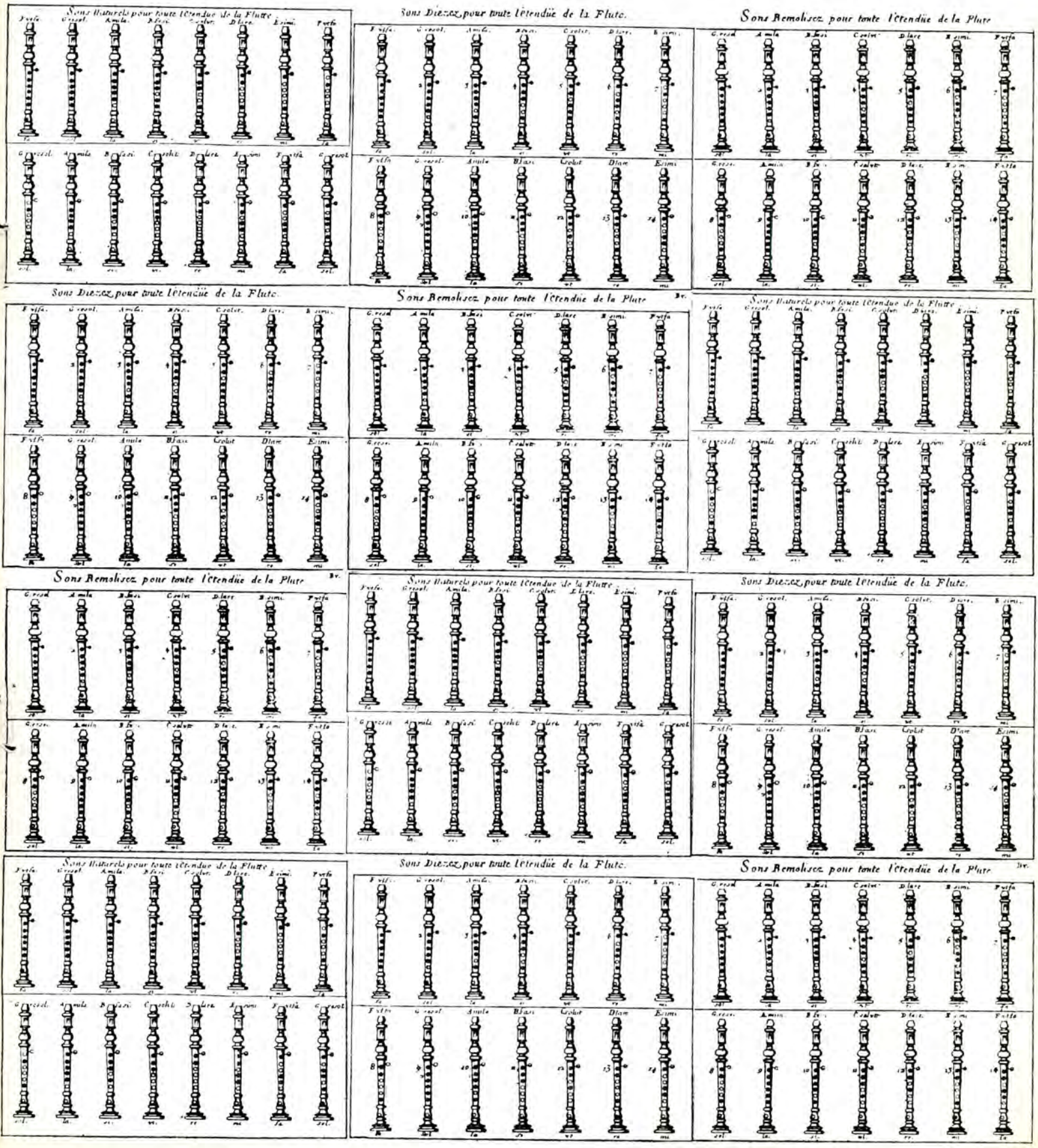
VOLUME XXIII NUMBER 1 FEBRUARY 1982

The American Recorder

A Journal for Early Music *Published Quarterly by The American Recorder Society* $3.00



The American Recorder

VOLUME XXIII NUMBER 1 FEBRUARY 1982

CONTENTS

Cover: The three fingering charts for the recorder from Freillon Poncein's treatise (pp. 3–10), arranged in various combinations.

The American Recorder *is published quarterly in February, May, August, and November for its members by the American Recorder Society, Inc. Deadlines for manuscripts and advertising are the 1st of December, March, June, and September.* Editorial and advertising correspondence: *Sigrid Nagle, 22 Glenside Terrace, Upper Montclair, N.J. 07043 (201) 744-0171.* Records and books for review: *Dr. Dale Higbee, 412 South Ellis Street, Salisbury, N.C. 28144.* Music for review: *Mrs. Louise Austin, 112 South Clinton Street, Oak Park, Il. 60302.* Music for publication: *Colin Sterne, Music Dept., University of Pittsburgh, Pittsburgh, Pa. 15260.* Chapter News: *Rev. Bernard J. Hopkins, P.O. Box 5007, Oakland, Cal. 94605.* Inquiries and subscriptions: *The American Recorder Society, Inc., 13 East 16th Street, NYC 10003. (212) 675-9042.*

The True Way to Learn to Play the Oboe, Recorder, and Flageolet Perfectly

J.P. Freillon Poncein

Translated and edited by Catherine P. Smith

J.P. Freillon Poncein

Freillon Poncein would be virtually unknown were it not for the treatise itself. Although Brossard (1705)[1] lists him among "authors who have written in French" on musical subjects, the modern Brossard (1965)[2] contains no reference to him. Fétis says only this: "Freillon Poncein (Jean-Pierre), provost of the grande écurie du roi under Louis XIV, has published a kind of elementary text for playing wind instruments; this book has the title, *La Veritable Maniere d'apprendre a jouer en perfection du Haut-Bois, de la Flute et du Flageolet*, Paris, 1700, in quarto oblong."[3]

From the dedication, we know that at the time the treatise was published Freillon Poncein was in the service of the Monseigneur de Berulle, Vicomte de Guyancourt and Commandant in Dauphine. In this dedication the author says he owes his training and "all his skill" to his patron, and in the preface, that he has never studied anything other than music. But this does not reveal whether his training and professional experience were centered in the provinces or in Paris, nor does it reveal the nature of his position. His patron is not mentioned in Michaud's *Biographie Universelle* nor in the standard histories of Louis XIV's court available to the writer. Ecorcheville's exhaustive study of the Grand Ecurie's music establishment makes no mention of Freillon Poncein.[4]

It is regrettable that more is not known about the circumstances of the author's career, for he makes some notable contributions to our understanding of early woodwind instrument performance practice. Whoever he was, and wherever he worked, he made an elaborate compendium of instructions for the woodwind player. His principal error — if in fact he wanted to achieve greater fame (and more editions of his work) — was in not writing about the equally new transverse flute, an instrument whose popularity far outran that of the oboe among amateur musicians as the century wore on.

The Treatise

By comparison with contemporary English and German tutors, Freillon Poncein's is unique in its elaborate and extended treatment of each instrument discussed.[5] Its very completeness may have been a drawback, for there may be more information or more difficult music than the amateur could absorb, while there is more attention to music fundamentals and fingering information than the professional, who learned by the apprentice method, needed. But this completeness makes it valuable to modern readers.

The treatise begins with a section on music fundamentals. There are seven "natural notes" to the gamut. The G clef has two positions (on lines 1 and 2), the C clef three ("counter" on line 1, "alto" on line 2, "tenor" on line 3), and the F clef two (on lines 3 and 4). Tonic, mediant, and dominant are the most important pitches in any key, whether major or minor. These three pitches are given for every possible major and minor key signature, out to twelve sharps and eleven flats. Some minor modes are considered Dorian, some Aeolian. Directions are given for playing in the "transposed" modes, meaning those whose tonic note is not one of the seven basic notes of the gamut.

Freillon Poncein's rather awkward account of transpositions, accidentals, and key signatures gives rise to a certain confusion about temperament. He gives three separate gamuts for each of his three instruments. One consists of the natural pitches, one of the flat pitches (with a key signature of seven flats), and a third of the sharp pitches (with a key signature of seven sharps). After illustrating the gamuts for the oboe, he remarks:

> I do not speak at all here of the major and minor half steps, because for instruments where the ear adjusts the intervals they may all be made equal; thus the transpositions on any kind of half step may be executed with as much accuracy as on the natural pitch.[6]

This statement must be compared with another, which occurs at the end of the treatise:

> Although major and minor semitones need not be used for the instruments of which I have spoken above, I thought that it would be good to give a small example of them, in order that those who wish may have an understanding of them, and find the satisfaction they might desire.[7]

He then gives a rising chromatic scale from c'' to c''' in which the intervals *mi-fa* (E–F) and *si-ut* (B–C) are marked as major, or large, half-steps. From these conflicting statements, one might infer that equal half-steps are good enough for beginners, but a skillful performer with a good ear should adjust and place the major half steps where they belong.

Following the section on music fundamentals, there are directions for holding, blowing, and fingering each of the three instruments in turn. For the oboe:

> One must first put the right hand below in holding the oboe, and take half of the cane of which the reed is made with the two lips, holding it in the middle with force, squeezing to a degree as is shown, and giving more and more air. This is to be done without making any grimaces or movements of any part of the body. . . .

For the recorder:

> The recorder is held like the oboe, that is, with the right hand below. It must be held loosely at the center of the lips, and care must be taken not to make any grimaces or contortions. . . .

For the flageolet:

> The flageolet is held between the two middle fingers with the right hand below, in such a way that the thumb of the left hand must close the first hole underneath, and the three first fingers of the same hand should close the first three holes above. In this way the right hand has but two holes to cover, namely that underneath, with the thumb, and the last hole above, with the first finger of the same hand.

The section on tonguing and ornamentation is given here in full. (Musical examples, with their captions, are placed in the appropriate spot in the text instead of all on a single plate, as in the original.) Freillon Poncein appears to be the first to apply the tonguing syllables to the oboe,[8] and also the first Baroque writer to apply them to the recorder. It is well worth the performer's time and trouble to compare them in detail with the slightly later instructions of Hotteterre.[9] The common pattern *tu tu ru tu* for four eighth notes on the beat in ¢ time is given and extrapolated to other meters such as 3, 3/8, and 4/8 (in the latter two this pattern applies to sixteenth notes). Following this advice is likely to yield a suggestion of *notes inégales;* it is the closest Freillon Poncein comes to mentioning the practice of inequality.

For the more inquiring or advanced performer, note the sequence included in the page of engraved examples of articulation:

> For every kind of measure, to make the song more agreeable to the ear, when there are only four quarters or four eighth notes, they should be taken *tu tu ru tu,* and *ru* on the following note; and when the measure moves very fast, they must be taken *tu ru tu ru,* and *tu* on the following note.

The latter practice, which is akin to modern double tonguing, is shown with several meter signs in Example F. Nowadays, double tonguing is done in order to articulate rapid passages, not to achieve inequality. Is it too much to infer that *tu ru tu ru* was meant for articulating very rapid passages, as perhaps in Italian-style instrumental music? It seems possible that Freillon Poncein may be alluding here to contrasting manners of articulation for French dance-oriented music and Italian violin music (as they might be taken on the oboe or recorder)—a useful and important distinction. This is a place where it might be enlightening to know more about the author.

The advice about slurring and performing various ornaments is of particular value to the modern player because of its emphasis on dynamic variety (the only mention of dynamics in the treatise occurs here). Two-note slurs are shown in various rhythmic combinations with the advice: *en adoucissant par tout* ("while continuously getting softer"). The same critical advice is given following examples of appoggiaturas and terminations, and for trills: "The other pitch should be beaten at first with large strokes, becoming softer as it falls to the final, while pressing the strokes more and more up to the end." The advanced performer will know that the only way to make certain trills sound at all, especially those at cadences in the transposed keys, is to allow the sound to grow soft and indistinct as the trill is made to go faster. Only mordents escape this advice about diminishing the sound through the duration of an ornament. For these there is the observation that "for gay tunes they may be performed to advantage, because they render the music more brilliant."

Only a few examples of Freillon Poncein's preludes are given here, for they are available elsewhere in a modern edition.[10] It would appear that he originally intended his treatise to end with these preludes; the rest is mainly devoted to amplifying material that has already been given. This sequence yields a certain feeling of disorganization and suggests that the first part might even have been engraved before the second was completed. Examination of the printing shows that the clef signs are not at all alike, but further contrasts in the printing of section headings may be of no significance. Perhaps Freillon Poncein wrote the treatise, then saw fit to enlarge on his text, then had it all printed at once.

The brief section on meter, given here, precedes the preludes—but the section on tempo and meter of various dances, which would seem naturally to belong with it, appears much later in the treatise. A long section on trills or *cadences,* with detailed instructions for fingering them on each instrument, appears after the preludes instead of in the earlier sections on ornaments. It is accompanied by several plates that venture again into his complex system for transposition; this time they illustrate "natural, sharp, and flat finals" of the major and minor modes, using every possible key signature up to eleven flats and twelve sharps, in every possible clef.

After the instructions about dance rhythms, there are some brief rules for adding a second treble or a bass, and for making perfect, imperfect, and interrupted cadences against the bass. At the last there is a collection of ensemble pieces, some programmatic, with a few words of advice about instrumentation.

A translation of the complete treatise is in press, but early publication is not expected. The translation is based on a copy of the original in the Library of Congress.

NOTES

[1]Sébastien Brossard, *Dictionaire de musique, contenant une explication des termes grecs, latins, italiens et françois,* 2nd edition (1705, facs. reprint, Hilversum, 1965, p. 352), lists among "authors who have written in French" a "Freillon-Poncein."

[2]Y. de Brossard, *Musiciens de Paris 1535–1792, Actes d'Etat civil. . .* (Paris: 1965).

[3]F.J. Fétis, *Biographie universelle des musiciens. . .,* 2nd ed. (Paris: 1866–1870)."...une espèce de livre élémentaire, pour le jeu des instruments à vent. . . ."

[4]Jules Ecorcheville, "Quelque Documents sur la Musique de la Grande Ecurie du Roi." *Sammelbande der internationalen Musik-Gesellschaft.* Vol. II (1900–1901), pp. 608–642.

[5]See T.E. Warner, *An Annotated Bibliography of Woodwind Instruction Books, 1600–1830* (Detroit Studies in Music Bibliography, No. 11, Detroit, 1967) for a list of tutors contemporary with this one. D. Lasocki and H. Myers have discussed recorder instructions in various issues of this journal (1966–1970). E. Halfpenny discussed early English oboe instructions in several issues of the Galpin Society Journal (1952–1953).

[6]*Je ne parle point ici de la différence qu'il a des demy tons majeurs ou mineurs, parce que aux Instrumens où l'oreille conduit les sons, on peut les faire tous égaux; ainsi la transposition sur toute sorte de demy ton se peut executer avec autant de justesse que sur le naturel.*

[7]*Quoique les demy-tons majeurs & les mineurs ne soient pas d'un usage nécessaire pour les Instruments dont j'ay parlé cy-devant, j'ay cru qu'il étoit bon d'en donner un petit Exemple, afin que ceux qui voudront en avoir la connoissance, y trouvent la satisfaction qu'ils pourroient souhaiter.*

[8]Tonguing syllables had been a part of recorder technique for a very long time before, being first spelled out by Sylvestro Ganassi (*Fontegara,* Venice, 1535. Modern edition, H. Peter, Berlin, 1956. English translation by D. Swainson).

[9]Jacques Hotteterre ('Le Romain'), *Principes de la flûte traversière, ou flûte d'Allemagne. De la flûte à bec, ou flûte douce, et du haut-bois,* (Paris: Ballard, 1707). A modern facsimile edition and two English translations are available. These instructions and others from many sources are gathered together in Betty Bang Mather, *Interpretation of French Music from 1675 to 1775 for Woodwind and Other Performers* (New York: McGinnis and Marx, 1973).

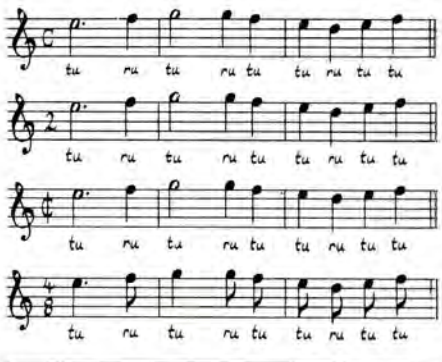
[10]Freillon Poncein and Hotteterre le Romain: *Preludes for Solo Alto Recorder,* ed. Lasocki and Mather (London, Faber Music F0207).

Chapter V

EXAMPLES OF TONGUE STROKES AND OF THE WAY THEY ARE TO BE TAKEN

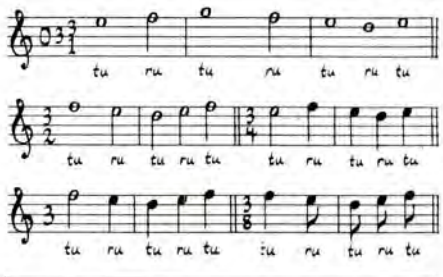
Generally it must be observed that in all measures where there are three or four quarter or eighth notes, the first must be taken *tu,* the second *ru,* and the others *tu,* passing over the last a little faster than the others, after having delayed on the first, especially when it is a half note or of equal value.[1]

Example A.[2]



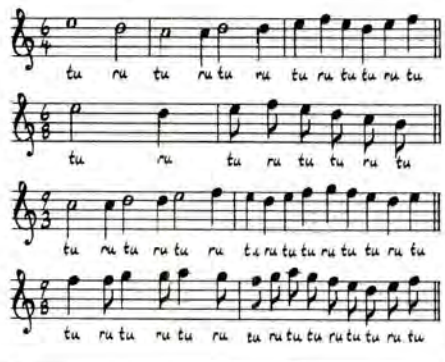
Where there are three beats, the half note must be made long and taken *tu,* and the second played lightly, marking it *ru.*

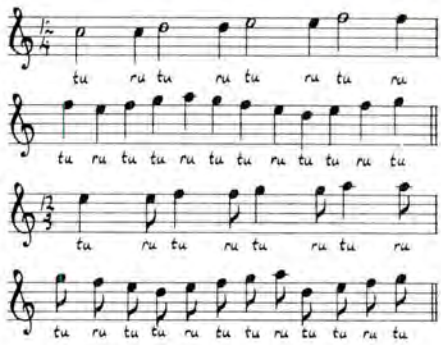
Example B.



In measures marked 6/4, 6/8, 9/3,[3] 12/4 and 12/8, the second part of each beat is taken *ru* and the others *tu.*

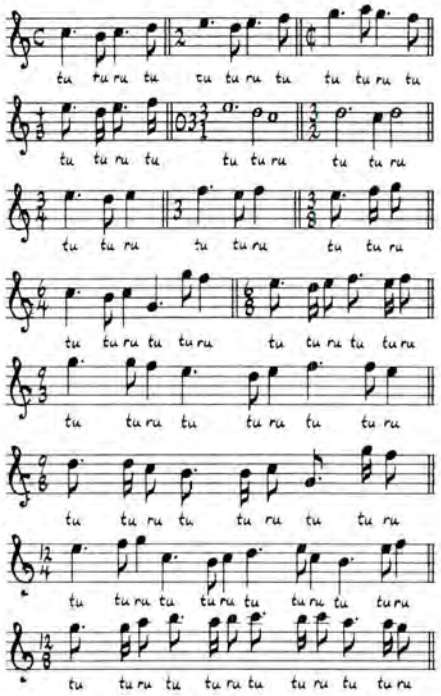
Example C.





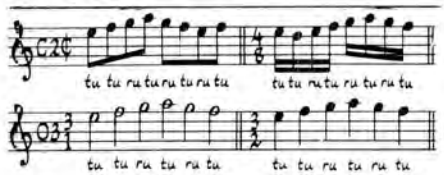
For dotted half notes, quarters, and eighths in every sort of measure one must do otherwise, for after making *tu* on the first note and the eighth that follows it, *ru* must be made on the third, and *tu* on the fourth note.

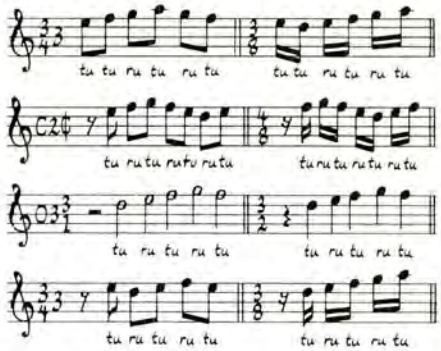
Example D.



The eighths, sixteenths, and thirty-seconds, when there are an even number (that is, when there are no dotted quarters or eighth rests preceding them), should be taken *tu, tu, ru, tu, ru* to the end; and when there are an odd number, *tu ru, tu ru,* and continuing in the same way, and the final note should be marked *ru* even if it is a half note.

Example E.

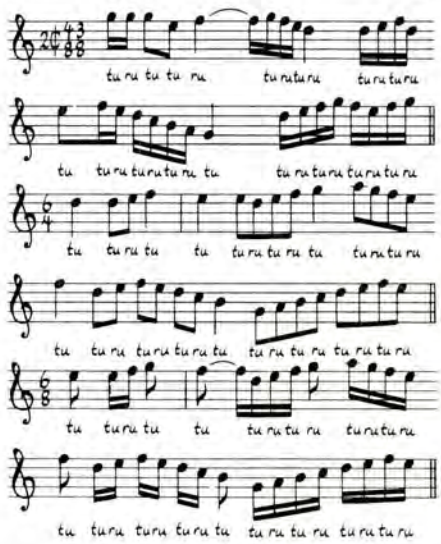




For every kind of measure, to make the song more agreeable to the ear, when there are only four quarters or four eighth notes, they should be taken *tu tu ru tu,* and *ru* on the following note; and when the measure moves very fast, they must be taken *tu ru tu ru,* and *tu* on the following note.[4]

Sixteenth notes in measures marked 2, ¢, 4/8, 3/8, and eighths and sixteenths in 6/4 and 6/8, since they go quickly when there are eight of them, should be taken *tu ru, tu ru,* to the end, as one may see in Example F. Likewise for other meters that should go fast, in order to have more freedom of the tongue and in order to play them more easily.

Example F.[5]

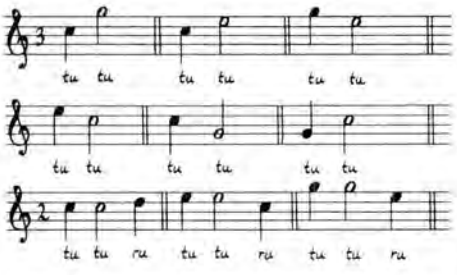


In the Minuet, when there are only four eighth notes followed by a quarter, one articulates *tu, tu, ru, tu, ru;* and when there are more of them one should observe the same rule as for the preceding measures, i.e., that for all kinds of measures where there are four eighths followed by a quarter, they are to be taken as in the Minuet.

→

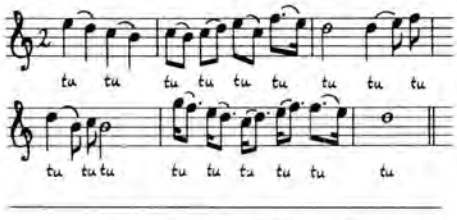
In every measure, when the song begins with a quarter followed by a half note, both are to be tongued *tu,* and when the song begins with measures of four quarters or four eighths, the first two should be tongued *tu,* and the third *ru;* and when there are three quarters or three eighths, then both should be *tu,* even if the second has a value double that of the first.

