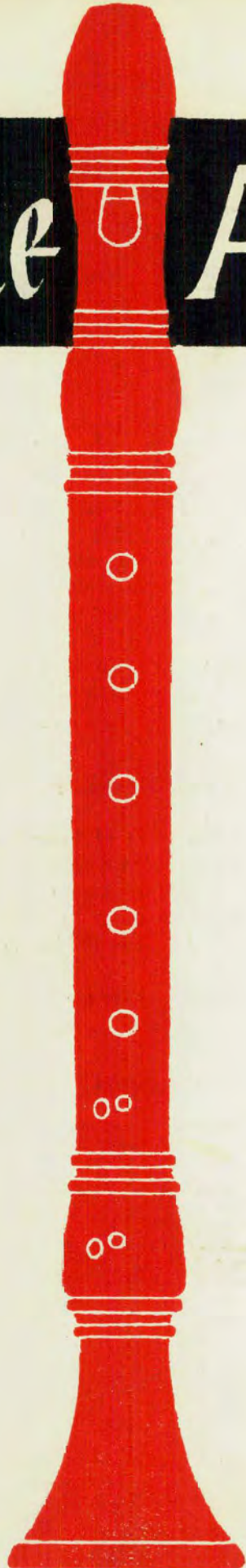


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The American Recorder



FEBRUARY, 1964

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A QUARTERLY
PUBLICATION
OF THE
AMERICAN
RECORDER
SOCIETY



EDITORIAL

SPRING RECORDER FESTIVAL

A second annual Recorder Festival at the Hartt School of Music, West Hartford, Conn., co-sponsored by The American Recorder Society, is planned for the weekend of April 4-5. Co-chairmen John R. Kelsey and Joel Newman have assembled a variety of activities based on many of the procedures from last year's successful Festival.

The Krainis Baroque Trio will give one concert and a variety of consorts from Hartford, Boston, and New York will make up the second. There will be two playing sessions, each divided into three graded groups. The lectures include Dr. Immanuel Willheim on "Playford's 'English Dancing Master,'" Friedrich von Huene on "Early Musical Instruments of the Dance," Dr. Newman on "The Varieties of Dowland's 'Lachrimae,'" and Dr. Wesley M. Oler on "The Capped-Reed Instruments," illustrated with slides, museum specimens, and modern replicas. Last but not

least there will be displays of recorders and recorder music from New England and New York City shops.

Detailed brochures are being prepared and will be mailed to ARS members in the Eastern Seaboard region. Last year's Festival attracted people from all over New England, New York City, and from as far away as Baltimore and Washington. It is the hope of the chairmen that this entertaining and instructive weekend will attract an even larger participation than last year.

FINANCIAL REPORT

Gentlemen:

I have prepared a Statement of Income and Expenses of the American Recorder Society, Inc. for the fiscal year September 1, 1962 to August 31, 1963. As this statement is prepared on a cash basis the loss for the period, \$466.03, is reflected in the balance in the Chase Manhattan Bank.

(Continued on page 16)

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The Trio-Sonatas of Georg Philipp Telemann

BY ALEXANDER SILBIGER



A portrait of Telemann, after the engraving by G. Lichtensteger. Property of Bärenreiter-Verlag, Kassel and Basel.

A couple of years ago a rumor went around purporting to explain the apparently inexhaustible source of Telemann sonatas from which new publications continue to pour forth. Somewhere in Germany, so the story goes, there is a small village in a remote section of the Black Forest whose entire population is engaged in composing Telemann, and thus assuring music publishers of a continuing supply of new material. Whether this rumor has any basis in fact I have never been able to ascertain. Ever since, however, my musical friends have been referring to "village" Telemann, to describe a lot of rather routine and uninteresting music published under the composer's name to distinguish it from "real" Telemann, a category which includes such gems as the A minor Suite and the D minor Quadro. The "real" Telemann is responsible for the recorder trio-sonatas to which this article is devoted. It is perhaps on the basis of some of these sonatas that the recorder can make its strongest claim for acceptance as a real chamber music instrument.

It is difficult to survey the trio-sonatas and relate them to each other as a group because they are scattered in a great variety of editions (the 15 sonatas under discussion are distributed among 6 different publishers) and because the publishers provide little or no information on their origin, chronology, and original scoring. Much of the information I have gathered here was obtained from the publications themselves, but it may be useful to have it all presented together as it appears below.

This survey is restricted to works which can legitimately be called trio-sonatas and which are available in modern editions: we will not discuss the quadros (or quartet-sonatas), concertos for two instruments and orchestra, or the rather freakish Sonata in C (T1). The latter is a curiosity to which an entire article could be devoted.

The Trio-Sonata: Musicologists have tried to put down some rules as to what is and what is not a trio-sonata; a curious activity considering that this title was never used in the 18th century and probably originated in modern times. The designations *trio* or *sonata a tre* do occur, however, and cause occasional confusion, since the number three here refers to the number of independent voices and not to the number of players. As in the case of Bach's trio-sonatas for organ, all three voices could be played by one person, or a large group including a whole battery of continuo instruments could be involved in a trio. The most customary setting, however, consisted of two melody instruments which were usually specified by the composer, and a continuo formed by a keyboard and a bass instrument.

The three voices were not treated on equal terms. With Telemann the bass part usually has little melodic interest and serves a purely accompanying function. In some sonatas, the second voice also plays a subsidiary role and gets only an occasional opportunity for display. Only rarely, as in the C minor Sonata (T4), does true democracy reign among all parts.

There is little variety in the formal plan of these sonatas; Telemann generally sticks to the traditional *sonata da chiesa* scheme of

Modern Editions of Telemann's Trio-Sonatas

Two recorders and continuo:

- T 1: Sonata in C major. Bärenreiter, "Hortus Musicus" 10.
- T 2: Sonata in F major. Breitkopf & Härtel 1967; Schott 4727.
- T 3: Sonata in G minor. Schott 4729.

Recorder, oboe and continuo:

- T 4: Sonata in C minor. Peters 4560.
- T 5: Sonata in E minor. Bärenreiter, "Hortus Musicus" 25.
- T 6: Sonata in F major. Moeck 1010.

Recorder, violin and continuo:

- T 7: Sonata in A minor. Peters 4560.
- T 8: Sonata in A minor. Schott 2625.
- T 9: Sonata in C major. Breitkopf & Härtel 1968.
- T 10: Sonata in F minor. Moeck 1001.

Recorder, pardessus de viole and continuo:

- T 11: Sonata in D minor. Schott 3654.
- T 12: Sonata in F major. Moeck 1005.
- T 13: Sonata in G minor. Schott 3655.

Recorder, bass viola da gamba and continuo:

- T 14: Sonata in F major. Nagels Musik-Archiv 131.

Recorder, obbligato harpsichord and continuo:

- T 15: Sonata in B flat major. Bärenreiter, "Hortus Musicus" 36.

Note: The author would appreciate hearing about any editions not included in this list.

4 movements (slow, fast, slow, fast), occasionally replacing it by the more progressive fast, slow, fast. Formal dance movements are surprisingly rare even though dance rhythms make themselves felt in every sonata.

Intricate counterpoint rarely sustained Telemann's interest for very long. Promising imitative expositions usually peter out into conventional 16th-note passage work. However, in all four movements of sonata T 9 he carries off a contrapuntal tour de force by writing strictly canonic parts for the recorder and violin.

In spite of the often widely different character of the two specified instruments, their parts rarely show any difference in style and texture. There are a few interesting exceptions: in the third movement of sonata T 13 the recorder plays an arpeggiating accompaniment around the lyrical melody of his partner while in sonata T 8 the roles are reversed as the violin accompanies with a rhythmic ostinato pattern. The latter sonata also contains a minuet with a trio in which the continuo instruments are silent, their function being taken over by the violin.

Instrumentation: With his choice of instruments, Telemann demonstrates his concern for the listener as well as the player. Very few of the trios employ two recorders in spite of the obvious commercial possibilities which were so extensively exploited by his contemporaries. (See Joel Newman: *18th-Century Promenades, THE AMERICAN RECORDER*, Vol. IV, Nos. 3 & 4.) The sound of two altos piping along in thirds and sixths has a unique charm, but is soon tiresome unless relieved by other contrasting colors (as with Bach's Brandenburg No. 4 and the "Sheep" aria). The few sonatas employing this combination are generally of a smaller scope than the others.

For similar reasons the combination flute and recorder had little appeal to Telemann. He did exploit it in a Concerto for flute, recorder, and strings, and in the unusual D minor Quadro for recorder, two flutes, and continuo, but variety is there achieved by other means. For trio-sonatas, he preferred instruments such as the oboe, the pardessus, and the violin that would stand in contrast to the mellow sound of the recorder.

