument. Most important, an arrangement must preserve the essential qualities of the composer's style — this will often be a matter for dispute. The question of historical accuracy is actually less important. If the other two conditions are observed this last difficulty will take care of itself, since it is really a question of special importance to comparatively few people. These criteria for a good arrangement are not very concrete, for there can be no hard and fast rules. Everyone must decide for himself where to draw the line between an arrangement

REVIEWS

that violates the spirit of the piece, and one that is acceptable.

Unfortunately the ten pieces for three recorders arranged by Ward Gardner from keyboard versions in the *Fitzwilliam Virginal Book* fail my tests. Paradoxically they are unsuccessful because Gardner has been too faithful to the details of the originals. In writing for a keyboard instrument the composer is free to add or leave out single notes; the inner parts need not be themselves excellent melodic lines. An editor must reinterpret such music for instruments that can play only one line to make the inner parts melodically intelligible. But Gardner's lower two lines sometimes do very strange things. He would have been better advised to have been freer about rewriting them. As it is, alto recorder players who only know this repertory from Gardner's arrangements will certainly get curious ideas about the English composers' notion of counterpoint. On the other hand I must admit that these arrangements "work" well enough; if you do not listen to the details, and if you are not an alto recorder player, the total effect is not bad, mainly because Gardner has been careful to choose pieces of a quite simple texture of melody and accompaniment.

The arrangement of William Byrd's *The Earle of Salisbury's Pavana and Galiardo* is much less effective. This music has a far richer texture with moving inner parts. Some of the pseudo-counterpoint is idiomatically conceived for the keyboard (for example, the first four measures of the tenor part of the pavane). When transferred to other instruments such lines will always sound awkward. Dom Gregory Murray, the editor, had the choice of not arranging this at all, or of finding equivalent patterns more apt for recorders. A part of my objection may be irrational; the Byrd pieces are so well known that I was prejudiced against an arrangement even before looking at it.

Hugh Orr's edition of fourteen Bach chorales adapted for recorder (either soprano, alto, or tenor) and piano is far the best of the arrangements thus far considered. While it is true that this edition was made for somewhat different reasons from the others and therefore should be judged by slightly different standards — Orr intends that the chorales be used as teaching pieces for beginners and they are coordinated with his book on basic recorder technique — it is also true that nothing essential to the sense of the music is lost in the arrangement. The three lower parts of the chorales are

printed in close score for a keyboard instrument, and the recorder plays the melody. A separate part for alto as well as for soprano recorder makes this volume even more useful.

The remaining three editions are all originally conceived for instrumental ensemble. The principal question in considering these sets of pieces is deciding whether the suggested instrumentation is appropriate. I am least enthusiastic about the Ferrabosco dances (two pavanes and an almande) played by recorder consort. These ponderously contrapuntal dances sound good played by a consort of gambas. They can be played by recorders, but never with as great effect, if only because the ranges are sometimes extreme for this middle-of-the-road music. Indeed, these pieces, like so much English viol music, are more satisfying to play than to hear played. The almost constantly thick texture and the frequent short fragments in imitation suggest stimulating evenings of home chamber music rather than brilliant concert performances.

I wish that publishers of recorder music would issue all the works of Paul Hofhaimer individually, rather than wasting their time with arrangements of keyboard pieces. The Hofhaimer piece in question, a setting of the tune "On freudt verzer ich manchen tag" is really attractive even though atypical. The melody is in the top voice, and the two lower voices are free counterpoints. The suggested instrumentation (soprano, tenor, and bass recorders) brings out the various voices clearly, the soprano being slightly more prominent, as it should be. "On freudt" might also be played by two viols and tenor or even soprano recorder playing the faster-moving middle voice an octave higher as a "descant" to the melody. The editor does not add a tempo marking (I would suggest a moderate two beats per measure, fast enough for the phrases of the melody to be played in one breath, but not so fast that the eighth notes in the bottom voices are rushed), nor does he add quite enough accidentals for my taste (I would play G# in the bass in m. 19, C# in the tenor in m. 20, and F# in the tenor in m. 39).

