

VOLUME XXIX NUMBER 2 MAY 1988

The American Recorder

Published Quarterly by the American Recorder Society

\$4.00



The American Recorder

VOLUME XXIX

NUMBER 2

MAY 1988

THE AMERICAN RECORDER

Sigrud Nagle, *Editor*
Susan Kuppler, *Art Director*
Jean Seiler, *Assistant Editor*
Dale Higbee, *Record and Book Reviews*
Jack Ashworth, *Music Reviews*
Colin Sterne, *Music*
Suzanne Ferguson, *Chapter News*

EDITORIAL BOARD

Martha Bixler
Ingrid Brainard
Howard Mayer Brown
Gerald Burakoff
David Fuller
William E. Hettrick
Kay Jaffee
Johanna Kulbach
David Lasocki
Laurence Libin
Betty Bang Mather
Thomas Prescott
Edward Roesner
J.M. Thomson
Kenneth Wollitz

BOARD OF DIRECTORS

Louise Austin	Suzanne Ferguson	Mary Maarbjerg
Martha Bixler	Shelley Gruskin	Patricia Petersen
S. Ronald Cook, Jr.	Ken Johnson	Susan Prior
Benjamin Dunham	Jennifer W. Lehmann	William C. Willett

OFFICERS

Shelley Gruskin, <i>President</i>	Patricia Petersen, <i>Assistant Secretary</i>
Martha Bixler, <i>Vice-President</i>	William Willett, <i>Assistant Treasurer</i>
Susan Prior, <i>Secretary and Director of Education</i>	Suzanne Ferguson, <i>Coordinator of Chapter Representatives</i>
S. Ronald Cook, Jr., <i>Treasurer and Counsel</i>	Waddy Thompson, <i>Executive Director</i>

The American Recorder Society, Inc.
Honorary President, ERICH KATZ (1900-1973)
Honorary Vice-President, WINIFRED JAEGER

CHAPTER REPRESENTATIVES

ALABAMA
Birmingham: Gerda Carmichael
Central: R.F. Kirkpatrick

ARIZONA
Phoenix: JoAnn Trapp
Tucson: William Bates

ARKANSAS
Aeolus Consort: Marybelle Nussy

CALIFORNIA
East Bay: Mary Ellen Reed
Marin County: Christa Stapp
Monterey Bay: Carolyn Woolston
Orange County: Donald Bowlus
Riverside: Elizabeth Zuehlke
Sacramento: Richard James
San Diego County: Marcelline Todd
Santa Barbara: May Saxe
Sonoma County: Betty Hershey
Southern: Ellen Perrin

COLORADO
Boulder: Rachel Bender
Colorado Springs: John Shumaker
Denver: Constance Primus

DISTRICT OF COLUMBIA
Monday Rec. Group: Neale Ainsfield
Washington: Carole Rogentine

FLORIDA
Gainesville: Jack Fisher
Jacksonville: Harvey Peacock
LeeCo: Ruth Pardo
Miami: Anne Mahler
Sarasota: Phyllis Ohanian
Tampa Bay: Arthur Allison

GEORGIA
Atlanta: Laurie Searle
Augusta: G.E. King

HAWAII
Hawaii: David Willett

ILLINOIS
Chicago: Barbara Frei
North Shore: Evelyn Dunbar
West Suburban: Richard Eastman

INDIANA
Indianapolis: Billie Watkins
Northeastern: Leon Jones

IOWA
Iowa City: Judy Cottingham

KANSAS
Wichita: Kathy Wolff

LOUISIANA
Baton Rouge: John Waite
New Orleans: Marilyn Peak

MAINE
Pine Tree: Cara Miles

MARYLAND
Columbia: Charles Norris
S.E.M. of No. Md.: Elizabeth Day

MASSACHUSETTS
Boston: William Roberts
Pioneer Valley: Patricia Larkin

MICHIGAN
Kalamazoo: David Fischer
Metropolitan Detroit: Miles Doolittle
Muskegon Baroque Ens.: Franca Pearsons

MINNESOTA
Twin Cities: Jean Allison-Olson

MISSOURI
Heart of the Ozarks: Judy Mignard

NEW HAMPSHIRE
Monadnock: Suzanne Richter

NEW JERSEY
Bergen County: Denny Chandler
Highland Park: Donna Messer
Navesink: Robert Vetter
Princeton: Joan Wilson
Somerset Hills: John Lamb
South Jersey: Susan Cross

NEW MEXICO
Los Alamos: Raphael LaBaue
Santa Fe: Thad Harris

NEW YORK
Buffalo: Charles Hall
Buffalo South Towns: Charles Hall
Capitol District: Michael Walabilling
Long Island: Ruth Shaffer
New York: Michael Zimmoff
Northeastern: Ann Guthrie
Rochester: Kathleen Karafonda
Westchester: Lorraine Schiller

NORTH CAROLINA
Triangle: Kathy Schenley

OHIO
Cleveland: Barbara Perkins
Columbus: Marjorie Gneser
Miami Valley: Donald Clemm
Toledo: Marilyn Perlmutzer

OKLAHOMA
Oklahoma City: Sherry Phillips
Tulsa: Jean Lemmon

PENNSYLVANIA
Lancaster: James Martin
Philadelphia: Tim Strapp
Pittsburgh: Richard D'Ippolito
State College: Dora Diarant

RHODE ISLAND
Rhode Island R.S.: Richard Carbone

TENNESSEE
Eastern: Lisbeth Lieberman
Nashville: Donald Bailey

TEXAS
Austin: Natalie Morgan
Dallas: David Barton
Houston: Michael Cooper

UTAH
Salt Lake City: Martha Veranth

VERMONT
Lake Champlain: Dorothy El-Kareh & Constance Plunkett

VIRGINIA
No. Virginia: Linda Waller

WASHINGTON
Moss Bay: John Avinger
Seattle: Frances DeGermann

WISCONSIN
Madison: Wendy Benz
Milwaukee: David Herrmann

CANADA
ARS Musica Montreal: Mary McCutcheon
Calgary: Patricia Barton
Toronto: Lois Dove

DR. ERICH KATZ MEMORIAL FUND TRUSTEES:
Richard Conn (chair), Suzanne Ferguson, Michael Foote, Ilse Schaler,
Shelley Gruskin (ex-officio)

Copyright ©1988 by The American Recorder Society, Inc.

Articles and letters to the editor reflect the viewpoints of their individual authors. Their appearance in this magazine does not imply official endorsement by the ARS.

The American Recorder (ISSN: 00030724) is published quarterly in February, May, August, and November for its members by The American Recorder Society, Inc. Advertising deadlines are the 1st of December, March, June, and September; deadlines for manuscripts are noted elsewhere in the issue. Editorial and advertising correspondence: Sigrud Nagle, 22 Glenale Terrace, Upper Montclair, N.J. (201) 744-0171. Books for review: Dr. Dale Figbee, 412 South Ellis Street, Salisbury, N.C. 28144. Music for review: Jack Ashworth, School of Music, University of Louisville, Louisville, Ky. 40292. Music for publication: Colin Sterne, 624 Garden City Drive, Monroeville, Pa. 15146. Chapter news: Suzanne Ferguson, 1329 Berkshire, Grosse Pointe Park, Mich. 48230. Library subscriptions: \$18; memberships: \$20 U.S., \$22 Canadian, \$24 foreign. Postmaster: send address changes to The American Recorder Society, Inc., 596 Broadway #902, New York, N.Y. 10012, (212) 966-1246. Application to mail at second-class postage rates is pending at New York, N.Y. and at additional mailing office.

CONTENTS

Jacques Callot: Genius of Music and War <i>J.M. Thomson</i>	48
Making the Music Speak: Silences d'Articulation <i>Theron McClure</i>	53
Points of View: Why don't recorder players take their instrument seriously?	57
Two Villancicos <i>Transcribed by Jennifer Lehmann</i>	59
Book Reviews	63
Music Reviews	67
Chapter News	71
Letters	73
Board Meeting Report	77
Financial Statement	79

Cover: The Liberation of Tyrrhenus, by Jacques Callot (see page 48).

FROM THE EDITOR

J.M. Thomson's article on Jacques Callot is the third in a series on musical caricaturists that began with "Filling the memory like a proverb: William Hogarth and music" in the May 1985 issue and continued with "Music in the work of Thomas Rowlandson" in August 1987. Here he turns from eighteenth-century England to seventeenth-century France to survey the work of a powerful artist who influenced both Hogarth and Rowlandson. Callot is of particular interest to us because of his vivid depictions of Renaissance musical life; as Thomson notes, "In no other artist of the period do we find such a power to conjure up the spirit of an occasion."

In a short performance practice article, Theron McClure advises recorder players to pay attention not only to the notes but also to the spaces between them, the *silences d'articulation*. After quoting various ancient and modern writers on this subject, he shows how to use silences to phrase the opening measures of a Telemann fantasia.

Two other brief articles grouped under the heading "Points of view" deal with aspects of an old problem: the low level of amateur recorder playing. One of the articles is by Richard McChesney, a serious amateur, the other by recorder teachers Nina Stern and Ken Wollitz.

Jennifer Lehmann is as well known for her music autography as for her arrangements of consort pieces for recorders. This being the computer age, however, she decided to print the two villancicos in this issue using her own software program. They look very handsome, though we do miss her autography.

Finally, a request that arrived at the very last minute: for the fiftieth anniversary of the ARS in 1989, Martha Bixler and Ken Wollitz are preparing a history of the organization. If anyone has reminiscences, documents, or photographs from the early years regarding the organization, workshops, and, in particular, the formation of chapters, please send them to Martha Bixler, 670 West End Ave. 9B, New York, N.Y. 10025.

Sigrid Nagle

Jacques Callot: Genius of Music and War

J.M. Thomson

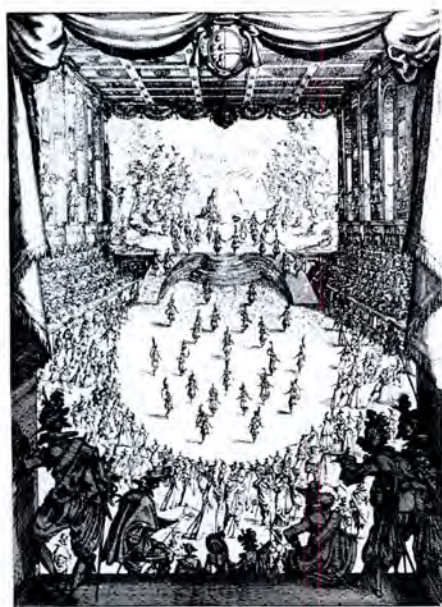


Figure 1. A scene from the 1616 *intermedio*, *The Liberation of Tyrrhenus*.

JACQUES CALLOT HAS a special relevance today. Not only did he evoke the spirit of the *intermedii*, the Florentine musical extravaganzas; of the *commedia dell'arte*, the improvised traveling theaters; and of the Renaissance tourneys of Florence and Lorraine; but in his searing *Miseries of War and Siege of Breda* he presented indictments of human conflict as powerful as any ever made.

Born into a prosperous family of ennobled bourgeoisie in 1592, in the northern French city of Nancy in the dukedom of Lorraine, Jacques Callot spent his earliest years amidst courtly splendor, his father serving Duke Charles III as a painter, heraldic designer, and organizer of festivities. Court ceremonial reached its climax in the funeral procession and interment of the benevolent monarch, both father and son taking part. This early acquaintance with pageantry runs like a leitmotif through his work. Jacques Callot has all the rhetorical gestures of the theater at his fingertips—he presents a scene or a character with an air of grace, he stage-manages, he is in sympathy with actors and musicians. In no other artist of the period do we find such a power to conjure up the spirit of an occasion.

