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Cover: *Terra*, an engraving after Martin de Vos by Crispijn de Passe the elder (Dutch, ca. 1565–1637). It is part of a series representing the four elements: earth, air, water, and fire. (*Prints Division, New York Public Library, Astor, Lenox & Tilden Foundations*)

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An Interview With ANDREA von RAMM

William Zukof

Ms. von Ramm would like the reader to know that this interview was a "late, late show." It took place in the wee hours of July 23, 1979, after a lobster picnic celebrating the conclusion of the first Castle Hill Early Vocal Music Week. The workshop was part of the Castle Hill Festival in Ipswich, Massachusetts, under the direction of Thomas Kelly.

Andrea von Ramm sang with the Early Music Quartet (Studio der frühen Musik) for eighteen years. This group, which recorded extensively throughout its lifetime, set a new standard of excellence for the performance of early music in Europe and the United States.

She spent last summer teaching at workshops in this country. At Castle Hill she performed two concerts as part of the workshop and festival activities. In the first she sang a group of monodies by Sigismondo d'India (c.1582–1629) with lutenists Robert and Catherine Strizich; in the second, the Ur Sonate, a dadaist sound piece by Kurt Schwitters.

I would like to thank Teresa Iverson for her invaluable assistance in conducting this interview. Ms. Iverson, writer and poet, asked the questions marked with asterisks.

. . . Well, you know my life story. When I was fourteen years old my parents forced me to marry the local butcher, but I raced away, joined an early music group, and started my career.

Seriously, when did you start singing?

It was probably when everybody else begins, at sixteen or seventeen years or so. But I think that I didn't really want to sing.

You didn't?

I *wanted* to sing, but I didn't know what to do with it.

When did you start to train, and how did you train?

I had an absolutely normal singing education, first in Germany, then Italy, then a brush-up in Germany again, and after that I began.

Did you sing alto? What was your repertoire?

Yes, alto. There was *St. Matthew, St. John* the *Christmas Oratorio,* and so I had lots to do. A very comfortable life, but a bit boring.

When did you begin singing early music? How did you get into it?

At first I did not like early music. The reason, which I discovered fairly soon, was that it was done in a boring way. The performers were educated and tried to be right and very authentic, but . . . . Now I love this music, and I've come to love it more because of the good texts, the good poetry, and because of the virtuosity that it requires. All those fancy *alleluias* in oratorio are nothing compared to a Caccini piece, some *trecento* pieces, or something from the *ars subtilior.* These are much harder than

oratorio, I found. So I thought that later music couldn't offer us singers any more virtuosity—certainly no better texts—that that, and I would take up the challenge of early music.

With whom did you first start doing early music?

With the Early Music Quartet.

You did!

Actually, I was first asked to participate in another group, which had some problems, so I soon left. They asked me back later for a concert, which incidentally happened to be with my future colleagues, who had just arrived from America. (Actually, Americans introduced the way to perform early music: with knowledge, but not knowledge alone. You have to make knowledge sound. We Europeans contributed some tradition, history, languages.)

We did not start with concerts; we aimed mainly for a repertoire. We began playing for ourselves, sometimes for friends. Then we got lucky. With the help of the artistic director of the Goethe Institute we did an enormous Far East tour that lasted six months or so; no, not six; make that three months. It was successful, and we had a good, solid start as a group. And so we continued, always on the rim of bankruptcy, but that kept us together. I think it's important to have some bad times, so you can't let go, you can't go do anything else, because your colleagues can't put on a concert with three. Nobody could quit. That established a certain kind of thinking together, rehearsing together, doing research together, and being very serious about it together. And outside of that, having lots of fun together.

That's interesting, because here in the States we always thought of it as Tom Binkley's group. He called himself the director, didn't he?

He started that a little later. And it was right, I think. A group doesn't exist if it doesn't have a director, so you know whom to refer to, and so on. I understand that, but I never felt, unfortunately, that he was the director. He was a musicologist and lutenist, and we were a group, who worked together and had a good time discussing things—and he did direct us too. In our first twelve to fifteen years, at least, we always had fun developing together. Later, when we were in Basel, he distributed music and we played it. It was always good, of course, but the fun of the responsibility was gone for the rest of us.

By then, however, we had no time. We had our teaching jobs, and we were not in good shape anyway. So Tom stopped teaching at the Schola Cantorum of Basel, and I left right afterwards. A school has no room for what an early music education needs: lots of time for ensemble work. We had two good student groups going because we were allowed to give a two-hour session in ensemble four times a week. Now that makes a group, that regular kind of working together. Once a week, even twice, is simply not enough. Four times, you come close to results, and if you add weekends, or some really intense work, then you get to something, you get to quite a good ensemble feeling. I was satisfied with that, but unfortunately the school couldn't cope with it. And so it stopped.

Did you come to the Early Music Quartet with a conventional vocal technique? You sang with a "normal" vibrato?

Yes, definitely. But with a little bit of difference, because I had studied in Italy with a very knowledgeable *maestra*. I think the real *old* Italian school, the good tradition, knows how to dominate the vibrato. It's different from the German school, which thinks the vibrato is just a natural thing. The Italians don't think like that, at least not in the tradition I was educated into. And then, language is so important in early music. It's not so important in the German school. You get agility from the Italians. They know it's not only the big sound that's important; it's also agility—agility for singing Bellini and Donizetti. If you have that, it's not so far to the agility needed for Caccini.

I have a very mixed feeling about the Nordic singing school with its heavy vibrato and beautiful round sound that has to switch, somehow, for agility. It is not very text oriented. It is diction oriented. Diction is quite different from text. Diction is mainly consonants and plosives. Text is words and phrases as a whole. You don't understand words because someone says a nice "t" at the end, and then everybody knows, "aha, that was good diction." Words mean something in the context of a phrase.

How long did it take you to develop your vocal approach once you began to work with the Quartet? Did you work with anyone on it?

No, there was no one to work with. When I came to the Quartet, I think Tom Binkley and Sterling Jones probably wanted to scare me off. They brought out an English florid song they thought no one could sing. It was called "Nothing on Earth," by an anonymous composer. I had had this song in my repertoire for a long, long time and knew it was not that hard. It is not even a very good composition, but it's very florid, and very fast, and rumor had it that it was not performable anymore, and no one knew how it could work. But it worked very easily, thanks, I think, to my Italian training. From then on I was the virtuoso part of the Quartet, not the language-oriented singer. I did all the virtuoso stuff and the tenors did all the beautiful and touching stuff. But then I got so interested in text. . . .

How did that happen?

I suddenly became aware of how beautiful the structure of the poetry was, the structure more than the meaning. Meanings are beautiful too—"love is a nice thing"—but if the structure is striking, as in Wolkenstein, for instance, it involves the language. It is incredible how words are used as structural devices, not meaning devices.

**I was interested in the discussions you two had this week. You probably would both agree that you can't divorce sound from sense, from meaning, but you are placing different emphasis on one or the other.*

I don't think it's that easy. There are layers of meaning in words. Their sound in itself is an abstraction, like music, and has a meaning even if you don't know the language. It is too simple if you have just one dictionary definition. In old poetry you looked for "layers" of meaning, even in one word, otherwise it was not good poetry. The best example is Machaut. If you make a translation of his poetry line by line, or word for word, then you couldn't be further away from the essence of Machaut.

**I think it was Shelley who said something to the effect that just looking up words in a lexicon was the death of language.*

Exactly right. It is more important for the sound to say something to your soul than for the translation from the dictionary to do something to your mind. And I think that if you don't know quite exactly what a word or a phrase means, you put more into it. An example is the Latin of the Catholic Church, which almost nobody understood very well. It is ritual, it is sound, there is something magic about it.

People always ask me about text, "What does it mean?" As long as I don't have a real poetic idea to explain a word, I don't try. That leaves lots of things open to the imagination. I never want to close up the meaning.

We're talking about the sound of words as a thing in itself, as an overtone of the meaning.

Yes. But for everybody meaning is a little bit different, and I think that's what makes it so rich. One of the things I don't like about our modern way is that we try to be so very knowledgeable with the text translation, with the melody—note by note, with the rhythm, et cetera, et cetera, and then we think we do music. But music is deeper. It is a maturation process.

This brings us back to technique, in a sense. Isn't one of the reasons for singing without vibrato to connect sung language as closely as possible to the speaking voice, which is vibrato-free?

Mostly, not quite. We also want to have the melody in a pure, or unobscured, relation to the tension of the text, or to the meaning of the text that the composer wants to express.

I think Machaut is the most fierce example of this kind of relationship because he was a very famous and good poet and a very famous and good composer, and he was a philosopher as well, who took part in the newest developments of the *ars nova*. I mention this as a sophisticated approach to early music. I personally feel that *we* as sophisticated people should concentrate on intellectual early music and leave troubadour and trouvère songs to the French and *villancicos* to the Spanish. They do them better. One can touch them, but one should be very careful. The key is not pronunciation, but something much deeper. Simplicity is something with deep roots on another side. On the intellectual side are the complexity of the poetry and the melody and interesting, complicated rhythmic concepts. That is an open path for us.

Did you find that singing in an intellectual way, singing a Machaut motet, for example, with a clear comprehension of its melodic and rhythmic structure, was foreign to the training that you had received for Italian opera?

Early Italian opera also has its very sophisticated ideas, and I think there we are as much on the wrong track as we are with Machaut. I hate to think of early opera singing in terms of the modern operatic idea of the show-off voice. Early opera is definitely not based on this show-off voice business. Oh, a little bit of it was that you show off, but you definitely did not obscure the sense of the words or cover important words with beautiful, thick sounds. I don't like to hear Monteverdi with thick voices. I don't mean they should be untrained voices, but they shouldn't be so terribly vain.

How do you work with singers who feel that when you interfere with their vibrato, you are taking something very precious and personal away from them?

I have not had that experience. On the contrary, I must say that when I had normally trained opera students (conservatory students of Den Haag) to do the *Daniel* play, I enjoyed working with them tremendously. They had good voices, and I could train them to be more intense in different ways. What I usually get are early music voices, and they are different. Very often my former colleagues used to say, "Oh, I have a student whose voice has no vibrato. I don't know what to do with her, so she's probably good for early music."

A no-vibrato voice is definitely not desirable for early music. A voice that is transparent in its expression, and flexible, that can dominate the vibrato, that's what I want. One has to have a certain kind of throat activity and flexibility for the *messa di voce* as well as for the control of vibrato. It has to be there. Everything has to be there.

How do you train people to this?

I train them to just develop their breathing muscles: "Now start. Sing with vibrato. Now sing without vibrato." I don't have too many difficulties. Very often I say, "Please add vibrato, otherwise it sounds like early music singing." That's my latest. So early music singing for me is not what other people think early music singing is.

How do you look back on your records with the Quartet? Do you listen to them?

I never listen to records, so I can't say. I have sometimes used our records in lectures, because I don't understand what other people mean with their recordings. I really don't catch any of their deeper thoughts. I know, of course, our deeper thoughts, and I can point them out immediately. The Landini record I didn't find so bad. It was all right. I would accept it. I would do it differently now.

Why would you do it differently?

Because it's today. I wouldn't do it better or worse, but I have different ideas about—in Landini, for instance—the melismatic parts and the text parts. I think there has to be a greater difference in color. That doesn't mean it can't be done another way, our former way.

What advice would you give to young singers who are just starting out and who are interested in early music?

That they be absolutely crazy about doing it.

What sort of training do you suggest?

As much as possible.

Should they go to the local opera teacher?

I think any good singing teacher is fine for basic training. I say that, of course, because I don't like beginners. I don't know how to deal with them; I'm just not good for them. I'm happy to find a trained voice that has some difficulties I can fix up. But to start from scratch with an untrained voice—I think it's almost a sad thing. It loses its innocence. It is probably a very pretty voice, and I understand that it has to be trained. Otherwise things would creep in like an uncontrolled vibrato. But something bothers me. A beautiful voice, and I have to take away this innocence and naïveté, this natural beauty, and it possibly will never come back. I think beginners should go to someone like Jantina Noorman. She is very good with them, and she likes to do it. She has the right touch.

She nurtures.

Yes. She has this kind of motherly, careful leading. And I have a biting tongue at this point. Newcomers are probably scared.

On Saturday you did a group of monodies

by Sigismondo d'India. Do you have a whole program of monodies now?

Yes, I have that and my "one-woman show." Generally I try to do something unified. I don't like to do lute-song recitals, or one solo song after another. I don't like programs where one ditty follows another without any thought, applause after every little bit; I think there is basically something wrong with this approach. And why always this polite applause? Can't you sometimes appreciate something just thinking about what it was, feeling the poetry, getting the feelings of the performance? Oh, applause is sometimes necessary—you have to please.

Anyway, there has to be a very personal meaning in the music I do for me to perform it. For example, I sing the d'India because I like the Italian language, and because the fifth book of his monodies has a fantastic mixture of highly dramatic, terribly sad, tragic songs and absolutely lighthearted ditties. This mixture suits me. Or I do *lamenti*. I think as you get older you should stay away from naïveté and little love songs, but *lamenti* are fine. You always have lost something in your life, so you can really lament with a true heart. That's important. But to be not altogether sad I also do a program of nonsense songs. Then people think I am completely crazy. I don't think I'm completely crazy. I love this medieval idea of the hot-cold temperament. Death and life were so close together. When there was plague in a city, people got drunk and were absolutely wild because of the closeness of death; they had the most crazy life going on—drinking, dancing, making love. And then they might cry very much in the next moment. That's something that suits me; that I understand.

You do contemporary music. Do you feel that early music has the same relevance as contemporary music?

No.

Do you think that early music has influenced your choice of contemporary music?

I don't know. My love for contemporary music has two different angles. One is that I am a little bit tired of the so-called classical repertoire that is ninety percent of our education. I like "pop" music just to get away from that damned classical thing that is really as remote from us as the music of the Middle Ages. I think Schubert and Beethoven are historic music. The other angle is that I have good friends who are composers. It's great to talk about music and to participate in performances of their works. Also, in most, no, in all concert performances, one needs a bit of pepper and salt, some spice, either from the early or the contemporary time.

How do you move contemporary audiences with early music?

If audiences are used to contemporary music, they have no problem whatsoever with early music. Our group got its best response in those series that did only contemporary music. The worst came from the BBB audiences—Bach–Beethoven–Brahms.

I meant modern-day audiences, not necessarily those for contemporary music. It seems to me that your approach is very historical.

What does historical mean? I try to find out what the composer thought. Being historical interests me only as a function of today. If you really want to know what attracts me to early music, it is the human aspect that now is a bit lost. Contemporary music often tries effects, tries loudness, tries to be the first in some kind of sound. Music doesn't need this. Modern music could be fantastic if only composers could leave out cheap effects. A cheap effect can only be done once; the repeat is already not interesting. But if you do a phrase beautifully, say, "dying," in Monteverdi, it can be heard a hundred times. That I call the human aspect; that always has its rightful place.

I think one of the problems we deal with in early music is that it has become for some people a refuge where they can hide from expressing their feelings, expressing emotion. And the whole idea of the white voice, the straight sound, is misconceived . . .

Absolutely . . .

. . . as an unemotional or inexpressive kind of singing. It can be intellectual, but I think there can be a tremendous excitement to ideas when you sing.

Yes, but you have to have this concept very clearly in your interpretation. If it's intellectual, it can be very exciting and expressive; if it's emotional, it should never be the white voice.

You have learned an enormous amount of musical literature.

By memory.

You would of course advise your students to do the same.

Yes, of course. But they are so inclined to make lots of money and do lots of concerts. I always explained to them that we started with a free year, and dedicated lots of time and made sacrifices just to build up a repertoire. We did not ask for concerts right away. I think a concert career and an audience has to be built up for you and your abilities, your skills, your status in the field of music. I don't know, times may have changed. I wouldn't want to start over again now with an early music career. We were very fortunate. We came into a world that had some early music ensembles, but they were enormous, all in long black dresses, very serious, and they had a conductor and did very slow music. It was very "sacred." So we had a fantastic opportunity to do things differently, to approach melody, poetry, and rhythm in a different way—everything was open. And since we made records, our work was carefully built up in chunks of repertoire.