Finally, the Michael East songs (not "fancies") are charming and delightful pieces of the sort "apt for voyces or viols" or, in this case, recorders. The style of these pieces, like the style of similar light music by Thomas Morley, depends on simple four-square melodic fragments placed in witty rhythmic juxtapositions. All of the players should therefore take care to phrase in exactly the same way so that the composer's point is made. The usefulness of the edition would be increased if the publishers would include the text under at least one voice, so that performances with solo voice and instruments might more easily be arranged. Nathalie Dolmetsch, the editor, has suggested various alternative instrumentations, and the edition evidently includes separate parts for stringed instruments.

—*Howard M. Brown*

ROUNDS AND CANONS FOR VOICES AND RECORDERS. Compiled by Christopher Le Fleming, with preface by Robert Salkeld. London: Mills Music Ltd., 1961

JOSEPH HOROVITZ. Ten Duets for Descant Recorders. London: Mills Music Ltd., 1957

GEOFFRY RUSSELL-SMITH. Hobby Horses. SS and piano. London: Mills Music Ltd., 1961

GEOFFREY WINTERS. A Miniature Suite. SAT. London: Augener Ltd., (Galaxy Music Corporation) 1962

H. E. PIGGOTT. Three Pieces for Three Recorders. SSA or SST. Toronto: BMI Canada Ltd., 1962

JEANNINE VANIER. Fantasia for Recorder Trio. SAT. Toronto: BMI Canada Ltd., 1962

The *Rounds and Canons* are twenty-one delightful, carefully chosen pieces. Variety has been stressed and trite fare has successfully been avoided. The metronome markings are given as well as words describing the character of each — for example: "to be sung like a peal

of bells" or "smooth and unhurried." As Mr. Salkeld says in his preface, "In the performance of many of these rounds, it is intended that whenever possible the singing and playing be mixed. Variety of treatment will offset the repetitive nature of the form and a skillful handling of available forces will add to the enjoyment." Several contemporary composers have contributed original rounds: Imogen Holst, Winsome Bartlett, Christl Beran, and Joan Harris. Interesting effects may be made by adding tenor in octaves.

The *Ten Duets* afford much variety of mood, rhythm, and technique. While contemporary they do not stray from mild conventional tonalities. Mr. Horovitz utilizes the time-worn device, here and there, of parallel thirds. The musical worth of number eight is debatable but number nine is great fun, Alberti bass patterns notwithstanding. The range is conservative. The duets are written by one who obviously knows the recorder.

Hobby Horses, a group of five pieces *(Sailing, Puppetry, Archery,* etc) is written for descant I and II with the indication that the instruments playing descant I should outnumber those playing Descant II about two-to-one. They are pleasant, garden-party sort of tunes reminiscent of Gabriel Pierné and Eric Coates' *London again Suite.* Be sure that you have an adept pianist for some of these.

For those who want more than cuteness in modern recorder music, the *Miniature Suite* in five movements offers more solidity. Ranges are reasonable; the melody is not always given to the soprano line. It goes beyond the 1920's sort of modern idiom without being frighteningly atonal. A word of warning might be inserted here: do not confuse phrasing with breath marks. For the most part, breathing places are nicely written into the music. The format is enticing.

A fair indication of the level of the *Three Pieces for Three Recorders (Moderato, Adagio, Gigue)* is the relative ease with which an intermediate group sightread it. It is not terribly original yet for those whose library of contemporary recorder literature is still slim, this makes an attractive addition. High A's are cautiously put in parentheses. The tenor goes to a high B♭. I agree with Morris Newman (THE AMERICAN RECORDER, Vol. III, No. 3, p. 9) that too many pieces are written down for recorder players.

The four-page *Fantasia for Recorder Trio* climbs right up to high C for intrepid sopranos. It is squarely in the intermediate level and offers more challenge to the soprano and tenor lines than to the altos. This piece won the CAMMAC (Canadian Amateur Musicians) Recorder Music Prize in 1961 and is skillfully written in the manner of the Paris Conservatory examination pieces.