After a short apprenticeship in Rome under the French artist Thomassin, with whom he studied engraving, Callot left for Florence around the beginning of 1612, at the age of twenty, to begin his career proper. At this time the city was fairly quiet by comparison with Rome, where the coming Counter-Reformation, amongst other things, occupied people's minds. The Grand Duchy of Tuscany was politically little more than a satellite of Spain. Although the Medici court could no longer attract outstanding artists, it still contained notable men, including scientists and technologists. Among their duties was the design and organization of court fêtes, which the fortune bequeathed to Cosimo II allowed him to support liberal-

ly. Cosimo delighted in entertainment and courtly spectacle: in pageantry, the comic, and the bizarre.

Giulio Parigi, famed creator and director of ceremonies, taught Callot drawing and etching; Galileo probably gave him mathematics and science lessons. From Parigi Callot derived such stylistic traits as the graceful arrangement of accurately drawn small figures, along with a superb sense of space, often achieved by introducing a dominant figure in the foreground, whose flourishing gesture is all the more powerful when set against the minute figures in the distance.¹ Callot became a gifted engraver and etcher whose technical skills were complemented by a curiosity and compassion based on a deeply held belief in Catholicism, which outgrew the narrower limits of the faith to form a humanistic personality of breadth and stature. Callot never forgot the liberal artistic atmosphere of Florence, his ideal city.

From this period come his vivid depictions of the *intermedii* and similar theatrical *divertissements*, such as his *War of Love*, a luxuriant pageant including a ballet with armed troops; and his *War of Beauty*, an elaborate opera, full of mythological floats and machines—both designed by Parigi. His engraving of three scenes from *The Liberation of Tyrrhenus*, performed in the theater of his Highness the Grand Duke of Tuscany at carnival in 1616, illuminates the atmosphere of the *intermedio* with a brilliance touched only, perhaps, by the inspired costume designs of Buontalenti. In the most memorable of the three (Figure 1), Callot depicts the mountains of Ischia with the giant Typhoeus beneath them. It is a scene of intense activity, from the musicians deftly sketched in on the clouds (others were probably hidden behind the scenery), with groups at either side and in the center, to the spectators and the dancers, a summation of elegance and grace. This is the only important visual record of the famous Uf-



Possible self-portrait of Callot.

fizi Theater, designed by Buontalenti and inaugurated in 1586 as the first permanent theater in Florence—it probably accommodated three to four thousand people.

The *intermedii* resembled modern stage musicals in that they were extravaganzas par excellence, a marriage of music and spectacle. Originally, as the name implies, an interlude or intermezzo, they soon expanded to become entertainments in their own right. They provided a field day for the stage technicians with their flying machines, transformation scenes, and fire-



Figure 2. Commedia dell'arte characters populate Callot's *Balli di Sfessania*.



Figure 3. One of the Gobbi.

breathing dragons. The English seventeenth-century masque is perhaps a near equivalent. Several of Inigo Jones's anti-masque characters derived from Callot, and many of the figures in Jones's 1631 masque *Love's Triumph through Callipolis* were almost identical with those of Callot's later *Balli di Sfessania*.

"Enjoyment is the key" wrote Hugh Keyte of the 1987 BBC re-creation of the 1589 *intermedii*. "This music is designed to work on a large stage, to titillate a none-too-attentive audience with constant nov-

elty of texture and timbre, with catchy dance numbers and intriguing sinfonias; above all with vocal fireworks from the soloists." He sums up the mature *intermedio* as "rooted in an older and more leisurely tradition, [which] revolves magnificently on itself, a succession of Renaissance canvases brought to life: the apotheosis of the *tableau vivant*."²

The *intermedio* offered an unsurpassed range of instrumental timbres, an almost complete inventory of Renaissance instruments. These included the *lira da braccio*,



Figure 4. The Entry of Messrs. Vroncourt, Tyllon, and Mariment, from Combat at the Barriers.



Figure 5. The Entry of the Prince of Pfaltzbourg.

related to the viol family; the fully chromatic double harp; the lirone, a kind of bass version of the lira da braccio; and the cittern, mandola, and chitarrone; along with a variety of organs. In his study of the music of the Florentine *intermedii*, Howard Mayer Brown notes the relatively infrequent use of recorders: "that they took part so rarely. . . may reflect some local Florentine prejudice against them, or some feeling that they were unsuitable for theatrical performances, or their relative absence from these particular eight events may conceivably be coincidental."³

In his *Caprices*, or little sketches of Florentine life, the first version of which

appeared in 1617, we see the beginnings of Callot's absorption in the world of the *commedia dell'arte*, soon to result in three outstanding theatrical prints—Pantaloone, Scapino, and Il Capitano. Pantaloone, dressed in red leggings, loose black cape, turkish slippers, and red woolen cap, is "the grey-bearded old dupe [who] would amuse his audience with his miserly greed and lasciviousness, which would always lead to his ultimate humiliation."⁴ Scapino, or Zanni, the valet, is recognized by his baggy costume, and Il Capitano is the Neapolitan dandy who "was ever ready to remind any listener of his unquestionable honor and valor."⁵

Although the *commedia dell'arte* itself does not survive intact as a theatrical or musical form, we can gain more than an impression of its impact from watching an outstanding company such as the Piccolo Theater of Milan in Goldoni's *The Servant who Served Two Masters*. This gives an excellent idea of the wit and pace that must have informed the *commedia*, the banqueting scene being especially relevant. Vecchi's *Amfiparnaso* (1597), although not intended for stage performance, illustrates the bawdy nature of the music. Some *commedia* plot books survive, and a number of contemporary illustrations. Outstanding amongst these are the twenty-four engravings of Callot's *Balli di Sfessania* (1621–2), a Neapolitan entertainment, with the well-known characters of the *commedia*, the "so-called *maschere*, giving themselves over to frenzied and acrobatic dance." In the wild gestures he gives his characters, Callot seems to confirm that the actors' speeches were rarely premeditated: the spoken word became secondary to movement (Figure 2).⁶

Entertainers at the Medici court included a company of grotesque dwarfs, who, although not part of the *commedia*, shared many of their attributes. These small creatures played musical instruments, danced, and mimed. Fascinated by their appearance and skills, Callot produced, also around 1622, a series of engravings entitled *Gobbi*, which share the liveliness of their counterparts in the *Balli di Sfessania* (Figure 3).⁷

During this middle part of his stay in Florence, Callot experimented with an engraving technique used by silversmiths and jewelers. They etched silver with an acid that bit through lines to penetrate a very hard varnish. Callot took a copper plate and found he could combine the precision of the burin (using an *échoppé*, or gouging needle) with the fineness of line given by the hard varnish. This technique, which Callot brought to perfection, may have originated in a study of the black graffiti that Duccio, and later Beccafumi, had drawn on the white part of the famed black and white marble floor of Siena cathedral. Callot could reproduce in his etchings the variable widths of line they had achieved.⁸ One of its first fruits was his celebrated *Caprices* (1617), mentioned above. These fifty small plates, showing Florentine scenes, activities, and people, were dedicated to the seventeen-year-old Prince Lorenzo Medici and won Callot a generous cash bonus from the ruling family. The scenes include a round dance, a musician, two grotesque musicians danc-

ing, pantaloons, and the phenomenally detailed "Handball on the Piazza Santa Croce," which contains some four to five thousand figures, twenty horses, and ten carriages or wagons. Callot probably worked on this etching with a double magnifying glass, perhaps given him by Galileo.

During his last years at Florence his work included his celebrated *The Fair at Impruneta*, reputed to contain 1138 men and women, 45 horses, 67 asses, 137 dogs, and innumerable birds. With the death of Cosimo II on 28 February 1621, the brilliant character of the Florentine court changed, to be succeeded by the dour ceremonial of the Jesuits of the Counter-Reformation, with their masses, vespers, and sermons. Callot found himself amidst the imposed austerity of an economy drive: dismissals took place all around him. He returned to Nancy in Lorraine some time near August 1621.

As an outsider and a recent arrival, he gained few commissions and faced discouraging prospects in a declining regime. But even worse, the Thirty Years War had already started. The House of Lorraine had become involved in the great power struggles between the Bourbons and the Hapsburgs, as allies of the latter. In 1621 the German Protestant mercenary leader Count Mansfield was in Lorraine aiding the Bourbon Catholics. In 1622 he returned to devastate the principality in the cause of Louis XIII. His unpaid mercenaries killed everyone they encountered as if it were open warfare, burned villages, raped, pillaged, and destroyed. Callot wrote to Pandolfino, his former protector at the Medici court: "If I did not believe that one day I would return there [to Florence], I would die." The experiences of these years led, in 1633, to his series of eighteen etchings, the great *Miseries of War*. Callot shows a plundered countryside, miscreants hanging from trees like sparrows, appalling torture machines, and the poor degraded and maimed.

With more leisure in Nancy, Callot remade some of his Florentine plates and etched new ones from his drawings. He engraved his *Fair at Gondreville* (1624), with its charming round-dance. In 1623, at the age of twenty-nine, he married Catherine Kuttinger—a match that gave him financial independence and allowed him to devote himself wholeheartedly to his sombre and magnificent engravings on the theme of war and its sufferings.

In 1627 he returned to his first love, the Renaissance pageant. His brilliantly conceived *Combat at the Barriers* illus-



Figure 6. One of Callot's Fantasies.



Figure 7. The Little Trellis.

trated a printed account by Henri Humbert, the court poet, of a Lorraine pageant and tourney held in February of that year. Callot's series of fourteen etchings show the various princes making their entry, some on foot, some on floats that depict scenes from mythology, with gods and goddesses. The etchings elaborate on Humbert's descriptions and give Callot's fantasy full reign: he exaggerates the scale of the chariots, adding clouds and similar background decor. Each of his engravings, from the most complex to the simplest, is spirited and inventive. Two of them are shown here (Figures 4 and 5); in another, Monsieur de Macey enters, without wagons, with four drummers and two flute players. He "saluted the ladies with a dozen caprioles so high it seemed that Macey himself was ascending into the skies."⁹

In 1632 there appeared his balletic *Fantasies*, which include a charming lady playing a stringed instrument, flanked by two gentlemen (Figure 6).

Although we are now concentrating on music, not war, it gives Callot's work added stature to consider another of his masterpieces of this period, his six plates comprising the *Siege of Breda* of 1628. Here the Spanish army surrounds the Dutch fortress of Breda, which it eventually captured. Howard Daniel describes it as "one of the greatest anti-war works ever conceived by an artist." He continues, "It might well be said that he never recovered from the Siege of Breda. As he did his research for this great work and studied the terrible phenomenon of war at first hand in Lorraine, the Lowlands, and elsewhere, the whole frightful institution was fermenting in his mind. Out of this deep and shattering experience came one of the first and clearest indictments of war as the most pointless and destructive of all human activities."¹⁰ Callot had worked on the engraving for several years. Indeed, this and his *Miseries of War* directly inspired Goya's own *Disasters of War*.

Callot was increasingly afflicted by a

**The Loux Music
Publishing Co.**

2 Hawley Lane, P.O. Box 34
Hannacroix, New York, U.S.A.
12087-0034 Tel. (518) 756-2273

Agents for the U.S.A. & Canada:

Magnamusic Distributors, Inc.
Sharon, Conn. 06069

We are currently considering music manuscripts for publication; write for our instruction sheet on manuscript preparation.

"Publishers of fine music for the recorder and historical woodwinds"



**9th Annual Course
7-14 August 1988**

DOUAI ABBEY, near READING

JUDITH NELSON
voice
COLIN TILNEY
harpsichord
MICHEL PIGUET
baroque oboe and recorder
JOHN SOLUM
flauto traverso
MICAELA COMBERTI
baroque violin
PETER VEL
*viola da gamba
and baroque violoncello*
LUCY GRAHAM
baroque dance

Located at Douai Abbey and School, a Benedictine monastery and school in a country setting 10 miles west of Reading, the course will feature master-classes, lectures and ensemble coaching in music and dance of the 17th and 18th centuries. The course will emphasize performance practices on period instruments. Enrolment will be limited to ensure individual attention. Some scholarships will be available.