Example G.



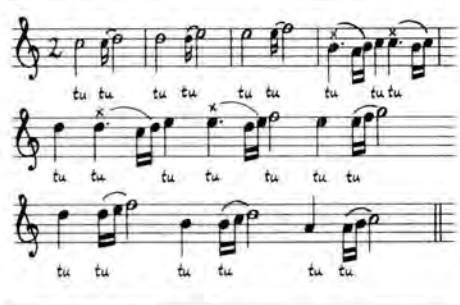
Examples of Tonguing on Slurred or Syncopated Notes

For all slurred or syncopated notes only one tongue-stroke is taken; it is expressed *tu,* while diminishing it as much as possible, as the music demands.



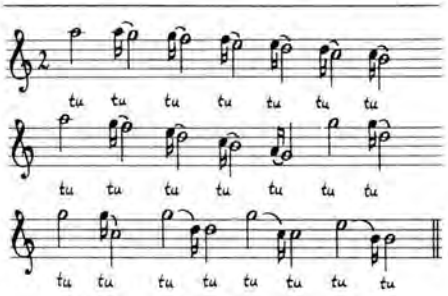
Examples of the Upward Appoggiatura[6]

The appoggiatura is an ornament of music that is rarely indicated; therefore it is well to observe how it should be made. It is given only one tongue-stroke for which *tu* is used, as may be seen in the example below:



Examples of the Downward Appoggiatura[7]

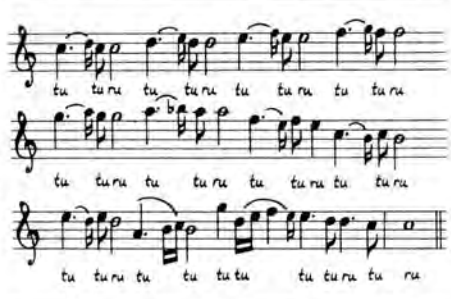
The downward resolving appoggiaturas are made by making a tongue-stroke expressed *tu* on a pitch and then falling, in the same breath, to another pitch.



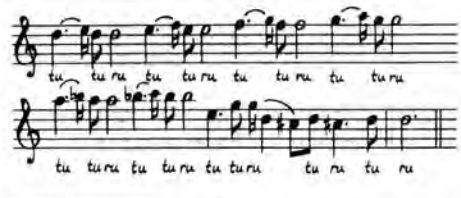
Examples of Terminations[8]

Terminations are made when one has dwelled for a long time on a note and wishes to go to another note on the same pitch. For this one must assume another note above, and with one stroke fall very quickly to sound the second note in order to get to the third note.

When termination is made in the major mode stepwise on the pitch above the dominant, it must be taken flat, as may be seen in the following example:



When a termination is made in the same case in the minor mode, it must be taken on the pitch above the dominant with a whole step, as it is marked in the following example, because it always proceeds by the essential pitches of the modes.



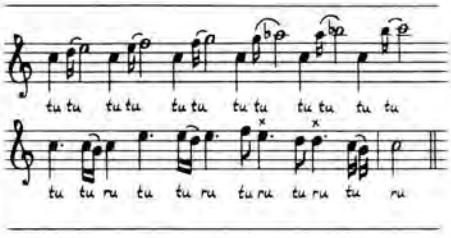
This should be done in a similar way for all the other modes, and played on the principal pitches of each, while above all growing softer.

Examples of Mordents or Beats[9]

Mordents are a kind of upward resolving appoggiatura, but they are performed abruptly, i.e., when a note is tongued, one must beat the finger on the hole, which should be done quickly. Mordents are made on the note that begins the tune or the music, such as half note, quarter note, and eighth note, provided that the meter or the tempo is not too precipitous. Two should never be made in succession. When a mordent is made on a third, on a fourth, or on a minor sixth, as for example from *la* to *fa,* and from *mi* to *sol* above, it must be performed like an upward resolving appoggiatura, rising first and then making only one or two strokes of the finger, quickly.

Every eighth note that is preceded by a dotted quarter ought to have a mordent.[10]

In meters that are slow, such as those of four, of two, and all those of three beats, there must generally speaking be a mordent on the final of each piece, I mean to say on the first of the two last notes. There should be only one mordent in each measure when there are only quarter notes, and so on in line proportion with other note values, observing that for gay tunes they may be performed to advantage, because they render the music more brilliant. Examples:



from

Chapter VI

FOR CADENCES

Of the Meter, and of the Value of Notes and Rests

Meter is the most beautiful thing we have in music; or rather, music is nothing without meter, for it is by meter that one may conduct four, five, and six parts and a hundred performers without any arriving at the end before the others. It is very difficult to count well, and very often it is the voice that adjusts the beat to satisfy the ear, and not according to the rule. The contrary must always be done, however; the ear and the voice should follow and be ruled by the measure, and the principle should be established that meter is the foundation and the soul of music.

All the different meters for the measure[11] are recognized by a sign placed after the clef, called the signature; the major is marked by a C and is counted in four slow beats, that is one beat for each

quarter or its value, very gently. Of these the first quarter note is counted on the first beat, falling; the second on the second beat, to the left; the third to the right; and the fourth up, having always precise regard for the exact value of the notes or the rests.[12]

The binary signature is the easiest to beat; it is indicated by a 2. It is counted in two slow beats, i.e., two quarters or their value for each beat. The first is made in falling on the first note or rest, and the second in rising, on the third note or rest.

The minor signature is indicated by ¢ and is also counted with two beats, but a little faster than the binary.[13]

I mean by this word a little faster, that it is necessary to press the tempo more and more.

The signature 4/8 is also counted in two beats, faster than the minor signature.

The trinary or great triple measure is indicated by an O with a 3, and is counted in three slow beats, or very slowly; the first beat is indicated on the first note, which should be a whole note or its equivalent, the second beat to the right, and the third beat, up.

3/1 is counted in the same way as the trinary measure.

Triple double is indicated by 3/2, and is counted in three beats, i.e. two quarter notes per beat, a little faster than the preceding.[14]

The 3/4 is counted in three beats, yet faster than the triple double, i.e., one quarter note for each beat.[15]

Simple triple is indicated with a 3 all by itself[16] and is counted still faster than the 3/4; for minuets it is counted in one and a half beats like the small triple or 3/8, which is counted in one and a half beats a little faster than the minuet, i.e., two notes down and one up. The measure that is indicated by a 6/4 is called six-four,[17] and is counted in two slow beats, three quarter notes or their equivalent for each beat.

6/8 is counted in two faster beats, three eighths or their equivalent for each beat.[18]

9/3[19] is counted in three slow beats, three quarters or their equivalent for each beat.

9/8 is counted in three faster beats, three eighths or their equivalent for each beat.

12/4 is counted in four slow beats, three quarters or their equivalent for each beat.

12/8 is counted in the same way in four faster beats, three eighths or their equivalent for each beat.

A 4 under a 2 (2/4) could be used for a measure of two beats that goes quickly, keeping the ¢ to indicate four light beats, but this is not the custom.

from

Chapter VII

FOR PRELUDES

I believe I should explain what preludes are. They are nothing else but an inclination to take up the steps of the mode in which one wishes to play. This is ordinarily done by following the power of the performers' imaginations at the very moment when they start to play, without having written anything down beforehand.

There is no particular rule for the tempo or for the length of preludes; they are done variously according to fantasy, such as tender, brusque, long, or short, and in broken metric schemes.[20] One may even pass through all sorts of keys, provided that they are entered and left appropriately, that is in a manner to which the ear does not object. It is necessary, however, that each prelude begin on one of the three principal pitches of the key in which one wishes to play, and that it finish on one or another of these three pitches, although it is always better to stop on the final. But since not everyone has the facility for this, I have found it suitable to give some here following on the seven natural keys, major and minor, appropriate for the oboe and for the recorder, on which those who are learning may practice.

My intention in composing them has not been to make them easy to play, but rather to render them difficult enough to execute because of the wide and extraordinary intervals by which I have made them proceed. There is one for each key, i.e., one for each of G, A, B, C, D, E, and F, all major, and also for the minor keys that are composed fitting the range of the oboe. There is an equal number of them for the recorder, in the same order as those written for the oboe. By means of transposition into every key, these may be made suitable for all other instruments, raising or lowering them as necessary to render them playable on whatever instruments one might wish. Whoever plays them well will find as a result much facility in playing pieces that proceed by small intervals, such as those of the second, third, the fourth, the fifth, and the sixth.

(*Examples on p. 8*)

from

Chapter VIII

HOW TO TRILL ON CADENTIAL PITCHES FROM ABOVE AND BELOW THE FINALS OF EVERY KEY

I have already said that each final has two cadential pitches that are conjunct to it, one above and the other below; thus, to trill or beat them you must tongue on the pitch or note stepwise above the cadential pitch.

When in a major key, from the cadential pitch above the final to that from which one should begin the trill the interval should be a whole step, as from *re* to *mi* or some other interval of similar sort; if it is in a minor mode, the interval should be only a half step, as from *mi* to *fa*, or some other of the same distance.

Chapter XII

HOW TO LEARN TO COMPOSE EVERY KIND OF PIECE IN WHICH THE TEMPO AND METRIC SCHEME ARE REGULATED[21]

Although composition should be the result of genius and imagination, it cannot be done faultlessly without knowing the rules that govern it and by which the most skilled composers today are governed. Thus, if you would compose an air, you must first propose the mode on which it is to turn, then the range which you would give it, and see that it begins on one of the three principal pitches of the mode, such as the final, the mediant, or the dominant. You must, if you would make the end of the first reprise of such a piece cadence properly, see that the cadence falls on one of the three principal pitches. If it is in a major mode, you should make the cadence only on the dominant; and if it is in a minor mode, you may make it either on the mediant or on the dominant, no matter which.[22]

For Overtures

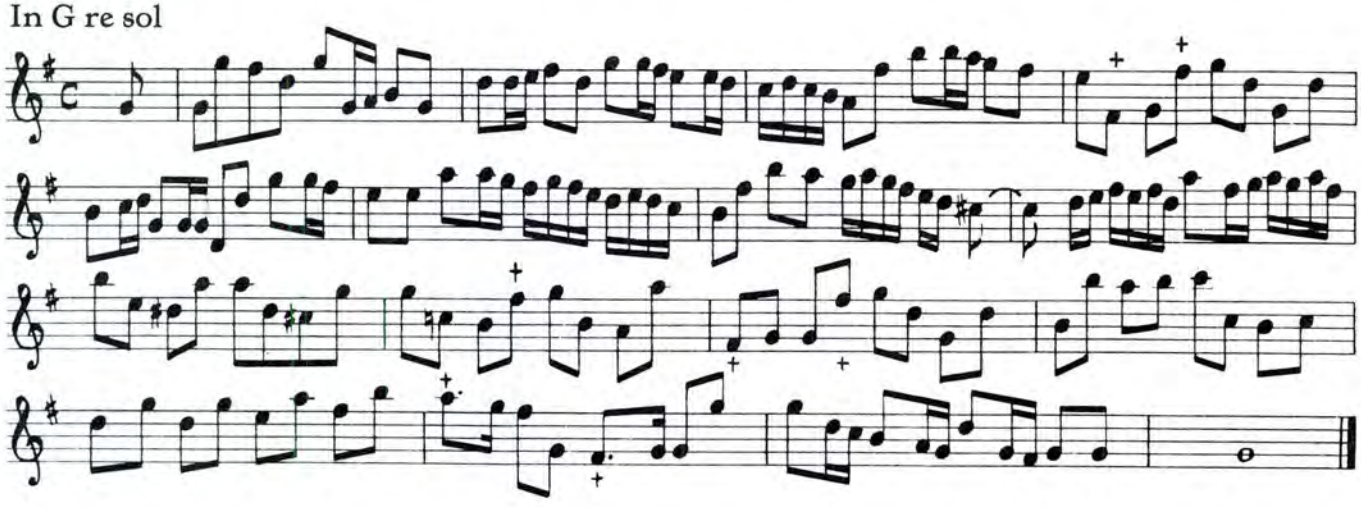
Overtures are made to begin with a tempo for the meter that is judged suitable; but it must begin on one of the three principal pitches of the key you wish to use, and in a measure of two beats, slow or medium,[23] in which each beat contains the value of two quarter notes or their equivalent.

It is the composers' choice to give the tempo they wish to the second reprise, and of leaving the key to go to some other, provided that they return to the key agreeably.

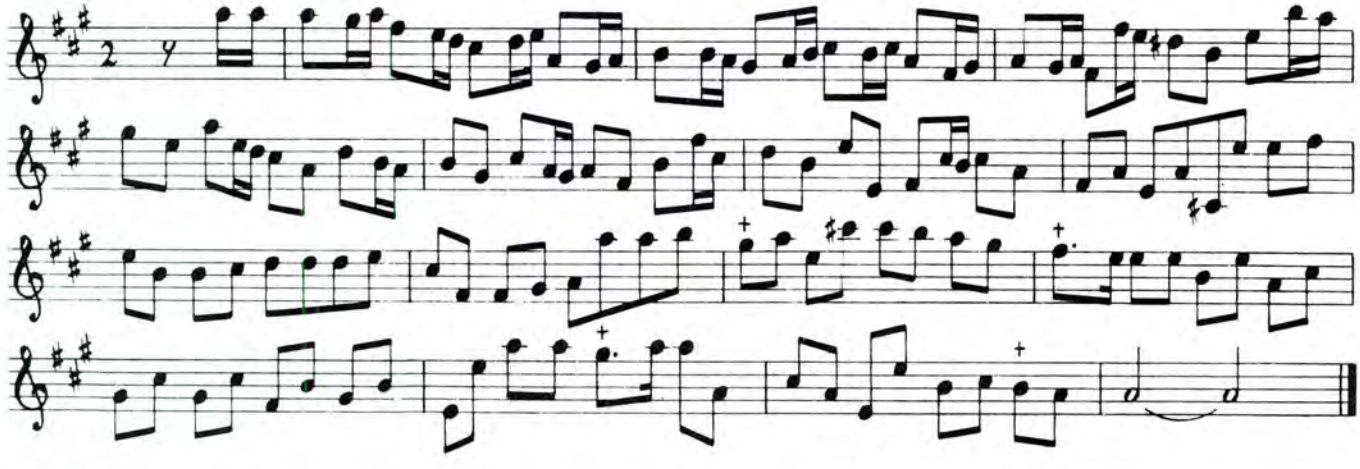
When the second reprise has a slow

Preludes for the Oboe
on the Seven Major Modes

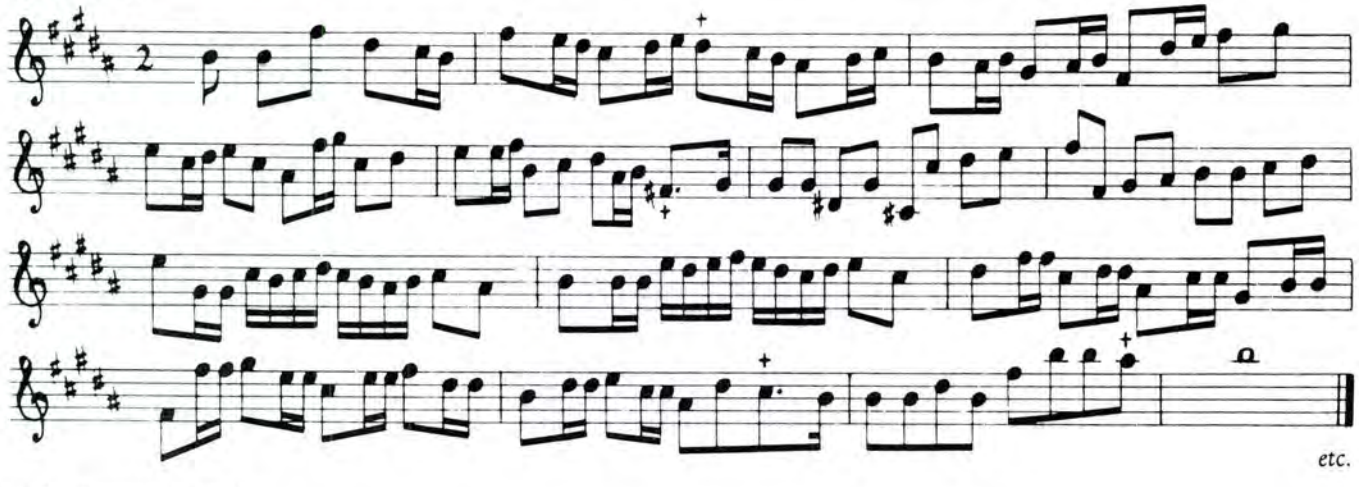
In G re sol



In A mi la. Gay



In B fa si



etc.

tempo, you may dispense with giving it a short ending that is slow and gentle. But if it is gay, after having finished on the final with a perfect cadence,[24] you must make several measures in a slow tempo, and finish on the same final, or on its octave, to be more agreeable.

There are no rules regarding the length of Overtures; however, it is wise to imitate those of the Opera.[25]

For Gigues

Gigues are begun with an eighth note and a quarter note in the last beat of the measure; the measure is indicated with a 6 and a 4 after the clef, and is counted in two slow beats. There are no rules for its length, any more than for Overtures.[26]

For Canaries

Canaries may begin only on the last beat of the measure, which is indicated by a 6/8. Canaries are ordinarily composed of four measures at the beginning and four to eight at the end.

For Chaconnes

Chaconnes[27] may be as long as one wishes, according to the pleasure of the composer; but it must be observed that if the first couplet begins with a complete measure, only three couplets may be added after it, but with this difference, that if it begins with the value of one or two quarter notes or their equivalent, it should have four couplets.

Each couplet is composed of four measures, which should end on the final or come to rest on one of the cadential pitches, on the mediant, or the dominant, following the taste of the composer.

When a Chaconne exceeds three hundred measures, it is boring to the ear, at least if it is not diversified by a Passacaille, or by something else, following the key whose final is the dominant of the key treated in the Chaconne. The measure is indicated with a 3, which is counted in three medium beats, or in one and a half beats, slowly

For Passacailles

The method of making Passacailles[28] follows in every respect the order and length of that for Chaconnes, but the piece must proceed in a minor mode or key. The measure is marked with 3/4 and is counted in three beats, a little slower than that of the Chaconne.

For Sarabands

The beginning of Sarabands[29] is eight measures long, and the end the same, or of eight measures more. The measure is indicated with a 3 and 4, and is counted in three slow beats.

For Minuets

It is in order to begin Minuets[30] with a complete measure, which should be indicated with a 3 and counted in one beat and a half. Minuets are made of 12, 16, 20, and 24 measures, which are good for dancing. The beginning should have only eight measures, and the end the rest.

For Passepieds

To succeed at Passepieds,[31] you must compose them like Minuets as to the length of the beginning and the end; but they must begin with the half-beat of the measure, that is with the last of the three notes which should be eighths. The measure is indicated by 3/8, and it is counted in one beat and a half, a little faster than the beat for Minuets.

For Rigaudons

Airs called Rigaudons should begin with the last half-beat of the measure, which is indicated with a 2 or a ¢, following which it is counted in two. These airs are ordinarily composed of eight bars in the first reprise, and the second may be 8, 12, 16, 20, and 24 or more measures long.

For Bourrées

Since there is no difference between Bourrées and Rigaudons except certain interpolations,[32] the Bourrées are begun and continued according to the same rules as Rigaudons, and the measure is indicated and counted in the same way.

For Gavottes

The above are not the same as Gavottes.[33] These are very slow and serious airs, whose expressiveness is very touching. To succeed well with them, you must begin on the second beat of the measure, which is indicated with a 2, and count it very slowly. The first reprise is made of four measures, when there is no repetition of it, and the last reprise is of 4, 8, 12, and 16 measures. But you must observe that there is a perfect, imperfect, or interrupted cadence at the end of every fourth measure.

For Courantes

Courantes begin with the last eighth note of the measure, which is indicated with 3/2 and is counted in 3 very slow beats. The first reprises are ordinarily composed of 5, 6, and 7 measures, and the last reprise the same, or of one more. It is better, however, if the first and last reprises are of six measures each.

For the Follies of Spain

If you make several couplets of the Follies of Spain, you should give them each only 16 measures, which are indicated with a 3 and counted in three medium beats.

Beyond the rules offered above for airs, there are still others of them which I have not reported here, because they are scarcely used any more. Such are Pavans, Sissonnes,[34] and others.

There are still several other kinds of airs in which the composer has the liberty to use such tempo, length, and change of meter[35] as he likes.

Each of these airs may finish their first reprise on the dominant with a perfect cadence, or the other neighboring notes of the key, or on one of the cadential pitches, and on the mediant. It is, however, better to finish the first reprise of short airs, when it ends on a perfect cadence, on one of the pitches of the key being used, rather than on that of another key. Large airs may pass through all kinds of imperfect cadences.

NOTES

[1]An argument for overdotting in the case of the half note, and for *notes inégales* when the notes are of equal value.

[2]All examples are transcribed from French violin clef.

[3]Freillon Poncein must mean 9/4 here and in examples C and D.

[4]This paragraph appears between Examples E and F in the pages of examples, not in the text proper.

[5]In this example, the syllables are used to achieve articulation at greater speeds, similar to modern double tonguing. The previous examples are intended to indicate a style of performance. Tonguing syllables were used for style (they assist in achieving *notes inégales)* by such writers as Ganassi, *Fontegara* (1535); Hotteterre (1707); Corrette (1740); and Quantz (1752)—well before they were discussed as a means of achieving a brisk tempo by Delusse (c. 1761) and various writers in the late eighteenth century. Freillon Poncein was probably the first to set up this kind of example. This rule would appear to find application more often in Italian music (for instance, eight or more sixteenth notes in a measure of 4/4) than in French music. In the following paragraph, the fast-moving minuet, a French dance, is specifically excluded from the pattern *tu ru tu ru.*

[6]*Pour les Ports de voix ou de sons.* "Upward resolving appoggiatura" is not a precisely equivalent term. Freillon Poncein does not give a full definition for any of these ornaments; we may assume from other writers that they are taken from the value of the following note and that they represent a dissonance against the bass, except in the case of those that fill the interval of the third. All of these sources are collated by Aldrich in his unpublished dissertation, *The Principal Agréments of the Eighteenth Century,* (Harvard, 1942), and many are more readily available in Donington, *The Interpretation of Early Music* (London, 1963). Modern editions of treatises by Georg Muffat, Hotteterre, Couperin, Quantz, Corrette, and others should

also be consulted.

[7]*Descentes de voix ou de son.* The first group of these examples presumably would make suspension dissonances against the bass; the second group seems more like the filling of the third described by Quantz, in which the ornamental note comes before the beat; the third group and the fourth might be thought of as analogous to the *anticipatione della nota* described by Christoph Bernhard, *Von der Sing-Kunst oder Manier* (c. 1655), Georg Falck, *Idea boni cantoris* (1688), and others.

[8]*Accens.* Also neighboring tones, springers, *Nachschläge.*

[9]*Battemens ou pincés.* Freillon Poncein assumes a *port de voix,* or upward resolving appoggiatura, as an integral part of the mordent rather than as a preparation for it.

[10]Contradicted by the example, where the ornament is indicated (x) over the dotted quarters. The example would seem correct, the text wrong.

[11]*mouvemens. . . de la mesure.*

[12]The information on tempo and meter here should be compared with the information in Chapter XII on how to compose various dances.

[13]2 or ¢ is used for Overtures, also for Rigaudons and Bourrées. 2 is for Gavottes, which are slower.

[14]Used for Courantes.

[15]Used for Passacaglias and Sarabands.

