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The American Recorder

MAY, 1964

75c

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RECORDER IN THE PUBLIC SCHOOLS

by Gerald Burakoff

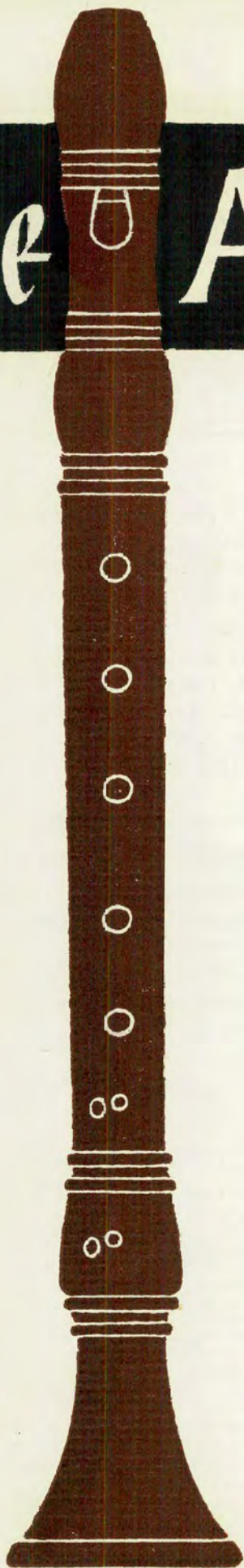
by Mary Jane Rigney Loschen

FLAUTO PICCOLO • REVIEWS

CONCERT NOTES



A QUARTERLY
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OF THE
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NOTES FROM OTHER PAGES

The March issue of *The Atlantic Monthly* contained an article by Mr. J. G. Mitchell which stated that "the recorder-playing movement is composed of self-deceiving con men (and especially women) and that the pipe itself is a musical fraud." He goes on to say that recorder players "... spread the gospel according to Dolmetsch with the fervor of a nineteenth-century missionary society." The recorder, he says, "... simply does not have what it takes to be a performing instrument."

Dr. Wesley Oler of Washington wrote in reply: "When Mr. J. G. Mitchell asserts that the recorder cult has attracted a hoard of bores, idiots, and musical delinquents of all ages, he is right—because all instruments and art-forms attract these types. If he depreciates the musical validity of the recorder, he is protected by the guarantees we accord to free speech and to any sort of minority. We recorder enthusiasts, drawing our own conclusions from the pettish and strident

tone of the article, can only express our own view: that the recorder is a pleasant, even beautiful instrument, uniquely capable of providing access to splendid music—like some (but not all) of Telemann—as a reward for perhaps fifteen months of half-serious study."

Readers interested in physics and acoustics should note Dr. Samuel A. Elder's article, "Physicists and Fipple Flutes at APL (The Applied Physics Laboratory at Johns Hopkins University)", in the *APL Technical Digest*, Vol. 3 (Jan.-Feb. 1964): 15-19.

CHANGES OF ADDRESS

Two weeks' notice is necessary to effect change of address. Please give your old as well as new address to The American Recorder Society, 141 West 20th Street, New York, N. Y. 10011.

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—IN THE PUBLIC SCHOOLS—

... A new kind of recorder study

By **GERALD D. BURAKOFF**

A distasteful picture comes to the minds of most music educators when a recorder ensemble in the public schools is mentioned. They usually visualize a group of fifty or more children playing inexpensive recorders in unison and learning by rote. Often the purpose of these ensembles is to entice youngsters into playing one of the many band or orchestral instruments. The recorder is taught on a mass instruction basis, treated as a pre-band instrument or toy and very little musical learning takes place, since the main purpose is that of recruitment for, and promotion of the instrumental program. As soon as the child shows musical ability, and reaches the grade level necessary for band or orchestral participation, the recorder is put aside and the study of a string, woodwind, brass, or percussion instrument begins. Exit the recorder! Consequently, musically and educationally, the majority of these recorder programs have been of little or no value. This could be changed if students were given the opportunity to study under the guidance of competent teachers who understand the many facets of the instrument, including its technical problems, history, and literature. The low standard of recorder playing in this country will not be raised until we treat the recorder with the respect it deserves as a legitimate musical instrument.

The recorder is a unique instrument which is easy to play in the beginning stages. No real embouchure problem exists, and playing diatonically requires a minimum of technique. The demands of the instrument become greater with the use of chromatics and ornamentation. Shading, trilling, and the use of alternate fingerings require of the performer facility and a sensitive ear. Only with persistence, practice, and correct study can the student overcome these difficulties and advance beyond the elementary stage.

It is at this stage of playing that many recorder enthusiasts become completely bewildered and discontinue their study. This is the time when a qualified teacher is of the utmost importance. Selection of correct music can also mean the difference between success or failure. The repertory is so vast, and there is such an abundance of literature available at all levels, and for every combination, that only a person familiar with the music through performance or experience will be able to make the best suggestions.

In October, 1962, the Burns Avenue Elementary School, in Hicksville, L. I., New York, added a recorder consort to its list of musical organizations. The purpose of this group is to provide a greater perform-

ance challenge in the chamber music medium, along with a more intensive study of music, its history and literature. Eleven children and one teacher make up the consort of three soprano, five alto, and four tenor recorders. The students, all of whom play another instrument, were selected on the basis of innate musicianship, sight reading proficiency, interest, and attitude. The group strives for good tone production, intonation, blend, dynamics, articulation, phrasing, rhythmic style, and ensemble playing. Sight reading is an important part of every rehearsal. The style, form, period, and composer of each selection are discussed. Words and names such as Purcell, Bach, Rigadoon, Sonata, Renaissance, and Baroque are now familiar to the ten- and eleven-year-old musicians.

Great gains have been made in the few months since the group's inception. The reaction of parents, teachers, administrators, and others is one of amazement and interest. They are thrilled with the beauty and purity of the recorder's sound, and many have made inquiry about the possibility of studying the instrument themselves. An adult education course in recorder playing for families is one way in which this might be accomplished.

The Burns Avenue P.T.A. has shown an interest in the consort's progress and sponsored its first concert in June of 1963. The program included English music from the Pre-Elizabethan, Shakespearean, Jacobean, and Restoration periods, in addition to folk and traditional music. A guest vocal group also presented English madrigals from the Renaissance and Baroque periods. The hallways and the concert room were decorated with displays prepared by the art and history students.

In July of 1963 a tape recording of this group was submitted to Mr. Howard Hovey, president of the New York State School Music Association. Subsequently, the ensemble was invited to appear at the Music Educators National Conference, which was held in Philadelphia, Pennsylvania, in March of 1964. The recorder consort performed a program of German music dating from the Renaissance to the folk songs of modern Germany.

In many European countries, notably England and Germany, the recorder is held in high esteem in both school and adult education programs. We must stop neglecting the instrument in this country. As music educators we should explore the many possibilities and advantages of the recorder and the recorder ensemble in the musical education of our students.

... Classroom recorder teaching

BY MARY JANE RIGNEY LOSCHEN

Special music teacher, Santee School, Santee, California

The recorder in the public school classroom is a newcomer compared to piano classes or pre-band instrument teaching. Since the method of teaching and the materials used are not standardized for class recorder teaching, for the teacher or music supervisor beginning a recorder project, it is "every man for himself."

This author hopes that the pursuance of recorder playing begun in the public school classroom will lead to a continuing home and community activity. To accomplish this, emphasis should be placed on pupils' becoming music readers in the elementary schools. If such a classroom plan of perpetuating music reading is adopted, we could eventually become a nation of literate musicians instead of giving up and settling for the phrase, "I like music, but I can't read a note."

Much of our music teaching time is wasted in the schools because we are *afraid* or *neglect* to emphasize and follow through in succeeding grades the one study which perpetuates skill in music: music reading.

A long-range plan for class recorder teaching

Music skills can and should be taught with the same thoroughness and follow-through as any other subject. The tangible day-by-day progress on the recorder becomes the motivation for continuation of these learnings on the part of both teacher and pupil.