For brochure and full details, write

**Colin Bromelow, Registrar
Bath Summer School of Baroque Music
2 Charleville Circus
London SE26 6NR, England**

**Vancouver
Early Music
Program 1988**

MEDIEVAL PROGRAM

TWO WEEKS, AUGUST 7 - 20
*An advanced-level intensive course
for singers and instrumentalists, conducted by*

SEQUENTIA (KÖLN)

BARBARA THORNTON
BENJAMIN BAGBY

RENAISSANCE PROGRAM

TWO WEEKS, JULY 17 - JULY 30
*An advanced-level program for singers and
instrumentalists, focusing on music
of early 16th-century Italy*

NANCY HADDEN
LAURIE MONAHAN
RAY NURSE
MARGRIET TINDEMANS

BAROQUE PROGRAM

TWO WEEKS, JULY 24 - AUGUST 6
*An advanced-level program for string players,
with orchestra workshops, master classes
and performances*

MUSICA ANTIQUA KÖLN

REINHARD GOEBEL
MANFRED KRAEMER
PHOEBE CARRAI
THIERRY MAEDER

EARLY MUSIC & DANCE

ONE WEEK, AUGUST 14 - 20
*A workshop for amateur
instrumentalists and singers of all levels
focusing on Renaissance and Baroque music,
with artists from Canada and the USA*

**VANCOUVER EARLY MUSIC
FESTIVAL 1988**

MID-JULY TO MID-AUGUST

*A series of seven
superb concerts by
faculty members
& guest artists*



*Write early
for our brochure.*

**VANCOUVER
EARLY MUSIC
PROGRAM 1988**

1254 West 7th Avenue,
Vancouver, B.C., V6H 1R6
Canada • (604) 732-1610

stomach disorder, believed to be an ulcer. His illness was worsened by the prolonged tension of the times, when every notable in Lorraine was compelled to take an oath of allegiance to Louis XIII under penalty of expulsion from the Duchy and confiscation of property. This oath proved anathema to the Callots, and Jacques acquiesced only some three months before his death in 1635, at the age of forty-three. His last engraving, *The Little Trellis*, is a pastoral vignette, showing two musicians playing harp and chitarrone, a charming return to the warmth and gaiety of his Italian days (Figure 7).

Callot's memorial statue at Nancy bears the legend "Son burin vaut mieux que nos plumes" ("His burin is worth more than our pens"). Succeeding artists felt the force of this, for they collected and studied him assiduously: his influence flowed on through succeeding centuries, in Hogarth, Rowlandson, and many others. He is one of the incomparable masters—"a great and excellent calligrapher," as Abraham Bosse's portrait and epitaph sets forth—revered not least for the immortality he imparted to Renaissance musical life.

NOTES

¹See especially Ternois, *L'Art de Jacques Callot* (Paris, 1962).

²1986 Proms program note, reprinted in *Early Music New Zealand* II/4 (December 1986), 22-29.

³*16th-century Instrumentation: the Music for the Florentine Intermedi* (Florence, 1973), 67ff. Brown notes an instance in 1565 when a recorder was asked to ornament a part at the same time as a soprano and bass viol played *passaggi*. Usually, however, one or two recorders were given inner parts in mixed consorts and played an octave higher than written.

⁴Brown University catalogue, 13 (see bibliography).

⁵*Ibid.*

⁶*Ibid.*, 22.

⁷The title page is dated 1616, but the work was not completed until later.

⁸See, for instance, Gross, *Etching, Engraving, and Intaglio Printing* (London, 1973), 24.

⁹Quoted from Humbert in Kahan, *Jacques Callot, Artist of the Theatre*, 56 (see bibliography).

¹⁰Callot's *Etchings*, xxii (see bibliography).

SELECT BIBLIOGRAPHY

Daniel, Howard, ed. *Callot's Etchings*. New York, 1974.

Exhibition Catalogue. Department of Art, Brown University; Rhode Island School of Design. Rhode Island, 1970.

Kahan, Gerald. *Jacques Callot, Artist of the Theatre*. Athens, Ga., 1976.

Lieure, Jules. *Jacques Callot*. 5 vols. Paris, 1924-27.

Major, A. Hyatt. *Callot and Daumier*. New York, 1960.

Russell, H. Diane. *Jacques Callot, Prints and Related Drawings*. Washington, 1975.

Making the Music Speak: Silences d'Articulation

Theron McClure

ELEVEN PAGES OF *The New Grove Dictionary of Music and Musicians* are given to the subject of rhetoric and music. The "Old" *Grove's* offered none. The reappearance of rhetoric as a guide for performers merits our attention, for a "rhetorical" approach was valued highly in the eighteenth century and may now assist us in interpreting the music of that time authentically and effectively.

The art of rhetoric, cultivated by public speakers since the days of ancient Greece and Rome, is invoked in discussions of music by such authorities as Thomas Mace, J.M. Mattheson, and J.J. Quantz. Mattheson, in *Der vollkommene Capellmeister* (1739), compared musical rhetoric to that of speech, citing *inventio* (invention of an idea), *oppositio* (arrangement of the idea), *decoratio* (elaboration or decoration), and *pronuntiatio* (performance or delivery).²

It was the last element of the rhetorical scheme, the *pronuntiatio*, that concerned Baroque and Classical theorists of performance practice such as C.P.E. Bach, Quantz, Leopold Mozart, Dom Bédos de Celles, François Couperin, Louis d'Anglebert, Père Engramelle, George Muffat, Claude Daquin, and J.C. Rameau. Although there are many other aspects of *pronuntiatio*, I wish to pursue only one: paradoxically, it is not sound but *silence*, the instants of quiet that give the "sense" to the notes and phrases of musical "speech."

When there is no verbal text to guide our musical *pronuntiatio*, we need to find its equivalent. In his book on the science of pricking music-box cylinders (1775), Père Engramelle explains:

... to produce the effect of nearly all consonants, the sound of the vowel is stopped either by bringing the lips together or by pressing the tongue against the palate, the teeth, etc. All these stoppages of the vowel's sound are as many short silences which detach the syllables from one another to form the articulation of speech. It is the same in the articulation of music, with the only difference that the sound of an instrument being everywhere the same, and producing so to speak only one vowel, the *silences d'articulation* must be more varied than in speech if a kind of intelligent and interesting articulation is to be produced.³

Dorothy Swainson believes that "J.S. Bach must have played with an abundance of *silences d'articulation*," offering her own translation of a passage from Johann Nicolaus Forkel, Bach's first biographer (1802):

Bach's way of handling the clavier was admired by everyone who had the good luck to hear him play, and it was the envy of many who themselves had the right of claiming to be considered good players. . . . Whence arise these various particularities with ten performers, who all possess great technical proficiency and finish? Simply in the manner of enunciation and attack (*Art des Anschlages*) which, with the clavier, is precisely that which in speech corresponds to distinct articulation. If a performance is to be perfect either in playing, in speak-

ing, or in declaiming, it depends entirely upon attaining the highest degree of distinctness in the articulation of separate notes, as in the pronunciation of separate words (*Anschlag einzelner Töne, sowie in der Aussprache einzelner Wörter*).⁴

Writing of the flute and stringed instruments, Quantz advises, "However well ordered the fingers may be, they cannot alone produce musical speech; the tongue (in flute playing) and the bow must help, and it is these latter which most affect the expression of a piece,"⁵ by ending and commencing the instants of silence (i.e., in the "attack" and closure of the notes). Mace tells us that the lute "will seem to speak the word 'Tut' so plainly, as if it were a *Living Creature, Speakable*," and recommends "a sudden taking away the sound of any note" by clapping down with the right hand "your next striking finger, upon the string which you struck," to interrupt the lute's resonance.⁶ Our modern musical training prepares us for producing the long, connected lines of nineteenth-century melodies, not breaking up the flow into small clusters of notes that form musical syllables and words,⁷ so it is difficult for us to "hear" what these descriptions might refer to; luckily, there are writers who provide musical examples.

In *L'Art de toucher le clavecin* (1717), François Couperin declares that "the feeling or 'soul,' the expressive effect. . . is due to the cessation and [delaying] of the notes, made at the right moment." Couperin illustrates two ways to make a silence rhetorically effective. One is the *aspiration*, (a quasi-staccato, i.e., a note with a breathing space after it):



Another is the *suspension* (a breath before the note, slightly retarding it):



These two agréments. . . leave the ear in suspense. . . . With regard to the expressive effect of the aspiration, the note over which it is placed must be detached less abruptly in passages which are tender and slow than in those which are light and quick. As for the suspension, it is hardly employed at all except in slow and tender pieces. The duration of the rest which precedes the note over which it is marked must be left to the taste of the executant.⁸

To stress successive salient words, effective public speakers often separate them with a measurable silence, or caesura. Musi-

cians do this too, to add weight to successive strong or “down” beats. C.P.E. Bach writes:

In slow or moderate tempos, caesurae are usually extended beyond their normal length. . . . It is customary to drag a bit and depart somewhat from a strict observance of the bar, for the note before the rest as well as the rest itself is extended beyond its notated length.⁹



In his *L'Art du facteur d'orgues* (1766–1778), an important work on eighteenth-century organ building that also contains valuable information about the interpretation and tempi of music of the period, Dom Bédos de Celles includes numerous schematic diagrams specifying the length of sounds on music-box cylinders. Here is one of his examples translated into musical notation (under the heading *port de voix simple*), which demonstrates a heightening of the articulation:¹⁰



The keyboard fingerings employed by eighteenth-century composers sometimes produce *silences d'articulation* that are effaced by modern fingerings. As Sol Babitz points out:

Bach has many “absurd” fingerings. . . . He did not create this obstacle course without a musical purpose. In order to make the awkward jump gracefully the player must “draw in” the first four notes so that the silence sounds like part of the phrase.¹¹



An example of a fingered delay by Philipp Emanuel Bach:¹²



But don't all these silences break up the musical line excessively? How many of these breaks in our music's continuity do we tolerate? The writers disagree. Mace allows “A kind of *Cessation* or *Standing still*, sometimes *Longer* and sometimes *Shorter*, according to the *Nature* . . . of the *Musick*.” But Couperin asserts that “The almost imperceptible . . . silences should make themselves felt without altering the time.” Frescobaldi seems to advocate spaces like commas or periods, writing: “A pause prevents confusion between one phrase and another.”¹³

Today's player is faced with a problem of taste and judgment in letting the *silences d'articulation* “hold back” his or her music: where to place the pauses, and how long to make them.¹⁴ Quantz offers a drill for interrupting a succession of fast notes for a snatching of breath. In this exercise, a wee pause is made follow-

ing each note that has a stroke over it, after “drawing in” notes to make room for the articulative silence:¹⁵



We might look at examples of the Baroque recorder repertoire for similar musical patterns, and experiment with some silences of our own. Here, for example, is the opening of the finale of a Telemann fantasia, in its “pure form”:¹⁶



Could, say, five of Forkel's ten hypothetical performers have interpreted the music with the “various particularities” shown below?



The principle I used in making these “silences” was to gather the notes into “beats” that produce groups of “mini-phrases,” adding rhythmic energy to the musical expression. Practicing such varied groupings in a piece can help us discover new meaning that we might otherwise have missed. By analyzing the printed

text of our music in this way, we are taking a rhetorical approach that helps us conceptualize it as words, phrases, and sentences. Then our delivery of a sonata becomes like a delivery of an oration, as we use the *silences d'articulation* along with other enunciative devices such as beautiful tone, dynamics, varied articulation, and ornaments, to move and persuade our audiences.

NOTES

¹George J. Buelow, "Rhetoric and Music," *New Grove Dictionary of Music and Musicians*, (London: Macmillan, 1980), vol. 15, 793-803.

²*Ibid.*, 794.

³Père Engramelle, "La Nototechnie, ou l'art de noter les cylindres et tout ce qui est susceptible de notation dans les instruments de concerts mécaniques," Paris, 1775; trans. Arnold Dolmetsch in *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries* (Seattle and London: Univ. of Washington Press, 1969), 283.