How do you feel about being a woman in early music?

I think this question is not discussed so much anymore.

Do you feel there was a prejudice against the developed female voice up to, let's say, about 1550?

There were female troubadours and Minnesingers. The Church constantly complained about women singers, so obviously they crept in. There were nunneries. The bird-call virelais were definately in the female repertoire, and some of the chansons of Busnois were too. I personally think, in spite of the poetry, that much of Dufay seems to be more suited to the female voice. We should never forget that in the Renaissance, especially the early Renaissance, women were very well trained in poetry, singing, and lute playing—the d'Estes, for example. Our modern women were not the first ones to emancipate. They were pretty emancipated in the Renaissance, with ups and downs, and very much so in the early Baroque. They had to be assertive to fight against the *castrati*. It was during the Victorian era that this feeling of inferiority came up, much more so than in any time before.

In one way, I must say you are right to raise the question of women in early music. My voice has often been compared to a countertenor's because of its sound quality, and because I sing *trecento* music so often with countertenors. I have a large range and have to mix with tenors and countertenors, so I adopt their vocal quality. I try not to do this in soloistic repertoire like the "Lamento d'Arianna" or in early opera, but of course a vocal quality is something one has to value.

What do you think about early music workshops?

I have had very little experience with team workshops. I did one once with the Quartet in Holland, and I found my way into the kitchen. The cooking was so bad that I decided to take it over, and I left my colleagues to do the teaching. I didn't find it very productive to have four people racing around and coaching. I personally love to work with groups, but I don't like this kind of let's have it here a little bit, or there a little bit. I like to have my approach clarified, and not just mixed with other approaches. That doesn't mean that I don't like other approaches, but mine is not mixable. Keep it clear, let me be absolutely outspoken about what I mean to the very end, and don't wander off the next hour to something else, to another challenge. Our modern life is much too challenging already—you get lots of rumor, lots of impressions, lots of selection, lots of information. You can never stay with something. I believe in unity. I think I would like the chance to do performances with a workshop.

How would you express what your approach is?

It is to know what you are doing and to think about it twice, or three times, or very often, and not to start a piece—not the first note—without having given it thought. People go about playing this repertoire in a very superficial way. They seem to have *nothing* but the evidence of a sheet of music paper in front of them. They never read the thing first, they never look for structure, they never make an analysis. This thinking about music—you can do it emotionally; you don't need to do it intellectually. You don't need to read piles of books, just lots of music. And read it intelligently. People don't question enough. They just do one madrigal after another. That's fun, that's nice, but that's not work. That should never lead to a concert. One madrigal is not a concert anyway; ten madrigals are still not a concert, unless the composer has put them together like a madrigal comedy. For me it is the bigger forms that offer the only solution for the survival of early music. We have a responsibility to make a bigger building for early music.

Do you think that we, as singers in the last quarter of the twentieth century, all have to become incredibly adaptable in terms of our ability to change our vocal production, to do early music, to do opera, to do twentieth-century music?

Yes, in a kind of puristic way. And to understand what it's all about and what the differences are. I don't think you do a good job if you sing d'India or Monteverdi with a big voice, a Brahms voice. It's much more fun to dream yourself, your voice, and your ability into another time, and *be* another time. Then the music makes sense. It should still appeal to a modern audience, but it shouldn't be cheapened up.

Do you think that the appropriate sound can be developed mostly through imagery?

It probably works for different people in different ways. When I started to teach, I said to students, "Don't practice, just think." It went damn wrong, because they practiced in their old way on the side, and they sang I don't know what. They didn't think in the way I thought they would think at all. So I reversed my instructions. I said, "Don't think, practice."

I myself didn't practice—actually I never practice—but I thought for twelve hours a day about nothing but music. I left practicing to my imagination. Since I have a good imagination, I could afford to do it. Some people can, and some just have to practice. People are different.

There is no rule. Everyone has to find his own way. It's very hard to teach early music. There is so much to it: language, vocal production, timing. *Ja*. So much fun.

One of the wonderful things for us is that there is so much repertoire for the singer. Instrumentalists are really secondary in early music.

If instrumentalists would look at the phrases of texts a little more, they would also have more fun. But they don't. It's interesting to work with intelligent instrumentalists, and it's rewarding for the singers to be accompanied by a knowledgeable instrumentalist who knows where the phrase leads and doesn't just strum along.

There's that instrumental voice that has to be activated, that comes from language. In the same way that blues guitar playing replaces vocal parts, the lute part in lute songs really substitutes for lower voices.

Yes. And then there's this kind of ball game in polyphony. One voice ends, and another begins, and it's not as if the second is completely new, but it takes over, somehow. That can be fascinating. Madrigals could be such a nice social game, but usually when they're sung it's just sight-reading, barely, not music making. I think all editions of madrigals should be cut into pieces, so that you have only one line and can listen to what the others are doing, and you can react. Then it's fun.

Do you think it's helpful to read from original notation?

With a little bit of practice it's not hard to read from the original. It's fine with me if people like to do it and can read as fast and securely as from modern notation. I read the d'India from the original; I read other things from modern. And you should know how the manuscripts looked.

With the Quartet, we usually memorized music as quickly as we could, then sometimes brushed up by looking at the original notation But some of the microfilms are so bad, and in some of the originals you really can't tell whether a dot is meaningful or just happens to be there. In Basel we tried reading from facsimiles with the students, adding ornaments, but it took too much time to make the illegible legible, and the next time we'd forgotten how we'd done it. We were very proud of our effort, but it never came to music making. So I really don't think it's important. The music is important, the sound. I don't like people who can refer to lots of sources but can't produce a sound thanks to these sources. There seems to be a big gap between information and realization.

**Luckily for us, there's been a lot of scholarly work done by people who enjoy doing it.*

Yes, I think they are getting better and better; in our time they were absolutely different. Now there are people coming up who are interesting, and flexible, and so on. *Now* the dangerous people are the musicians who try to be musicologists. They are *impossible*. They don't know

neither nor. They may be good musicians, but they don't get this bridge between sound and information. They are only proud to give so-called knowledgeable lectures.

I'm fascinated by the way you see music as part of the totality of a culture and create an interpretation that is informed by that knowledge.

Definitely. You learn about a culture through its music, and especially through its poetry. I often suggest that students translate monophonic repertoire into their own language. It should be a kind of modernized language, but with the same poetic and structural discipline and the original rhythm. It is possible to make a troubadour song into a "pop" song, if it is done with care. I like to have people do their own poetry. Then they *have* to work at it. That's half the success.

**That way they have to absorb it.*

Yes. So I work with them not on doing a translation, but on writing a parallel poetic idea to a song. Usually musicians can do it. They are often very poetic, and since poetry is what is frequently lacking in their playing of music, they should try to pick it up by writing. Through poetry they get accustomed to working with words. To using words as expressive tools.

William Zukof, countertenor, has been on the faculty of the Castle Hill Early Dance and Music Week since 1977. He is a founding member of the Western Wind vocal ensemble, and has sung oratorio and opera with major organizations in the United States and Europe. He appears in joint recital with mezzo-soprano Jantina Noorman.

Mr. Zukof is also a stage director who specializes in opera. Since 1976 he has staged six productions for the Castle Hill Festival, including Monteverdi's Orfeo, *Haydn's* L'infedeltà delusa, *and the* Miracles of St. Nicholas, *two twelfth-century liturgical dramas.*

The photographs were taken by Sheila Levin at the 1979 ARS workshop at Hampshire College.

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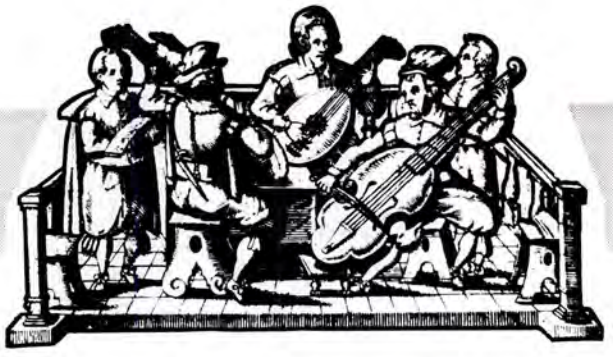

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Historical Versus Musical Authenticity

A performer's view

Daniel Waitzman

THE APPEARANCE OF MY BOOK, *The Art of Playing the Recorder* (New York: AMS Press, 1978), has occasioned a bit of controversy on account of its rejection of certain widely accepted doctrines of the "early music" community. I doubt whether most of the proponents of these doctrines have ever bothered to ponder over their ramifications. In the following paragraphs I shall try to do so while attempting to explain the reasons behind my ideological views.

Baldly stated, the prevailing "early music" dogma is this: that the musical cultures of which we purport to be the guardians are best served by attempting to achieve, as faithfully as possible, a literal re-creation of historically authentic performance in terms of instruments, instrumental techniques, performance practices, and temperament. The rationale for this view is not unreasonable, at first glance. We must (so the argument goes) experience the music of the past on the same terms as did its original creators in order to appreciate it fully and in the sense in which it was intended to be heard. So far so good, although it can be argued that some deliberately inauthentic ways of playing older music may have a validity of their own.[1] But the proponents of this view then proceed to appeal to musicological evidence (or, all too often, to pseudo-musicological evidence) not merely as a guide but as their final arbiter in musical matters, rather than to personal judgement based on practical musical experience. We are warned time and again not to trust our subjective aural judgement, often by the same people who have all but destroyed traditional Western musical composition by their espousal of atonality and various forms of dadaism, the acceptance of which likewise requires the suspension of aural judgement.[2] Not only does such legalistic reliance upon historical precedent constitute an abrogation of the performer's proper role; it also contravenes the expressed and implied philosophy of musical culture from the Renaissance through the nineteenth century. It thus represents an absolute and paradoxical contradiction of the explicitly stated intentions of those who maintain this view.

This prevailing sentiment for what might be called "musicological fundamentalism" stems from two sources. The first is a pronounced and not altogether unjustified feeling of aesthetic inferiority on the part of late twentieth-century Western musicians. If we lack what the eighteenth century termed "sensibility" and "good taste" (as indeed we must to accept atonality and other aesthetic and technical aberrations), then what is left to us but servile imitation, which is, in effect, historical plagiarism? Since we cannot originate because we cannot judge, we must look to our ancestors not merely for inspiration and guidance, but for literal direction. In a sense, the musicological fundamentalists of the contemporary "early music" scene are trying to practice magic: they go through the ritual of attempting to duplicate past performance practices, using more or less authentic instruments and relying on "historical evidence" as a witch would rely on the rubrics of a magic spell. That this decidedly non-Western phenomenon should manifest itself at the present time is no accident, for we are now at a point in time in which our culture, weakened by wars, the impact of technological and social change, and perhaps ultimately by the decline of pre-French-Revolutionary Christianity, is receptive to many non-Western notions. The beginnings of the decline of musical "taste" (in the pre-nineteenth-century sense of the term) can certainly be traced back to the years immediately preceding the downfall of the *ancien régime*. From Bach to Berlioz is less than one hundred years!

The second source of musicological fundamentalism is the failure to understand fully the implications of the philosophical underpinnings of many older musical cultures, to which I referred earlier. In the first place, the pre-Enlightenment musician composed and performed ultimately for God—the personification of absolute and total perfection, the perfect listener and critic—rather than for imperfect, mortal Man. Even after the belief in God had lost much of its vitality, the old habits of thought persisted. In other words, there was first of all the perfect idea, known only to God and to the composer. Any and all performances were merely imperfect reflections of celestial, and cerebral, perfection. Composition (and, indeed, performance as well) represented a form of communion with the Almighty, and the composer was as much an explorer of the universe as is the physicist or electronics engineer today. In the second place, Western man, particularly from the Renaissance onward, felt impelled to *improve* upon the status quo. These two ideas—that of music as a form of direct communication with God, and that of the notion of "progress" through technological innovation—achieved a sort of synergism. Thus, Quantz enlarged the flute's embouchure hole and bore diameter to achieve a fuller tone and also added a second key, while both C.P.E. Bach and his father took an interest in the development of new keyboard instruments. Many musicians (particularly those most often cited by members of the "early music" community today) agreed that further progress was not only possible but desirable.

This, by way of explanation, is roughly where I stand as a performer and—if I may be excused the use of the term for so modest a contribution as *The Art of Playing the Recorder*—as a theorist. Like our predecessors, I distinguish between the perfect idea and its always imperfect realization. I also recognize that the instruments and instrumental techniques of earlier times were not always satisfactory in terms of the aesthetic ideals of the time and the internal logic of the music, despite the

(Note: This article is a considerably shortened version, undertaken at the urging of the editor of the *AR*, of an essay to be included as Appendix A in the second edition of *The Art of Playing the Recorder*.)

admittedly close interrelationship between old music and old instruments. Witness, for example, the negative views of Hawkins[3], Burney, and the elder Scarlatti on woodwind intonation (the latter's high opinion of Quantz's flute playing notwithstanding)[4], and the disparaging remarks of Mattheson[5] and Schubart[6] concerning the recorder's soft tone and restricted range. But, most important, consider the music itself. The "early music" repertoire abounds with passages that are ineffective, inaudible, or incapable of being played musically when realized on historically authentic instruments, rather than on their modern counterparts. Can *any* flute, Boehm or Baroque, be considered the equal of J.S. Bach's B minor Flute Sonata in excellence? To me the use of anything but the most perfect, state-of-the-art instruments and techniques for the realization of older music is a sacrilege, unless it is undertaken as a musicological exercise, or unless (as is sometimes the case) it supports the aesthetic implications of the piece in question. Still more sacrilegious is the abrogation of the performer's role as the ultimate authority—a uniquely twentieth-century phenomenon. The old masters were at least as human as we are. They had the same ears, emotions, and instincts as we do, statements to the contrary by some present-day performers notwithstanding. Despite the existence of cultural differences (which should not be overestimated, especially since music tends not only to reflect the cultural environment in which it arises, but also to transcend it), I find it difficult to believe that the old masters would have countenanced anything but the use of the most technically perfect instruments, consistent with aesthetic considerations, for the performance of their music. That they would have approved of some of the barbarisms that masquerade under the guise of "authenticity" today is beyond belief; nor is it likely that such distorted styles of performance would be taken seriously in any century but our own. No amount of historical exegesis, however sophisticated, can replace a sensitive musical performer's subjective musical judgement, the *free and unrestricted* exercise of which constituted an important feature of virtually all pre-twentieth-century musical styles. The performer's prerogatives in this respect must be unconditional, not only in matters of musical interpretation, but equally in regard to questions of instrumental design and technique. If an accomplished twentieth-century performer familiar with an older musical repertoire, its performance practice, and its historically correct instruments should prefer an inauthentic, anachronistic performance technique or instrument over its "authentic" counterpart, then it is his obligation as a musician to adopt it despite its historical inauthenticity—unless, as may be the case, he prefers to adhere to the historically authentic form for demonstration purposes or other extra-musical reasons, none of which has anything to do with artistic truth. To suggest that one must repeat the errors of the past is musical heresy. *Musical* and *historical* authenticity are not always identical, nor are the disciplines of musicology and performance the same. If a musical repertoire is worth playing for its own sake—for its musical truth, rather than merely for its historical significance or quaintness—then it must of necessity be as modern today as when it was newly composed. It transcends temporal considerations; it exists outside of time and place. A performer may be a child of his time in the ways in which he dresses, travels, eats, and behaves; but as a musician he derives his inspiration and insights from the music itself and from the basic, unchanging human emotions, reactions, ideas, and ideals. Music is a distillation of the human experience. Distillation implies selection. It precludes not only the indiscriminate infusion of whatever happens to be lying in the gutter or the laboratory or the battlefield or the daily newspaper into musical culture and performance, but also the equally indiscriminate acceptance of historical precedent. To put it another way, musical "sensibility" is no more than a rational (though super-verbal) formulation of a language of performance, derived from the logic of the music itself, as it interacts with the intellect and emotions of a good musician. Many formulations may be possible and equally justifiable on aesthetic grounds—*whether or not they are historically authentic.* There are as many musically authentic performances as there are profound musicians, multiplied by the number of times they play a piece under optimal conditions. Some twentieth-century cultural elements might conceivably influence a musically valid performance of older music, but only if they are compatible with the inner logic of this music and with the human emotions which it reflects. *Historical* fidelity is not important; *musical* fidelity is.