Classroom recorder teaching will fail without a competent and interested teacher. An older novice is not qualified to teach younger novices and expect competent learning. The United States is young in her recorder development. I believe we learned from the British system of performance tests for recorder teachers by incorporating a similar examination for teachers within our own ARS. College teaching training institutions need to be made aware of these examinations for the training of the teachers-to-be. The examinations and the opportunity to learn should come to these cadet teachers, for they will not come to the recorder unless they know of its limitless possibilities in the classroom.

The most important qualification contributing to the success of the classroom recorder program is that each participating teacher play the recorder well enough to demonstrate the necessary recorder techniques. The recorder teacher should be able to play the chromatic scale and demonstrate proper recorder tone, tonguing attacks and release of tone, and should develop an over-all knowledge of the literature and usage in various stages of ensemble combinations.

As the teacher is the model to whom the children look for guidance and enthusiasm, he must have and

maintain a desire to teach the recorder class. If enthusiasm is lacking, the lesson was perhaps too difficult or the preceding techniques were not mastered. Remedial aid should take the form of lesson backtracking. An excellent admonishment is stated by Hildemarie Peter: "Only with adequately tuned instruments and adequately trained teachers will the 'mass-instruction' of the public school classroom succeed."¹

There are three avenues of teaching organization for the classroom music program: The self-contained classroom teacher, the music specialist of the school district, and the modified self-contained classroom. I recommend the latter for in this situation the teacher best qualified to teach the recorder would guide the students. The aim of this arrangement is to qualify the classroom teacher to teach recorder to her own class. The combined teaching effort of the classroom teacher and the music specialist will produce the greatest musical result for the children. The teacher contributes specialized knowledge of his own class and teaching techniques while the latter provides technical musical knowledge.

The specialist may begin by teaching one or two periods a week, with the classroom teacher observing and continuing the lesson on alternate days. As the teacher feels more confident, the specialist may relinquish the teaching time in the classroom to conferences over materials, arranging music, teaching problems, and ensemble supervision. To visualize this project from beginning to end, the teacher and specialist should work together for one school term (one or two semesters). The specialist-teacher team insures that the musical plan has correct guidance at the beginning, continuity throughout the year, and culmination at the end of the term.

Lower intermediate levels are appropriate grades in which to introduce recorder instruction. The visual development of the child must be considered, for unlike reading words, music reading requires the attention of the eyes at all angles. In utilizing the smaller muscles in finger and tongue manipulation, the child first needs to feel rhythm and coordination in larger bodily responses.

For beginning the soprano recorder, I recommend the fourth grade with each succeeding grade having a systematic program of recorder study. If this cannot be done throughout the entire year, a minimum of nine weeks should be devoted to the class recorder unit,

¹*The Recorder: Its Traditions and Its Tasks.* (New York: C. F. Peters Corp., 1953), pp. 68-9.

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three times a week for 30 minutes. An ideal situation is to add simultaneous soprano-alto study in the fifth grade and soprano, alto, and tenor study in the sixth grade.

To date, there are only isolated classroom recorder teaching situations which publicize continuance in succeeding grades. An extra-curricular recorder club can offset familiar in-school schedule problems in junior high, and if the students are well-grounded in the fundamentals during the preceding grades, the recorder will enrich the general music classes. These schedules can also be adapted to the senior high program.

Goals for the teacher include:

1. The selection of melodies adapted to the student's capabilities. Each student should be able to play simple melodies at sight and familiar melodies by memory.
2. The ability to instill into young players the desire to build upon his recorder skill.
3. The encouragement of young players to become familiar with all types of music and promote good listening habits.
4. The setting of attainable musical playing goals for the class recorder project.

Specific goals for each child within the group are:

1. Mastery of chromatic scale fingerings on the soprano recorder.
2. The ability to recognize and perform basic rhythm patterns.
3. The understanding and usage of breath control principles. Evidence of growth may be tested by systematic practice of long tones.
4. Self-sufficiency in practicing.
5. The ability to hold an ensemble part.
6. The ability to play recorder and accompany class songs.
7. The retention of music skills applicable to other phases of music performance such as singing and learning other instruments.

With these techniques as a foundation, the young player is then ready for more advanced techniques such as the development of vibrato and more complicated rhythm pattern recognition.

Common pedagogical problems and their solutions

The following chart emphasizes the most common mistakes of beginners. The teacher should recognize

the danger signs, analyze their causes, and give correctional aid. Unless this is done, the poorer students become discouraged and are channeled into listening to the better ones perform.

Problem	Reason	Solution
(1) Lack of finger coordination	Undeveloped coordination	Practice fingering without blowing
(2) Looking down at fingers	Unsure of fingering or finger hole location	Slower practice pace; Close eyes, press given note firmly. Check for rings on finger pads.
(3) Faulty attack	Poor synchronization of breath and tongue	Check that embouchure is set before attack; use word "breathe" into recorder instead of "slow".

Classroom organization for recorder teaching

To minimize intonation problems, a uniform recorder brand should be purchased, and for durability, the plastic Baroque-fingered soprano is recommended. As the cost of music may be prohibitive, basic technique can be taught from the blackboard music staff and the music singing text can be used as later song material. However, teaching will be simplified for the teacher with the organized presentation found in a recommended method book.

One of the faults of many recorder methods is that they are paced too fast for the beginning classes. Therefore, the teacher must be prepared to reword and clarify difficult phases of learning. A method is not as important as the culmination of each music lesson into a meaningful entity.

I have used the Dolmetsch plastic soprano recorder and Marguerite Dubee's *The First Recorder Book*. The school district purchased enough recorders and books for one class, and the other classes shared these materials.

I have experimented with mass sterilization of recorders and recommend Zephrian Chloride, a brand of Benzalkonium Chloride. The newer solution, aqueous solution, 1:750, can be used undiluted, but water added will eradicate any medicinal taste and still sterilize the instrument. Made in one gallon quantities, the solution of Zephrian Chloride is diluted with 99.87 of distilled water. Bactine and alcohol could be used, but are not recommended because of the taste and the damage to the instrument that they cause.

The solution should be applied with cotton and care taken not to seep the solution into the windway. With the help of students, I find the sterilization process takes about five minutes, including the putting away of recorders.

The classroom lesson

The most important factor in the recorder class lesson is discipline. This means not only complete quiet when not playing, but attentive listening at all times. Every minute of class time should be utilized for music: while students are warming the recorders in their

hands, note reading drill can be given. When the instruments are ready to play, we review all fingerings and try to add a new one each day. It is valuable to have the students silently finger their instruments as the teacher demonstrates. "Frère Jacques" is an example of a round in which the advanced students can play the melody and the other students play a simple descant below it. The result is the feeling of a successful ensemble.

To summarize my observations, thorough training in the beginning pays off in later lessons. Music learning becomes more businesslike and organized with the study of the recorder. Music reading also has meaning with the tangible transference to the recorder. Reading and finger retention are excellent between the fourth and fifth grade. The singing voices are truer than in comparable age classes which did not have recorder study. Listening habits are also sharper, for as the children told me when I asked what they considered to be important benefits of recorder study: "We've learned to *listen* to each other."

On the adult level, the American Recorder Society has grown from ten or twelve people at its inception in 1939 to forty chapters and seventeen hundred members in 1964. Towards the perpetuation of this growth, classroom recorder teaching has a real purpose.

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Musicalisches Theatrum (Nürnberg, c. 1720). Engraving by J. C. Weigel.

FLAUTO PICCOLO'S CORNER

Better left unsaid

This is a great age for bookwormery. Not that I don't have respect for the musicological boys, but I'm a performer and it's my job to blow the dust off these things. When you play, damn the scholarship! You've got to make the stuff sound alive!

Julian Bream (*N. Y. Times*,
12/8/1963)

The realizations on the harpsichord by Albert Fuller are his own improvisations from the figured bass.

(From a Bach program by the
Festival Orch., Thomas Dunn
conducting, 11/9/1963)

RECORDER: *An obsolete flageolet with 9 holes, one of them covered with gold beater's skin, compass 2 octaves, f' - f'''.*

Music Lovers' Cyclopedica; completely revised and newly edited by Deems Taylor & Russell Kerr. Garden City Pub., 1939, p. 665.

Our definitions and biographical sketches may be brief, but they present the main facts; and they are, so far as is humanly possible to make them so, accurate.

Deems Taylor's preface to the above, which he hopes may continue to be a storehouse of information to the layman and a useful reminder to the expert.