[16]Used for Chaconnes, Minuets, and the Follies of Spain.

[17]Used for Gigues.

[18]Used for Canaries.

[19]Freillon Poncein undoubtedly means 9/4 (see note 3).

[20]*a mesure interrompue.*

[21]*par mouvemens & par mesures reglées.*

[22]Masson, *Nouveau traité* gives instructions for the relative tempos of these dances. Since Masson's directions complement those of Freillon Poncein, they are summarized here:

A measure of four slow beats for recitative in a motet or opera, and sometimes for choruses.

2 = ¢, a slow two or fast four.

Beaten slowly for the Entrée as in the *Entrée d'Apollo* in the opera, *Triomphe de l'Amour.*

Medium (*léger*) for Gavotte and Galliard (2).

Fast for Bourrée and Rigaudon (2).

Very fast, 4/8, as in the *Entrée de Bergers et Bergères* in the opera of *Roland.*

Five kinds of measures with three beats:

Very slow, 3/2, e.g., Saraband, Passacaille, and Courante are slow (or very slow).

Medium for Chaconne.

Fast for Minuet.

Very fast for Passepied.

Louré, 6/4, two equal slow beats of same speed as a measure of slow two.

Canaries and Gigues, 6/8, two equal beats, Canaries a little faster than Gigues. Gigue has the same beat as the Rigaudon. Canaries have the same beat as the 4/8 Entrée mentioned above.

These should also be compared with Freillon Poncein's more complete list of time signatures and their relative speeds given in Chapter VI.

[23]*Graves ou légers. Léger* is in between *grave* and *vite.*

[24]Perfect, imperfect, and interrupted cadences are described in Chapter XIV.

[25]The *ouverture* was used as a kind of processional. It was also known as the *entrée.* See the remark by Mersenne, *Harmonie Universelle* (1636) that the *branle* was danced as *l'ouverture du bal,* and also Pierre Rameau's description in *Abrégé de la Nouvelle Méthode Dans l'Art d'écrire ou de tracer sortes de Danses de Ville* (1725) of the dancing of the *branle* led by the king at the start of the ball.

[26]Brossard (1705) gives this definition for *Gigue:* "an air ordinarily for instruments, almost always in triple, which is full of dotted and syncopated notes that render it gay, and for this it is called jumping." More specific ideas as to how the *gigue* and the other dances given here were actually danced, and therefore further insight into how they might be performed, may be had from such sources as Raoul Feuillet, *Chorégraphie ou l'art de décrire la Danse* (Paris, 1701) and *Recueil de Danses* (1700); Gottfried Taubert, *Der Rechtschaffener Tantzmeister* (1717); Kellom Tomlinson, *The Art of Dancing Explained by Reading and Figures* (London, 1735); and Pierre Rameau, see note directly above (also in English as *The Dancing Master,* translated 1931).

[27]Brossard on the *Chaconne* or *Ciacona:* "It is a piece composed on an obligatory bass of four measures' length, ordinarily in 3/4 (*en triple de noires*); it is repeated as often as the chaconne has couplets or variations, i.e., of different songs composed over the notes of the bass. This kind of piece goes often from the major mode to the minor mode, and many things are tolerated because of this restriction, which would not regularly be permitted in a freer composition."

[28]Although the origins of the chaconne and passacaglia have been clearly differentiated by Thomas Walker in "Ciaccona and Passacaglia: Remarks on their Origin and Early History," *JAMS,* xxi, 1968, p. 300), the two appear to have become virtually indistinguishable in the seventeenth century. Brossard makes these distinctions: "*Passacaille.* Properly, a chaconne, q.v. The only difference is that the tempo is ordinarily slower than that of the chaconne, the song more tender, and the expressions less lively; it is for this that Passacaglias are always constructed on minor modes, i.e., those whose mediant is no further from the final than a minor third."

[29]Feuillet provides specific choreographies for the saraband, but Brossard says of it, "see Minuet. The saraband, being only a minuet whose tempo is heavy, slow, serious, etc."

[30]Freillon Poncein specifies this alone in his series of descriptions as suitable for dancing. Brossard has this to say: "A very spirited dance, which comes originally from Poitou. We should imitate the Italians, for whom the signs 3/8 or 6/8 serve to indicate the tempo, which is always *very spirited* and *very fast,* but the usage of indicating it with a simple 3 or 3/4 has prevailed. The music of this dance has normally two reprises, each of which is played twice. The first has four or at most eight measures, of which the last note should fall on the dominant, or at least on the mediant of the key, and never on the final, unless it is constructed *en rondeau.* The second reprise is usually of eight measures, of which the last note should fall on the final of the key, and is a dotted half note or an entire measure." Brossard's reference to Poitou may suggest a tie with the older Branle de Poitou (cf. Arbeau, *Orchésographie,* 1588).

[31]Brossard: "A minuet whose tempo is very fast and very spirited. See Minuet."

[32]*Intermissions,* cf. the *Bourrée d'Achille* in Feuillet, *op. cit.,* which has a minuet in the middle of it.

[33]Brossard: "This is a kind of dance whose music has two reprises, the first of four and the second ordinarily of eight measures *in two beats;* sometimes *lively,* sometimes *serious.* Each reprise is played twice. The first begins on the second beat (*en levant*) with a half note or two quarters or their equivalent, and finishes on the first beat (*en battant*), and falls on the *dominant* or the *mediant* of the mode, and never on the final, at least unless it is a rondo. The second reprise begins also on the second beat and finishes on the first beat, falling on the final of the mode.

"*Tempo di Gavotte.* When the tempo of the Gavotte is followed, without being bound to follow the number of measures or reprises ordinarily in the Gavotte. Pieces of this nature are often found in *Sonatas.*"

[34]The translator is at a loss to define this particular dance. It may be related to the following from Brossard, however, and therefore be taken to mean an instrumental ritornello of some kind: "SI *suona,* means 'follow,' i.e., that the instruments play alone. This is particularly meant when the organ or harpsichord, etc., should repeat what the voice has just sung, as in a kind of *Ritornello.*" *Pas de sissone,* a kind of jump, occurs in modern ballet parlance.

[35]*mesure,* may mean either tempo or meter here.

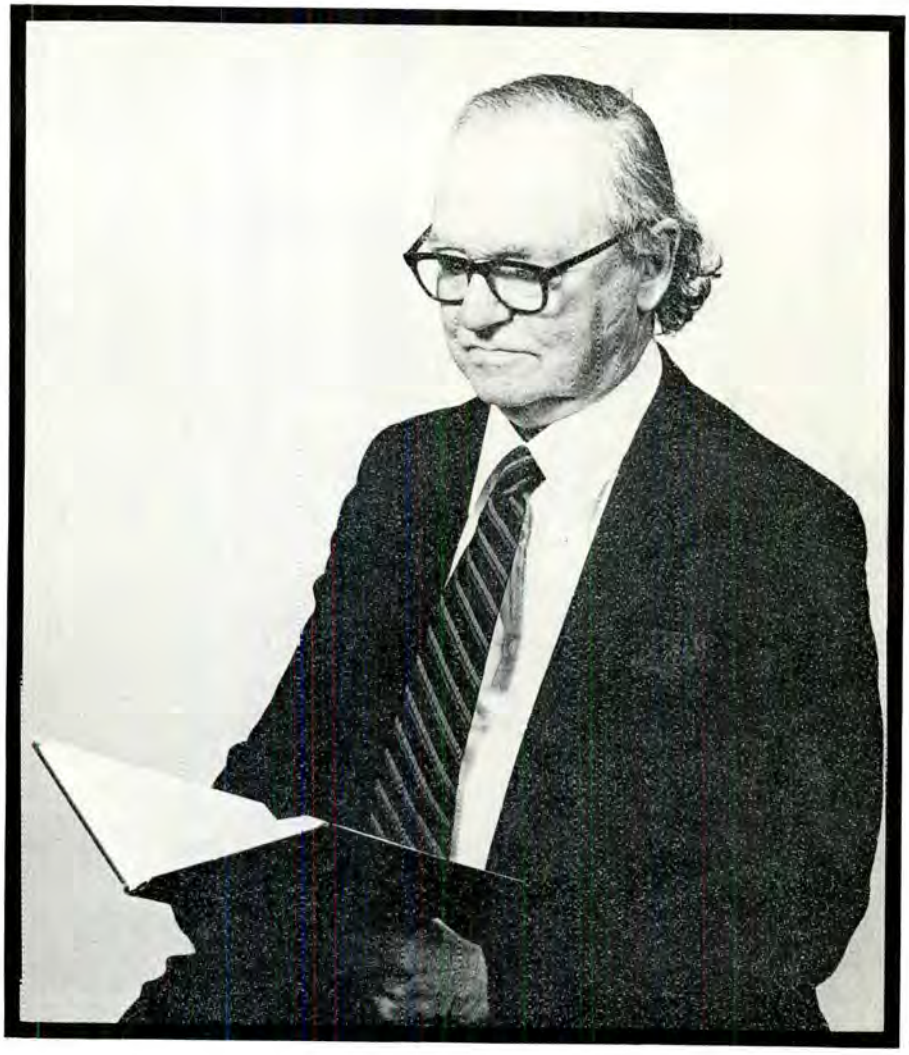
An Interview with Edgar Hunt

Suzanne Ferguson

In February, 1981, Edgar Hunt made his first trip to the United States under the auspices of Patricia Olds of the Early Music Center of Yellow Springs, Ohio. Over the course of two weeks Hunt lectured and directed workshops for colleges and ARS chapters in Dayton and Columbus, Ohio; Oakland, Michigan; Indianapolis and South Bend, Indiana; and led a "Recorder Day" at the Early Music Center.

Until 1981 head of the Renaissance and Baroque Department at Trinity College of Music, London, Hunt is gradually retiring from full-time teaching, but he is still going strong as a director of the Society of Recorder Players (the English equivalent of the ARS) and editor of its journal, Recorder & Music. *He also edits the* English Harpsichord Magazine, *which he founded in 1973, teaches at the Recorder in Education Summer School, and serves as chairman of the Galpin Society. In May, 1981, Hunt returned to the U.S. to moderate a panel on the problems of copying early wind instruments, at the Boston Early Music Festival and Exhibition.*

At seventy-two, the author of The Recorder and Its Music *(1962, 1976) is a vigorous man with enormous charm and wit; he is unassuming, articulate, engaged, and engaging. In Columbus for an ARS evening workshop, Hunt spent part of a winter afternoon reminiscing on the twentieth-century revival of early music and the present state of the recorder movement.*



How did you start editing music for the recorder?

Well, the first thing I felt the need for was a method for learning to play the recorder. I had picked up a copy of the original 1731 edition of *The Modern Music Master* in a second-hand bookshop at the equivalent of £1.50, and I used that as my basis. I had got a Bressan recorder on loan from a Mr. C.E Hoyland, one of the basses in the Bristol Madrigal Society which my father conducted, and a modern, German-fingered one; also one made by Oskar Dawson, who had worked with Dolmetsch. I worked by myself with those, you see, and then quite by accident I managed to meet Geoffrey Rendall, who was superintendent of the British Museum Reading Room. He gave me a reader's ticket to look at the early music, although I hadn't reached the statutory age of twenty-one.

When was this?

About 1928 or '29. I met Rendall, who had started collecting musical instruments and had a recorder, through a friend. Rendall was the one who discovered in a curiosity shop the Bressan recorder that had been lost by Carl Dolmetsch in Waterloo railway station and bought it for five shillings [the equivalent of 25P, or a quarter of a pound. It was then returned to the Dolmetsches].

I read every book that I could find on

the recorder. My father, who was organist at Bristol Cathedral, had got Hawkins' *History of Music* (1776), and I dutifully copied out all the little references to the recorder from that. Then I went through all my father's scores and found little bits in some of the Purcell and other little bits here and there. After that I went off to the British Museum.

I looked at everything I thought might be for the recorder, and one of the things I came across, at the end of a book of duets of some sort, was a sonata by "Signor Papus" [Pepusch] for a recorder and a bass flute. That was the Sonata in D minor, originally for recorder and continuo, but this edition just gave the bass part for a bass flute [recorder]. I thought, well, that's an interesting thing. I put things like that into what was to be my method [book]. When I got my manuscript together and finished it off, I took it along to Oxford Press because I had met Hubert Foss, who was the head of music there, and he was interested in it. Unfortunately for me, however, he took it down to Haslemere to show it to the Dolmetsches, and there was a huge explosion.

Why did he take it there, do you think?

Because at that time Oxford was negotiating with Gerald Hayes to do a series of books on early instruments under the aegis of the Dolmetsches; Foss really went down quite innocently, I think, for a bit of advice, and the result of it was that [Arnold] Dolmetsch insisted on the method's being revised to fit in with his ideas in various ways. The person who had to do the revising was Robert Donington. He took out quite a lot of the things that I put into it, and he introduced it.

What sort of things?

Musical examples: "The Bashful Thames" from the *Yorkshire Feast Song* was one of the pieces I had included as part of the repertoire. (The first half of the book was instructions and the second part was the nucleus of a repertoire for recorders, as a start-off.) There were quite a lot of things that I had very carefully arranged to make a balanced whole. I also felt that Donington's long introduction was a little irrelevant for a method that was just a bit of practical teaching.

And of course it took that much longer to get it published.

Yes, and then it didn't really convey the sort of things that I had originally hoped. Anyway, it's been long out of print now, and one or two pieces have been salvaged from it at different times by the Oxford Press. I finished it in 1931; eventually, in 1935, it came out. In the meantime I had got fed up with waiting and had written the *Concise Tutor for Use in Schools* because the school idea had come in by then.

Later on, however, you had a reconciliation with the Dolmetsches.

Yes. We got together on the formation of the Society of Recorder Players in 1937. Carl Dolmetsch and I came together through the good offices of Max Champion and his wife, who knew us both.

You had already known the Dolmetsches at the time of the flap over the method book, hadn't you? You played the one-keyed flute at Haslemere in 1931.

That's right; they were doing the Bach Peasant Cantata.

How did they happen to find you?

Oh, that was a coincidence. Edward Naylor, who wrote on the *Elizabethan Virginal Book* (by which he meant the Fitzwilliam book), lived in Cambridge, where he was a professor and lectured on music history. As he was a relation — a cousin of my father's — it was thought that I ought to go and spend a weekend with him and get to know him, which I fortunately was able to do. This was about 1930, and I remember going to hear one of his lectures at Emmanuel College. Somebody else was waiting to see him after the lecture, a middle-aged gentleman named John Parr from Sheffield in Yorkshire. He was a fanatical bassoonist.

A fanatical bassoonist?

Yes. He had a large collection of bassoons, but his wife hated the idea of the bassoons and wouldn't allow him to have them in the house, more than the limited two or three.

It sounds as if she was the fanatic.

Perhaps she was, truthfully, but you needn't record that. Well, he parked his instruments out with various friends in the town and used to go from one friend's house to another to play a tootle on them. He also ran a most wonderful series of chamber concerts in Sheffield where he was bringing out unknown wind instrument music when it wasn't the rage the way it is now. . . . Anyway, Parr was calling to see Edward Naylor, and after that he was going down to Haslemere because Dolmetsch wanted a bassoonist to play in this same Peasant Cantata.

Would it have been an original Baroque bassoon?

Oh, yes! He'd got all these old instruments, a collection of them; he'd got a serpent and all sorts of things. He probably didn't play them in any marvelous Baroque style, but he played the instrument well. Soon after that I was asked by Dolmetsch if I would learn up the one-keyed flute. He would lend me an instrument, an ivory one with a gold key, from his collection. There was a *corps de rechange* for three different pitches, and I'd have to learn the fingerings from Hotteterre's book, of which he gave me the nineteenth-century reprint to study.

He wrote to me, "It is in old French, which you may find difficult to understand. . . . I prefer you should have the first impression of it *from me*. This will save trouble." The letter is in the Dolmetsch biography by Margaret Campbell. It's rather interesting because it shows the way old Dolmetsch's mind worked. He didn't want anybody else to put ideas into my head. But that led to my going to Haslemere for rehearsal and to chat about it with him. That was the first time, before the explosion over my recorder method.

We get a sense that Arnold Dolmetsch almost regarded early music as his personal province, as though no one else should be involved in it.

There was very much that feeling. . . . He was always kicking against the establishment. He wouldn't send any of his children to music college, yet he'd had the benefit of the Royal College of Music as well as the Brussels Conservatoire.

He felt that they would be corrupted by it?

Yes.

And this was why he wanted you to read the Hotteterre and talk with him about it?

Oh, yes. Well, he knew I was studying flute at Trinity College of Music!

Could you talk a bit about how the school recorder movement got started in England?

In 1934 I went to Germany to attend the Kassel Music Festival. I had been invited there by Emil Brauer, who was a member of Die Sackpfeife, a society which included people like F.J. Giesbert and was the German equivalent of the Dolmetsch Foundation. I saw that they were mass-producing recorders there for use in schools (and for the Hitler youth, too, eventually), and that's where I saw the possibility. The big stumbling block in England was that the Dolmetsches

were producing only handmade instruments of the highest quality for amateurs who could afford them.

About how much did they sell for in the thirties?

A descant recorder cost five guineas (£5.25). That was two weeks' wages for me at Novello, where I worked in the printing factory. A top secretary would be getting that for a week. (If you want a comparison, what would a secretary earn now? Nearly a hundred pounds a week, perhaps?) I couldn't see schools affording that sort of price, so I asked the Germans to make recorders with English fingering for the school market. They could make the instruments for five marks, and we sold them at four shillings and sixpence (just under a quarter of a pound): a twentieth of the price of the handcrafted instruments.

That is proportional to today's price for plastic instruments.

Only one maker who was exhibiting at Kassel was at all interested, and that was Herwig. He bought a set of Dolmetsch recorders to get the idea, and he asked me to design the instruments for him. That's how we started.

He was the only one to accept Baroque fingering?

Yes. We started in a very small way, and it wasn't until 1937 that I had a letter from the music organizer for the city of Bradford, in Yorkshire, asking me to run a class for his teachers so that they could start recorder playing there. I must have had about two dozen music teachers. They were given time off from school for an intensive week. I'd give them about an hour's tuition, then send them off into separate rooms all around the central room in the top of the school to practice what I'd been teaching, and have them back in an hour to take them to the next stage. The result was that Fred Fowler and Edmund Priestly, who had both been there watching the proceedings, wrote the Priestly and Fowler *School Recorder Book*, putting the ideas into a practical method.

Was this what you had in mind?

My idea was to use the recorder not so much for music classes but for individual pupils.

As a chamber music instrument.

Yes. You see, in the private schools in England you had singing class, but anything else you paid extra for, and you learned the clarinet, or the piano, flute, and so on. And I was thinking, in that environment the pupil would be able to play some of the real music for the treble recorder. That's why my original method was for treble recorder, and the later *Concise Method* was for descant, treble, and tenor.

So originally you were thinking of the Baroque repertoire.

Basically yes, but not cutting out the possibility of writing new pieces for recorder.

You weren't thinking in terms of Renaissance and earlier?

I didn't know much about that; I thought there would be a problem there, and I'm always trying to be practical. Also, I felt that if you only think of the recorder as something to do with the musical past, you're going to limit it, and it's never going to have a future.

Do you think there has been a good deal of distinguished modern music written for recorder?

Some of the pieces are good. The ones that have proved to be the best would include the Lennox Berkeley *Sonatina*: that always goes down well. I'm a great admirer of Rubbra's *Meditazioni sopra Coeurs Desolés*, but I don't like his subsequent things quite so much. I don't think they come up to the same, should we say, inspiration as that first piece. Another thing I think is really first rate is Staeps' Sonata in E flat.

I like that very much, too, but that is quite a romantic work for a twentieth-century composer. It's not what you would call avant-garde.

No, but of course in [the thirties] pieces like the Berkeley were regarded as avant-garde. Another work from that time I admire is the Franz Reizenstein *Suite*. That was one of the series of works that Schott's published then. [Here EH recalled the history of the Schott series as recounted in *The Recorder and Its Music* (1976), pp. 140–41.]

Carl Dolmetsch still does the Lennox Berkeley frequently in his programs, I believe.

Yes, and it's been taken up by flute players as well; that's a great pity in a way because it's very easy to play on the flute, but much harder on the recorder with all those top f''' sharps and chromatics. It is classed as a grade eight, or entrance examination piece, for flute players, whereas for recorder players it's much more the fellowship standard: the highest diploma.

Its idiom, which now seems to us relatively conservative, seems to have been the most durable and successful for the recorder.

I think so, but at the same time there is a lot to be said for the idea of these avant-garde experimental pieces. To my mind, any art is like a piece of elastic: you stretch it like that [pulling gesture], and with the avant-garde it will come back, not to the same place but somewhere farther on: you've made an advance.

What do you think then about improvements to the recorder, such as the bell key?

I don't think that's a very good idea, because the avant-garde composers are quite content, in fact prefer, the instrument which doesn't have any modern contraptions. Brüggen will play the Berio *Gesti* and similar pieces on what I would call a proper recorder. I think what the avant-garde composer wants is something where the fingers are in direct contact with the instrument, and it's behaving in its natural way — although he may do unnatural things with it.

Frequently, I think.

I think the best avant-garde piece really is Hans-Martin Linde's *Music for a Bird*, which I have been told that he wrote quite tongue-in-cheek. Yet it comes off every time.

Let's go back to the schools, where the recorder was used to teach the fundamentals of music. How did that progress after your beginning in Yorkshire in 1937?

We found that children who played the recorder were very much quicker at music because they were reading at sight, whereas if the children were just in a singing class (and if they were intelligent), they didn't need to read the music; they just listened to the next-door neighbor, who was doing all the work for them. They could imitate that sound. With the recorder, there is much more personal responsibility. That's at the bottom of it! It enables you to visualize where you are going to pitch your voice. I always think that one of the difficult intervals to pitch is one which goes across the key note [illustrates]; if you've done it on the recorder, you know the sort of sensations your fingers have in the action, and it takes your voice in the right direction. You are not so likely to misjudge if you have played it. On the other hand, one can get a pupil who's never had any ear training but plays the recorder very well and hasn't a clue as to the difference between the major and minor third.

Somehow recorder instruction hasn't helped with that. . . .

What sort of examination system is there in England for recorder performance?

We've had nationwide exams since before World War II. They start off with grade one, where they just play in the first octave; grade two is about an octave and a fifth, very simple pieces; and then it gradually gets up until by grade eight they are having to play a complete Baroque sonata very well. You can take the examinations any time: you have grownups who start with grade one and go right through, and children who get their grade eight relatively young. At grade eight they have to do not only the performance but also a paper on theory. Anything above grade five has theory [starting with] knowing the cadences and so on.

How long have you had licentiate and fellowship diplomas in recorder — the equivalent of our conservatory degrees?

Actually the syllabus was drawn up before the war, but they didn't have any candidates. Now we have a good many, from the Continent as well as England, and the standard is continually going up.

Does the Society of Recorder Players work pretty much the way the American Recorder Society does? Do you have chapters?

Branches, yes. They are in a sense autonomous, but their various rules do have to conform to a general pattern because we have recently been trying to get ourselves what we call charitable status.

Sometimes people in the local chapters of the ARS will ask, "Why do we have to belong to the national organization? What is it doing for us?" How would you answer that for your people?

The branches are entitled to call upon people from the Central Committee to take one of their meetings each year. I more often visit a branch in one of the provinces than I do the London Branch.

You go and conduct?

