

VOLUME XXVI

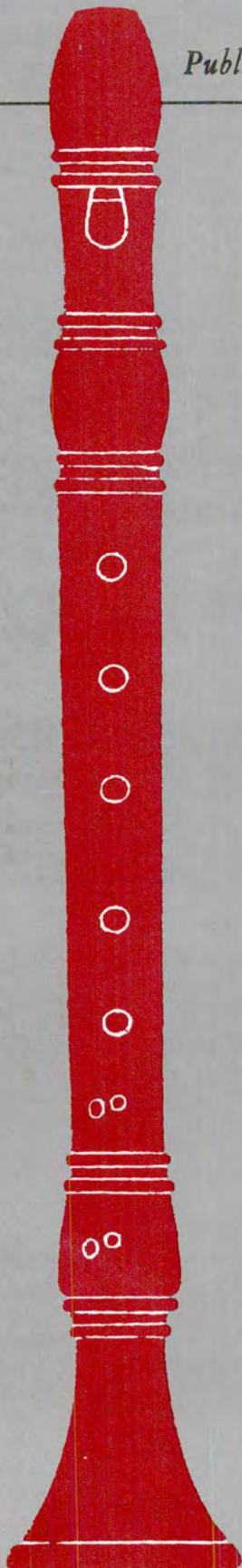
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The American Recorder

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Twenty-fifth
Anniversary Issue

The American Recorder

VOLUME XXVI

NUMBER I

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THE AMERICAN RECORDER

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Cover: The recorder and ARS logo were on our first cover and all subsequent issues through the middle of the eighth volume, after which the logo was removed; the recorder remained until the magazine was redesigned halfway through Volume 15.

FROM THE EDITOR

In the winter of 1960 the American Recorder Society, seven hundred members strong, began publishing this journal. Announcing the new venture was ARS president LaNoue Davenport, and serving as editor was Martha Bixler. Just about everyone who was seriously involved with the recorder at that time contributed to our early issues. And since almost all these people are still vitally involved in music, it seemed appropriate to ask them to write something in honor of our twenty-fifth anniversary. Their replies, which we were very happy to receive, begin on the following page.

Ken Wollitz' articles have long been among our most popular features. In this issue he addresses the player who wants to learn a different-sized recorder or to read a new clef. Dale Higbee then takes this topic a step further, explaining how to transpose music at sight for recorders in D and citing specific editions of works that sound well on these instruments. Incidentally, Dale is by far our most faithful contributor: his reviews and articles have, I believe, appeared in *every* issue of this journal.

In response to a number of requests for an article on the legal aspects of photocopying music, ARS counsel Ron Cook discusses the 1978 copyright law and its application to situations recorder players commonly encounter. There has also been a groundswell of interest in having music in AR, so we've included two short arrangements by Jennifer Lehmann, well known for her hand-copied editions. We plan to print music on the order of twice a year.

Because this issue also contains a good-sized reports section as well as Waddy Thompson's compilation of the membership survey, we've had to hold the ARS financial statement and board minutes, as well as music reviews, for the next issue.

In May, J. M. Thomson, founding editor of *Early Music* and author of a recently published book on musical caricatures, focuses on Hogarth's engravings; Nina Stern, a young performer on recorder and early clarinet, writes of the growing popularity of the clarinet in mid-eighteenth-century Paris; and ARS board member Suzanne Ferguson suggests ways to improve sight-reading.

Sigrid Nagle

Reflections on the Early Music Scene

On the occasion of AR's twenty-fifth anniversary

EVERYONE WHO CONTRIBUTED to the first volume of this journal was invited to comment on the changes they had witnessed in the ARS and/or the early music "movement" over the past quarter-century—and their feelings about these changes. Respondents were encouraged to speak their minds and not be complimentary simply because of the nature of the occasion.

Almost everyone replied. Alfred Mann, citing the pressure of other assignments, declined with regret, and former AR editor Elloyd Hanson conveyed his best wishes over the telephone, noting that he is "terribly pleased with the direction the magazine has taken."

The illustrations, like the contributors, graced our first four issues.



My first thought is, "Wait just a minute here, folks! It couldn't be time for memoirs and reminiscing. I'm not ready! But the note said twenty-fifth anniversary, so back through Memory Lane it is.

In 1960, at the time of the first *American Recorder*, I had been involved in the field for just slightly over ten years, since coming under the influence of Erich Katz at the New York College of Music. These years included a number of concerts, and activities of the ARS, and a growing number of musicians discovering this repertoire, and the founding in 1953 by Noah Greenberg and Bernard Krainis of the New York Pro Musica. The name and much of the inspiration for this group came from the

Brussels Pro Musica Antiqua, which had been started by another American, Safford Cape. It is remarkable to me how important American musicians were in the early period of rediscovering early music. Greenberg, Cape, and Binkley are just three of the names that come immediately to mind.

By 1960 Pro Musica had established itself as the preeminent professional early music ensemble in the U.S., if not the world, and was touring widely throughout the country. In that year it undertook its first European tour, a State Department-sponsored presentation of *The Play of Daniel*, along with concerts by the Concert Ensemble. It is my belief that *The Play of Daniel* was the most significant event of this period in bringing Medieval and Renaissance music to the public at large. The musical, theatrical, and visual experience of this production appealed to a wide segment of the public in a way that straight concert presentations of the music did not, and it wielded an enormous influence both here and in Europe.

In 1960 there were no ARS-sponsored summer workshops (!), the first one taking place at Interlochen Camp in Michigan in 1961, under my direction. In 1960 the great bulk of professional early music performances in New York City consisted of the Pro Musica's series at the 92nd Street YMHA, the Cloisters, and Grace Rainey Rogers Auditorium at the Metropolitan Museum. If the ads in the *Times* and the flyers that descend on my mailbox like locusts are any indication, there is more activity in a month now than there was in a season then. A veritable proliferation!

In addition to the growth of activity and audience, the developments that strike me as most important are:

1. The emergence of performers trained as young people in this repertoire and its

instruments, with the concomitant explosion of technical facility. There is now a large body of competent, proficient, even brilliant performers of this music, and they can only get better, as the centers of training and education expand and develop.

2. The development of the performer-musicologist, or musicologist-performer. I can immediately think of several in the New York area, and there are many more throughout this country and Europe. It is my opinion that they will have the greatest impact on the world of Medieval and Renaissance music in the coming years.

My thirty-five years in this world have afforded me the usual number of pleasures and pains, but on reflection, I am moved to say that I do not regret any of it. It has been a privilege to contribute, however modestly, to what I see as a remarkable cultural phenomenon, and the pleasure (and pain) continues.

LaNoue Davenport
Music for a While
Sarah Lawrence College

Twenty-five years ago, the U.S. recorder world revolved around Erich Katz and a group of some fifty to sixty enthusiasts in New York City. There was a smaller group in Boston, with whom the ARS was loosely affiliated, and a large group in the Los Angeles area, who were not connected with the Society in any meaningful way.

The professional performers were Bernard Krainis, LaNoue Davenport, Martha Bixler, and Morris Newman (whose brother Joel, a musicologist, was also active in the Society), plus a few others on a revolving basis. The only "regular" professional group was Noah Greenberg's Pro Musica, which at that



time featured Krainis as the recorder player.

The "in" recorders were the Dolmetsch soprano, alto, and bass, usually of satinwood, boxwood, or rosewood (the bass of sycamore, of course), and the Moeck tenor of impregnated maple. One usually sent to Haslemere for the Dolmetsch instruments (and waited months), and bought the Moecks at Joe Marx's quaint backyard store. The only place in New York where one could obtain crumhorns, sackbuts, etc., was at Wayne Anderson's, whose apartment served as his place of business. I was an apostate in that although I had the requisite Dolmetsches, I really loved a set of Kung recorders I had obtained at Harold Newman's (Hargail), then located on 57th Street across from Carnegie Hall. Artie Nitka, a salesman at Terminal, was starting to stock recorders and recorder music.

Few (very few) players had basses and not too many had tenors. Most music played at the monthly meetings was short and simple.

In 1960 a group of us, inspired by Erich Katz and his assistant, Winnie Jaeger, and led by Cook Glassgold and Ralph Taylor, restructured the ARS and laid the groundwork for the large, vital organization we have today. The two key steps were: 1. the chapter system of organization, and, 2. the creation of *The American Recorder*.

It took a long time before non-New Yorkers believed that the newly created New York Chapter (led, I believe, by Bernard Krainis) was not the center of interest of the ARS leadership. But a Boston Chapter was formed, and a few others straggled in until we did indeed become a national organization.

The American Recorder was a very large undertaking for a fledgling group such as ours. The financial outlay was

partially covered by loans from a few dedicated people. Ralph Taylor and Cook Glassgold provided the expertise and enthusiasm that made the (at that time) dream come true. The magazine brought us new members and was the chief force in creating this truly nationwide organization of recorder players.

Today many of the original group are no longer active. The new people are more highly qualified musically than many of us in the "old guard" were. The standards of playing are much higher. It is no longer a thing of note to see a bass recorder in the hands of an amateur. The instruments, in general, are much, much better. (I remember the sensation Friedrich von Huene caused when he brought two altos down from Boston to show at a meeting.) Early instruments of all descriptions are readily available.

We were babies then (some more precocious than others), who started a movement that today has matured to become a vital part of the cultural life of our country.

These events are true to the best of my recollection. It must be remembered, however, that twenty-five difficult years have passed. Time has taken its toll on my memory, and many names and events escape me.

Marvin Rosenberg
Teacher and publisher

The recorder was unknown in this country's musical life when, in 1932, searching for a lute, I visited Arnold Dolmetsch at his Haslemere home. In the course of our conversation he spoke about the recorder he was constructing. I had no idea what he was talking about. I could not relate this to the *flûte à bec* I had heard some years before in Paris at a very esoteric private concert of early instru-

ments.

It was only in 1934, when I was playing secondary roles at the Haslemere Festival, that I heard Carl Dolmetsch's scintillating performances and realized the instrument's beauty and potential. When he came to America in 1936, Carl asked me to accompany him on the lute and virginals and to join him in recorder duets. The impact of this tour and of his recorded performances created at once a demand for the instrument.

After that, one could see interest in the recorder grow year by year. But in the process, there developed a large number of the worst possible amateurs, who played together utterly unconscious of their out-of-tuneness. Yes, they tuned their A's, but what about the other notes? Something had to be done! With my friend Margaret Bradford, director of music at the City and Country School, who was very much interested, I held a meeting at my home with a few serious players. All agreed that our purpose would be to improve the musical basics, such as pitch and rhythm, of recorder players. Thus the American Recorder Society was born.

American recorder makers soon appeared on the scene. William Koch was very good, and had many fine followers.

Margaret Bradford and I were so involved in our own professions that we could not do much about running the ARS. The organization struggled on for several years. It was only when Dr. Erich Katz, a first-class musician deeply dedicated to the artistic side of the Society, took over the presidency that the ARS began to thrive as it should.

In the last twenty-five years both its artistic and professional growth have been amazing. The ARS has spread its high standards and workshops all over the country. Issues of the magazine are truly collectors' items. The organization



has become a kind of empire, but it remains exciting on a very high level.

Suzanne Bloch
Founder, American Recorder Society

Over the past quarter-century, the American Recorder Society and its journal have played an important part in the development of the early music movement. Many ARS members have taken up other instruments in addition to recorders, broadening their awareness and musicianship, and the focus of the journal has broadened as well. At the same time, the recorder itself remains for me a satisfying instrument, with a broad literature from the twentieth century as well as the Renaissance and Baroque periods—and I enjoy playing Classical works by Mozart and Haydn, for example, as well as arrangements for recorder ensemble of music from the nineteenth century. The recorder is a historic instrument, but all instruments are historic, and we need not limit ourselves to music composed specifically for it during the time it was originally popular.

The early music movement has become such a force that there are really three separate subcultures in the world of serious music: early music, “classical” (i.e. the standard repertory from Bach to Bartok played on modern instruments), and contemporary. The early music approach, deriving mostly from Arnold Dolmetsch, has spread past the 1750 boundary to include Classical and early Romantic works played, with attention to stylistic niceties, on period instruments or replicas. The limit is reached only when a conductor cannot find sufficient numbers of skilled players to meet the requirements of a given piece—and this does happen, simply because there is not enough commercial demand to keep virtuoso players of the Classical oboe, for instance, busy with engage-

ments.

Instrument makers have gone from turning out vaguely neo-Baroque models (not to mention ahistoric recorders with German fingering) to carefully crafted copies of historic originals. Brüggem set the fashion for performing on the originals themselves, but the trend today involves carefully preserving these historic instruments and using them as models for reproductions.

The overall level of recorder performance has risen greatly. In 1960 few players could meet the standards set on other woodwinds; today some outstanding musicians play the recorder. Alas, some people still think of the recorder as a child’s instrument. Whenever I perform, someone in the audience invariably comes up afterwards to ask if the recorder is not “easy to play.” There must be thousands of untouched recorders in dresser drawers bought by innocents who were beguiled by this notion. I find the recorder a challenging personal instrument on which one can always improve. I love its sound and find it a joy to play.

Dale Higbee
AR Book and Record Review
Editor

I bought my first recorder some forty years ago, mainly because of a sale at my local music store. Having heard the recorder played by friends, I had remained unimpressed. Its tone struck me as thin and wheezy, and it played out of tune. But the music store’s price was right. I brought one home only to find my worst fears confirmed: the tone of the instrument was thin and wheezy, and it was out of tune. I tossed it into a closet.

Only gradually did I become aware of the error I had made: my purchase had been no bargain. But my own ignorance was not unique. In those early days of the early music movement, many of us,

although not lacking in enthusiasm, were short on knowledge. Should the gamba *really* be played with frets so as to produce that flat, unappetizing tone? And so forth. All that has changed, of course. Those early audiences that we could charm with trifles have grown much more sophisticated, demanding more consequential music, played on instruments carefully selected for authenticity, in a manner appropriate to the specific period.

Before all that could happen, however, there had to be the period of discovery and the gaffes that went along with it. Not that discovery is over now. Nor will it be. I, for one, would not want it any other way. It is those discoveries that make the movement so exciting and so satisfying.

Colin Sterne
University of Pittsburgh

The early music movement has developed remarkably during the past twenty-five years. One’s mind boggles at the thought of where we will all be in another twenty-five at this rate of progress. I think this development has three main facets, which have interacted to produce an effect greater than the sum of the parts.

First, early instruments now have their Paganinis. Once a mortal shows that an instrument is capable of being played with previously unimagined perfection and artfulness, then the way is clear for others to match, then surpass, that pioneer. The quality of professional performance has risen greatly, and the quantity of performers, singers as well as instrumentalists, is always increasing. Amateurs have become so accomplished that material one would not have dared present to the most advanced groups at, for example, the Interlochen workshops of the 60s is now common fare.

Second, a great deal of musicological material is now generally accessible, enriching and stimulating performers to experiment in various ways. Most of us are not scholars, but it seems that people today know more and *care* more about the background and peripheral circumstances of the music.

Finally, the quality of the instruments themselves has improved to the point where there is almost no comparison with efforts of the 60s. Instrument builders, who have spent years in research and careful experimentation, deserve tremendous credit. Credit must go to the players as well, for their increasing appreciation of fine instruments and

for their recognition of the high value of these instruments.

With true champions to inspire us, with our desire to connect music with other elements of culture, and with fine tools for execution, we have come a very long way since 1960. Perhaps, however, something equally precious is being threatened: the carefree, mindless, toodling fun that was had in the Garden of Eden. It would be good to try to retain some of that after having lost our innocence.

Shelley Grushkin
ARS President
College of St. Scholastica

With all the professional growth of early music-making, and the availability of better new old instruments, something does not seem to have changed at all: the fun of amateur music-making. Seriousness of purpose does not conflict with this enjoyment but rather enhances it. This is what was grand about the Society to begin with.

I remember my "Managing Editor" days, and the officers who guided me, with great pleasure. Thank you for offering me a chance to say a word of congratulations on the twenty-fifth anniversary of *The American Recorder*.

Susan Brailove
Manager, Music Dept.
Oxford University Press

I am overwhelmed and delighted by the popularity the recorder has gained in the last twenty-five years. While the enthusiasm for this instrument had a good start with musicians and teachers of European background such as Alfred Mann, Erich Katz, and the Trapp family, it was when the "second generation" of native American recorder players began to perform that the instrument became really popular. The wide acceptance of this "Blockflöte," as I am used to call it, as a delightful musical instrument went in step with the development of tape recorders and long playing records; perhaps these contributed to its success. After twiddling with the dials of a hi-fi system, many a music lover may have been tempted to grab a (nor-tape) recorder and try his hand at a Handel sonata! It is marvelous how many good people have now taken up the instrument seriously. It gives me great pleasure to hear recorders well played in a performance of Bach's fourth Brandenburg Concerto or in a series of dances by Michael Praetorius.

When I started my own shop twenty-five years ago, making recorders for friends and for customers who became friends, it was exhilarating to do creative work and see my instruments in good hands. Soon, however, it became imperative that I find the best examples of historical woodwinds surviving in museums and private collections in order to make faithful replicas of them. My travels have taken me to places as far away as Leningrad and Tokyo, where I found instruments that opened my eyes and ears to a new appreciation of aesthetic and musical qualities only barely imagined before. Now not only are recorders and other historical woodwinds well played, but the particular qualities of sound, response, and pitch move sensitive performers and listeners, making them aware of new dimensions of expression and style that our musical ancestors may have enjoyed.

Twenty-five years ago, I also became a performing member of the Boston Camerata, playing recorders and other historical woodwinds. It was wonderful to explore the music of the Renaissance and Baroque in the company of outstanding musicians. Of course I was often using self-made instruments. As the demands on me, the performer, were high, I demanded top quality from myself, the instrument builder!

Today I enjoy going to concerts of friends performing on period instruments, sometimes even on antique instruments, usually a recorder or Baroque flute. The next day they are likely to show up at the shop—at the sign of the golden bass recorder—trying out new instruments which I or many of my colleagues have made.

Whenever or wherever I hear the recorder being played, whether in Tokyo or Vienna, London or Paris, Amsterdam or Cologne, Boston or New York, I am always charmed by the sweet sound and thrilled by the success this "simple" instrument has had in this century. Of course, the recorder is appreciated by very many today. It should be: Bach, Handel, Telemann and other great composers loved it and wrote beautiful music for it—no wonder we love it too!

Friedrich von Huene
Von Huene Workshop

Looking back over the past two decades one is tempted to argue that there just might be such a thing as progress after all. In the world of "early music," notably, the evidence is pretty conclusive. Suddenly, almost overnight, in the

larger musical centers we are blessed with a corps of highly professional, conservatory-trained players of period instruments able under today's appalling economic conditions to prepare an entirely presentable performance with one or two rehearsals. To be sure, the establishment still indulges its taste for blatantly anachronistic interpretations and overblown instrumental forces, but the musical menu now regularly includes morsels to satisfy the more fastidious palate.

The term "early music" itself has become virtually useless to describe the thoroughgoing re-study of the standard repertoire now underway: the revisionist fervor extends from Monteverdi and Purcell, through Bach and Handel, all the way to Haydn, Mozart, Beethoven, Schubert, and Mendelssohn—with the end nowhere in sight. A more fitting term for this historically unprecedented movement might be "period instruments" or "historical instruments," for that is clearly its point of departure. Now that we've mastered the instruments, however, the agenda for the coming decade must be to fashion performing styles that suit the music. A close study of historical performance practice, I'm convinced, will enlarge our expressive vocabulary and thus help us to play more beautifully.

Curiously, specialists in Medieval and Renaissance music have generally not shared in the excitement attending the "period instruments" assault on the Baroque-Classical-Romantic citadel. Places like Oberlin and Aston Magna are jammed with bright young people dealing seriously with the technical and stylistic problems of seventeenth- and eighteenth-century music, and all over



the country new performing groups appear like dandelions in the spring, but one looks hard for similar vital signs in the realm of the pre-Baroque. The repertoire that since the mid-fifties emergence of the New York Pro Musica Antiqua has represented "early music" now seems bereft of new champions. Lacking is the old *élan vital*.

As for the ARS's role in American musical life, after some four decades of existence, one can only wonder at its almost total irrelevance. True, there exist small pockets of decent recorder playing throughout the country, but though chapter-centered, they are always directly attributable to an enthusiastic and energetic local player-teacher rather than to any coherent program. The universal need for serious instruction is simply not being met, the ideal of the accomplished amateur player is ignored, and the ARS's unique mission—to make up for the lack of good teachers by devising new and innovative media of instruction—goes unrecognized. If the ARS is to be taken seriously, it must find the strength to affirm the proposition that the recorder is a musical instrument like any other and therefore deserves to be well played. Otherwise the organization will continue to be part of the problem rather than part of the solution.

Bernard Krainis
Co-founder, N.Y. Pro Musica
Artist-faculty, Aston Magna

The most obvious change in the early music movement, and indeed in the activities of the American Recorder Society, is that so many people now know so much more about early music. As long ago as 1970, when I was presenting a workshop in a college town in



Ohio, I realized that the new enthusiasts were younger, brighter, and much more well-informed about early music and instruments than workshop participants I had been used to heretofore. In the fifties, the "early days," recorder players were middle-aged or retired people with newfound leisure and a newfound toy. Now the early music business is serious business.