⁴Dorothy Swainson, "Silences d'Articulation," *Consort* 5 (April 1948), 15. For more elaborate discussions of Bach's use of rhetoric, see Warren Kirkendale, "Ciceronians versus Aristotelians on the Ricercar as Exordium, from Bembó to Bach," *Journal of the American Musicological Society*, 32 (Spring 1979), 1-44, and Ursula Kirkendale, "The Source for Bach's Musical Offering: the *Institutio Oratoria* of Quintilian," *Journal of the American Musicological Society*, 33 (Spring 1980), 88-141.

⁵Dolmetsch, *op. cit.*, 281.

⁶Thomas Mace, *Musick's Monument*, 1676. Facsimile published by J. Radcliffe (Paris: Éditions du Centre National de la Recherche Scientifique, 1966), 109.

⁷Albert Schweitzer teaches us that "legato playing . . . implies an endless variety in the tying and grouping of single notes of equal value. . . . It is a great mistake to play successive notes in [Bach's] music with equal values, in the style of Czerny's 'School of Velocity,' or Clementi, or Cramer." *J.S. Bach*, trans. Ernest

Newman (London: A.C. Black, 1905, 1938), vol. 1, 366, 369.

⁸François Couperin, *L'Art de toucher le clavecin*, trans. Mevanwy Roberts (Wiesbaden: Breitkopf & Härtel, 1961), 14 ff. Couperin here gives the term "suspension" a meaning different from that in use today.

⁹Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell (New York: W.W. Norton, 1949), 375.

¹⁰François Bédos de Celles, *L'Art du facteur d'orgues*, 1766-78. Quoted in Dolmetsch, *op. cit.*, 321.

¹¹Sol Babitz, "On Using J.S. Bach's Keyboard Fingerings," *Music and Letters* 43 (1962), 123-28.

¹²Cited in Swainson, *op. cit.*, 14.

¹³All cited in Robert Donington, *A Performer's Guide to Baroque Music* (New York: C. Scribner's Sons, 1974), 284.

¹⁴In earlier times the strong body-rhythm of the *tactus* might have overridden these expressive delays.

¹⁵Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, Berlin, 1752. Facsimile of 3rd ed. (Breslau, 1789), edited by H.P. Schmitz (Kassel: Bärenreiter Verlag, 1953), ch. IV, fig. 19.

¹⁶Georg Philipp Telemann, *Finale Allegro, Fantasia in B^b major* (original key, G major), from *Twelve Fantasias for the German Flute*, 1732 (New York: Hargail, 1962), 15.

Theron McClure is professor emeritus of music at The Ohio State University, where he taught contrabass and music theory. He also played double bass in the Cleveland Orchestra and violone in faculty concerts at the Oberlin Baroque Performance Institute. Currently he is music director of the Bracenton, Florida Early Music Society.

Music autography by Wendy Keaton.

**Baroque and Classical Music Workshop
and
Concerto/Concert Aria Competition
July 11 - 22, 1988
Wilfrid Laurier University
Waterloo, Ontario, Canada**

Jean Lamon, violin	Elissa Poole, flute
Julianne Bard, voice	Jeffrey Dookey, voice
Boyd McDonald, fortepiano	Elaine Biagi Turner, dance
Christine Mahler, violoncello	Michael Purves-Smith, oboe
Colin Tilney, harpsichord	

The Workshop offers Master Classes in the above disciplines, gesture classes, dance, coached chamber ensembles, lectures and recitals.

Winner of Concerto/Concert Aria Competition will perform with Workshop Ensemble.
Scholarships Awarded

For Workshop and Competition information:
Summer Music Workshops WLU, 75 University Avenue West, Waterloo, Ontario N2L 3C5
(519) 884-1970, ext. 2631

**Beha & Gibbons
HISTORICAL
WOODWINDS**

Baroque & Renaissance
Woodwinds for the
Professional Musician

BAROQUE RECORDERS

*Bressan Hotteterre
Rippert Stanesby, Jr.
Steenbergen*

RENAISSANCE
RECORDERS

*van Eyck Ganassi
Kynseker*

RENAISSANCE FLUTES

at a²—440 & 466

Lara Beha Jooff & Bernard A. Gibbons
630 Huron Avenue, Cambridge, Massachusetts 02138
Telephone: (617) 547-1424

LEVIN HISTORICAL INSTRUMENTS INCORPORATED

HISTORICAL WOODWIND MAKERS, SELLERS, & REPAIRERS

1152 Greenpond Road, P. O. Box 407, Newfoundland, New Jersey 07435-0407

Telephone: (201) 697-0535

Specialists in Historical Woodwinds



BUILT IN OUR SHOP:

RENAISSANCE recorders, dulcians, shawms,
cornetts, flutes, rankets

BAROQUE recorders, oboes, bassoons, clarinets

CLASSICAL bassoons, clarinets

FROM OTHER FINE MAKERS:

RENAISSANCE recorders, cornetts, dulcians, krummhorns
cornamuses, rankets, and instrument kits

BAROQUE continuo organs, trumpets, flutes, recorders

ACCESSORIES:

Tuners, instrument cases, reeds and reed-making tools

THE OLDEST ESTABLISHED REPAIR SERVICE IN THE UNITED STATES

Our workshop is a collaboration of craftsmen and performers. The instruments we manufacture are used and respected by professional musicians throughout the world and each of the instruments we sell, including those by other makers for whom we are agents, is thoroughly tested and adjusted in our shop before it is sold. Our prices are competitive and we offer a two-year service warranty on all sales. Because we know that all recorders will need revoicing at some point during the warranty period, we send yearly service reminders to all our customers so they may take advantage of our warranty service. Hundreds of colleges, conservatories, and professional musicians depend on us for the most consistent, reliable instruments and prompt, ethical service.

PLEASE WRITE FOR OUR FREE CATALOGUE.

POINTS OF VIEW

Why don't recorder players take their instrument seriously?

Even when one lives in a city with more than a quarter of a million people, it can be difficult to keep a recorder consort going that plays with some artistic polish. I would like to share my experience with readers of *The American Recorder*, because I suspect it is fairly typical. Perhaps if others follow the lead of this first attempt to put our heads together, we can eventually come up with a practical solution to the problem.

Our group began as a family activity, but our sons grew up and went away to college, as sons do, making it necessary for my wife and me to look to others if we wanted to play anything more than solos and duets. Since that time we have seldom been able to approach the level of performance we maintained as a family.

We have struggled with a discouraging succession of players who fumble every passage that requires forked fingerings, who constantly mix up C and F fingerings, who are bewildered by signatures with more than one sharp or flat, who are floored by sixteenth-notes, and who get lost before playing a dozen measures—never to find their places again. Very few, incidentally, were novices; some had played the recorder for more than forty years.

If my experience is indeed typical, most of those who take up the recorder are content just to play at it. Practicing, and especially practicing with the intent to improve, is unheard of. The attainments of professional recorder groups are shrugged off as hopelessly beyond ordinary mortals. Yet such much-played (by professionals) staples as Warlock's "Capriol Suite" and Woodcock's "Browning Fantasy" are well within the reach of players of considerably less than professional caliber. (Only three times in seven years have I been able to convince players in our group that these pieces are possible.)

An amateur, in the truest sense, does something for the love of it, and the recorder, like any other musical instrument, should be played for love. Too many amateur recorder players seem to suffer from the delusion that trying to play the instrument competently would spoil their fun.

Even the weekend golfer hits a few pails of balls on the driving range and essays a putt or two in his backyard during the week, recognizing that he cannot enjoy the game to the fullest

if he plays only on Saturdays and Sundays. While he has no professional ambitions, he undoubtedly gets a great kick out of breaking 95 on occasion. It ought to be every bit as much of a thrill for a recorder player to breeze through one of Telemann's canonic sonatas without having to fight for every note, but few of us seem to have enough enthusiasm to try some practice putts of our own.

There is no lack of method books and practice material, geared to every conceivable level of ability, to help players with even the most modest goals improve their skills. While few amateurs could consider tackling the near-exhaustive *Charlton Method*, the standard tutors by Duschenes and Orr and the Sweet Pipes books are certainly appropriate. For daily practice in fundamentals, it would be hard to improve on Staeps' *The Daily Lesson* and *Der Weg Hinan*. The Rooda books, despite the fact that they ignore minor keys, also offer much of value in this respect. These are only a few among many.

Still, the question arises: how can we interest players in making an honest effort to improve? James Galway tells of a friend who was teaching a teenager to play the saxophone. The boy's father telephoned for advice on music to buy. "Nothing serious, just a few things he can play for fun," the father insisted. Galway's friend replied, "The way he plays now, it couldn't be fun for him or anyone else. Why don't you make him practice, so it *will* be fun?" Few of us would care to be so blunt with our fellow players, but the thought is apt.

There is another aspect to this problem, and it is even thornier. This concerns trying to find players who already play well, and who are probably starved for opportunities to play with others of some ability. There should be a less expensive way to reach them than advertising on television, but it is no simple matter.

The local ARS chapter is aware of the existence of our group, and every once in a while steers somebody in our direction. So far, no one capable of handling even Freda Dinn's "Sixteenth Century Dances" with ease has ever come to us through this channel. I hope and believe that others like myself have long since given up attending the meetings because they, too, are tired of going over the same handful of childishly easy pieces month after month and

year after year. I imply no criticism of the way the Colorado Springs Chapter conducts its meetings. The meetings are well and faithfully attended, so they obviously fill a need. The chapter just isn't a place for accomplished players to meet other accomplished players; but if not there, then where?

Most recorder players are performe amateurs, but amateurs have a valuable role to play in all fields of human endeavor, and amateurism need not be synonymous with ineptitude.

I have never heard that high-school band directors, proudly hailed as perfectionists, have ever contributed greatly to human misery. How can we instill the spirit of perfectionism in recorder players? Our instrument deserves no less.

Richard McChesney



Years ago an early music workshop was synonymous with a recorder workshop. Although a few pioneering souls were learning the viol and such novelties as krummhorn and sackbut, one generally had the impression that most early music was to be played by consorts of recorders. Nowadays a much broader instrumentarium is on display. There are so many viol players that last summer there were three workshops for viols alone. Two summers ago at Early Music Amherst, nine serpent players foregathered for a concurrent workshop of their very own. And that oldest and most ubiquitous of instruments, the voice, is now prominently exercised at many of these events.

But the recorder still dominates. The reason for this state of affairs is not hard to find. Most of the students attending early music workshops are amateur musicians, and the recorder—most of whose repertoire is pre-Classical—provides easy access to music making. Thus there is a natural affinity among recorders, early music, and amateur musicians.

For some of these players, music is an intense avocation. They take lessons throughout the

year, spend money on expensive music and instruments, and practice regularly. For others the activity is recreational, and they are satisfied with a level of accomplishment sufficient for reading through a few pieces with a group of friends. Some people come to workshops to

get better, others mainly to have a good time. Of course it is the wisdom of any teacher that the best way to have a good time is by getting better. The enjoyment of any player, regardless of level, will be enhanced by gaining more control over the instrument.

At early music workshops in Italy, for example, the mornings are given over entirely to technique. In our country the emphasis is on basic musicianship: playing a piece of music in time and in tune, getting tricky rhythms right, and so on. Although the morning class may be billed as "technique and ensemble," the tolerance for basic technical study is low. People are impatient to get on with the music. Some players flatly refuse to be in classes where they are made to play scales. Needless to say, the strongest objectors are usually the very persons most in need of such basic instruction. We teachers are perhaps intimidated by these grumblers, so a strong emphasis on technique, at any level, is the exception rather than the rule. Reluctance to face the rigors of working on technique is found not only among the lower intermediate and "recreational" players. Speaking in reference to the students in his advanced class in French Baroque music, Han Tol, the Dutch recorder virtuoso, made the following observations in an interview in the May 1987 issue of *The American Recorder*:

I feel a little bit of frustration because... you give [students] an exercise, and they go home, and they practice it, and they come back and say, well, it was really difficult, and I didn't manage to do it. You ask what did they do, and they say, oh I tried it three times and then I thought, okay, let's play music. It's striking, because... we consider the recorder an instrument like the violin, which demands hours of practicing every day.