Thus, I prefer breath vibrato to finger vibrato (though I do use the latter on occasion). I reject Hotteterre's left-hand position on the recorder because it interferes with proper pinching and tends to cramp the fingers. I view the bell-keyed recorder as a logical and essential development that goes far to remedy the defects of the instrument cited by Mattheson and Schubart; my so-called "obsession" is with the pursuit of excellence, not with the bell key. No woodwind was more misunderstood than the recorder in the old days. I reject eighteenth-century recorder technique because I know better. I also prefer to perform most eighteenth-century music on a modern flute, rather than on a Baroque flute (the instrument on which, along with the recorder, I first achieved recognition), because the modern flute, despite its inferiority to the old flute in some respects, enables me to approach more closely my conception of the ideal performance that exists in the mind of God and that of the composer. (I use the term "God" in the sense defined above: as the embodiment of perfection, rather than as an expression of belief in the existence of a supreme being.) In short, though standing in awe before the accomplishments of the old masters and continuing to show an interest in musicological discoveries, I rely firmly on my own judgement as a neo-eighteenth-century musician, and I assume full responsibility for my work. But above all, I condemn the unthinking acceptance of a fundamentalist dogma of "old music" performance. Any refusal to bring one's critical faculties to bear on Hotteterre, Quantz, or even god-like Bach, as we would on our contemporaries, demeans these great men and everything for which they stood. Uncritical imitation is plagiarism, and plagiarism is evil because it denies the very essence of humanity—the creativity of a thinking individual. The performer's final and always unattainable goal must be nothing less than the achievement of the total *musical* authenticity of a musically and technically perfect performance. Historical research is but a limited means to this end; the practice of musicological fundamentalism is but one of several valid avenues for the attainment of musical insights, but hardly an artistic, musical end in itself.

It should be remembered that those listeners and performers who reject the use of modern instruments for older

music are still in the minority and likely to remain so, despite the growth in the use of historically authentic instruments for public performance in recent years. As the novelty of such performance wears off, there must inevitably come a time when even the more sympathetic performers and audiences begin to evaluate such use more objectively. With the realization that some of the old instruments—notably the winds—are aesthetically and technically *inferior* to their modern counterparts as vehicles for the performance of their repertoire, the "early music" community could face a possibly fatal crisis, the outcome of the which may well be a reduction of its scope to that of a small sect, like certain twentieth-century avant-garde "musical" movements—unless it has by then adopted a less parochial, more open-minded and musicianly attitude. As one who fully appreciates the "early music" movement's positive achievements, I hope very much to see such a relaxation of formalistic strictures. Let me emphasize that I am *not* advocating the abandonment of historically correct instruments. Rather, I am calling attention to the need for a more humanistic stance—one in keeping with the spirit of the old masters. Despite the dangers of such ideological relaxation, especially in an age such as this, there is really no other valid alternative. Either we are practitioners of a living art, or we are museum curators and morticians. I do not think that a mausoleum is an appropriate setting for our musical heritage. Only those who remain unmoved by this heritage could dare to advocate its embalmment in the formaldehyde of historical formalism—and they do not deserve to be hailed as its guardians.

NOTES

[1]See Michael Morrow, "Musical Performance and Authenticity," *Early Music*, April 1978, p. 246.

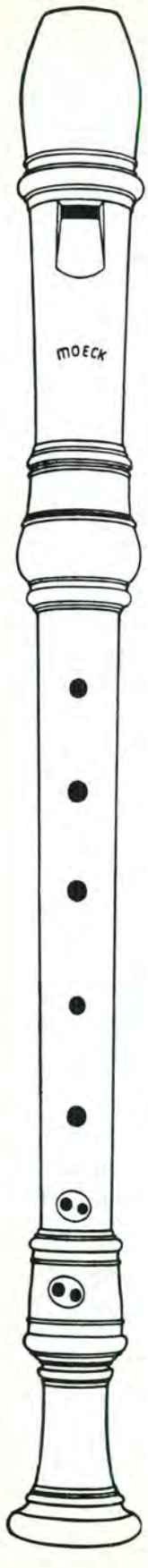
[2]I do not question the sincerity and ability of the more accomplished proponents of atonality and other twentieth-century compositional techniques, but their art form certainly lies outside the age-old tradition of Western music, despite its historical links to that tradition. Perhaps it should be called "post-music" or "para-music."

[3]Sir John Hawkins, *A General History of the Science and Practice of Music*, Vol. II (New York: Dover Publications, Inc., 1963), p. 739, n. †

[4]See R.S. Rockstro, *A Treatise on the Flute* (London: Musica Rara, 1967), p. 543.

[5]See Edgar Hunt, *The Recorder and its Music* (rev ed.; London: Eulenberg Books, 1977), p. 73.

[6]*Ibid.*, p. 86.



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Ye Gilden Oldyffe

A cautionary tale

The following is reprinted from the January 1980 issue of Continuo.

SEEING A COUPLE OF DISHEVELLED POLICE constables emerge, shaking their heads, from a suburban shopping mall recently, *Continuo*'s Peg Parsons followed her curiosity inside. She soon found several balled-up copies of the following program notes lying about the concourse, which was in strangely empty disarray.

"It was," she later recalled, "as if a rather lacklustre riot had ended by everyone's saying the hell with it and going home."

Under the picture on the front of the program was the name of an amateur group never before heard of, Ye Gilden Oldyffe.

A few days later this cryptic paragraph appeared in the local weekly paper: "The management of Thimblequilt Mall deeply regret any inconvenience caused their esteemed customers by the untoward incident that occurred last Saturday, and we promise nothing like it will ever, ever happen again."

Herein is writ large a lesson for amateur early music groups.

PSALLAT CHORUS/ EXAMINIE PATER/ APERTURE—*Franco of Cologne, 13th Cent.*

RECORDER, TWO VIELLES

In the Middle Ages it was customary to play several pieces at once. The musicians' repertoire was limited and nobody could read music, so pick-up groups played all their pieces in various combinations, which were called motets. This motet combines a vegetarian hymn with a folk tune (*Watch Out for your Father*) and a liturgical antiphon (*Holy, Holy*).

BELLE VEULLIES *(Beautiful Leaves)—Dufay, 15th Cent.*

FLUTE, REBEC, VIELLE

This rondeau is supposed to go ABAAABAB, and we will need a volunteer from the audience to help us keep track of the road map. Observe the poignant quality of the rebec's high E, and the subtle changes in the tuning of the vielle's G-string as the piece progresses.

EEN VROYLIC WESEN *(A Good Time was had by All)—Barbireau, 15th Cent.*

THREE RECORDERS, METRONOME

During the fifteenth century the metronome attained brief prominence as a percussive instrument, and virtuoso metronome players such as Barbireau became famous. Note the long passage for solo metronome midway through the piece. The tenor recorder will remain tacet during the difficult sections.

L'ALTA BELLEZA TUA—*Dufay, 15th Cent.*

REBEC, RECORDER, VIELLE

We haven't decided whether this should be ABBAA, ABAAB, or ABABA, so each of us will play one of these combinations. Since accidentals were usually left out in early notation, we will omit all of them in our performance, and during the intermission we will argue about where they should go. The audience may wish to participate in the debate.

DEO GRACIAS ANGLIA *(Thank God for the British)—Anon., 15th Cent.*

REBEC, RECORDER, VIELLE, NAKERS

The exotic quality of this carol is achieved by tuning the rebec and vielle a half-tone apart. This is especially effective at unisons. The audience is encouraged to sing along during the choruses so the recorder players will know when to come in. Our nakers are constructed from recycled wineskins.

TAUNDERNAKEN—*Henry VIII, 16th Cent.*

TWO ALTO CRUMHORNS, TENOR CRUMHORN, BASS KAZOO

In Henry VIII's time crumhorn players were not allowed to breathe, so two played the top line of this piece in shifts. Technical problems have made it necessary to change the final chord from major to minor, and we have left several of the dissonances unresolved. Our kazoo is a modern replica of the one pictured in Praetorius' treatise of 1619.

IF LOVE NOW REIGNED—*Henry VIII, 16th Cent.*

RECORDER, TWO VIOLS

Henry VIII composed this to show off his technique on the recorder. It was a contest between Henry, who played it differently every time, and the viol players, who had to guess exactly how he was going to play it. We never do it the same way twice either, but we always try to let the recorder player win eventually.

BRANLE—*Anon., 15th Cent.*

RECORDER, VIELLE, KAZOO, NAKERS

Branle was pronounced brawl. Our reconstruction of a fifteenth-century brawl will begin with the overturning of the central music stand; subsequent reprisals will be authentically improvised. The audience is invited to participate in the ensuing festivities, after which coffee will be served.

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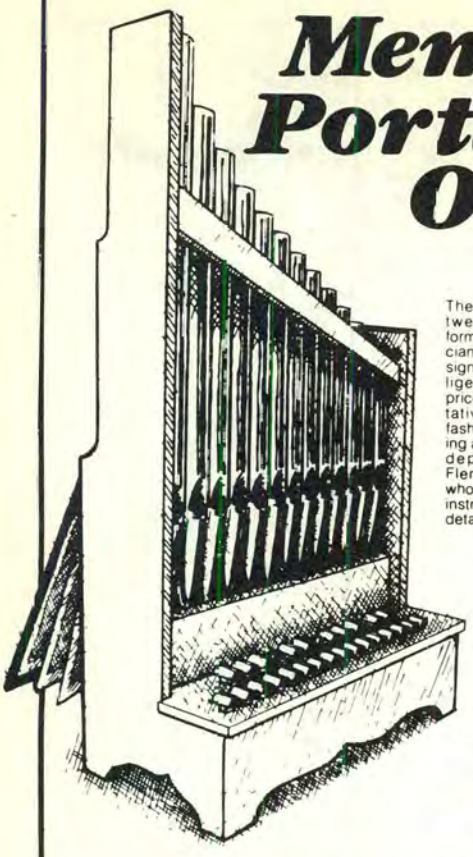

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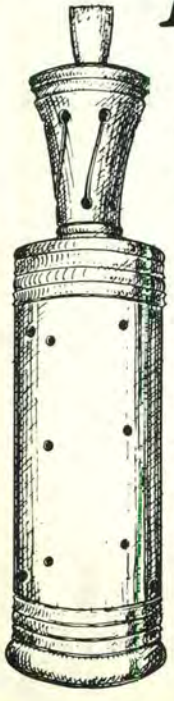

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BROWNING

William Hullfish

IN THE LAST ISSUE, I OUTLINED THE eight existing settings of the tune *Browning*. Of the five consort settings (Stonings, Woodcock, Byrd, Bevin, and Baldwin), the last and perhaps the most intriguing is the version by John Baldwin.

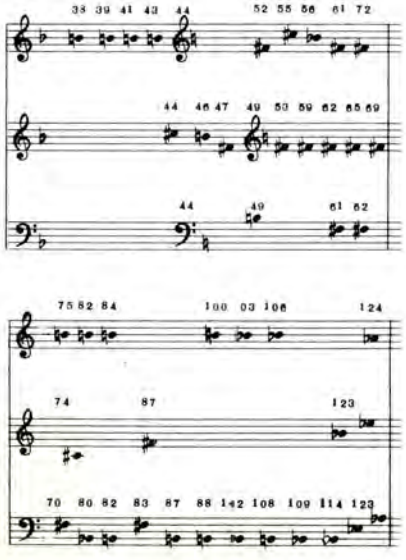
Baldwin (?–1615) is best known as the scribe of several famous manuscripts, among them *My Lady Nevell's Virginal Book*. He was also a tenor at St. George's Chapel in Windsor and later with the Chapel Royal. He wrote approximately twenty compositions (both vocal and instrumental) and copied them into a personal notebook known as *John Baldwin's Commonplace Book* (British Library, RM 24 d.2).

Baldwin was fond of poems and puzzles, and between the parts of his version of *Browning* he copied the following poem:

These flats and sharps heare shall,
you teach your notes to call
and, change *sol* in to *fa*,
against the *gam ut la;*
and so, *fa* in to *mi*,
as heare you may see: –.

Even a cursory glance at the parts immediately reveals an unusually large number of accidentals (Example 1).

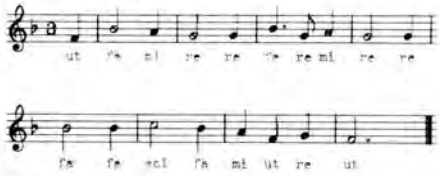
EXAMPLE 1. Accidentals in Baldwin's Browning



A closer inspection shows that Baldwin's setting of *Browning* actually moves through seven hexachords (F, G, C, B^{b}, E^{b}, A^{b}, D) in the course of eighteen variations.

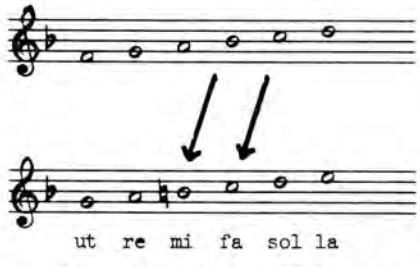
The key to Baldwin's puzzle is provided by a solmisation of the composition. The solmisation of the *Browning* tune on the F hexachord is shown in Example 2.

EXAMPLE 2. Solmisation of Browning *on the F hexachord*



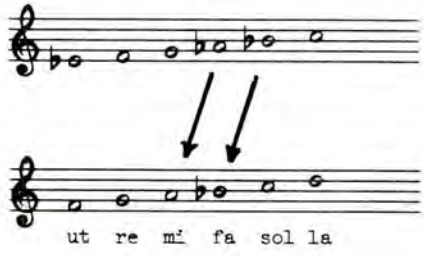
As in Baldwin's little verse, *sol* and *fa* in the F hexachord become *fa* and *mi* in the G hexachord (see Example 3).

EXAMPLE 3. F hexachord to G hexachord



And so, *sol* and *fa* in the C hexachord become *fa* and *mi* in the D hexachord, and the process continues through the B^{b} to C hexachords, the A^{b} to B^{b} hexachords, and finally comes full circle when the E^{b} changes to the F hexachord (Example 4).

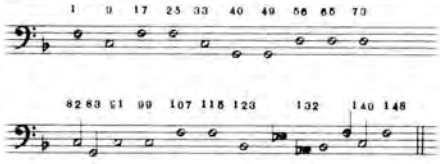
EXAMPLE 4. E^{b} hexachord to F hexachord



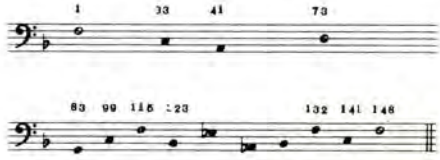
Thus, "heare you may see," as Baldwin points out in his verse, that all seven hexachords change *sol* into *fa* and *fa* into *mi*. Also, as Baldwin says, we are taught to call a flat a sharp. B^{b} (*fa* in the F hexachord) becomes B (*mi* in the G hexachord), F becomes F$^{\sharp}$, E^{b} becomes E, D^{b} becomes D, and A^{b} becomes A.

It is possible that *Browning* served as a *musica ficta* exercise for Baldwin and his friends. Originally the accidentals may have been left out as a challenge. However, Baldwin composed more than a simple musical puzzle. The tonal organization of the piece is carefully done. The modulations proceed slowly to the center of the composition and then exchange at an ever increasing rate to the end (Examples 5 and 6).

EXAMPLE 5. Tonal organization of Baldwin's Browning

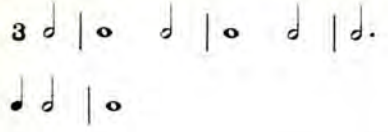


EXAMPLE 6. Rate of pitch change in Browning



In addition to the pitch considerations, Baldwin's setting of *Browning* is the only one to place the ground in a variety of rhythmic schemes closely associated with the structure of the composition. The rhythmic pattern used by all of the other composers, and at the start of the Baldwin composition, is shown in Example 7.