This is not to say that there were no serious players in the fifties, or that there are no "recreational" players today. The difference is that there is so much more knowledge floating around about recorder playing in particular and early music in general. Authenticity is the watchword. The biggest influx of new players has been of knowledgeable college students and young adults who are hungry for still more knowledge. As a teacher I welcome this influx of knowledge and ability. It is a tremendous challenge for me, an "old-time" player, to keep abreast of what is going on in the early music world in this country and abroad, and to satisfy the interests of my students for specific information in matters of history, technique, and performance practice.

In the performing world, concerts of early music have become more and more exciting. In the early days the charisma of Noah Greenberg and the talent of his first-rate ensemble gave excitement to a performance of early music; now this excitement is matched by breathtaking technique and, again, knowledge on the part of both performers and audiences who know what they want and why they want it.

The world of early music continues to be a fascinating one, and although it becomes more and more of a challenge to keep up with them, I, for one, welcome the changes as they come and the delights that they bring. New music is discovered and new instruments are built to bring pleasure to owners and listeners. May the next twenty-five years bring about changes as marvelous as the last twenty-five!

Martha Bixler
Teacher and performer
Former ARS President

Authenticity and the recorder movement: point of no return?

The enthusiastic and dedicated pioneers who twenty-five years ago launched *The American Recorder* scarcely foresaw that a powerful and jealous spirit would take possession of the re-

cordeur movement and of the entire early music scene: the spirit of authentic historical performance practice. The notion of a strictly historical realization of music of the past was rarely entertained by those prime movers of the recorder world. Their ideals were to popularize the use of the recorder and other early instruments and to raise the standards of performance among all players. To be sure, those standards included not only technical competence but also a stylistically correct interpretation. But the standards of stylistic correctness were not conceived of any differently from those prevalent in traditional performing circles; they were defined by the established masters of the instruments, who passed them on to their students. In other words, the arbiters of style were in the present, not in the past.

Indeed, the recorder was not really thought of as an historical instrument—as belonging to some special, segregated class, distinct from the standard instruments of traditional concert practice. On the contrary, the fond hope of the early pioneers was that the recorder would someday gain acceptance among the modern concert instruments. Recorder makers aimed at present-day ideals of reliable equal-tempered intonation, with the largest possible compass, a wide dynamic range, and an evenness of quality throughout the range. Brilliance, projection, and ability to hold its own against "modern" instruments like the violin and the oboe were high on the list of desiderata. That many of these qualities were diametrically opposed to those found in historical instruments hardly entered anyone's awareness. Some makers and players even dreamed of a complete Boehm-system recorder, which presumably would really permit the instrument to take its place in the modern instrumentarium.

Although one of the main attractions of the recorder was its extensive repertoire from earlier centuries, few players regarded this repertoire as "closed." On the contrary, much effort was put into encouraging contemporary composers to enlarge the literature, and concert programs of recorder music frequently mixed the old with the new. This too, it was hoped, would contribute to the renaissance of the recorder as a living instrument.

Even in the performance of early music, considerations of authentic practice or historic precedent rarely played a significant role. The orchestration was governed by the availability of instru-



ments among the members of a performing ensemble (justified by the myth that in the olden days there had existed complete license in this matter) and by the desire to entertain and charm the audience. Tenor and soprano recorders often played parts designated for violin, or oboe, and in some circles a bass recorder was not frowned upon as a substitute for a cello or gamba. Larger ensembles would bring their entire collection of quasi-Medieval, Renaissance, and Baroque instruments to bear upon a set of simple Susato dances, intricately orchestrated in a manner that would have put a Richard Strauss or a Ravel to shame. And percussion players, not constrained by any surviving parts, had a field day.

But all this fun was spoiled by a new attitude that emerged during the late sixties and early seventies. Actually, this attitude was imported from across the ocean, where a small group of musicians, centered mostly in Amsterdam and Vienna, decided to restore what they believed to be the original historical playing practices—even at the price of baffling and at times antagonizing their audiences. The success of their efforts may have been due not so much to the actual historical correctness of their practices as to the fact that at the same time they cultivated an uncompromising technical mastery of their instruments at a level unknown in early music circles in this country. The strong and persuasive artistic personalities of some of the central figures, of Leonhardt, Brügger, Harnoncourt, and the Kuijken brothers, unquestionably played a significant role. For pre-Baroque music similar standards were set by Thomas Binkley and his Munich ensemble, and, somewhat later, by David Munrow and his group. Before long, most young American musicians with professional ambitions in early music were off to Europe to sit at the feet of these masters, and those who stayed home carefully listened to recordings in order to emulate the new practices. No longer did recorder players try to make their instruments sound like Rampal's flute; Brügger's recorder had become the new ideal.

The consequences were far-reaching. The acceptance of "old pitch," whether historically justified or not, forced an unbridgeable (and, in the eyes of the practitioners, desirable) segregation between performers on historic and modern instruments; indeed, the use of old pitch has become almost the symbol and rallying point of the new old music practice (giving it an ideological significance not always understood by critics of this tuning).¹ Instrument making became equally revolutionized and highly specialized, since it was considered no longer acceptable to play Renaissance music on a Baroque recorder, or, worse, on an "all-purpose" instrument.

To perform twentieth-century music on an old-pitch, mean-tone, exact copy of a 1703 Denner seemed even more absurd. Although one could envision the development of a twentieth-century recorder for use in contemporary music (has anyone yet put in an order for the D and A recorders appropriate for an authentic rendition of Hindemith's Trio?), there seems to be little interest in pursuing this path, perhaps because of the anticipated difficulty of mastering both an eighteenth-century and a twentieth-century playing technique (now it is realized how different these are), perhaps because the recorder's potential in this area is seen as rather limited compared with other recent arrivals such as the computer-synthesizers.

Another development, probably welcomed by some and lamented by others, is the increasing gap between professionals and amateurs within the recorder movement. In the early days the distinction between the two had been mostly a matter of degree, since even the professionals were largely self-taught; the boundaries were vague and often crossed. Such is no longer the case as a result of the growing number of European-trained performers. With their special expertise in "authentic" performance practice, they form a distinct professional class, which, at least in major cultural centers, has forced the amateur groups off the public stage.

In a sense these new professionals

have realized at least one of the dreams of the early pioneers: the quality of their performances is such that they are gaining acceptance in the music world at large. Some of the foremost groups are being booked on regular concert series and appear in major concert halls; their recordings have found a substantial market, no longer restricted to other early music players, and receive frequent play over the airwaves. Indeed the success of the "authentic" early music groups with the general musical public has been so spectacular that they are felt to be a threat by traditional musicians and associated vested interests. In recent years there has been a backlash in the form of articles condemning the entire undertaking of reviving authentic historical practices. Although initially these condemnations came from performers and critics in the traditional music world, recently even performers and scholars from within the early music scene have joined the chorus.² The critics maintain that attempts to revive the historical practices or to be faithful to "the intention of the composer" are misguided, pointless, and, in the end, impossible. They claim that the "purist" performers may be faithful to the letter but often violate the spirit of the music, and that many of the current so-called authentic stylistic practices are not supported by any historical evidence.

Yet it is doubtful that these criticisms will succeed in stemming the tide of interest in authenticity or alter the course of the current early music movement. By and large, the musicians are ignoring these criticisms and continuing their dedication to outstanding performances in what they believe to be historically appropriate styles. Some of the current excesses and follies will probably be corrected, but it must be recognized that on the whole the musicians have developed a style that has resulted in highly convincing renditions of much of the early repertory. Even if they cannot literally go back to the eighteenth century, neither are they willing to go back to the 1950s and to the kind of approach that was prevalent then; performances of

early music in imitation of the traditional manner practiced on modern instruments are no longer acceptable to their ears and taste.

Old-timers may look back with nostalgia at the early days of the recorder movement, which welcomed anyone who loved the instrument, and which regarded any piece that fitted the range as its domain. But our musical world at large has become richer for having the option of hearing early music in such superbly and conscientiously presented alternative "historical" performances.

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It is, however, all too well understood by an extremist organization of the opposing camp, the "Association française pour le respect du diapason" (the French Association for the Respect for Concert Pitch), which has proposed legislation to combat old pitch, including a prohibition against its use by any musical establishment receiving government support (including radio and TV stations), the tuning to $a' = 440$ of all organs in churches and other public places, the inscription of a warning on all instruments and recordings not at concert pitch, and a "Taxe de non-conformité diapasonique" (concert-pitch non-conformance tax) on the manufacture and sale of all such instruments and recordings; see Gérard Zwang, "L'Orreille absolue et le diapason dit baroque," *La Revue musicale* 369–369 (1984), pp. 1–79.

Many of these criticisms appeared in the popular press, often in the context of record reviews. A particularly rabid anti-authenticity tract is the article by Gérard Zwang cited in note 1, above. Among the more thoughtful essays in musical periodicals are Randall R. Dupert, "The Composer's Intentions: An Examination of their Relevance for Performance," *Musical Quarterly* 66 (1980), pp. 205–18; Richard Taruskin, "On Letting the Music Speak for Itself: Some Reflections on Musicology and Performance," *Journal of Musicology* 1 (1982), pp. 338–49; and Richard Taruskin and others, "The Limits of Authenticity: A Discussion," *Early Music* 12 (1984), pp. 3–25. Other relevant and provocative discussions of the early music scene can be found in Lawrence Dreyfus, "Early Music Defended Against its Devotees: A Theory of Historical Performance in the 20th Century," *Musical Quarterly* 69 (1983), pp. 297–322; and James Parakilas, "Classical Music as Popular Music," *Journal of Musicology*, 3 (1984), pp. 1–18.

The recorder, early music, and authenticity: the report of an expatriot returned

In an early issue of this journal I wrote a short and I'm sure incompetent review of what was then a new edition of Ganassi's *Fontegara*, the Venetian recorder method of 1535. One feature of that early work, as current readers will recall, is its presentation of many examples of diminution, the process of dividing ascending and descending intervals of the written part into formulaic phrases of tiny notes. Although the edition was itself good, I did express

doubt about the need for such a publication in a recorder-playing world that had no nest in which it might be put; although improvisation and diminution were performance concepts at that time, there was no depth to either the understanding nor the practice of them, and such a publication, I felt, might lead to wrong conclusions or at least delay the recognition of a performance tradition waiting to be revived.

I would not write that today. Now we have Ganassi recorders, we understand something about Ganassi fingerings, and we have so much more information concerning the practice of diminution that we can recreate the practice rather than its imitation. That is representative of the changes in recorder playing over the past generation.

Another example is a review of the *New Oxford History of Music*, Vol. III, which I wrote for this journal but which was never published because it was felt to have been excessively musicological and more appropriate for the *Journal of the American Musicological Society*. That position too, I submit, is a thing of the past. Readers of this journal are simply more knowledgeable now (or perhaps they always were?), able and willing to consider relevant musicological issues that have not been condescendingly rephrased for the so-called amateur.

On one front, then, there has been a change in the ability of a great many amateur recorder players to digest historical materials in order to alter and possibly improve their performance level. That is not to say that this historical understanding has not been misused, becoming almost pretentious and thus alienating many fine amateur players; it has, and we must now recognize this fact and hope to avoid such excesses in the future.

Those of us whose professions predicate an interest in and a certain command of historical performance must understand that the recorder is only partly an historical instrument: it is also a popular instrument, a folk instrument, an educational instrument, and indeed a recreational instrument, an instrument of the student, the teacher, the amateur, and the artist. Historical authenticity and artistry are but two of the many goals to be found among the enthusiasts; but they are my goals and the ones I want to address below in the context of the past quarter-century.

Both have come under scrutiny recently. Articles by Richard Taruskin, Robert Winters, and others have expressed concern for the current state of what once would have been called early

music performance, but now has moved into the larger category of authentic performance of any music. This is a major musical question of the 1980s and one that has arisen directly out of the early music movement, as its virtues have been perceived by musicians active in other historical periods, and as a new generation of performing scholars have sought to apply their scholarship in their performance.

The arguments I have heard ad nauseam over the last twenty-five years of my own involvement in the field have been to a large extent *against* authenticity, delivered by people caught up in the mainstream of musical performance as the tradition has been passed down from teacher to pupil. The anti-authenticity arguments have run like this:

1. If Bach had known the piano, he would have played his music on it instead of the harpsichord or clavichord (the Bach-would-have-preferred-it argument).
2. Authenticity is an illusion; to be really authentic we would have to be the people who originally played and listened to this music.
3. Music is evolutionary, and later music is more perfect than earlier. Historical performance is a step in the wrong direction; there is no point to working backwards on the evolutionary chain.

Another level of argument concerns the quality of performance: musical performance is timeless, being the combined skill and artistry of the performer, for which no amount of historical accuracy can substitute—the presumption here being that the performer hides technical and artistic shortcomings behind a scrim of authenticity.

There is only one argument I recognize in defense of authenticity: that it enhances the artistic quality of the performance.

I was an active performer of early music (the authentic persuasion) in Europe from the late 1950s until just a few years ago. Before that I had toyed with the New York scene of Joe Marx, Peter Carboni, the Musicians' Workshop (leading to the New York Pro Musica) and a great many others, and then went to Illinois to study with George Hunter.

Following my studies I settled in Munich, where for some time I played in the recorder ensemble of the Bavarian Radio. Each week there was a half-hour broadcast called "Aus alten Notenblätter," which Bruno Aulich produced. Two of the players were flautists with the Philharmonic, from the Freiburg Hochschule, where all flautists were required to study the recorder. The per-

formance standards were those of any professional orchestra and the recording procedure that of professional recording groups: at 9:00 we met in the studio, read through the music, then after a short break we recorded and went home. I never heard any discussions of authenticity there that went beyond paleographic considerations. Why? Because the recorder had become established in Germany as a mainstream modern instrument. Standards of performance were high, but there were no Renaissance recorders, no Ganassi fingerings, just plain recorders.

By the mid-1960s considerable changes had taken place. The proliferation of early music concerts in all European countries, in part a result of the sheer numbers of musicians interested in the field, went hand in hand with the building of better instruments, the introduction of new old instruments, and a critical approach to performance that had two criteria: first, was the performance sparkling and competent, of artistic merit and beautiful; and second, was it scholarly (which more nearly meant, did it present other than the sounds of current standard music).

The early 1960s, many will recall, marked the last performances of the Belgian Pro Musica Antiqua under Safford Cape, saw Julian Bream hit his prime and Frans Brüggen established, and was the time when Alfred Deller was the best-known early music singer in the English-speaking world. My own ensemble, the Studio der frühen Musik (Early Music Quartet) was becoming active in concert and recordings. Italy had not yet joined the movement beyond the Luca Marenzio Madrigal Singers; France was active only in radio; Spain, Portugal, and the northern and socialist countries participated in early music primarily as receptive audiences; Germany considered Bach standard repertory and all before that as Hausmusik; the English performed almost exclusively English music from the mid-sixteenth century on.

All that has changed. Activity in every country has increased by leaps and bounds not only in concert life but also in radio, television, and the recording industry.

The process of working back chronologically led eventually to the music of the troubadours, trouvères, and minnesingers, and to other monophonic repertory. 1962 was in a certain sense a cornerstone year, for it was then that the Studio der frühen Musik brought out its first recording of the songs from the *Carmina Burana*, with performances differing in

many ways from the traditional. This break with the common presentation of the Medieval monophonic repertory was made by leaning on traditions of non-European music. The approach was widely imitated, and there developed a lively popularization of the Medieval monophonic repertory—of which it might be said that whatever authenticity the performance might have, one tended to listen to the accompaniment rather more than to the song.

Ensembles performing Medieval music apart from the Studio included the London-based Musica Reservata, the French Les Ministrrels, and, a bit later, the Early Music Consort of London. That is not to say there were only these groups, for indeed there were many, but they, along with the New York Pro Musica in this country, seemed to be particularly active and influential, partly because of extensive touring and also because of their recording activity. Each had a certain platform: Musica Reservata, for example, became associated with the use of a particular vocal production, while Les Ministrrels were known for their non-historical but musically engaging arrangements. Each found its audience.

Baroque music had no clear identity at this time, being diffused—as it still is today—with activity in both the traditional and the authentic camps. The sixties saw the rise of the Dutch, principally in the association of Frans Brüggen and Gustav Leonhardt, which shifted attention away from the influential Schola Cantorum in Basel (August Wenzinger) to Amsterdam and The Hague. Nikolaus Harnoncourt left the opera orchestra in Vienna to devote full time to his Concentus Musicus, and especially through his Bach cantata recordings won respect for that—at least in Germany—immensely popular repertory.

Although I should like to return to the question of authenticity that has been on so many lips recently, that is not my present charge. With reference to the European scene over the last twenty-five years the changes can be summed up in a single word: more. No country in Europe—except perhaps Albania, about which I have no personal knowledge—can now be said to be immune to early music activity on both the professional and amateur level. Where in the early 1960s only two or three full-time professional early music ensembles existed, there are now a great many. I have tried to discover how much broadcast time is currently devoted to early music on European radio, but I have not been success-

ful; I think it is a great deal, judging by the figures of the GEMA (the German performance rights association), but the stations did not respond to my enquiries. Virtually every European country now incorporates early music in its summer festivals and winter concert series. Nearly all recording companies devote a large number of titles to that area, and most record stores expect a continuous flow of those recordings.

Instrument building is too great a subject to take up here, but it is not only the quality that has improved immensely, it is also the diversity. We can now select among several different pitch levels, the standards being $a' = 460$, $a' = 440$, and $a' = 415$, and an infinite diversity in types, including modern recorders, historical copies, budget copies, elegant woods, simple woods, and many more.

Even in the area of musical editions, it can be said that there is not only more, there is also better. Facsimile editions abound. These are the only ones serious performers ought to employ, and they are now easy to acquire. Those old-fashioned editions that put the music in score and attempted to translate one notation into another (in many cases an exercise in scholarly busywork) will remain useless for serious performers, but they do serve the casual performer until he/she discovers the added dimension that comes with familiarity with the original.

Where will this take us? Possibly to still greater specialization in the short term, with a significant leap in the activity on this side of the Atlantic as a product of the greater exchange between this country, Canada, and Europe. In the past few years we have seen the best music departments and schools across this country enter the early music field, each at its own level (a survey on this topic was published in this journal in February 1983). Such prominent institutions as the University of British Columbia at Vancouver, Stanford, Cornell, Yale, Eastman, and a great many others offer training for their students in this area. Indiana University's Early Music Institute, where Eva Legêne will begin teaching the recorder in the fall of 1985, is one of the institutions offering not only training but also undergraduate and graduate degrees in early music performance. As more and more schools offer more and better training to young artists, I foresee a renewal of enthusiasm on the part of the amateur, a widening of interest and activity. I hope I'll still be here to see what it is like after the next twenty-five years.

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Learning to Read the Staff in New Ways

Kenneth Wollitz

THE GREAT FUN of learning the recorder is playing with other people. As soon as you've got the basic fingerings down and have begun to feel comfortable reading music, it's time for ensemble. Simple music at first, then more challenging pieces as your experience grows. To enhance your pleasure, certain musical skills are worth developing. If you play only one size of recorder and therefore know only one fingering, you should learn the other. There are only two fingerings that most people ever encounter, for recorders in C and for recorders in F. If you learned on a soprano, you know C fingering and can already play the tenor (one octave lower), the great bass (two octaves lower), and the garklein flötlein, whose name means itsy-bitsy little flute and on which you will pipe away one octave higher than the soprano, if you can scrunch your fingers onto its five-and-a-half inches of length. You need to learn F fingering so you can play the alto, and the bass, and the contrabass, and the sopranino. If you know one fingering you should learn the other, so that you can play any of the eight sizes if the opportunity arises. If you already know both fingerings, the next skill to acquire is reading an octave up on the alto; reading up is often required for playing the second line of four-part Renaissance music. And if you can read up on the alto, the next thing to consider is learning to read from the bass clef, and then, finally, from the alto clef.

Although the value of learning to read from the staff in these different ways is obvious, many people, I have found, are reluctant to try. Before offering specific advice on how to develop each of these four reading skills, I would like to discuss some of the reasons for this reluctance. If it is there, it is legitimate and deserves examination.

One source of reluctance is the fear of

making mistakes, of mixing up what one already knows with what one is trying to learn, or of having one's mind suddenly go blank. One of the rewards of growing up is to leave behind the frustrating incompetence of childhood. When an adult for the first time learns to play a musical instrument he (or, of course, she) puts himself back into that uneasy state of childish incompetence, and having got beyond it, say, on the alto, he doesn't relish the prospect of going back to it by taking up the soprano. The gears might slip between the two fingerings. The fact is that the gears *will* slip, especially in the beginning, and you will find yourself playing in the fingering you already know. In the case of reading up an octave or reading other clefs, your mind *will* go blank. I offer the following comfort and encouragement. These moments of confusion will be brief and will occur ever less frequently as your experience grows, and besides, *everyone* has occasional slippage. One of the hardest things to accept in the process of learning a musical instrument is one's mistakes. We want to do everything *right*. But we are not Mozart, so we must forgive ourselves and be of good cheer. We don't make mistakes on purpose. They are not sins; they are our incompetence struggling to become competent, so it would be unwise to let our fear of mistakes paralyze our willingness to learn something useful.

Another cause for hesitation is the notion that one must learn the whole thing at once, that suddenly all the five lines and four spaces of the staff, as well as the ledger lines and spaces above and below, must acquire a new meaning. It does not work this way, as you will see. One learns a line and a space at a time. If I have not played from alto clef for a few months, all I remember is that the middle line is C, which is the first thing I learned about alto clef. As for the rest, I

wing it and in a couple of minutes it all, or most of it, comes back. In learning to read the staff in these new ways, we start by attaching the new meaning to just one line then gradually build out from there.