* * *

And this as well

Bream's brag is the usual virtuoso's bluster. Tasteless, of course, but he can get away with it because he does make come alive the dusty music, the dustier lute, and its obsolete tablature notation, all made available to his artistry by two generations of "musicological boys."

One of my readers sent in the footnote on Albert Fuller's realizations and wondered whether the words "and are not necessarily subscribed to by the manage-

ment" were meant to follow? I would be very sorry if this were the case; those miraculous accompaniments have enlivened many dull performances and shed an added glow on exciting ones.

The Music Lovers' Cyclopedica was first published in 1912 and was edited by Rupert Hughes. I fail to understand how its hair-raising recorder definition survived the editorial pruning given in 1939!

From the Mailbag

February 13, 1964

Dear Professor Newman:

In re: The Columbia Encyclopedia, 3rd edition

...In future printings the recorder will have its verticality specifically restored to it. The contrast with the transverse flute is happily implied, but an encyclopedia should state, not imply, wherever possible.

Sincerely yours,

William Bridgewater,
Editor in Chief, Columbia University
Press

Dr. F. L. McNaughton of Montreal writes about the nasty J. G. Mitchell "article" in the March *Atlantic Monthly*: "undoubtedly we recorder players take ourselves too seriously and tend to isolate ourselves from the rest of the world—but are we all that bad?" I don't think so. Other people have asked me to answer Mitchell's attack, but I cannot take it seriously. Its slick style and technical polish indicate that Mitchell is a professional writer, happy to turn his pen to account on any subject and from any point of view. Right now, the smarty, New Yorkerish hyper-critical approach is in vogue, so our author set his article in this key. I don't think he means any of his accusations; it all reeks of insincerity.

ARS Edition Notes

A set of pieces by Don Stone of Riverside, California is now on the press. Planned for future release are a Marcello Sonata for Alto Recorder and Keyboard, adapted from a cello Sonata by Maurice Whitney, a new composition by Erich Katz, and editions of renaissance music prepared by Colin Sterne, Howard Brown, and myself.

—Joel Newman

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m moderate

fd fairly difficult

d difficult

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THE PUBLISHED RECORDER MUSIC OF TELEMANN

BY MARTIN LOONAN

While it is true that the recorder publications of Telemann are voluminous, many do overlap. There are "only" 70-odd works if one omits the many adaptations in collections of Baroque dances. The "mere" 70 is still the largest number of available works for the recorder by any Late Baroque composer.

The following lists and discussion of the material is factual so far as numbers and details are concerned, but I have not hesitated to offer personal and subjective evaluations.

Solo Sonatas—Alto & B.C.

- | | | | | | | |
|---|-----------------|--------|------------|------------|------------|-------------------------------|
| 1 | C major | HM 6 | (Degen) | RMS 204 | (Bergmann) | Peters 4550 |
| 2 | F major | " | " | RMS 206 | (Bergmann) | |
| 3 | B \flat major | " | " | | | |
| 4 | F minor | " | " | | | |
| 5 | D minor | HCA 10 | (Kolinsky) | Peters 551 | (Woehl) | Sikorsky (Behrend) |
| | | | | | | (Kolinsky) Peters 551 (Woehl) |
| 6 | C major | " | " | | | Sikorsky (Behrend) |

Solo Sonatas—Soprano & B.C.

- | | | | |
|---|---------|------|---------|
| 7 | A minor | HM 7 | (Degen) |
| 8 | G minor | " | " |

Our first surprise may come in learning that there are only 6 solo sonatas for alto and continuo. Four of these appear in several editions, but only "Hortus Musicus" contains the F major and one of the two C major sonatas. The other C major and the D minor can be found in Peters or Hargail editions, or, with a realization of the continuo for guitar, in the Sikorsky edition. "Hortus Musicus" 7 contains two sonatas, not specifically for recorder, which may be effectively performed on soprano.

Duet Sonatas—Alto, Alto

- | | | | | | |
|----|-----------------|-----------------|--------------|---------|----------------|
| 9 | B \flat major | RMS 196 | (Degen) | RMS 200 | (Degen) |
| 10 | B \flat major | Hofmeister B106 | (Winterfeld) | RMS 564 | (Bergman) |
| 11 | C major | " | " | RMS 566 | (Bergman) |
| 12 | D minor | " | " | RMS 506 | (Bergman) |
| 13 | F major | " | " | RMS 208 | (Bergman) |
| | | | | | (Hunt) ZFS 128 |
| 14 | G major | " | " | RMS 582 | (Bergman) |
| 15 | G minor | " | " | RMS 534 | (Champion) |

Duet Sonatas—Alto, Alto (Canonic)

- | | | | | | | |
|----|-----------------|---------|-----------|---------|------------|-------------|
| 16 | B \flat major | RMS 334 | (Richert) | Moseler | Hofmeister | (Niggemann) |
| 17 | F major | " | " | " | " | |
| 18 | D minor | " | " | " | " | |
| 19 | G minor | " | " | " | " | |
| 20 | C major | " | " | " | " | |
| 21 | C minor | " | " | " | " | |

All of these duet sonatas are difficult and all are intriguing, but I feel the finest both to play and to listen to is the G minor. There is a Music Minus One record-

ing of four of these sonatas. LaNoue Davenport plays the lower line, leaving the amateur to keep up on the upper part.

Trio Sonatas—Alto, Alto & B.C.

- | | | | | | |
|----|---------|----------|--------------|----------|----------------------|
| 22 | F major | RMS 1004 | (Fussar) | B&H 1967 | (Hoffmann) |
| 23 | C major | " | " | | G. Schirmer (Wasner) |
| | | | | HM 10 | (Degen) |
| 24 | G minor | RMS 1008 | (Monkemeyer) | | |

Trio Sonatas—Alto, Oboe & B.C.

- | | | | |
|----|---------|-------------|------------|
| 25 | C minor | Peters 4561 | (Woehl) |
| 26 | E minor | HM 25 | (Ruetz) |
| 27 | F major | Moeck 1010 | (Rodemann) |

Trio Sonatas—Alto, Violin & B.C.

- | | | | |
|----|---------|-------------|-----------------------------------|
| 28 | A minor | RMS 198 | (Friedrich) |
| 29 | A minor | Peters 4560 | (Woehl) Mercury (Rikko-Mann) |
| 30 | C major | B&H 1968 | (Hoffmann) |
| 31 | D minor | RMS 210 | (Ruetz) |
| 32 | D minor | Moeck 1067 | (Hechler) |
| 33 | F major | RMS 50 | (Hunt) E. C. Schirmer 2022 (Hunt) |
| | | | Moeck 1005 (Rodemann) |
| 34 | F major | RMS 1006 | (Monkemeyer) |
| 35 | F minor | Moeck 1001 | (Rodemann) |
| 36 | G minor | RMS 212 | (Ruetz) (Orig. alto, treble viol) |

Trio Sonatas—Alto, Various instruments & B.C.

- | | | | |
|----|---------|------------------------|---------------------|
| 37 | F major | (Alto, Viola da Gamba) | Nagel 131 (Upmeyer) |
| 38 | F major | (Alto, Horn) | Noetzel 3286 |
| 39 | B major | (Alto, Keyboard) | HM 36 (Ruetz) |

Telemann leads the trio sonata field for quantity, and if we are to judge by the number of performances and recordings, for quality too. The two alto C major is a unique kind of Baroque program music and is a joy to explore. The three alto-oboe trio sonatas represent Telemann at his best.

The balance of the trio sonatas consist of nine with violin and three with other instruments. The F major (#33) is available in at least three editions. The violin part of this sonata may be comfortably played on a second alto or tenor recorder. Generally speaking, this is feasible with violin parts (as with oboe parts), but if the string part is at all taxing for the violinist, it is frustrating for the recorder player.

Suite—Alto & Strings

- | | | | |
|----|---------|-----------------|----------|
| 40 | A minor | Hinrichsen 882B | (Salter) |
|----|---------|-----------------|----------|

Suites—Soprano & B.C.