In Holland and elsewhere in Europe the recorder and other early instruments are fully recognized at conservatories, and a student can study one of them as his or her major instrument. For a variety of reasons that is not quite the case on the North American continent. Students who wish to become professionals must either pull themselves up by their own bootstraps or go abroad and study. Many have done so, as is witnessed by the many superb performers and groups who play early music in a fully convincing manner on authentic instruments, with historically informed style and delivery. Such persons often got their first inspiration by attending workshops, and their most devoted audience comes from the avocational majority of students who were at the workshops with them. This mixture of aspiring professionals and devoted amateurs is inspiring for both sides.

A one- or two-week workshop cannot replace the training of a conservatory or music school, but it can do the greatest service to students of all levels and aspirations by placing greater and more consistent emphasis on technique. Repertoire, style, and basic musicianship are all important, but to address these adequately the player must know his instrument. Again: the better we play, the greater is our enjoyment.

Nina Stern and Kenneth Wollitz

The above is adapted, with permission, from *Historical Performance*, 1/1, 1988, the journal of *Early Music America*.

Recorders—Wood & Plastic

Pam Music

18042 Gramercy Place
Torrance, California 90504

(213) 324-8444

Art Stilweil

MARSHA TAYLOR

818/360-3089

Reproductions of 18th Century Oboes



10952 ETIWANDA AVE., NORTHRIDGE, CAL. 91326



The ARS EDITIONS SELECTED TRIOS & QUARTETS

Suitable for study and performance;
authentic editions prepared by many
of the Society's most renowned editors
and performers.



TRIOS

EARLY GERMAN CHORAL PRELUDES <i>ed Whitney</i> SAT ARS 69	\$3.50
GLOGAUER SONGBOOK SETTINGS <i>ed Hanson</i> SAT ARS 64	\$2.95
TUDOR TRIOS <i>arr from Henry VIII, Tallis et al by Newman</i> ARS 45	\$2.95
KIRNBERGER, Johann: RICERCARE <i>ed Owen</i> ATB ARS 75	\$3.95
MUSIC FROM SHAKESPEARE'S DAY <i>arr Newman</i> SST or SAT ARS 51	\$3.50

QUARTETS

AICHINGER, George: 3 RICERCARS <i>arr Hestrick</i> SATB or ATTB ARS 89	\$7.50
BANCHIERI, Andriano: 4 CANZONI ALLA FRANCESE <i>ed Crabtree</i> SATB ARS 88	\$4.50
BYRD, William <i>ed Schukraft</i> 2 IN NOMINES SATB ARS 71	\$4.50
CAVACCIO, Giovanni: 5 INSTRUMENTAL CANZONAS <i>ed Lynn</i> SATB ARS 93	\$8.50
FRESCOBALDI, Girolami: CANZON DOPO L'EPISTOLA <i>arr Rosenberg</i> SATB	\$2.95
FROBERGER, Johann Jacob: 2 FANTASIAS <i>ed Deaver</i> SATB ARS 80	\$4.95
FUX, Johann, et al: 4 LITTLE FUGUES <i>arr Owen</i> SATB ARS 47	\$2.95
GUAMI, Giuseppe: CANZONETTE FRANCESE <i>ed Crabtree</i> SATB ARS 83	\$5.50
MORTARO, Antonio: 4 CANZONI <i>ed Houle</i> SATB ARS 67	\$4.50
RICERCARI FROM MUSIQUE DE JOYE <i>ed Staley</i> SATB ARS 90	\$8.50

ARS RECORDER SAMPLER *ed Jennifer Lehmann and Joel Newman*
25 recorder trios and quartets in performance scores selected from previously
published ARS Editions \$7.95

Order from your dealer or directly from Galaxy Music Corporation,
131 West 86th Street, New York, New York 10024
Your order must be prepaid; please add \$1.50 postage & handling.

GALAXY MUSIC CORPORATION, New York

Villancico: Y Endo Me

Transcr. by Jennifer W. Lehmann

Anon. (1556)

A. Refrain 5

Soprano

1. Y en- do me y vi- nien- do me fuy en- a- mo- ran-
2. Nun- ca mi cui- da- do se va mo- de- ran-

Alto

10

do U- na vez ri- en- do y o- tra vez llo- ran-
do a un que- ste rri- en- do y o- tra vez llo- ran-

Fine B. Verse 15

do, y o- tra vez l'o- ran- do. do. 1. Yo e- sta- va
do, y o- tra vez l'o- ran- do. do. 2. Mas en co- no-

Fine

20 *DC.*

sin ve- ros de a- mor des cui- dan- do, des ciu- dan- do. do.
ge- ros me vi en- a- mo- ran- do, en- a- mo- ran- do. do.

DC.

Villancico: Fa La La Lan, Fa Lera

Transcr. by Jennifer W. Lehmann

Anon. (1556)

A. Refrain

5

Soprano
Fa la la lan fa la la lan, fa le-ra, fa la la

Alto I

Alto II

Bass/Tenor

10

lan, de la guar-da ri-e-ra, fa la la lan, fa la la lan, fa

15

le-ra, fa la la lan, de la guar-da ri-e-ra. Fine

Fine

Fine

Fine

Fine

Source: Cancionero de Uppsala: 27'-28

A different version of the Christmas villancico, "Riu riu chiu".

B. Verse

20

1. Quan- do yo me ven- go de guar- dar ga- na- do, To- dos me lo Di- zen ped-

2. Al- la rri- ba rri- ba en vall de ron- ca- les, Ten- go yo mi- e- sca y

3. Vie- ne la qua- res- ma yo no co- mo na- da, Ni co- mo sar- di- na ni

25

ro el de- spo- sa- do, A la he si soy con la hi- ja de no- stra- mo, Que-

mis pe- der- na- les, Y mi cur- ron- i- to de- que ruo- cer- va- les, Ha-

co- sa sa- la- da, De quan- to yo quie- ro no se ha- ze na- da, Mi-

30

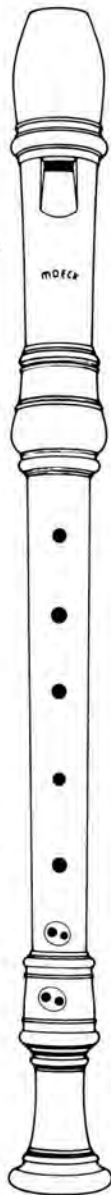
sta sor- i lue- la el- la me la die- ra, el- la me la die- ra. DC.

go yo mi lum- bre si- en- to me- do quie- ra, si- en- to quie- ra. DC.

ga co- ra- zey- te ha- zen me den- te- ra, ha- zen me den- te- ra. DC.

For those who delight in authentic sounds **M**oeck offer Renaissance and Baroque instruments (recorders, flutes, crumhorns, cornamuses, curtals, dulcians, shawms, cornetti, oboes, bassoons, racket, etc.)

Just released: newly designed alto and soprano recorders after Jan Steenbergen at A 415 and A 440 with its characteristic high narrow windway producing a unique and refreshingly different recorder tone. Renaissance soprano recorder with a range of 2 octaves after Kynseker. Also available a new transverse flute after Godefroid Adrien Rottenburgh



at A 415 and A 440, oboes after Jacob Denner at A 415 and Barnaba Grassi at A 440, soprano shawm after Jacob

Denner. For twenty years **M**oeck Rottenburgh Recorders have been the most widely purchased solo recorders for students, pupils and recorder players throughout the world.

The playing characteristics and accuracy of tuning have been steadily improved over the years to become near perfection. **M**oeck School and Tuju recorders have become the leading instrument in primary school music education.

MOECK

a generation of experience in the art of making superlative recorders and historical woodwind

Please ask for detailed information: Magnamusic Distributors, Inc., Sharon, Connecticut 06069, Telephone 203 / 364-5431

BOOK REVIEWS

MALCOLM BOYD *Domenico Scarlatti, Master of Music*. New York: G. Schirmer Books, 1986; xii, 302 pp.; \$19.95.

The tercentenary of Scarlatti's birth in 1985 attracted relatively scant notice as compared with those of J.S. Bach and Handel. Accordingly, it engendered comparatively little scholarly writing. Unlike the fame of his two illustrious contemporaries, Scarlatti's rests today uniquely on his contribution to the keyboard repertory. After all, even in the absence of his harpsichord and organ works, Bach would still be an Olympian figure amongst the great composers. In Handel's case, his keyboard compositions are even less significant as compared with his total output. Although Scarlatti ventured into opera, oratorio, and other secular and sacred vocal and instrumental genres, it is the 555 sonata movements, largely composed towards the end of his career, that are his living legacy. A staple of the harpsichord repertoire, they have long been appropriated by pianists and, more recently, by players of the classical guitar.

Malcolm Boyd's new study of the life and works can be confidently recommended as reliable, comprehensive, and eminently enjoyable. Readers of his earlier *Each* biography in the *Master Musicians* series will find the Scarlatti volume equally engaging and pithy. Unlike certain other recent contributors to the Scarlatti literature, Boyd freely and graciously acknowledges his debt to Ralph Kirkpatrick, whose monumental study of Scarlatti, first published in 1953 and slightly revised by supplements in subsequent printings, has not been and is not likely to become superseded. But Boyd does take full account of later discoveries, even to the extent of printing two rather doubtful harpsichord sonatas from a Madrid manuscript, and he gives proportionally more attention to the non-keyboard works. This is not surprising in a musicologist's book; for all his scholarship, Kirkpatrick was first and foremost a harpsichordist of virtuoso stature, primarily concerned with the sonatas of which he was so masterly an interpreter. Nevertheless, Boyd's treatment of the sonatas is far from perfunctory; it will be read with profit even by those who have worked through the more detailed analyses by Kirkpatrick, Schenker, Georgii, Pestelli, and others.

We still know too little of Scarlatti's vocal and instrumental music, of which much has been lost, to be able to pronounce authoritatively on whether it is a corpus of comparably high quality. On admittedly slight acquaintance, one suspects that, while much of it may not be on a

par with the sonatas, there may well be some fine examples of late Italian Baroque music buried in the manuscripts. A major task of retrieval and editing awaits musicologists here.

The author ingeniously integrates his discussion of the works with the purely biographical material. He considers the operas, oratorios, and cantatas after a chapter on Scarlatti's Italian years, which includes a full treatment of Domenico's struggle to emancipate himself from his tyrannical father, Alessandro. The serenatas and liturgical music follow an account of the Portuguese period, and the keyboard and vocal works of his final years come after the Spanish chapter. Thus we see the works in a biographical perspective and are presented with a more balanced picture of both the life and its accomplishments.

Finally, Boyd includes a fascinating chapter on Scarlatti's fame, detailed to the point of naming the sonatas used in later arrangements from Charles Avison down to Arthur Benjamin. There is a comprehensive work list, including information about manuscript and printed sources. It is the only listing of the sonatas that gives all four numberings: Ralph Kirkpatrick's (now standard, the one used by Kenneth Gilbert in his complete Heugel edition), Emilia Fadini's (in her new Ricordi edition currently in progress), Alessandro Longo's (the arbitrary sequence of his 1906 Ricordi edition), and Giorgio Pestelli's (based on "stylistic criteria" according to his 1967 study of the sonatas). Only the absence of illustrations, save for the dust-jacket portraits of the composer and two of his patronesses, seems a shortcoming.

Howard Schott

GEORGE HOULE *Meter in Music, 1600-1800: Performance, Perception, and Notation*. Bloomington: Indiana University Press, 1987; ix, 174 pp.; \$25 (cassette tape available by separate order, \$5.95).