The frequent choice of the *pardessus de viole* is particularly striking. This instrument, a high pitched member of the viola da gamba family, must already have been a curiosity in Telemann's time. It was smaller and tuned higher than any of the instruments used in regular viol consorts, but it achieved some popularity towards the end of the 17th century, particularly in France. Telemann's choice can perhaps be best explained by Rousseau's statement in his *Traité de la Viole* of 1687, that the violin's peculiar character

is to rouse the listener whereas that of the pardessus is to caress. Its gentle but penetrating sound makes it an almost ideal mate for the recorder. Unfortunately for recorder players, this instrument has not found any significant number of devotees in this century, possibly because, as with the higher pitched recorders, its tone and intonation are difficult to control.

While we tend to think of the bass viola da gamba as primarily a continuo instrument, it occupied a rather different position in the Baroque era. The cello was used much more frequently for reinforcing the bass line and was rarely entrusted with a solo, while the gamba was the preferred instrument for solo and trio-sonatas as well as for obbligato arias. A sizeable number of trio-sonatas exists for violin and gamba; Telemann's sonata T 14 falls within this tradition. On the other hand, Telemann is quite forward looking with his "trio" sonata T 15 for recorder and harpsichord in which he paves the way for full emancipation of the keyboard from continuo instrument to equal partner. While in most other trio-sonatas in which the harpsichord supplies the second voice (those by J. S. Bach), it must at the same time function as continuo instrument, Telemann provides here an entirely separate figured bass part which does not coincide with the left hand of the cembalo. A performance with two harpsichords was apparently intended.

Instrumentation in modern performance: A typical modern edition of a Telemann trio-sonata might bear the title, "Trio-Sonata for alto recorder (flute), violin (tenor recorder, oboe) and harpsichord (piano) with gamba (cello) ad lib." Specifications such as this foster the current idea that until the time of Mozart and Beethoven, composers did not particularly care what instruments were used for their works and that anything that would fit the part was allowed. Yet Telemann's original manuscript of the same sonata might be inscribed *Sonata a Flute a bec/Dessus de Viole/Cembalo*, or, Sonata for recorder, descant viol and harpsichord; showing that the composer had a very particular combination of instrumental colors in mind.

How far 18th-century performers would have departed from the composer's scoring is a very complicated question. There is evidence that they took a great deal of liberty, but also that not everything was approved or considered in good taste. A question of greater interest to the 20th-century performer is, how far should he stray? After all, the quantity of good recorder chamber music is small enough as it is, and it would be a pity to ignore some of these wonderful sonatas merely because there are no pardessus players around.

We must look for substitutes which will not distort the character of the piece and the composer's inten-

tion. In general, we do wise to stick to instruments which were current in Telemann's time, not because of some puristic attempt to set the clock back 200 years, but because those instruments will work best. Instruments of earlier or later periods generally do not sound right; a rebec is as out of place as an electric guitar in a Baroque sonata, musically as well as historically. The same is true however for a tenor recorder; it is about as satisfactory, perhaps even less so, as a saxophone. The tenor recorder, as well as all lower pitched recorders, had fallen out of use in the 18th century. While they performed a very useful function in the Renaissance consort, they did not fit into the sound picture of the Baroque composer. In using a fuzzy, inarticulate tenor recorder next to an alto, one loses the interplay of two independent and contrasting voices, which is the central attraction of these sonatas. A flute will work somewhat better, but unquestionably the ideal instruments are the violin and the oboe.

Another very simple solution, rarely exploited these days but very much in accordance with Baroque practice, is to have the harpsichordist play the second voice. Telemann himself published trio-sonatas in which he indicated that this part could be played on a violin as well as on a harpsichord. With some sonatas, the second voice can also be played effectively on a viola da gamba.

There is considerable leeway with the continuo instrumentation, but again, some instruments work better than others. The continuo must perform at least three functions: it must bring out the bass line which is so essential in Baroque music; provide the rhythmic punctuation, particularly important with such an unincisive instrument as the recorder; and finally, clarify the underlying harmony without obscuring or interfering with the solo parts. A good harpsichord will fill the bill admirably; it can provide a full and clear bass line, while in the treble it combines a sharp attack with little sustaining power, giving nothing more and nothing less than is needed. Some smaller harpsichords tend to be deficient in the bass register but this can be remedied by the addition of a bass instrument.

The modern piano, this thundering machine designed to hold its own against a full symphony orchestra, does not blend with the sound of a recorder. When played at the dynamic level commensurate with that of a recorder, it loses all clarity and focus in attack and release. Admittedly, it can bring out a bass line, but it has far too much sustaining power in the treble. If it must be used, it should be played in a light and detached manner, thinning out the right hand texture but providing a clear, expressive bass. The sustaining pedal is best avoided altogether. Incidentally, closing

the piano lid will make matters worse as you can achieve greater clarity by leaving it open and playing softly. Much preferable instruments to use in the absence of a harpsichord are the guitar or the lute. The organ was also frequently employed as a continuo instrument but it will not work so well with these particular sonatas.

The bass line can be reinforced by a number of instruments. One need not have a gamba in order to be "authentic." As noted before, the use of a cello or bassoon has as much if not more historical justification. The latter instrument is particularly effective — the combination of recorder and bassoon is one of the colors the Baroque palette provides.

Ornamentation: Ornamentation in trio-sonatas poses a particular problem. If each player starts fancying up his part in his own merry way, chaos is likely to result. Since ornamentation is supposed to be a spontaneous, personal thing, should one then not ornament at all in order to avoid discordant clashes? The answer is given by Telemann himself in his three *Trietti Metodichi* (Breitkopf & Härtel 1974-76), a set of trio-sonatas for flutes or violins.

Each of these sonatas contains a slow movement with both parts presented in a plain and in an ornamented setting. They are among the very few examples we have from the 18th century which show simultaneous ornamentation in several parts and thus merit careful study. From these trio-sonatas we can draw the following observations concerning ornamentation:

1. To the modern taste, ornamentation is so lush that it frequently obscures the quite attractive original lines.
2. Passages in thirds or sixths, including trills and turns, are identically ornamented.
3. Imitations have the same ornamentations.
4. When parts do not move in parallel motion, generally only one voice at a time is engaged in fancy elaboration. (Caution: resist the temptation to break into a cadenza when faced with a long sustained note as you might do in a solo sonata. The chances are that the composer meant you to hold the note while your partner engages in busy activity.)
5. Ornamentation is used to heighten tension. Hence the final note of a cadence or a phrase is usually not ornamented unless this note also serves as a take-off point for the next phrase. As a rule, passages with short note values are most frequently ornamented and not those with longer note values.

Of course, one need not turn these conclusions into rigid rules. Sometimes it is effective not only to imitate the ornaments of the other voice but also to elab-

orate upon them. Greater dissonance, and thus greater tension, can be created at cadence points if only one of the players trills. Nevertheless, the kind of treatment suggested by Telemann's examples precludes any kind of impromptu improvisation. The idea that ornamentation must be improvised to be effective is one of several present misconceptions concerning the performance of Baroque music. It should sound spontaneous, but so should all the other elements that go

into the making of a musical performance and which are the result of careful planning.

For further reading: A list of references dealing with Telemann's sonatas, including an entire dissertation with thematic index of the trio-sonatas, is given by William S. Newman, *The Sonata in the Baroque Era*, University of North Carolina Press, 1959, footnotes nos. 161-178. Newman's book is a goldmine of information on obscure Baroque sonata composers.

"Fossil Woodwind"

With the kind permission of Newsweek, we are happy to reprint the following account of the ARS Summer School at Goddard from the issue of July 29, 1963. Unfortunately, Newsweek neglected to mention the fact that the ARS was also conducting the third Summer Seminar at Interlochen and this omission brought many letters to Newsweek's letter sack.—Ed.

To some ears, the wispy voice of the recorder sounds like the wind keening through a knothole in a long-empty house. The melancholy image has a tinge of truth. For almost 200 years, this overgrown wooden whistle — beloved of Henry VIII, Shakespeare, and Pepys—existed as a ghost only. Too frail in sound to hold its own in an orchestra, the recorder went out when the symphony came in. Then, in the twentieth century, the recorder made a startling comeback. Handed on from antiquarians to faddists to do-it-yourself music lovers, this fossil woodwind has now hooked 600,000 addicts in the U.S. alone.

Part of the credit for the crescendo of favor in this country belongs to the American Recorder Society whose members tend to speak of the recorder renaissance as The Movement. Last week, hard-core cultists from as far away as Saskatoon, Saskatchewan, were congregated in the hamlet of Plainfield, Vt., for a recorder workshop on the grounds of a onetime dairy farm now known as Goddard College. The airy flutings drifting from the brown shingled buildings sounded ancient even among the granite hills. Most music after 1750 fits freakishly on the recorder and is duly shunned. Paul Hindemith wrote a treasured recorder trio in 1932 and Carl Orff composed some recorder music for the Berlin Olympics four years later, but the recorder player is largely stuck with music of the Baroque Era—which is just what he likes anyway.

No Canasta: Equally important for The Movement, recorder players like each other. They need to, since recorders are usually played in consorts of sibling instruments, ranging from the high-pitched sopranino recorder, which fits in a pocket, to the great bass, which looks like a 4-foot pepper mill. All over the U.S., tiny music klatches congregate with their outlandish horns, rejoicing that there are better things to play than canasta. Virtually the only instrument that can be taken up successfully at a late age, the recorder

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answers a need vividly brought to mind at Goddard last week by the many white hairs among the student body.