- | | | | |
|----|-----------------|--------------|-----------------------------|
| 41 | B \flat major | (Partita) | HM 47 (Woehl) |
| 42 | G major | " | " |
| 43 | C minor | " | " |
| 44 | G minor | " | " |
| 45 | E minor | " | " |
| | | | McGinnis & Marx (Davenport) |
| | | | (Sop., Alto) |
| 46 | E \flat major | " | " |
| 47 | G major | RMS 548 | (Bergmann) (Divertissement) |
| 48 | F major | Pelikan 746 | (Monkemeyer) |
| 49 | C major | " | " |
| 50 | F major | Noetzel 3020 | (Koschinsky) |

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Telemann apparently wrote no suites for solo recorder and continuo, but a number of his compositions are so suitable for such performance that they have been adapted or simply preempted. Of the six partitas, four are comfortably playable on soprano. The G major and the E minor have been often performed and recorded.

For alto and continuo, there is an edition of the A minor Suite for Recorder and Strings with keyboard reduction of the string parts. Before the revival of the recorder, this Suite was widely played on the flute. Next to the masterful recording of this work by Krainis on a Kapp recording, my favorite recording of it is by the flutist Barwasser.

Unaccompanied Solos—Alto

51	C major	(Fantasie)	BRS 1	(Bruggen)	RMS 1050	(Linde)
52	C minor	"	"	"	"	"
53	D minor	"	"	"	RMS 1050	(Linde)
54	F major	"	"	"	"	"
55	G minor	"	"	"	"	"
56	B \flat major	"	"	"	"	"
57	A minor	(Fantasie)	BRS 1	(Bruggen)	RMS 1050	(Linde)
58	Cantata Excerpts Sikorsky 502C (Winterfeld)					

The solo fantasies seem designed to explore tonal combinations and intervals never found elsewhere. Yet, there are—or can be made into—very fine music. Technical skill is not enough for they demand creativity and interpretation.

Cantata—Alto recorder, Voice & B.C.

59	Locke Nur	RMS 466	(Bergmann)
----	-----------	---------	------------

Telemann wrote innumerable cantatas and the set from which the lone listed one was taken has seventy-two. This set, the *Harmonisches GottesDienst*, was published in 1725-6 at Hamburg and contains thirteen or fourteen Cantatas which specify the use of the recorder.

Quartets—Alto, Various instruments, and B.C.

60	F major	(Alto, Oboe, Violin)	RMS 218	(Bergmann)
60A	G major	"	Peters 4562	
61	D minor	(Alto, Flute, Flute)	B&H 1910	(Seiffert)

Concertos—Alto, Various instruments

62	F major	(Alto, Violin, Violin & B.C.)	HM 130	(Ruetz)
63	G minor	(Alto, Violin, Violin & B.C.)	RMS 124	(Friedrich)
64	E minor	(Alto, Flute, Violin, Violin & B.C.)	HM 124	(Koelbel)
65	A minor	(Alto, Oboe, Violin & B.C.)	Moeck 1066	(Hechler)
66	B \flat major	(Alto, Alto & Strings)	Noetzel 3175	
67	B \flat major	(Alto, Alto & Strings)	Moseler	(Hoffmann)
68	A minor	(Alto, Gamba & Strings)	Moeck 1064	(Haendler)
69	C major	(Alto & Strings)	Moeck 1065	(Hechler)

Other Chamber Works

70	G minor	(Alto, Violin, Violin & B. C.)	Moeck 1042	(Moeck-Callenberg)
71	F major	(Alto & Strings—Concert Suite)	Nagel	(Hoffmann)

Recorder Festival at Hartford

BY KARL SIMONSON

The Second Annual Recorder Festival sponsored by the Julius Hartt School of Music and the American Recorder Society took place on the weekend of April 4th and 5th at the University of Hartford in Connecticut. The festival was attended by approximately 180 members from New England, New York, and as far south as Maryland and Washington.

Early Saturday afternoon after registration had been completed, members attended a lecture by Dr. Immanuel Willheim of Hartt College which investigated the standard bass progressions such as the *Follia* and the *Passamezzo* used in Renaissance and early Baroque music. Dr. Willheim showed how such knowledge is necessary for the modern arranger to score this music properly. He also discussed the possibility that music of the late Renaissance was far more chordal than is generally believed.

After the first lecture, members attended playing sessions conducted by Elizabeth Turner, John Kelsey, and Joel Newman. For the convenience of players who had not purchased music for the playing sessions or who wished to buy instruments or other music, displays were set up by E. C. Schirmer of Boston, Galaxy Music Company, and Terminal Music Supply of New York, and Magnamusic Distributors of Sharon, Connecticut. Joseph Payne, resident harpsichordist at the college, next spoke on English Virginal Music, illustrating his lecture on a somewhat balky new Neupert harpsichord.

The high point of the day's activities was the evening performance by the Krainis Baroque Trio. Mr. Krainis played sonatas by Handel, Telemann, and Boismortier. Miss Mueser played the Suite in A for Viola da Gamba by Marais, and Mr. Reed played the harpsichord to perfection in the Bach Partita in B-flat. The group also offered shorter works by Dowland, Byrd, Hume, Sweelinck, Morley, and Vallet. After the concert a buffet supper enabled members to round out the busy day by meeting the artists, directors, and several of the lecturers.

The Sunday activities began at 10:30 AM with a lecture by Dr. Wesley Oler on "Capped Reed Instruments" which he illustrated with slides showing contemporary illustrations of the instruments as well as numerous highly interesting examples of the uses of these instruments taken from murals, paintings, and engravings made in the period when they were played. Dr. Oler traced the development of this family of instruments (consisting mainly of the Crumhorn, Rauschpfeife, Kortholt, Schryari, and Dolzaina) from the folk instrument bladder pipe, bagpipe, and horn pipe. He supplied a generous amount of basic information

for anyone interested in adding instruments of this type to the recorder consort. Dr. Oler also brought several examples of these instruments with him for members to examine before and after the lecture.

After luncheon, playing sessions were led by Isabel Schack, Elloyd Hanson, and Joel Newman. Dr. Newman completed the afternoon's activities with an interesting lecture on Dowland's *Lachrimae*. He told how this song was used as the basis for many settings and compositions by contemporary composers, including Dowland himself in his *Seven Passionate Pavans*. Lutenist Christopher Williams and members of the Morningside Recorder Consort played the musical illustrations for the lecture.

The final concert of the festival was performed by three recorder consorts. The Hartt Collegium Musicum Players presented works by Robert White, Mathew Locke, Telemann, and a new Quartet by Edward J. Miller, a member of the consort. Mr. Miller also played the muted cornett in the *In Nomine* of White, giving us an idea of how this instrument sounds with a consort of recorders. Boston's Marlborough Recorder Ensemble played works by Des Pres, Jacob Handl, East, Weelkes, and Alessandro Scarlatti. The performance was concluded by the Morningside Recorder Consort playing works by Isaac, Des Pres, a group of anonymous Italian dances of 1550, a Schein pavan based on *Lachrimae* (a musical example held over from Dr. Newman's lecture), "The Leaves Be Green" by Byrd, and Russell Woollen's Sonatina for Recorder Trio.

We should all thank John Kelsey and Joel Newman, co-chairmen of the festival for their contribution of time and energies toward making the weekend so enjoyable and informative, and we are sure that many members will be looking forward to a similar event next year.

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RECORD REVIEWS

BAROQUE BARGAIN BASEMENT

HANDEL: *The Select Harmony*. Vox PL16-250. *Sonata in F, Op. 1, No. 11; Duo in F for Two Recorders; a concerto grosso; two oboe concerti; cantata.*

HERITAGE OF THE BAROQUE. Vox PL16-260. *Trio Sonatas by Sammartini; Loeillet; A. Scarlatti; Rossi; Mattheson; Variations by Schulze; Praetorius: Dances; Gabrieli: Canzona; Glogauer Liederbuch: Dances.*

HERITAGE OF THE BAROQUE, VOLUME II. Vox PL14-000. *Loeillet: Trio Sonata in F, Op. 2, No. 2; Caix d'Hervelois: Suite in G; vocal and instrumental pieces by Hottetere le Romain; Bernier; Leclair.*

Telemann Society Orchestra; vocal soloists; Theodore Schulze—recorder, oboe, harpsichord; Richard Schulze—conductor, recorder; Dorothy Walters, harpsichord; H. Kohon and R. Weinstock, violins.