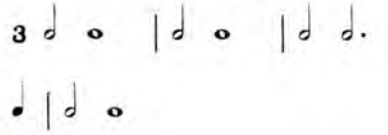
EXAMPLE 7. Rhythmic scheme "a"



Baldwin also uses the following rhythmic patterns for the melody:

EXAMPLE 8. Rhythm "b"

EXAMPLE 9. Rhythm "c"



Baldwin uses the "a" rhythm for the first four variations to "set up" the listener. Then he switches to "b" for the next five variations. He introduces "c" for one variation. Next he uses "a" and "b" together in canon. Another three variations of "b" are then used and finally, in variations 17 and 18, Baldwin reintroduces "c" and ends using "b" and "c" together. Note that the first use of the "c" rhythm comes at the exact mid-point of the composition (measure 74). The total rhythmic scheme is shown in Example 10.

EXAMPLE 10.

Rhythmic scheme of Baldwin's Browning

Variation	Rhythm
1 - 4	"a"
5 - 9	"b"
10	"c"
11	"a" and "b"
12 - 15	"b"
16 - 17	"c"
18	"b" and "c"

Just as in his harmonic scheme, Baldwin changes rhythms very slowly until he reaches the middle of the composition. From there to the end, he changes rhythmic patterns much more rapidly (Example 11).

EXAMPLE 11.

Rate of rhythmic change in Baldwin's Browning

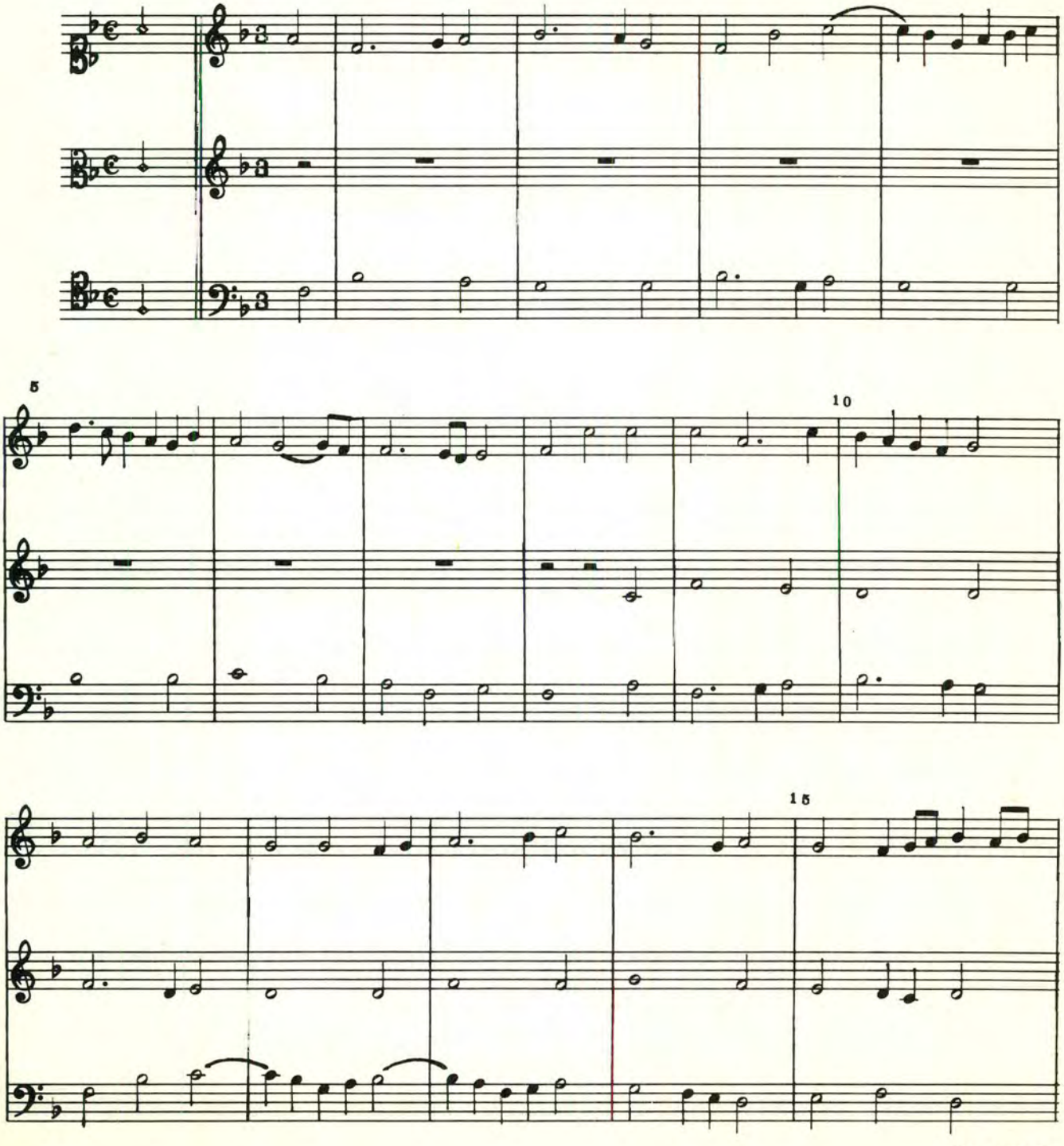
Measures	1 - 73	74 - 81	82 - 90	90 - 121	123 - 139	140-148
	"a"	"b"	"c"	"a""b"	"b"	"c"	"b""c"

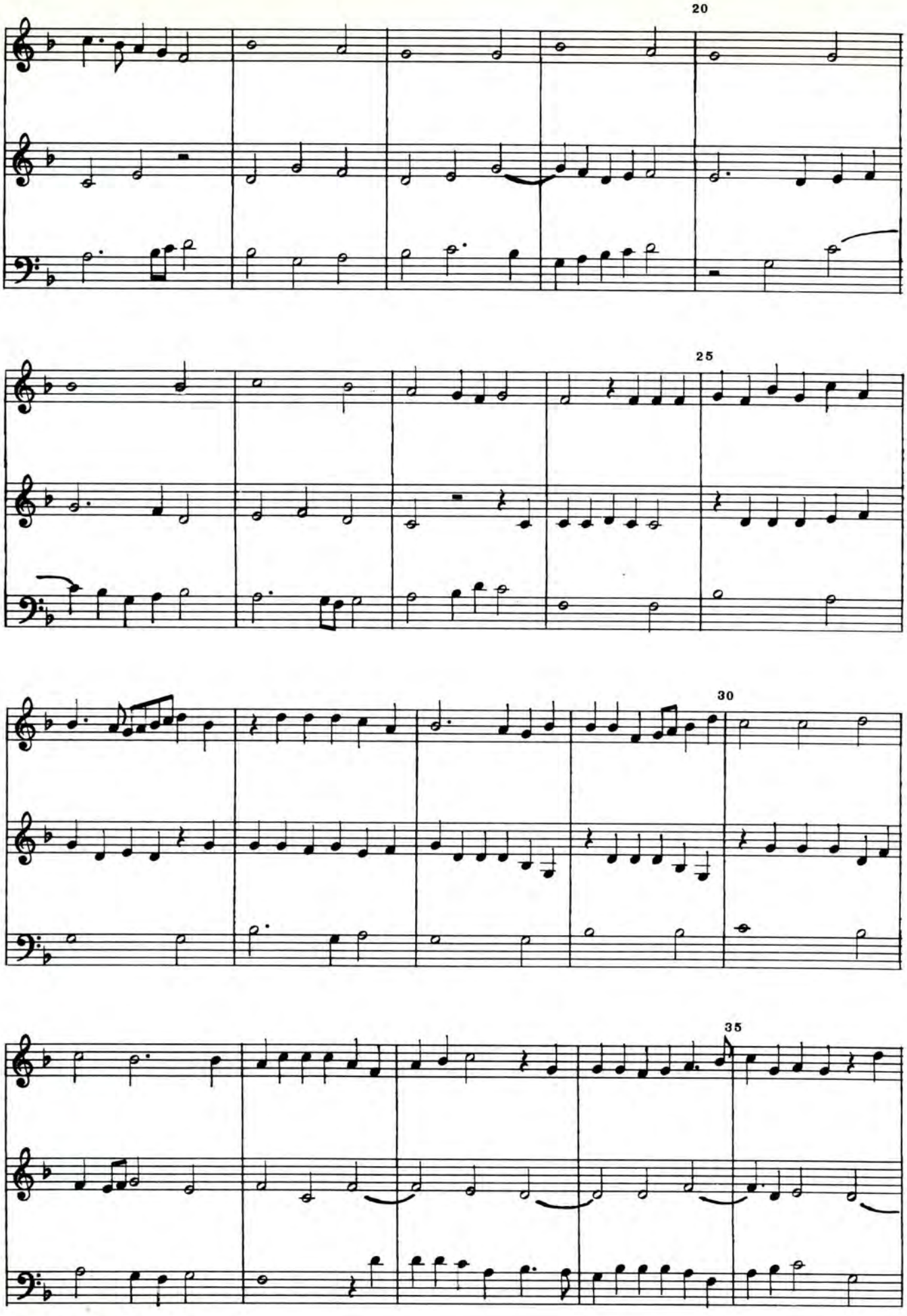
In transcribing this *Browning*, I had difficulty reconstructing the bass part in measures 105 and 106 because the manuscript is badly smeared. This probably happened as Baldwin was copying or while the manuscript was in his possession, because he copied the notes of the damaged section into the margin. However, the manuscript was most likely trimmed when it was bound again, and a few notes are now missing. The missing notes, reconstructed by imitating motives in the other voices, appear as smaller notes in the transcription.

The author would like to thank the National Endowment in the Humanities for making this research possible.