Yes, and answer any sort of questions they want to ask. And then, instead of having an annual general meeting of the Society, we have an annual conference to which delegates from each of the branches are invited. They can get their expenses paid. The conference decides anything to do with the rules of the Society, and it's usually timed to coincide with a festival which happens in a different place each year. That's what we've tried to do since the war. Originally it was a London society, with different groups in different towns doing this, that, and the other.

So the conference is mainly a business meeting?

And a chance for the delegates of the different groups to get together to talk over what they do at home. Also, if they want a particular person to come and conduct a meeting, they've a chance to meet him and fix it all up.

You don't read papers and have symposia, or the like?

No, we haven't done that, because we find that the people in England are really interested only in playing. Half the time they don't even want to go to concerts to hear other people play. A lot of them don't even want to bother to read the *Recorder & Music* magazine!

How often do the branches meet for playing?

It varies. London meets about once a month during the season. Some branches meet more frequently, sometimes in rooms in schools or church halls. Others will have some of their meetings in private houses.

What proportion joins more for the social experiences of making music, just having fun playing, than for learning about music or early performance practice?

I think the bulk of them are interested in playing. And the difference between them and other players—I'm thinking of string chamber music people — is that they are greedy about their playing. They want to play a thing and then go on to another. They won't work at it, like a string quartet will. As a result they're very good sight readers. A lot of them do play other instruments, too.

Do they like to play in large groups, or small groups—one-to-a-part?

I think most of the branches like to play in large groups. It's a thing we started because of people who were too nervous to play on their own and hold a part but felt they could lose themselves in a large group and still contribute to it.

Sometimes the people who like to play in large groups are those who haven't played a band or orchestral instrument and thus have never had the experience of having music all around them.

A large group playing well is really quite an experience. I remember a time when Frans Brüggen was in England and Walter Bergmann wanted to invite him to one of the London Branch meetings. Brüggen was a little bit doubtful whether he would enjoy it at all. [But] he really seemed quite converted at the effect that was produced. It was the difference between a string orchestra and a string quartet. The other thing he noted the next day was, "Well, now I know where I get my audience from," because he saw the same people at his concert that had been at the meeting. I think he realized the value of what the Society was doing in training an audience.

It sounds as though the English organization is very much like the American one. Could you talk a bit about the Galpin Society?

It began after the war. Old Canon Galpin, whose first collection of instruments you've got at Boston [acquired by the Museum of Fine Arts in 1917], died during the war, and the collection he had at that time was sold up by auction. Everybody was a little bit sorry the collection was dispersed, and Eric Halfpenny had been to the sale and noted who had bought different things. He thought that Canon Galpin had been such a widely-read person, and such a mine of information on anything to do with early instruments, that no one person would ever be able to do the same work. So it would be a good idea to have a whole group of people form this society and, as it were, carry on what he'd been doing. It would be a focal point for things to do with early musical instruments: research and writing about them. A lot of the founders were people who collected instruments and didn't know where to leave their collections. There was F.G. Rendall, the British Museum man; I was one; a man I used to play with a lot—Marshall Johnson — was another; and Eric Halfpenny and Anthony Baines; Philip Bate was another—he was a BBC producer who had a collection of flutes and other wind instruments (now the Bate Collection at Oxford). We had a very strong bias on the wind side. About a dozen of us got together, and then the question of publishing the journal came up. Thurston Dart was the first editor, and he made, shall we say, a "style of house" which we have tried to maintain ever since.

My impression is that the Galpin Society is made up not only of professional musicians and what we would call here musicologists, but also of amateurs.

Yes, but you'll find that inevitable with anything English. Some of the best research in England has been done by amateurs. Galpin was one; Edmund Horace Fellows, the madrigal man, was

another: they were the pioneers. Sir George Grove would have been classed as another. Those are the people who had the time and the money necessary to enable them to devote themselves to those things, and who had sufficient background to be, in a sense, better than the professional who's got to earn his living. We are sometimes a little bit afraid when too much professionalism comes in.

You also play and teach viola da gamba. When did you begin playing that?

A long time ago. The first string instrument I took up was the cello, in a small, amateurish way. But I was very interested in the gamba, and, of course, I heard the Dolmetsches play it occasionally. I hadn't got an instrument, but Edmund van der Straten came in and was helpful [by lending me a gamba and teaching me]. He was a Belgian, originally a cellist, who settled in England; he had played with the Dolmetsches in the 1890s or thereabouts. By this time [the early thirties] he had rather retired from active life as a cellist and was what I would call a "backroom boy" for other people, doing research and copying. In the days before Xerox, if you hadn't got time to copy the manuscripts yourself at the British Museum, you employed someone. He was that sort of person; I've got the original copies that he made from the British Museum [collection] of Anthony Holborne's music which was played for the first Haslemere Festival. Also he would attend auction sales and buy up instruments for people. He had gambas himself, and his son played, and both of them had played with Dolmetsch in the earlier days.

These were old gambas?

Yes, you could buy them in those days. I used to have a Barak Norman. I bought it for thirty pounds and sold it for thirty pounds to Desmond Dupré. I also had a Henry Jaye treble viol which I let him have at the same sort of price, because he was going to be much more of a viol player than I was. I had a little group, and we called ourselves Old Music with Old Instruments; and we really did play on old instruments, not copies. Our only sort of makeshift was a Dolmetsch spinet for travelling. We'd a Kirkman harpsichord, too, which we used on greater occasions, when it was worthwhile to move it. The group included Marshall Johnson, who played the lute and viola d'amore, and his wife, who sang. I played the recorder and gamba, to start with, but then I was away in the war. They carried on with various other people. Thurston Dart played the recorder for them for a time, then became their harpsichordist. He got really bitten on this business of early music, I think, when he had access to a lot of my music and instruments which were looked after by some friends of mine after my house was bombed.

Anyway, I was led to the gamba by van der Straten, who taught me. I think he had fallen out with Dolmetsch because he played like a cellist, without frets and with cello bowing, but he allowed me to put frets on the instrument and to experiment with an underhand bow. Next I went to a Madam Maton-Painparé, a Belgian living in London, who wanted to start a school of early music. I'd already got one going with Major Benton Fletcher and his harpsichords. That was all happening around 1935–37, or thereabouts.

Is there a Gamba Society in Britain, too?

Oh, yes, it's very strong. Actually, in a sense the Gamba Society is an offshoot of the Recorder Society, because the Society of Recorder Players had started the Recorder in Education Summer School to get a better standard of teaching in the schools, and as it was growing we needed a few more recruits to help fill up the number of beds, so we invited Natalie Dolmetsch to come along and teach gamba classes. That not only enabled her to bring a gamba player or so along as a student, but also it exposed the recorder players to gambas.

Surely the gamba was not to be used as a school instrument?

No, that didn't matter. We didn't regard the "recorder in education" as being confined to schools, but as something for amateur players as well. To maintain the rightness of the title we do have some lectures for the school angle, in which we encourage the teachers, but we are much more concerned with good playing generally. Anyway, Natalie Dolmetsch's little group, you see, grew and grew, and then came a time when we said, "Well, look, your thing's really big enough to run its own summer school now." The Lute Society, similarly, is really an offshoot of the Gamba Society.

And a harpsichord society?

There isn't one. The *English Harpsichord Magazine* I do on my own. I started that because I could see from the way things were at Trinity College, where I've been head of the department of Renaissance and Baroque music, that it was needed. I'm always a little bit upset that the harpsichord playing is never entirely stylistic in the hands of the teachers whom I call "plucked-pianists"; and I like to feel that the students take note of performance practice and aren't concerned only with playing Scarlatti at a hundred miles an hour. It's for them that I started the magazine.

In the harpsichord world you've got people who are really harpsichord players and people who much more treat [the instrument] as pianists. I thought I would try and maintain some sort of balance so that they were not always fighting each other. I was warned at the start that I would be pushing my head into a wasp's nest, but it's not been too bad. The first interview I had was with George Malcolm, who makes no bones about it: he doesn't pretend to be a harpsichord scholar. The next one was with Gustav Leonhardt, and then I had various other people; these interviews started it off.

Could you comment on the changes you have seen in attitudes toward performance practice over the years?

I think to start with that I wasn't so interested in performance practice as such; I was much more interested in the recorder as an instrument and what one can get out of it musically. I have a feeling that one shouldn't just bury one's head in the past. But I think the whole revolution in performance practice has come about because people have taken these old instruments as far as they can in the way of modernizing them and have suddenly realized that in doing so they've missed a lot of things which really make the instrument tick. I've been thoroughly converted back in that respect. In the case of the harpsichord, Frank Hubbard was the catalyst. He came to London after the war on the GI bill to study the harpsichords in the Benton Fletcher Collection, which at that time was in Chelsea, where I did all my teaching.

How does reproducing the old instruments with their original qualities relate to study of the pedagogical works of Couperin, Hotteterre, Quantz, and the rest?

One really has to study the instruments to get the best out of those books. Now that we've got the instruments we respond to them. You can't teach Couperin on the modern-type harpsichord, because the key proportions are wrong; they've got too long a front, like a piano, and they only need a

short front. . . .

How do you answer people who say things like, "Well, if Bach had had a piano. . ."?

That's what they always say. If Dolmetsch had gone on with his improvements to the harpsichord he'd have invented the piano.

Can there be accommodation with this view?

I try to present things dispassionately but nevertheless to bring forth the ideas of the traditionalists. If I concentrate only on the traditional, the others will never read another page. I've had to do the same thing with my teaching at the college. My feeling is that a musician's got to live with other people in the musical world, so it's much better to do it in a friendly atmosphere. I've got to teach in the same college with people who are doing Bach on the piano and playing Baroque music on the violin with a sort of "fortissimo" attitude. I do my things in my own corner, and something rubs off on the students. They see both ways, and that leads not so much to conflict but sometimes to conversion.

Your method is to bore from within, as it were.

Yes, I think one's got to. I'm trying to get historical ideas into the college exams in a little way. In one of the lower grades pupils' exams I've set one of the *Traits* from *L'Art de préluder* of Hotteterre with *notes inégales* and the tonguing *tu ru, tu ru*—with a footnote in the copy explaining it. Already we've had teachers ringing up to ask, what is all this about? I think it's a most important thing to start with. For the *viva voce* part of the diploma exam they've got to know something about French and Italian styles. It means anyone taking a licentiate diploma from now on should learn something about that in his preparation, no matter what he may be asked at the time. I'm hoping that it will start something.

Suzanne Ferguson is Associate Professor of English at The Ohio State University. She plays recorder and gamba and sings with a Baroque group, The Augustans, and is secretary of the board of directors of the American Recorder Society.

AMERICAN RECORDER SOCIETY

SUMMER WORKSHOPS 1982

The American Recorder Society proudly announces a variety of exciting workshops for the coming season. ARS members will receive detailed brochures. For further information on an individual workshop, write or call the Coordinator listed for that workshop.

If you wish to reserve a place at a workshop *before* receiving a brochure, simply send the Coordinator your name, address, and telephone number, together with a deposit check payable as directed.

In-service credit and the ARS Level III Examination are available at all workshops by prior arrangement. All workshops offer recorder classes at Levels II and III of the ARS Education Program; some offer Level I as well. (To obtain an Education Program Study Guide, use order form elsewhere in this issue.)

ARS membership is required for all ARS workshop participants; see membership application form near end of magazine.

NINTH LIRF SUMMER CLINIC
THE HEWLETT SCHOOL MANSION
EAST ISLIP, LONG ISLAND, NY
JUNE 27-JULY 3
Eugene Reichenthal, director

FACULTY

Eugene Reichenthal
Steve Rosenberg
Herbert Rothgarber
Patricia Petersen
Gwendolyn Skeens
with Barbara Kupferberg, *accompanist*

PROGRAM

"Musicianship through the Recorder." Technique classes and ensembles at four levels, faculty rotating. Small-group, large-group, and one-to-a-part playing. Renaissance band, Baroque solo performance, alto recorder for beginners, madrigal singing, Renaissance and country dancing.

FEES

Tuition . . . . . $120 Meals $65
double room, ... $50 without breakfast $58
Deposit . . . . . $25 (payable *LIRF*; refundable till June 1)

INFORMATION: Eugene Reichenthal
20 Circle Drive • East Northport, NY 11731 • (515) 261-2027

RECORDER AT RIDER, 1982
at RIDER COLLEGE
LAWRENCEVILLE, NEW JERSEY
JULY 11-17
Gerald Burakoff, director

FACULTY

Gerald Burakoff
Constance Primus
Jennifer Lehmann
Steve Rosenberg
Kenneth Wollitz
assisted by
David Green
Sue Salmons
Bill Ochs
Sonya Burakoff

PROGRAM

For intermediate and advanced recorder players. Limited to 50 participants. An intensive week of recorder playing and learning, plus varied musical and social activities.

FEES

Tuition . . . . . $140 Deposit $25
Room & board: double . . . $120 (payable *Recorder at Rider*;
single . . . $140 $15 refundable till June 15

COORDINATOR: Sonya Burakoff
23 Scholar Lane • Levittown, NY 11756 • (516) 796-2229

COLORADO 1982 at COLORADO COLLEGE
COLORADO SPRINGS, COLORADO • JULY 25-31
Constance Primus, director

FACULTY

Constance Primus, *recorder, historic flutes*
Martha Bixler, *Baroque sonatas (for recorder and continuo players), courtly & country dances*
Gerald Burakoff, *recorder technique, ensemble playing*
Andrew Charlton, *contemporary music for recorders, improvisation in 16th century style*
Carol Herman, *viola da gamba, consort coaching*
Martha Reynolds, *recorder, consort skills, repertoire*
Duain Wolfe, *vocal techniques, singing with instruments.*
Special instructors: Augusta Bleys, *Breathing & Relaxation*
Nancy Ann Carr, *Theory: The Language of Musicians*
Ruth Harvey, *Unusual Instruments*
Albert Seay, *Editorial Practice: Rhythm & Accidentals*

PROGRAM

Classes based on ARS Education Program, Levels I-III; a variety of "one-shot" electives; lectures and seminars; mountain picnic with bus tour; "A Feste in the Olde English Style, with Musick and Dauncing by All."

FEES

Tuition . . . . $150 Room & board . . . . $130 Deposit $25
(payable *Colorado 1982*; $15 refundable till June 25)

COORDINATOR: Roberta Blanc
1218 Steele Street • Denver, CO 80206 • (303) 322-0558

MIDWEST WORKSHOP IN EARLY MUSIC IX at CONCORDIA COLLEGE RIVER FOREST, ILLINOIS AUGUST 1-6

Shelley Gruskin, director

FACULTY

Shelley Gruskin, *Baroque flute, recorder, reeds*
Louise Austin, *recorder, dance*
Michael Lynn, *Baroque flute, recorder*
Brent Wissick, *viola da gamba, rebec & vielle*
Irmgard Bittar, *recorder, reeds*

PROGRAM

French medieval music—organum, motets, conductus, and Ars Nova chansons. There will be an informal "production" of *The Play of Daniel* in the College Chapel. Also, classes in French Baroque music and French suites by non-French composers. Fifteen minutes from downtown Chicago. Parking facilities available.

FEES

Tuition $130
Room & board: double . . . $114
single $144
Deposit $20
(payable *Midwest Workshop*; refundable till July 1)

COORDINATOR: Irmgard Bittar
301 Ozark Trail • Madison, WI 53705 • (608) 231-1623

MIDEAST WORKSHOP at LA ROCHE COLLEGE PITTSBURGH, PENNSYLVANIA AUGUST 1-7

Marilyn Carlson, director

FACULTY

Marilyn Carlson, *recorder, harp*
Arnold Grayson, *recorder, capped reeds*
Richard Jacoby, *recorder*
Mary Johnson, *viola da gamba*
Colin Sterne, *recorder, Renaissance flute*
Kenneth Wollitz, *recorder, capped reeds*

PROGRAM

"From Machaut to Dufay." Music of the 14th and 15th centuries. Recorder, capped reeds, plucked strings, Renaissance flute, bowed strings. Orchestration, ornamentation, ensemble coaching techniques, concert planning and preparation. Flexible schedule, small classes, congenial atmosphere. La Roche College is located in the greater Pittsburgh area, convenient to the PA Turnpike and airport. Dormitory is air-conditioned.

FEES

Tuition $125
Room & board $125
Deposit $25
(payable *Mideast Workshop*)

COORDINATOR: Mary Johnson
25885 German Mill Road • Franklin, MI 48025 • (313) 626-0717

WORKSHOP IN EARLY MUSIC at AMHERST COLLEGE AMHERST, MASSACHUSETTS AUGUST 8-22

Valerie Horst, director

FACULTY

Forty instrumentalists, singers, dancers, and musicologists from the US, Canada, and abroad.

PROGRAM

"The two worlds of the Hapsburgs: Music of Spain and Germany." Classes in recorder, Renaissance flute, cornetto, sackbut, double reeds, viol, vielle, rebec, lute, percussion, voice, Renaissance dance, English country dance.

Consorts, mixed ensembles, wind bands, vocal ensembles. Classes at all levels in *playing from Renaissance notation*.

Vocal-instrumental works for all. First week: Requiem Mass by Tomas Luis de Victoria; second week: ceremonial motets in honor of the Hapsburg monarchs.

Two week-long *theatre projects*, directed by Andrea von Ramm and Paul Echols.

Instrument Makers' Fair, student-faculty concerts, parties, barbecues, many recreational facilities.

FEES

Tuition . . . . . $140 per week
Room & board . . $140 per week
Deposit . . . . . $40 per week
(payable *ARS Amherst*; $30 refundable till July 1)

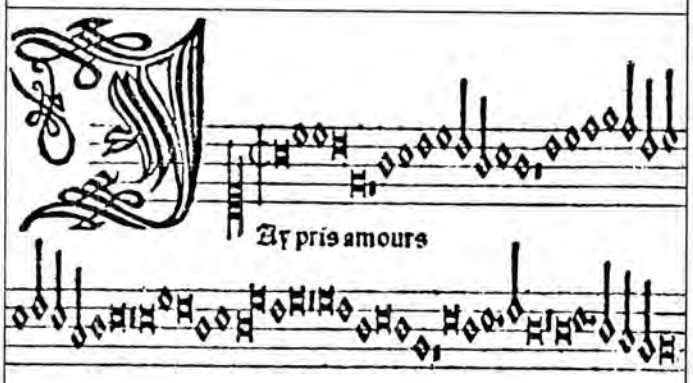
Tuition scholarships available. Students may attend either week or both. Note: established ensembles who attend the workshop together may receive private coaching as a group.

COORDINATOR: Stephen Eddy
160 West 95th Street 8A • New York, NY 10025 • (212) 666-3928

NORTH CAROLINA WORKSHOP

Location and dates to be announced.

COORDINATOR: Kathy Schenley
Rt 2, Box 210 • Chapel Hill, NC 27514 • (919) 967-2319



Tributes to Arthur Nitka

Arty Nitka meant a great deal to the Mix family, and we deeply regret his death. Ted and I had known Arty for many years. We respected his acumen as a businessman and as a musician. We enjoyed his boundless energy and lovely sense of humor and wit. His vitality rubbed off on one and all. We shall miss him dreadfully, as will recorder players across America. Our sympathy goes out to his family and to all at Terminal Music.

Alice S. Mix
Madeline M. Hunter

On West 48th St., between Broadway and Sixth Ave., can be found most of the musical instrument, musical supply, and sheet music stores of New York City. Arty Nitka gravitated here in March of 1946, when he was just out of the army, and was taken on as a shipping clerk for Terminal Musical Supply.

Arty had graduated from the High School of Music & Art in Manhattan in 1943, an accomplished clarinet and sax player. He toured with a small dance band for about a year, then settled down at a dance hall in the city, playing at night and going to Juilliard during the day.

After the war, his playing talents were rusty. Terminal proved to be the perfect niche for him, with his empathy for musicians, his musical knowledge, and his enormous merchandising abilities. He loved his work, so it was no surprise that over the years he rose to be Terminal's top salesman, and eventually, in 1972, bought the store.

I met Arty about 1957 when I strolled in one morning to buy a 50¢ thumbrest. By then he had a well-established recorder department—the "front of the store," as he called it. I was a novice recorder teacher boasting all of six young students. No matter; I was a VIP in his eyes. From that meeting grew a business association and friendship that deepened over the years; we watched each other's children grow up and marry, and shared family joys and sorrows.

What would I have done in those early days without Arty? For years, when my children were little and I couldn't get to the store, he sent me everything. No order was too small. I could never even get him to charge me postage. Once I protested: how could he make money on me? He laughed and said, "I juggle the books."

One fine day my chance came to conduct a playing meeting for the New York Recorder Guild. I didn't know how to conduct and confided my fears to Arty. He promptly invited me home, and we descended into his basement, where I waved my arms around until he was satisfied that I could do it. Then he and his wife Essie solaced me with coffee, cake, and chitchat.

What he did for me he did in other ways for many performers and teachers in the world of old music. In spite of his ups and downs with the ARS and the Recorder Guild, he gave unstintingly to each of his time, energy, and money.

Recently Essie told me, "He loved his work and he loved his family. He had a very fulfilled life." May this be said of each of us when our time comes.

Rhoda Weber

I first met Arty about twenty-five years ago, when I was a young music teacher giving a course in the recorder to more than a hundred public school teachers. Looking for a suitable method book, I discovered his *Seven Easy Steps to the Recorder*. Even then he had the common touch! He could do high-quality things and still reach a broad and diverse audience.

Shortly after we met, Omega Music, the publisher of his book, went out of business, and Arty decided to do his own publishing. One of my cherished mementos is a xeroxed copy of his worksheets for *One, Two, Three, Play*, his first ensemble book, which I helped him with and for which I wrote a brief introduction.

The rest, as they say, is history. He built Anfor into a successful publishing house because he had an unerring talent for uncovering good music that was also saleable. He took over Terminal Music (where the nice people are!) and became probably the largest retailer of recorders in the country. All of this he did while maintaining the highest ethical standards.

When my wife and I decided to start a publishing venture of our own, Art was most generous with advice and help. In typical Nitka style he imparted knowledge he had accumulated over the years. Most of this was by phone, as by this time he was feeling the effects of illness. However, he carried on with typical verve and humor, continuing to plan new and better deals for his beloved "customers and friends (one and the same!)."

His contribution to the world of recorders and early music was enormous. His ability as a teacher and music merchandiser brought many converts to the early music fold, and his honesty, enthusiasm, and sheer hard work kept these converts as his customers and friends.

God rest his soul, we'll miss him. .

Marvin Rosenberg

In the days when financing my lunch was a daily aspiration, I would stop in to talk to Art about the latest publications of recorder music and buy a few things I couldn't afford. . . .He wasn't content with giving me the professional discount but would throw in a couple of editions free, commenting blithely that they were "pretty dog-eared anyway" or that I really "should try this."

When I came in to tell him that I was to direct a new recorder consort of children at the Hebrew Arts School, I left carrying an orchestral stand and a fine new bass recorder—gifts to the school from Terminal.

In my life as a musician and as a teacher. . . I have been dealt a heavy blow of subtraction: there's a space unaccounted for, a blank where, for so many years, Art Nitka, Mr. Helpful, waited for me to need something.

Mordecai Rubin

Art Nitka was our only exhibitor at the first Long Island Recorder Festival. Since then he helped us every year, offering his service in any way we needed, as exhibitor, supplier, donor, director, friend. We turned to him for small favors and occasionally for large ones; he never refused. Despite his notorious flamboyance in advertising, the help he offered was quiet, self-effacing, and constant. The fourteenth annual festival this March will be dedicated to his memory.