—Gloria Ramsey

Recorder Music From Switzerland

RUDOLF SCHOCH. Kleiner Lehrgang für das Blockflötenspiel. Für den Einzel-, Gruppen- und Klassenunterricht. Zürich: Hug & Co., 1933
Neue Blockflötenschule, Heft 1, 2. Zürich: Hug & Co., 1954, 1957
Blockflötenstunden bei Rudolf Schoch. Zürich: Hug & Co., n.d.
Ich spiele zweite Stimme. Zürich: Hug & Co., 1956
Das Blockflötenheft. Heft 1: Spielmusik für zwei bis drei gleiche Flöten in progressiver Folge. Heft 2: Spielmusik für Flöten im Quintabstand. Zürich: Hug & Co., 1934
Neue Ernte (Books 1 and 2). Zürich: Hug & Co., 1956

The *Neue Blockflötenschule (New Method for the Recorder)* is a revision of the earlier *Lehrgang.* It aims at conveying musical literacy by means of playing the recorder. The presentation follows the sound principle: experience first, recognition next, notation last.

The instruction begins with rhythm. Words and little rhymes are spoken, played, and associated with note values. The syllables of the movable do, with pictorial hand signs, and French time names are used.

As so many educators in German-speaking countries, Schoch starts his ear training with the descending minor third, which is sung with words and little songs, played on the recorder and recognized on the staff. This approach capitalizes on the fact that children's calls and play songs often use the pentatonic scale. Thus the sequence of fingerings taught on the recorder somewhat differs from ours.

Book 1 contains five-tone melodies in progressive order; book 2 enlarges the range to the upper octave and progresses to more complicated rhythms. The chief values of the books are the wealth of lovely folk song material (there are 159 pieces in the first volume alone) and the creative, thoroughly musical approach to teaching the instrument. Some reservations have to be made. Of the 300 pieces in the two volumes, only about 40 are written for more than one recorder. And since the upper register is introduced in the second volume only, the bulk of the material is written in C major, with the minor mode introduced only at the very end. From the technical point of view, also, there seems little progress and challenge in the second volume. In spite of these reservations, this method is highly commendable. An English translation would be very welcome.

Blockflötenstunden bei Rudolf Schoch is a teacher's manual for conducting beginners' classes in recorder. The first part gives a detailed lesson plan for the first five lessons. All musical features are derived from songs,

and the attitude of the teacher is one of awakening curiosity and initiative. Great emphasis is put on critical listening.

Part II lists many songs in progressive order. Part III deals with methodical questions.

This book, too, if translated, should be welcomed by many teachers.

Ich spiele zweite Stimme (I play the second part) contains accompanying parts for many songs in the *Neue Blockflötenschule*. The settings, simple and tasteful, are contributed by some of Schoch's co-workers, the teachers of the elective recorder classes in Swiss public schools.

Das Blockflötenheft, Book 1, for 2-3 sopranos, as well as Book 2, for sopranos and altos, aims to supplement Schoch's method published in 1933. However, it does not seem to follow the grading there, using songs with fairly difficult rhythms and rhythmically independent parts for the accompaniment, too difficult for a child to play. A nice collection on intermediate level.

Neue Ernte (Books 1 and 2) contains folk songs arranged for voice, soprano and alto recorders, and percussion from the Orff instrumentarium. The rather heavy settings sometimes outweigh the simple tunes. In this country, they would not have much appeal; they have to be appreciated as useful material for the many youth groups in Switzerland which meet outside of school for informal "Hausmusik." These groups may account for the enormous output of recorder music in Switzerland, Austria, and Germany. It is hard to understand why *this* country with its growing interest in the recorder offers the teacher of children such a stingy choice of material. If American publishers gave us a small part of the quantities of good solid folk music with words which is published in Europe each year, they would make us teachers immensely happy.

Briefly Noted

(The following are published in Zürich by Musikverlag zum Pelikan.)

ERNST HöRLER und RUDOLF SCHOCH. Frühlings — und Wanderlieder. (Pelikan Ed. 281) 1953

These are two and three part settings of spring and hiking songs, for soprano recorders.

RUDOLF SCHOCH. Englische Lieder und Tänze / English Tunes and Dances. (Pelikan Ed. 601) n.d.

Contains familiar tunes for soprano recorder, unaccompanied.