HEINRICH SCHÜTZ: *The Seven Last Words of Christ from the Cross; Metrical Psalms; Kleine geistliche Konzerte. Telemann Society Chorus and Recorder Ensemble, Theodora Schulze—conductor.*

"So I was browsing in the 'bargain bins' of a record shop, when I discovered about a dozen records of Baroque music—lots of recorder pieces, pretty covers, bargain prices! I bought a copy of each and rushed home to listen, wondering how I'd managed to overlook these before." Could manna from heaven be raining down to grace, at 33½ rpm, the turntable of our impetuous friend, all dispensed by Vox at a price to please even the poverty-stricken?

And how could such recorded "beneficence" have been overlooked by this column until now? The purpose of these reviews is to give critical guidance to record collectors. Surely some of our past reviewers must have encountered recordings by the Telemann Society while ferreting in record stores. Perhaps charity toward the performers has prompted them to refrain from commenting on these records, but we feel that now is the time for charity toward record-collecting ARS members.

We all have personal preferences in recorded music. The areas of well-known symphonic and chamber music offer numerous recordings of the same work, while in the esoteric field of recorder music, little or no

choice necessitates our settling for the only available recording. Should that only recording be by the Telemann Society, it might be just as well to do without it.

The Telemann Society of New York, a non-profit group, has recorded possibly the largest collection of recorder music by any single organization, for one of the major companies—Vox. According to the album notes, much research has gone into these performances. A random sampling of the recorder music on the above discs raises a question: Are these people serious musicians and recorder players; or, as was the case in the recent to-do over putting pants on animals, is the Telemann Society perpetrating a horrible hoax?

Space permits mention of only the recorder music on these discs. Apparently Theodora Schulze and Dorothy Walters have a particular grudge against Handel's lovely F Major Sonata, as they join forces to demolish it. Utter disregard of intonation, complete absence of phrasing (a gasp for breath is heard in just about every other measure of the *largo*), and a wobbly tone combine with a feeble attempt at embellishment to produce little that could be stylistically Handelian. Sluggish *allegro* tempos become slower as 16th-notes trip up tongue and fingers. Engulfed in gasped mordants and squelshy alternate fingerings, the *siciliana* is "climaxed" by a weak cadenza. An attempt at dotted figuration in the final 12/8 *allegro* emerges like an attack of hiccoughs. Triple-tonguing must be unknown to Mrs. Schulze.) The continuo of Dorothy Walters is a choppy series of ineptly rendered barren chords.

The Duo in F Major (fragment) fares no better on the two altos of Richard and Theodora Schulze. Intonation is of no concern; beats buzz; low G's become G♭'s; repeats are identical. According to the album notes, "It may be that a full-length sonata like those of Telemann was planned by Handel, but something deterred him from completing it." Could he have "foreheard" this recording?

A wealth of recorder goodies, many making recorded debuts, is found in *Heritage of the Baroque*, a Schulzean potpourri of "Baroque" music extending from the Glogauer Liederbuch (early Renaissance, c. 1470) to Richard Schulze, "a famous 17th-century composer who was born in 1928"—as he cutely proclaims in the album notes. Here the sonatas of Sammartini, Loeillet, A. Scarlatti, Rossi, and Mattheson receive undistinguished performances replete with bad intonation, frantic breaths between the next-to-last and last notes of ca-

dences, losing battles with difficult passage work, and cloddish continuo. The Scarlatti provides a superb peep at a nude Baroque slow movement, embarrassingly naked except for a couple of trills, the execution of which nearly finishes the performers. No, Mattheson wrote no twelve-tone music; yes, three alto recorders *can* be that out of tune! Richard Schulze, composer, has created a set of variations on the folk tune, "What're ye' goin' to do wi' a drunken sailor?", the moderate technical demands of which leave as many apostrophes in his performance as there are in the title.

Heritage of the Baroque, Volume II, displays the ineptitudes of the Telemann Society in works by French composers. In spite of their claim that Loeillet's Trio Sonata Op. 2, No. 2 (recorder, oboe, harpsichord) was "selected for its brilliant passagework and integrated melodic structure," there is little evidence of either in this performance, although the fault is not Loeillet's. This performance must be heard to be believed. The Suite in G by Caix d'Hervelois (of mercifully brief duration) proves hazardous to Richard Schulze on the soprano recorder. He manages to squeeze into one endless slur most of the *double* to the second movement, with devastatingly sloppy effect. The non-recorder pieces on all of these discs receive equally unsatisfactory performances, although the absence of the recorders is a relief.

The Telemann Society's recorded *pièce de résistance* is the eloquent *Seven Last Words of Christ from the Cross* by Schütz. This unique recording employs organ and a consort of recorders, all apparently playing in unrelated keys. The recorders appear in the *symphoniae* as well as in the *recitativi stromentati* of Christ, and emit what are unquestionably the most painful recorder sounds this reviewer has heard on records. Mrs. Schulze establishes at the beginning a plodding tempo which prevails without remission.

The release of such an excruciating recording of this exquisite piece, as well as of the works on the reverse side, is indefensible. Schütz fanciers will find more satisfactory recordings of these pieces on Amadeo and Decca labels. Indeed, that any of these recordings should have been published is a shocking evidence of commercial indiscretion, for they only perpetuate the recorder's odious reputation as a musical toy. The availability on records of more first-rate professional recorder performances may in time help to redeem the recorder's reputation.

And just in case this review has given you an uncontrollable urge to purchase and hear for yourself one of these "bargains," write to Vox about it—don't complain to me. I've heard them all!

—Anne Tremearne

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BOOK REVIEWS

HOWARD MAYER BROWN. Music in the French Secular Theater, 1400-1550. *Harvard University Press, Cambridge, Mass., 1961*

————— Theatrical Chansons of the Fifteenth and Early Sixteenth Centuries. *Harvard University Press, Cambridge, Mass., 1963*

At first glance this impressive study based on the author's doctoral dissertation of a few years back appears not to be of primary concern to readers of this journal. It begins with an intensive survey of 150 years of early French theatrical practice in which morality plays, farces, *sottises*, and dramatic monologues are examined in order to shed light on their use of music and musicians. But after some eighty pages of this kind, it becomes apparent that this book has indirect benefits for recorder players and anyone else concerned with performing Renaissance music.

Dr. Brown finds that "chansons constitute the overwhelming majority of music" in the plays and that modest three-part settings were normally used in performances. These were not usually the elaborate *chansons musicales* that are familiar to many of us, but

comprise a different type, the *chansons rustiques* that had simpler origins as monophonic chanson tunes which were later on incorporated into many-voiced settings. The author discusses the history and development of the *chanson rustique* in detail and then provides a massive catalog of those chansons which are associated with plays. In this listing the author has entered all of each chanson's settings, instrumental arrangements, and intabulations. For the chanson enthusiast this may well be the most useful portion of the book. The brief chapter on instrumental music and dances proves a disappointment; the evidence is too meagre and unclear to allow any very definite conclusions from it.

Most welcome to the reviewer is the indication that still another musicologist is dissatisfied with generalizing about large areas of the earlier musical repertoire like the madrigal or the chanson. What we need to know now is more about the many specific categories within such general groupings. We need to study the differing social functions and opposing stylistic characteristics of the various categories of pieces. Howard Brown's examination of the theatrical use of *chansons françaises* has broadened our knowledge of one of these specific categories—the *chanson rustique*. Here is the very point at which the book has relevance to the recorder movement and the adventurous recorder player, although I do not mean to suggest that it will grace many recorder players' bookshelves. All of us have known (or should know) that the French chanson had more intimate associations with dance rhythms and dance music, and hence with an instrumental conception and performance, than its Italian counterpart, the madrigal. For some time recorder groups have been nourished on the Franco-Flemish chanson repertory available in Giesbert's *Alte Spielbuch* (Schott) and Brennecke's *Carmina Germanica et Gallica* (Bärenreiter; the *Hortus Musicus* series). Whatever helps to clarify and interpret this attractive music is therefore of interest to player as well as historian.