Gene Reichenthal

Art Nitka was that wonderful and rare combination: an astute but honest businessman, and a warm and generous human being with an unusual degree of *sensibility* in an age that has all but forgotten the meaning of the word. I observed him to be fair and aboveboard in his dealings with all sorts of people at all times. His death is for me a personal loss.

Daniel Waitzman

From the earliest days of my recorder teaching I've looked forward to my occasional forays into New York City because these trips always included a long "drop-in" at Terminal. For most of those years, Terminal *was* Arty, and he and I had a delightful, easygoing relationship that made these visits pure joy. It was a bit like shopping at your corner grocery in the old days. There aren't many such opportunities in this plastic world, and I feel a real personal loss at not having his cheery face greet me any longer.

Lori Goldschmidt

On my fifteenth birthday a friend and I made a pilgrimage from Long Island to Terminal Music—our first visit. We were greeted with a cacophony of electric guitars, saxophones, conga drums, and talk. As we stood frozen with indecision in the doorway, a voice from a front corner of the shop offered help. Arty soon had us poring through stacks of music and answered all our questions with patience and, I like to think, joy at seeing two teenagers so absorbed with the recorder.

Andrew Acs

When, in about 1965, I was told, "You want to buy a recorder, you go to Terminal," I went—to the old store, where I was immediately turned over to Arty (no one else there spoke that language). That day I acquired not only an alto recorder, but a teacher: Arty had two group classes Thursday nights in a room over the store. The class was memorable for me because of the people (from other off-the-street types like myself to longtime recorder lovers like Mary Catherine Taylor, an editor of *Catch that Catch Can*, and her husband Jack), because of the new experience of ensemble playing (hearing bass recorders was a particular thrill), and especially because of the teacher: with this disparate bunch of about six—most of us playing only one instrument—Arty worked on technique and led us from *Alle, psallite* through Bach to Warlock. He worked us hard; and he had more fun—if possible—than any of us.

Jane Furth

For twenty-two years Arty Nitka was a wonderful friend—at long distance. I count it among my losses that I never got to meet him. He sent me boxes and boxes of recorders and music, keeping up, all the while, the friendliest of dialogues.

In one conversation, Arty told me that Anfor stood for: Arty Nitka: For Our Retirement. I am deeply sorry that he never got to enjoy his well-earned leisure.

John Benaglia

What an unlikely place Terminal Music was to find a loyal and devoted fan and friend of early music and the recorder! Situated near one of New York's raunchiest neighborhoods, in the middle of the group of music stores catering to rock-and-rollers, and deriving most of its income from that source, Terminal seemed and seems like the last place in New York for ARS types. . . .

This writer knew Arty for more than twenty years, first as a customer going in to buy various instruments and accessories, and over the past five years as a co-worker in the Anfor Editions publications. In all that time his interest and devotion to the "movement" never flagged. He was the most attentive and helpful of shopkeepers, and the most liberal and trusting of bosses. He never lost sight of the fact that in order to survive and grow the movement had to "sell" itself, yet he never once tried to impose his taste or musical judgement on his editor. His breezy and colloquial advertisements in the Quarterly always amused and interested this reader, and brought a welcome breath of humor and reality to the sometimes arcane world of early music. A remarkable man who will be sorely missed by all of us, was Arthur Nitka.

LaNoue Davenport

He was "Arthur" to the IRS I suppose, "Art" to his business associates, but "Arty" to his friends, and his friends were legion. . . . The warmth of his personality and genuine concern for his customers made the marketplace a much friendlier spot than it would otherwise have been. . . .

One of his proudest possessions was the ARS teachers certificate he earned "fairly and squarely" by passing all the requirements. Perhaps he did not play like Brüggen, but he knew his way around the instrument and was a fair judge of each one. And one of his proudest claims was that he personally tested every instrument that left his shop.

He was for many years a member of the Board of Directors of the ARS, and his value to the organization was immeasurable. He shouldered many burdens, clerical, editorial, and financial. I don't suppose anyone knows how much financial support Arty gave to the Society and to the New York Recorder Guild, but it was considerable. I have found out about many gifts purely by accident. He didn't need or want public thanks. He merely wanted the Society to flourish and to succeed.

His many kindnesses to me were often personal and do not need to be recounted here. One of my last memories of him is sweet. I was directing an ARS workshop that had an alarmingly low budget and badly needed scholarship money. I approached Arty with some trepidation, knowing that in recent years he had felt, wrongly alas, unappreciated by the ARS and somewhat hostile to it. At first his answer was an unequivocal "no." Then his good nature and his friendship for me got the better of him, and he gave me a substantial scholarship. It was, of course, the deciding factor in preventing the workshop from running into the red.

His pride was in his work, his life, his family. He was loved and revered by many, many people. He will be missed for a long, long time.

Martha Bixler

REPORTS

Festival of Early Music

The Wagner College Music Department hosts an annual one-day Festival of Early Music on its Staten Island campus. High-school ensembles from all parts of the country are invited to perform, attend workshops, and share techniques and stylistic approaches to enhance their understanding and performance of early music.

This past year's festival, held May 16, featured the Stamford (Conn.) High School Madrigal Choir and San Moritz Church Choir (combined); the early music class of New York's High School of Music and Art; the Locust Valley (N.Y.) High School Madrigal Singers; the I.S. 61 (S.I., N.Y.) Flute Ensemble; and the Howell High School (Farmingdale, N.J.) Madrigal Choir, Recorder Ensemble, and Brass Ensemble.

The groups from Howell are of particular interest. At the 1980 festival, a panel of early music specialists discussed the value and need for early-music performing groups at the high-school level. As a direct result, Howell was helped to salvage its excellent program, which was about to fall prey to budget cuts, and to return this year with its three ensembles. The quality of its brasses rivals that of many professional groups.

The morning was devoted to performances by each of the ensembles. These provided a full representation of literature by the masters of early music. Afternoon workshops included sessions for voices and recorders, an introduction to early instruments (led by Wagner graduate Jeff Dailey), a class in guitar and lute (by Wagner faculty member Edward Brown), and an introduction to Renaissance dance. For the directors, there was a workshop in editions and sources, also led by Jeff Dailey.

Concluding the afternoon were performances by the Wagner Guitar & Lute Ensemble, led by Edward Brown; the Collegium Musicum Wagneriensis, under the direction of Wagner music chairman and festival director Dr. Ronald Cross; Heinrich Isaac's "Innsbruck, ich muss dich lassen," in which all groups participated; the presentation of certificates; and finally a cookout.

During the three years that the festival has taken place, it has been interesting to see how various schools approach early music. The High School of Music and Art, for example, has a class whose purpose is to study rather than perform old music. Among those groups who do perform, the madrigal singers from Locust Valley, Howell, and Ridgewood, N.J. wear Renaissance costumes to give their performances greater impact, as does Howell's Recorder Ensemble. Such smaller groups as the recorder ensembles of Middlesex Junior High School in Darien, Conn. and Hunter College High School in New York, however, do not wear period costumes.

Hunter also possesses a large choral group that strives, with amazing success, to duplicate the quality of the boy choirs of the famous English university chapels at Oxford and Cambridge. The Collegium Musicum from Montpelier, Vermont, a vocal group of medium size, also has a highly developed vocal technique.

The instrumental ensemble from Morristown, N.J., uses a great variety of early instruments with appropriate ornamentation and instrumentation, while the Brass Ensemble from Howell plays instruments of the modern brass choir. Some groups perform with a conductor, and some without.

In summary, it would seem that, at least in the schools that attend the annual festival at Wagner, one need not lament the lack of instruction in early music in our high schools, but rather praise the many fine ensembles that various schools have developed.

Joseph Shiroky

ARS Education Program

Pictured above are Constance M. Primus, chairman of the ARS Education Committee, and Paul Jacobson, first recipient of the ARS Level III Certificate. Mr. Jacobson passed the Level III Examination with distinction, demonstrating overall musicianship as well as recorder-playing ability. Mr. Jacobson studied music theory and philosophy at St. Olaf College, and composition at the Union Seminary School of Music and Columbia University. He studied the recorder with Martha Bixler. He has taught theory, composition, organ, piano, recorder, and ensemble music at Concordia College in Bronxville, N.Y. Mr. Jacobson is a freelance performer on recorder, flute, and keyboard instruments, and has recently started making recorders.

Now that the ARS Education Program has been underway for a year, with portions of it included in classes given at most of the past summer's workshops, the Education Committee would like to know the response of the

membership to the program. It invites suggestions and criticisms in order to proceed with revisions in the near future.

Questions have arisen about the substantial gaps among the three levels. The program has been designed so that it may take a year or more of serious study and regular practice to achieve each level. It is not a series of little steps that are quickly taught and easily tested; it was felt that such an emphasis would increase competitiveness among players and create unnecessary tensions among the membership. In addition, the administration of so many tests would saddle the ARS with a greater burden than it can cope with in its current structure.

Again, the committee would like to stress that the emphasis of the program is on the Study Guides, which can be used by most members to further their musicianship on the recorder at their own pace, rather than on the examinations. And it concurs with this statement by Bernard Krainis:

> The recorder is a difficult instrument — perhaps *the* most difficult woodwind, and its mastery is a serious and time-consuming business.

ARS Education Committee

NYU conference on performance practice

At the beginning of October the Center for Early Music at New York University sponsored a two-day conference on late medieval and early Renaissance music. Eleven scholars from here and abroad read papers on what musical, archival, and iconographical evidence can tell us about the performance practices of five to eight hundred years ago. Each set of papers was followed by a discussion period that was frequently lively and sometimes much too short.

Ursula Günther (University of Göttingen) began the proceedings with an examination of late fourteenth-century French compositions in which the text gives clues for performance: Cordier's circular canon *Tout par compas*, where the scribe "clearly wanted instrumental pre-, inter-, and postludes" because of the large gaps in the layout of the text; Machaut's *Sanz cuer*, where a "too-narrow imitation" obscures the sense of the text and causes too many dissonances; and several others.

Using archival material, Craig Wright (Yale University) discussed the performance of French liturgical music, principally at Notre Dame, between 1198 and the end of the sixteenth century. He said that the archival method is "exciting because it offers direct access to the Middle Ages" but has limitations as well: research is at the mercy of what type of records have survived. Those he cited show that organum was still being performed at Notre Dame in 1271 (with the singers receiving the same wage as in 1199), that singing was a soloists' art, and that the number of singers (two to six) was related to the importance of the feast being celebrated. There is no mention of instruments in relation to this repertoire. Not until 1349 was an organ built at Chartres; one was in place in Notre Dame by 1357 and probably somewhat earlier.

Roger Bowers (Cambridge University) considered the performance of English church polyphony between 1320 and 1390. While apologizing for "failing to offer a single original conclusion," he did conclude, through an analysis of ranges, that "virtually every piece" used five elements: four voices and possibly an instrument, with no more than four elements being used at once. He said that it can't be assumed that a line of music without words was purely instrumental; also that "we don't know enough to hint at how much is left to learn." A fairly technical presentation by Alejandro Planchart (University of California, Santa Barbara) followed, on "Texted and untexted parts, and the manuscript evidence for polytextual masses in the 15th century."

David Fallows (University of Manchester) concentrated on several documents from the third quarter of the fourteenth century that give specific information on how polyphony was to be performed: the ordinances of the Burgundian court chapel of 1469, the register of St. Peter's choir in Rome, and Dufay's will of 1474. The latter requests that his Mass for St. Anthony of Padua be sung on the feast of that saint with nine singers. Fallows speculated on the division of the voices (possibly five on discantus, two on tenor, two on contratenor) and whether the top part was taken by men or boys (if men, they must have been falsettists), and noted that an ensemble of the type Dufay arranged payment for in his will was probably the one he preferred at the time. As to instrumental participation, Fallows thought that "the evidence of singers and instruments working together for this repertoire seems slightly dubious"—though instruments may have accompanied monophonic songs; he believes that the lower parts of even such pieces as Dufay's *Par droit je puis* were sung or vocalized.

Several talks included recorded musical examples. Wulf Arlt (University of Basel) played tapes of his instrumental class's attempts to reconstruct the performance of a medieval estampie (HAM 40c), with extended improvised introductions.

In her presentation on "Mimesis and woodwind articulation in the 14th century," Margaret Hasselman (Virginia Polytechnic Institute) drew attention to the similarities between the syllables used to imitate instruments in two French songs from the Codex Ivrea, *Tres dous compains* and *Or sus vous dormés trop*, and the articulations later given in such treatises as Ganassi's (1535). The songs specify both single (*tintinton*) and double tonguing (*lire lire, ture lure*). During the discussion that followed, David Fallows wondered whether anyone had compared the bird calls in such songs with the sounds of real birds, "whose performance practice has presumably not changed very much," in order to get some idea of "how precisely one dare interpret the information on instrumental performance." Dr. Hasselman confessed to not being much of an ornithologist, and another member of the audience called attention to a study showing that birdsongs have in fact changed over the past fifty years.

Three of the concluding four talks dealt with iconography. Tilman Seebass (Duke University) showed slides of a tapestry and of van Eyck's Trent altarpiece that gave an idea of the emotional intensity of the music being performed and illustrated his concept of "music visualized." James McKinnon (SUNY, Buffalo) listed five principles for evaluating iconographical evidence, the third of which was that "much valid musicological information takes the form of broad general conclusions"; for example, we know the approximate size of medieval organs and that they used sliders rather than keys. He stated also that "iconographical evidence [from fifteenth-century northern European book painting] makes a strong case for *a cappella* performance" of liturgical music. He can cite more than a hundred scenes with singers and without instruments, in manuscripts from courts, cathedrals, and monasteries—in a century when realistic detail was considered important.

Anne Hallmark (New England Conservatory), seeking "French influences on Italian music, ca. 1400," concentrated on Paduan composers, chiefly Ciconia. Finally, Howard Mayer Brown (University of Chicago) gave a paper on the harp in fourteenth-century Italy. For this instrument at this time in Italy, pictorial — and literary — evidence are all we have: there are no treatises and no harps. Observing that musicologists love to make generalizations while iconographers are careful not to, he said that we must look for "groupings and patterns" and "be content with approximations that with luck may constantly be refined until we can eventually begin to understand the limits within which instrument makers and players worked."

He has found three standard harp shapes in use in the latter part of the *trecento* (slender Gothic, stubbier, Sienese) and two common sizes (c. 29″ and c. 43″), with most often 9 to 16 or 17 to 24 strings—thus a range of one to two or two to three octaves.

There was also an excellent concert of English, French, and Italian music of c. 1400 by the vocal ensemble Pomerium Musices, directed by Alexander Blachly, which incorporated insights gained from these kinds of musicological research.

The proceedings of the conference will be published by Cambridge University Press early in 1983, and plans are underway for a second conference in the fall of that year. For information, contact Prof. Stanley Boorman at NYU's Center for Early Music.

Sigrid Nagle

Symposium on early vocal practices

An international symposium on early vocal performance practices—the first ever, according to Ross Duffin, its coordinator – took place October 23–25, at Case Western Reserve University in Cleveland. With four panelists (Julianne Baird, Barbara Thornton, Ray Nurse, and Quentin Quereau) and over thirty registered participants, the event generated so much enthusiasm that a committee was formed to explore the possibility of initiating a Society for Early Vocal Practices that would sponsor further symposia and workshops and develop an exchange of information on this fascinating but problematic subject.

The symposium included two extraordinary demonstrations of its topic: a recital, "Virtuoso Vocal Works from the 17th and 18th Centuries," by Julianne Baird, accompanied by Ray Nurse, lute, and Doris Ornstein, harpsichord; and a concert by Sequentia (Barbara Thornton, Ben Bagby, David Hart, and Margriet Tindemans) entitled "Minstrels and Clerics of the Medieval North." Baird's program of English theatre music, early Italian bel canto songs, and cantatas by Montéclair and Carissimi was a display both dazzling and nuanced of distinct but related vocal styles. The Sequentia concert, which, interestingly, drew a larger crowd, included a sequence, motets, and lais from twelfth-century France, several of the St. Godric songs from England, and some entertaining, informal *Spruchdichter* songs of thirteenth-century Germany. Individual performances were superb, but it was the energy and polish of the ensemble as a whole that most entranced the audience.

In other sessions, formal papers alternated with discussions. Ray Nurse's opening presentation on Renaissance vocal practices (choral, chamber, florid, and "noble") sounded motifs to which the conference returned many times. First, although many sources for the study of early vocal practices exist, they are frequently hard to use (inaccessible, untranslated, or poorly translated) and hard to understand; like us, our ancestors used metaphors and impressionistic terminology to describe aural phenomena. For example, is the preference for a "sweet" treble and a "sharp" bass in choral ensemble the same as or different from that for an "organ-like" sound? A second problem is that, even when a context is established, as in a nation, region, time period, or social situation, we find that the sources often disagree (again, much like modern music critics) on such issues as vibrato, embellishment, and tone quality. There is, however, some consensus among the sources that the different registers of the voice should be exploited rather than simply blended, as in modern practice, and that in choirs "shouting" should be avoided (thus suggesting that it was probably rather common practice!).

Julianne Baird's paper on vibrato provoked the most extended discussion, as it joined a number of theoretical and practice problems.

Even today, the physiology and acoustics of vibrato are not well understood. In Baird's sources, culled from the mid-sixteenth century to the nineteenth, a bewildering array of terms was used to describe various "vibrating" phenomena, many but not all "ornamental." (My favorite was Roger North's "waiving," a gentle and gradual vibration introduced in long notes and "judicially managed.")

Quentin Quereau questioned whether modern singers training for professional careers should even attempt to develop a technique for early music too, but Ray Nurse contended that the singer who wants to do early music must also, in most cases, have a modern technique in order to make a living at singing. From the floor, Jim Stark proposed that at least some approaches to "modern" technique might serve fairly well as far back as the introduction of Zarlino's tuning, when the consonance of the third took precedence over the perfect fifth; here a confluence of factors in musical style and environment — the move to the theater and concert hall — encouraged the use of vibrato for amplification and tuning adjustments as well as ornamentation. Barbara Thornton introduced a plaint to which she was to return in her own paper: even if we wish to train modern singers in early techniques, we have no proper pedagogical materials.

In "The Knowns and Unknowns of Singing Medieval Music," Thornton described how she has made decisions about the timbre appropriate to particular types of music. Her study of the vowel-sounds on which melismas were sung in the so-called St. Martial sequences (twelfth century) — thirty-eight percent on "i," which later treatises deplore — suggested valorization of a high, bright timbre, which she associates with Mediterranean folk music styles of the present. Contrary to current wisdom about making a distinction between vibrato and coloratura, early technique for melismas and passaggi could have been based upon the natural vibrato, she speculated, supporting her idea with a taped example from the early twentieth-century Spanish operatic soprano, Conchita Supervilla.

The open discussions focused on style and expression in early music singing, vocal production for early music, and articulation and ornamentation. These ranged into questions of voice physiology and pedagogy that are intimately related to musicological research and contemporary efforts to perform early vocal music. In the final session, the participants agreed on the following needs of the early music singer: pedagogical materials and an exchange of information among singers, voice teachers, musicologists, and voice physiologists. Ben Bagby added a plea for singers to really learn the languages of the texts — not just the diction — in order to discover the sounds characteristic of the various national and regional styles.

Anyone interested in further activities sparked by the symposium should write to Prof. Duffin at CWRU or to Beverly Simmons, 15706 Hazel Rd., East Cleveland, OH 44112.

Suzanne Ferguson

John Cuerden

A view of this past year's London Early Music Instrument Exhibition, held annually in October. The three-day event was attended by some 4,500 people. Of the more than 150 exhibitors, a dozen were recorder makers from England, Northern Ireland, Holland, and West Germany. According to our correspondent, the exhibition "was widely reported in the press (especially the musical press) and on national and local radio, and was a very pleasant, happy, and busy occasion."

John Cuerden

John Willman with his copy of a Bressan alto at the London Early Music Instrument Exhibition.

Aliénor Harpsichord Composition Awards

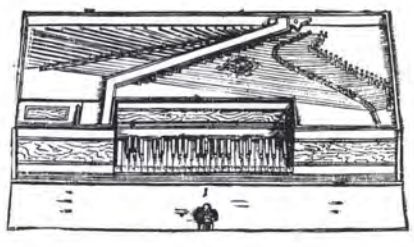
A new competition offering $11,500 in prizes for compositions for solo harpsichord is being sponsored by the Southeastern Historical Keyboard Society. Deadline for entries is June 30; contact Dorothy Freeman, PO Box 3529, Augusta, Georgia 30904.

Flanders Festival, Bruges

The festival's seventh international organ competition, for performers born after December 31, 1949, will take place from July 31 to August 7 (the festival continues on through the 15th). Application forms are available from the Festival van Vlaanderen — Brugge, C. Mansionstraat 30, B–8000 Brugge, Belgium, and must be returned by May 1 along with a fee of 500BF (c. $12).

Bodky Competition

The fifteenth annual International Bodky Competition for excellence in the performance of early music will be held on June 5. Information: Mrs. Betty Burroughs, 9 Park Avenue, Belmont, Massachusetts 02178.



Oiling Recorders

Is it really necessary to oil recorders, and if so, why? If you were to ask a dozen recorder makers that question, you might get nine or ten different answers, but most makers would probably agree that bore surfaces must be made reasonably resistant to moisture penetration if the instrument is to remain dimensionally stable and free of cracks under varying circumstances of use. Moreover, most would also agree that a smooth, nonporous, and acoustically reflective surface enhances the acoustical efficiency of any given instrument.

There are two likely reasons for agreement on point one above. First, the more hygroscopic, or absorbent of water, the instrument is in general, the more severely it will shrink and swell in response to seasonal changes and heavy use, thus creating assorted tuning and "burble" problems. Second, when the instrument is played, the bore usually becomes wet. If this surface moisture is absorbed into the wood fibres, they will swell greatly and exude a small amount of dissolved vegetable matter, which is then swabbed away. When these fibres dry out, they are slightly smaller than before, and minute fissures appear between the fibres. As this process is repeated, the fissures increase in depth, and within them absorbency is greatly increased. This produces a powerful force that acts as if to enlarge the inside circumference of the bore — while, of course, the outside surface is completely unyielding. This process can eventually precipitate a gaping crack on the outer surface if it is not arrested by some means.

Digressing slightly, it should be pointed out that most such cracks open and close in response to climate and use, but seldom go through into the bore unless an attempt is made to "fill" them with some rigid material such as epoxy. When this is done while the crack is gaping, forces begin to work to pull the crack closed as the inner surfaces dry, and the filler material acts as a wedge to rip apart the fibres nearer to the bore. The result is a through-crack that will probably impair the playing characteristics of the instrument. Cracks on the outer surface are best left untouched, or at most, packed with beeswax, which will be pushed harmlessly out when the crack closes. Such cracks are nearly impossible to glue satisfactorily because of the great pressures involved. They are usually repaired by alternative methods.

Getting back to the point, oiling the bore correctly and with an appropriate oil can arrest the process of fissuring by replacing lost material between the fibres, and the elimination of this porosity will also improve the acoustic quality of the surface.

Virtually all competently made recorders are built utilizing one of four practical deterrents to this deterioration process:

1) The instrument can be made of a wood that is extremely resinous and naturally impervious to moisture.
2) The bore, or the entire instrument, can be impregnated with linseed oil.
3) The bore can be coated with an impervious epoxy or varnish film.
4) The entire instrument can be impregnated with paraffin wax.

Of these approaches, the last, impregnation with paraffin, is applied only to "soft" woods such as maple and fruitwoods, because only they are absorbent enough to take up a suitable quantity of the wax. If this treatment is administered properly, it appears that no further measures are required for the life of the instrument, since it is, for all practical purposes, a wax instrument. The wax process, incidentally, takes place while the recorder-to-be is just a billet of wood. After fabrication, no further impregnation is possible. Attempts to oil waxed instruments usually result in a messy sludge of partially dissolved wax and eternally undrying oil!