A BROWNINGE

John Baldwin
transcribed by William Hullfish

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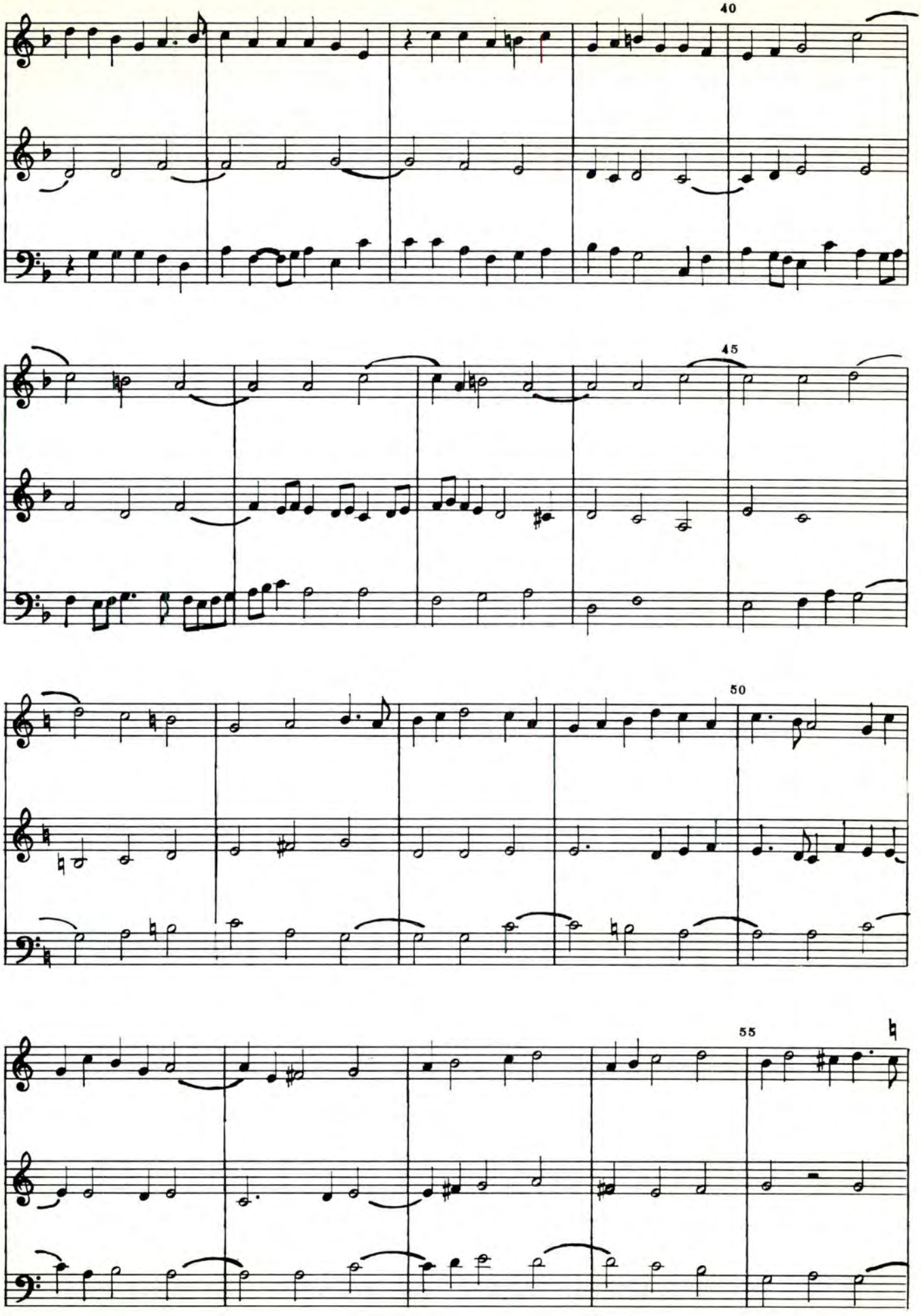
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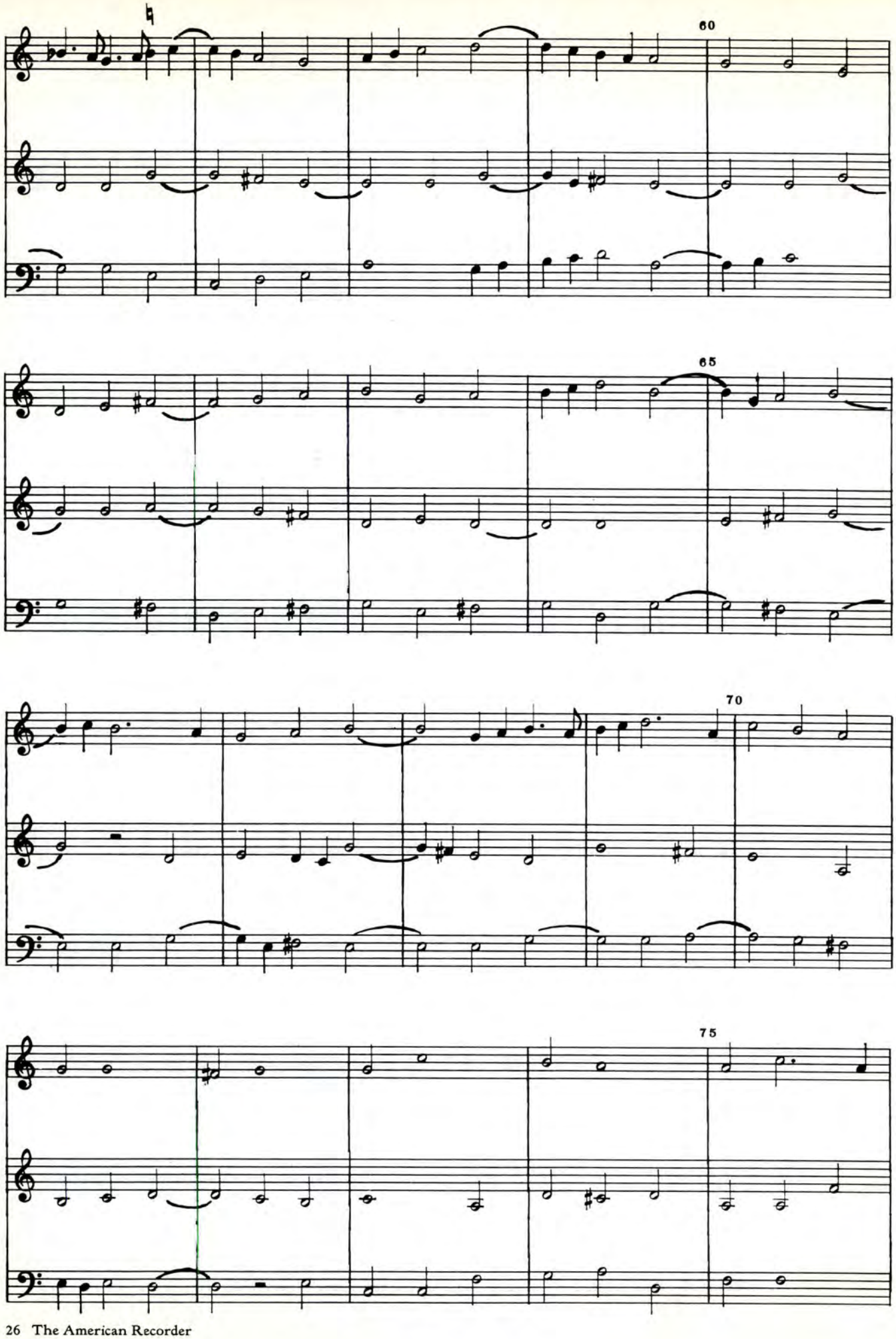
45
50
55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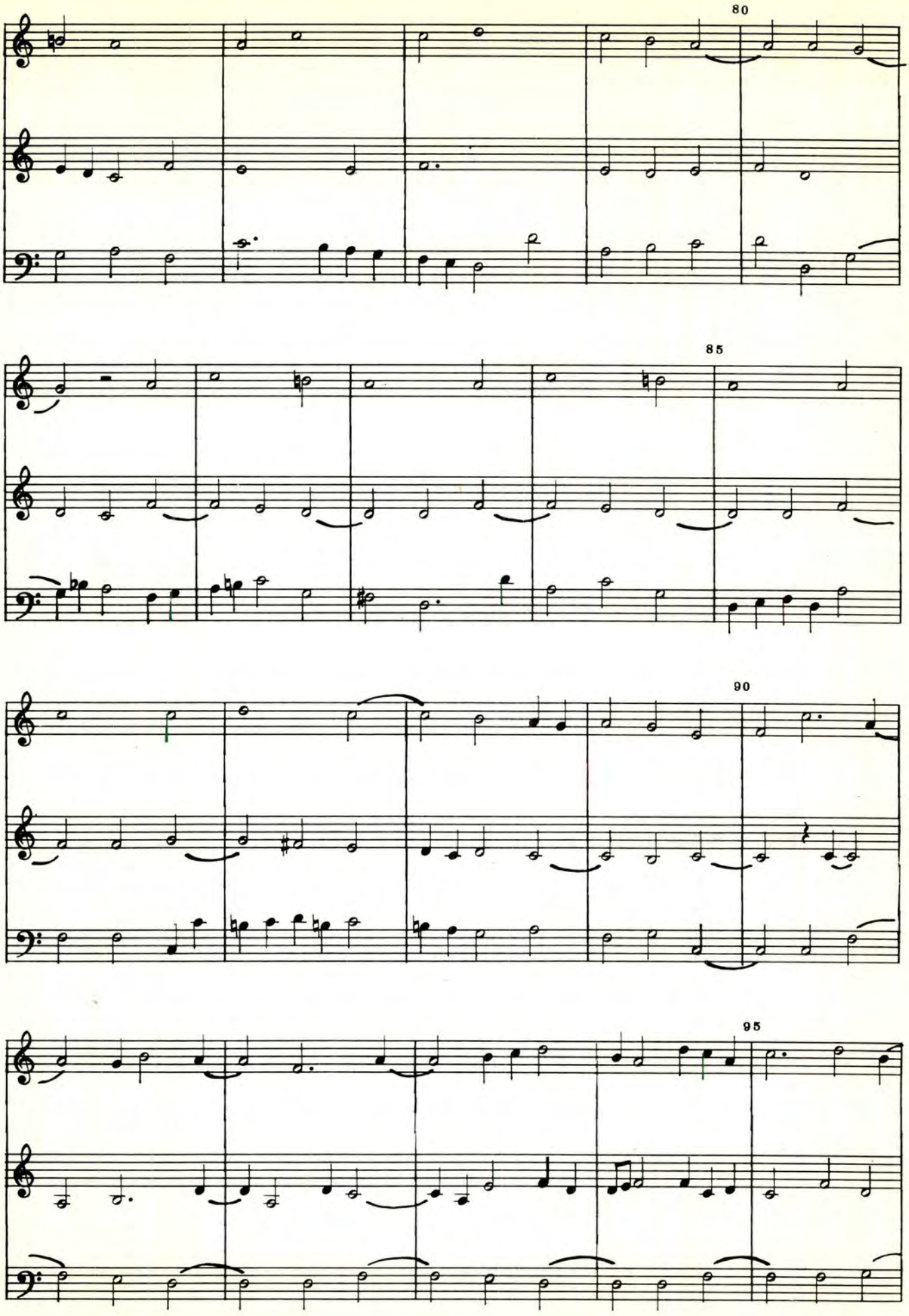
75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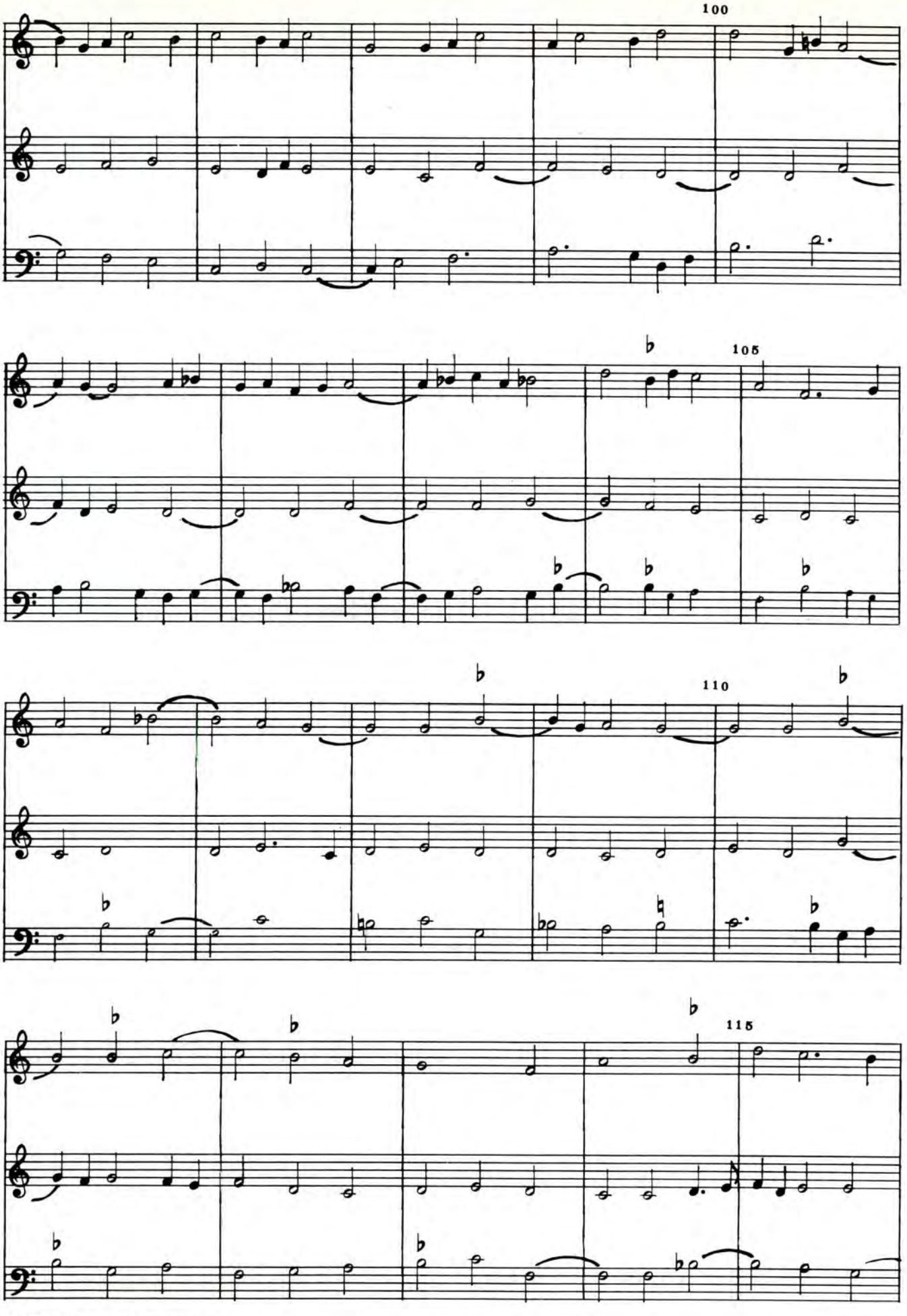
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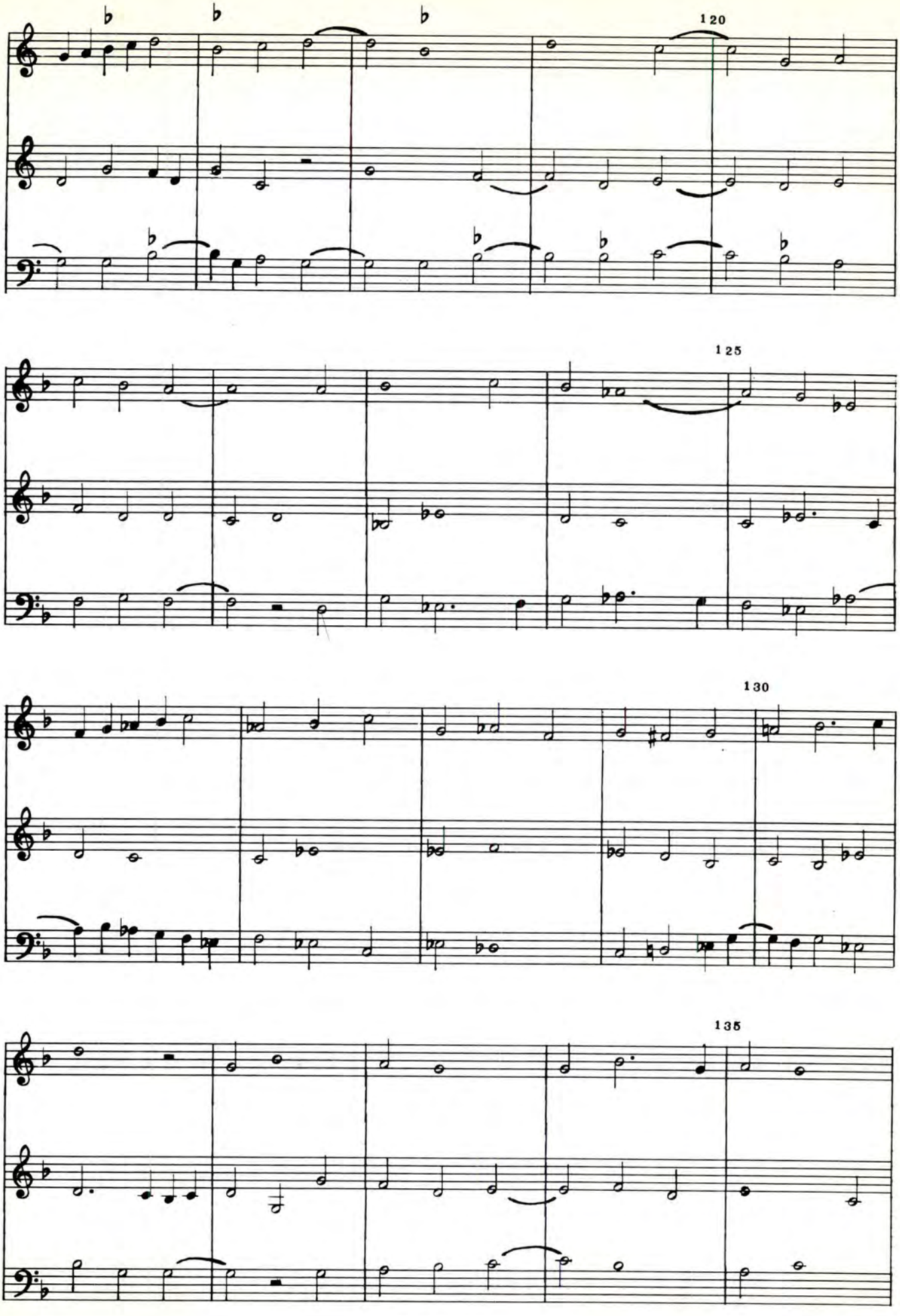
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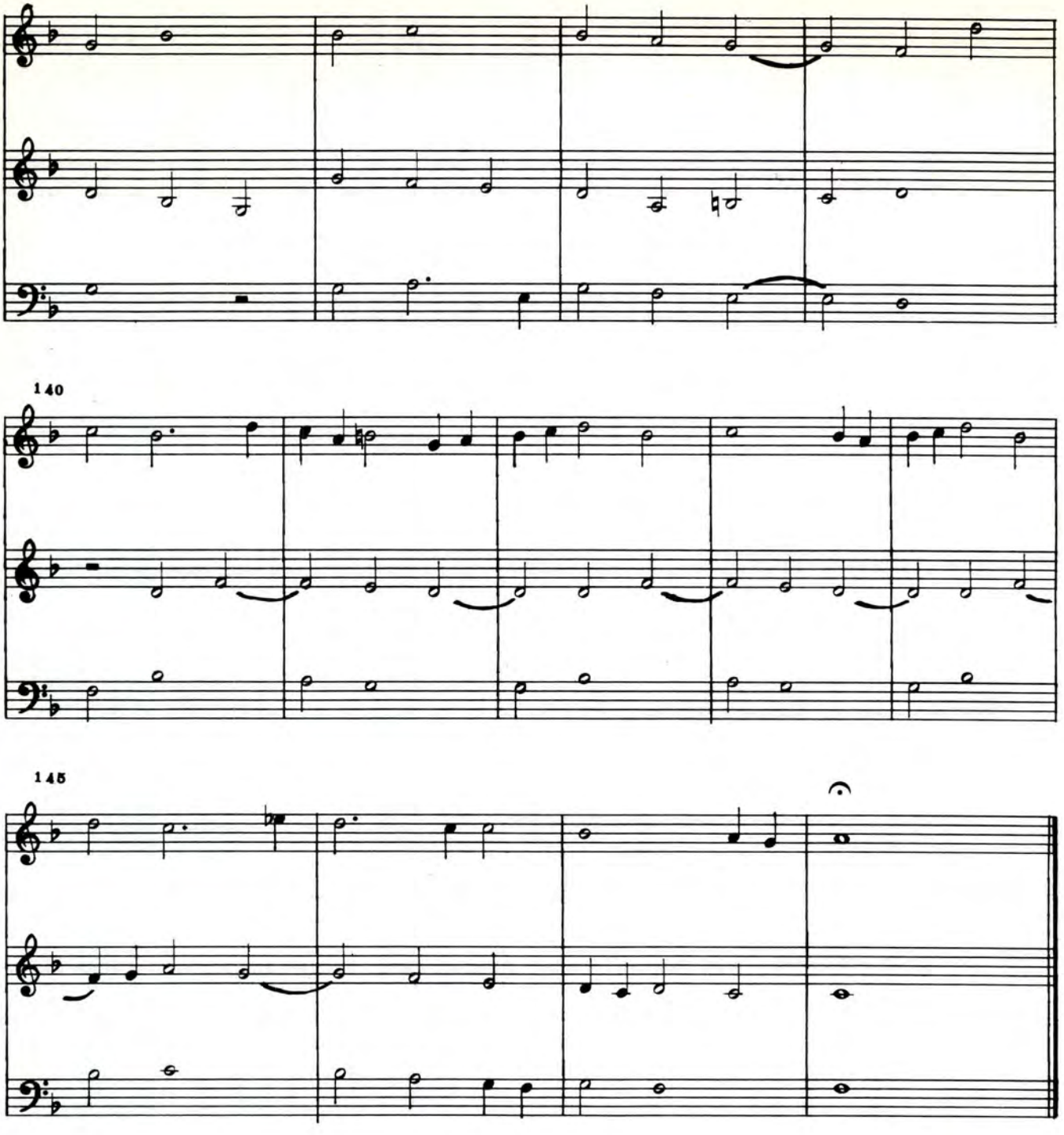

140
145

Music Reviews

Reviewers for this issue: Louise Austin, Arnold Caswell.