JAKOB RUEGG. Frisch gesungen / Let's Have a Tune. (Pelikan Ed. 702) 1956

Contains 20 popular folk songs for two sopranos, or soprano and alto.

JAKOB RUEGG. Il Cucu. (Pelikan Ed. 752) 1957

Folk songs arranged for recorders and percussion.

—*Gertrud Bamberger*

CHAPTER NEWS

Chapter News is published in August and February, deadlines June 1 and December 1. Contributions, particularly ideas useful to other chapters and items of interest to the general membership, are welcome from all chapters. Address Miss Yvonne Bullis, Chapter News Editor, THE AMERICAN RECORDER, *428 South 47th Avenue, Bellwood, Illinois.*

ACTIVE YEAR IN AUSTIN

Austin, Texas Chapter, which meets every two months, featured a "Shakespeare and Music" program at its August meeting, complete with a special report by Miss Dorcas Morgan covering the music used in Shakespeare's plays. Examples were performed by several of the chapter's active playing groups. Carrying out the program theme, group playing at this meeting was devoted to Elizabethan songs, accompanied by the virginal. Program for the October meeting gave members a chronological survey of representative recorder music from the 16th, 17th, 18th and 20th centuries. At the December meeting, the chapter voted on its recently formulated by-laws (closely parallel to those of ARS) and elected its 1963 officers.

FIPPLES FLOURISH IN PHOENIX

Phoenix, Arizona Chapter reports its small but enthusiastic membership is increasing steadily as the population of Arizona grows. "New members," writes Chapter Correspondent Tonda Meyer, "are always surprised and delighted to find recorder players here in the Valley of the Sun." The group holds informal meetings each month, with attendance ranging from 3 to 15. At last November's meeting, group playing was concentrated on Buxtehude's *Missa Brevis* and Bach's *Two Fugues for Three Recorders.* Two chapter members, Jean Ditsworth and Rachel Archibald, presented a recorder demonstration and program for the Mesa Musical Arts Guild on November 13.

MUCH ADO IN MECCA

New York Recorder Guild, with its enviable concentration of recorder world celebs, enjoyed three of same at its meetings last fall. In September, LaNoue Davenport conducted an evening of playing featuring *Frau Nachtigall* and Bach's *Canzona for Recorder Quartet.* In October, Eric Leber presented a lecture with illustrations on "The Melodic Line and Its Structure." Members played Holborne's *Second Set of Quintets* and the Mario Duschenes arrangements of *Seven Bach Fugues.* Suzanne Bloch, renowned performer on the virginal and lute as well as the recorder, delighted members attending the December meeting with witty and sparkling reminiscences in addition to performing selections from early music and her own compositions. She also directed the members in group playing of "O Lux Beata" by Praetorius, Cowell's arrangements of *American Spirituals,* and Alvin Etler's *Three Pieces for Recorder* (all ARS editions).

GARDEN STATE GROWS ITS OWN

Another recent addition to the steadily growing list of ARS chapters is the New Jersey group, which held its first meeting in Montclair last October. Forty-two recorder players attended and a great majority of that number are now members of the New Jersey Chapter. Dues for the new chapter are $7.50 for individual membership and $8.50 for family membership. Officers elected at the initial meeting are Mrs. Estelle Schmidt — President; Mrs. Shulamith Charney — Vice President; Miss Barbara Borneman — Treasurer; Miss Isabel Schack — Program Chairman; Mrs. Phoebe Larkey — Chapter Representative; Mrs. Kirsten Deaver — Newsletter Editor. Program for the evening was a performance by the *Essex Recorder Consort* (Shulamith Charney, Kirsten Deaver, Phoebe Larkey, and Isabel Schack) of music by Sweelinck, Modena, and Isaac. Group playing, led by Miss Schack, included *Villancicos of the Early 16th Century* (ARS Edition No. 19) and dances of the 16th, 17th, and 18th centuries.

WEIRD WAILS FROM WASHINGTON

Funnier than *The First Family* — and far too hip to edit — is the latest communiqué from Washington, D. C. Chapter Correspondent, Dr. Wesley M. Oler. Herewith is the good doctor's report (verbatim).