The third approach, that of applying a synthetic film, is also an attempt to produce a maintenance-free bore. Esthetic considerations aside, many fine makers such as Friedrich von Huene and his followers have had great success with this system. Their instruments are truly crack-free and require little attention. This treatment has been used primarily with resinous woods such as palisander and grenadilla, but is used occasionally with softer woods. Makers using this process usually provide a bore oil which is of only cosmetic significance, since it does not penetrate the film at all or affect it in any way. At most, it removes finger dirt from the exterior surfaces of the instrument.

With the first and second systems, regular oiling with *raw* linseed oil is a safe and effective method of arresting the fissuring process, and in the case of maple, preserving the acoustical opacity of the bore surface. Raw linseed oil, unlike boiled linseed oil, does not have drying chemicals added, and remains liquid for about forty-eight hours. This allows time for the oil to penetrate deep into the fibres before "polymerizing" or hardening, rather than solidifying into a film on the surface and eventually altering the dimensions and acoustics of the bore. Other "bore oils" may consist of almond oil or even petrolatum or mineral oil. In my judgement, and illustrious authorities notwithstanding, these are useless since they never polymerize, and may even serve to dissolve original oils and resins and thus render the instrument more susceptible to moisture damage. I do not know of a maker of instruments in the first or second categories who uses other than raw linseed oil, sometimes with a little turpentine added. This is not to say that one does not exist — I just haven't met him yet.

To oil your recorders, follow these directions carefully. Read them through before beginning.

1) Oil only exotic or hardwood instruments that have not been wax-impregnated. If in doubt, seek advice.
2) Do not play the recorder for twenty-four hours before or after oiling.
3) Use only raw linseed oil. Although some makers add turpentine to their preparations, this is not necessary for your purposes.
4) Prepare a 1/4-inch wood dowel with an elongated hole near one end, or use the little plastic swab that comes with a plastic recorder. Using a strip of paper towel threaded through the hole, saturate the entire inside bore of each section with oil, *BUT* do not run the swab closer than one inch to the plug. DO NOT get oil on the plug or into the voicing area. DO NOT get oil onto the corks. Be sure that the sockets are thoroughly dry before the instrument is reassembled. Wipe the remainder of the outside of the instrument with oil and stand each piece on its end. Allow the pieces to stand for two or three hours if possible, but not overnight. Then wipe each piece COMPLETELY dry, starting with the outside. The fingerholes should be dried VERY carefully with a soft pipe cleaner so that any tuning material that may be in the holes is not disturbed.
5) After drying, allow the pieces to stand on end for twenty-four hours before reassembling the instrument.

REMEMBER: The instrument may be damaged by a) allowing oil to remain on the corks for more than a moment if smeared there accidentally, b) failing to dry the instrument thoroughly as directed above, c) smearing oil closer to the plug than one inch, onto the plug, or onto the labium, or d) attempting to oil a wax-impregnated instrument.

Failure to oil an instrument will not usually damage it, although performance and feel will be substantially improved by oiling. Only the most heavily used hardwood instruments will benefit by oiling more than twice annually, but unsealed maple instruments may require oiling as much as monthly, especially when new.

Philip Levin

BOOK REVIEWS

Dale Higbee, editor

Music in Medieval and Early Modern Europe: Patronage, Sources and Texts
Iain Fenlon, editor
Cambridge University Press, 1981, xiii and 409 pp., $57.50

In the scholarly world there is a well-established tradition of books with shared authorship. Large, comprehensive histories dealing with a given genre, period, or geographical area often contain chapters assigned to individual specialists. Commemorative volumes, generally known under the German term *Festschriften* and published in conjunction with important birthday anniversaries of well-known and long-lived scholars, contain articles on subjects of interest to the scholar in question, written by his colleagues, friends, and former students (at least those who have "made good"). Another type of anthology collects the papers presented at major conferences and preserves them in a more permanent way—or at least in a more centralized form—than if they had been published in separate journals.

The present volume contains revised versions of papers read at a conference on medieval and Renaissance music held at King's College, Cambridge, in 1979. Indicative of the strength of American musicology, thirteen of the seventeen authors represented hold positions in American universities; the remaining participants include three associated with institutions in Britain and one from Italy. The book is attractively produced and includes ample notes, indexes, illustrations, musical examples, and other scholarly apparatus. A useful index of over 200 manuscripts cited in the articles attests to the importance of this kind of documentary source for the study of early music.

Music in Medieval and Early Modern Europe is divided into four parts, presenting discussions of (1) church patronage of music in fifteenth-century Europe, (2) sixteenth-century instrumental music, (3) music and patronage in Italy, 1450–1550, and (4) stemmatics and music sources. Part 1 contains general articles on church music in England (by Roger Bowers) and Italy (Giulio Cattin), as well as a more specific study of Antoine Brumel and patronage at Paris (Craig Wright). Part 2 consists of five articles, including three by Warwick Edwards, H. Colin Slim, and Louise Litterick on instrumental music derived from vocal settings. In addition, Iain Fenlon, the editor of the volume, discusses the music found in a Winchester manuscript now in the British Library, and Howard Mayer Brown presents information on the practice of transposition on the viol in the early sixteenth century.

Italian music of the Renaissance is examined in part 3, which contains two articles on Venetian patronage: the Scuole Grandi (Jonathan Glixon) and the printer Antonio Gardane and his relationship with Willaert and his circle (Mary S. Lewis). Also included are a discussion of the early madrigal by James Haar and an examination by Lewis Lockwood of Italian court *cappelle*, especially that of Ercole I d'Este of Ferrara. Part 4 deals with matters more esoteric: the transmission of musical repertoires through various sources and the methods that can be used to study this process. Contributors of articles on this subject are Allan W. Atlas, Margaret Bent, Stanley Boorman, Alejandro Enrique Planchart, and Edward H. Roesner.

The high cost of this volume and the technical nature of much of the material will limit its purchase by the general musical public, but it should be acquired by research libraries of universities and larger municipalities. Recorder players who enjoy early music, have read the standard music histories, and wish to delve deeper into the subject should find much of interest here, especially the chapters on patronage and instrumental music.

William E. Hettrick

Six Great Secular Cantatas in Full Score
JOHANN SEBASTIAN BACH
Dover, New York, 1980, 286 pp., $7.95

This nicely produced and clearly printed reprint from the Bach-Gesellschaft edition makes readily available at a modest price full scores of half a dozen of Bach's most popular secular cantatas. Most familiar is the Hunting Cantata BWV 208, with the aria "Sheep May Safely Graze" for soprano, two alto recorders, and continuo. Recorder parts, as in Bach's time, are printed in French violin clef. Other cantatas include BWV 201 (Phoebus and Pan), 202 (Wedding Cantata), 205 (Aeolus Appeased), 211 (Coffee Cantata), and 212 (Peasant Cantata). A new literal English translation of the texts was prepared especially for this edition by Stanley Appelbaum.

Dale Higbee

The Gentleman's Recreations: Accomplishments and Pastimes of the English Gentleman 1580–1630
MARCIA VALE
D.S. Brewer, Cambridge, England; Rowman & Littlefield, Totowa, N.J., 1977, 182 pp., $16.50

It is somewhat curious, in an age of feminist literature and feminist reassessment of the past, to find a woman devoting her scholarly attention to an entirely male world, an aristocratic one of training, recreations, and amusements. This book deals with events in the reigns of Elizabeth and James, although Elizabeth as woman is given no particular emphasis; indeed we knew that she danced and played keyboard and lute even if we hadn't been quite told before that in her old age she suffered blackened teeth and alopecia.

The book is arranged in twenty-one chapters covering such topics as tournaments, hunting, fencing and duelling, travel, the visual arts, dancing, music, the playhouse, gaming, and love. There seems to be no discernible order save a general progression from the more martial arts to the less. Chapters range from four to ten pages and are devoted about half to an introduction of the topic and half to a number of quotes, unrelated to each other except by topic, from contemporary sources. Each chapter has extensive footnotes, headed by a bibliography, and there is a general index at the end of the book.

Of particular interest to us in early music should be the chapters on dancing and music, and yet if we have had any exposure to these areas at all—beyond the music itself—we are not likely to learn much. With regard to dancing we are probably acquainted with the arguments that on the one hand see it as the expression of ideal harmony and grace, the symbol of virtue, and on the other view it as the Puritans did, as leading to all manner of vices. The brief description of dancing in masques, a dramatic form of the time in which the audience itself participated at some points in the dancing, is not complete enough to give us a good idea of what the masque was all about. The books on dance in the bibliography — Arbeau's *Orchésographie*, Negri's *Nuove Inventioni di Balli* (I am aware of no published English translation and one is long overdue), and Playford's *The English Dancing Master* — are probably familiar to many of us by now.

The chapter on music is only six pages long. Two of them are taken up with Morley's famous dialogue concerning a man made uncomfortable in a social context because he could neither discuss nor read music, and Elyot's mention of music as appropriate to the training of the mind. The four pages of commentary list the well-known ideas that a gentleman should be musically literate (i.e., be able to read music with voice or instrument) without being "professional" (i.e., without appearing to be an artisan, hence of lower status); that music in theory expresses a universal harmony found in the proportion of heavenly bodies to each other and the celestial music they create (though unheard by man); and that well-to-do families owned instruments, perhaps a lute, maybe a chest of viols, and—as a particular mark of wealth—some keyboard instrument. That Inigo Jones, the stage designer, introduced the theorbo from Italy into England was the only particular piece of news to me. In the chapter's bibliography, only Morley's *A Plaine and Easie Introduction to Practicall Musicke* is of general interest, and again, this is

a work probably known to most of us if in title only.

The Gentleman's Recreations, then, is a work that will be of interest only to one who would like to discover the major contemporary sourcebooks for the wide number of social accomplishments and pastimes included for discussion. It will not make one a better performer of music nor give a greater historical or musicological understanding.

Michael H. Foote

Michael H. Foote wrote his dissertation (Ph.D., University of California, 1977) on English Renaissance poetry and its relationship to music. He is currently a visiting assistant professor at the University of Minnesota. He plays recorders, crumhorns, and viols.

The Rules of Musical Interpretation in the Baroque Era

JEAN-CLAUDE VEILHAN

English translation by John Lambert of *Les Règles de l'Interprétation Musicale à l'Époque Baroque*

Leduc, Paris, 1979, 100 pp., $11.95

Jean-Claude Veilhan is recorder and traverso player for Malgoire's fine Baroque performance groups, La Chambre du Roy and La Grande Ecurie du Roy, both well represented on recordings. He is the author of a three-volume series, *The Complete Recorder Tutor* (the first two volumes in French and Japanese, the third volume in French and English), and the editor of Leduc's Early Music Archives, publications that include a facsimile of the original along with a score and parts in modern notation.

The present book is an excellent brief introduction to seventeenth- and eighteenth-century performance practices for all instruments and voice, designed to give modern performers interested in authenticity some easily understood rules to follow. The rules are taken from original sources and often presented in the words of the original author, with his musical examples. The twenty-five sources, selected from the 1690s to the 1790s, are among the best-known, most easily available, and most easily understood from that period.

Veilhan divides his rules into five chapters: 1) Metrical Signs and Their Characteristics, 2) Phrasing, 3) Embellishment, 4) The Various Types of Adagio and Allegro, and 5) Character and Tempo of the Various Movements (Airs and Dances). In his preface, he explains his purpose in giving the reader rules to follow:

. . . it is essential to speak about *rules*. The word may seem didactic and suggestive of fixed precepts. But in fact, for the musical era known as the Baroque, what we are concerned with is a body of traditions, principles, effects, conventions and inventions which make up 'good taste'. . . .

Formerly rules were passed on from master to pupil; indeed, they constituted the very musical and social air they breathed. It is this state of awareness we must seek if we want to make the music of our predecessors live again in the present with a true sense of continuity: a resurrection, not an exhumation!

The rules given in the chapter on meter are representative: each meter sign is accompanied by at least one quotation from an original source and at least one musical example. In the chapter on phrasing, Veilhan makes the often neglected point that in Baroque music all notes should be separated—"aerated" — by "articulatory silences." Excluded of course are slurred notes, though even the last note of a slurred group is shortened to separate it from what follows. As an illustration, Veilhan gives his own proposed transcription of a sarabande, with appropriate articulatory silences. The chapter on phrasing also deals at length with the subject of rhythmic inequality of pairs of equally written notes, although Veilhan does not discuss the much-disputed application of inequality to non-French music, nor does he raise the question of the effect of inequality on groupings of notes—i.e., is the short note of a long-short pair grouped with the long note before it or the long one that follows it?

The chapter on embellishment is broken down into "grace notes" (*agréments*) and "ornaments" (*ornements*), perhaps not the clearest translation for "fixed" or "set" as opposed to "free" or "extempore" embellishments. Here Veilhan gives a description and musical examples of such terms as *chûte* (fall), *coulade* (run), *tour de gosier* (turn), trill, and vibrato. Unfortunately this book, which was originally published in French in 1977, preceded Frederick Neumann's monumental *Ornamentation in Baroque and Post-Baroque Music* (Princeton University Press, 1978), and therefore does not mention that Baroque trills do not always start on the beat and from the upper auxiliary note unless preceded by the lower auxiliary. Among the ornaments, Veilhan includes variations called *doubles*, diminutions, and *passages*. He gives eight pages of examples of French, German, and Italian ornamentation of this type as well as two pages on the cadenza "improvised on a pedal-point," the latter based mostly on Quantz.

The chapter on "The Various Types of Adagio and Allegro" includes a "Table of the Characteristics of the Various Tempi" (Largo, Larghetto, Grave, Adagio, etc.) based on Brossard (1703) and J.-J. Rousseau (1767) and a summary of Quantz's two chapters on the Adagio and Allegro.

The very helpful chapter on French airs and dances gives at least one quotation — sometimes with an exact metronomic tempo equivalent, bowing instruction, or dance step — and accompanying musical example for pieces such as the Allemande, Chaconne, Minuet, Polonaise, etc. A bibliography and two indexes close this useful book. Generally well translated and reasonably priced, it is recommended to all looking for this much information under one cover.

Betty Bang Mather

Handel and the Pastoral Tradition

ELLEN T. HARRIS

Oxford University Press, 1980, xii and 292 pp., $42

A revision and expansion of the author's doctoral dissertation, this is one of the more significant studies of Baroque music to appear in recent years. Both the composer and the tradition are subjects that for some time have demanded more attention from scholars. Prof. Harris traces the roots of this tradition and the specific ways in which it flourished in the three countries where Handel composed — Germany, Italy, and England. Had Handel worked in France as well, this book would be a comprehensive study of the genre.

In depicting the growth of the pastoral tradition, Harris covers many important Baroque works, especially Italian and German operas. Of particular interest is her discussion of the tradition in England as it relates to Purcell's *Dido and Aeneas*. She convincingly argues that the surviving musical source shows Purcell's careful attention to the English pastoral style (found mainly in masques) and

to dramatic symmetry in shaping the opera.

Of more general significance is the author's attention to aria form in pastorals, wherein she notes that the A and B parts often have the same melodic contours and rhythmic patterns. Her use of literary as well as musical sources seems comprehensive. Thus the first half of this study is important to all who would understand and perform Baroque music.

The second half traces Handel's use of the pastoral. It is perhaps the first major reassessment of certain aspects of his style since the studies by Winton Dean and Paul Henry Lang. First, Harris shows that the links with German style, particularly the peculiar features of the German pastoral, are stronger than the revisionist picture of Handel would suggest. (Lang and Dean went a long way in trying to picture Handel as a composer in the Italian mode who only happened to be born in Germany and used limited features of the music of his adopted land, England.) After all, the musical style of the High Baroque was not exclusively Italian. The problem is sticky, though, since much of Handel's music from his German years is lost. (Incidentally, one of the small benefits of the book is a chart that conveniently summarizes the known facts about Handel's Italian stay, the details of which appear in a wide variety of often obscure journals.)

Second, Harris re-evaluates the so-called "difficult decade" in Handel's career, the 1730s. Though he vacillated among opera, ode, and oratorio before "settling" on oratorio in the 1740s, nonetheless it was the ideals of the pastoral (Harris shows) that governed the style and tone of the music from this period. Harris even makes sense out of the bilingual production of *Acis and Galatea*, long regarded as a total mishmash.

William D. Gudger

William D. Gudger earned his Ph.D. in musicology at Yale. He teaches at The College of Charleston and is also Associate Organist at the Cathedral of St. Luke and St. Paul in that city. His edition of Handel's Opus 4 organ concertos has recently been published by A-R Editions.

Mozart: The Man, The Musician

ARTHUR HUTCHINGS

Schirmer Books (Macmillan), New York, 1976, viii and 244 pp., 96 pp. color plates, $45

This handsomely produced volume offers an insightful portrayal of Mozart's personality, set in historical perspective, plus knowledgeable and perceptive comments on each category of his compositions, with special attention to the operas. Hutchings presents persuasive evidence of the effects on Mozart of the kidney disease from which he suffered for seven years, and which ultimately was the cause of his early death. The author is sympathetic in his portrayal, but he also recognizes the personal vanity and need to keep up appearances, as well as extravagance, that contributed to Mozart's financial difficulties. The book contains 320 well chosen illustrations, 170 of them in color. The latter are grouped into pictorial essays on such topics as Mozart portraits, the composer's family circle, Mozart's Vienna, Salzburg (then and now), and contemporary composers and instruments. This is a well written book that can be read with pleasure and profit by persons of many levels of musical sophistication.

Dale Higbee

MUSIC REVIEWS

Louise Austin, editor

Arlequin Triste
For solo alto recorder
EDUARDO ALEMANN
Barry, distributed by Boosey & Hawkes, $3.25

This piece in no way resembles Alemann's well-known avant-garde recorder quartet *Spectra* (Galaxy-ARS #79); the idiom here is pre-1950s-orthodox.

As the title suggests, *Arlequin Triste* is a mock-happy musical portrait laced with an undercurrent of irony. It is reminiscent of the bitter-dry quality of much French and Russian music written between the end of World War I and the mid-1930s. Structurally, it is a scherzo in rondo form, but the repetitions are not literal beyond a measure or two. Although Alemann employs a free chromaticism throughout, he leaves no doubt that the note G is home base.

This is a good, though not exceptional, piece of average difficulty. Teachers who are on the lookout for new material will find it comparable to the suites by Bornefeld and Staeps, the first sonata by Roeseling, and any of the conventional Linde pieces.

Pete Rose

Leichte Tanzsätze für ein Melodieinstrument und Basso Continuo
MICHEL-RICHARD DELALANDE
Edited by Rudolf Ewerhart
Moeck ZFS 488/489, 1980, distributed by Magnamusic, Sharon, Conn. 06069, $4.75

This edition of easy dances from the works of Delalande contains sixteen selections from an unnamed manuscript source. They are designated for soprano recorder but are also suitable for violin, flute, or oboe, and some even work well on alto recorder. None is especially difficult, and all suit the stated goal of providing "attractive and varied material for beginners."

The nine varieties of dances presented are introduced in the brief preface with comments about the rhythmic qualities of each. The recorder part ranges from low C to the A an octave and a sixth above it, with only a few chromatics. The continuo part has the bass line printed in large notes and the editor's realization in small ones over it. It is not difficult and matches the solo part well.

William E. Nelson

Early Grade Solos (Si or A)
With single line accompaniment
Edited and arranged by Eugene Reichenthal
Unicorn Music Company, 170 N.E. 33rd St., Ft. Lauderdale, Fl. 33334, 1981, $3.50

The seven pieces in this collection are adapted from works by J.S. Bach, Telemann, Couperin, Purcell, Beethoven, and Leopold Mozart. They were chosen for their suitability for sopranino recorder, but I found that with the exception of the *Nightingale in Love* (edited without ornaments for easier playing) they work better on alto. Mozart's *Bourrée* and Purcell's *Air and Hornpipe* are the most satisfying as recorder pieces, but all are worthwhile studies for intermediate players new to solo work.

Here is an opportunity for a keyboard player who can manage just one note at a time to feel right at home; the single line accompaniment is written in the treble clef and could be moved down if desired. Keyboard or guitar is indicated, but a flexible bass recorder player could also handle the part with a few transpositions. Suggestions for articulation are left to the performer, with the exception of a few ornaments and staccato marks for echo effect. The ranges and key signatures are in keeping with the indicated level.

Louise Austin

The Rosewood Book
30 Duets for Guitar and Flute
Edited by Peter Greenwood and Jean Rosenblum
Carl Fischer 05004, $4.95

A large number of these duos can be played on soprano or alto recorder. Included are single movements of a partita by Telemann and a recorder sonata by Handel, both with accompaniment transcribed for guitar. The volume covers a broad range of flute litera-

ture, from late Baroque through Debussy and Ravel to Satie and Shostakovich.

The transcriptions retain the style and color of the originals and are satisfying to perform on either flute or recorder, though the written range of some pieces exceeds practical recorder range. The level of difficulty is given as intermediate, but advanced players will also enjoy this volume, and there is special appeal to those who play both modern flute and recorder.

The layout of the guitar part, with the exception of a few page-turn problems, is good. The separate flute part has two bad page-turns but is otherwise satisfactory.

A "play-along" recording of twelve of the selections is included. Flute and guitar are on separate channels, so that with stereo equipment one may play either channel alone or the two balanced together. Side One begins with a tuning note, and each piece is preceded by metronome clicks to establish the tempo.

William E. Nelson

Cantus II—Variations on a Noël, Op. 83 No. 1
For descant recorder and piano
EGIL HOVLAND
Norsk Musikforlag, Oslo, distributed by Magnamusic-Baton, 10370 Page Industrial Blvd., St. Louis, Mo. 63132, $8

Norwegian composer Egil Hovland's most significant work has been in the field of church music and in researching early Norwegian church music. Although his early idiom was neoclassical, his writing has grown into an expressionistic style, dramatic and technically adventurous.

Among Hovland's non-sacred works is his single composition for recorder, written in 1975. A real virtuoso piece, *Cantus II* employs flutter tonguing, glissando, and singing (in parallel twelfths) while playing. In addition, one of the variations calls for "rhythmic vibration with extensive amplifying effect," a rhythmic vibrato.

The variations exhibit great diversity. The harmonies range from tone clusters to tonality, and the melodies from the diatonic theme to the most abstract chromaticism. The tempo changes significantly in each successive variation.

One of the delights of this work is the manner in which Hovland combines to advantage the widely different characteristics of the piano and recorder. For example, a variety of techniques is used to compensate for the recorder's limited dynamic range. In the softer sections, few notes are played simultaneously on the two instruments, and most of the pitches are in the piano's upper register. When increased volume is called for, the density of notes becomes greater, and the piano's pitch range moves down. At the end of the piece the piano part, though written in full chords, does not rise above middle D, and the recorder plays in its second octave, resulting in a minimum of two octaves between the parts. This allows for a true fortissimo without the recorder sound being lost.

Cantus II, though it is Hovland's only piece for recorder, is certainly not a token; it is a major work by a prominent living composer and adds substantially to the body of twentieth-century recorder literature.

William E. Nelson

Sonatina, Op. 180
For descant recorder and harpsichord
NIELS VIGGO BENTZON
Wilhelm Hansen Edition No. 4221, distributed by Magnamusic-Baton, $7

Niels Viggo Bentzon, a Danish composer, has written extensively for piano, orchestra, and many varieties of chamber ensemble. The *Sonatina*, written in 1973, is an example of his free-flowing style which, though basically tonal, uses extensive chromaticism.