The author is one of a growing number of musicologists who combine research and writing with performance and the preparation of editions of older music. He directs the University of Chicago's Collegium Musicum and writes perceptive reviews of recorder music for the pages of this journal. It is not a surprise that his book appears with a companion volume, *Theatrical Chansons of the Fifteenth and Early Sixteenth Centuries*, a paper-bound anthology of 60 compositions. It contains 25 three-part chansons, 28 four-part, and a few five- and six-part pieces. The composers in-



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clude contemporaries and successors of Josquin like Mouton, Compère, Fevin, Richafort, and Willaert and a few masters of the more homophonic chanson of the 1530's like De Sermisy and Janequin. All the pieces have text under at least one part, so that the chansons may either be sung, sung and played, or simply played.

The editor uses the *mensurstrich* rather than the barline, but he groups his notes regularly within the dashes. He has reduced the original note-values by four, giving his pages the jumpy look now in fashion. Margins, paper, and printing are excellent (as well they might be for the tidy \$5.00 price). Experienced recorder ensembles who purchase enough copies to perform from will be amply repaid by a fascinating repertory. If there are chanson fanciers who cannot afford the price or put up with the page turns, it may be somewhat consoling to know that Howard Brown has prepared an ARS Edition of a few similar chansons for release next Fall.

—Joel Newman

DAVID T. PAETKAU. *The Growth of Instruments and Instrumental Music*. New York: Vantage Press, 1962

"For music-appreciation classes, for high-school and university students, for musicians and music-lovers everywhere" (to quote the jacket blurb) this book is (now departing from the jacket blurb) strictly cancer. We can pass over the abundant illustrations, very many of which are ill-chosen, incorrectly captioned, or reproduced with gross loss of detail. Nor must we dwell on the stylistic awkwardness which faults so much of the book. Rather, by merely quoting a random passage, we can let the book weave its own shroud; for there is scarcely a sentence which is unexceptionable, and many are imprecise, misleading, downright false, or simply asinine. We recorder players, then, may read under *FIPPLE FLUTES* (pp. 146f., also 360):

"The recorder made its first appearance in France during the eleventh century. The first recorders were made of one piece and had the shape of a smooth, simple staff as shown particularly by the fourth recorder from the right in the above illustration. [The illustration is from Bessaraboff's *Ancient European Musical Instruments* and shows, left to right: four Renaissance recorders—bass in c, basset in g, tenor in d', alto in g'—and then three Baroque recorders—tenor in d', alto in g', and alto in a']. Note that the tubes are reversed cones, that is they taper off toward the lower end in contrast to the regular cones of the horns. This peculiarity plus the absence of a true bell at the lower end gave the recorder a pale tone, deficient in dynamics... The size of the recorders in the above family of seven varies from about eighteen to twenty-four inches. The larger the tube the lower the pitch, of course; hence the thinnest one is the tenor... A common French recorder is shown in Figure 122 [the elaborately carved 18th-century ivory alto from the Galpin collection]. It is included because it so clearly reveals all its parts. The French called it a "gentle flute" (*flûte douce*), because notwithstanding its hollowness, the tone was sweet and gentle. The more decorative models are of a later date...

Recorders were commonly used in sets of four, corresponding to the four parts of a mixed choir. Bass recorders were not too popular... Bach used the recorder... in six of his cantatas. Handel, Mozart, and Gluck also featured it in their compositions... English flageolets... had the holes in recorder fashion; hence, there is some confusion among writers whether to call them flutes or recorders. The latest tendency leans toward the former. In appearance flageolets resemble more the recorder, but in tone quality the flute... The top or nozzle also contained a sponge to absorb the saliva from the player's mouth... The pipe in the *pipe and tabor* was a miniature recorder or fipple flute... [In the fifteenth century] the oboe gained ascendancy over the clarinet... Flutes became very popular, especially the recorder, the pipe and tabor and the fife used as military instruments."

Get your pencils, write down the error, confusion, or fatuity in each statement quoted above, and send your list to the Contest Editor. A Boehm-system crumhorn to the first ten who send in a correct list!

Even the author's claim to have produced a book less expensive than the "scholarly" works is, fortunately, wrong. It is worth being reminded that two superb books, readable, utterly authoritative, and hailed in many reviews, are available in paperback editions and should be in every library. They are Donington's *The Instruments of Music* (second edition 1951) and *Musical Instruments Through the Ages* (edited by Baines, 1961). Buy them—and let the subject of this review find a merciful oblivion.

—Wesley M. Oler

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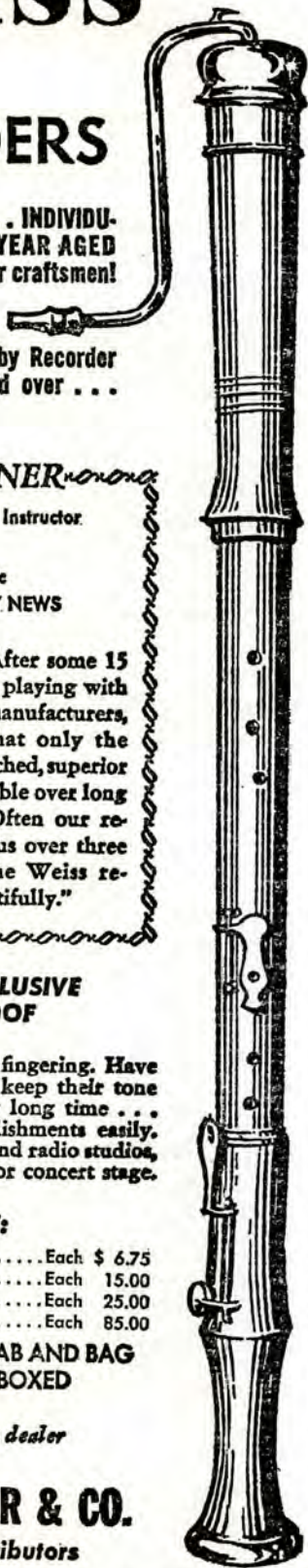
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MUSIC REVIEWS

TIBURTIO MASSAINO: *Canzona XXXIV (SSAAATBB)*. Ed. and arr. by Reginald Johnson. (U.E. 12641) London: Universal Ed., 1963

LAYTON RING, arr.: *Three May Madrigals (SSATB or SATTB)* (U.E. 12637) London: Universal Ed., 1963

JOHN JENKINS: *Three Pieces (SATB)*. Ed. and arr. by Carl Dolmetsch. (U.E. 12647) London: Universal Ed., 1963

DIETRICH BECKER: *Suite (SSATB & continuo)*. Ed. and realized by Carl Dolmetsch. (U.E. 12640) London: Universal Ed., 1963

HANS GAL: *Concertino for Alto Recorder and Piano, Op. 82*. (U.E. 12644) London: Universal Ed., 1963

The antiphonal style of the Venetian School of the Gabriellis and their circle is well represented by the *Canzona* of Massaino. The work was conceived in terms of two distinct choirs of instruments, and for this period and style recorders are proper to be used. In the present edition, Band I is scored for two sopranos, alto and bass, and Band II for two altos, tenor and bass. Each part lies within the most comfortable range of its instrument, and there are no difficult technical problems.

Many groups in this country will not be so fortunate as to have eight players and/or two bass recorders, but this should by no means deprive them of the pleasure of participating in this fine piece of music. The title page of the original edition states that the canzonas may be played "by all sorts of instruments," and it would be quite in order to substitute strings for recorders in Band II, which would give even greater contrast to the answering phrases of which the work is largely made up.

The original title page also makes reference to the *Basso generale per l'Organo*, and an ideal performance of the work would involve a mixture of tone colors, a doubling of some or all of the parts, and a realization of the two bass lines on keyboard instruments—perhaps that of Band I on harpsichord, and that of Band II on small chamber organ. (Vol. I, No. 3 of the new *English Recorder & Music Magazine* describes a Great Consort of recorders which would be perfect for a work like this). Contemporary accounts of such performances in the Renaissance as I have suggested above may be found in Thurston Dart's incomparable book, *The Interpretation of Music*, on pp. 105-108 and pp. 139-141. This *Canzona* has been beautifully recorded on Archive #73154, with Band I consisting of treble, two tenor, bass and double bass viols with positive organ, and Band II composed of discant, two alto

and tenor lutes with harpsichord. On the same recording, a Giovanni Gabrieli Canzon à 6 is performed, not by six, but by sixteen instruments! The stereophonic technique of recording underlines the spatial character of this music.