What we have looked at so far are apprehension and misapprehension: we are afraid of making mistakes, and we expect to learn everything at once. There is another stumbling block, however, which is founded in a genuine deficiency so obvious that its importance tends to be overlooked. Many, many amateurs are unsure of the names of the notes, either on their instrument or as they appear on the staff. Ask an amateur to play a specific note on his recorder or identify a note on the staff and he may well hesitate or even respond incorrectly. How can this be! Didn't we all learn these names when we first started? Thumb and one make a B (on the soprano), and B is on the middle line. It was in the first lesson. But so many other things to think about come along that many players, seeing a note on the middle line, get in the habit of playing it without giving a thought to its name. Why should they? If the right note comes out, knowing its name is not essential. One can, and many do, play the recorder and read music perfectly well with only the haziest remembrance of what the notes are called. One can even play recorders in both F and C and still be hazy about the names of the notes. A former student of mine whom I asked about this matter told me that he began to read music easily—as opposed to deciphering it—at the moment when he could stop thinking of the names of the notes; and as he no longer had to think of their names he started to forget them. I'm sure most amateurs' experience is similar. But when one begins to play the alto up and read in other clefs, this deficiency becomes a real liability. It

creeps in in a perfectly understandable way and sooner or later must be corrected.

Since I am of the opinion that everyone should know the names of the notes, I suggest one way of going about it that you might find fun. Make up a list of all the words you can think of using the letters A through G and then play them on your recorder, and if you're unsure about their position on the staff write them out as notes. "Baa," "bad," "bag," "bed," "bee," "beg," etc. One can make up quite a list. And by the time you have played through it, or written it out on the staff, you should know the names of the notes.

Generally, learning the other fingering should be the first priority of those who know only one fingering, although if it is the alto that you have learned you might choose reading up an octave first. Certainly if you know only C fingering, you will want to take up F fingering as soon as possible, since most of the later Baroque literature for the recorder as a solo instrument is written for the alto. The solo sonatas, trio sonatas, duos, trios, and concertos are almost entirely alto territory, and it is just this repertoire that attracts many people to the recorder in the first place. Whichever fingering you need to learn, the simple process is the same: take an appropriate beginner's method and start playing from page one. The process will go very quickly since you will not be learning new fingering patterns but simply associating those you already know with a different gamut of notes. Probably you

will have acquired the new fingering before you have finished reading through the book. I suggest any of the following:

Burakoff, Gerald and William E. Hettrick. *The Sweet Pipes Recorder Book: A Method for Adults and Older Beginners*. Sweet Pipes SP 2313 (soprano) and SP 2318 (alto). This simple method, which introduces the notes from low C to high E on the soprano and low F to high A on the alto, contains many familiar tunes. The musical material is the same in both books, the fingerings are the same, but of course the notes appear in a different place on the staff.

Orr, Hugh. *Basic Recorder Technique*, 2 vols. Berandol. Both volumes are available for either soprano or alto, so take whichever you need. Volume I covers only a ninth; Volume II completes the range. The musical material is more sophisticated than that in the Sweet Pipes books.

Rooda, G. *95 Dexterity Exercises for Recorder in C (or...in F)*. Hargail HRW 3 and HRW 4. If you used Rooda when learning your first recorder, you can get the volume devoted to the other fingering and move back and forth between the familiar and the new.

Giesbert, F.J. *Method for the Recorder*. Edition Schott No. 2430a. This charming little beginner's method presents the same material twice on each page, on the left for the soprano and on the right for the alto. You can first play on the recorder you already know from the appropriate side of the page then pick up the new size and play from the other. The music progresses quickly and con-

sists largely of English country dance tunes that are an absolute delight. The one great caveat is that the fingerings given in the book are confusing and usually incorrect and so must be ignored in favor of reliable fingerings charts from elsewhere, such as the one that came with your recorder. However, the music is so well chosen and charming, and the format so convenient, that the book deserves strong consideration.

Of course, many other method books will serve perfectly well. The point is that a beginner's method provides the best format for acquiring a new fingering, since you learn it one note at a time. Also, the musical material will be simple and thus not a distraction. Indeed, it may provide a helpful review of things imperfectly absorbed the first time around. For my youngest students this is very much the case, since as soon as they are familiar with tunes they tend to play them by ear rather than reading the actual notes.

Most people learn to read up an octave on the alto after they have become comfortable playing both F and C instruments. A good place to begin is with the top voice of four-part dance music of the sixteenth century in the collections of Susato, Attaignant, et al., when this voice would normally be played on a soprano recorder. Look for parts that have a limited range, that proceed mostly stepwise, and that do not go higher than fourth-line D. In other words, begin in the easiest way possible; the skill should come quite quickly. If you're unsure naming the notes, first try the little spelling game suggested above to minimize confusion. Keep in mind that these soprano parts are already written an octave lower than they actually sound when played on a soprano recorder; otherwise, most of the notes would be on ledger lines above the staff—confusing for the player and bothersome for the typesetter. In most recorder editions these transposed soprano parts have a tiny 8 above their clef signs to indicate that the music will actually sound an octave higher than notated. Incidentally, most bass parts in recorder music are also printed an octave lower than they actually sound and for the same reason, namely, so that most of the notes will appear on the staff rather than on ledger lines above it. There should be a tiny 8 above the bass clef sign to indicate the transposition.

The aforementioned dance tunes also provide good material for learning the bass clef. If this clef is new to you, begin

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by identifying the fourth line from the bottom as F, the second space from the bottom as C, the first space below the staff as F an octave lower (the bottom note of the bass recorder), and the first line above the staff as middle C. Bass parts contain many leaps, so you'll need more than one point of reference. When possible, it is best to learn the bass clef with a bass recorder in your hands, since most of the time that is the instrument you will be using, and the wider stretch of the fingers becomes part of your association with the bass clef. People who already know bass clef via some other instrument have an advantage, but *everyone* must know where F is on their recorder, whether they know the bass clef or not. By the time you get your hands on a bass recorder, you will be so eager for the treat that learning to read from bass clef will be a trifling price to pay.

Seasoned players will encounter music with one or more parts notated in the alto clef. If they want to play the music, perform, they will learn to read the clef. The alto clef designates the middle line of the staff as C. Actually, this is middle C, the bottom note on a tenor recorder, although the player fingers it as thumb

and two, a C one octave higher. This is in line with the fact that the recorder consort plays music at "four-foot pitch," i.e., an octave higher than notated. Most other instruments, for example the viol consort, play music at the octave in which it is written, at normal "eight-foot pitch."* Indeed it is usually when recorders are playing music originally written for viols that they encounter parts in alto clef. The tenor recorder usually takes these parts, so it is with a tenor recorder in our hands that we begin to learn the alto clef.

Again, we look for music that moves stepwise within a limited range. Most parts do not, but an exception useful for our purpose will be found in the Bärenreiter edition of *Carmina Germanica et Gallica* (Hortus Musicus 137). The third part is notated in the alto clef. Not only is this part suitably easy and stepwise, but the pieces in the collection are all lovely and a great pleasure to play.

In the same publisher's edition of

*These terms are derived from the organ, on which an open pipe eight feet long yields a C two octaves below middle C, and an open pipe four feet long gives a C an octave above that of the eight-foot pipe.

Morley's two-part fantasias (*Neun Fantasien*, Hortus Musicus 136), five of the pieces have the lower part in alto clef. With its wide range and many leaps, the music provides excellent material to further develop your skill. The surpassing beauty of these duets offers another inducement.

Each of these reading skills should be undertaken at the appropriate time in your musical development, and you must be the judge of when the time is right. When reading and fingering are relatively secure on your first instrument, it is time to consider learning the other fingering or reading up. When the music requires it, it is time to learn bass and alto clefs. Don't be afraid of making mistakes, and remember that you are learning things a bit at a time. If you are uncertain about the names of the notes, give that matter a little special attention. Allow the project some time, say a month, and promise yourself to practice the new reading skill each day, even if on some days you can spend only a few minutes doing so. Whichever skill it's time for you to learn, give it a try! You will find it's easier than you think.



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On Playing Recorders in D

Being a Short History of the Odd-Sized Recorders and Concerning the Revival of the Voice Flute & Sixth Flute

Dale Higbee

RECORDERS ARE GENERALLY MADE in F or C today, but the history of the instrument—even in the twentieth century—shows a surprising variety of sizes and pitches. Sebastian Virdung (*Musica getutscht und ausgezogen*, 1511¹) and Martin Agricola (*Musica instrumentalis deudsch*, 1529 and 1545²) described recorders in f (bass), c' (tenor or tenor-alto), and g' (discant). Michael Praetorius listed as many as eight sizes in his *Syntagma musicum*, 1618–19,³ from the great-bass in F through the bass in B^b, the basset in f, the tenor in c', the alto in g', sopranos in c'' and d'', and a *Klein Flöttlin* in g''. The F–C grouping became standard in the late seventeenth century, as shown by James Talbot's manuscript of c. 1684,⁴ which mentions recorders in c, f, c', d', f', c'', and f'', i.e., F–C recorders in three octaves, plus the voice flute in D.

By the eighteenth century, a single instrument had become the standard member of the recorder family: the treble or alto in f', called *flauto* in Italian. Its importance is shown by the fact that recorders in other sizes, at least the

smaller ones, bore names indicating their relationship to the alto. Thus, the recorder in f'' (today called the sopranino) was known as the “octave flute” (or *flauto piccolo*) because it was an octave above the alto. In between the alto and the octave flute were the “fourth flute” in b', the “fifth flute” in c'' (today called the descant or soprano), and the “sixth flute” (also a soprano) in d''. A “third flute” (evidently in a') is mentioned in William Tans'ur's *New Musical Grammar: Or the Harmonical Spectator* (1746)⁵—the only reference to the instrument of which I am aware. Below the alto was a recorder in d' (a sort of high tenor) called the “voice flute,” a name that Edgar Hunt attributes to “the fact that its compass fits the range of the soprano voice, whence it would be useful for playing vocal music.”⁶ The famous quartet of Bressan recorders in Chester (shown in a fine photograph in Jeremy Montagu's *The World of Baroque and Classical Musical Instruments*⁷) includes a voice flute (with double holes for the two lowest tone holes), as well as an alto in f', tenor in c', and bass in f.⁸

The apparent popularity of recorder sizes other than the alto in the eighteenth century is revealed in music of the time. John Baston published *Six Concertos in Six Parts for Violins and Flutes*, viz. a *Fifth, Sixth and Concert Flute*,⁹ and a Concerto in F for fifth flute by Giuseppe Sammartini is preserved in manuscript in the library of the Academy of Music in Stockholm.¹⁰ Other works include four concertos for sixth flute by William Babell¹¹ and Robert Woodcock's three concertos for sixth flute and another three for two sixth flutes.¹² Eighteenth-century terminology was not always exact, and the designation *flauto piccolo* was sometimes applied to instruments other than the sopranino recorder: the *flauto piccolo* in Handel's *Water Music* is a fifth flute (the part for the *flauti piccoli* is notated so it can be played with alto fingerings); and the recorder part in Bach's Cantata No. 103, “Ihr werdet weinen und heulen,” requires a sixth flute.

Original literature for the voice flute is sparse. It includes the Quintet in B minor for two transverse flutes, two

¹ William E. Hettrick, “Sebastian Virdung's Method for Recorders of 1511: A Translation with Commentary,” *The American Recorder*, Nov. 1979, XX/3, pp. 99–105.

² William E. Hettrick, “Martin Agricola's Poetic Discussion of the Recorder and other Woodwind Instruments, Part I: 1529,” *The American Recorder*, Nov. 1980, XXI/3, pp. 103–113; “Part II: 1545,” *The American Recorder*, Nov. 1982, XXIII/4, pp. 139–146; May 1983, XXIV/2, pp. 51–60.

³ *The Syntagma Musicum*, Vol. Two, *De Organographia*, First and Second Parts. English translation by Harold Blumenfeld. Bärenreiter, New York/Vaduz, Liechtenstein, 1962.

⁴ Anthony Baines, “James Talbot's Manuscript,” *The Galpin Society Journal*, 1948, I, pp. 9–26.

⁵ Edgar Hunt, *The Recorder and its Music*, revised edition. Eulenburg Books, London, 1977, p. 65.

⁶ Edgar Hunt, “The Voice Flute,” *The Galpin Society Journal*, 1957, X, pp. 86–87.

⁷ The Overlook Press, Woodstock, New York, 1979, p. 40.

⁸ Arnold Dolmetsch made his first recorders in F and C at low pitch (a' = 415) and in 1932 began making them at modern pitch. In Germany in the late 1920s to early 1930s, however, recorders were made in several pitches. (See: Hermann Moeck, “The Twentieth-Century Renaissance of the Recorder in Germany,” *The American Recorder*, May 1982, XXIII/2, pp. 61–68.) Peter Harlan, for example, made sopranos in a' and b', altos in d', e', and f', a tenor in a, and basses in d and e. Many German players preferred the sound of D–A recorders to that of F–C instruments, and the famous “Trio for Recorders” by Paul Hindemith was composed for a soprano in a' and two altos in d'. (See: Dale Higbee, “Notes on Hindemith's Trio for Recorder,” *The American Recorder*, Spring 1969, X/2, p. 39. Also: Walter

Bergmann, “Further Notes on Hindemith's Recorder Trio,” *The American Recorder*, Feb. 1972, XIII/1, p. 17.) By the beginning of World War II, however, the F–C recorders had become standard in Germany, and they have remained so ever since.

⁹ Karlheinz Schlager, ed., *Répertoire International des Sources Musicales (RISM): Einzeldrucke Vor 1800*, Vol. 1, Bärenreiter, Kassel, 1971, p. 229. Baston's concertos were published in London by John Walsh & Joseph Hare, no date given on publication. Copies now in the British Museum and the Library of Congress.

¹⁰ Giuseppe Sammartini, Concerto in F for descant recorder, strings, and harpsichord. Edited by Johannes Brinckmann with realization of the basso continuo by Wilhelm Mohr. Schott & Co. Ltd., London, 1959, RMS 894 (score & parts), RMS 896 (reduction for descant recorder & piano).

¹¹ William Babell, “Babell's concertos in 7 parts: the first four for violins and one small flute and the

voice flutes, and continuo by Loeillet¹³ and the Suites Nos. 1–4 for voice flute and continuo by Dieupart.¹⁴ Despite this almost total lack of music for the instrument, a surprising number of voice flutes were made in the eighteenth century, especially in England—if the surviving specimens are any indication. Recorders identified as voice flutes in Phillip T. Young's *Twenty-Five Hundred Historical Woodwind Instruments*¹⁵ include ten by Peter Bressan (whose extant instruments also include one fourth flute [listed by Young as a soprano], twenty-one altos, eleven tenors, and six basses); three by Johann Christoph Denner (an "alto" in D and "tenor" recorders in D and "C"); and one voice flute by Thomas Stanesby, Sr. (plus one sixth flute, six altos, one tenor, and one bass). One sixth flute is among extant instruments by Thomas Stanesby, Jr., along with one fifth flute, six altos, and four tenors—but no voice flutes.

If little music specifically designated for the voice flute was produced in the eighteenth century, what, then, did the instrument play? I believe we need look no further than the extensive repertoire of music for violin and transverse flute, and in the following discussion of transposition techniques of the time I will attempt to show how this music may have been performed on the voice flute.

Published in 1707, Jacques Hotteterre's *Principes*¹⁶ gives valuable information on the playing of the transverse flute, the recorder, and the oboe. In this treatise, he uses the treble clef for the flute but notates music for (alto) recorder in the so-called French violin clef, which places *g'* on the bottom line of the staff. Apparently this practice for notating the recorder part was continued in most music published on the Continent after that time.



Recorders in C, D, and F from the author's collection. Left to right: tenor in C' (a' = 440), voice flute in d' (a' = 409), voice flute in d' (a' = 440), alto in d' (a' = 415), alto in f' (a' = 440), soprano in c'' (a' = 440), sixth flute in d' (a' = 440). The low-pitch voice flute was made by Peter Bressan; all other recorders by J. & M. Dolmetsch.

Taking advantage of this practice, Telemann could write in a note to his Sonata in F minor for bassoon and continuo, "This solo may be played on the Flûte à bec."¹⁷ In other words, the original bassoon notation in bass clef (in which G is placed on the bottom line of the staff) could be used by a recorder player imagining the part in French violin clef (*g'* on the bottom line) and thus playing two octaves higher than

the original. Telemann did the same thing in his fine Quartet in D minor from the *Musique de table, II*,¹⁸ in which the part for the third instrument is notated in two versions, in bass clef for bassoon and in French violin clef for the alto recorder in f'.



two last for violins and two flutes...opera terza," London, John Walsh & Joseph Hare, no date given. Listed in: RISM, Vol. I, p. 159. Copies now in Minster Library, York, England, and Kungliga Musikaliska Akademiens Bibliotek, Stockholm.

¹² Robert Woodcock, "XII Concertos in eight parts, the first three for violins and one small flute, the second three for violins and two small flutes, the third three for violins & one german flute, and the last three for violins & one hoboy." London, John Walsh and Joseph Hare, no date given. Listed in Otto E. Albrecht & Karlheinz Schlager, eds., RISM, Vol. 9, 1981, p. 267. Copies now in Central Library, Public Libraries, Cardiff, Wales; Carl Dolmetsch Library, Haslemere; Kungliga Teaterns Biblioteket, Sweden; New York Public Library at Lincoln Center; Sibley Music Library, Eastman School of Music, Rochester, N. Y.; Music Library, University of Illinois, Urbana; Music Division, Library of Congress.

¹³ Jean Baptiste l'Oeille: *Quintett H-Moll für zwei Querflöten, zwei Blockflöten und Basso Continuo*. Edited by Rolf Ermerer. Bärenreiter, Kassel & Basel, 1955, Hortus Musicus 133. This edition has parts written at pitch but in his preface the editor states that in the Rostock Library MS the parts for voice flute were notated in French violin clef in D minor—a necessity, if players used alto recorder fingerings.

¹⁴ M. Dieupart (his first name was apparently Francis, not Charles as given in these editions), Suites Nos. I in C major, II in F major, III in D minor, IV in G minor, for alto recorder and continuo. Edited by Fugo Ruf. Moeck, Celle, 1966, Ed. Moeck Nos. 1084, 1085, 1086, 1087. In these editions the music has been transposed to keys suitable for alto recorder in C, but the fingerings are the same as they originally were on voice flute. Suite No. 2, for example, written in A major, is in C major for a alto recorder. In the Estienne Roger edition (Amsterdam, no date given) of these

suites, the *flûte de voix* is mentioned only as an alternative to the violin; the violin part is imprinted "Cette Suite se doit jouer en D sol ut sur une flûte de voix." (See: Edgar Hunt, "Fixing the Instrument to the Music" *Recorder & Music*, March 1983, 7/9, pp. 227–228.) Here the composer means that the music would sound in the key of A if played on the voice flute with alto recorder fingerings and read in French violin clef.

¹⁵ Subtitled *An Inventory of the Major Collections*. Pendragon Press, New York, 1982.

¹⁶ Jacques Hotteterre le Romain, *Principles of the Flute, Recorder, & Oboe*. Translated & edited by David Lasocki. Frederick A. Praeger, New York, 1968.

¹⁷ G.P. Telemann Sonatas 1–4 from *Der getreue Music-Meister* for treble recorder and continuo. Edited by Walter Bergmann. Schott & Co. Ltd., London, 1974, Edition 11233, RMS 13E2.

¹⁸ G.P. Telemann, Quartet in D minor *Tafelmusik, II*, for two flutes, recorder (bassoon), violon-

The practice of using the French violin clef for recorder music also had the advantage of allowing recorder players to read flute music at sight, making the necessary adjustment in the key signature: reading treble clef as if it were bass clef and adding three flats, or cancelling three sharps. This is not so hard as it might seem at first. The accidentals are a bit of a bother, but one soon gets used to taking them into account.

If you need practice reading bass clef, try playing the same piece in treble and then in bass clef. The Bärenreiter edition of the Telemann quartet mentioned above has alternate parts for alto recorder (notated in treble clef) and bassoon:



Alto recorder part.

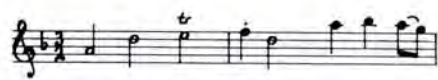


Bassoon part.

Having worked on this transposition, you will be ready to play a piece written in treble clef and again, with the same fingerings, in French violin clef. Here you can use Handel's D minor (Fitzwilliam) recorder sonata,¹⁹ which is identical with his B minor flute sonata, Opus I, No. 9.²⁰ Add three flats to the B minor version (i.e., cancel the two sharps and add one flat), and you have D minor:



Opening measures of the Vivace in Handel's B minor flute sonata.



Corresponding measures in the D minor recorder sonata.

You can also begin by playing the transcriptions for alto recorder of J.S. Bach's flute sonatas in E minor and E major, BWV 1034 and 1035,²¹ and then transpose the original flute music (see footnote 29). In addition, there is a transposed version of Bach's A major flute sonata, BWV 1032 (again see footnote 29), arranged as a concerto in C (a key suitable for alto recorder), for flute, strings, and continuo, with a separate edition for flute and piano,²² but with the slow movement kept in its original key.