One of these musicians-come-lately was A. C. Glassgold, an official of the Hotel Trades Council of New York who is also president of the American Recorder Society. Chatting on a stump opposite a blue vista of mountains, Glassgold remarked that, in England, a similar society is headed by composer Benjamin Britten—"And here am I, a fellow who took a week to learn that G is on the second line of the staff." His leadership makes sense, he added, because the American Society is devoted to spreading the gospel of old music among amateurs rather than professionals. Glassgold yearns for a foundation grant which would help the society chase the tonettes and the flutophones out of the schools and replace these with the recorder—a real instrument for which Bach and Handel wrote real music.

Nail Polish: In one area of The Movement, this emphasis on the amateur is something of an embarrassment. The resurgence of the recorder has created a breed of virtuosi who are master musicians by any standard, but tend to be patronized for playing a dilettante instrument. In this country, the generally recognized maestro is Bernard Krainis, a dark young New Yorker of restlessly athletic appearance who wouldn't look out of character playing the pipes of Pan. At Goddard, Krainis—a musician of international fame—was patiently showing the hobbyists how to fix loose joints in the recorder, how to repair off-pitch finger holes by brushing in nail polish. These were petty chores for a man who gave up the jazz trombone to revivify music that went out with the bagwig, but for those who love it, the recorder is as commanding as a snake charmer's flute. The sound, Pepys wrote, made him "really sick as I have formerly been when in love with my wife."

FLAUTO PICCOLO'S CORNER

Wreaths of Folly Department

Santa Barbara News-Press, October 17, 1963

Public Affairs Group Hears Dr. Eric Katz

Dr. Katz, a composer and teacher, spoke on the recorder, a modern version of the flute...

N. Y. Times, October 27, 1963

William Read Plays Harpsichord Works

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The following table is given to explain the differences in German and English names of the five main members of the recorder family:

KEY	GERMAN	ENGLISH
C	Soprano	Descant
F	Alt	Treble
D	Not used in Germany	Alto
C	Tenor	Tenor
F	Bass	Bass

Frost on the Fipple

After his wife's death, Robert Frost wrote the following in a letter to Louis Untermeyer from Miami where he was visiting Hervey Allen:

I who never sang played read or wrote a note of music have learned for consolation to play on a "recorder" by ear entirely the whole of The Linden Tree and Wanita. What is to become of me? Will I end up on the concert platform? That is for my friends and well-wishers to puzzle out. I am past feeling it is any concern of mine. (Feb. 17, 1939) *Letters of Robert Frost to Louis Untermeyer*, N. Y., Holt, Rinehart & Winston, 1963, p. 315.

Lexicographer, Beware!

Flauto Piccolo began to wonder how well the recorder was treated in some of the better-known reference books. He found the brand new third edition of *The Columbia Encyclopedia* to have a generally good article on the recorder (p. 1776), but alas, its anonymous

author forgot to mention the recorder's verticality. Then F.P. turned to that graduate student's *vademecum*, Willi Apel's *Harvard Dictionary of Music*. Its recorder article, written by John Ohl, is an excellent one except for the illustration. This shows 2 recorders, a bass which is correctly labelled and a much smaller sized one labelled "Recorder" (?). A few years ago the *HDM* was simplified and abbreviated by Dr. Apel and Ralph T. Daniel (*Harvard Brief Dictionary of Music*, Wash. Square Press, 1961), making a paperback version very useful for the layman. It has boiled down Mr. Ohl's article but added a bad mistake. I reprint the article, leaving the reader to locate the slip. The first 50 readers to write claiming that they cannot find the error will receive a special premium package containing assorted combination tones, bad page-turns, and my own patented fipple grease:

Recorder. An old instrument (15th through 18th centuries) of the flute family, differing from the modern flute in being held vertically and blown through a mouth-piece containing an obstructive block (fipple) which leaves only a narrow slit for the passage of the breath. Recorders... were usually made in four sizes: bass, tenor, treble (alto), and descant (soprano). The soprano size was still in common use at the time of Bach under the name of *flauto*, while the modern flute was called *flauto traverso* (transverse flute). Beginning about 1920, through the efforts of the Dolmetsch family in England, playing of recorders has been revived and they have been manufactured for the performance of old as well as of new music. They have a delightfully mild sound and are relatively easy to play...

A Loss

In Hindemith's untimely death, the world has lost one of the true voices of twentieth-century music. The recorder world has lost the only internationally great composer who has written a significant composition for recorders: nothing at all from Bartok, Schoenberg, and Webern; the merest of trifles from Stravinsky; but from Hindemith the always challenging *Trio* written for the Plöner Musiktag in 1932.

He never compromised the slightest bit with his usual

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style in writing the Trio. This is only another way of stating that it is not at all hand-tailored "recorder music." At the same time the work "sounds" well in its performance medium. The main difficulty is that the players must somehow manage to remain in tune with each other in the face of the customary Hindemithian chromaticism. Over thirty years old, the Trio remains the summit of challenge to recorder ensembles.

After penning this work, Hindemith never again turned to the recorder. It seemed that he refused to allow it in that immense and thoroughly comprehensive system of sonatas that he created for almost every other instrument. But *N.Y. Times* readers were taken by surprise by the inclusion in his obituary article of a fragment from a setting of Dixie. Is this "a theme and variations" (I ask hopefully) or merely a bit of fluff (nicely done, though) tendered as a musical memento to the composer's friend, Karl Bauer? (Far from being solely identified as "of the Bronx," Mr. Bauer is a retired Vice-President of Associated Music Publishers, which acts as American agent for Hindemith's exclusive publisher, the firm of Schott. He is attending his friend's funeral in Europe at this writing. When he returns, I shall want to ask him about this composition and whether he has plans for its publication.)

—Joel Newman

ANNOUNCING

Frans Brüggén, Holland's outstanding performer and teacher of recorder and flute, will tour the East Coast of the United States with the harpsichordist Gustav Leonhardt during October and November of 1964. Mr. Brüggén is professor of recorder and early music at the Royal Conservatory of Music in The Hague and at the Amsterdam Conservatory, teaching advanced students who are working for a master's degree in recorder.

ARS chapters or individuals who would like to book him for concerts or lecture-appearances should write directly to Mr. Brüggén at Van Eeghenstraat 95, Amsterdam, or contact Harold Newman at Hargail Music Press, New York.

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MUSIC REVIEWS

ROBERTO VALENTINO: *Drei Sonaten für Block- oder Querflöte und Basso Continuo, herausgegeben von Albert Rode-mann. (Nagels Musik-Archiv 149) Kassel: Nagels Verlag; U.S.A.: Associated Music Publishers*

JOHANN SEBASTIAN BACH: *Sonata in F (A and keyboard). Transcribed from the flute version by M. Kolinski. (H.C.A. 9) New York: Hargail Music Press, 1963*

MIECZYSLAW KOLINSKI, arr.: *French Baroque Music (AA). (H.C.A. 22) New York: Hargail Music Press, 1963*

MIECZYSLAW KOLINSKI, arr.: *Italian Masterpieces of the 17th-18th Century (AT or AA). (H.C.A. 24) New York: Hargail Music Press, 1963*

MARIO DUSCHENES, arr.: *Easy Duets (SA). Toronto: BMI Canada Limited, 1963*

The Three Sonatas by "Roberto Valentino, Inglese" for recorder or transverse flute and continuo (harpsichord and viola da gamba or cello) were first published by Estienne Roger in 1716. This new edition is a good one and the sonatas are worth performing. Each includes contrapuntal movements (usually introductory *adagios* and second movement *allegros*) and dances (*sarabande* and *giga*), typical of early 18th-century Italian style, giving the performer an opportunity to display florid slow-movement ornamentation and show his mastery of dance rhythms and their articulation.

The edition leaves the original notation, ornament signs, and phrasings unchanged, and provides a bass realization that can be played as is or easily be "fixed" to heighten values as the harpsichordist may desire. The preface, in German, mentions the necessity of additional ornamentation and discusses the background of the sonatas. This edition and the sonatas are for experienced performers with a real knowledge of Baroque performance practices. To the able performer many niceties of the sonatas will be rewarding, such as the curious 9/8 *giga* of Sonata III, which not only shifts to 3/4 meter, but makes the usual four-beat *giga* dance pattern into a complex 2 times 3 in the solo part against 3 times 2 in the bass.

The three editions in the Hargail Classical Anthology, arranged or transcribed by M. Kolinski, present certain problems to the reviewer. All three are subjected to considerable interpretation by the arranger, in the form of altered notation, phrase marks, and in some cases, written-out ornamentation. These "practi-

cal" editions might be automatically rejected by performers who prefer to work out their own performance. But a pre-digested interpretation, or at least some help from an editor, may be highly desirable to many players, and this evaluation will be based on the quality of the help offered.