"At our September meeting, the Washington woodwind group with the most brass played several pieces designed to push back the frontiers of musicology by exploiting the sonorities of way-out instruments. From the *Glogauer Liederbuch,* "In Freuden Fro" was played with Newton Blakeslee (alto recorder) and George Payne (soprano kortholt, or sordun) doubling on the top line; Glenn Middleton playing tenor crumhorn on the middle (alto clef) line; and Wesley Oler playing bass crumhorn on the bottom line. A number of people remarked how well these instruments sounded together and how good the intonation was — but the names of these people are not available. Following Alex Silbiger's lead (he was kind enough to lend us his arrangements with detailed playing ideas), the group then executed (guillotine? gas chamber?) *Schäfertänz* and *Narrenaufzug* from Tielman Susato, using recorders but with soprano crumhorn on the repeat of the latter. Hit of the evening was Martha Blakeslee singing "Es Leit Ein Schloss" from the *Glogauer Liederbuch,* with George Payne doubling the top (vocal) line on tenor recorder, Newton Blakeslee playing bass recorder on the second line, and — on the bass line — Glenn Middleton playing softly, bowed and pizzicato, on the bass viola da gamba doubled by Wesley Oler playing the great bass recorder in F. The latter instrument belongs to George Payne and was made by Rainer Weber. It seemed just right in this exquisite bit of music even though it is whisper-soft. (Query: Is this the first time a great bass recorder in F has been played in America in modern times?) Herr Weber's replica faithfully follows the design of an exemplar in the Vienna collection, has only two keys, the other holes being covered by the simple expedient of dislocating one's fingers and wrists.

The Washington Recorder Society has commissioned a work for recorders by Robert Parris. This fascinating manuscript has just been delivered. It is entitled *A Fantasy on J. S. Bach's Adaptation of the Te Deum (Herr, dich loben wir), for Full Recorder Consort.* It is scored for all voices from sopranino to great bass in C with optional notes for great bass in F. We think it will sound best on about twenty-five instruments. Anyone interested in obtaining a copy of the score or parts (score has instruments sounding as written, parts have instruments sounding in conventional manner for recorders) may contact Mr. Carl Sigmon, American Composers Alliance, 2121 Broadway, New York, N. Y."

CHAPTER CORRESPONDENTS: *Mrs. Don W. Morgan, Austin, Texas; Shulamith Charney, Montclair, New Jersey; Cecil Thomson, New York, New York; Tonda Meyer, Phoenix, Arizona; Wesley M. Oler, Washington, D. C.*

PERSONAL: Help! ARS member wants Vol. I, No. 1 of THE AMERICAN RECORDER. Will pay. Please write S. Broughton, 315 College Ave., Ithaca, N. Y.

LETTERS TO THE EDITOR

IDYLLWILD

Dr. Max T. Krone, director of the Arts Foundation at Idyllwild in the San Jacinto Mountains east of Los Angeles, believes that participation in one of the arts in a beautiful, relaxed, outdoor setting, if only for a week or two during the summer, is the best medicine for body, mind, and soul. Skillful, sympathetic, and intelligent teachers to teach beginners, other teachers, and accomplished artists are an important part of Idyllwild's educational program. The classrooms are outdoors, among majestic pines, cedars, oaks, and many friendly squirrels.

This past year the Idyllwild program officially became a part of the University of Southern California, which will guarantee continuance of Max and Bea Krone's dream begun in 1950. (They are well known for many published collections and arrangements of folk songs and choral arrangements.)

This year's activity included a master class by Dr. Carl Dolmetsch, who endeared himself to everyone on campus, as Frances Wishard puts it, "with his unfailing good humor, his patience and integrity in teaching and rehearsing, and his willingness to work at whatever was needed to make our program a success. (The writer was a witness to this indefatigable energy. After a strenuous day and concert, Dr. Dolmetsch graciously re-recorded one of his earlier concerts on which the tape had gone wrong.) He won respect and admiration from staff, students, other musicians who have never taken the recorder seriously, even from those in the audience who know little of recorder playing. His work as master teacher and performing artist was of the greatest value to the cause of furthering the recorder movement and to the success of the Baroque and Contemporary English Music Festival."