Now you can try transposing at sight on your own. You'll be able to play such pieces as Telemann's flute duets without buying the recorder editions, and you will be amazed at how much early eighteenth-century flute music stays within the range of *d'* to *e'''*.

On alto recorder these pieces will sound a minor third higher, but on voice flute you can play them at original pitch (or on sixth flute, an octave higher)—again, reading treble clef as if it were bass clef or French violin clef and adding three flats (or cancelling three sharps), using standard fingerings for the alto recorder.

Recorder players today tend to shy away from playing music written for transverse flute or other instruments, and some think it a sacrilege when original recorder music is played on the flute, but eighteenth-century musicians were not so finicky. Until the flute became a specialist's instrument, it was generally played in professional music-making by oboists, as was the recorder; and many sonatas could be played on all three instruments. Vivaldi's set of six sonatas, *Il Pastor Fido*,²³ was published as being suitable "pour la musette, viele, flûte, hautbois, violon, avec la basse continûe." This might in part reflect the publisher's desire to sell as many copies

as possible, but it also reflects the common practice of the time. Handel's Opus I solo sonatas were published as "Solos for a german flute, a hoboy or violin," although four of them were originally for recorder, and another was a transposed version of a recorder sonata; all, in fact, appear to have been written with definite instruments in mind, but the composer did not hesitate to transpose or modify movements somewhat to fit another instrument.²⁴ J.S. Bach originally used two alto recorders in the alto aria "Esurientes implevit bonis" in his *Magnificat*, BWV 243. When he changed the key of the complete work from E^b to D, however, the key of this aria changed from F to E, and he then specified transverse flutes—obviously because the new key was awkward for recorders and suitable for flutes. In considering for possible performance music not originally scored for recorder, then, one needs to find pieces that are congenial to the instrument in key signature, range, and character.

With this in mind, it is useful to examine the key signatures that are most suitable for recorders at different pitches (Table I) as well as the range of each instrument (Table 2). In considering range, remember that short sections can be transposed an octave when necessary, as Handel himself did when adapting a sonata originally for the violin (Opus I, No. 1b) for the flute (Opus I, No. 1a) in measures 15–18 of the opening movement:



Opus 1, No. 1b.

cello), violoncello, and basso continuo. Edited by Joh. Philipp Hinmenthal. Bärenreiter-Ausgabe, Kassel, 1962, BA 3539.

¹⁹G.F. Handel, *Fitzwilliam Sonatas for treble recorder and piano or harpsichord* (with cello or viola da gamba ad lib). Arranged by Thurston Dart. Schott & Co. Ltd., London, 1948, Edition 10062, RMS 82.

—The complete sonatas for treble (alto) re-

corde & continuo. Edited by David Lasocki and Walter Bergmann. Faber Music Ltd., London, 1979.

²⁰G.F. Handel, *Elf Sonaten für Flöte und Bezifferten Bass*. Edited by Hans-Peter Schmitz, continuo realization by Max Schneider. Bärenreiter-Ausgabe, Kassel & Basel, 1955, BA 4003.

²¹Johann Sebastian Bach, *Drei Sonaten for treble recorder and piano*. Edited by Greta Richert, fig-

ured bass by Johannes Snigula. Verlag Friedrich Hoffmeister, Frankfurt, 1960, FH 3002. The sonatas in E minor and E major are transposed a minor third higher than the originals. The C major sonata, BWV 1033, is transposed to F, so the fingerings are the same as if you were reading the original with C recorder fingerings.

²²Johann Sebastian Bach, *Konzert in C-Dur für Querflöte*. Arranged by Wilhelm Mohr for flute



Opus 1, No. 1a.

Finally, one may take into account the practicality of fingerings and transposition. As already mentioned, in the eighteenth century the alto recorder in f' was considered the standard member of its family. Recorders in other sizes were treated as transposing instruments, necessitating writing out the music, as is done today with clarinets. Early in the twentieth-century revival of the recorder, some editions²³ included separate parts for "Blockflöte (Querflöte)" and "Blockflöte in F," the latter being a transposition for players who knew only fingerings for recorders in C. Fortunately this practice was short-lived; everyone who has any real aspirations of becoming a recorder player learns fingerings for F and C instruments and learns to read bass recorder music in the bass clef. With two sets of fingerings and two clefs (treble and bass, already learned, it is a short step to learn to transpose at sight.

A look at the convenient keys for recorders in C, F, and D, plus their respective ranges, shows that the addition of the D instruments makes it possible for the recorder player to perform most of the early eighteenth-century literature for treble woodwind instrument, i.e., recorder, flute, and oboe. An examination of sonatas by Vivaldi, Handel, and J.S. Bach will make this clear.

Table 1
Major keys most suitable for different pitched recorders

D	A ^b	E ^b	B ^b	F	C	G	D	A	E	B	F [#]
—Recorder in C—											
—Recorder in F—											
—Recorder in D—											
—Recorder in G—											
—Recorder in B ^b —											
—Recorder in E—											
—Recorder in E ^b —											

Table 2

Practical ranges of different pitched recorders

c'	d'	$e^{b'}$	e'	f'	g'	$b^{b''}$... $d^{b''}$	f''	$f^{b''}$	g''	$g^{b''}$	$b^{b''}$	$c^{b''}$
—Recorder in c' —												
—Recorder in d' —												
—Recorder in $e^{b'}$ —												
—Recorder in e' —												
—Recorder in f' —												
—Recorder in g' —												
—Recorder in $b^{b'}$ —												

Vivaldi's six sonatas *Il Pastor Fido* (see footnote 23) were probably conceived for the oboe except for No. 4 in A major, which may have been written with the flute in mind; the range of its solo part is e' to b'' , while that of the others is g' to d'' . While this sonata can be played awkwardly and with difficulty on a recorder in C, it fits a D recorder perfectly, the fingerings being as if in C major on an alto recorder in f' . Sonata No. 1 is in C major, with the second movement in C minor; it fits the alto well and can also be played on a soprano in c' . No. 2 in C major and No. 3 in G major sound well on both F and C recorders. No. 5 in C major, with inner movements in C

minor, best fits the alto but can also be played on a soprano; this is also true of No. 6 in G minor, by far the best piece in the set.

Although all six of Vivaldi's solo flute concertos in his Opus 10²⁶ can be played on an alto recorder, No. 3 in D major fits the D recorders better; played on the sixth flute it sounds more like a goldfinch.

Turning to Handel, the recorder player is blessed with six fine solo sonatas for alto recorder (see footnote 19). I like the keyboard realizations by Thurston Dart of the Fitzwilliam sonatas, and there are various editions of the standard four in G minor, A minor, C major, and F major

and piano. Hug & Co., Zurich, 1972, G.H. 10938.

²³ Antonio Vivaldi, *Il Pastor Fido*, Opus 13. Six sonatas for flute and piano. Edited by Jean-Pierre Rampal, realization by Robert Veyron-Lacroix. International Music Co., New York, 1965, Vols. I & II, Nos. 2443 & 2444.

—*Sechs Sonaten für ein Holzblasinstrument oder Violine mit Cembalo und Violoncello*. Edited by Walter Upmeyer. Bärenreiter-Ausgabe, Kassel

& Basel, 1956, Hortus Musicus 135.

²⁴ See: Terence Bes., "Handel's Solo Sonatas," *Music & Letters*, 1977, 58/4, pp. 430-438; 1979, 60/1, p. 121.

²⁵ Such as Edition Fetters No. 4560 (Telemann, Trio-sonata in A minor for recorder, violin, and basso continuo) and Edition Peters 4561 (Telemann: Trio-sonata in C minor for recorder, oboe, and basso continuo). Both edited by Waldemar

Woehl. C.F. Peters Corp., Frankfurt, New York, London, no date given.

²⁶ Antonio Vivaldi, Concerto in F major, Opus 10, No. 1, "La Tempesta di Mare"; Concerto in F major, Opus 10, No. 2, "La Notte"; Concerto in D major, Opus 10, No. 3, "Il Cardellino"; Concerto in G major, Opus 10, No. 4; Concerto in F major, Opus 10, No. 5; Concerto in G major, Opus 10, No. 6. Edited and arranged for flute and piano by

(Opus I, Nos. 2, 4, 7, and 11). On soprano recorder, I have enjoyed playing the flute sonatas in E minor, G major, and B minor (Opus I, Nos. 1a, 5, and 9), as well as the Halle sonata No. 1 in A minor (see footnote 20) and the oboe sonata in B^b major.²⁷ For variety one can play the G minor sonata (Opus I, No. 2) on a tenor recorder instead of an alto.

Of the eleven works in the Bärenreiter edition (BA 4003), two are not feasible on either F or C recorders: Opus I, No. 1b in B minor and the Halle sonata No. 2 in E minor. A third, the Halle sonata No. 3 in B minor, can be played on a C recorder with a good top C⁴, but it is awkward because of the frequency of that note. The use of the D recorders opens up these fine works to the recorder player. It is also possible to play the B minor sonata (Opus I, No. 9), which I used as an example earlier and referred to in the previous paragraph, on a D recorder. Finally, one can play the Sonata in E minor (Opus I, No. 1a) on either a D or a C recorder.

J.S. Bach wrote no solo sonatas for the recorder, but his flute works are fair game—players of the Boehm flute do not hesitate to appropriate recorder works such as the Brandenburg Concertos Nos. 2 and 4. The flute sonatas in C major, BWV 1033, and G minor, BWV 1020,²⁸ can be played as written, with minor changes, on a C recorder, but the others require transposition.²⁹

Arrangements of the flute sonatas for alto recorder include I.H. Paul's of the Sonata in E^b major, BWV 1031.³⁰ It can be performed on a voice flute at $a' = 440$ with the recorder player using F fingerings and the harpsichordist playing the original E^b version (see footnote 28) on

an instrument tuned to $a' = 415$. As mentioned earlier (see footnote 21), there are arrangements for alto recorder of the flute sonatas in E minor, BWV 1034, and E major, BWV 1035,³¹ as well as a transposed flute version suitable for alto recorder of the sonata in A major, BWV 1032 (see footnote 22), but all can be played in their original key signatures on a D recorder, as can (with minor editing) the great B minor sonata, BWV 1030. This last work was apparently transposed by Bach from an earlier version in G minor for oboe and harpsichord.³² In this key it is entirely within the range of a tenor recorder and can also be performed on an alto at $a' = 415$ with the player using C fingerings, and with the harpsichordist (his instrument tuned to $a' = 440$) playing the B minor version. There is a need for a first-class edition of this superb work transposed to C minor for harpsichord and alto recorder.

In a previous article, I suggested that the Sonata No. 1, BWV 525, would be more suitable for alto recorder if transposed from G to B^b major.³³ Playing this piece on voice flute using alto fingerings and French violin clef accomplishes this transposition without requiring a new edition. I now also play the Sonata No. 2, BWV 526,³⁴ on a recorder in D, which generally works better than a C recorder and eliminates the need to substitute notes beyond the range of the instrument.

Numerous other solo pieces are suitable for recorders in D, but for reasons of space let me mention only a few: C.P.E. Bach's elegant Sonata in D major for flute and continuo, Wq 131,³⁵ the fine Sonata in B minor by Michel

Blavet,³⁶ and Telemann's Solo in B minor from the *Musique de Table*, I,³⁷ all of which are very effective on sixth flute. Trio sonatas include that for flute, violin, and continuo in E major by Telemann,³⁸ Opus V, No. 1 in A major by Handel,³⁹ and the Trio-sonata in B minor by C.P.E. Bach⁴⁰—all first-rate pieces. Perhaps even finer are Telemann's Paris Quartets in B minor⁴¹ and E minor;⁴² when played on a voice flute they become wonderful additions to the recorder repertory.

If one has larger musical resources available, either the voice flute or sixth flute can be used in Telemann's D major flute concerto,⁴³ while voice flute works well in his A major concerto for flute, violin, cello, strings, and continuo,⁴⁴ and Concerto in E major for flute, oboe d'amore, viola d'amore, strings, and continuo.⁴⁵ Finally, I have enjoyed playing voice flute in J.S. Bach's Suite in B minor, BWV 1067,⁴⁶ the Brandenburg Concerto No. 5 in D major, BWV 1050,⁴⁷ and Cantatas BWV 151⁴⁸ and BWV 209.⁴⁹ The flute part in the Fifth Brandenburg is more idiomatic on voice flute than on *traverso*—and is a joy to play.

Today a number of expert instrument makers produce voice flutes at $a' = 415$ based on historic models, but I am unaware of any except Dolmetsch who make sixth flutes at $a' = 415$. In any case, the real need is for good instruments built at $a' = 440$, for that is the pitch used by professionals on most other instruments. Dolmetsch makes voice flutes and sixth flutes at both $a' = 440$ and $a' = 415$, but I have played only those at $a' = 440$. They are fine recorders, but the voice flute has a rather awkward stretch for the fingers of my

Jean-Pierre Rampal. International Music Co., New York, 1971, 1972, IMS Nos. 2641, 2642, 848, 2644, 2668, 2646.

²⁷ G.F. Handel, Sonata in B flat for oboe and continuo. Arranged from the figured bass by Thurston Dart and Walter Bergmann. Schott & Co. Ltd., London, 1948, Edition 5355, RMS 92.

²⁸ Sonata in C major for flute and basso continuo, BWV 1033; Sonatas in E flat major and G minor for flute and harpsichord obbligato, BWV 1031, 1020; handed down as works by Johann Sebastian Bach. Edited by Alfred Dürr. Bärenreiter-Ausgabe, Kassel, 1975, BA 4-18.

²⁹ J.S. Bach, Two sonatas for flute and basso continuo, BWV 1034, 1035; Two sonatas for flute and obbligato harpsichord, BWV 1030, 1032. Edited by Hans-Peter Schmitz. Bärenreiter-Ausgabe, Kassel, 1966, BA 4402.

³⁰ J.S. Bach, Sonata No. 2 for alto recorder and keyboard. Transcribed & edited by I.H. Paul. Galaxy Music Corp., New York, 1968, GMC 2424, American Recorder Society Editions No. 60.

³¹ The E major sonata, BWV 1035, can also be played with keyboard (at $a' = 440$) in the original

key signature (see footnote 29), while the recorder player, using an alto at $a' = 415$, reads from a transposed version, the Sonata in F for treble recorder and pianoforte or harpsichord. Edited by Dom Gregory Murray. Schott & Co. Ltd., London, 1954, Edition 10272, RMS 586.

³² J.S. Bach, Sonata in G minor for oboe (flute), cembalo, and viola da gamba (ad lib.). Edited by Raymond Meylan. Henry Litolf's Verlag/C.F. Peters, Frankfurt, London, New York, 1972, Edition Peters No. 8118.

³³ "J.S. Bach's Sonatas for Recorder and Harpsichord, after BWV 525–530," *The American Recorder*, Feb. 1978, XVIII/4, pp. 112–113.

³⁴ J.S. Bach, Six sonatas after BWV 525–530 for flute and harpsichord obbligato, Vol. I: Sonatas 1 and 2. Arranged by Waltraut and Gerhard Kirchner. Bärenreiter-Ausgabe, Kassel, 1975, BA 6801.

³⁵ C.P.E. Bach, Sonatas in A minor and D major for flute and basso continuo. Edited by Kurt Walther. Bärenreiter-Ausgabe, Kassel, 1960, Hortus Musicus 72.

³⁶ Michel Blavet, Sonata in B minor for transverse flute and figured bass, Op. III/2. Edited by

Hugo Ruf. Bärenreiter-Ausgabe, Kassel, 1958, BA 3318.

³⁷ G.P. Telemann, Solo in B minor for flute and thorough bass, *Tafelmusik*, I. Bärenreiter-Ausgabe, Kassel, 1959, BA 3537.

³⁸ G.P. Telemann, *Trio-sonate E dur für Flöte, Violine und Continuo*. Nagels Verlag, Kassel, 1954, Archiv Nr. 47. This work can also be played on a recorder in e' (i.e., an alto recorder in f' at $a' = 415$), when the other instruments are tuned to $a' = 440$. Then the flute part must be transposed up a half step to F major (but sounding in E major).

³⁹ G.F. Handel, Trio-sonatas Opus 5, Nos. 1 & 2, for two violins and continuo. Edited by Karl Schliefer. C.F. Peters, Leipzig, 1953, Edition Peters No. 4630a.

⁴⁰ C.P.E. Bach, *Trio H-moll* for flute, violin, and harpsichord, with violoncello. Edited by Rolf Ermeler, figured bass realized by Maria Ermeler. Musikverlag Wilhelm Zimmerman 12, Leipzig, 1932, Z. 11560.

⁴¹ G.P. Telemann, Quartet in B minor for flute, violin, violoncello, and basso continuo from *Six Nouveaux Quatuors en Six Suites*, Paris, 1733.



right hand. Carl Dolmetsch may eventually redesign the instrument. I have persuaded Thomas Prescott and the English maker John Willman to make me voice flutes at $a' = 440$ —instruments still in the planning stage as of this writing. Prescott's voice flute is based on an instrument by J.C. Denner, while Willman's recorders are patterned after those by Bressan. I hope other makers will add these instruments to their offerings.⁵⁰

In his 1732 prospectus titled "A new System of the Flute à bec or Common English Flute,"⁵¹ Thomas Stanesby, Jr. "propos'd to render that Instrument Universally usefull in Concert, without the trouble of Transposing for it." His plea was not so much that the recorder in C replace that in F as the standard instrument, as an expression of hope that use of a fingering system similar to those of the flute and oboe would help the recorder survive. He wrote:

...in order to reinstate this Instrument to your favours, and also to encourage the Art and Mystery of making good and perfect Instruments, I propose to produce the Flute to an equal pitch and Compass with Hoboy or Traversé Flute so that any Musick written for those Instruments, or for the Violin in their Compass, shall be play'd by the Flute in Concert a unison to them, without the

trouble of Transposing or writing out Parts for the Flute, otherwise than what fits those instruments: which will so facilitate the use of the Hoboy, English Flute, and Traversé Flute, that whosoever can use one, can use all, and one general Scale of the plain Notes will serve all.

Times change. A little over two and a half centuries later, the recorder is more popular than ever before in its history. There is no need to simplify fingering systems and avoid problems of transposition in order to encourage the instrument's survival. I propose the opposite, in fact, but my goal is the same as that set forth by Thomas Stanesby, Jr.: to enable the recorder player to enlarge his repertory by playing music written for the transverse flute, oboe, or violin without "writing out Parts for the Flute," but with the slight "trouble of Transposing" for the recorders in D.

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Edited by Ellinor Dohrn. Nagels Verlag, Kassel, 1964, Nagels Musik-Archiv 24.

⁴² G.P. Telemann, Quartet in E minor for flute, violin, violoncello and basso continuo. Edited by Ellinor Dohrn. Nagels Verlag, Kassel, 1963, Nagels Musik-Archiv 10.

⁴³ G.P. Telemann, Concerto a 5 in D major for flute, strings, and continuo. Edited and arranged by Johannes Brinckmann and Wilhelm Mohr. Musikverlag Hans Sikorski, Hamburg, 1959, Edition Sikorski No. 496.

⁴⁴ G.P. Telemann, Concerto in A major, *Tafelmusik*, I, for flute and violin solo, strings and thorough bass. Edited by Gh. Philipp Hinnenthal. Bärenreiter-Ausgabe, Kassel, 1959, BA 3535.

⁴⁵ G.P. Telemann, Concerto in E major for flute, oboe d'amore, viola d'amore, strings, and harpsichord. Henry Litolf's Verlag/C.F. Peters Corp., Frankfurt, London, New York, 1938, Edition Peters No. 5884.

⁴⁶ J.S. Bach, Overture (Suite) No. 2 in B minor, for flute, strings and continuo. C.F. Peters Corp., New York, London, Frankfurt, no date, Edition Peters No. 11197.

⁴⁷ J.S. Bach, Brandenburg Concerto No. 5 in D major for solo harpsichord, flute, solo violin, and strings. C.F. Peters Corp., New York, London, Frankfurt, no date, Edition Peters No. 11172.

⁴⁸ J.S. Bach, Cantata *Süsser Trost, mein Jesus kommt*, BWV 151. Breitkopf & Härtel, Wiesbaden, 1964, Breitkopf & Härtel's Orchesterbibliothek No. 4651.

⁴⁹ J.S. Bach, Cantata *Non sa che sia dolore*, BWV 209. Breitkopf & Härtel, Wiesbaden, 1962, Breitkopf & Härtel's Orchesterbibliothek No. 2159.

⁵⁰ Dolmetsch Musical Instruments, 107 Blackdown Rural Industries, Haste Hill, Haslemere, Surrey, GU27 3AY, England; Prescott Workshop, R.D. 3, Todd Road, Katonah, N.Y. 10536; John Willman, 20 Devonshire Road, Bathampton, Bath BA2 6UB, England.

⁵¹ Dale Higbee, "A Plea for the Tenor Recorder, by Thomas Stanesby, Jr.," *The Galpin Society Journal*, 1962, XV, pp. 55-59.

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The Copyright Law & the Recorder Player

S. Ronald Cook, Jr.

Amateur and professional recorder players alike need to have some knowledge of the copyright law. This article addresses in very general terms some of the more frequently asked questions about the law and its application to situations recorder players often face. The responses are not intended to constitute legal advice, but rather to provide an overview of the applicable legal principles.

What is the source of copyright law?