The sonata by J. S. Bach, originally in E \flat major for transverse flute and harpsichord, is here transposed to F for the alto recorder. Transposition was a standard practice used by Baroque performers to adapt a composition to an instrument other than the one for which it was originally intended. The alto recorder was usually considered to be pitched either a major third or a fourth higher than the 18th-century transverse flute, and the corresponding transposition was indicated to adapt the music (a frequent direction in original prefaces). By transposing this sonata only one tone higher, frequent displacements of an octave have become necessary to keep to the range of the recorder, distorting the over-all melodic relationships within the piece.

The transcription includes the addition of many slurs to indicate groupings of both metrical and phrase units, some of which are quite musical and perceptive. Many different and equally correct phrasings may be adopted for the performance of passages left without indications by the composer (preferably the phrasings should be based on those taught in 18th-century instruction books), but any phrasings adopted should aid the performer to clarify the structure and relationships of the piece. Unfortunately, the phrasings adopted here are not consistent with themselves; the same musical motive recurs in different places marked with different articulations.

The original notation of the first movement had measures of four quarter-note beats, but the measures have been halved in this edition so that there are twice as many. Little has been done with ornaments beyond adding some necessary trill signs (perhaps the player needing help with phrasing might need help in deciphering the ornament indicated by *tr*) and writing out some appoggiaturas, the articulation of which is wrong in about half the instances. This edition does not offer anything worth having as an "interpretation" and should be avoided, especially by the inexperienced.

French Baroque Music and *Italian Masterpieces of the 17th-18th Century (sic.)* contain little-known music arranged for two altos or alto and tenor by M. Kolinski. The music is fairly difficult and will offer a satisfying challenge to able performers, especially in those moments before the other players in the ensemble arrive for the evening.

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33 Six Cantus Firmus Settings by Erich Katz		3
34 Three 16th-Century Chansons Françaises	Newman	4
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37 Three Chansons by Claude LeJeune	Olivain	3
38 Five Pieces by Arnolt Schlick	Katz	3
39 Five Villancicos of the Renaissance	Newman	4
40 Five Easter Hymns by Michael Praetorius	Katz	4

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Alas, little help worth having is given by these editions either. It is in the French music that the help is most needed, for there are more ornaments and the structure of the music, organized by dance rhythms, is more complex. The editor has here written out all the original ornaments, unlike the Bach edition. Anyone who writes out ornamentation must be prepared to face the disapproval of those who cherish the rhythmic freedom of the original signs, but hopefully what freedom is lost is more than compensated for by the accuracy and pungency of the resulting performance. The freedom is quite often lost here for wrong ornaments where characteristic dissonant clashes are replaced by consonant diddles.

There are some questions about the phrase marks that should be raised as well, but perhaps enough has been indicated to alert the wary purchaser.

The Easy Duets arranged by Mario Duschenes are good pieces for children beginning the recorder. Each tune is prefaced by an indication of the notes needed to play it and the pieces are well graded. Well-known tunes such as "My Bonnie Lies Over the Ocean" and "Oh Susanna" are joined by many less-familiar French-Canadian songs. This should be a useful and popular collection.

—George Houle

BRIAN BONSOR: *Second Beguine* (SAA or SSA, Violin I & II first position, cello ad lib., chime bars, maracas, claves and piano). (RMS 1124) London: Schott & Co., 1962

BRIAN BONSOR: *Tango* (SAT and piano). (RMS 988) London: Schott & Co., 1961

BRIAN BONSOR: *Fiesta* (SAT and piano). (RMS 986) London: Schott & Co., 1961

BRIAN BONSOR, arr.: *Five Folk Songs* (S recorders, chime bars, percussion, strings and piano). London: Oxford University Press, 1962

MIECZYSLAW KOLINSKI: *Fun with Recorder Trios, 12 Easy Pieces for SAT.* New York: Hargail Music Press, 1961

The three dances by Bonsor, in very Spanish rhythms, should be good fun for adult beginners as well as young players. The Second Beguine was written for a school orchestra. A special note discussing alternate instrumentation warns us that the number of violins and recorders must not obscure the chime bars—a charming touch of exoticism which might be omitted by determined, if unequipped, recorder players.

Fiesta and Tango also have their charm and can be taken in stride by first year players. While ranges are not extreme and syncopation creates no real problem, the greatest difficulty will probably be with breath con-

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trol on the sustained notes. The compelling rhythms and interesting accompaniments make these pieces fine, light contrast to the meatier repertory.

In his five folk song arrangements based on Bohemian, French-Canadian, and English tunes, Mr. Bon-sor uses an instrumentation similar to his Second Beguine. These arrangements are less interesting, perhaps because they are mostly triadic, five-note-range little folk tunes whose repetitions become tiresome despite the color of tambourines and triangles. More appealing than the others is the fourth selection, "Golden Slumber." This 17th-century English song has a lilt which makes the difference between a dull nursery chant and a good folk tune.

That nursery flavor need not be dull is illustrated in the collection of Kolinski. The twelve little pieces offer melodic charm, rhythmic interest, and sometimes unusual harmony. Each is in a different mood, each technically comfortable for the beginning student. However, their appeal is not limited to children. Let adults play "Dreaming in the Cornfield" or "Sunday Stroll," and resist an appreciative grin! The title of the collection is apt.

—Eleanor Blau

GEORG PHILIPP TELEMANN: Canonica Sonata No. III in D minor (AA). Ed. by Frans Brüggen. (BRS 2) New York: Hargail Music Press, 1962

WILLEM DE FESCH: Sonata in G (S and continuo). Ed. by Frans Brüggen. (BRS 3) New York: Hargail Music Press, 1962

JEAN BAPTISTE LOEILLET: Sonata in F (A and continuo). Ed. by Frans Brüggen, realized by M. Kolinski. (BRS 4) New York: Hargail Music Press, 1962

GEORG PHILIPP TELEMANN: Partita in E minor (S and continuo). Ed. by Frans Brüggen, realized by M. Kolinski. (BRS 5) New York: Hargail Music Press, 1962

FRANCESCO MARIA VERACINI: Sonata in G (A and continuo). Ed. by Frans Brüggen, realized by M. Kolinski. (BRS 6) New York: Hargail Music Press, 1963

HANS-MARTIN LINDE: Trio für Altblockflöte, Querflöte und Cembalo (Klavier). (Ed. Schott 5261) Mainz: B. Schott's Söhne, 1963

HANS-MARTIN LINDE: Quartett-Übung für Blockflöten. (Ed. Schott 5262; RMS 1058) Mainz: B. Schott's Söhne, 1963

Hargail Music Press is to be complimented on the publication of a new recorder series under the editorship of Frans Brüggen. However, as each of the works published so far has already appeared in editions

either for the recorder or for the original instruments, this reviewer hopes that future publications will provide music as yet unavailable for recorder players: a great wealth of music is still waiting to be printed.

The editor has confined his work to the indication of articulation and phrasing. This, however, is not shown in the score and so for practical use the accompanist must re-edit his score and transfer all the necessary markings so that he does not play through phrases shown only in the recorder part.

It is disappointing that Mr. Brügger has not added very much to the interpretation of these sonatas, since they have been published before in a fairly scholarly form. There is little reason for two editions with similar text. Mr. Brügger does not need to "allow the player freedom in ornamentation" or freedom of expression, for we have the score and other edition if we wish to use our own imagination. From such a player we should like to see ideas not present in the text, as for instance, indications for dynamics and tempo, and suggestions for ornamentation. It should be noted here that Mr. Brügger does not even give all the essential trills of standard cadences. What he offers could be confusing to an amateur, for phrase marks do not always coincide with breath marks, and the two signs are sometimes as little as one 8th-note apart. Why is there no explanation given for this paradox? Would it not be possible to add an extra line to the recorder part including all of Mr. Brügger's ideas for performance?

Telemann's Canonic Sonata No. 3 has been published before by Moeseler, by Hofmeister, and by Schott. The Moeseler publication presents Telemann's original, scored for two flutes or violins, while the other editions transcribe the work into suitable keys for two alto recorders. Telemann wrote only one line and indicated where the second player should begin and end, while this new edition offers the sonata in score form. Mr. Brügger neglected to follow Telemann's suggestion for each final cadence, which results in some awkward endings. I doubt that most recorder players know a fingering for high F#'''. Mr. Brügger's idea for fingering this problem note would certainly be appreciated here.

The DeFesch Sonata in G major is a work originally written for violin or German flute. It proves to be very suitable for soprano or tenor recorder and will be welcomed, for little solo music is published for these instruments. It is, however, a minor work by a minor composer with a rather uninspired continuo. This work has appeared before in a Universal Edition.

The Loeillet Sonata in F major is a fine work by one of the favorite composers for the recorder. It has also been published before, by Bärenreiter in the "Hortus Musicus" series.

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THE AMERICAN RECORDER, August 1963

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There is need for suggested ornamentation in the third movement especially, since Loeillet's notes seem to be only a skeleton on which to build the complete movement.

Telemann's Partita in E minor is well-known through recordings and performances. It has been published in the "Hortus Musicus" series by Bärenreiter in the complete set of Partitas. This new publication has the merit of selecting one work and making it separately available.