Sonatas from Opus 17: Nos. 1 and 2; Nos. 5 and 9
J.C. SCHICKHARDT
Edited by Paul J. Everett
Musica Rara, 2 Great Marlborough St., London W1

These are excellent editions of Schickhardt's sonatas. I only wish the music were more readily available to American buyers, and I'm sorry I can't supply information on price or an American distributor.

Mr. Everett suggests a similarity between the styles of Schickhardt in the Opus 17 volumes and Jean Baptiste Loeillet because of the composers' similar backgrounds. I agree, but find Loeillet's work by comparison generally more predictable, with simpler chord progressions.

All four sonatas have five movements. No. 1 in G major is interesting and refreshing. The second movement of Sonata No. 2 in D minor is an unrelenting Allemanda, and the fourth is a Largo in 6/2 that should be challenging to ornament. No. 5 in B^b major begins with a straightforward Allegro and uses the same harmonic pattern throughout. The piece ends in a happy Gavotte. No. 9 in G minor opens with a Vivace in 3/4 that has a generous supply of echo patterns (also present in No. 5). All four sonatas have nonstop Allemandes, and this last one does a great deal of leaping.

These are scholarly editions, with critical commentary, editorial suggestions, and complete bibliographies. Realizations are excellent, and printing is large and clear. Both volumes contain separate recorder and basso continuo parts. *L.A.*

L'Alphabet de la Musique
Twenty-four sonatas in all keys for treble recorder, in six volumes
J.C. SCHICKHARDT
Edited by Paul J. Everett
Musica Rara, 2 Great Marlborough St., London W1, £6.50

At this time I have only the first volume of this set. It contains four sonatas: C major in four movements, C minor in five movements, D^b major in four movements, and $C^\#$ minor in five movements. There are a great variety of styles and tempi in these works, and they are well worth the effort, which is considerable in some of the above-mentioned keys. Mr. Everett's preface contains a long, interesting account of the creation of this opus. He also lists the original key for flute/violin next to the transposed key for recorder. *L.A.*

From Old Czech Collections (SA)
Edited by Pavel Klapil
Veb Deutscher Verlag, distributed by Alexander Broude, 225 West 57th St., N.Y. 10019, $4.50

Most of these twelve duets are vocal pieces taken from various collections from the fifteenth to the eighteenth centuries. They are simple polyphonic or homophonic compositions, with most of the melodic interest in the soprano part. Sources and dates are listed in the back. In playing them you may recognize specific qualities of Czech musical expression. *L.A.*

Pavan (a 5) and Galliard (a 5)
Transcribed and edited by William E. Hettrick
Consort Music CM1036, available from Magnamusic, Sharon, Conn. 06069, 1975, $1.50

This excellent edition by Hettrick may owe its source to a creative programming idea of Thomas Simpson. Instead of subjecting audiences to a set of uninterrupted pavans by viol or recorder consort—evidently performers programmed for themselves rather than for their audiences even in seventeenth-century England—he suggested that his galliard (published in 1610) be related to a specific Dowland pavan.

The relationship of galliard to pavan here is golden. Simpson's piece is melodically close enough to Dowland's for unity, and its rhythmic variety and fully written-out ornamentation make it boredom-proof. Even at this distance in time one must admire the less well-known Simpson for his audacity in attempting to improve on Dowland.

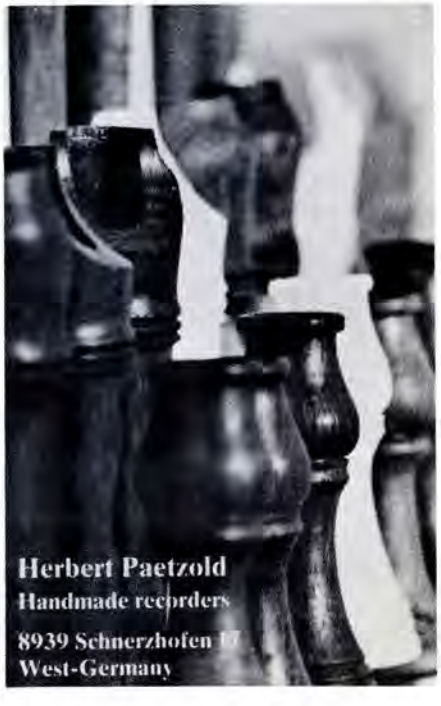
Dowland's pavan lies unusually well for either Baroque or Renaissance recorders. The editor suggests SAA(T)TB instruments. The choice between alto and tenor for the third line can be made by the performers according to whether they wish the line to be more prominent (use the tenor) or subdued. Because the third and fourth lines play in duet much more than do the second and third, two tenors could be effective. In any event, the editor's tempo marking (quarter note = mm. 66) permits a lovely, haunting, and memorable mood if legato techniques and very gentle short notes prevail.

Simpson's galliard makes an excellent *nachtanz* in the editor's suggested tempo relationship. Especially if Renaissance recorders are used, the option of SSATB will effect a sprightly galliard indeed.

This publication will be doubly welcomed: both by intermediate players, who can master it technically, and by advanced players, who can interpret it intelligently and expressively. *A.C.*

Sonata in A Minor, Opus 17 No. 3
J.C. SCHICKHARDT
Edited by Richard Platt
Oxford University Press, $6.50

A lovely Adagio begins this edition, and the other three movements (Allemanda, Vivace, and Giga) are pleasant and not too technically difficult, at least not so difficult as the sonatas published by Musica Rara. The edition is well printed, with good bass realization. *L.A.*



Teachers' Corner

Recorder Time (S)
Book I, a beginning method for group or individual instruction
GERALD AND SONYA BURAKOFF
Sweet Pipes, 23 Scholar Lane, Levittown, N.Y. 11756, $2

This is a beautifully printed, clearly illustrated, and extremely well-organized recorder method for young children. Some of the thirty-seven songs are familiar; many of the less familiar tunes have original lyrics written by fourth-grade students, and these are most enjoyable. The fingering chart in the back is large, complete, and easy to understand. There is also a "technique corner," with twenty short exercises to improve fingering skills. Recommended.

L.A.

Play the Recorder
Books I, II, and III
ROBERT SALKELD
Chappell Music, distributed by Theodore Presser, Bryn Mawr, Pa. 01910, each $2

Books I and II in this series are for the soprano recorder and have been designed especially for use in the general music class. They contain many suggestions of arrangements for singing and using percussion with the instruments. All three books are well organized. Book I goes to the soprano's high E, and Book II covers its full chromatic range. Book III, for beginners on alto recorder, is a continuation of the course developed in the previous volumes. It assumes the student plays soprano, and contains entirely new material. There are a few duets, mostly short tunes designed to develop facility on the new instrument. These are reasonably priced, well-organized instruction books.

L.A.

Duet Time (SS)
Ten easy duets, with optional percussion
Arranged by Sonya Burakoff
Sweet Pipes, 23 Scholar Lane, Levittown, N.Y. 11756, $1.75

Duet Time is correlated with *Recorder Time* but can be used as a separate unit. The rhythms are very simple, and the note range is from soprano d' to d''. This is an excellent book with which to begin ensemble playing.

L.A.

My Recorder Reader
Books I and II
ISABEL MCNEILL CARLEY
Brasstown Press, Brasstown, N.C. 28902, $1.50 each

I have found that the young beginners who have used this book are its best critics. They enjoy it for many reasons. The songs, mostly folk tunes, are fun and rewarding, and help them learn rhythmic patterns they can play on the recorder even before they learn to read them. A teacher will find many ways to use these melodies to develop musicality in young students. New notes are introduced slowly and used in combination with those previously learned. Book I teaches soprano d', e', g', a', b', and d''. Book II, which contains folk tunes and songs from different countries, goes from soprano c' to g''. In both books there are many suggestions for adding to the interest of each piece by using percussion and Orff instruments and by incorporating various activities. Children will also want to sing many of the tunes.

Brasstown Press has many recorder publications that are worth looking into. Recommended.

L.A.

Record Reviews

Dale Higbee

The Complete Lute Music on Guitar
J. S. BACH
John Williams (guitar)
COLUMBIA M2 33510 (2 records), $15.98

Bach was a great believer in transcriptions, so he would certainly not object to these pieces for lute being played on guitar—especially when performed by a master like John Williams. Two of the four suites are in fact arrangements of works for other instruments: No. 3, BWV 995, is an adaptation of the Suite No. 5 for solo cello, BWV 1011; and No. 4, BWV 1006a, was adapted from the Partita No. 3, BWV 1006, for solo violin. It is given a magnificent performance here. The first and second suites, BWV 996 and 997, are also beautifully played and recorded. The latter work will be familiar to many flutists, since the piece has been arranged for flute and harpsichord in its original key of C minor (edited by Joseph Bopp for Edition Reinhardt, and by Rampal for International Music Co.). Completing this splendid recording are masterful performances of the marvelous Prelude, Fugue and Allegro in $E^{\flat}$ major, BWV 998, which Bach indicated could be played on either lute or harpsichord, and the beautiful Prelude in C minor and Fugue in G minor, BWV 999 and 1000. The Fugue is an effective transcription by Bach of the second movement from his Sonata No. 1 for solo violin, BWV 1001. Recorder players can learn something about musicianship from Williams' sensitive playing, and advanced players on alto recorder who read bass clef fluently will want to explore the music of Suite No. 3 in its original version, along with the others of Bach's six superb Suites for solo cello, BWV 1007-1012, in Bärenreiter's excellent edition (BA 320).

Music for Wind Instruments
G. P. TELEMANN
Samuel Baron (flute), Ronald Roseman (oboe), Arthur Weisberg (bassoon), Timothy Eddy (cello), Edward Brewer (harpsichord)
NONESUCH H-71352, $4.69

This attractive program includes pieces in which flute, oboe, and bassoon are featured separately in three works and then combine forces in one of Telemann's best-crafted quartets. In the latter, the Quartet in D minor for bassoon, flute, oboe, and continuo (Bärenreiter BA 3539), from the "Second Production" of Telemann's *Musique de Table*, the bassoon part is the alternate scoring in place of recorder. In the F minor Sonata for bassoon (Hortus Musicus 6; Schott RMS 1382), on the other hand, the composer listed the recorder as an alternate instrument. Cello is used throughout with harpsichord on continuo, except for the Trio Sonata in E flat for oboe and harpsichord, where it carries the continuo part by itself. Here it might have been better to have used bassoon to match the solo reed instrument and added a second harpsichord. The Flute Sonata in C minor is from the composer's *Methodical Sonatas* (Bärenreiter BA 224), which are especially interesting because Telemann wrote out the ornamentation in the second movement of each. Modern instruments are used in these performances, but playing is expert, with good balance and stylish ornamentation. Stereo sound is very good. The fine-sounding harpsichord was made by David Rubio.

Twelve Sonatas for Recorder with Basso Continuo, Opus 2
BENEDETTO MARCELLO
René Clemencic (alto and sopranino recorders), Christiane Jaccottet (harpsichord), Alexandra Bachtiar (Baroque violoncello), Peter Widensky (positive organ), Vilmos Stadler (bass recorder), Walter Stiftner (Baroque bassoon), András Kecskés (lute)
HNH RECORDS HNH3-4075X (3-record set), 1978, $23.94

This recording of Marcello's dozen recorder sonatas, orginally released by Harmonia Mundi, France, is a nice addition to the recorder discography. The Sonata No. 1 in F is most familiar and has been a standard item in the flute repertory for a long time, but all of these pieces have interesting things in them and deserve to be better known.

A complete edition of this music was published in two volumes by Edizione de Santis, Rome, but is currently out of print. All the other sonatas are available, some in two or three editions, except for No. 12 in F major. Oxford University Press has published No. 1 in F major, No. 5 in G major (mislabeled Op. 1, No. 12), both edited by Joseph Slater, and No. 7 in B♭ major, edited by William Pearson. Bärenreiter prints half of these sonatas in a serviceable edition by Jörgen Glode, and one hopes they will publish the remainder. Those now available are Nos. 1 and 2, the latter in D minor (Hortus Musicus 151), Nos. 3 and 4 in G minor and E minor (HM 142), and Nos. 6 in C major and 7 (HM 152). Hargail publishes No. 1 and No. 11 in G minor, edited by Reba Paeff Mirsky (H-530). Otto Heinrich Noetzel Verlag (distributor: C. F. Peters) publishes Sonatas Nos. 5 and 7, and No. 10 in A minor (misnumbered 12, 6, 11 respectively), all edited by Rolf Ermeler (N 3275, N 3277, N 3278). Zimmerman-Frankfurt (distributor: Peters) publishes No. 5 edited by Herman Zanke (ZM 1017). B. Schott's Söhne (distributor: European American Music Distributors) publishes Sonatas No. 8 in D minor and No. 10 in editions by Hugo Ruf (Schott OFB 63 and 64). Finally, Musikverlag Hans Sikorski, Hamburg (distributor: G. Schirmer) publishes Sonatas Nos. 4, 6, and No. 9 in C major in one volume, edited by Linde Höffer-von Winterfeld and Kurt Heinz Stolze.

Realizations of the continuo, as well as editing of the solo line, vary considerably in competing editions, and will be interesting—some by providing examples of what *not* to do—to the performer who wants to work out his own version.

Clemencic performs on altos by Skowroneck and von Huene in all the sonatas but three, in which he plays a Dolmetsch sopranino. The latter provides some contrast but makes for too great a spread between treble and bass lines. A variety of color is further provided by using different combinations of continuo instruments, including bass recorder (made by Skowroneck) with harpsichord and bass recorder with lute. Performances throughout are expert. Clemencic executes stylish and imaginative ornaments, but he does have some minor intonational lapses. Although stereo sound is good, it seems rather diffuse, as if the recording was made in a very large room.

Book Reviews

Dale Higbee

A Dictionary of Parisian Music Publishers 1700-1950
CECIL HOPKINSON
With a new preface by Jacques Barzun
Da Capo Press, New York, 1979, 153 pp., $18.50

This source book was a by-product of Hopkinson's research on the scores of Berlioz, which he found impossible to date without tracking down the changing addresses of music publishers. The original edition, published privately in 1954 by the author in London, was recognized as a major work of music bibliography; the reprint is essential to anyone interested in dating French publications of the past three centuries.

Some 550 publishers are listed and identified, including such familiar names as Chédeville, Hotteterre, Leclair, and Schott. Plates include a street plan of Paris, circa 1805; an advertising single sheet of François Boivin, circa 1730 (offering "les Cantates, Sonates, Pièces pour la Viole, pour la Flute Traversiere & à Bec, & autres Instrumens; Methodes pour apprendre la Musique, Methodes de Flutes & de Haut-Bois..."); and a pictorial title page of Cousineau, 1774. The helpful appendices include lines of succeeding ownership of businesses as well as lists of signboards used by publishers, of principal engravers at work in the eighteenth century (including a surprisingly large number of women), of principal publishers at Lyons in this century, and of books, articles, almanacs, and periodicals consulted by the author. Da Capo's edition is printed on quality paper and sturdily bound for years of use. It is a most welcome addition to their catalogue of fine reprints.

Baker's Biographical Dictionary of Musicians
Sixth Edition
Revised by Nicolas Slonimsky
Schirmer Books, New York, 1978, xxvii and 1955 pp., $75

Baker's, first published by G. Schirmer in 1900, has become recognized as the best single-volume biographical dictionary of musicians in the English language. First compiled by Theodore Baker, who also edited the second edition in 1905, it was revised and enlarged by Alfred Remy in 1919, and a fourth edition edited by Carl Engel appeared in 1940. Nicolas Slonimsky compiled a supplement in 1949, edited a revised fifth edition in 1958, and compiled supplements in 1965 and 1971 (reviewed in *AR*, Feb. 1973, XIV/1, 20). Now he has brought forth an even more massive volume, half an inch thinner than its predecessor but with larger-sized pages. With dimensions of 7½" × 9¼" × 3", it weighs six pounds!