The work is in three movements: Allegro Moderato, Andante, and Allegretto. The first movement is full of rhythmic vitality, pulsing strongly throughout, with the harpsichord part as lively as that of the recorder. In the second movement the activity changes to a calm, sparse, three-voice texture, with the recorder having a slightly dominant part. The third movement is a lively Gigue with an interesting rhythmic subtlety occurring in the middle with a change from $\frac{12}{8}$ meter to $\frac{6}{4}$ meter. The eighth-note value remains the same, but the notes are regrouped into a long, hemiola-like passage.

In all, the work is one of strong technical challenge. The fast movements require considerable dexterity, and the Andante demands

---

control of the developing melodic line. The *Sonatina* is recommended to adventurous recorder players and equally daring harpsichordists.

William E. Nelson

The following editions are published by Alphonse Leduc, Paris, and distributed by Theodore Presser, Bryn Mawr, Pa. 19010. The editor is Pierre Paubon. They appeared in 1977 and cost $4.50 each.

Etudes Mélodiques pour Flûte à bec Soprano

Vol. I: 20 Etudes Mélodiques (Débutant)
Vol. II: 16 Etudes Mélodiques (Préparatoire I)
Vol. III: 15 Etudes Mélodiques (Préparatoire II)
Vol IV: 17 Etudes Mélodiques (Elémentaire I)
Vol V: 18 Etudes Mélodiques (Elémentaire II)

The rationale of this collection is a mystery. Although the series progresses in difficulty, it is possible to find equally difficult pieces in any of the last four volumes. Volume I uses the full range of the soprano, so *débutant* should not be confused with "beginner"; only the first three melodies are beginning pieces. Enough breath marks are indicated to supply a contrabass, and these are placed to break up what little phrasing there is. The interval structure gives the pieces an atonal quality and causes the etudes to seem fragmented, a feature that is enhanced by many seemingly meaningless changes in rhythmic patterns.

There are tempo indications and a few directions in French, but no preface; hence no information about the composer or his intentions.

Louise Austin

The following editions, for one or two soprano recorders and guitar, are published by Leduc and distributed by Theodore Presser. Edited by Pavel Klapil, each volume costs $3.75.

Airs Populaires Russes, 1976
Airs Populaires Bulgares, 1979
Airs Populaires Roumains, 1979
Airs Populaires Grecs, 1977
Airs Populaires de Yougoslavie Orientale et Centrale, 1977
Airs Populaires de Yougoslavie Occidentale, 1976

Melodies Populaires d'Ukraine, 1977

A lighthearted exploration of folk tunes, these small volumes offer pleasant moments and many pieces well suited to recorders. They can be enjoyed by advanced beginners and intermediate players. Each contains approximately the same number of duets and solos except for *Airs Russes*, which has only one solo. The musical styles of each country come through well in the short melodies.

The editor has wisely given metronome tempo indications throughout. The guitar player must read notes; a clever keyboard player could possibly develop this part successfully.

Louise Austin

The following are published by Moeck Verlag and distributed by Magnamusic, Sharon, Conn. 06069.

Souterliedekens, 1556
In three parts
CLEMENS NON PAPA
Edited by Helmut Mönkemeyer
Der Bläserchor, Heft 22
Edition Moeck 3622, 1978, $5.25

This edition, like the two below, has large, clear type and is free of page-turns. It contains fourteen settings of psalms based on folk-tunes but with an unmistakably churchy sound. All are short and easy, with few rhythmical challenges. Advanced players might find some of them a bit dull, especially the bass lines, but they make pleasant sight-reading. Psalms XXII and XXX are particularly beautiful.

Moeck's Bläserchor (wind band) series provides fairly easy music for wind players. The editorial notes list many brass and woodwind instruments, both ancient and modern, that could be used for these pieces. I think I'd rather hear them on recorders, crumhorns, shawms, or cornetts than on oboes, trumpets, and trombones. All fourteen can be played on recorders (STB), but tenor and bass lines often have too wide a range for crumhorns (Mönkemeyer, unfortunately, does not indicate the range of individual lines at the beginning of each piece).

Plucked or bowed strings can also be used. I would like to hear these psalms played on a consort of viols, or with a singer on the texted superius or tenor line, accompanied by viols or lute. Some are simple enough that all three lines can be played on solo lute

Peg Parsons

Ten Pieces from Zodiaci Musici, 1698
For two recorders (SA) and guitar
JOHANN ABRAHAM SCHMICERER
Edited by Ilse Hechler
Edition Moeck 467/468, 1978, $3.75

These short, delightful, fairly easy pieces make me want to find more of Schmicerer's music. Our group substituted a harpsichord for the guitar and two bass viols for the recorders; two treble viols would have better suited the lively, buoyant quality of the music. The editorial notes suggest that these pieces, mostly dances, were originally written for four violins and harpsichord. The two-line guitar part could be played on tenor and bass recorders or viols, or on a solo lute.

The editorial notes leave much to be desired. No biographical data are given except the composer's birthplace (Augsburg) and approximate dates (c. 1660–1700). Hechler says that some pieces have been transposed but does not tell us where to find the music in its original state. There is no explanation of the title's relation to the zodiac.

A further complaint is that both lines of the guitar part are in treble clef an octave down, which makes the bass a forest of ledger lines; my mind balks at all those notes three lines below the staff.

Peg Parsons

Eight Tricinia
For recorders (SAT) and/or other melody instruments
GEORG RHAU
Edited by Ilse Hechler
Edition Moeck 470/471, 1978, $3.75

These short, melodic pieces are rhythmically

interesting and fun to play, and will present few problems to the intermediate player. *Mon petit cueur* and *Ic truere* are worth the price of the edition. The individual titles are secular, although at least one piece has a recognizable plainsong cantus firmus. The editorial notes say nothing about the specific pieces, so you wonder whether the line you're playing is simply jazzed-up Gregorian chant.

Rhau (1488–1548) probably intended his tricinia to be performed instrumentally, since most of them, including these eight, are untexted. The editor suggests using either three recorders or three different types of instruments such as flute, lute, vielle, harp, shawm, or crumhorn. They would also fit well on viols (TrTT or TrTB).

Peg Parsons

Flötenstories
MARTIN GUMBEL
Edition Moeck #2504, 1976, $8

Martin Gumbel has written some of the most interesting recorder music of the '70s. *Flötenstories* covers much of the same ground as his earlier *3 Little Studies* (included in *Duettbuch für Sopranblockflöten*, Hänssler H.E. 11.121) but in an expanded format.

At first glance, *Flötenstories* looks like a lot of other recorder music coming from Europe these days. The proportional notation and the various explorations of the recorder's sound capabilities—all of which have become virtually cliché—are present. But Gumbel's application of these devices is uniquely effective. He seems to have the ability to both interfuse and interspace sounds in a way that is fresh and appealing.

Like Gumbel's other recorder works, *Flötenstories* is not excessively difficult to play, but his music is never so accessible conceptually as it is technically.

The six studies that make up the piece were originally conceived for three soprano recorders. Although they can be played on any three recorders of equal pitch, they work and, believe it or not, sound best on sopranos. Since each deals with a particular facet of avant-garde recorder technique, the studies are valuable as pedagogical material, but will more than hold their own in performance as well.

The edition consists of a score in the composer's manuscript with separate instructions in English. It is reasonably legible and, where necessary, properly aligned. It is somewhat irritating to have to refer back and forth from score to instructions, but it is worth the effort.

Highly recommended.

Pete Rose

Exercices Pour Mes Amis
Premier cahier d'exercices pour flûte à bec soprano
R. TASSELLO
Leduc, distributed by Theodore Presser, 1977, $3.75

This could be a useful supplement to a beginning method. The preface and explanations are in French, and the book contains thirty pages of scales, arpeggios, rhythm studies, duets to help intonation and rhythm, and exercises for learning intervals and finger dexterity.

Louise Austin

Gentlemen:

We have prepared, on the cash basis, the Balance Sheet of the American Recorder Society, Inc. as of August 31, 1981 and the related Statement of Revenues, Expenditures and Fund Balance for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the accompanying Balance Sheet and Statement of Revenues, Expenditures and Fund Balance present fairly, on the cash basis, the financial position of the American Recorder Society, Inc. as of August 31, 1981 and the results of its operations for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Faishon Bafna
Certified Public Accountant

November 11, 1981
New York, New York

THE AMERICAN RECORDER SOCIETY, INC.
BALANCE SHEET
AUGUST 31, 1981

ASSETS	
Current Assets	
Cash (Note A)	$ 16,517.16
Investments – Dreyfus Liquid Assets, Inc.	5,895.57
Postage (Note B)	497.79
Total Current Assets	$ 22,910.52
Fixed Assets	
Office Furniture, Fixtures, and Equipment – at cost	1,848.33
Other Assets	
Security Deposit–Rent	675.00
TOTAL ASSETS	$ 25,433.85
LIABILITIES AND FUND BALANCE	
Current Liabilities	
Payroll Taxes Payable	$ 643.61
Fund Balance (Exhibit 3)	24,790.24
TOTAL LIABILITIES AND FUND BALANCE	$ 25,433.85

The notes to the financial statements are an integral part of this statement.

THE AMERICAN RECORDER SOCIETY, INC.
STATEMENT OF REVENUES EXPENSES AND FUND BALANCE
FOR THE YEAR ENDED AUGUST 31, 1981

REVENUES		
General Membership Dues		$37,495.70
Donations:		
American Recorder Society	$3,571.50	
Dr. Erich Katz Memorial Fund	1,175.00	4,746.50
Magazine Income:		
Advertisements	14,761.54	
Mailing List	1,295.00	
Subscriptions	2,400.73	
Back Issues	262.00	18,719.27
Directory		236.25
Royalties		68.81
Workshops:		
Revenue (Note C)	2,378.00	
Cost of Items Sold	(1,555.14)	822.86
Interest:		
Regular Savings Account	148.06	
Dr. Erich Katz Memorial Fund	283.77	
Dreyfus Liquid Assets, Inc.	807.92	1,239.75
TOTAL REVENUES		$63,329.14
EXPENSES		
Magazine Publishing Expenses:		
Production	4,142.39	
Printing	17,963.96	
Editor	6,000.00	
Editorial Expenses	2,070.91	
Mailing House	2,475.31	
Postage	1,780.57	34,433.14
Office Salaries		10,834.88
Payroll Taxes		699.98
Postage		713.40
Printing and Duplication		3,724.45
Office Expenses		878.42
Telephone		588.51
Rent		2,003.00
Outside Labor		35.00
Board of Directors Expenses		3,438.74
Repairs		32.40
Workshop Expenses		1,510.00
Professional Fees		625.00
TOTAL EXPENSES		$59,516.92
Excess of Revenues over Expenses		3,812.22
Fund Balance – September 1, 1980		20,978.02
Fund Balance – August 31, 1981		$24,790.24

The notes to the financial statements are an integral part of this statement.

THE AMERICAN RECORDER SOCIETY, INC.
NOTES TO THE FINANCIAL STATEMENTS
AUGUST 31, 1981

NOTE A

Cash

The Chase Manhattan Bank	$ 7,010.28
The Amalgamated Bank of New York	2,841.34
Petty Cash Fund	188.87
Other Cash on Hand	6,476.67*
TOTAL	$16,517.16

*Checks on Hand from Closing of Dr. Erich Katz Memorial Fund Savings Accounts:

Franklin Society Federal Savings and Loan	
A/C # 1–890381	$3,917.57
A/C # 490320	2,559.10
TOTAL	$6,476.67

These checks were used to open Dreyfus Liquid Assets, Inc. Account Number 039-01327567-2 on September 1, 1981.

NOTE B

Postage

In Meter (estimated)	$190.26
In Bulk Mail Account	307.53
TOTAL	$497.79

NOTE C

Workshops

The revenue from workshops does not include any income from items sold at the workshops. This income had not been received as of November 11, 1981.

CHAPTER NEWS

Bernard J. Hopkins, editor

Columbus

The Columbus Chapter got off to a shaky start in 1980–81 on account of changing its meeting night from the second Tuesday to the third Wednesday of the month; after a few months we changed back, but attendance never quite recovered. We enjoyed a number of distinctive programs, however: Harold Kohn's talk and demonstration of Yugoslav folk flutes; a program on tenor recorders; playing by The Early Interval and a new group, Toot Ensemble; an all-Telemann evening in March (with a birthday cake), which included two Baroque flute performances as well as a number of recorder solos and a duet; a program on *conductus* and one on Italian *balli*, in which a dozen intrepid members learned to dance an entire *ballo;* and an evening in which we were delightfully led by Edgar Hunt.

Three members of the English-based group Philomel conducted our spring workshop: John and Nancy Hadden and Erin Headley. For the first time, viol instruction was included. A highlight of the weekend was John Hadden's performance on natural horn in a faculty concert.

The first Early Music in Columbus concert series was sponsored by Capital University Conservatory of Music and masterminded by chapter member Craig Kridel. Members performed in three featured groups: The Columbus Waites, a medieval ensemble; The Augustans, a Baroque group; and The Early Interval, which also played on the Lithopolis, Ohio, municipal concert series last year (among other engagements). The big event was a presentation of an evening of Florentine music by seventeen instrumentalists and fourteen singers — the largest early music group ever to perform in Columbus. The series in 1981–82 will include a performance of an entire masque (with assistance from the Capital University Theatre Department and the Ohio State University Historical Dance Ensemble); a recital by Shelley Gruskin; and a performance by The Elizabethan Enterprise.

Suzanne Ferguson

Northeastern New York

Under the leadership of various guest conductors, our monthly meetings include intermediate and advanced music as well as time for library use. We currently have thirty-two members, including eleven new members.

We are looking forward to our annual spring workshop, to be directed by Persis (Lou) Ensor on Saturday, April 24. Also, music is being selected for our second annual concert on May 16. Our first concert last spring promoted the formation of several new consorts, which continued to meet through the summer; three of these consorts performed in the area this fall.

Another activity has been attending local concerts as a group. Last year we saw Julian Bream; this spring we'll enjoy Frans Brüggen. All in all, our chapter is flourishing.

Kate Dudding

Tucson

On a cool October evening members of the Tucson Chapter and their guests attended the first fund-raising event of the year, at the home of Ned and Marjorie Shrigley. This was a concert called "Un Banquet Musical" because we were treated to a light supper beforehand. The concert included sonatas by Telemann, Corelli, Loeillet, Boismortier, and Quantz, with Ulrich Michael playing Baroque flute, Nancy Fahringer recorder, Lucy Peck viola da gamba, and Louise Spizizen harpsichord. Everyone enjoyed a relaxing evening of superb music.

Sue De Armond

BOARD MINUTES

Note: Because the Board of Directors meets only once a year, the minutes appearing below have not been officially approved, although each member has had an opportunity to make corrections in a draft of the minutes.

The first session of the 1981 Board of Directors' meeting convened at 8:25 p.m. on Sept. 25, 1981 at 670 West End Ave., New York. Present were all members of the Board: Shelley Gruskin (presiding), Andrew Acs, Suzanne Ferguson, Bernard J. Hopkins, Valerie Horst, Philip Levin, Patricia Petersen, Constance Primus, Susan Prior, Peter Seibert; and past-president Martha Bixler (by request of President Gruskin). The first item of business was the correction of the 1980 Board minutes, which had stated the raised dues as $14 rather than the agreed-upon $15 for 1982. The minutes were then approved.

The evening was occupied with general discussion of problems encountered over the past year in the ARS office. These included but were not confined to difficulties with the computerized mailing service, Leland Brent Services, hired last fall to prepare our mailing list (and the basis of the Directory) and do mailings. Although the precise causes and culprits are unclear, many errors were made in developing the list, mailings were late, an entire issue of the ARS Newsletter was lost, and there was general confusion pursuant upon failure to keep promises, inaccurate characterization of the situation, etc. Other problems included failures in the ARS office to respond adequately to some members' and chapters' complaints; inadequate communication with appropriate Board members; and some disorganization in office procedures. The Board discussed the nature of the job of office manager and the qualifications necessary for it, the possibility of moving the office out of New York entirely and what problems might be encountered if or when no Board members were on hand to supervise office procedures, problems of budgeting for an expanded and improved *AR*, and the relation of *AR*'s editorial policies to the needs and expectations of the membership. The session ended at 11:15 p.m.

Reconvening at 10:35 a.m. Sept. 26, again with all members present, the Board met with Sigrid Nagle, editor of *AR*, who reported on the year's activities at *AR*, including the contents of upcoming issues. She requested that the Board authorize a fee of $10 per column for reviews and a discretionary raise in the fee for articles (now $50) so that she could offer desirable authors more for their work. Discussion focused on the *AR* as the organ of the Society. Suggestions were made about getting more articles aimed directly at members' needs: improving their recorder playing and promoting the Society's programs. Forums on particular topics could be announced in *AR*, soliciting contributions and giving a deadline for submission. Susan Prior suggested a column on ARS workshops. Philip Levin promised to begin a feature on the care of instruments, with the first installment ready in time for the February issue. A questionnaire on members' responses to *AR* could be sent with renewal notices or published in the magazine. After discussion, Andrew Acs moved that the advertising rates be increased an average of thirty percent this year. The motion was seconded by Mr. Levin and it passed unanimously. Cost-saving measures were discussed, including the hiring of clerical help to take bookkeeping affairs off the editor's hands.

After lunch, the Board returned to discuss the report of the office manager, Mary Ann Fleming: this included the tentative budget, the state of the Directory for 1981 (unfinished), the evolution of the revolving membership plan (in operation), alternatives to mailing through Leland Brent Services (see below), and her own views on the problems confronting her in the office over the past year. Pursuant to discussion, Ms. Petersen moved and Ms. Ferguson seconded the following motion, to be conveyed to the membership with the renewal notices:

> Despite the fact that the Board raised annual dues to $15 as of January 1982, because the Directory for 1981 did not come out the Society will charge $12.50 for a 1982 membership until December 31, 1981. From January 1, 1982, all annual U.S. memberships will be $15. (Foreign memberships will rise from $15 to $17.50 and high school memberships from $7.50 to $9.)

The motion passed with nine votes in favor and one abstention. (Individuals who had already joined or renewed at $15 were to receive an extra quarter of membership; chapters renewing at $15 per member before the first of the year would receive a rebate to be refunded or used as the chapter sees fit.)

Formalizing a procedure already partly in practice, Mr. Seibert moved and Ms. Prior seconded a motion to make the annual memberships commence from the quarter of payment; members joining through chapters may have their membership prorated in order to achieve a uniform expiration date. It passed unanimously.

After calling John Grell of Human Sciences Press to check various details of his operation, earlier researched by Ms. Fleming, the Board voted to employ Human Sciences Press as a mailing service for the next year. Under the plan, ARS will maintain its own mailing list on computer cards, but Human Sciences will prepare mailings and take them to the Post Office.

When Ms. Fleming left the meeting, discussion led to the formation of an ad hoc committee to oversee office and mailing procedures, to be composed of Mr. Acs (Chm.), Ms. Horst, Mr. Levin, and Ms. Petersen. They will meet several times over the next three months to determine how things are going, and report to Mr. Gruskin by mid-December. During this period, Ms. Fleming will become a full-time office manager. As a convenience to members who have urgent business or must call long-distance, she will be in the office for telephone contact and personal visits at least from noon to 2 p.m., Monday through Friday. (At other hours she may be on errands out of the office, during which times an automatic answering device will tape messages.) If the committee should determine that the job is in reality only a half-time job, there will be a one-month transitional period in which Ms. Fleming will help train a new manager (as she has notified the Board that she cannot afford to continue as a half-time employee).

Ms. Bixler reported on the activities and frustrations of the Publications Committee. While the Society needs to sponsor lower-level teaching pieces and contemporary pieces, early music is being well edited by others. No agreement had been reached with Galaxy over the past year on contemporary pieces though several reading sessions took place. No educational pieces are ready at this time. Ms. Ferguson proposed that the Board take at least a year to appraise its position vis à vis sponsoring music publications, and that it therefore not renew its contract with Galaxy. After further discussion, the proposal was approved by consensus.

After a dinner break, the Board put together a budget package for *AR* that finally included a $1000 raise for the editor (from $6000 to $7000); a clerical budget of $700 to be spent as the editor sees fit; and a ceiling on editorial expenses that included $800 for editorial assistance and $1600 for other expenses including honoraria. It decided that fees could not, at this point, be considered for reviews.

Ms. Horst, seconded by Ms. Petersen, moved that a Financial Committee be created to review the 1982 budget prior to next year's Board meeting. The committee would be composed of the Treasurer and Assistant Treasurer (Mr. Levin and Ms. Horst) with Mr. Acs (for the Office and Mailing Procedures Committee), Mr. Seibert, and the office manager.

Mr. Gruskin read a letter from Winifred Jaeger concerning the Erich Katz Memorial Fund, making suggestions about using and publicizing the fund and announcing her willingness to make available to an appropriate institution Erich Katz's papers and manuscripts. The session adjourned at 10 p.m.

Reconvening at 9:40 a.m. September 27 were all Board members. Ms. Petersen moved and Mr. Seibert seconded the creation of a commit-

tee to increase the visibility and activity of the Erich Katz Memorial Fund. Mr. Gruskin will chair the committee, which will also include Ms. Ferguson and Ms. Jaeger. Some suggestions to the committee were that *AR* run an article on Erich Katz, perhaps drawn from material in the memorial issue (Nov. 1973); that a piece of his music be published in *AR*; that other early members of ARS, such as Suzanne Bloch, Johanna Kulbach, and Alfred Mann, be interviewed; that Katz scholarship applicants write letters of application for their projects which could be used to report to the membership the uses of the fund; and the like.

Mr. Gruskin urged that Pamela Horst's offer to write copy for ARS (gratis) be accepted pending her submission within a month to Mr. Gruskin and Ms. Ferguson of a new brochure for the Society. This would be reviewed and forwarded to the whole Board for suggestions and/or approval.

The Chapter Relations Committee was reorganized and redirected with Ms. Ferguson appointed chair and Fr. Hopkins and Mr. Acs remaining on the committee. The Membership Development Committee was also reorganized, with Ms. Petersen staying on as chairman but being joined by Ms. Prior and Gerald Burakoff. The chairmen of these committees are each ex-officio members of the other committee. The first action of the committees will be to circulate questionnaires on the makeup and activities of chapters and the organization of chapter-run workshops, the results of which will be used to help the ARS serve its chapters better.

At 10:20, Donald Waxman, editor for Galaxy Music, arrived to discuss ARS Editions. Although Galaxy would like to continue to publish them, especially in the area of educational and contemporary music, Galaxy has been disappointed in the response of ARS members to the editions and in *AR*'s reluctance to give the editions free advertising space. Two editions, of Banchieri and Simpson, are scheduled for publication in the fall of 1981, and two more, of Philidor and Cavaccio, for summer and fall, 1982. The Board agreed with Mr. Waxman that it would try to help sell the existing and forthcoming editions, but informed him of its decision not to renew the contract at present. There was some discussion of selecting an anthology of successful pieces from previous ARS Editions from Galaxy, such as AMP had done earlier.