The Veracini Sonata in G major is a delightful work, although somewhat shallow in musical content. The continuo part is again uninspired as it only underlines the harmony and lacks rhythmical variety and melodic independence. Again, a minor work by a minor composer. It has appeared before in a Peters Edition.

In conclusion, the Brüngen Recorder Series presents several works already known from other publications with few editorial ideas for performance. Let us hope that in the future the B.R.S. will prove itself an excellent series with a reputation as good as any European recorder series, for it seems that this country is in need of some of its own good recorder publications.

Hans-Martin Linde is a highly respected player and teacher of the recorder, presently engaged at the Schola Cantorum in Basel, Switzerland. As a composer for the recorder, he is known for his *Inventionen* for unaccompanied alto recorder, and for his Trio for alto recorder, flute and keyboard. A work for this unusual combination was written about 200 years before by Johann Joachim Quantz, flute teacher of Frederick The Great, and Linde used Quantz's first motif as a basis for his last movement. The composer's style is, however, thoroughly contemporary, reminding the reviewer of works by Honegger and Milhaud.

The work is well-written, containing five relatively short movements, titled *Fantasia, Capriccio, Pastorale, Rondo Canonico*, and *Fantasia*. The Trio is recommended for the advanced recorder player interested in contemporary music.

Linde's *Quartett-Übung* is the second publication designed to train recorder players in the techniques of ensemble playing. Hans Ulrich Staeps earlier published the *Elemente des Zusammenspiels* with the same purpose. Linde's work presents exercises aimed at perfecting unison playing, chords, ensemble, rhythm, intervals, scales, rubato, and articulation. The style is contemporary and delightful, sometimes quite demanding for the players and instruments. For example, the bass recorder is asked to play low G# as well as low F#, and tenor and soprano recorders play up to high C''' and C'''' respectively. Otherwise, the music is very suitable and for the ambitious quartet, this volume is a must.

—Friedrich von Huene

MUSIC RECEIVED AND BRIEFLY NOTED

LEA LEVIN STARER, arr.: *170 Kanons (S or T)*. Tel Aviv: Education and Culture Centre of the General Federation of Labour — Histadrut; U.S.A.: Hargail Music Press, New York, 1957

About two-thirds of the material is of European, mostly classical, origin, the rest from Israel. The titles are in Hebrew, with translations on a separate folder.

JOHANN SEBASTIAN BACH: *Duets from the Notebook for Anna Magdalena (SA)*. Arr. by M. Kolinski. (H 49) New York: Hargail Music Press, 1963

These pieces have been arranged many times before, in various editions. But fortunately there is an inexhaustible demand for Bach's music.

MIECZYSLAW KOLINSKI: *Fun with Recorder Duets. Book I: 20 Easy Pieces for C Recorders. Book II: 20 Progressive Pieces for C and F Recorders.* (H.R.W. 1, H.R.S. 2) New York: Hargail Music Press, 1961

Short "character pieces," presumably intended for children.

NORMA L. PERKINS, arr.: *Pre-Instrument Tunes and Cartoons for Flutophone, Song Flute, Tonette, and Recorder. Fully chorded for Autoharp, Guitar, and Ukulele.* Ill. by Burr Shafer. New York: Carl Fischer, Inc., 1963

The recorder, we would like to point out, is not a "pre-instrument," but an instrument. The fingering chart, given at the beginning of the book, may be all right for flutophones etc., but it makes no sense for recorders. The whole book, including the "cute" pictures, is on a pretty low level of musical education.

GODFREY FINGER: *Sonata for Descant Recorder and Keyboard.* Ed. and realized by Walter Bergmann. (RMS 1118) London: Schott & Co., 1962

JACQUES AUBERT: *Amuzette IV for Descant Recorder and Keyboard.* Ed. and realized by Walter Bergmann. (RMS 1110) London: Schott & Co., 1962

Solo music for soprano recorders is still not as plentiful as editions for the alto. The short works by Finger and Aubert, originally written for alto and transposed up a fifth by the editor, will be welcome additions to the repertory. They are quite conventional in character but unpretentiously charming and easy to play. "Amuzette" is the title for a suite of dances and it implies that this music was meant just for the amusement and entertainment of players and listeners.

CARL ORFF: *The Christmas Story.* Music: Gunild Keetman, English translation by Margaret Murray. (Orff Schulwerk, Music for Children.) (Edition Schott 5144) Mainz: B. Schott's Söhne, 1962

This unusual work, originally published in German, has now come out in an English translation. It is easy enough but asks for a large array of voices (singing and speaking), recorders, viols, guitar, lute, and percussion instruments in the manner of Orff's music. Groups who have the means and ability to perform such a work will find it a most interesting and rewarding addition to our contemporary literature for Christmas.

WHITNEY TUSTIN, arr.: *Three Pieces for Recorder and Piano: Handel Bars (A)*, based on two themes from Handel's recorder Sonata Op. 1, No. 4; *The Unharmonious Blacksmith (A)*, variations on a theme by Handel; *Larghetto (S or A or T)* from the "Devil's Trill" Sonata by Giuseppe Tartini. New York: G. Schirmer, Inc., 1963

This is Handel jazzed up; no telling what we will get next on the musical market place. Tartini, on the other hand, is a straight arrangement of the famous piece. The piano accompaniment is somewhat overbearing, and the dynamics in the recorder part are suited for flute or violin but not recorders.

HENRY THORNOWITZ: *Sonata da Camera No. 5 in G, for A and keyboard.* Ed. and realized by Frank Dawes. (RMS 1132) London: Schott & Co., 1962

Light in content and technically undemanding, this music is excellent material for players who are not quite ready for Handel or Telemann sonatas.

HENRY PURCELL: *Five Pieces from "Abdelazar."* Arr. for SATB by Walter Bergmann. (RMS 503) London: Schott & Co., 1960

Nice material for group playing, but not too easy. The theme of the first Rondeau is the one used by Benjamin Britten in his famous variations, "The Young Person's Guide to the Orchestra."

JOHN STANLEY: *Trio Movement.* Arr. for AT and keyboard by Ronald Finch. (RMS 527) London: Schott & Co., 1961

A short piece of fine music from the high Baroque, arranged from an organ voluntary.

—Erich Katz

BOOK REVIEW

The Consort; Journal of the Dolmetsch Foundation. Edited by Richard D. C. Noble. No. 20 (July, 1963)

This annual publication of the Dolmetsch Foundation is an impressive one, with over 100 pages of text and 10 useful advertising pages. Far from being a mere "house organ," this is an international journal, with articles by two Americans, a Belgian, and a Viennese, as well as the British contributors. It is not surprising to come across articles about old instruments and their revival and use in this century, but it is pleasant to see that the *Consort's* scope also includes an appreciation of Cherubini and an expository article on the French chanson.

This issue opens with a thought-provoking editorial essay. Mr. Noble also contributes a solidly excellent and detailed annotated annual bibliography of music literature in essay style ("Music Notebook") and, with the assistance of others, reviews books, music, and recordings. The latter can be quite ample, e.g., Mrs. Evans' coverage of the Electrola LP set of "Music in Old Cities" which covers eight pages. It was curious to see Carl Dolmetsch's tutor for soprano recorder reviewed and to read his own review of three discs by Ferdinand Conrad and Hans-Martin Linde.

Turning to the articles, there is a short installment of the late Mabel Dolmetsch's "Life Work of Arnold Dolmetsch," the man whose influence is so visible in America, but about whom we need to know so much more. Albert Seay, an American musicologist specializing in the history of medieval and renaissance music, has condensed his expert knowledge of the *chanson française* into an exemplary article, "Poetry and Music in the French Chanson of the Renaissance" which from now on will be required reading in my college History of Music classes. The lutenist Diana Poulton contributes an excellent article outlining all we know today about John Dowland's life and work. She argues that Dowland need not have been Irish, as earlier authorities contended. "The Yale Collection of Musical Instruments" is discussed by its curator, the harpsichordist Robert Conant. Some of its outstanding instruments are described (and illustrated), but the bulk of the essay is devoted to the history of the collection based on the Morris Steinert, Belle Skinner, and Emil Herrmann instruments.

The tenor recorder's claims are gallantly espoused by Hugo Alker in his article, "The Tenor Recorder: Its Development, Special Characteristics and Repertoire." I remain unconvinced by the author's championing of the modern tenor and his attempts to assign a repertory to it, but I am fascinated by his detailed cataloging of the old tenors available to him for

study at the Vienna Kunsthistorisches Museum. There remain three survey articles—Ruth Daniell's "Viols in the Twentieth Century" which is concerned with the new music for viol consort (and slim pickings it seems!); August Corbett's "The Flemish Harpsichord School," an all-too-quick glance at a group of composers that includes the London John Loeillet, J.-H. Fiocco, Van Kerckhoven, and the delightfully rococo Boutmy family; and the final installment of John Lade's "Modern Composers and the Harpsichord." If the *Consort* is always to be as good as this issue, I shall not want to miss any of its future numbers!