Copyright law is founded in the United States Constitution. Article 1, Section 8 provides: "The Congress shall have power... To promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries." The present federal copyright law became effective on January 1, 1978, and provides that federal law, Title 17 of the United States Code, is the sole and exclusive law relating to rights and remedies involving copyrights in the United States. This law is the successor to and supersedes prior copyright laws that may have been in effect before 1978 through various state and federal statutes and common law.

How can it be determined whether a piece of music or other writing has been copyrighted?

Copyright protection occurs immediately upon creation of a "work" in a tangible form. It is normally only upon "publication" of the work that issues concerning the proper form of copyright notice arise. Generally speaking, a work is not protected by the copyright law unless every copy "published" (which includes most forms of distribution of the work) contains on it the copyright symbol—the familiar letter "c" in a circle—or the word "copyright" or abbreviation "Copr.," along with the name of the owner of the copyright and the year of the first "publication" of the work. In addition, the owner does not have available all the remedies provided by the Copyright Code unless the owner has deposited two copies of the work with the Library of Congress and registered the work with the Register of Copyrights.

How can it be determined whether a copy-



righted work has passed into the public domain?

The duration of time during which protection is afforded to any work by the copyright law is limited. A copyright does not last forever, and a protected work will ultimately pass into the public domain. Prior to enactment of the new Copyright Code, copyright protection could be obtained at most for a period of fifty-six years from the date of publication, after which the work automatically entered the public domain. Under the new law, copyright protection exists for the term of the author's life, plus fifty years. Special rules are provided for works copyrighted before January 1, 1977 and not in the public domain at that time. The maximum protection given to any such work is for seventy-five years from the date of publication.

To what aspects of a musical work does copyright protection extend?

The copyright law protects, among other things, the right to reproduce the work, the right to make derivative works, and the right to perform the work publicly.

Can copyright protection be obtained for new editions or arrangements of works already in the public domain?

Yes. However, the only protection afforded is of the written expression of the work and of any original material incorporated. No rights are obtainable in the music itself where it is in the public domain. In addition, it is a basic principle of copyright law that no protection is ever obtainable for "any

idea, plan, procedure, process, system, method of operation, concept, principle, or discovery." Therefore, for example, no protection can be obtained for the concept that *ficta* should be used at certain points in a work, for the idea that notes should be given a particular time value, or for the discovery of historical facts that are incorporated in a work or in introductory comments. The "creative expression" of these concepts and principles in an "original work" such as a music score or written commentary is, however, a proper subject for copyright protection.

May a person who has purchased a copyrighted piece of music make a copy of one or two pages of the work in order to avoid an awkward page turn?

Yes. The court-created concept of "fair use" generally protects such limited copying of a part of a piece by the owner of a purchased copy.

*May the purchaser of a copyrighted work make one copy of the entire work for personal use, marking in proposed dynamics, phrasing, *ficta*, ornamentation, etc.?*

Although the answer is less clear when an entire piece is copied (an act that may be regarded as diminishing the composer's market for the piece), the concept of "fair use" probably would protect the making of a single copy for private, non-commercial use.

May multiple copies of a copyrighted work be made for educational purposes, such as study at a workshop or chapter meeting?

This question approaches the boundaries of the concept of "fair use." While the legislative history of the Copyright Code indicates that multiple reproduction solely for educational purposes is permissible as long as only a portion of the work (not constituting a performable unit) is copied, the application of this principle to early music and other typical recorder music is not clear. Certainly multiple duplication of, for example, a whole collection of dance pieces is never permissible. It is less clear that the law would prohibit the making of multiple copies of a single one- or two-page dance piece from the collection for educational purposes.



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May an ensemble make several copies of a copyrighted work published only in score for the purpose of either public or private performance?

No. The making of multiple copies is not permitted by the law except in certain very limited educational contexts.

May a copyrighted work that has been purchased be publicly performed without the consent of the owner of the copyright?

Subject to specific exceptions contained in the Copyright Code, consent is required. Those exceptions include performances in certain educational and religious contexts and in certain non-commercial contexts where the performers, promoters, and organizers are not paid and where any receipts are used exclusively for educational, religious, or charitable purposes.

What are the penalties for infringement of a copyright?

The owner of a copyright is always entitled to recover the actual damages that can be proved to have resulted from the infringement. In the alternative, the owner can recover damages within a range specified by the Code. These can be as little as \$100 for an inadvertent infringement or as much as \$50,000 for an infringement that is found to have been willful.

Where can more information be obtained?

The Copyright Office in Washington, D.C., maintains a Public Information Office to provide information about copyrights. The telephone number is (202) 287-8700. The Copyright Office also publishes brochures and pamphlets on a variety of specific topics. Of general interest to musicians may be Copyright Office Circulars R1—"Copyright Basics," R1C—"Copyright Registration Procedures," and R50—"Copyright Registration for Musical Compositions." These circulars are available free of charge from the Copyright Office and may be obtained by writing to:

Information and Publication Section,
LM-455
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Washington, D.C. 20559.

20

25

These pieces are taken from a mass written to be sung in two ways. First, as written. Second, ignoring all half and whole note rests (the quarter rests are still counted). In the second way, the opening measures of the Benedictus would be played as follows:

Missa duarum facierum:

Osanna

P. Moulu

(S A/T T/A B)

5

O-san-na in ex-cel-

O-san-na in ex-

O-san-na in ex-cel-sis, in ex-

O-san-na in ex-cel-sis in

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts for Soprano and Alto/Tenor. The bottom two staves are piano accompaniment. The music is in 3/4 time with a key signature of one flat (B-flat). A fermata is placed over the first measure of the vocal parts. A measure rest is present in the piano accompaniment. The lyrics are: 'O-san-na in ex-cel-' (Soprano), 'O-san-na in ex-' (Alto/Tenor), 'O-san-na in ex-cel-sis, in ex-' (Bass), and 'O-san-na in ex-cel-sis in' (Bass).

10

sis O-san-na in ex-cel-

cel-sis, O-san-na in ex-cel-sis, in ex-

cel-sis, O-

ex-cel-sis O-san-na

Detailed description: This system contains the next four staves of the musical score. The lyrics continue: 'sis O-san-na in ex-cel-' (Soprano), 'cel-sis, O-san-na in ex-cel-sis, in ex-' (Alto/Tenor), 'cel-sis, O-' (Bass), and 'ex-cel-sis O-san-na' (Bass). The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

15

sis, O. san - na in
 cel - sis, in ex - cel -
 san - na in ex - cel - sis,
 in ex - cel - sis

20

2nd. way

ex - cel - sis, in ex - cel - sis.
 sis, in ex - cel - sis, in ex - cel - sis.
 in ex - cel - sis.
 in ex - cel - sis.



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REPORTS

Workshops

Colorado

As the sun's rays colored Pike's Peak, seventy Colorado Workshop participants began their days with a free-form wake-up session, led each morning by a different faculty member. Then on to morning classes in recorder, viol, or percussion. Lunch break for some meant a refreshing swim in Colorado College's beautiful pool and a quick nap in the sun. An afternoon lecture and the daily elective followed. The latter allowed each student to sample various faculty specialties, from *Sacred Harp* singing to a mixed-consort attack on the *Carmina Burana*.

Evening activities included a mountain picnic complete with campfire singing, a delightful harpsichord recital by Lionel Party, country dancing, and the inevitable drum-buzzie play-in ended only by the pleas of "housemother" Primus.

As the week progressed, a sense of excitement and mystery built as students and faculty created masks and costumes for the Medieval Mummery. But the real preparation was musical, as Gerry and Sonya Burakoff rehearsed the world premiere of Hans Ulrich Staeps' *Minstrels*, a piece commissioned for the workshop. Alternately rollicking and lyrical, *Minstrels* contrasts massed recorders with interludes in which a recorder quartet accompanies a soprano voice. The piano part is typically virtuosic, and the

work also includes clapping, foot-stamping, percussion, and speech.

On Friday evening celebrants sat around tables decorated with beribboned masks, daisies, and jester heads in a candlelit hall. They were greeted by Master of the Revels Dick Conn, whose poetic genius managed to find a couplet for each entertainment. (Would you believe "Etruscan" and "Gruskin?") Fruit, cheese, bread, wine, and cider constituted the bill of fare, and mirthmaking the order of the night. The dancing, theater, laughter, poetry, and most of all the music commemorated our coming together in an unforgettable way.

Mary Scott

LIRF

Gene and Cynthia Reichenthal again provided a fine faculty and course offerings at the eleventh annual Long Island Recorder Festival Workshop. Steve Rosenberg, Pat Petersen, Gene, Stan Davis, and Gwen Skeens led classes in technique and solo and ensemble repertoire at various levels. The music played in the ensemble classes was varied and included original novelty pieces by Gwen and contemporary works selected by Stan.

Barbara Kupferberg provided an accompaniment whenever one was needed, and her comments in Steve's Baroque ornamentation

class added a dimension to our understanding of the accompanist's role. Ken Andresen gave guitar lessons and also served as an accompanist. Joan LaBash taught sessions on classroom use of the recorder.

Afternoons were enlivened by madrigal singing, Renaissance band, and small-group playing. Every evening Pat led country dancing with the help of student assistant Paul Kerlee, an expert Morris dancer, and with workshopers providing live music.

The faculty concert was a wonderful experience, and in the student recital all our efforts met with appreciation. Highlights for me were a Telemann sonata played by Mike Pekar on alto recorder and Marie Fitzgerald on violin, and an original composition by David Railey, with an ingenious piano accompaniment written for the occasion by Gwen.

The workshop meant many things to many people; for me it was full of learning, playing, and enjoyment. Consider treating yourself next year.

Veronica Vivian

Merrimack Valley Music and Art Center

The first MVMAC Early Music Workshop took place at New Hampshire College from July 22-29. It was a great success. Our enthusiastic mixed ensemble of viols, re-



Alvin Roper, Richard Conn, Barbara Duey, and Steve Winograd at the Colorado Workshop's Medieval Mummery.



Victoria Hays and Ed Taylor enjoy the festivities.

Robert Primus

coders, lute, and voice was superbly directed by Susan and Joe Iadone. The three daily playing sessions were scheduled to allow free time in the afternoons. Students could also take part in a clef-reading class and/or a madrigal sing.

We spent the evenings socializing and participating in informal music making.

It is not easy to find a group that is compatible in its approach to music as well as its level of playing. Under the astute guidance of our directors, we worked hard and were rewarded with a deeply satisfying musical experience.

Harriet Muller

Mideast

One should not conjure up images of finger cymbals, veils, and dancing girls. Mideast, in this case, was the campus of LaRoche College in Pittsburgh, where a most congenial band of musicians and instructors gathered between July 29 and August 4.

The group numbered about fifty, many of whom seemed to have made the workshop an annual pilgrimage. It was not difficult after the first day or so to see why. Social activities and extracurricular ensemble playing were as significant as classroom instruction. Although the "core" participants were fairly well established, the group was not at all clannish.

Director Marilyn Carlson had pulled together a capable faculty: gamba instructor Lucy Bardo, director of the Early Music Institute Arnold Grayson, percussionist and pipe and tabor player Ben Harms, *The Recorder Book* author Kenneth Wollitz, art historian Marcianne Herr, director of the Kent State collegium musicum ensembles Dick Jacoby, and Cleveland State University faculty harpsichordist Janina Kuzma. Marilyn had also found an excellent coordinator in the person of Mary Johnson.

In addition to the normal workshop fare, Kenneth Wollitz put together his traditional Renaissance band, and Marcianne Herr gave a five-hour lecture-presentation on "Burgundian Splendor in the Fifteenth Century—Music at the Court of Phillip the Good" (the theme of the workshop). There was a specialty class in solo recorder playing with harpsichord. Instruction was available in pipe and tabor, viol, windcaps, and notation. When he discovered three other sackbut players, Dick Jacoby created a sackbut quartet. Coaching was also available for established playing groups, and the workshop was treated to the talents of Akron's Rosewood Consort.

There were a few flaws. We would have accomplished more in the afternoon classes had the faculty not rotated. Entrance to the Renaissance band class should have been by audition. But every workshop of this size has logistical problems and limitations, after all.

Come next July, I will count it a privilege once again to join the cast of characters that made this year's workshop such a success.

Steve Clark

Recorder at Rider

Much of the success of a workshop is determined well before any participant unpacks his gear. Director Gerry Burakoff and coordinator Sonya Burakoff put together an outstanding faculty to lubricate this special musical week. Whether seeking humble refuge from the wicked world or pursuing a high-intensity challenge, students were guaranteed an exciting program with a wide range of choices.

The main event was a production of the Medieval music drama *The Play of Daniel*, under Shelley Gruskin's direction. A large instrumental ensemble backed up a vocal

cast of unusual dimensions. One of the production's outstanding features was a rather avant-garde approach to costuming; one can hardly imagine all the creative uses that were made of broomsticks, towels, venetian blind cords, bathrobes, and various applications of twentieth-century armamentarium.

Paul Clark, imported from Birmingham, England, brought his unique approach to ensemble and contemporary music. He assured everyone that his classes in Venetian polychoral music did not consist of Italian songs that he'd taught his parrot to sing.

Bill Willett helped ten vocally oriented recorder players prepare madrigal and P.D.Q.

Oberlin BPI

For three weeks this past summer—as in every June since 1972—a group of Oberlin Conservatory faculty members put aside modern oboes, flutes, violins, and cellos, picked up their eighteenth-century counterparts, and became the teaching core of the Baroque Performance Institute. James Caldwell (oboe, Baroque oboe, viols) and his wife Catharina Meints (cello, Baroque cello, viols), for whom the Institute is clearly a labor of love, oversaw preparations, handled registration, taught, and performed. Besides their Oberlin colleagues, they were joined by a distinguished faculty that included August Wenzinger, who each year comes from Basel to serve as musical director, and baritone Max van Egmond. Teaching recorder were Michael Lynn and Philip Levin. To a man (or woman), the staff was wonderfully patient and encouraging.

The Oberlin program is unlike that of most workshops in that a good chunk of time is set aside for private lessons and/or practicing. After morning master classes, the schedule is open until a mid-afternoon ensemble session. Evenings, also free, are for attending faculty rehearsals, playing informally, and practicing in the Conservatory's scores of soundproof, air-conditioned rooms.

The hundred and twenty students, many of whom have been coming for years, last summer included a wide range of serious amateurs as well as a few professionals. They stayed for any combination of weeks, although it is recommended that participants

sign up for all three.

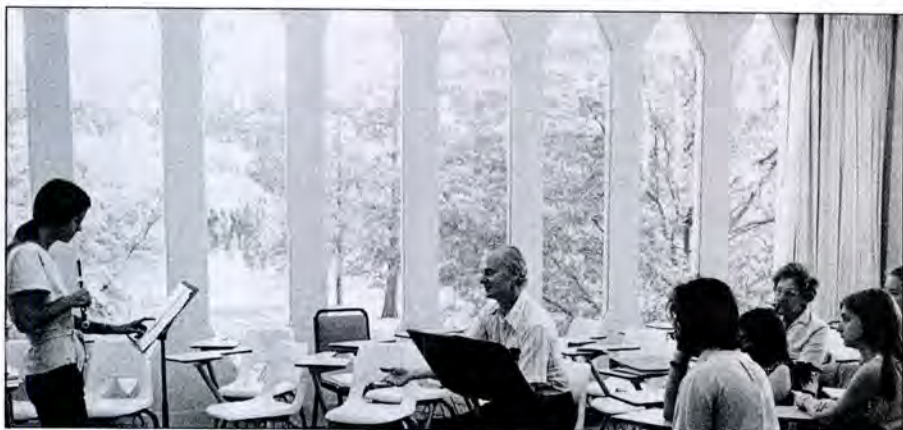
Accommodations in a Victorian dormitory were delightful, but there wasn't much to recommend the food served on the meal plan, and anyone who could make other arrangements did so.

Each week ended with a student recital, sometimes so long it had to be divided into afternoon and evening segments, and an excellent faculty concert—both devoted to music of the Italian Baroque, the theme of the 1984 Institute.

Sigrid Nagle



August Wenzinger and Catharina Meints.



Robert Willoughby teaches a master class for Baroque flutists.

Bach selections for the student recital. The results were magic.

New on the agenda was a beginning viol class. Meg Pash guided the novice bows and fingers of eight brave souls, and by week's end there was four-part harmony.

Mid-week brought two special musical gifts from the faculty: Shelley Gruskin played a collection of works that he characterized as Arcadian, and Steve Rosenberg, accompanied by Webb Wiggins, gave his usual masterful recital.

When a faculty provides encouragement, challenge, camaraderie, and enthusiasm, learning becomes so easy!

Ann Wroblewski

Renaissance Academy at St. Scholastica

After leaving the Duluth bus depot and traversing a number of hills in this mini-San Francisco, I arrived at the huge pile of grey granite, complete with Medieval towers and turrets, that is the College of St. Scholastica.

I came to Duluth with fixed ideas about the Renaissance. At that time there had emerged, I knew, a new kind of state, a new type of personality, and a new culture molded by re-discovery of the classics—and it all happened in Italy. The St. Scholastica scholars dispelled these and other myths. They taught us that Italy was not preeminent culturally; there was a considerable amount of cross-fertilization between Italy and the North. What we once thought of as Renaissance innovations grew out of the culture of Medieval times. And people who lived in the Renaissance, aware of the unsettling forces at work in their world, cast a glance back at the preceding thousand years and labelled them "dark ages"—throwing into sharp relief the difference between their "golden age" and times past.

We came to understand that, beginning in the fifteenth century, the balance between particular forces—state and church, art and science—began to shift slowly. The process of change in these spheres followed no timetable; rather, it was like a series of waves, each breaking at a different time and place, and swelling most vigorously in the late Renaissance. Concurrently there were receding waves, whose force was still strong, of pat-



Shelley Gruskin with participants of the St. Scholastica Renaissance Academy.

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terns and institutions of the past.

For us as recorder players the highlight of the workshop was to trace, with Shelley Gruskin's aid, the evolution of new musical forms. We learned how musical patterns developed and why the complex work of Dufay bordered on schizophrenia. We studied the musical tricks of Josquin leading to the double canons. We examined the frottola, harmonization of the streetsong. We witnessed the development of the truly instrumental piece, which substituted imitation and word painting for actual words.

The week ended with a faculty concert and student recital. The latter, spontaneous and without caution, showed just how much camaraderie had developed among all of us. A most rewarding vacation.

Rhea Wright

Summer Academy in Yugoslavia

Think of a week of practicing and playing the recorder in a restored eighteenth-century building in Radovljica, Yugoslavia, along with thirty-five other students from four countries. This was my experience in mid-July at the Third Summer Academy for Early (essentially Baroque) Music.

Each morning, Klemen Ramovs, an internationally known performer and a teacher at the Conservatory in Ljubljana, tutored several of us on Handel and Telemann sonatas, van Eyck, etc. His excellent instruction was given in a fluid and fluent mixture of German, Serbo-Croatian, and English. In the afternoons we could attend classes in any of three other disciplines: Baroque violin, Baroque-style singing, and harpsichord. Again, all instructors were fluent in three languages.

On the rare occasions when we weren't practicing, groups of us (we quickly became a warm, friendly family) took walks through the countryside or chatted over a drink or the fabulous local ice cream. Each evening there was a public concert of Baroque or folk music, the final one given by the students. As the notes of our Telemann trio sonata echoed through the hall, I knew I wanted to return.

As for more mundane concerns, we stayed with families, and the total cost of the week—room, all meals (in restaurants), instruction, and concert tickets—came to under \$150.

Arlene Sagan

Welsh Early Music Week

When the prospect of a visiting professorship in England became a reality, our first thought was to search through our copies of *Recorder & Music* to see what workshops would be held in the spring of 1984. The only one that fitted our schedule was the Welsh Early Music Week in Swansea, Wales. When we found that it was to take place in a Victorian castle, the appeal was irresistible. We were overjoyed to be accepted.

The University College of Swansea was

the host and sponsor. High on a bluff overlooking the bay, it stood at the edge of a large park, springtime bright with camellias, rhododendrons, and myriads of small flowers.

Most students came from England or Wales, but Canada, France, Ireland, Israel, and the United States were also represented. The principal faculty members were Theo Wyatt, a jovial headmaster, and his assistants Philip Thorby, Margaret Westlake, and Lyndon Hilling. All were highly competent, hard-working, pleasant, and patient.

As in most workshops, the days were long, from 9:30 in the morning until 9:30 at night. They were divided into seven sessions, with appropriate breaks for coffee, lunch, tea, and dinner.

During the first session, "permanent" groups of five players of approximately equal competence played music they themselves selected from a well-stocked library. Each day a different instructor visited the ninety-minute class for fifteen to twenty minutes and made suggestions for improving intonation, technique, and style. For the most part, this system worked surprisingly well. As Theo Wyatt had prophesied, a natural leader nearly always emerged.

The second class was one of two in which participants had a choice. They could play in a large ensemble or attend a session with a different format each day: a lecture on music history by Philip Thorby, introduction to viols by Margaret Westlake, and a master class for aspiring soloists.

The third and fourth sessions filled the hours between lunch and tea. First was the recorder orchestra, a large group that played ten-part music on instruments ranging from sopraninos to great and contra-basses. Lyndon Hilling did a remarkable job of molding the players into a coherent ensemble in only four days. The second hour was given over to Renaissance dancing, led by Maggie O'Regan.