This is a well-researched book by a well-read author concerned with some important, even crucial, areas of music study. But I do not feel its title is correct: more accurately, if less elegantly, it would be: *Annotated Source-extracts dealing with Aspects of Meter as presented by literate Theorists commenting on musical Notation and Practice between 1600 and 1800*. The point of my suggestion is to underline that very little music is invoked in this book, but rather other books and other authors. Perhaps I am wrong to think that musical scholarship is

Election Notice Ballots mailed

A new board of directors of the American Recorder Society will take office September 29, 1988. Ballots to be used in the election of these directors were mailed in mid-April to all members in good standing at that time. If you have not yet received one, contact the ARS office at 596 Broadway, #902, New York, N.Y. 10012, (212) 966-1246.

All members of the American Recorder Society are urged to vote in this election. The board of directors would like your mandate in order to represent you. Ballots must be postmarked no later than June 15, 1988.

straying up false paths or at least byways from the main highway: music I take to be the main highway, what people wrote or said the byways. But it is a growing problem, it seems to me. For one thing, if full professionals write in this way, students will surely follow, since it is really not difficult: you sit at library desks and bury your nose in Mersenne rather than Monteverdi, Heinichen rather than Handel, Burmeister rather than Byrd, coming up with an interpretation of whatever-it-is the old writers were trying, in their limited and epigrammatic way, to say. This approach is good as far as it goes, but the point is to see it does not go very far or necessarily in the direction of the main highway. I admit that mine is a minority view, at least in terms of North American musical scholarship, and anyone who disagrees is welcome to turn away from it.

To me it is instructive that the part of this well-researched book that leaves the thinking performer with the best ideas is that dealing with something on the margins of the subject, namely articulation (good summaries of fingering questions, etc.) and *inégales* principles (good observations on Engramelle, etc.). On meter itself and its notational inadequacies, there are problems. The first chapter is difficult to read and very confusing for neophytes. I cannot believe that the knotty interrelation of admittedly difficult topics—notation, tempo, beat, concept of bar, meter, accent—could not be more clearly expressed. I would think a preparatory reading of articles on these topics in *The New Harvard Dictionary* would be necessary

for most students. The second chapter, concerned with the 1700s, is easier but really surveys only what people wrote about meter (tempo, notation, etc.) and does not focus on music itself, much less the paramount genres. The most practical/musical element in the book is the tape, a computer-produced *exemplum* of Engramelle's guide to articulation and rhythmic organization for the pricking of organ-barrels. (However, I am not convinced of Engramelle's mainline significance, nor, I suspect, is Professor Houle; it is fascinating how the computer sounds in fact don't articulate in the normal senses of that word—i.e., with natural accen-

tuation, strong-weak, not least in the zombie-like ornaments themselves.)

But where is the "main highway" music—examples from Lassus, Byrd, Monteverdi (no single direct reference to him!), Carissimi, Marais, Handel, and Bach, to name but a few? In this sense, the book is simply an introduction, and a difficult one at that. The reader has to go on to think out the material in regard to music itself. For example, on pp. 57 and 58 are eleven lines (only) devoted to some comments by Mattheson (for once, a really musical point instead of his usual journalese gossip), Corrette, Lacassagne, Quantz, and Kimberger on the sig-

nificance of 2/4 time signature. Indeed these eleven lines are useful as far as they go, since Houle had already pointed out that Loulié was the first/only seventeenth-century theorist to have referred to 2/4 time. But what about J.S. Bach? His understanding of meter, undoubtedly from Italian or quasi-Italian concertos of the Venetian kind, is extremely interesting, rather puzzling, and of fundamental relevance to anyone trying to understand music, its history, and its performance. I suppose that if you write a book of theorists' extracts, giving graduate performance-practice students a kind of textbook, and do the job as well as Professor Houle does it, you might inspire those students to go to the music themselves, look at what the good composers did ("said" as clearly as Lacassagne ever said anything, but in their music), and so really to get near to understanding. Or conversely you might stimulate performers to regard the so-called theorists and what they had to say about 2/4 time. But somehow, I doubt it; this is not my experience.

I say "so-called" because what we have in such extracts is not music theory. As a matter of fact, I for one am not sure there is such a thing as music theory, at least in common parlance; there certainly is not a "theoretical music" in the sense that there is a "theoretical physics." What we call *theorists* are actually *commentators on practice*. That is not what a "theorist" is. When we quote old writers and explain difficult concepts of mensural notation, bars, meters, pulse, accents, and articulation from what they—always unsystematically!—wrote about them, we are essentially relying on relatively ungifted and unimaginative musicians—I mean, ungifted and unimaginative compared to the great composers.

Another simple example: every continuo player, singer, and string player of experience has come across that strange convention of Monteverdi whereby his note values double (quadruple) when he goes into fast triple time. But though you could gradually piece together an understanding of this phenomenon from the present book, there is no easily traced explanation of it. In this sense, Houle's book is very much for the professional musicologist, the teacher who percolates explanations to his seminar groups. To understand Monteverdi requires contact with *practice*.

Of course, none of this is to say that there are not many gems for the practiced reader. Recorder playing, like singing, does not feature large, but after all, the subject matter is basic to all repertoires. (Nevertheless, it is rather disturbing to see singing and vocal music in general so little invoked in a book concerned with meter and rhythm. Is it because theorists, again unlike composers, were usually outsiders looking in, when it comes to the vocal arts?) The thoroughness of citation, reference notes, and bibliography is itself a great pleasure; this is the great advantage of what I was calling library-desk scholarship.

Perhaps an Englishman might be allowed one more prejudice: I cannot learn to tolerate certain usages of the language ("different than"



THREE CENTURIES OF VIOLS

Historical Viols da Gamba from Early Italian to Late French

built by Peter Tourin

Baroque and Renaissance Bows built by H.F. Grabenstein

Write for brochure: THE TOURIN MUSICA P.O. Box 48 Jericho Center, VT 05465 U.S.A. Tel. (802) 899-4008

SWEETHEART FLUTE CO.

Baroque Flutes: repro. of Stanesby Jr., or our own "Sweetheart" model

Tabor Pipes

Fifes, Flageolettes, "Irish" Flutes & Tin Whistles.

Send for brochure and/or antique flute list.

32 So. Maple St.
Enfield, CT 06082
(203) 749-4494



early music at



Now in its second decade, the Early Music Studies program at the College of St. Scholastica has established a world-wide reputation for excellence. The program offers a Bachelor of Arts degree in Early Music Studies, with a choice of emphasis in Applied Music, Music Literature, Music Education, or Music Management. Students work closely together with faculty in a congenial and stimulating environment.

Early Music Faculty
 Shelley Gruskin—recorders, flutes
 Sr. Monica Laughlin—clarinets, recorders
 Penny Schwarze—viols, baroque violin
 LeAnn House—harpichord, fortepiano
 Edward Martin—lute
 Paul Fletcher—voice

For more information, contact:
 LeAnn House, Chair, Department of Music
 The College of St. Scholastica, Duluth, MN 55811
 218-723-6194



st. scholastica



instead of "different from" I find particularly irritating), but again: this is the very high standard of the translations from the hundreds of greater and lesser citations. Not a few are indeed clearer than the originals.

Peter Williams
Duke University

ANTHONY ROWLAND-JONES *Recorder Technique, Intermediate to Advanced*. 2nd Edition. London: Oxford University Press, 1986; 170 pp.; \$12.95.

The Winter 1961 issue of the new journal *The American Recorder* included a review of a new (1959) book on recorder technique by the distinguished English recorder player and teacher Anthony Rowland-Jones. This slim but densely packed paperback volume was a revision and update of a series of articles Mr. Rowland-Jones had written for *The Recorder News*, the Journal of the Society of (English) Recorder Players, which had been reprinted in the old *ARS Newsletter*. I was the reviewer of this very important book, and I am glad to have this opportunity to compare the evolution of the author's views with my own during the last quarter-century.

Recorder Technique is one of the definitive books on the instrument published in Europe and the United States since 1959, along with Dr. Hildemarie Peter's *The Recorder—its Traditions and its Tasks*, Edgar Hunt's *The Recorder and its Music* (two editions), Hans-Martin Linde's *The Recorder Player's Handbook*, Daniel Waitzman's *The Art of Playing the Recorder*, Ken Wollitz's *The Recorder Book*, and Michael Vetter's *Il flauto dolce ed acerbato*—all of which are acknowledged in Rowland-Jones's text and bibliography in this revised—and welcome—second edition.

Recorder Technique, now subtitled "Intermediate to Advanced," no longer includes a chapter for beginners, does not attempt a history of the recorder, and is more selective in its list of repertoire. Mr. Rowland-Jones wisely concludes that these topics are dealt with in publications by others or, as in the case of the repertoire list, must be too frequently revised and updated to be definitive. The author has added a welcome "Selected Bibliography." Otherwise, the format of the revised edition is essentially the same as that of the first, with considerable updating.

Some material has been rearranged. "Kinds of Recorders" (sizes, choosing an instrument, care and feeding, etc.) becomes "Knowing Your Instrument," with an excellent new discussion of historical types of recorders. I'm glad to see that Mr. Rowland-Jones still advocates in this chapter the use of a thumbrest.

"Breathing" is essentially unchanged. I like Mr. Rowland-Jones's exhortation to recorder players to establish an optimum breath pressure for each note. But I wish he would suggest that one can inhale slowly as well as quickly. What is new is that he now recognizes that one can blow too softly as well as too hard. I still dis-

agree with his suggestions on developing a vibrato, though not so strongly as I did in 1961. ("From the back of the throat? Never, never, never, Mr. Rowland-Jones!") Now I think he is at least partially right. The author remarks in a footnote that he uses less vibrato now than when he first wrote the book. As we grow older, perhaps we all grow wiser.

There are extensive changes and additions in the chapter on tonguing, no doubt as a result of the considerable number of discussions on this important subject in this journal and other publications in twenty-five years. Mr. Rowland-Jones is now much more interested, as we all are, in historical interpretations of tonguing syllables on the recorder, and in the relationship of tonguing to patterns of speech.

The chapters on intonation, alternative fingerings, high notes, volume, and tone remain essentially the same. In each the subject at hand is discussed exhaustively and definitively. I have found the Rowland-Jones directions for alternative fingerings to be the most useful over the years, and I still do.

The big change in the chapter on ornamentation is the recognition given to the differences between the two styles, Renaissance and Baroque. The chapter is short but surprisingly complete, considering the vast amount of information now available on the subject. Reference is also made both here and in the bibliography to further reading on this topic.

In sum: this edition retains the best features of the first edition and also clearly reflects the expansion of current knowledge, particularly in the area of performance practice. The first edition was a bargain at \$2.75. The second, at \$12.95, is still a bargain.

Martha Bixler

MARGARET NEUHAUS *The Baroque Fingering Book*. Naperville, Ill.: Flute Studio Press; \$16.50.

There are hundreds of fingerings here, taken from twenty-one sources—from not only the big names like Hotteterre and Quantz, but also the less well-known likes of John Beale and Robert William Keith. In addition, there are hundreds of alternate fingerings for trills, flatterments, and battements, all compiled by letter name so that the flutist can go through the possibilities with rapidity and ease. A slight caveat: the title should have referred to the one-keyed rather than the Baroque flute, as several of the charts are from the nineteenth century.

The book includes as well short introductory essays on the history of the one-keyed flute and its "fingering principles and problems," facsimiles of the title pages of each of the sources, and short commentaries on the authors of the treatises and the historical context for the publication of each. It is worth buying an extra music stand to hold this conveniently ring-bound book beside one's practice stand, so that it can be utilized to its fullest. If one finds even one good new fingering, its modest cost will be

Whom Can You Trust?