—Joel Newman

EDITORIAL (Continued from page 2)

Cash Balance, September 1, 1962.....	\$1,096.92
(Loss) for fiscal year.....	(466.03)

Cash Balance, August 31, 1963.....	\$ 630.89
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This bank balance was the only asset of the Society at August 31, 1963.

This statement was prepared from the books and records of your society and from information furnished by your officers. There has been no outside verification of accounts. These statements are for management use only.

Respectfully submitted,

D. ROBERT GOULD, *Certified Public Accountant*

THE AMERICAN RECORDER SOCIETY, INC. STATEMENT OF INCOME AND EXPENSES SEPTEMBER 1, 1962 to AUGUST 31, 1963

<i>Income</i>		
General Membership Fees	\$5,706.52	
Magazine Advertisements	1,397.10	
Magazine Subscriptions	226.43	
Income from Directory.....	135.00	
Teachers' Certificates	71.50	
Donations Received	9.00	
Total Income		\$7,545.55
<i>Expenses</i>		
<i>Magazine Publication Expenses:</i>		
Printing	\$3,679.25	
<i>Editorial Expenses:</i>		
Editor's Fee	525.00	
Mang. Editor's Fee	475.00	
Postage and Mailing.....	501.23	
Sundry	65.90	\$5,246.38
Postage and Mailing—General.....		1,204.53
<i>Directory Expenses:</i>		
Printing	\$ 321.88	
Postage and Mailing.....	78.56	
Treasurer's Fee	400.44	
Rent	350.00	
Stationery, Printing, and Supplies.....	275.00	
Travel and Fares.....	243.61	
Secretarial Service	158.91	
Telephone	80.00	
Bank Charges	26.64	
Miscellaneous	16.81	
	9.26	
Total Expenses		8,011.58
(Loss) for Period.....		(\$ 466.03)

CHAPTER NEWS



Note: Chapter News is published in August and February, deadlines June 1 and December 1. Contributions are welcome from all chapters. Address Mr. Frank Orenstein, Chapter News Editor, THE AMERICAN RECORDER, 155 West 71 Street, New York, N. Y. 10023.

ANN ARBOR, MICH.

The Spring Concert of the Ann Arbor Chapter opened with a "fanfare"—the *Sonata pian' e forte*, by Gabrieli, using two recorder choirs conducted by Gus Rabson, with the lower consort placed in the back of the hall. Handel dominated the program, with performances of his *Sonata in C Major*, and a suite from the opera, *Rodrigo*. The performers had been auditioned earlier by the Chapter's advisory council of three musicians from the Ann Arbor area, and the result was an exceptional standard of quality.

As a farewell to Gus and Carolyn Rabson, who leave for a two-year stay in Brazil, Ann Arbor was treated to a performance of "Sonnet," written by Gus Rabson. This ensemble for two alts and guitar recently won the CAMMAC award.

BALTIMORE, MD.

The Baltimore Chapter successfully induced the Chamber Music Society of Baltimore to present the Krainis Baroque Ensemble last March as part of the Society's regular concert series. In addition to treating a capacity audience of Baltimore music lovers to a taste of the very best in recorder performance, the Chapter was able to realize an admittedly ulterior motive—an evening of group instruction with Mr. Krainis.

Regular monthly meetings included lecture-demonstrations by the president on such topics as medieval music, comparisons and contrasts of currently available recorder recordings, and a discussion of the merits and faults of printed editions of recorder music.

Other meetings were devoted to 2 recital-clinics, a program of Christmas and Chanukah music, a recorder folk music session, and a program of music for recorders "In Honor of the Arrival of Spring." A most interesting meeting included the showing of a color film, *Images Medievales*, which showed medieval life through tapestries and illuminations, accompanied by appropriate music. (The film was obtained from the public library, an excellent source for poor chapters.) Dr. Wesley Oler brought from Washington some of his extensive collection of early instruments for display, discussion, and trial.

To climax the season's activities, the chapter sponsored a concert by the Baltimore Baroque Ensemble, which consists of recorders, violin, viola, cello, tenor and bass viols, harpsichord, and voice. In addition to music by Handel, Purcell, and Telemann, the program included what was probably the first Baltimore performance of dances from Praetorius' *Terpsichore*.

Chapter officers remain: Anne Tremearne—President; Hans Taubert—Vice President; Barbara Ashenden—Secretary; Ed Fox—Treasurer. A limited number of copies of meeting program outlines of the Baltimore Chapter are available to other chapters on request, and we welcome program suggestions and visitors from other chapters.

BOSTON, MASS.

A listing of events since Boston's last report attests the whirlwind pace of this Chapter.

The Spring concert was highlighted by the premiere performance of the Chapter's latest commissioned work, *Six Songs on*

Poems by Emily Dickinson, by David Goldstein, for voice and 3 recorders. Consort night gave all groups a chance to be heard. The concert at the Boston Museum of Fine Arts gave an opportunity to hear the sounds of ancient instruments, and an even more fascinating opportunity to play the instruments. A workshop house in June, at the invitation of Friedrich von Huene, gave a chance to see how he makes his world-famous recorders. The concert on old instruments in November was for the benefit of the Adult Education Center, where the chapter meets. Kathryn Ford directed this memorable evening.

The regular monthly meetings are longer this year, and include a program at each meeting. In September, Renaissance songs were featured. The October program was provided by guests from the Hartford Chapter, and the November "Sonata Night" gave members a chance to realize their ambitions as solo performers. Most unexpected, perhaps, was Paul Wing's virtuoso performance of a Loeliet sonata on a harmonica, with harpsichord and gamba accompaniment. Don't you wish you lived near Boston?

CHICAGO, ILL.

A very active 1962-63 Chapter season included the successful Annual Concert held May 5 at the LaSalle Hotel. It was interesting and fitting that it was held on the first day of National Music Week.

Several Chapter members and groups have been busily scoring successes during the year. Kay Bowers conducted the Recorder Seminar portion of the Baroque Music Festival at Milton (Wisconsin) College. The Chapter was also well represented by participants. Kay Bowers also joins Dr. Howard Brown as recorderist with the Collegium Musicum which performs regularly at the University of Chicago. George Olson has formed a professional group called Musica Baroque in which he is joined by a soprano and harpsichordist. One of the busiest of the local groups is the Hyde Park Recorder Consort, led by Gretel Dunsing. The west suburban area is represented by the Grove Baroque Consort, led by Arnold Smith. Chapter personnel have provided many fine programs for a great variety of organizational functions.

LOS ANGELES, CALIF.

The year 1962 ended with a Big Blow at UCLA's Clark Memorial Library which will not be forgotten by the many participants. This meeting was made memorable not only by the magnificent building and the lovely grounds, but also by the unexpected and lavish catered affair that followed.

The Chapter consists of about 115 people, many quite actively performing and teaching with and without the Society, among them the members of Bob Clements' Pro Musica and Gloria Ramsey's Renaissance Consort.

The membership voted in favor of a constitutional amendment adjusting the Chapter's fiscal year and its officers' terms of office to those of the ARS. The 1963-64 officers are: Bob Clements—President; Roger Morris—Vice President and Music Director; Hilda Harris—Secretary; Marge King—Treasurer; Gloria Ramsey—Chapter Representative.

In addition to the monthly meetings, high points of 1963 activities have been the Davenport visit and workshop in Los Angeles, received with great enthusiasm, and attracting twice as many participants as last year; the Dolmetsch-Saxby visit to the Idyllwild Recorder and Viol Workshops and to the Festival of 18th-Century and Contemporary English and American Music;

and the all too short stay of President Glassgold at Los Angeles and Idyllwild.

MARIN COUNTY, CALIF.

"Happiness is playing with LaNoue" was the sentiment heading a large scroll presented to LaNoue Davenport and signed by the 53 participants in the 1963 Davenport Seminar held June 1-9 by the Marin Chapter at the College of Marin in Kentfield, California. It was a return engagement for Mr. Davenport, who this year conducted a week-long workshop.

The Seminar began with five-hour sessions devoted to learning and polishing the music to be played by the entire group at the final concert. Through the week, two-hour evening classes were given on small ensemble playing, ornamentation, and sonata interpretation. Workshop practice for the large group was continued on Saturday, followed by an extra-curricular but musically-rewarding party for all registrants. On Sunday night came the grand climax—the final concert in which the whole ensemble participated in groups large and small, with some magic moments of virtuosity being provided by Maestro Davenport.

ARS Teacher Certification exams were given during the Seminar by Mr. Davenport, assisted by judges Leo Christiansen and Ken Wollitz, and the following teachers received the circled asterisk: Mary Abbott, Bill Barnhart, Peter Ballinger, and Sophie Hood.

Almost 40% of the participants in this seminar journeyed from other Bay Area counties to attend. ARS Marin is becoming well-known for its enthusiastic leadership in the northern California recorder movement.

MEXICO CITY, MEX.

The news from the Mexico City Chapter, Flauta Barroca, A.C., reflects considerable activity during the past year. Except for occasional lectures, our monthly program is divided into three parts: technical exercises, sight reading, and the playing of works from the previous meeting, or pieces prepared by smaller groups.