"Nonpermanent" groups met between tea and dinner. These small ensembles, usually of three or four players, had a different makeup each day. The purpose of the session was to help players adjust to the varying levels of competence that one meets in real life and to encourage social mixing. In general, this scheme worked well, again with visits, advice, and encouragement from the faculty. This fifth session, like the second, offered alternatives: Renaissance band (no recorders), viols, or Renaissance flutes.

After dinner, there was a short period for madrigal singing. During the final session we played Venetian multi-choir music, heard an informal faculty concert and a performance by the Musica Antiqua of London (Philip Thorby and Margaret Westlake were two of the performers), and, on the final evening, watched and then participated in Welsh folk dancing.

Three features in particular differentiated this workshop from those we have attended in America. The first was the greater emphasis on playing recorders in large groups, an interesting and enjoyable experience.

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Second, and very striking, was the active involvement of students in their own education—necessitated by the small number of instructors and furthered by having only one person to a part in permanent and nonpermanent groups. While we may have learned more under the more structured American system, there is much to be said for allowing each group to decide what it most wishes to work on and what aspects of the music

need outside advice. Finally, having, for the most part, only one activity at a time promoted participation in the scheduled sessions and made us more likely to leave at least one period for practicing and study.

If the Welsh Early Music Week is offered again next year, get your applications in early and go!

George and Margaret Comstock

Other events

Festival of Flanders, Bruges

Early music scholars and performers from around the world gathered in Bruges, Belgium, last August for the twenty-first Festival of Flanders. No American recorder players reached the finals of the competition, but the U.S. was well represented in other categories. Winners were selected from among sixty-one solo competitors and twelve ensembles as follows: stringed instruments: third prize to Mary Utiger, violin (U.S.A.) and encouragement to Nanneke Schaap, gamba (Holland); wind instruments: second prize shared by Aldo Abreu, recorder (Venezuela) and Johannes Tol, recorder (Holland), with honorable mention to Taka Kitazato, oboe (Japan), Dan Laurin, recorder (Sweden), and Patrick Laureyns, recorder (Belgium); solo singing: third prize to Drew Minter (U.S.A.); lute: second prize to Robert Barto (U.S.A.); ensembles: first prize to the Lou Landes Consort of Paris, second to Fontana Musicale Wien, and special mention to the Ensemble Arion of Montreal.

Time spent at the exhibition of instruments in the Provincial Court and Saalhalle allowed one to hear a nearly endless stream of superb recorder players, many of them from Scandinavian countries as well as from Utrecht, The Hague, and Amsterdam. Equally impressive was the number of recorder makers, nearly thirty of whom exhibited their skills, some for the first time. Notable among the missing were Friedrich von Huene of the U.S. and Fred Morgan of Australia, both long-respected masters. Morgan had taught a course in recorder construction several years ago, the success of which was evident in the Ganassi recorders of Bodil Diesen, Jean-Luc Boudreau, Philippe Bolton, Hans Schimmel, and others. Many of the recorder makers have brought to their craft formidable skills as performers and are working by hand in tiny shops, one or two instruments at a time. It was interesting to see that the large companies are scaling down their production as well, perhaps because of increasing competition, but also due to a growing desire to produce fewer but finer instruments.

A primary reason many musicians attend the Festival is the wealth of performances and lecture demonstrations, many of which are free. As Americans we can easily become isolated from what is happening in Europe and should use such an opportunity to measure what we ourselves are doing in early music. This summer the dollar was worth nearly

twice what it had been in Belgium six years ago, making the trip well worth the money. What an opportunity to hear a performer like Esmail Vasseghi, virtuoso of the santur and tom-bak! The list goes on and on: the Tallis Scholars, the Clemencic Consort, Linde, the Kuijken Consort, Brüggem, Leonhardt, Bijlsma, the Taverner Consort and Players, King's College Choir, Huelgas-Ensemble, Pro Cantione Antiqua....

Laura Beha Joof

A Bach celebration

As a prelude to their regular season, the Chamber Music Society of Lincoln Center last September presented "J.S. Bach: A Musical Offering," a week of concerts, organ recitals, and lectures celebrating the tercentenary of the composer's birth. The centerpiece of the celebration was a nationally televised, joint concert with London's Academy of Ancient Music, which gave the audience the rare opportunity to hear the same works played back to back, first on Baroque and then on modern instruments.

The Academy, in white jackets, was seated on stage right, grouped around the harpsichord of Christopher Hogwood, who led without actually conducting. The Society, on the left—dressed in black, lest anyone confuse the two—formed more of a semi-circle, with the harpsichord in the rear. They were therefore led as much by the first violinist as from the keyboard.

The evening began with the Sinfonias from Cantatas "Non sa che sia dolore" (BWV 209) and "Ich steh' mit Fuss in Grabe" (BWV 156). The second work contained a little lesson in ornamentation and improvisation: the Academy played it the first time through virtually as Bach wrote it, ornamenting slightly on the repeat. The Society then ornamented the piece even more, with their repeat containing the most florid embellishments.

The most striking back-to-back performances closed the first half: the Academy's Simon Standage played the Preludio from the Partita No. 3 for solo violin in E major (BWV 1006), followed by the Society with Bach's transcription of this work as the Sinfonia (Presto) from "Wir danken dir, Gott" (BWV 29) on six violins, two violas, two celli, contrabass, three trumpets, timpani, and harpsichord, plus Anthony Newman on the hall's huge Baroque organ. Bach must have smiled at this display of his skill, versatility, and

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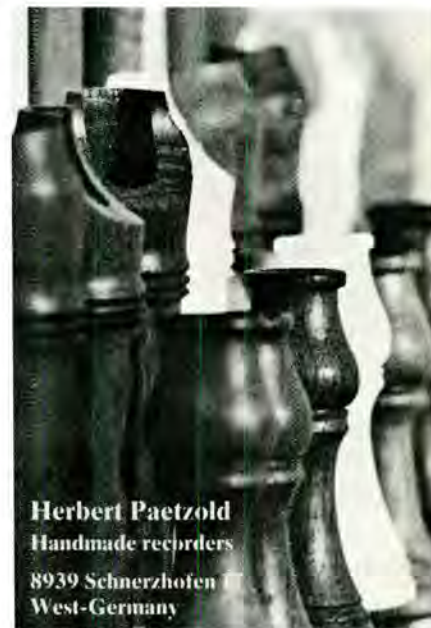
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imagination.

After intermission, the Academy returned with the Concerto for three violins in D major (BWV 1064), which Mr. Hogwood had reconstructed from Bach's transcription for two harpsichords. This was their most polished, virtuosic performance of the evening. Not to be outdone, the Society then played the Brandenburg Concerto No. 5 in D major (BWV 1050). Kenneth Cooper ornamented the harpsichord part with the kind of bravura we are told Bach himself indulged in.

Early in the evening, Mr. Hogwood had made his case against what he called "musical Darwinism," i.e. the belief that instruments have "evolved," and that modern ones are necessarily better than the old. (He also dismissed the notion that original instruments

are necessarily superior.) He stressed that the performances we were hearing were different because the performers had received different training: "It's the cook, not the ingredients," as he put it.

But there were, of course, some differences. The pizzicato on the gut strings of the Baroque violin were wonderfully round and blended well with the wooden flute, whereas the modern violin's metal strings sounded brighter and blended not at all with the silver flute. The wooden flute's low notes, however, were lost in the texture of the strings, while its modern counterpart projected well. Also, the shock of hearing each work seemingly transposed up a half step when the modern instruments played always reminded you of what was being done here.

Other differences came more from the "cooks." To my ears, the Society's artists were more secure, polished, and dramatic performers, playing phrases more "singly," or *bel canto*, if you will. The Academy's artists, on the other hand, were low-keyed in execution as well as pitch. Even Simon Standage, their featured violinist, finished phrases in the Partita without finesse and sometimes

seemed to run out of bow.

Early music in New York (like contemporary music and jazz) has tended to become ghettoized. Each group has its own subscription series, and the same faces can be seen in the audiences for any of them. Other than the Metropolitan Museum, no major producing organization has heretofore presented early music to the general public in a major hall.

That situation began changing last year with the Metropolitan Opera's production of Handel's *Rinaldo*. The *Times* headline heralding the 1984-85 concert season was, "Anniversaries Aplenty and Early Music, Too." For the first time, the Great Performer Series at Lincoln Center includes a "Music on Original Instruments" subscription, with performances by the English Concert, the Orchestra of the 18th Century, and the full Academy of Ancient Music (nine of its members played in the Bach program). Five Handel operas are being heard in major halls. This promises to be a banner year for early music in New York. Now, to get recorders into the hands of the thousands attending those concerts!

Waddy Thompson

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Henry George Fischer

Having tested original instruments in European collections, the author, an amateur sackbuter, is persuaded that their sound is distinctively different from that of their modern descendant, or from most of the reproductions of sackbuts currently in use.

He seeks to explain the difference by examining the structure of the original instruments, with special attention to such matters as bore and bell measurements, the method of manufacture, thickness of metal in the bell, and details of mouthpieces. His findings are applied to modern reproductions and the possibilities for improvement. A list of manufacturers is included, with descriptions of models available from each, and with prices.

November, 1984, 7 x 10", c. 72 pp., 22 illustrations. Sewn paper, \$4.50 Order from Book Sales Dept., The Metropolitan Museum of Art, New York, N.Y. 10028

Obituaries

Maurice C. Whitney

Dr. Maurice C. Whitney, longtime music reviewer for *The American Recorder* and composer of numerous works for the instrument, died on September 2 at the age of seventy-five.

Born in Glens Falls, N.Y., Dr. Whitney received a B.A. from Ithaca College and an M.A. in music education from New York University. He also did graduate work at Columbia University Teachers College and New England Conservatory. In 1966 Elmira College awarded him an honorary doctorate as the New York State Teacher of the Year.

Dr. Whitney served as a public school music director in New York state from 1932 to 1969; he retired from teaching at Adirondack Community College in 1971. He was also a church organist and choir director and helped found the Adirondack Baroque Consort.

A member of numerous professional organizations, Dr. Whitney was president of the Eastern Division of the Music Educators National Conference from 1959-61, and of the New York State School Music Association in 1963 and 1964. Elected to membership in the American Society of Composers, Authors and Publishers, he was the composer of more than a hundred and fifty published works.

After his retirement, Dr. Whitney moved to Sun City Center, Florida, where he directed a group of a dozen recorder and krummhorn players. Each December the krummhorn consort delighted residents of the retirement community by rigging up a platform barge with a public address system and touring a local lake playing Christmas carols.

Fortunato Arico

The music world here is still stunned by the news of Fortunato Arico's death on October 7, 1984. So versatile was he that he had friends and colleagues in every kind of concert ensemble that performs in New York.

I first met Freddy in 1967, when I was playing gamba and he the cello in a concert version of Monteverdi's *Orfeo*. He plied me with questions about my instrument, and not many weeks later showed up for lessons. No teacher could have asked for a more apt student. Because he was such an excellent cellist, he had only to master the bow stroke. He brought his own style to the instrument and later to the New York Consort of Viols. His contributions to rehearsals were always thoughtful and to the point, and even under the most difficult performing conditions he always came through unscathed.

What stood out in Freddy's makeup was his total professionalism, without the cynicism that often accompanies it. Even more striking was his complete lack of malice, and his genuine interest in and support of his colleagues—to the point of voluntarily lending his instruments, bows, and music. Never once did I hear him criticize a fellow musician except in a constructive tone and with the utmost tact. Students in the many viol workshops he took part in can attest to his commitment as a teacher.

What a tragedy that a man of his many gifts should be taken away so prematurely. True, he has left a legacy to all those fortunate enough to have known and worked with him. But we shall surely miss the person, the vitality, and the warmth of Fortunato Arico.

Judith Davidoff

Results of the Membership Survey

In the past, whenever the ARS board and staff discussed current or potential programs, there was never a shortage of ideas, but we could seldom answer the all-important question: "Which of these programs do the members most want?" Thanks to the cooperation of fully half of our members, we now have an ample amount of information to guide us. We're delighted to report that of 3605 surveys mailed to all U.S. and Canadian members in early June, 1984, 1804 were returned.

The survey was initially developed by the Membership Committee and myself. We sought comments first from the entire board, then from consultant Brad Rodney at Public Interest Public Research, Inc. All answers to all questions, with the exception of no. 23, were totaled by the computer. Assisting me in tallying the results were Marcia Blue, Patricia Petersen, and Mary Maarbjerg. Polly Ellerbe compiled the responses to no. 23 using the first 1600 surveys returned.

The information gathered gives us an excellent picture of who our members are, how they view the work the Society is currently doing, and what they would like to be getting from the Society. Some of the results were expected, some surprising. The percentages of chapter to non-chapter responding members and the proportion of recent to long-time responding members are very similar to those of the total membership. With some exceptions (see tabulation by state below), the geographic distribution of the responses fits this pattern also.

American Recorder Society members are primarily interested in the recorder, rather than in early music in general. Virtually all play more than one size (the alto is the most popular), and 59% are currently studying the instrument, almost half of them using the ARS Education Program as their guide. Some 40% rate themselves between Levels II and III, and the number of beginners very nearly balances that of professional performers.

Most members play another instrument as well, but this instrument is likely to be a modern keyboard or woodwind rather than a harpsichord or a viol.

Although two-thirds of the respondents have played recorder for more than five years, only half that number has belonged to the ARS for that length of time. Our problem seems to be partly one of publicity: 39% first learned of the ARS from friends and 23% from a teacher. In other words, people

still hear of us largely by word-of-mouth. We greatly increased our publicity efforts last year and will continue to do so, but the major burden of proselytizing lies with all of you.

Comparing the answers to questions 11 and 12, we find that attractive programs are the most important factor in the decision to attend a workshop, whether weekend or week-long, and that convenient location is much more essential to the former. Price also seems somewhat more important for a weekend gathering, but in both cases it ranks low on the list.

Slightly more than half our members would like to be more active in the ARS, primarily by participating in a regular playing group or attending a workshop. Of the 498 who would like to attend a weekend workshop, 371 have not done so previously. More than a third of those not now belonging to a chapter would like to join one.

An anthology of consort music easily won over other potential projects, but of current projects an increase in the number of weekend workshops was the number-one request.

On the question of whether the ARS should become an early music society rather than one specifically focused on the recorder, only one third of those responding supported a change in emphasis.

Almost all respondents read *The American Recorder*, with 81% spending an average of one hour or more on each issue. Articles dealing specifically with the recorder were the most popular and most requested.

The majority of ARS members are women over age 40, married and with at least one child. Total family income is around \$37,000, with an average of \$360 being spent on music, lessons, classes, and workshops each year, and about \$500 on instruments in the last three years.

Some 60% of the respondents have masters degrees, and almost half hold doctorates as well. The financial and educational demographics correspond very closely to those in a survey conducted by Kirwan Rockefeller, a Seattle arts consultant, of audiences of five Seattle chamber-music organizations. Perhaps if there are no other recorder players in your area, you might seek out potential ones at a chamber music concert.

To allow you to draw your own conclusions, we have printed the results below. For the most part, the figures speak for themselves. Let me point out, however, two ex-

amples that show that the figures cannot always be taken at face value.

Only 116 of 1804 members had any interest in improving the Directory (question no. 15), but we do not know whether the other 1688 think the Directory is fine as is or don't consider it important enough to bother with. Only 580 members read chapter news in the magazine (fewer than read any other section). Perhaps the remaining 1224 have no interest in chapter activities; it could also be, however, that they would read the section if they found its contents more interesting or useful. Numbers may not lie—but they can mislead. I would appreciate hearing your comments on the survey results. My sincere thanks to all of you who returned your surveys. You have definitely influenced the future course of your Society.

Waldy Thompson

Responses are arranged in descending order from most to least frequently given. N/R stands for "no response."

Your interest in the recorder and early music

1. a. Are you currently studying recorder?		
Yes	1072	No 732
b. If so, how? [Up to 2 responses tallied.]		
Personal study		671
Private instruction		281
Class lessons		199
2. a. Recorders played:		
Alto		1671
Soprano		1656
Tenor		1494
Bass		1030
Sopranino		924
Great bass		254
None or N/R		17
b. Years played, total all recorders:		
More than 5		1239
2 to 5		365
Less than 2		154
N/R		46
c. Your age when you first played recorder:		
25 to 50	858	12 to 18 162
19 to 25	357	Under 12 111
Over 50	271	N/R 44
3. Approximate playing ability according to ARS Education Program:		
Level II-III		763
Level I-II		339
Level III-IV		275
Beginner-Level I		108
Professional performer		107
Professional teacher		47
N/R		165

4. Other early instruments played:		ARS membership and programs	
Capped reeds	537	7. How did you first hear of the ARS?	
Harpsichord	273	Friend	704
Viol	204	Teacher	417
Open reeds	147	Chapter	146
Flute	139	<i>The American Recorder</i>	107
Cornett	69	Advertisement	78
Lute	47	K. Wollitz' <i>The Recorder Book</i>	57
Sackbut	33	Workshops	40
Other ¹	119	Other books	35
Play no other early instruments:	959	Other ²	118
		N/R	102
5. Modern instruments played:		8. Member of ARS for how many years:	
Keyboards	799	2 or less	639
Woodwinds	421	6 to 10	276
Strings	329	3 to 5	486
Brasses	142	More than 20	105
Voice	40	10 to 20	285
Percussion	29	N/R	15
Play no modern instruments:	518	9. a. Chapter member?	
Play no instrument		Yes	1002
other than recorder:	312	No	802
		b. If yes, why do you belong? (Check all that apply.)	
6. Why do you like early music? (Check all that apply.)		Regularize playing activity	515
Sound of music	1590	Social aspects	503
Sound of early instruments	1406	Classes and programs offered	478
Social experience of playing in a small group	1505	Other ¹	212
The fact that it's music I myself can play	983	N/R (of those answering "Yes")	92
Interest in historical period	934	10. a. Are you using the ARS Education Program as a personal study guide?	
Other ²	262	N/R or not using	1319
N/R	28	Total using	485
		Highest level given:	
		III	192
		IB	27
		II	129
		IA	13

IV	68	Yes, no level given	56
b. Are you as a teacher using the ARS Education Program?			
N/R or not using			1679
Total using			125
Highest level given:			
II	37	IA	13
III	28	IV	8
IB	25	Yes, no level(s) given	14
11. a. Have you attended an ARS-sponsored weekend workshop?			
No	1058	Yes	746
b. If yes, why? (Check all that apply.)			
Attractive programs			514
Convenient location			475
Faculty			465
Convenient dates			327
Special classes			310
Social aspects			302
Price			213
Other ¹			65
N/R (of those answering "Yes")			23
12. a. Have you attended an ARS-sponsored week-long workshop?			
No	1146	Yes	658
b. If yes, why? (Check all that apply.)			
Attractive programs			504
Faculty			495
Special classes			376
Convenient location			332
Convenient dates			280
Social aspects			267
Price			128
Other ¹			59
N/R (of those answering "Yes")			21
13. a. Would you like to be more active in the ARS?			
Yes	995	No	809
b. If yes, how? (Check all that apply.)			
Play more often with			
a regular group			579
Attend a weekend workshop			498
Attend a week-long workshop			416
Perform more			363
Join a chapter			284
Teach			142
Serve:			
on national committee			78
as local officer			68
on national board			47
Other			20
N/R (of those answering "Yes")			25
14. What new programs would you like to see implemented?			
Anthology			1176
Subsidized teachers			
for chapters			832
Outreach to other			
early music societies			636
Programs for children			382
Chapter scholarships			349
Teacher seminar			303
Other ¹			130
15. In which of the following areas should the ARS concentrate its resources?			
More weekend workshops			669
Increase contact			
with members			587
Build membership			585
Improve Education Program			466
Improve magazine			450
More chapters			314
More week-long workshops			242
Improve Directory			116
Other ¹			104