Since *Baker's* has been under Slonimsky's care for the past thirty years, it might better now be in *his* name, but in fact there are a number of hangers-on from earlier editions (e.g. mid-nineteenth-century organists) who could well have been deleted to make room for musicians active today. Readers of *AR* looking up such notables as Frans Brüggen, Carl Dolmetsch, Nikolaus Harnoncourt, and David Munrow will find they are not included. (More surprising is the fact that Luciano Pavarotti doesn't get an entry either!)

Generally this *Dictionary* gets high marks

for accuracy, especially considering what a nightmare proofreading must have been. Nevertheless there are occasional errors of spelling and dating. Joseph-Henri Altès was born in 1826, not 1926; "Charles Welch" should read "Christopher Welch" in the bibliography on Theobald Böhm, whose name is generally spelled Boehm; Haydn is misspelled "Hadyn" in the entry on H. C. Robbins Landon. Only in some cases are extensive lists of works included after the biographical entry; there seems to be no consistent pattern. Sometimes the information given is imprecise, as though in a book published many years ago (e.g. this entry under Handel: "CHAMBER MUSIC: several trio sonatas for various instruments, a sonata for flute with bass, etc."). Finally, the bibliographical data varies in comprehensiveness: under Beethoven, for example, there is no mention of the 1964/1967 revision of *Thayer's Life of Beethoven* edited by Elliot Forbes; yet this is listed under Forbes' own entry.

These minor flaws aside, *Baker's* is a book to be enjoyed as well as used for reliable data. Slonimsky's preface is amusing and clever, and many of the entries in this book display his inimitable wit and style. In his own personal entry, he writes that as a precocious teenager he wrote out his future biography "setting down his death date in 1967, but survived." He was born in 1894, and I hope he lives to be one hundred. That should give him enough time to continue "to agitate," to give "long-winded lecture-recitals," and to bring out a seventh edition of *Baker's*.

Music Translation Dictionary

Compiled by Carolyn Doub Grigg
Greenwood Press, Westport, Conn. & London, 1978, 352 pp., $25

This book is not a dictionary, since no definitions are provided; it is, rather, a word-list, arranged alphabetically in English, with equivalent terms in a dozen other languages. It is thus in direct competition with the polyglot dictionary of musical terms, *Terminorum Musicae Index Septem Linguis Redactus*, published by Bärenreiter in 1978 (reviewed in *AR*, February 1979, XIX/4, 173). The present volume includes Czech, Danish, Dutch, Polish, Portuguese, and Swedish, in addition to the English, French, German, Hungarian, Italian, Russian, and Spanish covered in *Terminorum*; but, unlike the latter, it does not distinguish between American and British usage of English. For readers requiring the additional languages, this book may be useful, but it is not nearly so thorough or accurate as the Bärenreiter publication. Only thirteen hundred English words are listed, and some of these are not specifically related to music. Opening the book at random, one finds the following: text, texture, than, theater, theme, then, theory, thin, third, this, thoroughbass, thoughtful, to threaten, three, throat, through. Some usages are incorrect, such as "robbed" given as the English equivalent of "rubato," and "time" for "tempo." The recorder player will be especially disappointed to find incorrect foreign terms given for his instrument in French, German, Hungarian, Italian, Spanish, and Russian; I suspect the others are wrong too, except for the Dutch and Danish.

For librarians considering purchase of a multi-lingual music dictionary, I would recommend *Terminorum Musicae Index* rather than the present volume.

A Manual of Viol Care
A Compendium of Useful Information
EDGAR M. HOOVER
15331 *Bohlman Rd., Saratoga, Cal.* 95070, 1976, $3.50

PLAYING THE VIOL
A Beginner's Manual
BEVERLY WHITE
Macalester College, St. Paul, Minn. 55105, $4, *two or more copies* $2.50, *plus postage*

These are two recently published books that will prove of interest to players of the viola da gamba and other bowed instruments. Each slim paperbound volume is 8-1/2" x 11" and has twenty-one pages packed with lore of value to the seasoned player as well as to the happy amateur with his/her first viol. There are a few duplications, but the titles pretty well indicate each book's specific contents.

Hoover's *A Manual of Viol Care* treats in turn each one of the physical components of instrument and bow, describing its ideal state of health and functioning, where and how maladies occur, and what remedies to apply. The author includes detailed treatments on tuning and dealing with "wolf notes," and provides ultra-clear drawings and tuning charts.

Beverly White's volume gives a history of the viol, three pages on protecting and caring for the instrument (she refers to Hoover's book for a more thoroughgoing treatment), then takes the beginner through holding the viol and bow, fingering, bowing, coordination of bowing and fingering, and concludes with an excellent treatise on getting the most out of practicing. The text is pleasingly enlivened by generous quotations from Christopher Simpson and Thomas Mace. Two appendices list titles and brief descriptions of seven currently available methods and a page of daily isometric exercises for strengthening shoulders, arms, and fingers.

Bernard J. Hopkins

Acoustics and the Performance of Music
JÜRGEN MEYER
English translation by John Bowsher and Sibylle Westphal
Verlag das Musikinstrument, Frankfurt am Main, 1978, 237 pp., DM 108

It is easy to understand why the German language edition of this book was so well received when it appeared six years ago. Dr. Meyer combines a thorough knowledge of the facts of experimental acoustics with a sensitive understanding of their relevance to the problems of musical composition and performance. He skillfully avoids both unsupportable simplifications and complicated technical explanations.

The author describes his main purpose as "to put together present knowledge on the acoustical behavior of musical instruments, and to include discussions on how far one can extract information relevant to the practical performance of music." After introductory chapters on sound and hearing, there are systematic descriptions of experimentally-determined acoustical characteristics of instruments. Of most concern are the relations between volume of sound, strength of harmonics, and dependence of sound radiation on direction. No information on the recorder is given, but such other early instruments as the natural horn, the clarino, and eighteenth-century bassoons are included. Well-chosen examples relate the experimental facts to orchestrations by various composers. A discussion of room acoustics leads to a consideration of some problems of architectural design and to interesting analyses of such practical matters as seating arrangements for performers and the desirability of adapting articulation, tempo, and orchestration to the acoustical peculiarities of concert halls. Theoretical arguments are supported by valuable historical information on performance practice. Among the 175 references cited, ranging from technical articles in obscure acoustics journals to a radio talk by Wilhelm Furtwängler, are many

that are likely to be of interest to musicians and musicologists.

Meyer's presentation of data on the distribution of power among the harmonics of an instrument's tone places an unusually heavy emphasis on the "formant," that is, the frequency at which the power is maximal. He makes a convincing case that the formant is a useful parameter for summarizing an instrument's tonal properties, but I question the value of his constant comparisons with the formants of German vowel sounds, even for German-speaking readers. Another questionable point is the unsophisticated and uncritical use of analysis into harmonic components as a tool for describing the sound an instrument makes in beginning a tone. Finally, it should be noted that at current exchange rates the price of this lavishly produced book is quite high. I believe that most English-speaking readers would be glad to sacrifice the extravagant margins in the interest of economy.

Richard Sacksteder

Correction: The price of a subscription to *The English Harpsichord Magazine*, reviewed in the November 1979 issue, is $6 a year.

An announcement:

I wish to announce my resignation as Editor of the ARS Editions' New Music Series.

Pete Rose
Maplewood, N.J.

Manuscripts and correspondence for the New Music Series should be sent to the new Editor, Colin Sterne, Music Dept., University of Pittsburgh, Pittsburgh, Pa. 15260.

Letter from the Vice-President

The ARS Education Committee has nearly completed one phase of its goals. The Study Guide and optional Examination for Levels II and III, which cover roughly the intermediate through the advanced amateur areas, have been carefully reviewed by a subcommittee of the Education Committee in Seattle in February. The final refinements and the process of printing should be accomplished by the end of the summer, and we hope to make this material available to the membership in October 1980.

At the February meeting we were also able to consider the Level I material that comprises a Study Guide and optional Examination for those who have recently come to the recorder. We had not originally expected this material to be available, but, because of the fine work of Gerald Burakoff and Louise Austin, we were also able to look over this part of our educational program. Although there is still another stage of refinement for this material, we are trying to have it available also in October.

Under our new system, those wishing to receive a teaching credential from the ARS must first pass a Level III Examination and then attend a one-week workshop for prospective teachers. Those having passed the exam and completed the workshop will be recognized by the ARS in its directory.

Still to come, and a major objective for the new ARS Board, will be the development of the Professional Study Guide and Examination. In addition, the Workshop Committee will need to take action to develop workshops for prospective teachers.

The completion of these Study Guides is a major accomplishment; it represents the diligent effort of many people around the country. As Education Director, I would like to give my thanks and congratulations to all who have worked so hard to bring this about. They are Martha Bixler, Constance Primus, and Jerome Kohl, all of whom met with me in Seattle in February, and the following people who have played major parts in the development of the program:

Louise Austin
Gerald Burakoff
Nancy Ann Carr
Mary Ann Fleming
Shelley Gruskin
Ruth Harvey
Shirley Marcus
Julia Meardon
Lois Purfield
Mary Scott

It is the intention of the present Education Committee that the Study Guides and Examinations be reviewed every other year so that the material remains both current and appropriate to the needs of the ARS.

Peter Seibert

Chapter News

Bernard J. Hopkins, editor

Columbus

The Columbus Chapter, under its new president Richard Fuller, reconvened in September. With half a dozen new members and several returning after sojourns elsewhere, our membership now stands at forty. It was decided that most meetings would include small ensemble playing, with music provided by members and the chapter library.

John Wynne again leads the beginners' group. A newly formed viol consort gave its first public performance on October 27, providing musical illustrations for a lecture on John Jenkins by Andrew Ashbee at the Ohio Historical Society. Ashbee, one of the editors of the collected works of Jenkins for Musica Britannica, also gave a mini-workshop for our chapter members that same evening.

Programs at the chapter meetings this year have included a lecture-demonstration of historical flutes and copies of Baroque and early classical flutes by Richard M. Wilson, recently returned from a year of collecting instruments and attending early music concerts and classes in England; a lecture-demonstration on the Ortiz *Tratado* by Suzanne Ferguson, assisted by other chapter members; a lecture on harpsichord accompaniment by guest Margaret Livingston Atkinson; performances by the "Early Interval," Ron Cook's now very professional ensemble, which was also invited to perform at Ohio State University's Medieval and Renaissance Center's annual conference in February; and a variety of programs by groups from within the chapter.

Suzanne Ferguson

Detroit

Editor's note: Although The American Recorder *does not normally publish news from non-chapters, we think the following report from Detroit will interest our member-readers and possibly encourage Detroiters to reactivate their chapter.*

The Metro Detroit Recorder Group holds meetings and maintains a loose schedule of activities. Outstanding among these was a medieval feast, held on a Saturday evening last May, when we performed for one another and our invited friends. The setting was a baronial chamber in a downtown church, with marvelous old carved pews arranged around the room, candelabras, and the whole atmosphere sweetened with great bunches of herbs and lots of rose water.

Everyone came in costumes; almost all played recorders. Our music included estampies, *Alle psallite, Beata Virgine,* English carols, troubadour songs, and improvisations on an organetto. There were also readings from Chaucer and old country dancing in the candlelight under the leadership of a charming and expert dancing mistress.

The potluck dinner that followed was made from recipes in *The Fabulous Feast* and *To a King's Taste,* accompanied by great draughts of spiced (not spiked) cider. The evening ended with delicious herb tea.

All felt that it had been a magic evening, an evening that encouraged us to plan an English May festival with such features as a maypole and morris dancing.

Mary Johnson

Northeastern New York

Enthusiasm and innovation marked the fall season, 1979.

On November 10, twenty members and newcomers met at Union College, Schenectady, N.Y. for a workshop directed by Judith Shapiro of New York City. It was the chapter's first attempt at a fall workshop, and we were delighted with the many new faces who joined us. Best of all was the satisfying and challenging musical experience Judy provided.

We began with medieval Spanish pilgrimage songs and other Spanish works. As the day went on we worked ever harder, enjoying the fun of Dufay's *Gloria ad modum tubae,* the intricate rhythmic problems of pieces by Compère, and the concluding joy of a Josquin motet. Recorders were joined at times by viola da gamba, cornetto, krummhorn, and Renaissance flute, as well as voices. The day ended with a memorable pot-luck supper at my home for participants and their deprived non-recorder-playing spouses.

The Nancy Young Memorial Library was planned and begun this fall in memory of a much loved chapter member, former officer, and dear friend who died late in 1978. The library will make available, to ARS members, published music of all periods for the recorder. We would like to hear from chapters that have developed libraries about their experiences—detailing successes and pitfalls—in the record keeping, filing, and circulating of music.

New also this fall was the effort to provide for two skill levels at regular monthly meetings. This was an ambitious aim for a twenty-two-member chapter with twelve to fifteen regular attendees, but it has worked well in two ways. The opportunity to conduct groups of often one-on-a-part has been shared among many more musicians. Conductors have included Margaret DeMarsh, Julian Cole, James Mullen, Janith Watson, and Phoebe Sheres; Jane Coffey, Dick Smaldone, and Joan Munkacsi will lead future meetings. Moreover, beginning and inter-

mediate players have felt comfortable playing together, while advanced players have been challenged.

We will miss Margaret DeMarsh, who is taking an indefinite leave as music director. Her conducting and constant encouragement since the founding of the chapter have helped and attracted many to the enjoyment of recorder playing.

Plans for 1980 include joint meetings with the neighboring Capital District Chapter and a guest performance by the Skidmore Collegium Musicum, directed by Gary Harney. We look forward to performing Benjamin Britten's *Noye's Fludde* in April at the First Reformed Church in Schenectady's historic Stockade, as part of the church's 300th anniversary year. And as a finale, Patricia Petersen will conduct the annual spring workshop.

Lois Foight Hodges

Tucson

November 29 through December 1, the ARS chapter at Tucson participated in an early music performance workshop sponsored by the Collegium Musicum of the School of Music of the University of Arizona. The visiting faculty were Howard Mayer Brown of Chicago and David Hart of New York, whose lecture topics were: "Imitation in Renaissance Music," "Fourteenth-Century Angels and the Instruments They Play," "Ornamentation and Diminution in the Renaissance and Early Baroque," and "Conventions for Transposing on Instruments in the Sixteenth Century."

In addition to learning from these very sophisticated lectures, we also had opportunities to play: the instrumental group of the Collegium, consisting mostly of chapter members, gave demonstration-rehearsals for the upcoming Christmas concert. Private lessons and a master class for wind instruments were also offered.

We were very glad to have friends come from Phoenix to hear our distinguished visitors and to join us in playing. A "bi-city" group of four viol players, a cellist, and a player of various wind instruments all met after the workshop and enjoyed playing until late at night—a happy conclusion to a great weekend.

Brigette Michael

Letters

Chamber music for the oboe:

I have just completed the fourth edition (February 1980) of my *Catalogue of Chamber Music for the Oboe, 1654–c. 1825,* which is, to my knowledge, the most complete work of its kind in existence. A continuous project begun in 1973, the *Catalogue* is an index of some six thousand separate pieces originally written for the oboe from the seventeenth, eighteenth, and early nineteenth centuries, the "golden age" of oboe repertoire. Most of these works, which are arranged for practical use by instrumental combination, are either in manuscript or are as yet unpublished in this century, although modern publishers are also noted. Needless to say, almost all of this music includes other instruments, so the *Catalogue* will be of interest to most instrumentalists and even singers. I will be pleased to send a copy upon remittance of US $10 by postal money order to the address below, and offer it free to anyone who can provide at least three corrections, additions, or new titles not at present in the *Catalogue.*

Bruce Haynes
Royal Conservatory
Juliana van Stolberglaan 1
The Hague, Holland

Langwill's Index:

Readers who delayed ordering a copy of the fifth edition of Lyndesay G. Langwill's *An Index of Musical Wind Instrument Makers,* reviewed in the November 1979 issue of *AR,* will be interested to know that as of January 25, 1980, it has been sold out. However, the indefatigable Mr. Langwill, now eighty-three, has informed me that he plans to produce a sixth edition, enlarged to 340 pages and with additional illustrations. Individuals and libraries that want to be sure of getting a copy may send $30 ($27 plus postage and packing) by International Money Order to: Lyndesay G. Langwill, 7 Dick Place, Edinburgh, EH9 2JS, Scotland.