In this Festival Carl Dolmetsch performed on recorder and viol in compositions by Bach, Woodcock, Telemann, Scarlatti, Couperin, Handel, Gordon Jacob, and others, and was joined by Shirley Robbins in the *Brandenburg Concerto* in G. In Benjamin Britten's *Noye's Fludde,* recorder coach and soloist was Gloria Ramsey. Harpsichordist Alice Ehlers performed major works with Alice and Eleanore Schoenfield, violinist and cellist respectively. August 28 the Renaissance Consort (Gloria Ramsey, Shirley Robbins, James Phypers, and Shirley Marcus) performed with Frances Wishard, Gerhard Singer (of the viol faculty), Jack Curtiss — lutenist; Nancy Phypers — percussion; and Margery MacKay — contralto. The following evening Betty Zuehlke of Riverside presented a madrigal group with instrumentalists which ended with the Bach *Brandenburg Concerto* No. 4 in F for two recorders (Shirley Robbins, James Phypers), harpsichord principal, and strings. Robert Clements, Irma Clements, and Lois Huff — contralto, gave a concert that week of music largely Baroque.

Patty Grossman, Shirley Robbins, Betty Zuehlke, and Frances Wishard prepared the schedule and festival. Mary Van Lear assisted in the accompanying techniques classes on the week ends. When Patty Grossman became ill and had to go East, Gloria Ramsey, Shirley Marcus, and Jim Phypers aided in the tight schedule.

Two large ensemble get-togethers of the Southern California Recorder Society were held at each week end during the workshop. Bob Clements led the first and Murray Lefkowitz (who also participated in the viol workshop with his beautiful treble viol made in England) conducted the second, with Carl Dolmetsch guesting a number each time.

The recorder was featured in ten concerts, all of which were taped. Four LP albums will be available, one entitled "Carl Dolmetsch at Idyllwild."

At the 1963 Festival, August 23 to September 1, Joseph Saxby, Dr. Dolmetsch's continuo colleague, will join him on the faculty.

—GLORIA RAMSEY, *Los Angeles, Calif.*

MORE ABOUT PORTABLE ORGANS

The electrifying revelation that AR's "Flauto Piccolo" is none other than the distinguished scholar, teacher, and musician, Joel Newman (Vol. III, No. 4, p. 6) takes the breath away! So does his assertion that a late 15th-century French tapestry in the Cleveland Museum, in which three angels play a recorder, shawm, and small organ, has anything to do with the celebrated polemical exchange concerning Pro Musica's use of the organ and bass recorder (Vol. II, No. 2, p. 2; Vol. II, No. 3, p. 21).

The original complaint by former AR Editor Ralph Taylor was 1. that he didn't care for the sound of the bass recorder and small organ in unison, and 2. that he didn't care for portative organs in general. With the first of these objections, for whatever it's worth, I agree; with the second I disagree. That either objection, however, can be challenged by recourse to iconographical material seems to me questionable.

The tapestry may or may not prove that the small organ was, in fact, historically employed in conjunction with a recorder and shawm. (These instruments may have been assembled merely for their compositional effect.) What the tapestry cannot possibly show, however, is whether the organ and recorder (or shawm, or all three, for that matter) are playing in unison. Mr. Newman's "perhaps" in this context seems a slippery device to relieve himself of responsibility for an entirely unwarranted observation.

Mr. Taylor's statement reveals his personal taste in musical instruments and instrumentation, which, presumably, has nothing to do with their "authenticity." I have no doubt, for instance, that the crumhorn is "authentic", but that does not necessarily mean I'm under obligation to enjoy it or approve of it as a musical instrument.

What I do enjoy and approve of is Flauto Piccolo's column, and I hope his unmasking does not signal the end of this informative and stimulating feature.

—FLAUTO BASSO (BERNARD KRAINIS), *New York City*

THANKS

I am a new member of ARS, and the fortunate recipient of several back issues of your journal. On reading these, I noticed that there are few articles by people I assume to be a large part of ARS: the amateur recorder players. Since we find the musicologists' articles to be of great help to us, I wonder if we could offer our point of view in exchange.