Don't be put to sleep by what appear to be long note values, as these were *short* notes then and at one time the word "canzona" was used as a tempo indication meaning "allegro". The editor's suggested metronome setting corresponds to the Archive recording performance.

In addition to the score, parts are provided; but in a work involving eight players it was thoughtless not to furnish either measure numbers or rehearsal letters. We found only one error: in the part for soprano II, ninth measure from the end, there should be a whole-note rest instead of a half-note rest.

This is a grand work in which recorders show to advantage. Except for a few compositions which seem to need brass for their full effect, the canzonas, sinfonias, sonatas and ricercari of the Gabrielis, Massaino, Maschera, Viadana and others should all be made available to recorder players in good performing editions.

The Three May Madrigals by Morley, Gibbons and Weelkes are pleasant and not difficult. Visually, the part for the second voice is rather a mess, as every note is doubled by its octave so the part may be played on either soprano or alto. The art of octave transposition should be part of any alto player's technical equipment without the need for such a confusing page. In the part for the fourth voice, the dotted half-note in measure six of the Morley should be D instead of F.

Carl Dolmetsch has edited two interesting works which sound well on recorders. The Three Pieces by John Jenkins (17th-cent. Eng.) are all in the same key and form a good suite for concert use. The editor has supplied only the bare minimum of ornamentation, mostly at cadences. Of greater importance are his staccato and tenuto markings, which should not be exaggerated in performance. Dr. Dolmetsch's use of staccato dots in his editions is intended to encourage a lightness and airiness of texture, and to avoid the "gluey" sort of playing we too often hear, in which all notes are given equal length and importance and consequently none is important. Observe how shortening the short note before the long in measures 2, 6 and 14 of the Jenkins "Corant" will improve your rhythm and give the displaced accent its full weight without undue emphasis. His tenuto marks indicate an expressive *leaning* upon the note, not a heavy accentuation of it. Score only, no parts.

Recorder Consort Editions

THREE CANZONI

Transcribed by ERICH KATZ

**RCE NO. 1 SATB with Alternate Tenor part
for Bass \$1.25**

The instrumental Canzon, or Canzon alla Francese, derived from the French Chanson of the 16th century, is one of the ancestors of the fugue. The three pieces in this edition are transcribed from organ works; in their thematic ideas they show a certain similarity in character and rhythmic pattern, yet each leads to quite a different development.

Philippe de Monte, an outstanding Flemish composer of that period, shares many stylistic features with his pupil Jan de Macque. Little is known about the Italian Agostino Soderini except that, around 1600, he functioned as an organist in Milan where a number of his works were printed in 1608.

The present edition is arranged for recorder consort SATB. However, with very small adjustments, it is possible to substitute a second soprano for the alto and an alto for the tenor; a separate part for a tenor II, substituting for the bass, is included.

Phrasing has been suggested by commas which may serve as breath marks. The tempo, in all three pieces, should be lively without rushing. — E.K.

TWO RICERCARI

Transcribed by ERICH KATZ

RCE NO. 2 SATB \$1.25

The Ricercare, developed during the 16th century from the vocal Motet, is (like the Fantasy and the related Canzona) a forerunner of the Fugue, with a strict thematic treatment of voices imitating, or more literally "searching for", each other.

Among the masters who perfected this form, Girolamo Frescobaldi, organist at St. Peter's in Rome in the early 17th century, was the most famous and outstanding. He combined in his compositions a rich polyphonic structure with a boldness of harmonic invention that was rarely equalled in his time.

The two pieces in the present edition are transcribed from organ works first printed in 1635 in a collection called "Fiori Musicali". As their titles indicate, they were originally written for use as interludes at specific places of the church service.

We know that Frescobaldi, in his own playing, often used a free, improvisatory style, particularly with regard to tempi. In any case these should not be taken too slowly but at a lively *alla breve* pace. The commas are suggestions only; sometimes there is more than one possible way of phrasing. — E.K.

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BEGINNERS, SCHOOL TEACHERS ALERT

Bernard Krainis's *RECORDER SONG BOOK* is designed to serve as a class instruction method. It assumes no previous training on the part of the teacher, not even note-reading. At the same time even the most experienced private teacher will find this the most thorough, the most musical approach to recorder playing. Send for a copy "on approval".



The 17th-century Suite by Dietrich Becker is scored for the unusual combination of recorder quintet and keyboard, the latter in Dr. Dolmetsch's realization. It is technically the most demanding of the consort pieces reviewed here, requiring a lively, nimble style of performance. The music is interesting for its use of high and low choirs in alternate phrases—the Massaino technique attractively translated into Baroque idiom. It is a charming work and should be welcomed by players of the lower instruments, as it gives them equal status with the usually dominant soprano. Measure numbers would have helped here. In the first measure of the *adagio*, there is an error in the alto part: the second, not the first, note should be dotted. (A useful tip, known to composers and copyists: such errors are easily removed by scraping them away with a razor blade or sharp knife; but be sure to write in the correction first, otherwise the ink will "feather" where the surface of the paper has been scraped.)

A general complaint I have about the Universal Editions (and some others) is that the music is so often printed on what should be the back cover, and it becomes soiled through much handling. A minor point, to be sure, but it does annoy me enough to make me willing to pay a few pennies more to get a back cover.

The Concertino for alto recorder and string quartet, arranged here for recorder and piano, is a major addition to contemporary recorder literature. An ingratiating piece of music, melodic without ever becoming trite, unashamedly lyrical, it is permeated with a bittersweet quality which reminds this reviewer of the Richard Strauss of *Rosenkavalier*. Given proper study and practice, all four movements of the Concertino are within the capabilities of the average player. I recommend it highly. It will charm you, your friends, people who think they hate "modern" music, and, for all I know the birds in the trees. I had the good fortune to hear Carl Dolmetsch play it with a string orchestra at Idyllwild in 1963, so I loved it before I began to play it and found how nicely it lies under the fingers. Mr. Gal understands our instrument well, and has written for it in other combinations.

One playing suggestion: in the *Notturmo*, fourth measure after "G", the first of the two high F's should be a high G_b (compare same motif in second measure after letter "A", same movement). It sounds right, and I suspect the reason for this alteration was the difficulty, if not impossibility, of playing high F# in tune on most recorders. With my Dolmetsch F# key (a "must" for much contemporary music), the note is sweet and dead on pitch, and restores this lovely phrase to its original form.

—Roy Miller

MUSIC RECEIVED AND BRIEFLY NOTED

COLIN HAND, arr.: *Ter. French Songs (SAT)*. London: Oxford University Press, 1963

Simple and pleasant three-part arrangements of well chosen songs.

FREDA DINN, arr.: *A Second Fifty Songs of Praise Arranged for Recorders. Book I: Seasons and Festivals. Book II: General. Playing score.* London: Oxford University Press, 1963

These undemanding settings of hymn tunes will come in handy for use in schools and families. They can be played by themselves or together with voices, in a variety of ways: SS, SSA, or SSAT, with or without piano. Texts are not provided and will have to be supplemented from hymn books, where needed.

PATTY GROSSMAN: *The Recorder Music Reader, a Workbook for the Young Beginner.* Brooklyn: Anchor Music Publishing, 1963

This booklet is intended to be an introduction to music reading for individual or group teaching. It addresses the small child at the very beginning of his initiation into music, showing notes and musical symbols, tied in with teaching the first steps on the recorder. The author is a longstanding ARS member and music educator in Pittsburgh, Pa.

SALLY GOLDING & LUCILLE LANDERS: *Melody Makers. Far Rockaway, N. Y.: Carl Van Roy Co., 1962*

A somewhat more detailed method, written for school use and obviously the result of thorough experience of work with children. Unavoidably, as in some other books of the same kind, the recorder is treated together with tonettes and similar pseudo-instruments, but at least its separate fingerings are clearly and correctly shown. Sound in choice of tunes and approach.

JOANNES COLLETTE: *12 Melodious Exercises for Descant Recorder.* London: Universal Edition, 1963

Our grandparents were brought up with piano etudes by Czerny, Cramer, Heller, et al. At present, etudes for recorders are the last word—a kind of status symbol, to show that recorders are now of age. Much of what I have seen in this line is dull and useless, but this small collection, for advanced players, seems musically agreeable and technically of value.