After Mr. Waxman left, Ms. Nagle rejoined the Board for further discussion of financing *AR*. It was agreed that all ARS workshop announcements would reach Ms. Nagle in uniform format, by her deadline, and camera-ready, or they would not appear in the appropriate issues of the magazine. As a money-saving measure, Fr. Hopkins volunteered to complete the index of *AR* for the past three years. The budget proposals for *AR* were agreed upon, with reservations by the editor. Mr. Acs moved that the allocation of the new advertising rates proposed by Ms. Nagle be accepted. With Ms. Primus' second, the motion passed unanimously. Ms. Nagle left the meeting, and during lunch at the meeting table, Ms. Fleming returned and was informed of the Board's decisions concerning her role in the office and the functions of the Office and Mailing Procedures Committee. Ms. Fleming agreed to go over accounts with the Treasurer once a month and check in with Mr. Gruskin once a week.

A resolution of apology to Fr. Hopkins and the membership over the loss of the spring Newsletter was proposed by Ms. Petersen and adopted by the Board. Although the Newsletter was printed and taken to Leland Brent for mailing in May, no clear account of what happened after that could be had. Brent claimed that the Newsletters were taken to the Post Office with the May issue of *AR*, but no receipt was given by the Post Office, and no copies of the Newsletter had been seen since. [The original was subsequently found and circulated to the Board.] The Board deeply regrets this loss and has taken measures to be sure such an incident is not repeated. Since *AR* will not be able to accommodate new features because of budget restrictions, the Newsletter will print the reports on workshops and workshop scholarships that were proposed earlier for *AR*. Workshop directors are responsible for assigning reviewers for their own workshops and referring the reviewers to Fr. Hopkins for specific directions.

The Education Committee reported that the Education Program, Levels I–III, has been published in *AR* and is available separately to interested persons. (New members will receive one upon joining.) Comments are solicited by the committee, as it will now begin working on revisions. Two people have taken the Level III exam, one of them passing. The exams are tape recorded and then reviewed by three members of the Education Committee (in this case, Mss. Primus and Bixler and Mr. Seibert). Gerald Burakoff will work with Ms. Primus in setting up the Level I exam, and Ms. Prior will help with that for Level II. Mr. Levin has been instructed to complete the programs for Levels IV and V. There will be a spring meeting of a subcommittee to develop a program for elementary schools. At present there are no plans to complete a previously proposed teacher's supplement, as it is thought by most committee members that teaching ability cannot accurately be evaluated in an examination. Some members of the Board expressed reservations, contending that instruction in teaching, if not evaluation, should be given a higher priority. Ms. Primus will write a letter for workshop directors clarifying the relation of the educational program to ARS workshops.

The Board returned to considering the function of the Membership Development Committee. Ms. Petersen believes we should have ten to twenty thousand members instead of 3500 and wants to work with the commercial division proposed last year by Sheldon Pierson (of Trophy Music, Cleveland) to have our brochure distributed with recorders sold. The committee will make up packets for conventions (such as MENC), containing the brochure and letters of information appropriate to school teachers, students, collegium directors, or musicologists. Mr. Levin volunteered to include an announcement with his promotional literature and thinks others would, too. Ms. Horst suggested that the Board ask Magnamusic and Terminal to include the brochure with mailings also. The office manager was instructed to route requests for information on forming chapters to the Board member nearest the applicant.

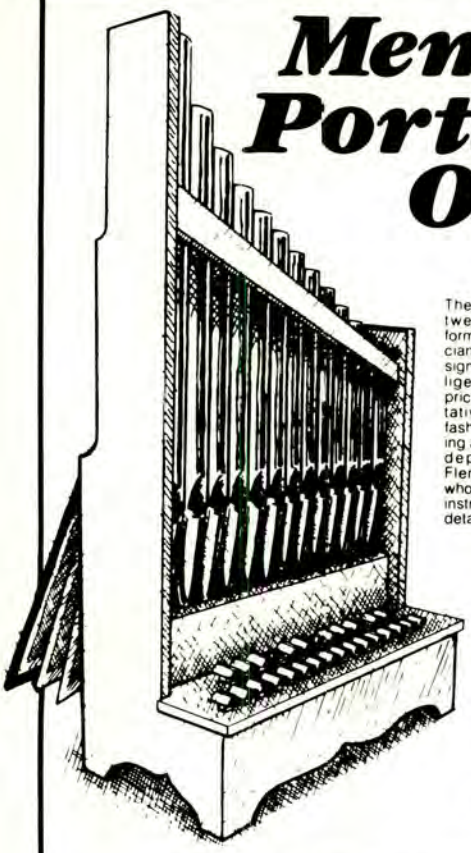
There was discussion about dissolving the Workshop Committee since it has not functioned for several years, but it was decided that a committee — preferably not chaired by a workshop director—is needed to set up criteria for ARS-sponsored workshops, inform directors of the criteria, and coordinate the announcements. Ms. Horst was made chairman pro tem, joined by Ms. Bixler and Mr. Acs. Mss. Petersen and Primus and Mr. Gruskin are ex officio members. [Ms. Ruth Bossler of Mohnton, Pa., has since been recruited to be chairman of the committee.]

Ms. Horst announced a new support program for chapter-sponsored workshops that may include a certain number of free mailing labels or bulk-mailing service for brochures (with the chapter paying for postage); publicity in the Newsletter; a scholarship program; and a small backup grant for eligible chapters. Chapter representatives will receive details once the mailing problems are resolved in the ARS office.

The next meeting was set for October 1–3, 1982, and the meeting adjourned.

Respectfully submitted,
Suzanne Ferguson, Secretary

Memling Portative Organ



The result of a collaboration between several renowned performers, organ builders and technicians, this instrument has been designed to fill the need for an intelligently conceived, reasonably priced and easily maintained portative. The Memling Portative is fashioned to resemble in size, scaling and appearance the portatives depicted by the 15th century Flemish painter Hans Memling, whose representations of musical instruments were unmatched for detail and consistency.

FEATURING:

- **Range of 26 notes, from e' to f³**
- **Metal pipes hand made to our design of historically correct alloy**
- **Leather covered bellows**
- **Historical type keyboard**
- **Light weight, easy portability, hard case included**
- **Prompt technical service available**

Priced to be affordable to individuals, designed to withstand professional and institutional use.

Levin Historical Instruments, Inc.

Renaissance Recorders

by Levin and Silverstein

Now available in soprano, alto, tenor and bass sizes.

FEATURING:

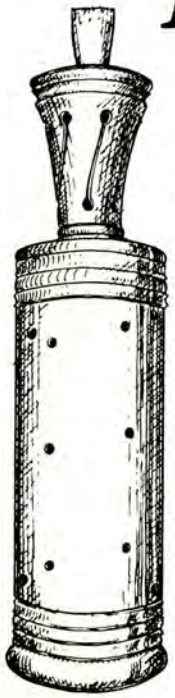
- Choice of permanently sealed or oiled bores
- Choice of historical or English fingering
- One piece construction, except bass
- Elegant shape and finish
- Comfortable balance, light weight
- Consistent tonal color and strength throughout range
- A-440

Our recorders are designed to meet the strictest professional performing standards. A list of professional ensembles in the U.S. and Europe using our instruments is available upon request. Any instrument sold by us may be returned within 30 days for full refund.

Levin Historical Instruments, Inc.

The Leipzig Renaissance Ranket

by Philip Levin



A skillfully made and fine working instrument for the professional musician modelled after the ranket at the Karl-Marx-Universitat Musikinstrumenten-Museum in Leipzig.

- **Plays with F fingerings, right-handed. (The original is left-handed).**
- **Range is from B♭ below the bass staff to G top space, or "bassett."**
- **Made of impregnated rock maple and finished in dark color. Finish is extremely natural looking and durable.**
- **Price includes two cane reeds, hard case, fingering chart and drying swab.**
- **Unconditionally guaranteed for one year from date of purchase.**

Levin Historical Instruments, Inc.

Renaissance Flutes

by Levin and Silverstein

These instruments are modelled after a renaissance flute presently housed in the Biblioteca Capitolare in Verona, Italy.

EXCEPTIONAL FEATURES INCLUDE:

- **Extraordinary clarity of tone**
- **Improved ease of cross fingerings**
- **Stronger low notes, better balance throughout entire range**

Range—2½ octaves. Made of rock maple in one piece with a permanently sealed bore and finished in authentic looking dark stain. This instrument is presently being played by professional musicians throughout the U.S.

Tenor Renaissance Flute in D at A-440
Tenor Renaissance Flute in C at A-440
High Renaissance Flutes in G at A-440

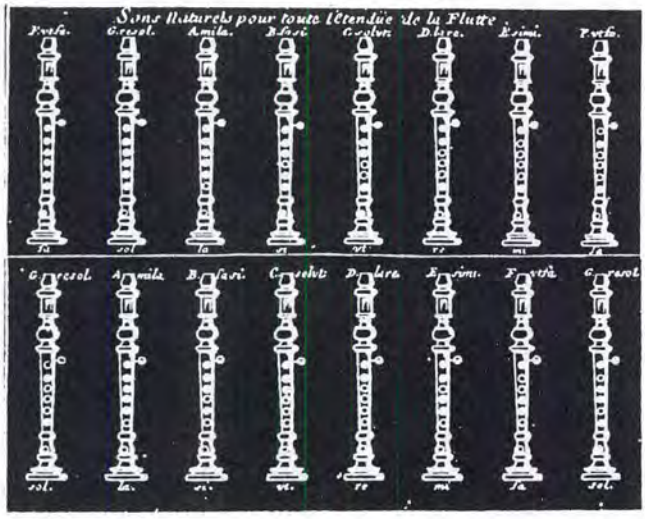
soon available

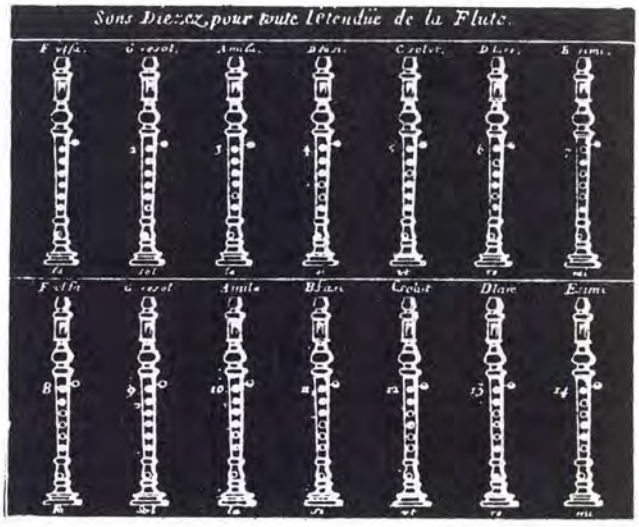
Bass Renaissance Flutes in F and in G at A-440 (2 piece)

In stock and available for immediate delivery

Levin Historical Instruments, Inc.

ADVERTISERS





Advertising rates and a statement of advertising policy are available from the Editor, 22 Glenside Terrace, Upper Montclair, New Jersey 07043.

Classified rates for *The American Recorder* are as follows:
45¢ per word, ten word minimum. "For Sale" and "Wanted" will not be counted but should always be included in the copy. ZIP code counts as one word, telephone number as two words.

Payment must accompany copy. Classified advertisements will not be billed. If payment does not accompany copy, ad will not be published.

CLASSIFIED

FOR SALE: Stanesby Baroque oboe (J. Bosworth), $600. F. Fox, 9263 Fauntleroy SW, Seattle, WA 98136. (206) 223-6705.

FOR SALE: Prescott Grenser flute, A–440, A–415, $650 with case; Wood bass krummhorn, $500; Dolmetsch rosewood alto, $300; Küng tulipwood soprano, $75. All in excellent condition. Andrew Waldo, 523 Woodbound Rd., Rindge, NH 03461. (603) 899-5576.

FOR SALE: Fortepiano, Hubbard copy of 1784 Stein, new 1980, superb, $8500. Clifford Wheeler, Pigeon Cove, MA 01966.

FOR SALE: Dolmetsch soprano and alto light rosewood recorders. Both with bushed thumbhole, thumbrest, bell-key, and echo-key. $360 and $560. Box 67114, Mount Eden, Auckland, New Zealand.

FOR SALE: Von Huene greatbass, $2000. Instrument has been heard in several recordings. Bernard Krainis, Pumpkin Hollow Rd., Great Barrington, MA 02130. (413) 528-2079.

FOR SALE: Matched recorder and Baroque flute, A–415, New Zealand hardwood, Paul Whinray. $1050 both, $575 each. Deborah Booth, 311 West 100th St., New York 10025. (212) 864-6490.

MARK KRAMER HARPSICHORDS: Builders of historical keyboard instruments for over a decade. Please send for our brochure. 1407 Monroe St., Evanston, Illinois 60202.

FOR SALE: Beautiful, big-toned bass recorder, Mollenhauer, pearwood, practically new in deluxe hard case, $350. Brand-new Roessler "Meister" tenor recorder, pearwood with C/C♯ keys, $225. Marvin Rosenberg, 80-11 151st Ave., Howard Beach, NY 11414. (212) 848-5970.

FOR SALE: Von Huene recorders: alto, grenadilla, ivory rings & thumb-bushing, A–440, $750; Renaissance soprano, boxwood, two-piece, A–440, $400. Moeck Rottenburgh alto, palisander, A–440, $250. Ross Wood, 394 Cedarwood Terrace, Rochester, NY 14609. (716) 482-3930.

FOR SALE: Fine quality recorders and historical instruments for students and professionals offered at generous discounts. Free catalogue. Pipe & Tabor, 332 Coddington Rd., Ithaca, NY 14850. (607) 272-9222.

FOR SALE: Moeck Rottenburgh alto, blackwood, unused, bargain, purchased year ago, $260. Karis Guinness, 215 70th St., Virginia Beach, VA 23451. (804) 425-6015.

FOR SALE: Seyfrit replica of Denner 3-keyed bassoon, A–415, excellent condition. Asking $990. David Hummer, Pine Brook Hills, Boulder, CO 80302. (303) 447-1589.

FOR SALE: Prescott/Grenser Baroque flute, A–415 and 440. (212) 353-1936.

HARPSICHORD: John Challis original, 1966. Single (8-foot), easily portable, leather plectra, natural walnut case, heavy-duty travel case. Mint condition. $3100 or best offer. (617) 536-1695.

HARPSICHORD MUSIC, solo and ensemble. Best editions from U.S. and European publishers. Also books on history and performance. Write for free catalogue. Zuckermann Harpsichords, Inc., Box 121-AR, Stonington, CT 06378.

QUICKLY SET any temperament with Accutone Model 120 Tuner. Quartz accuracy, large library various temperaments at old and new pitches. Factory direct prices. Yves Feder Harpsichords, Box 640, Killingworth, CT 06417.

HARPSICHORDS, clavichords, Viennese pianos. Custom instruments and kits. Write for free catalogue. Zuckermann Harpsichords, Inc., Box 121-AR, Stonington, CT 06378.

APPLICATION FOR MEMBERSHIP

THE AMERICAN RECORDER SOCIETY

13 East 16th Street, New York, NY 10003

Enclosed is:

☐ Individual or Family Membership ($15.00 yearly)
Two members of a family may share a membership.

☐ High School Membership ($9.00)

☐ Donation
Your tax-deductible contribution of any size will be most welcome.

Please print.

NAME: (Dr./Ms./Miss/Mr./Mrs.) _____

ADDRESS: _____

CITY _____ STATE _____ ZIP _____ PHONE _____

☐ New member

☐ Continuing
Be sure to notify the Society of a change of address.

☐ I am interested in purchasing back issues.

☐ I am interested in ordering Education Program Levels I-3.

THOSE JOINING THE SOCIETY THROUGH CHAPTER AFFILIATION SHOULD PAY THEIR NATIONAL DUES THROUGH THE CHAPTER. Please make check or money order payable to the American Recorder Society, Inc., and mail to above address.

THE PREZ SEZ Throughout the years I've gotten to know many of our customers who were friends of my father and want to thank you for all the kind wishes you have offered. I consider you all as my friends, too.

As the new president of Terminal Music I look forward to "matching the name to the face" and getting to know your preferences and needs. I hope our many out-of-town friends including teachers and music directors of schools, churches and institutions, will continue to look forward to our mail pieces (which, we are told, set the pace in the recorder world).

Whenever you stop by at the store talk to our recorder expert, Lorraine Rhodas-Compton, but also ask for me personally. I'd like to meet you.

LARRY NITKA, PRESIDENT

Of special interest to teachers, schools and churches...

LARRY NITKA, PRESIDENT

TERMINAL MUSIC
166 WEST 48 STREET, NEW YORK, N.Y. 10036

WHERE EXPERT ADVISERS TAKE TIME TO HELP YOU

The deep discount sale you've been waiting for

INVENTORY CLEARANCE OF SOME VERY FINE MOECK RECORDERS

Extraordinary year end (and pre-spring) values for anyone who moves quickly enough!

Dear Fellow Recorder Enthusiast:

To the true aficionado, there's no quality recorder like a Moeck recorder! Old Hermann's crew in Celle, West Germany sure knows how to get beautiful sounds out of a humble hunk of wood. Of course there's an uncommon lot of skill and state-of-the-art electronic testing that happens along the way, but the point is, there's no recorder made better or in greater range of woods, styles, prices and preference of sound. And, there's no recorder more uniform unit to unit, none with more beautiful finish or made with more skill or loving care. Crafting good recorders is still a "people" business, and the people at Moeck not only know what they're doing, but they've proved it for years on end! Well, so much for my admiration of things Moeck.

IT'S THE PRICE THAT COUNTS!

A Moeck commercial really isn't what you picked up this page to hear – you're already sold on Moeck. Besides Moeck could probably outspend me in pushing the merits of their brand to recorder players nationwide – so I'll just concentrate on the interesting stuff – the true fascination – the guts of the matter to every recorder player – PRICE! If you're going to buy a Moeck, you certainly want to buy it for as few pfennings as possible! (And from a top Moeck dealer such as Terminal Music!)

SALE FEVER AND CORNED BEEF

So let's not be coy – you folks want to know for how much (I mean how little) you can buy a quality Moeck recorder on one of our super duper, unmatchable year-end warehouse SALES! My Dad always got "sale fever" this time of year – so that his beloved customers could save a little money – after the wallet-ravaging holiday season. "Music is food for the soul" – he used to say. "A serious musician or music student appreciates beautiful things – lovely sounds, and will even go for days without his or her customary corned beef on rye (with cole slaw on the sandwich) to pay for a new instrument." So, being a corned beef admirer, Dad cut recorder prices so low that everyone could both buy that new Moeck recorder and still eat corned beef for lunch! And I intend to carry on that splendid tradition!

I EVEN DREAM ABOUT MOECK

So, in the interests of the corned beef industry, I have cut recorder prices to the bone – yes, to the very bone. My accountant tells me I'm insane, my wife catches me muttering about ocd things in my sleep. Last night she woke me up and demanded to know about this gorgeous, shapely, lovely, honey-toned object called "Moeck" I was raving about, that of the dulcet voice and the great response (She still doesn't understand!) (Sigh)

THUMBS DOWN ON PEANUT BUTTER

Anyway – I've copied the final version of this price schedule off a stained coffee napkin, and when I figured it all out I'm sure my calculator was on the fritz because the prices are so low. So if you spot any holes in my logic – take advantage. I'm fair game cause I love my customers and will always give them an even break even if I don't have enough deutschemarks left for that proverbial corned beef sandwich. (I guess peanut butter is ok, but it ruins the airway on a really good instrument!)

NEVER HAVE YOU SEEN SUCH PRICES

Anyway, here are the prices. Brace yourself! (Was even Disneyland this exciting?) When you buy from the Terminal Music end of the year sale, you'll have enough left over to buy a freezer full of corned beef, not just a sandwich. (Well, almost!)

LN

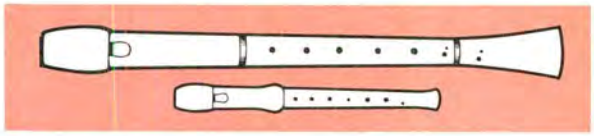
SALE! *Act fast if you want to buy at these prices!*

MOECK'S MOST POPULAR SCHOOL AND STUDENT MODELS (MAPLE)

Voice	Model	Moeck Catalogue Price	Terminal Price for 1	Terminal Price for 2 (each)*	Terminal Price for 3 (each)*
Sopranino	**211 SH**	**77.00**	**57.75**	**53.85**	**45.97**
Soprano	**122 DH**	**42.00**	**31.50**	**28.90**	**24.87**
Alto	**236 DH**	**125.00**	**93.75**	**87.42**	**73.89**
Tenor	**242 (Dbl D – one double hole, low C key)**	**222.00**	**165.00**	**154.00**	**132.00**
Bass	**252 (3 single keys, single hole, direct blow, hard case)**	**570.00**	**427.00**	**398.00**	**340.00**

*Each means for any two or any three recorders ordered. Could be one alto, two sopranos, etc.! Mix n' match.

Extra Special Consort Price	Moeck Catalogue Price	Terminal Price
SAT	**389.00**	**217.83**
SATB	**959.00**	**563.46**
SSATB	**1,036.00**	**599.00**



ANCIENT INSTRUMENT CORNER (HEADQUARTERS)

Not only do we now feature Renaissance instruments but also such hard-to-find items as complete Cornamuse and Krummhorn consorts. And if you want a Shawm, Transverse Flute, Cornetto Muto, etc., call me personally. I'll answer your questions, quote you a low price, and expedite your order.

Our fabulous Moeck clearance sale also includes Renaissance maples. Check these prices!

Moeck Renaissance Maples

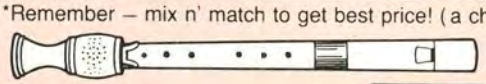
Voice	Model	Moeck Catalogue Price	Terminal Price for 1	Terminal Price for 2 (each)*	Terminal Price for 3 (each)*
Sopranino	**810 SH**	**126.00**	**94.50**	**87.83**	**74.92**
Soprano	**820 SH**	**120.00**	**89.00**	**83.00**	**71.00**
Alto	**830 SH**	**207.00**	**154.00**	**134.95**	**123.00**
Tenor	**840 SH (Single hole, C key, fontanelle)**	**618.00**	**462.00**	**431.00**	**369.00**
Bass	**850 (F key, fontanelle, direct blow, hard case)**	**929.00**	**692.12**	**648.77**	**553.00**

*Each means for any two or any three recorders ordered. Could be one alto, two sopranos, etc.! Mix n' match.

SAT Consort		**945.00**	**547.64**
SATB Consort		**1,874.00**	**1,090.67**
SSATB Consort		**2,000.00**	**1,153.12**

*Remember – mix n' match to get best price! (a challenge ... try different combinations)

NOTE: We have a fairly good stock of the recorders listed here – as you would expect from one of the world's leading recorder dealers. This sale must be limited to current stock so you know our supply of the most popular models will go fast at these prices! You must act quickly to avoid disappointment. No further discounts at these prices, of course.



MAIL THIS COUPON TODAY

(or copy your order on a plain sheet of paper)

Dear Larry,

Please send me the following recorders. (List by model # and quantity wanted)

_____

_____

_____

_____

_____

If you live in New York add sales tax.
Please estimate shipping costs. Any overage will be refunded.

Shipping _____
Tax (If N.Y.) _____
TOTAL _____

TERMINAL MUSIC, Mail Order Division. Attn: LARRY NITKA
166 West 48th Street, New York, NY 10036

NAME _____

ADDRESS _____

CITY _____ APT. _____

STATE _____ ZIP _____

PHONE _____ INSTRUMENT PLAYED _____

☐ My check or ☐ money order for $_____ is enclosed.
Charge to ☐ VISA ☐ MasterCard. ($10 minimum)
Account # _____ Exp. date: _____

When current stock is exhausted, prices subject to change without notice.

The American Recorder Society, Inc.
13 East 16th Street
New York, N.Y. 10003