The speaker at our March meeting was His Excellency, Sir Peter Garraan, Her Britannic Majesty's Ambassador to Mexico. He gave a witty and stimulating talk on Henry VIII as a musician to the largest gathering of members and friends we have

ever enjoyed. The April meeting was devoted to the dances comprising the classical suite. The illustrations were played by recorder consorts and danced by the excellent ballet group headed by the Russian ballerina, Tamara Garina, now living and working in Mexico. The dancers performed in costume to a large and enthusiastic audience.

The May meeting, devoted to the development of the fugue, was given by Miss Martha Frautschi. The talk and accompanying musical examples were prepared in collaboration with Mrs. Lea Levin, who has assumed the function of organizing the beginners' classes. In June, the new officers of the chapter were elected: Dr. Angel Gonzales—President; Dr. David Prenskey—Vice President; Juan Bosco Corroero—Secretary; José Asturias—Treasurer; Mario Stern—Musical Director; Roberto Rivera y Rivera—Librarian; Dr. Max Schein — Corresponding Secretary and Chapter Representative.

The new administration got off to a flying start with a series of three successful workshops under the leadership of LaNoue Davenport, which we look forward to repeating next year. The July and August meetings were conducted by our musical director, and a composition, "Dance," by Manolo Elias was included in both programs.

The theme of the October meeting was "Music at the Time of Samuel Pepys" and the talk was given by Edward Foulkes with musical examples provided by chapter consorts.

MIAMI, FLA.

With the resumption of activity after the summer hiatus, the Miami Chapter meetings have been very well attended. The tropical sun has nurtured our growth: Miami became a Chapter of the ARS just last year, and we are proud of the many family consorts already performing at our monthly meetings.

At a recent meeting Arnold Grayson, our Musical Director, demonstrated the various qualities of the tabor, crumhorn, cornetto, and pommer. John Bitter, Program Director, schedules performances by several groups for each meeting, after which the entire membership joins in a playing session. This is supplemented either by films, tapes, or related lectures.

We are most fortunate in having available for our meetings the facilities of the University National Bank, and in appreciation a group of members played during banking hours on an evening in the pre-Christmas season. The Miami Chapter would welcome visits to its meetings or get-togethers by vacationing ARS members. Contact Arnold Grayson at his Recorder Workshop in Coconut Grove (HI 8-3653) or our Secretary, Ilse Hertz (MO 1-8154).

NEW YORK, N. Y.

From December through May, 1963, monthly meetings were divided into alternate lecture and playing sessions. Martha Bixler led the Christmas meeting and we started the new year with a lecture by Morris Newman on performance practices and techniques. Consort night was held in February, while in March, Josef Marx gave a lecture-recital on "A Better Understanding of Old Music." Joel Newman announced his April meeting as "an old-fashioned group playing session," and it was just that.

Early in May, Martha Bixler and Eric Leber conducted a meeting for children and adult beginners. The regular May meeting was conducted by Shelley Gruskin, who led the group playing and discussed the unaccompanied recorder. At this meeting LaNoue Davenport also directed the New York Pro Musica's Collegium Musicum in an informal program which used "relatives" of the recorder such as the crumhorn, cornetto, sackbut, and gamba. Howard Vogel conducted the June meeting where the new officers were announced. Ted Davies is now Executive Director and an advisory committee of Martha Bixler, LaNoue Davenport, Eric Leber, and Morris Newman will direct the music program for the year. Frank Orenstein serves as Program Coordinator for this committee.

The basic recommendation of the committee was to divide the playing meetings into elementary, intermediate, and advanced sections, and the results have been gratifying. Beginners are less timid, and more advanced players have opportunity to learn more of the subtleties of the instrument.

PHILADELPHIA, PA.

The Philadelphia Chapter closed a very successful season in May at the Lee Cultural Center. At this meeting our Charter was displayed in a special frame and an interesting musical program supervised by our musical director, Bluma Jacobs, was presented. Compositions of Scarlatti, Monteclair, Dowland, Tele-



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It seems so short a time since we regretfully bade farewell to one year and hopefully welcomed another. Now 1962 is forgotten and 1963 is well on its way to limbo. We hope this past year served you well and that its successor will give to you all you desire.

We fared well at your hands and thank you kindly. You justify our existence by the many pleasant, friendly letters (and orders) we receive. We are indefatigable and want more of these pleasant, friendly letters (and orders). Our stock of music is superb and never ending. We have practically everything you want and at attractive prices, as you know. (A little stuffy, but you know what we mean.)

Just received—a new batch of Moeck tenors. Beautiful!! And the best value in years: A large two-volume set of the Fitzwilliam Virginal Book, list price \$6.00. A "must" for everyone.

mann, Bach, and Farnaby were performed with recorders, gamba, voice, and harpsichord. Before the concert, group playing was led by Allen Clayton.

Several other noteworthy events helped to make this past year a memorable one. First was a concert by the Krainis Baroque Trio, co-sponsored by the Settlement Music School. Mr. Krainis also directed an instructive recorder seminar. The second achievement was the initiation of small group playing during the first half of each meeting. The availability of more teacher-leaders made it possible to divide the membership into smaller groups for more concentrated instruction. Our Chapter also assisted in publicizing the New York Pro Musica concert at the Barn Arts Center, Riverside, N. J.

The following officers were installed for the coming year: Dr. Samuel Eisenberg—President; Martin Harris—Vice President; Louise Hofkin—Recording Secretary; Amy Kurkjian—Corresponding Secretary; Lizbeth Baumann—Treasurer; Naomi Kirpich—Librarian; Bluma Jacobs—Chapter Representative and Music Director.

ST. LOUIS, MO.

Members of the St. Louis Chapter have been active in a number of musical events in the community. In April, 8 members played recorders in a performance of Britten's *Noye's Fludde*, presented by the Mary Institute Glee Club. Four members played recorder, psaltery, and kortholt in a program of Renaissance music presented during July by the Early Music Society and 5 members were part of a musical ensemble that performed Elizabethan music between the acts of a Washington University presentation of *A Midsummer Night's Dream*. Finally, a Christmas Concert by the Early Music Society included recorders played by chapter members, and a medieval harp made by ARS member Gordon Henderson.

A program of Baroque music was presented at the March meeting where gamba and harpsichord were employed, as well as the recorder. In April, local President Will Dyer presented a program of contemporary music. In May, Gordon Henderson spoke on the technical problems of woodwind design and the specific problems of recorder making. In addition to the medieval harp mentioned above, Mr. Henderson is now also making recorders in his workshop. At another meeting, Chapter Vice President Ed Richard reviewed several books on the recorder and demonstrated recorders of various makers.

Whenever asked by local groups we gladly provide players for church, school, or club musical programs. Gradually, our members are replacing their original instruments with better ones, and we have a large variety of makes within the group.

SOUTH BEND, IND.

The sleeping city of South Bend is slowly awakening to the soft sounds of the fipple flute as the gospel of recorderdom is spreading through the city, owing to the Herculean efforts of a small group known as the South Bend Recorder Society. Biweekly meetings were held during the 1962-63 year, each of which featured, for playing and discussion, a particular form of recorder music. Certain meetings were set aside for special events such as solo night, where each player faced the stern criticism of the group.

In addition to the Chapter meetings were the countless rehearsals for a long list of public performances; at local churches and on television and for the American Association of University Women and the American Guild of Organists. The 1962-63 year was climaxed by a full-length concert at the University of Notre Dame, featuring recorders and strings. Pausing for attendance at the Goddard, Interlochen, and Milton seminars, the group made a half-hour tape for a local FM station and also put on an hour program in Michigan City, Indiana, for a local music club.

The 1963-64 season finds the Society divided into 3 groups meeting biweekly: a class of 7 enthusiastic beginners, the advanced class, and a workshop group in the throes of concert preparation. And so the weary but determined recorder players regroup for another year of onslaught on the city of South Bend.

WASHINGTON, D. C.

In June we ended the year with our Annual Bransle, proving once again that all the wind in Washington isn't on Capitol Hill. At our Bransle, everyone *must* participate. Some performers were expert; others were appearing for the first time before a real (but sympathetic) audience. The result, as usual, was fun and gratification for everyone. Glenn Middleton, one of those fanatics so indispensable in recorder circles, played a replica of

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a medieval bagpipe made by Otto Steinkopf.

Wunderkind Sam Elder has turned his talents to analyzing the physics of the recorder. Employing recent advances in the knowledge of edge-tones, he is drawing up guidelines for the voicing of recorders and for scaling the various sizes. This kind of research is of the first importance for recorder makers and devotees.

Another Washington first: our Chapter has made a gift of \$800 to Friedrich von Huene for the purpose of defraying, in part, the expense of developing a great bass recorder in F. Having a few of these magnificent instruments around should give the recorder movement a real leg up.