We amateurs accept without apology the generous work of professional musicians and musicologists in THE AMERICAN RECORDER. I imagine that sometimes you who are so liberal with your work wonder what the rest of us do with it. I think most of the effect of what the musicologist does is felt by non-professionals, those thousands of us who listen to other people's performances and play recorders only in spare time. What happens when we are exposed to THE AMERICAN RECORDER and to informed instruction?

The beginning of the story is familiar, judging from a sketch by Bernard Krainis in the Recorder Guild publication. Someone gives a recorder to a friend, another to another, and so on. Not many of us become Krainises, yet we develop enough interest to form a group. In ours, not one of the four had ever, before this summer, had a proper recorder lesson. One has been a professional organist and pianist but the rest have had no more than ordinary childhood training.

The first to own a recorder was my friend Hephzibah. She had gone to Macy's several years ago to buy a Tonette so that she could play duets with a friend. On the counter was a wooden instrument of similar construction, and, preferring wood to plastic, she bought the Lehrer recorder. A few years later, in Germany, a traveling companion bought her an alto and some books of music and exercises. But she kept losing interest because she knew no one to play duets with. (The recorder didn't go well with the Tonette.)

When she and I met here on Cape Cod, she lent me her Lehrer and I learned to play. The Lehrer was overpowered by her alto, so she bought me a Küng. We acquired some three- and four-part music and lent the Lehrer to Corinne and Jeremiah, who at length bought their own instruments.

One fine August evening I returned home from work to find Hephzibah standing in a trance outside a neighbor's open window. "Shhh," she said. "Some people are playing recorders in there."

Sweet music was indeed issuing forth. Three men were playing recorders to the accompaniment of our neighbor's piano. We stood for an hour — along with several other passers-by — until the music stopped. Hephzibah said, "Tomorrow I'm going to ask Mrs. Steinway who those men were." And in the morning she did. She came back to the house, grabbed me by the arm, and, across the street we went, and up a flight of stairs. There was the sweet noise again. It sounded like one of our three recorder records, until it trailed off and voices began speaking. Against my whispered protests Hephzibah knocked on the door and introduced us to the man who came, recorder in hand, to answer. "We heard you last night at Mrs. Steinway's, and wondered if we might come in," Hephzibah said.

"Of course, but we'll go on playing."

"That's what we would like."

So in we went and sat down to a rehearsal of three ARS members — one an official who will, for his own protection, remain nameless. We left that morning with an invitation to come back later with our recorders. The second time we left with armsful of music. The third time we were inveigled into sending off ARS applications. And we had learned that we needed new recorders.

We are still, some months later, bad recorder players. But we have a briefcase bulging with real music, not Austrian yodels or Irish washerwomen or transcribed piano pieces of the last century. We practice daily and we get occasional instruction by the subtle method of visiting our new friends. We hope to tempt more people into buying recorders and someday have a chapter on Cape Cod.

To be sure, we played recorders before we heard of ARS, but we didn't always make music because we knew too little about our instruments. We had no idea where to shop for music, or how to pick it out. We never saw reviews of recorder music. We often heard about concerts after they had already taken place. We did hear the New York Pro Musica four years ago, and attend a recital of Carl Dolmetsch's three years ago. But none of this involved us: we were still spectators.

Now we read THE AMERICAN RECORDER. We're on mailing lists (by request) and have discovered graded catalogs of music. We're even talking of giving a public recital next summer. (Maybe our official-type friend will help us arrange something?)

How do people like us get this involved with recorders? Is it that anyone can play a recognizable scale the first time he picks up a recorder? That the price of an instrument is low enough that we can afford to own more than one? That we like early music? That there is contemporary music for the recorder, too? That a recorder is beautiful to look at, and pleasant to hold, and small, and portable? That most of us deep down inside would like to play some kind of musical instrument? That a consort made up entirely of recorders makes a complete musical sound? That the people who play recorders are all so nice? That we're tired of a century of virtuosi? That we don't like television, bridge, and cocktail parties? That we derive intense satisfaction from an evening of music with friends? That sometimes we sound pretty good to our rose-colored ears?

All these things, probably. At any rate, we're deeply grateful. We'll take this opportunity to say it. And we'll practice.

—TERRILL SCHUKRAFT, *Provincetown, Mass.*

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