Dale Higbee
Salisbury, N.C.

An omission:

In the otherwise inclusive bibliography of recorder methods in the November issue of *The American Recorder,* I was disappointed to find no listing or commentary on my *Whitney Recorder Reader* (Anfor Music, Brooklyn, 1971).

Searching for a reason, I have concluded that (a) it has not come to your attention; (b) perhaps it is regarded as primarily a "supplementary" text—but the opening words of the preface are "This book may be used as a basic instruction book"; or (c) certain features, regarded by most as "pluses," may be too different from other methods. I refer to the availability of a book of piano accompaniments, the use of titles, and the absence of familiar folksongs in favor of all-original material composed for the book.

I have had many letters, often accompanied by recital programs, from teachers of beginning recorder players, expressing their pleasure and thanks for the real musical experience which the accompaniments provide. The use of all-original musical examples justifies the word "Reader" in the title, as it discourages playing "by ear" or from memory, of familiar material.

Maurice C. Whitney
Sun City Center, Florida

Re: Dolmetsch:

Your letter from Brian E. Blood, published in the August 1979 issue of your magazine, is somewhat misleading. . . . As it states, correctly, Dr. Dolmetsch and his two daughters, Jeanne & Marguerite, together with Marguerite's husband, Dr. Brian Blood, are no longer associated with the long-established firm of Arnold Dolmetsch Ltd. and take no part in the voicing and tuning of current recorder production.

It is important to point out, however, that the tuning is now carried out by Dr. G. Layton Ring, currently senior lecturer at Newcastle in the Dept. of Early Music, and a *close associate* of Dr. Dolmetsch for many years. He was trained by Dr. Dolmetsch and worked with him at Arnold Dolmetsch Ltd., carrying out voicing and tuning.

Dr. Blood is not stating the facts when he says that "a large number of skilled craftsmen also left Arnold Dolmetsch. . . . " Only six craftsmen and one apprentice left, and of these craftsmen, five were on the lowest grade. The senior craftsmen in the Recorder Dept. remained with Arnold Dolmetsch Ltd., and more than thirty-five people employed by that company, including craftsmen with up to thirty-two years service, continue the well-established traditions of the founder Arnold Dolmetsch in the manufacture of a wide range of early musical instruments. (Incidentally, Dolmetsch is the registered trademark of Arnold Dolmetsch Ltd. and may not be used by any other manufacturer.)

Having made the above points, I would respectfully suggest that correspondence on these matters be suspended for the time being in view of the fact that legal actions, instigated by Arnold Dolmetsch Ltd., are pending in England and in Europe.

W. G. Heaton
Managing Director,
Arnold Dolmetsch Ltd.

Browning:

I enjoyed reading William Hullfish's article on *Browning* (Feb. 1980) and seeing his transcription of *Browninge my dere* by Henry Stonings. However, Mr. Hullfish is mistaken when he states that this setting has not been published in modern edition.

David and Jennifer Baker published *Two Pieces for Viol Consort a 5* by Henry Stonings as EM 30 in The Early Music Series, Oxford University Press, 1977. The first of these is *Miserere* and the second is *Browning my dere*.

Their source was the same manuscript Mr. Hullfish has used, and with the exception of a few differences in the use of *musica ficta* and rests, the two transcriptions are identical.

The viol version works very well for recorders—SAA(T)TB—and it was performed in this manner in November 1977 and January 1978 at concerts by the Mid-Peninsula Recorder Orchestra in Palo Alto, Ca.

Angela M. Owen
Palo Alto, Ca.

FINANCIAL STATEMENT

We have prepared, on the cash basis, the Balance Sheet of the American Recorder Society, Inc. as of August 31, 1979 and the related statements of Revenues, Expenses, and Retained Earnings for the year then ended. Our examination was made in accordance with accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the accompanying Balance Sheet and Statements of Revenues, Expenses, and Retained Earnings present fairly, on the cash basis, the financial position of the American Recorder Society, Inc. as of August 31, 1979, and the results of its operations for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Respectfully submitted,
FAISHON BAFNA
Certified Public Accountant

THE AMERICAN RECORDER SOCIETY, INC.
BALANCE SHEET
AUGUST 31, 1979

ASSETS		
Current Assets:		
Cash: The Chase Manhattan Bank		$ 6,794
Franklin Society Federal Savings and Loan Association:		
Regular Savings Account		7,684
Dr. Erich Katz Memorial Fund		5,266
Postage Account, New York Post Office		61
Total Current Assets		19,805
Fixed Assets, At Cost:		
Office Furniture, Fixtures and Equipment		1,848
Other Asset:		
Security Deposit—Rent		675
TOTAL ASSETS		$ 22,328
LIABILITIES AND EQUITY		
Current Liabilities:		
Payroll Taxes Payable		$ 379
Equity:		
Retained Earnings		21,949
TOTAL LIABILITIES AND EQUITY		$ 22,328

THE AMERICAN RECORDER SOCIETY, INC.
STATEMENT OF REVENUES, EXPENSES, AND RETAINED EARNINGS
FOR THE YEAR ENDED AUGUST 31, 1979

REVENUES:		
General Membership Dues (note 1)		$ 35,883
Workshops		519
Magazine Income:		
Advertising	$13,131	
Subscriptions	2,171	
Back Issues	642	15,944
Donations		1,274
Directory Advertising		810
Interest on Savings Account		401
Interest on Savings Accounts, Dr. Erich Katz Memorial Fund		346
Royalties		40
TOTAL REVENUES		$ 55,217
EXPENSES:		
Magazine Publishing Expenses:		
Printing	$14,281	
Postage and Handling	1,231	
Editorial Expenses	1,384	
Editor's Salary	3,800	
Payroll Taxes	232	20,928
Scholarships and Workshop Expenses		4,734
Office Salaries		9,991
Payroll Taxes		1,049
Office Expenses and Postage		3,503
Rent and Utilities		2,270
Board Meetings		1,665
Accounting		803
Moving Expenses		1,730
Telephone		527
TOTAL EXPENSES		$ 47,200
Excess of Revenues Over Expenses		8,017
Retained Earnings, September 1, 1978		13,932
RETAINED EARNINGS, AUGUST 31, 1979		$ 21,949

Note 1: Includes approximately $6,900 of membership dues received in advance for fiscal year beginning September 1, 1979.

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Assisted by: Barbara Duey
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meals: $55
meals without breakfasts: $48
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For a brochure and further information, write:
Eugene Reichenthal
Long Island Recorder Festival
20 Circle Drive
East Northport, N.Y. 11731

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Lawrence University
Appleton, Wisconsin
August 3–10

"French Music: Medieval, Renaissance and Baroque"

Directors:
- Louise Austin
- Irmgard Bittar

Faculty:
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- Martha Bixler, recorder, dance
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- Shelley Gruskin: Baroque flute, recorder
- Steven Silverstein: Renaissance band, flutes, cornetto
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Room & board: $100
For information:
- Irmgard Bittar, coordinator
- 301 Ozark Trail
- Madison, Wisconsin 53705
- (608) 231-1623

ARS Workshop in New Orleans, Louisiana
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June 22–29

"Music from Tudor England"

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Coordinator: Helen Smith
Faculty:
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- Jack Ashworth: recorder, Renaissance band, choral ensemble
- Martha Bishop: viols, mixed ensemble
- David Hart: recorder, flute
- Mary Springfels: viols, mixed ensemble

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Workshop participants may use the university gymnasium, pool, tennis courts, and excellent music library. Group activities will include a tour of the French Quarter and a seafood party.

Tuition: $115 (plus $12.50 for ARS non-members)
Room: $50 double, $70 single
Food: optional—average cost $50–$60

For further information, contact:
Helen Smith
2236 North Friendship Drive
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Administrative Director: Patricia Petersen

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Assistants, Antonia Banducci, Bruce Larkin

Faculty:

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Jack Ashworth
Lucy Bardo
Martha Bishop
Martha Bixler
Ingrid Brainard
Stanley Charkey
Judith Davidoff
Allan Dean
Kathleen DeVore
Paul Echols
Sylvia Elvin
Persis Ensor
Wendy Gillespie
Arnold Grayson
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Elloyd Hanson
Ben Harms
Valerie Horst
Judit Kadar
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Carol Rowan
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Enid Sutherland
John Tyson
Kenneth Wollitz
and others to be announced

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(The following is a true accounting of a recent conversation between Art Nitka and J.N. Maelzel.)

NITKA: Say, what are you doing materializing out of my filing cabinet, huh?

MAELZEL: Sorry. I get in the habit of materializing whenever I'm frustrated – and I'm frustrated.

NITKA: Who are you, and why are you dressed that way – and why can I see right through you? What's that box you've got?

MAELZEL: That's a metronome, silly. I invented it. And that's why I'm unable to calm down. I know you – you're Art Nitka, the recorder king – and recently my spies tell me you're getting to be king of the metronome circuit.

NITKA: (blushing) Aw, gee. I'm not the king of anything. I just sell a lot of recorders and give my customers some great bargains, 'cause I love 'em. As to metronomes – they do fascinate me. Are you, by the way, trying to tell me you're J.N. Maelzel who invented the metronome back in 1816?

MAELZEL: The very same, and now the minute I turn my back everybody's getting into the act. They've got big ones, little ones, Japanese ones, German ones, American ones, battery-operated, electric, wind-up, bells, sirens, lights that flash. Ach – is nothing sacred? My metronome has been made into a monstrosity. And you know what? I ain't even getting any royalties!

NITKA: You got the wrong agent, J.N. – maybe we should talk.

MAELZEL: Enough! I demand a full explanation. What's wrong with this metronome the way it is? (Banging metronome on desk.)

NITKA: Watch that stuff, J.N. You'll wreck the merchandise, and I got nobody who'll fix a metronome that old.

MAELZEL: Oh, you know what I'm getting at – don't be so calm. It's not your invention that's out of control!

NITKA: Now calm down J.N. or your own metronome will give out. (Again!) Let me explain why everybody needs a different kind of metronome – why there's so many varieties – why everybody is getting into the act. Face it, J.N. – these metronomes we sell at Terminal Music today are the apex of the art – and they're probably cheaper, and sure are a whole lot better than that primitive ball of lead attached to an alarm clock you've got in that case. Yes, J.N., the new metronome age is here!

MAELZEL: You – you are impossible! I'm about to offer you world rights and you – you ruin everything. Goodbye, it's been bad knowing you (disappears into the filing cabinet in the M folder – with a poof of dust).

NITKA: Folks – see what I have to put up with in a typical business day. Now as to these metronomes, here's the real scoop! We've got some real beauties – the newest stuff as well as the older tried and true – and all at Terminal Music's low, low prices. (If Maelzel knew what I'd sell his metronome for today, he'd simply die.) (Oops – Art, that's your one pun for the day!) On to the metronome run-down – the inside story!

I, ART NITKA, HEREBY DECLARE METRONOME OPEN SEASON HAS NOW BEGUN. You can't find a better metronome selection at better prices than at TERMINAL MUSIC, Discount Metronome Headquarters of the World. (If it goes tick tock, buzz buzz, beep beep or blink blink, we got it. Get it!)

Art Nitka

WHY USE A METRONOME?

Why indeed! Learning music without a metronome is like telling time without a watch – you can get the general idea, but you still don't really know the time! Yet I dare say there are many of us who still guess at tempo and could, frankly, use a little extra help in keeping time. Now any of the metronomes we sell will be of great help. But with some of the new metronomes, a whole different world opens up. These instruments can do anything but grill a Swiss cheese sandwich!

People will ever be seeking a "better mousetrap" to help them learn music faster. Anc now we've got the better mousetrap. There are a host of marvelous new features that have now made the craft of metronomy (sic) a high art. Now when somebody meets me on the street and says "Hi, Art," I don't know whether to say "Hi" in return or just sell him a metronome. It's that high an art. So endeth the philosophical musing for today. Buy and enjoy.

A.N. (The Metronome Maven)

✓ CHECK OUT THESE FABULOUS VALUES AND MAIL COUPON TODAY.

Franz (Electric) TM11
The standard electric. Does not vary. Plug it in, turn dial pointer to desired tempo setting. Simple, sturdy plastic case. Advantages: Durability, absolute accuracy. No tone waver. Five-year factory guarantee. Works regardless of whether it's on a level surface.*
LIST PRICE $35.25 **YOUR PRICE $22.50**

Franz (Electric) TM22
Same as TM11 but plus bright neon flasher synchronized with audible beat. Advantages: Light adds a convenience dimension; may be used for silent study or when recording.*
LIST PRICE $38.25 **YOUR PRICE $24.50**

Seth Thomas (Key Wind) TM1100
The beloved familiar pyramid-shaped classic metronome that started it all. U.S. made. Factory service readily available. Loud beat. Advantages: It's furniture! Very attractive, beautiful rubbed finish. Quality of instrument obvious. A decorator piece for the music room. Key is attached – cannot be lost. Removable cover; when replaced closes metronome completely.
LIST PRICE $38.95 **YOUR PRICE $23.95**

Franz (Key Wind) TM55
Classic pyramid shape. High-impact plastic. Patented "Floating Mechanism" self-leveling suspension – eliminates "limping." (Tick-tock or Tock-tick – instead of an even tock, tock, etc.) Advantages: Dependability, handsome appearance, durability, "no limp" feature.
LIST PRICE $24.00 **YOUR PRICE $17.95**

Taktell Junior (Key Wind) TM825
Made by the famous Wittner company. German precision instrument with firm, excellent sound. Sliding weight. Durable plastic. Advantages: Small (2½ x 6 x 1½). Economical. Simple. Lightweight. Has cover for travel, dust protection. Long running time per wind.
LIST PRICE $33.75 **YOUR PRICE $19.95**

Taktell Super Mini (Key Wind) TM858
High-impact ruby red plastic. Smallest pendulum metronome available. No sacrifice in performance over larger metronomes. Only 4 x 1⅛ x 1⅞. Ingenious. Size of cigarette package. Advantages: Size – fits in pocket. Lightweight. Incredible price.
LIST PRICE $29.50 **YOUR PRICE $18.50**

Metone Electronic (battery) TM23
Basic black. Plastic. Small (2⅞ x 4 x 1½). Unobtrusive instrument with loud synthesizer-type beat through tiny speaker. Easy-set rotary dial graded to tempo setting, plus "off." 9V battery (included). Advantages: Anyone can operate. You can't get any simpler.
LIST PRICE $24.00 **YOUR PRICE $18.50**

Metone Electronic (battery) TM23F
Same as TM23, but black plastic with decorative silver faceplate, plus neon flasher light synchronized to the sound. 9V battery (included). Advantages: Neon flasher for very little more money than TM23.
LIST PRICE $29.50 **YOUR PRICE $22.50**

Slingerland PACER (battery) TM PAC-1
Made by Metone. Basically the same as TM23F plus sturdy belt ring and convenient jack for earphone that cuts out speaker. Earphone included. 9V battery (included). Advantages: Very flexible. This simple, tiny unit meets most needs, and it's low in cost.
LIST PRICE $32.95 **YOUR PRICE $27.50**

SCHOOLS – Here's a great new educational tool!

NEW Dr. Beat Electronic TM-DB33
Now for the first time you can work easily with complex time signatures and syncopation. Our new "Dr. Beat" metronome is much more than a metronome! It does, of course, beat the tempo (40 to 208). It does sound a chime on the first beat of the measure. It does have two LED flashers – one for the first beat of the measure, the other for the remaining beats. BUT ALSO, the TM-DB33 has 4 rhythm units – one each for quarter notes, eighths, sixteenths, and triplets. These have individual level controls to accentuate rhythm. YOU ADD THESE ON TOP OF THE BASIC BEAT (Finally, you can learn to play four against three!). Output jack makes possible drum practice, laying down of click track and band room use. Requires 9V battery. 6½ x 3½ x 1½. Weighs less than ½ lb.
LIST PRICE $99.50 **YOUR PRICE $59.50**

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*For solid walnut or mahogany wood case (specify), add $10.00.

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Please send the following metronomes. (Add shipping cost of $1.50 per metronome. New York State residents add sales tax.)

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