JOHANN MATTHESON: *Four Sonatas for 2 Alto Recorders. Eight Sonatas for 3 Alto Recorders.* Ed. by M. Kolinski. (EN 505 & 506) New York: Hargail Music Press, 1963

Mattheson's duos and trios are standard material for the recorder player, and though they are never exciting, they are always pleasant entertainment and good to play. The present edition does not add much to previous ones, and what it adds, in the way of slurs and commas, is not always of validity. Is it a coincidence that the same duets which many years ago appeared in Edition Nagel 505 appear here again as EN (Edition Newman) 505?

HENRY PURCELL: *Rondeau from "Abdelazar".* Arr. for SAT, piano, percussion by Brian Bonsor. London: Oxford University Press, 1963

Yet another arrangement of this famous piece. The percussion (triangle, tambourine, cymbals and chime bars ad lib.) makes it an effective performing number for schools.

ERIC ROSEBERRY. *Three Aphorisms (SA).* (II Flauto Dolce) London: Universal Edition, 1963

Aphorisms are meant to be short and witty. These are short, it is true, but pretty dull at that.

—Erich Katz

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CONCERT NOTES

MARCH 1. KANSAS CITY, UNIVERSITY OF MISSOURI, CONSERVATORY OF MUSIC. NEW YORK BAROQUE ENSEMBLE (Howard Vogel, director; Bonnie Lichter, flute; Judith Martin, oboe; Lawrence Shapiro, violin; Howard Vogel, bassoon, recorder; Eugenia Earle, harpsichord).

J. G. Naudot: *Concerto in G*; Purcell: *Sonata in G Minor for Violin & Continuo*; Vivaldi: *Trio-Sonata in G Minor for Flute, Oboe & Continuo*; F. Couperin: Excerpts from the first *Ordre in G*; Loeillet: *Quintet in B Minor for Flute, Oboe, Violin, Tenor Recorder & Continuo*; J. C. Bach: *Quintet in D for Flute, Oboe, Violin, Bassoon & Continuo*.

MARCH 7. TOPEKA, WASHBURN UNIVERSITY. NEW YORK BAROQUE ENSEMBLE.

Telemann: *Quartet in G for Flute, Oboe, Violin & Continuo*; Bach: *Sonata in B Minor for Flute & Harpsichord*; Handel: *Trio-Sonata in F for Oboe, Bassoon & Continuo*; Scarlatti: 3 *Sonatas*; Loeillet: *Quintet in B Minor*; Naudot: *Concerto in G Major*.

N. Y. C. CARNEGIE RECITAL HALL. THE AEOLIAN CONSORT OF BOSTON (Oliver Chamberlain, Director). Program substantially identical with that of the Dec. 15th, 1963 concert listed in the previous issue.

MARCH 12. OKLAHOMA CITY. JEWEL BOX THEATRE, FIRST CHRISTIAN CHURCH. NEW YORK BAROQUE ENSEMBLE.

Fasch: *Sonata in B-Flat for Flute, Oboe, Violin & Continuo*; Anon: *Greensleeves to a Ground for Alto & Continuo*; Scarlatti: 3 *Sonatas*; Vivaldi: *Trio-Sonata in G Minor for Flute, Oboe & Continuo*; Telemann: *Quartet in G for Flute, Oboe, Violin & Continuo*.

MARCH 22. CAMBRIDGE, MASS. HARVARD UNIVERSITY, PAINE HALL. MUSIC FOR RECORDERS AND HARPSICHORDS (Martha Bixler and Eric Leber).

Music for Two Harpsichords by Tomkins, Gibbons, Philips, Bull, Sweelinck, Carleton, & Farnaby; Music for Recorders and Percussion (*Estampies*; *Lamento di Tristan*; Perotin: *Vir perfecte*; Machaut: *Sans cuer*; Jacopo da Bologna: *Non al suo amante*); Telemann: *Sonata in F Minor for Alto & Continuo*; Music for Harpsichord (Byrd: *Pavan, The Earle of Salisbury*; Morley: *Nancie*; Tomkins: *Pavan*); Music for Two Recorders (Morley: *Il lamento*; *La caccia*; *La tortorella*; *Il grillo*; Gibbons: *Fantasia*); Bach: *Concerto in C Minor for Two Harpsichords*.

APRIL 5, 12, 19, 26. LOS ANGELES, THE ASH GROVE, THE ROBERT CLEMENTS PRO MUSICA CONSORT (Robert Clements, recorder; Elizabeth Hamilton, harpsichord; Salvatore Spano, oboe; Annabelle Lynn, singer).

APRIL 4. HARTFORD, MILLARD AUDITORIUM, THE JULIUS HARTT SCHOOL OF MUSIC. THE KRAINIS BAROQUE TRIO. (Bernard Krainis, recorder; Barbara Mueser, viola da gamba; William Read, harpsichord).

The program is substantially the same as the N. Y. C. recital on Nov. 19, 1963 listed in the previous issue. The Bach and Veracini were replaced by Bach: *Partita in B-Flat*; Telemann: *Sonata in B-Flat for Alto & Continuo*; Boismortier: *Trio-Sonata in E Minor*.

APRIL 11, 1964. N. Y. C., MANNES COLLEGE OF MUSIC. MUSIC FOR RECORDERS AND HARPSICHORDS (Martha Bixler and Eric Leber). See under March 22.

Please don't shoot the fipple-flautist

LET'S GO on record about recorder-players. We like them. They make good music. True, many of them stick to only part of the recorder repertory. They'd rather play Henry the VIII (?) than Hindemith (!). And though we ourselves feel modern music definitely does have a place, who are we, etc.?

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LETTERS TO THE EDITOR

POETICS

Upon perusing one of the older editions of THE AMERICAN RECORDER I noticed the charming poem written by Bill Cue. It reminded me of a rhyme I wrote in 1960 while I was studying recorder in Germany. Believe me, I think I am a better recorder player than poet—but here is, in any case:

"A RECORDER SUPPORTER"

I am a supporter
Of playing recorder,
A flute whose abilities
And surprising agilities
Lay entombed in museums
(Or in old mausoleums)
With no proper applaud,
Nor so much as a nod
To encourage its rise
As a nymph in disguise,
Clothed in its costume of wood.

In this modern day
Where mechanics hold sway
The name of recorder
Was put in disorder
By modern designs,
In technology lines,
To make an invention
That had no intention
Of resulting in flute,
That sweet melodies toot;
Not from wind came the tones, but from tape.

Its name now must suffer,
So we must recover
The original meaning
By history's gleaning.
To Old England we travel
And there we unravel
From Shakespeare's great words
(Pertaining to birds)
The answer quite clear;
It rings in our ear;
The birds didn't "sing"; they "recorded"!

A flute that can sing
Like birds in the spring
Is highly deserving
Of honor unswerving.
Composers of old
Praised its song hundred fold,
And wrote lovely pieces
Upholding this thesis.
So, I'm a supporter
Of playing recorder.
So what if it can't reach high "C"?

—JOANNA BRAMEL, Palo Alto, California

HUDSON GUILD WEEKEND

The Recorder Weekend of the Country Dance Society was held at Hudson Guild Farm in Sussex County, New Jersey from Friday, April 3rd to Sunday, April 5th. The excellent faculty under the direction of Eric Leber included Martha Bixler, Martha Blackman, Johanna Kulbach, Phillip Merrill and Elizabeth Rodgers.

Those participating played in ensembles, danced English and American country dances and were treated to an informal program by staff members which was highly informative and musically rewarding to the audience.

Recorders, gambas, fidels, guitars and a crumhorn were used in consorts and the session ended with student performances showing the result of concentrated work under fine instruction. Nearly everyone managed to find time for private practise at odd moments and it was especially interesting to try new music in "one-on-a-part" playing with new partners.

ARS members found the dancing particularly valuable in developing a greater understanding of rhythm which is so necessary to the amateur musician, who often has had no experience in "feeling" the music he is trying to learn.

Everyone who attended was appreciative of the high standards of teaching and performing maintained by the instructors; the only criticism heard was on the length of the program. Why doesn't someone invent a seven-day weekend?

—PHOEBE LARKEY, Cedar Grove, N. J.

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