When we heard that our Secretary, Mildred Burk, was going to Italy, we supplied her with a detailed list of instructions: she was to go to Verona, visit the *Biblioteca Capitolare*, and photograph, measure, and describe in detail, for all of us who are interested in great bass recorders, the legendary *flautone** which resides there. (A number of other instruments of great interest are said to be in this collection.) Mildred writes that she finally found the place, but that the priest in charge was "ill" and she could not get in. Accordingly, another emissary was dispatched from Washington, our own Al Dell, heralded in advance by a letter couched in the most persuasive Italian, with instructions to return with his shield or on it. He just returned—on it. Undismayed by two failures, however, we are now trying to work through Vatican channels, encouraged by the new ecumenical spirit. We will keep the readership informed about our progress, which will offer important clues as to how ecumenical things are these days.

*"FLAUTONE (ital.) eine grosse oder Bass-Flöte," Johann Gottfried Walther, *Musikalisches Lexikon*. Leipzig 1732 (Facsimile reprint by Bärenreiter, Kassel 1953)

YOUNGSTOWN, OHIO

The Youngstown Recorder Consort has doubled its original membership of 7 since it was formally organized in March, 1963. Meetings, at first held informally and irregularly in various members' homes, are now regularly held in a centrally located church. We have a full range of instruments from bass to soprano, plus two harpsichords.

Two members provided background music for the local theater production of Sean O'Casey's *Pictures in the Hallway*. Consort members also appear in holiday programs at local churches and schools, some in conjunction with other vocal and instrument groups.

Since we are all beginners, enthusiasm still outruns skill at times, but we are finding great satisfaction in our venture and look forward to experimenting with other instruments and/or voices.

Chapter Correspondents for this issue: Ann Arbor—Marion T. Wirick; Baltimore—Anne Tremearne; Boston—Ruth Bozarth; Chicago—Edward Paul; Los Angeles—Frank L. Plachte; Marin County—Sophie Hood; Mexico City—Max Shein; Miami—Ilse Herz; New York City—Elizabeth Turner and Frank Orenstein; St. Louis—F. Patricia Gausch; South Bend—Robert J. Lauer; Washington, D.C.—Wesley M. Oler; Youngstown—Elizabeth Schultz.

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CONCERT NOTES

NEW YORK CITY

CARNEGIE RECITAL HALL, NOVEMBER 14, 1963. ROBERT WHITE, TENOR WITH THE TRIO FLAUTO DOLCE (Martha Bixler, recorders; Eric Leber, recorders, harpsichord; Morris Newman, recorders, bassoon).

Music at Henry VIII's Court (Anon.: *Si fortune*; Fevin: *Fors solemant*; Cornysh: *Adieu mes amours*; Henry VIII: *Consort 5*; Anon.: *I am a jolly foster*); Gibbons: *Fantasia in D minor*; Lupo: *Fantasia in B-flat*; Lupo: *Fantasia in D*; Dowland: *Sorrow, stay*; *By a fountain where I lay*; Anon.: *Have you seen but a white lily grow?*; Morley: *O Mistress mine*; Telemann: *Sonata No. 4 in G Minor for 2 Altos*; Schütz: *Bringt her dem Herren*; *O süßer, O freundlicher*; Boismortier: *Trio-Sonata in E Minor for Recorder, Bassoon & Continuo*; Campra: *Domine, Dominus noster*.

CARNEGIE RECITAL HALL, NOVEMBER 19, 1963. KRAINIS BAROQUE TRIO (Bernard Krainis, recorder; Barbara Mueser, viola da gamba; William Read, harpsichord).

Handel: "Fitzwilliam" *Sonata in E Minor*; Dowland: *Pavana Lachrimae*; Byrd: *John come kisse me now* (Variations); Hume: *Touch me lightly*; *Life*; Dowland: *King of Denmark's Galliard*; Marais: *Suite in A for Viol*; Sweelinck: *Voici du gai printemps*; Morley: *La tortorella*; Vallet: *Les Pantalons*; Bach: *English Suite in A Minor*; Veracini: *Sonata terza for Alto*.

TOWN HALL, JANUARY 3, 1964. STANLEY BUETENS LUTE TRIO (Buetens, lute & orpharian; Cynthia Fisher, gamba; Ralph Zeidlin, recorder) with Beatrice Krebs, mezzo-contralto & John Langstaff, baritone.

Music of Shakespeare and his time—a Quattro-Centennial Concert.

KAUFMANN CONCERT HALL, JANUARY 11, 1964. AMOR MUSICAE (Sterling Hunkins, conducting; Karen Ranung, soprano; Charles Bressler, tenor; Norman Farrow, bass-baritone; Claudia Lyon, recorder).

Handel: *Acis and Galatea*.

CAMBRIDGE, MASS.

SANDERS THEATRE, NOVEMBER 9, 1963. THE FESTIVAL ORCHESTRA OF NEW YORK (Thomas Dunn, conducting; Morris Newman & Eric Leber, recorders).

J. S. Bach: *Brandenburg Concertos Nos. 4 and 2*; *Concerto for 2 Violins*; *Suite No. 2 in B Minor*.

BOSTON, MASS.

GARDNER MUSEUM, DECEMBER 15, 1963. AEOLIAN CONSORT (Oliver Chamberlain, director. Voices, viols, harpsichord; Ellalou Dimmock, Friedrich Von Huene, Alexander Silbiger, recorders).

Schütz: *Tröstet, tröstet mein Volk*; *O lieber herre Gott*; *O süßer, O freundlicher*; *Bringt her dem Herren*; *Fürchte dich nicht*; Schein: *Dance Suite*; Frescobaldi: *2 Canzoni*; Monteverdi: *Vago augelletto*; *Dolcissimo uscignolo*; Zefiro torna: *Hor che'l ciel e la terra*.

KRESGE AUDITORIUM, MASS. INST. OF TECHNOLOGY, DECEMBER 15, 1963, 3:00 P.M. THE MANHATTAN CONSORT (Sheila Schonbrun, soprano; Martha Bixler, recorders, crumhorns; harpsichord; Judith Davidoff, vielle, viola da gamba; Shelley Gruskin, recorders, crumhorns, schryari, Baroque flute; Donald Plesnicar, shawm, Baroque oboe; LaNoue Davenport, recorders, crumhorns, cornetto).

Music of the Middle Ages (Von Wolkenstein: *Der May*; Machaut: *Mes esperis*; Anon.: *In seculum viellatoris*; *In seculum*; *Lamento di Tristan*; Landini: *Gram piant'agli occhi*; *De! dimmi tu*; Anon.: *Alle psallire cum luya*). Music of the Renaissance (Josquin: *Allegrez moy*; *Petite camusette*; *Parfons regretz*; *Bergerette savoyenne*; Morley: *Lo, here another love*; *Leave now mine eyes lamenting*; *Fire and lightning*; Gervaise: *Pavane Passamezzo*;

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Allemande; *2 Bransles de Bourgogne*): Music of the Baroque (G. Sammartini: *Trio-Sonata in F for Flute, Oboe & Continuo*; Telemann: *Sonata in E Minor for Gamba & Harpsichord*; Purcell: *Blessed Virgin's expostulation*; Schickhardt: *Sonata in D Minor for Recorder, Gamba, Flute, Oboe & Continuo*).

LINCOLN, MASS.

DE CORDOVA MUSEUM, DECEMBER 15, 1963. AN EVENING OF BAROQUE CHAMBER MUSIC (Sheila Schonbrun, soprano; Shelley Gruskin, baroque flute; Judith Davidoff, viola da gamba; Martha Bixler, harpsichord).

Lotti: *Sonata for Flute, Gamba & Harpsichord*; Fiocco: *Lamentatio secunda*; D. Scarlatt: *2 Sonatas*; J. S. Bach: *Komra, süßer Tod*; *Bist du bei mir*; *Gedenke doch*; Quantz: *Sonata in D for Flute & Continuo*; Bach: *Sonata No. 2 for Gamba & Harpsichord*; Telemann: *Fantasia in D for Flute Alone*; Bach: *Phoebus eilt*; *Schweig, ihr Floten*; *Ei, wie schmeckt der Kaffee süsse*.

SAN FRANCISCO

HALL OF FLOWERS, NOVEMBER 17, 1963. RENAISSANCE-BAROQUE ENSEMBLE (George Houle, director. Voices, viols, oboe, harpsichord, recorders).

De Sermyis: *Maulduicte soit la mondaine richesse*; *Tant que vi-vray*; *Jouyssance vous dorneray*; De Rore: *Selve, sassi, campagne*; *Non vidde'l mondo*; *Pero più fermo* (with ornamentation from Dalla Casa's textbook, 1584); Tomkins: *In nomine*; Taverner: *In nomine*; Thomas Ford: *Flie not*; Marin Marais: *Pièces en trio*; Andre Campra: *Domine Dominus noster*; Handel: *Trio-Sonata for 2 Oboes & Bass*.

PERSONAL: FOR SALE: Dolmetsch recorders, excellent condition. Soprano and tenor with ivory mouthpiece; alto all wood. All 3, \$110.00. Write: Dr. L. Meinwald, 2 Meridian Rd., Levittown, N. Y.

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