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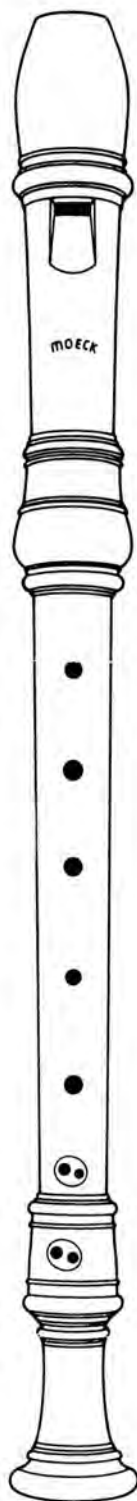
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16. Would you like to see the Society become an early music society rather than one specifically for the recorder? No (or N/R) 1170 Yes 634	Male 753 N/R 17			Miss. 4 S.C. 20 Ore. 12 D.C. 17 Wis. 41 Hawaii 16 Wash. 58 Mich. 49 Tex. 58 Minn. 33 Utah 7 Ill. 78 Va. 51 Ohio 70 Colo. 67 Okla. 20 Tenn. 25 Md. 66 Calif. 184 Ark. 4 Conn. 48 Ga. 24 Ky. 4 N.C. 45 Ind. 31 Fla. 52 Pa. 93 Mo. 19 N.M. 12 Canada 51 Me. 7 R.I. 11 Iowa 10 N.Y. 220 Neb. 2 N.J. 73 La. 21 Mass. 71 Del. 3 Ariz. 17 N.D. 1 Ala. 15 Vt. 12 Kan. 10 Wyo. 2 Ariz. 4 Mont. 2 W. Va. 3 Puerto Rico 3 N.H. 8 S.D. 0 Guam. 0 N/R 24	6 31 19 27 69 27 99 85 101 59 13 145 95 131 127 38 48 130 366 8 96 48 8 91 63 106 190 39 26 114 16 26 24 541 5 188 55 186 8 46 3 46 37 32 31 7 15 8 12 13 36 2 1 —	67 65 63 63 59 59 59 58 57 56 54 54 54 53 53 52 51 50 50 50 50 49 49 49 49 46 45 44 42 42 41 40 39 38 38 37 33 33 32 31 29 27 25 25 23 22 0 0 —
17. Other musical organizations to which you belong: Viola da Gamba Society 138 Music Educators National Conf. 101 Orff Schulwerk Association 80 Country Dance and Song Society 66 American Musicological Society 59 Amateur Chamber Musicians Assoc. 38 Music Teachers National Assoc. 30 Lute Society of America 22 Chamber Music America 19 Other ⁸ 217	25. Age: 41 to 55 587 Over 55 581 31 to 40 444	20 to 30 163 19 or under 9 N/R 20				
18. Do you read <i>The American Recorder</i> ? Yes 1774 No 30	26. a. Marital status: Married 1125 Single 658 N/R 21 b. Average number of children/member 1.1					
19. How much time do you spend with each issue? 1 hour 750 2 hours 470 1/2 hour or less 302 More than 2 hours 223 N/R of those who do read 25	27. Total family income: \$20,001 to \$35,000 474 \$45,001 to \$60,000 327 \$10,001 to \$20,000 277 \$35,001 to \$45,000 269 Above \$60,000 250 Less than \$10,000 59 N/R 148					
20. Do other people read your issue? No 1364 Total additional readers 766	28. Average amount spent in a year on music, lessons, classes, and workshops: \$251 to \$500 415 \$101 to \$250 357 \$501 to \$1,000 294 \$51 to \$100 285 \$50 or less 259 More than \$1,000 114 N/R 80					
21. Types of articles "always read" or "sometimes read" Recorder technique and literature 1527 Recorder history 1382 Recorder care or making 1341 Interviews 1121 Music reviews 1081 Other instruments 1077 Treatises 1074 Classified 971 Letters 937 Book reviews 912 Other advertisements 892 Record reviews 881 Reports 832 Chapter News 580 Other ⁹ 26	29. Amount spent on instruments in the last three years: \$100 or less 459 \$251 to \$500 384 More than \$1,000 332 \$501 to \$1,000 295 \$101 to \$250 257 N/R 77					
22. Music journals and magazines to which you subscribe or which you read regularly: <i>Early Music</i> 236 <i>Continuo</i> 99 <i>Recorder & Music</i> 84 <i>High Fidelity</i> 79 Other ¹⁰ 102	30. Highest educational level completed: Masters 644 Bachelors 602 Doctorate 371 High school 154 N/R 33					
23. List specific topics/types of articles you would like to see in future issues: Technique 117 Performance practice 98 Interviews 97 Consort playing 94 Recorder care and making 87 History 73 Other instruments 61 Music to play 41 Music lists 41 News of chapters 32	31. Occupation [Many checked more than one occupation]: Professional musician ¹¹ 197 Houseperson 176 Health professions 174 Univ./college teacher, not music 168 Elem./sec. school teacher, not music 145 Elem./sec. school teacher, music 128 Univ./college teacher, music 124 Other business ¹² 119 Business executive 118 Creative artist/writer 105 Government service 62 Social service professions 62 Student 58 Communications 55 Secretary 44 Clerical/office worker 37 Sales 30 Legal professions 24 Military 13 Other ¹³ 293 N/R 24					
24. Sex: Female 1034	32. State in which you live (in descending order by percentage of returns received): State Number received Number members in state Percent returned Idaho 1 1 100 Nev. 6 6 100					
					TOTAL: 1804 3605 50	

NOTES

- ¹ Harp, percussion, bagpipes, dulcimer, etc.
- ² Musical experience of playing in small group, fun, portability of the recorder. A very few said that they did not like early music; many more noted that early music was but one of many types of music they enjoyed.
- ³ Music stores, exhibitions.
- ⁴ Support local activities, teach, habit.
- ⁵ Teach, learn more, fun, received scholarship, opportunity to play with group.
- ⁶ Anthology of solo music, assistance to chapters, assistance to non-chapter groups, other variations on the choices given including workshops in particular areas.
- ⁷ Variations of the choices given.
- ⁸ American Guild of Organists, College Music Society, local early music societies, choruses, bands, symphony associations.
- ⁹ Music, illustrations, board minutes.
- ¹⁰ *Ovation*, *Clavier*, *Musical Quarterly*, magazines for various instruments.
- ¹¹ Includes most college and some elementary/secondary music teachers.
- ¹² Includes computer programmers.
- ¹³ Engineer, scientist, librarian, clergy.

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BOOK REVIEWS

The Masses and Motets of William Byrd

JOSEPH KERMAN

University of California Press, Berkeley, (*The Music of William Byrd*, vol. 1), 1981, 360 pp., \$48.50

Joseph Kerman is a courageous man. For many years he has attempted to synthesize academic scholarship and music criticism, and his writings on the Elizabethan madrigal, nineteenth-century opera, and other subjects are interesting not only as music history but as attempts to make acceptable a new kind of scholarly writing about music.

Were Kerman a professor of literature, his approach would be much less controversial. In university literary circles, it is generally allowed that critiques of style and value judgments have their place in the scheme of things. But academic musicology has tended to take a much more restrictive approach; indebted to the nineteenth-century tenet that "scientific" objectivity is the only path to truth, it often places a much higher value on descriptive cataloguing than on criticism.

Prof. Kerman's decision to spend as much time talking about the *why* as the *what* of Byrd's church music is all of a piece with his previous work. For this emphasis he deserves our congratulations, since music needs to be apprehended and understood with the feelings and senses as well as with the more analytical parts of our mental selves.

Not that this book makes for easy reading. The prose is sometimes heavy-handed and ungraceful, and you had better bring editions of the music to study alongside the commentaries. Or you may choose to consult this as a reference work, going to it for insights on particular pieces. You may well end up questioning some of Kerman's analyses as well as his choice of words, e.g.:

At the last moment the heavy minor-mode sonorities are dispelled by a major dominant chord and a *tierce-de-Picardie*, like a ray of light cutting through the darkness. The effect is practically baroque.

I have two problems with this passage (concerning the concluding *Dona nobis pacem* of the *Mass for Four Voices*). First, it would have been unheard of for Byrd *not* to end with a raised seventh leading tone and a major third; such a cadence simply conforms to the musical grammar of the day. What is interesting (and this is true of any important composer) is *how* Byrd manipulates everyday conventions and

makes them compelling and vital. This is the insight that Kerman seems to be trying to express. Second, what does that last sentence mean? When has anything ever been "practically baroque"?

Which is to say that the *experience* of music is very difficult to put into words, and that anyone who manages to do so is probably a poet himself. In any case, this is a valuable book, the product of many years of study and reflection, and I shall consult it often.

Joel Cohen

Joel Cohen is music director of the Boston Camerata.

The Crumhorn and Other Renaissance Windcap Instruments

BARRA BOYDELL

Frits Knuf, Buren, 1982, xxi and 458 pp., Hfl 165 (hardbound), Hfl 140 (paperback)

The Crumhorn: Its History, Design, Repertory, and Technique

KENTON TERRY MEYER

UMI Research Press, Ann Arbor, 1983 (*Studies in Musicology No. 66*), xxi and 273 pp., \$44.95

If the bassoon can be called the clown of the orchestra, the crumhorn might be called the spoiled child of early music. Crumhorns will often elicit an indulgent—or even a positive—response from an audience in spite of bad intonation, inappropriate repertoire, or ill-sounding reeds. Although performers and audiences must share most of the blame for this situation, scholarship has generally failed to provide clear guidelines concerning the nature of early crumhorns and their proper employment. The authors of both books under review have taken on the task of investigating just when, where, and by whom crumhorns were used and what they were like. They have been aided in this task by the tremendous amount of original source material that has become available since the time of Kurt Sachs and Georg Kinsky, authors of pioneering examinations of the subject published early in this century. Also since that time, the world of musicology has become increasingly interested and involved in the historical performance of early music; for Sachs and Kinsky, investigation of early instruments was an exercise in pure research, having no practical ramifications for modern performers.

As the titles indicate, Meyer's book is concerned primarily with the crumhorn itself, while Boydell's includes as well an examination of the other Renaissance capped woodwinds. Both works demonstrate prodigious bibliographic research. Although there is a large overlap in the body of historical references cited, each author has been able to find a significant number of examples apparently unknown to the other. With a bibliography containing almost twice the number of entries as Boydell's, Meyer perhaps has the edge here. Boydell's prime contribution is the discerning way he has organized and interpreted the data, defining temporal and geographic limits and categorizing the types of crumhorns and their development.

The general style of the books is quite different. Boydell's text consists largely of annotated lists of historical references in chronological order, followed by summary and conclusions. Meyer, by contrast, has relegated his list of historical references to an appendix, allowing his main text to be expository. The result is certainly more congenial for most readers but has the effect of leaving all of the doors open, as it were, rather than making clear which should be closed. Simply by the plan of his book, Boydell makes several of his main points clear from the outset. For instance, he has ruled out the possibility that the *douçaine/dolzaina* class of instruments might have had windcaps, since literary references to the *douçaine* and its cognates predate by centuries any evidence of the windcap. He thus confines his discussion of the *douçaine* and *dolzaina* to an appendix. Similarly, he treats Baroque references to the French *chromie* in a separate chapter, since it can be shown that this instrument is related to the Renaissance crumhorn by etymology alone.

Meyer has organized his book according to a plan developed for certain ethnomusicological treatises, the six chapters covering in turn etymologies, design, playing technique, repertory, use, and history and distribution. While this arrangement may have its virtues for treating some instruments, it here has the disadvantage of involving us in a long and confusing examination of all of the words that may have been used to refer to the crumhorn even before we learn what the author considers to be the instrument's defining features. Meyer divides these words into two classes: those, like *Krummhorn* it-

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self, that describe the instrument's shape (*krumm* meaning bent), and those, like *douçaine*, that describe its sound (*douce* meaning soft or sweet). Although ambiguity is sometimes possible with words of the first class (since some of them were at times used to refer to other instruments with bent shape or even redoubled bore, such as cornetts, trombones, or bassoons), it is the words of the second class that get us into the deepest waters.

Meyer attempts to establish that the *douçaine* was the direct ancestor of the crumhorn. Given the little that we know for certain about the *douçaine*, the presumption that it bore some relationship to the crumhorn is, indeed, warranted: both shared the comparatively soft tone and limited range typical of winds with narrow cylindrical bores, and both possessed seven finger-holes and a thumb-hole (as did the recorder). However, evidence showing a specific line of development appears to be lacking. Meyer further postulates that *douçaine* became the sixteenth-century name for the crumhorn in France, because French writers on occasion used the word when reporting on performances in countries where crumhorns were definitely in vogue. This use, however, indicates merely that *douçaine* might have been a generic term for soft-toned reed instruments; no hard physical evidence has yet been found that crumhorns were played in Renaissance France. Thus it seems that Boydell's conclusion is the correct one: the use of crumhorns was limited mainly to the German-speaking areas, Italy, and the Low Countries. Other interpretations of the evidence would appear to constitute wishful thinking.

Next to Meyer's bibliographic findings, perhaps his most valuable contribution is his discussion of playing technique and repertory. Unlike Boydell, he understands Agricola's fingering chart for bass crumhorn, which involves underblowing the bottom four notes in order to extend the range; Boydell misinterprets the chart as a garbled explanation of the use of lower extension keys and sliders found on many extant basses. Examining the body of surviving pieces that specify crumhorns, Meyer demonstrates how this technique of underblowing—along with transposition, as suggested by Praetorius—is essential in fitting the parts to the sizes of crumhorn commonly available at the time. Other writers, as he points out, have proposed less satisfactory solutions: the use of non-standard sizes of crumhorn or the substitution of altogether different instruments for some parts. He concludes his chapter on repertory with a helpful discussion of factors to be considered in adapting other pieces for crumhorns, again stressing the use of appropriate transposition and Agricola's technique of underblowing.

Meyer's discussion of extant crumhorns relies heavily on museum reports and published descriptions. Boydell, on the other hand, has personally inspected most of the fifty-five known examples. After careful examination he has grouped these by type according to construc-

tional details, and through comparison with iconographic evidence he has established the chronology of their development. Makers' marks found on some of the instruments, coupled with archival research, have allowed him to make certain conjectures concerning Jörg Wier of Memmingen and his family, whose workshop, it seems, produced almost half of the crumhorns that survive. That we can know just so much, and not more, about these important makers is tantalizing indeed.

Boydell draws some original and often surprising conclusions from his data. For instance, he questions the long-accepted identification of *orlos* specifically with the crumhorn, suggesting instead that it was a general term for double-reed woodwinds, derived from the Greek *aulos*. The term *Rauschpfeifen*, too, he believes was generic and not specific, windcap shawms having been called *Schreyerpfeifen* quite unequivocally in German-speaking areas. Praetorius' illustrations of *Schreyerpfeifen* (with contracting, rather than expanding, exterior profiles) must therefore be seen as some form of mistake. Also, Praetorius' characterization of the *comamusa* as a muted, tailless crumhorn represents an isolated use of the word in this sense north of the Alps. In sixteenth-century Italy, as Boydell shows, *comamusa* could refer either to a form of bagpipe or to a capped cylindrical woodwind; sometimes the crumhorn itself was meant, and sometimes an instrument somehow distinct from it. We should note that Boydell completely agrees with Meyer's finding that crumhorns were associated primarily with professional musical establishments; little or no evidence documents their use by amateurs.

Boydell's book is much more attractively presented, being marred only by the presence of a number of rather obvious typographical errors. The photographs are superb in their clarity, and the figures are line drawings of professional quality. Particularly inventive and instructive are his maps showing the geographic distribution of historical references made in different periods of time. The quality of Meyer's illustrations, by contrast, varies considerably, from excellent to (in a few cases) poor. It is unfortunate, too, that his publisher has chosen not to reset certain elements from the original typescript thesis, specifically the appendix listing historical references and a few of the figures. On the other hand, Meyer has gone to some trouble to lighten the reader's task by placing his illustrations at relevant points in the body of text. Thus he obviates much of the need to skip about that we experience in reading Boydell's work.

For much the same reason, it would seem, Meyer presents the English translations of historical references in the text, relegating transcriptions of the originals to the notes. Most readers should appreciate this policy. There are, however, a few lapses in accuracy. For Praetorius, *billig* meant "just" (or "justly") and had not yet come to mean "inexpensive." (The affected translations are found on page 25, line 31, and page 119, lines 19-20.) German *halben* often has less to do with English "half" than "behalf," being a part of a construction meaning "on account

of" or "concerning." (See page 111, line 1, and page 123, penultimate line.) One might quibble with a few of Boydell's translations as well, but his are on the whole more accurate (and more elegant). They also have less prominence, since they appear as footnotes.

In an ideal world, both authors would now collaborate to produce a synthesis of their work, reconciling their differences and collating their bibliographies and lists of historical references; the result would be, without doubt, the truly definitive study of the subject. Until such time, however, we will have to be content to consult both for complementary views of the history of the crumhorn and other capped reeds.

Herb Myers

Herb Myers has a D.M.A. from Stanford University, where he is lecturer in early winds and director of the Renaissance Wind Band. A former member of the New York Pro Musica (1970-73), he currently plays viola with the Philharmonia Baroque Orchestra of the West.

L'Art De Preluder Sur La Flûte Traversiere, Sur la Flûte a bec, Sur le Haubois, et autres Instrumens de Dessus (1719)

JACQUES HOTTETERRE

Minkoff Reprint, Geneva, Switzerland, 1978, iv & 65 pp., SF 45

Reglas Y Advertencias Generales Que Enseñan El Modo De Tañer Todos Los Instrumentos Mejores, Y Mas Usuales, Como Son La Guitarra, Tiple, Vandola, Cythara, Clavicordio, Organo, Harpa, Psalterio, Bandurria, Violin, Flauta Traversa, Flauto Dulce, y la Flautilla (1754)

PABLO MINGUET E YROL

Minkoff Reprint, Geneva, 1981, 120 pp., SF 30

These two handsome reprints belong in the libraries of recorder players with an interest in the history of their instrument. Both are clearly printed on quality paper. The preludes and exercises by Hotteterre are easy to read for the player familiar with French violin clef. Pablo Minguet E Yrol's *Reglas* is of special interest because it includes alto recorder fingerings for all chromatic notes up to top C.

Dale Higbee



Contributions to *The American Recorder*, in the form of articles, reports, and letters, are welcome. They should be typed, double-spaced, and submitted to the editor three months prior to the issue's publication date. (Articles are often scheduled several issues in advance.) Contributions to chapter news are encouraged and should be addressed to the chapter news editor.

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CHAPTER NEWS

Miami

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In November we enjoyed an outing at Chekika State Recreation Area in the Everglades, where we picnicked, played, and enjoyed the outdoors.

Our membership includes three active ensembles, and members have participated in the Renaissance fair sponsored by the Florida Renaissance Guild, a Renaissance cruise to the Bahamas, and a Ft. Lauderdale production of *Noah's Flood*, by Benjamin Britten.

Several members are working toward Level II proficiency in a special class taught by Ann Stierli.

We are actively seeking new members and have sent letters to all Dade County public school music teachers inviting them to visit our meetings.

Plans are underway for our spring workshop.

Patricia Coons

Princeton

The Princeton Recorder Society is pleased to become reaffiliated with the ARS. We first became a chapter in the mid-1960s; we later withdrew because of dissatisfaction with the national organization but continued successfully on our own.

In recent years we saw a great improvement in the ARS, so last spring we reconsidered our stand and decided to support our national society. We encouraged all our members to join, reapplied for affiliation, and were granted membership this past May.

Our chapter had forty-five members last year, and we hope to increase that number. We meet on the first Tuesday of each month in the basement of a local church. Members bring a variety of instruments besides recorders: viols, buzzies, and percussion. Our programs vary between large- and small-group playing sessions. In November, for example, we divided into small groups to play Italian music. We sent the more advanced players off on their own and coached three groups, one made up of players who felt inse-



Members of the Nashville Chapter at a recent meeting: front row, Sandy Fairfield and June Williams; second row, Wayne Hill, John Crispin, and Joan Harshman; third row, Donald Bailey, Annie Reid Forsythe, and Gayle Douglas.

cure on their instruments and the other two of intermediates.

Some members have formed groups that perform for churches, schools, and social events; others play only when they attend the monthly meetings.

We serve refreshments after the music-making, and visitors are always most welcome.

The highlight of this season will be a one-day workshop on Saturday, March 16. For information, contact Joan Wilson, 104 Grover Ave., Princeton, N.J. 08540, (609) 924-1876.

Joan Wilson

Nashville

Our chapter met during the summer at the Centennial Park Activity Center. With its replica of the Parthenon in the background, it makes a fitting setting for our ancient music.

Usually around fifteen people attend our meetings. We begin by playing a three-part

piece from our library. Thanks to a member who moved to smaller quarters, this library has grown to the point where we now have a librarian and a lending system.

Last spring, several members took part in a crumhorn band, and the Consort, a group of our best musicians, played two selections at David Lipscomb College.

At the July meeting, Donald Bailey played an original composition. It had a nice melody and intricate runs; we look for more from him.

Gayle Douglas

New Orleans

The New Orleans Early Music Society, with some twenty members, meets weekly from 8 to 10 p.m. in donated space in a beautiful church.

During the summer we gathered in one another's homes and played music brought by various members. This fall we decided that on alternate weeks, when our director was absent, members would take turns being in

charge, providing music and deciding on the format—one large group or several small groups—for the evening. This arrangement seems to be working very well.

At one session the full membership met for the first hour, then divided into three smaller groups for the second: viols, recorders, and a Renaissance band. Another evening one group formed a Medieval consort, an experienced player led the beginning viol players, and the rest of the members played in a large ensemble.

To stimulate interest, we sometimes group players by level of ability; at other times we assign an advanced player to help newcomers work on basics. We try to see that everyone plays with different people each time to sustain interest and avoid the trap of "elite groups."

Our chapter welcomes new members, and everyone is willing to help the less advanced—a category we all belong to at one time or another. We have also started a library, which is a boon for members who don't have much music.

I trust these ideas will be of use to others, and I hope other chapters will send in reports; Chapter News is a favorite section of the magazine. We can learn a lot from one another's trials, errors, and successes.

Helen Smith

Texas Early Music Festival

Just under fifty strong, Texas recorder players met August 10-12 for the ninth annual Texas Early Music Festival at beautiful (but hilly) South West Texas State University in San Marcos, our permanent Festival home.

Arrangements were handled by our Waco players, headed by Dr. William Casey of the Baylor University music faculty. His assistants included Jean Casey, Gladys Hudson, Carol Barrett, Anne Buchanan, Debbie Schmidt, and Toddie Calvert. Dr. Martha Reynolds of the SWTSU music faculty took care of planning at the local level. A hearty Texas "thank you" to all!

Classes were held in beginning, intermediate, and advanced recorder technique; tuning and adjusting capped reeds; reedmaking for capped reeds; beginning theory; Loeillet's Quintet in D minor; madrigal singing/playing; recorder obbligatos in Bach's cantatas; music for crumhorn; preparation for the ARS Level II exam; Morley's consort lessons; viola da gamba consort playing; Renaissance ornamentation; Baroque ornamentation; Medieval music; and historical articulations—plus a practice, rehearsal, performance, and recovery seminar and various other playing sessions coached by faculty members.