Sheila Beardslee
Martha Bixler
Kees Boeke
Daniel Brüggem
Frans Brüggem
Gerry Burakoff
Bertho Driever
Shelley Gruskin
Richard Harvey
Bruce Haynes
Günther Höller
Edgar Hunt
Kay & Michael Jaffee
Hans Maria Kneih
Paul Leenhouts
Eva Legêne
Rainer Lehbruck
Sonja Lindblad
Hans-Martin Linde
Michala Petri
Philip Pickett
Steve Rosenberg
Michael Schneider
Karel van Steenhoven
Nina Stern
Han Tol
John Tyson
Walter van Hauwe
Marion Verbruggen
Daniel Waitzman
Kenneth Wollitz
Larry Zukof

&
VON HUENE
WORKSHOP

65 Boylston Street
Brookline, MA 02146
Try us. (617) 277-8690

For consistently fine recorders
and consistently good service.

Recorder, Gamba and Lute Music of all publishers

A knowledgeable and efficient
mail order service in its 20th year

Ask for our bimonthly bulletins of new
music, the Music for Gambists listing,
and the Thematic Catalog of

Provincetown Bookshop Editions

The Provincetown Bookshop, Inc.
246 Commercial Street
Provincetown, Mass. 02657

RECORDER MUSIC & RECORDERS for STUDENT TEACHER PERFORMER



Send for
FREE
catalog.

Sweet Pipes

23 SCHOLAR LANE, LEVITTOWN, NY 11756



*Viola
da Gamba
Society
of America*

For membership information write:

John A. Whisler
1308 Jackson Ave.
Charleston, Ill. 61920-2242

more than justified. This unpretentious volume
may be the bargain of the early wind musician's
year.

Jane P. Ambrose
University of Vermont

Martin Ruhnke, ed. *Georg Philipp Telemann:
Thematisch-Systematisches Verzeichnis seiner
Werke. Telemann-Werkverzeichnis Instrumental-
werke, vol. I. Kassel: Bärenreiter, 1984; xii,
264 pp.; DM 135.*

This is the first volume in the thematic cat-
alogue of Telemann's music, which is published
as a supplement to Bärenreiter's edition of his
works. It covers compositions for keyboard in-
struments and lute, as well as chamber music
without basso continuo and chamber music for

single instrument with basso continuo. In the
latter category are sonatas and partitas for
flute, recorder, violin, and oboe, but not trio
sonatas and larger ensembles, which will be in-
cluded in a later volume. Arranged systemat-
ically by key signature, it lists all original re-
corder solos and duets, with thematic incipits
for all movements, plus information on modern
arrangements of movements from other pieces.
The appendix includes data on Telemann's ac-
tivities as a publisher of his own music.

This work will be essential to all music libra-
ries, and it will also be valuable to individuals
interested in gaining more information about
this important composer's output. It is a hand-
some publication, beautifully printed and nicely
bound.

Dale Higbee



Obituary Walter Bergmann

Dr. Walter Bergmann, who died in January
at eighty-five, held a unique place in the affec-
tions of recorder players. He fled to England
from Germany in 1939 after being imprisoned
by the Gestapo for his too-vigorous defense of
a Jewish firm. Being now unable to follow his
profession as a lawyer, but having studied flute
and keyboard at the Leipzig Conservatory, he
established himself in London as musicologist,
harpsichordist, and teacher.

He played an important role in the introduc-
tion to the musical public of the countertenor
Alfred Deller and subsequently of the Dutch
recorder player Frans Brüggen, and he was a
tireless champion of the music of Telemann.

It was his contribution to amateur music,
however, that will be his most lasting memorial.
Michael Tippett, then in charge of music at
Morley College, encouraged him to start re-
corder classes there during the last war. When
the Society of Recorder Players, which had
been founded by Carl Dolmetsch and Edgar
Hunt in 1937, sought to resume operations in
London after the war, players trained at
Morley formed its nucleus. The Society went
on to spread throughout the country. Walter
Bergmann took musical charge of its London
branch for twenty years, and for almost twice
that time taught continuously at one or more
of London's evening institutes.

In addition to instruction, he provided reper-
toire. He worked for many years for Schott and
Co. Ltd. in an editorial capacity; its catalogue
still lists numerous examples of his work on
every page. As an arranger of simple music for
amateurs he was superb, achieving the most

felicitous invention with the utmost economy
of means.

There can be few amateur players in London
who have not felt the influence, direct or in-
direct, of his teaching; and few of the millions
of children throughout the country whose in-
troduction to instrumental music has been
through the recorder who have not enjoyed
their first taste of Handel or Purcell in his
delightful arrangements.

I had special reason to be grateful to him, for
it was he who gave me my first opportunity to
teach, and he who, through his Telemann Or-
chestra, introduced me to my wife. I have one
memento of him which I treasure. Back in the
early fifties, as entertainment for a Christmas
meeting of the London SRP, I devised a quiz
consisting of a somewhat nonsensical narrative
stuffed with words that could be spelled with
the letters A to G (there are fewer of them than
you might think), and then asked Walter to set
these entirely arbitrary tone rows for four
recorders. It was typical of him that he agreed
without hesitation; typical that the manuscript
is signed "Friday 2:30 a.m."; and typical that
these sixteen fragments are sixteen little gems
that are still a pleasure to play. One in par-
ticular, a ground on the notes AGED BEEF,
would not have disgraced Purcell himself.

He was generous and witty. He wanted his
own epitaph to be that he was a professional
musician whose hobby was music. His amateur
enthusiasm never left him. That was why he
was quite the best-loved figure in the world of
recorder playing.

Theo Wyatt



MUSIC REVIEWS

In future issues of AR, music reviews will assume a slightly different format. Each heading will include a summary description of certain things about the piece being reviewed, such as whether there are C clefs, or whether one must read alto up an octave, or whether the basso continuo is realized, etc. It is hoped that this section will give readers a clearer idea of what to expect from an edition.

In this issue, we begin a transition to the new approach, with some of the reviews incorporating this information and some of the headings slightly expanded.

—Jack Ashworth

BENEDETTO MARCELLO. Sonatas 7–12 from *Zwölf Sonaten für Altblockflöte oder Querflöte und Basso Continuo*, Op. 2. Realization by Willy Hess. Camera Flauto Amadeus 42–43, distr. by Foreign Music Distributors, 1982; \$14 per volume.

These early sonatas by the Neapolitan Marcello hold no surprises. Of the six under review, Nos. 8, 9, and 12 are less predictable and have more rhythmic variety; No. 12, however, is the only one to depart from the expected cycle of movements, ending with a Ciaccona. Although most of these pieces are playable on Baroque flute, they accommodate themselves much better to the recorder because of their flat keys.

Amadeus and Willy Hess can be counted on to produce easy-to-read, attractive, and useful—if expensive—editions of works by Baroque masters.

Jane P. Ambrose

JOHANN CHRISTOPH PEPUSCH. Second suite from *Sechs Sonaten für Altblockflöte oder Querflöte und Basso Continuo*. Realization by Willy Hess. Camera Flauto Amadeus 44–45, distr. by Foreign Music Distributors, 1982; \$11.50 per volume.

Pepusch, best known as compiler of *The Beggar's Opera*, and founding father of the Academy of Ancient Music, wrote pleasant, playable sonatas, suited for performance by amateurs and professionals looking for attractive, well-constructed pieces for church or chamber—but not for the concert stage. Sonatas No. 2 and 5 from this second “suite” of six have been available in Schott Edition 4735, edited by Hugo Ruf, since 1963; most of us learned our first Pepusch from the 1939 Moeck editions of what perhaps constitute the first “suite.”

The editions are beautifully produced, from the engravings on the covers to the dark, large, easy-to-read notes and figures of the instrumental parts. One only wishes that Pepusch had pushed himself a little harder to write something a bit better than these formulaic sonatas.

J.P.A.

A.D. PHILIDOR. *Fifteen pieces for recorder with basso continuo* (S, A, or T). Billaudot, distr. by Theodore Presser, 1982; \$10.50.

The editor gives us no information on the sources of these tunes. They sound like movements of a partita or sonata, and perhaps they were. All are pleasant and fairly short. Most likely, they were written for flute, oboe, or violin.

The soprano is the instrument of choice here, for an alto would have to contend with a great many low notes, and a tenor with a number of high B^b's and C's.

Louise Austin

Announcing the Erich Katz Contemporary Music Series

Published by The American Recorder
Society, with support from the
Dr. Erich Katz Memorial Fund

two avant-garde pieces
by
Robert Strizich

Fantasia for recorder quartet (SATB)
4 performance scores with demonstration
cassette \$16.00

Aphorisms for solo alto recorder
performance score with demonstration
cassette \$10.00

Please enclose an additional \$3.00
with each order to cover
postage and handling.

Available from:
American Recorder Society, Inc.
596 Broadway, #902
New York, N.Y. 10012-3234

From the great Pacific Northwest come five items published in 1985 by Cheap Trills (Route 2, Box 475, Vashon, Wash. 98070). C.L. Nagel is proprietor, editor, and arranger. The epithet that appears on each piece, “reasonable editions of rare music,” is true. Most of this music is not easily available elsewhere, and the editions are very reasonably priced. While not lavish (preface, notes, and tempo markings are typewritten), the manuscript notation is beautifully neat and clear, and the whole is easy to read and visually pleasing. Each edition is presented in score, with solo and bass parts also included with Bâton's Suite, Op. 1 No. 4.

8 Trios for Recorders or Viols. (TTB, ATB, or AAB). 16 pp. of music; \$3.80.

This is a nice potpourri transcribed from several Renaissance vocal collections dating from the fifteenth century through 1624. Composers represented are Ward, Wilbye, Pilkington, East, Susato, and Dufay. All the pieces are beautiful and of very moderate difficulty, and the parts lie well for the specified instruments (nothing above *d'''* for alto or *a''* for tenor). The alto recorder parts must be read up an octave. The many breath marks may reflect how the words (not given here) were underlaid. It would be helpful to have the texts, as well as incipits and range finders (lacking in all five of these editions).

ARCANGELO CORELLI. *Two Triosonatas Arranged for Recorders* (ATB). 2 pieces, 9 pp. of music; \$2.50.

Corelli's music has always been so extraordinarily popular that it is hard to imagine recorder players of any age not wanting to play it. Since many recorder editions of his solo sonatas exist, one would think the trios would be equally sought after. I am not aware that they have been up till now. These, Nos. 4 and 10 from the Op. 2 trio sonatas, work well. Not so difficult as the solos, they are on about an advanced-intermediate level. Although they sound complete without keyboard, I would have appreciated having the figures (they require little space), just in case a harpsichordist happened to be lurking about.

CHARLES BÂTON. *Suites à 2*, 1733 (AA). 3 suites, 13 pp. of music; \$2.50.
Suite, Op. 1 No. 4, for Recorder or Viol and Continuo (A & bc). 9 pp. of score, 4 pp. of parts; \$3.

If you like French Baroque music, you will enjoy these delightful, very French pieces. Well-written, helpful prefaces to both editions explain that the hurdy-gurdy (*vielle*) is the first-

named of many instruments for which they were intended. The key of each movement is either C major or C minor. Like most French music written for a variety of instruments that includes the recorder, I found the tessitura a bit low for altos; perhaps transposition up a step or so, as was often practiced, would make it more comfortable and eliminate most of the awkward cross-fingerings that occur in the C-minor movements.

The continuo realization is quite acceptable. In both publications, w (Couperin's sign for a trill) and + (Hotteterre's sign for a trill) are used, with no explanation as to how they might or might not differ.

F. BARSANTI. *Old Scottish Songs* (SAT). 13 pieces, 13 pp. of music; \$3.20.

Quite a number of collections of Scots tunes were published throughout the eighteenth century in Britain. Barsanti's are of particular in-

terest because he spent much of his career in Edinburgh. The original collection (1742) was for flute (or oboe or violin) and continuo, so I assume the tenor part here represents the bass, and the alto part is a newly composed "realization." I might prefer the original version, although this arrangement is in general skillfully done, all the parts being of nearly equal interest. The songs are hauntingly beautiful, and quite different from the usual Baroque fare. I would question the occasional use of the grace note, as I have never seen it in an eighteenth-century manuscript or print; in *Orpheus Caledonius*, another collection of Scots songs (2nd ed., 1733), small notes (without slash) are used as signs for the usual *tierce de coulée* or *appoggiatura*. The editor should have explained this practice in the preface.