The faculty, besides Drs. Casey and Reynolds, included Carol Luxemberger (Victoria), Steve Bates (Houston), George Kriehn (Dallas), and Jack Blanton, Paul Raffeld, and Dell Hollingsworth (Austin).

Dr. Reynolds conducted an ensemble session for all participants to open the Festival on Friday evening. A faculty concert followed.

Saturday's program featured a day of classes as well as a lecture by Gerald Self, a San Antonio harpsichord builder, assisted by harpsichordist Nick Webber. The evening concert given by Festival participants was highly varied and even included a performance on the Greek harp. In the Renaissance dance session that followed we enjoyed attempting the pavan, galliard, and bransle.

After Sunday morning classes, a business meeting presided over by president Paul Raffeld closed the Festival. Our Dallas members will handle arrangements next year, our tenth anniversary, and we know they will plan a big celebration. All Texas early music enthusiasts and neighboring kindred souls are urged to mark their calendars now for August 9-11, 1985, and meet us in San Marcos for another glorious and stimulating weekend of early musicking.

Natalie N. Morgan



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*Construction Time 25-35 hours.
Moderately difficult.*

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 Peter Seibert

PROGRAM

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FEES

Tuition \$200
 Bd w. double rm \$140 (with single room \$165)
 Deposit \$40
 (payable ARS, refundable till May 15)

INFORMATION: Martha Reynolds
 5909 Hidden Valley Trail * Austin, TX 78744
 (512) 441-0106

TWELFTH LIRF SUMMER CLINIC
 The Hewlett School Mansion
 East Islip, Long Island, NY
 June 30-July 6
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FACULTY

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 Stanley Davis
 Gwendolyn Skeens
 Patricia Petersen
 Steve Rosenberg
 Ken Andresen
Elementary School Clinician: Joan LaBash
Accompanists: Barbara Kupferberg, keyboard
 Ken Andresen, guitar

PROGRAM

Techniques for Solo and Ensemble Performance. Classes at five levels. Ensembles at four levels. Three hours of in-service credit, special instruction for music teachers. Modern solo performance and one-to-a-part playing. Country and renaissance dancing, alto recorder for beginners, ornamentation, daily madrigal singing and renaissance band. Overnight accommodations limited; self-contained motor homes welcome on campus free of charge.

FEES

Tuition \$160 Meals \$85
 Shared room \$65 without breakfast \$75
 Deposit... \$30 (payable LIRF; \$15 refundable till June 1.)

INFORMATION: Eugene Reichenthal
 20 Circle Drive * East Northport, NY 11731
 (516) 261-2027

RECORDER AT RIDER 1985
 Rider College
 Lawrenceville, NJ
 July 7-13
 Gerald Burakoff, director

FACULTY

Gerald Burakoff
 Paul Clark
 Shelley Gruskin
 Peggy Monroe
 Margaret Pash
 Special assistants and instructors:
 Sonya Burakoff
 Sue Parisi
 Patricia Petersen
 Steve Rosenberg
 Daniel Smelser
 Joan Wilson
 Kenneth Wollitz
 Ray Harris

PROGRAM

Recorder technique, ensemble classes (ARS Levels I-III). Special sessions: one-to-a-part playing, krumphorn, beginning viol, dancing, renaissance band, madrigals, percussion, pipe & tabor, contemporary and avant-garde music, bass recorder, baroque ensemble, polychoral music, historical survey, lectures, faculty concerts. Early Music Shop of New England in residence. Swimming, tennis.

FEES

Tuition \$160 Bd & rm: double \$150
 Commuter Facility fee .. \$15 single \$160
 Deposit \$25
 (payable Recorder at Rider; \$15 refundable till June 10)

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

COLORADO ARS WORKSHOP
 at Colorado College
 Colorado Springs
 July 21-27
 Constance M. Primus, director

FACULTY

Martha Bixler
 Eileen Hadidian
 LeAnn House
 Special instructors:
 David Beckett
 Eva Legène
 Jennifer Lehmann
 Constance Primus
 Michael Grace

PROGRAM

"A Baroque Celebration." Classes for recorder players, flutists and continuo players; master class by Eva Legène (no audition required), sonatas and suites, introduction to baroque style, harpsichord, theory, baroque dance for musicians, chamber music, baroque ensemble. *Special activities*—Daily warm-up sessions, Catch Club, lectures, musicales, dancing, mountain picnic and bus tour, German Birthday Party for J.S.B. and G.F.H.

FEES

Tuition \$180 Master Class fee \$20
 Meals & Lodging \$170 (children at lower rates)
 Deposit \$40
 (payable Colorado ARS Workshop; \$20 refundable till July 1)

INFORMATION: Constance Primus
 13607 W. Mississippi Ct. * Lakewood, CO 80228
 (303) 986-0632

SUMMER WORKSHOPS 1985

CHESAPEAKE WORKSHOP
College of Notre Dame of Maryland
Baltimore, Maryland
July 21-27
Gwendolyn Skeens, director

FACULTY

Scott Reiss	Tina Chancey
Robert Lauer	Paula Hatcher
Patricia Petersen	Gwendolyn Skeens
Helen Jenner	Margaret Budc

PROGRAM

Development of recorder technique at all levels through study of musical literature ranging from medieval to avant-garde. Style, performance practice for recorder repertoire, and the ARS Education Program will be emphasized. Lecture, faculty-student recitals, consort playing, beginning alto, electives in madrigal singing, viol, English country and renaissance dance. Graduate credit for music educators. Swimming, tennis. Registration limited to 60 participants.

FEES

Tuition \$150 Room & board \$150
Deposit \$25
(payable Chesapeake Workshop; \$15 refundable till July 1.)

INFORMATION: Gwendolyn Skeens
2524 Londonderry Road * Timonium, MD 21093
(301) 252-3258

MIDEAST WORKSHOP
LaRoche College
Pittsburgh, Pennsylvania
July 28-August 3
Marilyn Carlson, director

FACULTY

Marilyn Carlson	Janina Kuzma
Arnold Grayson	Rosamund Morley
Marcianne Herr	Hendrik van der Werf
Richard Jacoby	Friedrich von Huene
Mary Johnson	Kenneth Wolitz

PROGRAM

Entertainments of the Renaissance and Middle Ages—Recorder (all levels), viol, harpsichord, flute, krummhorn, harp; lectures, renaissance bands, consorts, large ensembles, playing with harpsichord. Classes in sight-reading, ear training, rhythm, preparing concerts, historic costumes in art. Harpsichord recital, student-faculty concert. The Early Music Shop of New England in residence. Small, congenial campus, convenient to the PA Turnpike and airport. Air-conditioned dormitory and classrooms.

FEES

Tuition \$150 Room & board ca. \$155
Deposit \$25 (payable Mideast Workshop)
Limited number of scholarships available.

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

MIDWEST BREVE WEEK
University of Wisconsin
Whitewater, Wisconsin
July 31-August 4
Louise Austin, director

FACULTY

Louis Austin	Shelley Gruskin
Irmgard Bittar	Beverly Inman
Martha Bixler	Susan Ross

PROGRAM

Daily technique classes in Levels II and III of ARS Education Program, and work on an informal *Commedia dell'Arte* production will be offered. Special sessions will include viol, beginning and experienced krummhorn, mixed ensemble, renaissance duets for recorder and/or flute. There will also be a class for complete beginners.

FEES

Tuition, room & board \$140

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

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FACULTY

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PROGRAM

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FEES

Tuition \$180 per week (2-week students \$170 per week)
Rm & board \$190 per wk. (rooms single except on request)
Deposit \$50 per week
(payable ARS Amherst; \$35 refundable till July 1)

Some work assistantships available: apply very early. Students may attend either week or both. Established ensembles attending the workshop together may receive private coaching.

REGISTRAR: Donald Langlas
159-34 Riverside Dr. West #4C * New York, NY 10032
(212) 568-9741 (machine)

LETTERS

Treatises in AR

I should like to congratulate you on the quantity and quality of the translations of historical treatises you have been publishing in *The American Recorder* of late. They have all been excellent, but I have been particularly interested in Catherine Smith's translation of Jean-Pierre Freillon-Poncein's *La véritable manière d'apprendre à jouer...du hautbois, de la flûte et du flageolet* (XXIII/1, 1982) and Richard Semmens' translation of Etienne Loulié's *Method for...the recorder* (XXIV/4, 1983). Both treatises are important sources of eighteenth-century performance practice on the recorder and are of vital interest to all recorder players, not just experts but beginners and intermediates as well. Let me take this opportunity to urge those readers who may be new to the recorder, and who may think these treatises are too technical for them to understand, to make the effort to study them, as they are enormously interesting and important to us all.

I should also like to call the attention of your readers to Patricia Ranum's intelligent commentary on the Semmens translation in the Letters section of the August issue (XXV/3,

1984). Mrs. Ranum is not a musicologist, but she has many of the finest attributes of one. She is a French scholar with both meticulous habits of research and an exceedingly inquiring mind. I have seen the Loulié mss. in the Bibliothèque Nationale in Paris, and I know she knows what she is writing about. Although it will take time and effort for the "ordinary reader" to go through Dr. Semmens' translation with Mrs. Ranum's paper in hand, I can assure one and all that I, who have just done so, have found it very rewarding. The translation is a fine one, making an important treatise accessible to the modern recorder player; Mrs. Ranum's paper clarifies and illuminates certain points and makes it even more so.

One of the points made in the recent survey of the ARS membership is that your/our readers are, not surprisingly, primarily interested in articles about the recorder and recorder playing. Translations of historical treatises as well as the informative and helpful articles you have been publishing by present-day players and teachers are just what we need. Keep up the good work!

Martha Bixler
New York, N.Y.

Should museum instruments be played?

The opportunity to hear and play a museum's instruments as related in Edward L. Kottick's enthusiastic report (November, pp. 144-45) sometimes truly benefits the musician, but such use scarcely ever profits the instruments. Playing is ultimately destructive in some degree to all instruments, winds especially, and the repairs and frequent adjustments needed to keep many of them playing may also prove ruinous of just those structural elements that museums should seek most diligently to preserve. Since nothing guarantees that antiques, restored or not, sound and feel as they did when new—for one thing, the tonal effects of natural aging appear irreversible—conclusions based on the fleeting experience of playing them are often questionable. Further, the idea that instruments must be played in order to retain their quality is a myth.

For those reasons and others, conservators and curators (including several mentioned in Mr. Kottick's report) normally adopt stringent regulations governing the use of instruments in their care. Instead of "using them up" as was too often the case in the past, many modern museums instead encourage detailed study and construction of accurate replicas that can be handled freely and that may even sound more "authentic" than the worn originals. By avoiding alteration of primary source material, encouraging research and new construction, and limiting performance on rare antiques to occasions likely to yield permanent benefits to the whole musical community, museums of musical instruments generally follow conservative policies similarly adopted in manuscript archives and collections of prints and drawings, where risk is minimized by referring casual inquiries to facsimiles whenever feasible, and restricting first-hand access to fragile, unique materials to scholars with a demonstrable need.

Museum personnel constantly have to balance legitimate desires of musicians against the fundamental responsibility to preserve their charges intact. Decisions as to who should be allowed to touch and under what circumstances are difficult and sometimes politically charged, but professional opinion is swinging in favor of protecting the long-term interests of the instruments, leaving uncomprehending performers disgruntled but many scholars and builders grateful—and fu-

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ture generations perhaps better off than we who have witnessed much heedless damage in the name of enlightenment.

This letter should not be construed as critical of my colleagues' hospitality or judgment (I shall take this up with them elsewhere!), but is intended to point out that Mr. Kottick's and his companions' good experiences are the more to be appreciated because they are so unusual, and ought to remain so.

N.B.: the tenth anniversary conference of the Comité International des Musées et Collections d'Instruments de Musique will be held at the Metropolitan Museum May 26-31, 1985.

Laurence Libin
Curator
Department of Musical
Instruments
Metropolitan Museum of Art
New York, N.Y.

Content of AR (cont'ed.):

Hooray for Patricia Corbin of Newark, N.J. for a well-timed letter (November). For some time I have felt the same way about the quarterly journal, even though it is a joy to receive.

Ironically, in the same issue were three great articles on the practicalities and performance practices of the recorder. The ornamentation ideas are very good; the forum will help anyone who has tried to prepare a program; and the information on the consort at the English court will be useful to those planning lecture-demonstrations.

The suggestion to have a panel of experts give advice on problems is a gem.

I have to agree with Patricia that in the past the magazine has addressed the scholar and professional musician, but this last issue helps "middle of the road" recorder players. Keep up the good work.

Helen Smith
New Orleans, La.

As a recent and mildly reluctant draftee into the ARS—the local Historical Instrument Society voted to become a chapter—I feel a need to balance the recent letters of Mss. Woolston and Corbin by expressing my surprise and pleasure at the high quality of articles in AR, particularly those condemned by that dreaded adjective "scholarly."

The recorder is a survivor among instruments, a survivor of centuries of adaptation of its designs and purposes. Its adaptability accounts for its historical and current broad appeal. It was, and is, many things to many people. Ideally, the ARS should serve all of them, including Woolston, Corbin, and me, at the expense of serving any of them perfectly.

I am both a serious performer on and an enthusiastic teacher of the recorder, and I share the abovementioned writers' interests in "practical" material for teaching and ensemble coaching. But when a student comes

to me excited about AR, it is not about the chapter news, not about profiles of board members, nor for its discussions of the Levels I-III exams. Rather, it is about the latest article by Lasocki, or Morgan, or any of the hundreds of performers, scholars, and builders whose writings in AR reveal to us the many facets of the recorder so vividly. Recorder playing is an intense human activity; remove the history and context, and you have, for me at least, reduced the intensity and the humanness.

By all means, heed the suggestions of the

abovementioned correspondents...but please keep those wonderful translations and "scholarly" articles coming!

By the way, some of us really play historical recorders to whose fingerings those "longish translations" refer. As surely as the casual amateur, we need all the help we can get from AR. And anyone who plays early music can benefit from the musical suggestions contained in these treatises, if they will trouble to read them carefully.

Stephen S. Bates
Houston, Texas

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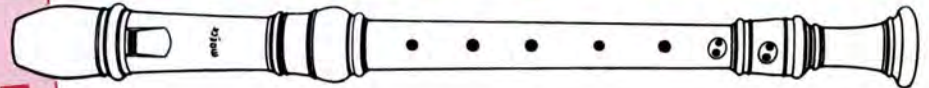


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My friends, it's time to say Happy New Year in a big way and show our appreciation for your kindness (and good judgment) in being a Terminal Music customer.

This means we're having a SALE! And I'm not talking about an ordinary sale. Nosiree. We're having a sale on all Moeck wooden recorders - all woods, all voices, all lines. And wait 'til you glimpse the price!

Friends, I'm not talking about 40% off. (good) Or 45% off. (better) But 47¹/₂% off list price (which is not only the best, but downright outstanding. And so good it demands an explanation).

Now, how can we do business at 47¹/₂% off? (It ain't easy!) Well - (pardon if I blow my own horn-er-recorder) - First of all, Terminal Music is the largest retailer selling through the sole authorized importer of Moeck instruments. Yes, there are "gray goods" afoot - there always have been. But we at Terminal deal in nothing but factory warranted, fully authorized instruments imported legally through franchised and authorized channels.

So our size and clout with the importer does permit us to allow some price concessions that others either cannot, or may not want to make. We make some of it up on volume. (The old profit in pennies syndrome.)

Second, ever since Art Nitka, my father (absolutely) committed the resources of Terminal Music to the recorder, to music, to ancient instruments, and to the convenience and needs of the recorder player, Terminal has been headquarters for this highly specialized type of musician.

Recorder players either know what they want or, if they don't, they ask good questions and, of course, want them answered expertly. (That we can do.) They want a fine selection of fine instruments (We've certainly got 'em), a

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Further, our resident recorder guru Richard Henzler - with a Masters from Juilliard - is a superb teacher with outstanding credentials (and 80 students). As a performer he plays not only recorder, but early woodwind instruments in his own Renaissance and Baroque ensemble.

Now to the bread and cheese department. . . Terminal wants to make money on recorders. Sure we do. But this is, frankly, more of a stewardship and service business. Terminal also has a full line band instrument, guitar, keyboard and electronics business going - and frankly, we make more money there. So the recorder business is something special - more like a labor of love. Art Nitka thought so and so do I. (The acorn never falls far from the tree!)

Why not look over your needs and recorder desires for '85. I can promise you that you won't find 47¹/₂% off on Moeck elsewhere (nowhere we know of, anyway!). Why? Either nobody else is this stupid, this committed, or loves their customers quite so much!

So stock up. Now is the time to fill out consorts. Get that solo instrument. The one you've always wanted but couldn't afford. The one that will allow your tone to soar - allow you to express your individual feel for the glorious music literature to the fullest extent (without the hindrance of an instrument your talent has perhaps outgrown).

Remember 47¹/₂% off. Consider it my gift to you for a Happy New Year.

Luv ya,

Larry

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Model	Wood	Holes	Case	Extras	List	Terminal's Price
SOPRANINOS						
219	Maple	Double	Case	Rottenburgh	\$112.00	\$58.80
810	Maple	Single	Case	Renaissance	126.00	66.15
419	Rosewood	Double	Case	Rottenburgh	173.00	90.83
519	Blackwood	Double	Case	Rottenburgh	214.00	112.35

Model	Wood	Holes	Case	Extras	List	Terminal's Price
SOPRANOS						
124	Maple	Single	Case		\$40.00	\$21.00
122	Maple	Double	Case		42.00	22.05
223	Maple	Double	Case		47.00	24.68
129	Maple	Double	Case	Rottenburgh	82.00	43.05
229	Maple	Double	Case	Rottenburgh	110.00	57.75
820	Maple	Single	Case	Renaissance	120.00	63.00
329	Boxwood	Double (CW)	Case	Rottenburgh	164.00	86.10
429	Rosewood	Double (CW)	Case	Rottenburgh	207.00	108.67
529	Blackwood	Double (CW)	Case	Rottenburgh	261.00	137.03

Model	Wood	Holes	Case	Extras	List	Terminal's Price
ALTOS						
236	Maple	Double	Case	Metal bands	\$125.00	\$65.63
237	Maple	Double	Case	F-F# Key	187.00	98.18
239	Maple	Double	Case	Rottenburgh	189.50	99.49
239A	Maple	Double	Case	Rottenburgh (A=415)	189.50	99.49
830	Maple	Single	Box	Renaissance	207.00	108.68
339	Boxwood	Double	Case	Rottenburgh	284.00	149.10
439	Rosewood	Double	Case	Rottenburgh	378.50	198.71
238	Pearwood	Double	Case	Steenbergen	451.00	236.78
238A	Pearwood	Single	Case	Steenbergen (A=415)	474.00	248.85
539	Blackwood	Double (CW)	Case	Rottenburgh	472.00	247.80
438	Boxwood	Double	Case	Steenbergen	541.00	284.03
438A	Boxwood	Single	Case	Steenbergen (A=415)	620.00	325.50

Model	Wood	Holes	Case	Extras	List	Terminal's Price
TENORS						
242	Maple	1 Double	Box	Metal Band Sgl. Key	\$222.00	\$116.55
243	Maple	1 Double	Box	Low C-C#	257.00	134.93
249	Maple	2 Double (CW)	Case	Rottenburgh	293.00	153.83
249A	Maple	1 Double (CW)	Case	Rottenburgh Dbl Key	352.00	184.80
349	Boxwood	2 Double (CW)	Case	Rottenburgh +	361.50	189.79
349A	Boxwood	1 Double (CW)	Case	Rottenburgh	420.00	220.50
841	Maple	Single	Box	Renaissance	420.00	220.50
449	Rosewood	2 Double (CW)	Case	Rottenburgh +	481.00	252.53
449A	Rosewood	1 Double (CW)	Case	Rottenburgh Dbl. Key	539.50	283.24
549	Blackwood	2 Double (CW)	Case	Rottenburgh	601.50	315.79

Model	Wood	Holes	Case	Extras	List	Terminal's Price
TENORS (Continued)						
840	Maple	Single	Box	Renaissance (Low C)	618.00	324.45
549A	Blackwood	1 Double (CW)	Case	Rottenburgh	660.00	346.50

Model	Wood	Holes	Case	Extras	List	Terminal's Price
BASSES						
252	Maple	Single	Case	3 Single Keys Direct Blow	\$570.00	\$299.25
252A	Maple	Single	Case	3 Single Keys Bocal	644.00	338.10
253A	Maple	Single (4)	Case	3 Single Keys 1 Dbl. Key Direct Blow with Bocal	728.00	382.20
259	Maple	Double (CW) (for G-G#)	Case	Rottenburgh (Authentic Copy) Bocal	895.00	469.88
850	Maple	Single	Case	Renaissance	929.00	487.73
851	Maple	Single	Case	Renaissance 2 Keys	1017.00	533.93
870 (sub-bass)	Maple		Case	Renaissance with Scur Bocal, 3 Keys	3249.00	1705.73

Model	Wood	Holes	Case	Extras	List	Terminal's Price
GREAT BASS (In C)						
262	Maple	Single	Case	Keys, Bocal	\$1063.00	\$558.08
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861	Maple		Case	Renaissance 2 Adc'l Keys	1600.00	840.00

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 CW = curved windway + = ivory/elfinite rings
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