Peter Hedrick



MICHEL FRANTZ. *Fleurs Animées* (S/A & piano). Billaudot 3822, distr. by Theodore Presser, 1985; \$15.

The longest of these fourteen charming miniatures is five seconds short of two minutes. I was quite prepared to dislike them—I cannot pretend to like the price—but found myself won over by the charming style, redolent of all the best twentieth-century French masters (Ravel, Debussy, a *souçon* of Satie and Poulenc), with moments of neo-Stravinsky. The piano accompaniments are varied and tricky enough to sustain the interest of a moderately-skilled player; the recorder parts are similarly of medium difficulty, but given to more low G-flats and A-flats than one would like to tackle at speed on a soprano recorder.

As one plays through the collection, however, one tires of the shortwinded, repetitive form of the pieces—a couple of measures of introductory vamping, the brief body (usually AB), then the A section repeated before a very short coda. Had Frantz put his obvious talent for writing attractive flower-portraits to somewhat more serious use—painting, at greater length, whole sections of the garden instead of fourteen individual blossoms—the more substantial work resulting would have earned an unqualified welcome.

William Metcalfe

MICHAEL BALL. *Danserye*, Op. 21 (S & piano). Manchester: Forsythe, 1985.

These are very good pieces: six dance-form compositions—Alman, Corant, Saraband, Lilt, Fancy, and Dance—dedicated to six individuals (in the best English, post-Elgarian fashion). Piano and recorder parts both present enough challenges to hold the interest of good players; one would also like to hear the work in its version for recorder and strings, available only on hire. Ball's sense of the practical, as well as the effective, when writing for recorder and key-

board is unerring, as one would expect. His harmonic and melodic vocabulary is pungent without being arcane, and his rhythmic invention is imaginative and attractive. My only reservation concerns the prolonged use of the soprano recorder (doubtless chosen to avoid the balance problems faced when writing for an alto and accompaniment). To my ear at least, its sound palls quickly and in some fashion rather trivializes this first-rate composition. But this is good stuff—try it!

W.M.

GEOFFREY RUSSELL-SMITH. *Builders of Tomorrow* (S-choir & piano). Schott Ed. 12271, distr. by European American; score & 2 parts \$3.95.

Talk about post-Elgarian! This is a hoot of a piece, sure to leave musicians doubled over with laughter when played, as intended, by a host of soprano recorders at the close of an overlong evening meeting. Give us Hope! Give us Glory! A lot of fun... but only once, I should think. To do it justice, one would, after a cost/benefit analysis, have to purchase quite a few extra ripieno recorder parts. If a latter-day March Imperial strikes your fancy, though...

W.M.

JOHANN PACHELBEL. *Canon in D* (TTTB). Edited by J.A. Loux, Jr. Loux Music LMP-18; \$1.

Canon and Gigue in D (SSSB & bc). Edited by James Carey. Fentone F295, distr. by Theodore Presser; score & parts \$6.75.

Fugues (SATB). Arranged by C. Nagel. Vashon, Wash.: Cheap Trills; playing score \$5.

A plethora of Pachelbel, this. Players of the Loux edition of the notorious Canon will need at least two, preferably four, copies, since it consists of three pages containing the treble part to be played in canon, with the ground printed at the bottom of page three. A defect is that the publisher has joined pp. 1 and 3, printing p. 2 as a loose insert (1 and 2 should have been joined, leaving 3 loose), but for \$1 perhaps we ought not complain.

The Carey/Fentone edition is much grander, a score and four parts with suggested articulations, minor transpositions to overcome limited-range problems, a much overwritten "piano" continuo part, and of course the innocuous Gigue thrown in for good measure. Tyros will find it more helpful than the barebones Loux offering, however. Fun to play, the canon is by no means easy, especially at the brisk tempo (correctly) suggested by both editors.

The three little fugues, chosen from ninety-four such pieces intended as preludes to parts of the Lutheran liturgy, have been nicely edited for SATB. They are charming, if not terribly substantial—excellent for middling quartets on their way to more challenging stuff. One might want to experiment with a G-sharp in the tenor part of Fugue I, m. 16.

W.M.

A New Brochure

FROM THE
VON HUENE
WORKSHOP

including many illustrations of the finest Renaissance & Baroque recorders. Send \$3 or equivalent to Von Huene Workshop, 65 Boylston Street, Brookline, MA 02146, & get \$10 off your first purchase.

Tel: (617) 277-8690

Restoration, Repair,
and Maintenance
of Fine Instruments

Collins and Williams
Historic Woodwinds

White Hollow Road
Lakeville, CT 06039

All our work carries
a guarantee of
your satisfaction.

ERASMUS WIDMANN. *Musicalischer Tugendspiegel gantz neuer Gesang*, 1613 (S,S/A,A/T,T,B). Edited by Rivert Petersen. Edition Moeck 533/534, distr. by Magnamusic, 1983; 11 pieces, 10 pp. of music, 3 pp. of text; \$5.

A German-speaking friend translates this title as "Mirror of musical virtue, entirely new songs." The songs are named after mythological characters, some of whom (Midas, Croesus) were not exactly noted for their virtue. The texts are sometimes as enigmatic as the title; singers unfamiliar with seventeenth-century German could have benefitted from at least a rough translation.

The editorial notes give a biographical sketch of the composer (1572-1634) and some ideas for performance. All five lines can be sung, but with some difficulty: only one has text underlay, and additional verses must be read from a separate page. A mixture of voices and instruments or a purely instrumental consort can also be used. The editor suggests that viols are probably most suitable; Tr/T,T,T,T/B,B would work.

The music, which sounds a lot like Lutheran chorales, is not difficult. Rhythms are mostly homophonic, with many repeated notes, and there are only six sixteenth-notes in the entire collection! This edition is easy to read but includes two page turns.

Peg Parsons

ANTHONY HOLBORNE. *Pavans, Galliards, Almains and Short Aeirs*, 1599 and 1607, in *Five Parts for Recorders or Other Melody Instruments* (S,S/A,A/T,T,B). Edited by Helmut Mönkemeyer. Edition Moeck 563/564, distr. by Magnamusic, 1986; 6 pieces, 8 pp. of music.

This volume includes three galliards ("Her-moza," "Ecce quam bonum," "Heigh ho holiday"), two pavans ("Patiencia," "The image of Melancholly"), and an almain ("The Honie-suckle"). They can be played by recorders, viols (Tr,Tr/T,T,T,B), or a mixed consort with, perhaps, lute continuo. Difficulty ranges from easy ("Patiencia") to finger-breaking ("The image of Melancholly").

Most of these pieces already appear in one or more modern collections, listed by the editor on the last page. I find the version of "The Honie-suckle" in *Music Britanica*, vol. IX (Stainer & Bell, 1955) easier to read than the one in this new edition, which has larger note values and twice as many bar lines. Is Herr Mönkemeyer's arrangement perhaps closer to the original of 1599? The foreword says nothing about editorial procedures.

The printing is large and clear, but there is one page turn that could have been avoided by reversing the order of the first two pieces.

P.P.

ANTOINE BUSNOIS. *Six Quodlibets for Voices or Instruments* (ATTB). Edited by Bernard Thomas. London Pro Musica Edition LPM TM48, distr. by Magnamusic, 1986; 6 pieces, 12 pp. of music; \$2.25.

If you don't know what a quodlibet is by now,

shame on you! "Amours fait moult," "Amours nous traicte," "Mon mignault," "On a grant mal," "Votre beauté," and "Et qui la dira" make challenging sight-reading. The top line and one other, which varies from piece to piece, are full of very tricky rhythms and fast passages that are hard to match up. Even though the remaining two lines are less difficult, ensemble can be a problem.

The very informative editorial notes list original sources, explain editorial procedures in detail, and briefly discuss Busnois' style. The pieces can be sung or played; their rather low pitch suggests ATTB voices or recorders and TTBB viols. The texts, which are about love and joy or grief, are given with English translations. Since each piece is placed on two facing pages, there are no page turns.

P.P.



Indiana University School of Music
Summer Festival 88

RECORDER WORKSHOP

Eva Legène, Mary Goetze, Shelley Gruskin

June 20-24, 1988

- Beginning, intermediate, and advanced technique
- Master classes
- Repertoire and performance practice
- The recorder in Orff-Schulwerk classes
- Ensemble coaching

For more information and an application, contact:

Office of Special Programs
Indiana University School of Music
Bloomington, IN 47405
(812) 335-1814

Nation Wide Mail Order - Service - Repairs - Susato Editions - Early Music Editions - Harpsichord

Violin
Viola
Violoncello
Violone
Baryton
Viola da Gamba
Viola d'Amour
Viola Bastarda
Vielle
Rebec
Bows
Hurdy-Gurdy
Theorboe
Lute
Harp
Cittern
Hammered &
Plucked
Dulcimers
Strings
Hurdy-Gurdy

Kelischek Workshop for Historical Instruments



George Kelischek, Master Violin Maker
Rt 1, Box 26, Brasstown N.C. 28902
Tel. 704 - 837 - 5833

MAKERS, RESTORERS & DEALERS
OF FINE VIOLINS AND RELATED
INSTRUMENTS

Portable-
Organ
Shawn
Rankett
Dulcian
Crumhorn
Cornamuse
Curtal
Serpent
Medieval-
Bagpipe
Baroque &
Renaissance
Recorder
Gemshorn
Ocarina
Cornetto
Sackbut
Tabor-Pipe
Baroque Flute

Bowed & Plucked Psaltery Vihuela Early Classic Guitar Baroque Oboe

gically placed, open-sounding guitar chords. This exciting movement is followed by a somewhat detached and ironic Passamezzo that features a complex polyphony of diverse counter-lines, played at a moderate tempo.

Movement No. 3, called Gondoliera, owes something to the bobbing-and-weaving effect of French Impressionist seascapes; the final movement, Tarantella, is brisk, nervous, and mysterious. Here the material is simpler and its manipulation more obviously analytical.

Rainer Glen Buschmann's other recorder works have an uncanny resemblance to Bob Dorough's, and *Very New Moods* is no exception. Its four movements are appropriately

titled Latin Time, Up Time, Blues Time, and Swing Time. In all of them, the two recorders harmonize homophonically, while the guitar serves as either a walking or ostinato bass, chordal instrument, or a counter-section to the recorders.

Buschmann's greatest weakness is his melodic blandness, and this is nowhere more apparent than in Blues Time, where he fills in the harmonic form of the twelve-bar blues with dated and uninspired clichés. Interestingly, the most successful movement, Up Time, never quite arrives at a state that can be accurately described as melodic. It is an abstract but well-thought-out construction based on a small

number of jazz-idiom motives.

Italian Suite comes in a well prepared edition containing a guitar score, recorder part, and an alternative flute part in which a few passages have been either raised or lowered an octave. *Very New Moods*, which contains a playing score only, has a few bad page turns and some missing rests, but these are not major problems.

Pete Rose

Music from Eighteenth-Century Guatemala. Edited by Alfred E. Lemmon. Plumstock Mesoamerican Studies, P.O. Box 38, South Woodstock, Vt. 05071, 1986; \$10.50 ppd.

For most of us, the music of Guatemala is rather an unknown quantity. Yet according to the editor of the present edition, this Central American country had a thriving musical culture in its colonial period, a culture based on Spanish and Italian Renaissance and Baroque models and centered in its cathedral, now destroyed.

This paperback is an anthology of music by Manuel Jos de Quiroz and his nephew Rafael Antonio Castellanos, who served as chapel-masters of the cathedral from 1738 to 1765, and from 1765 to 1791, respectively. Included are four villancicos by de Quiroz, nine by Castellanos, and one by Joseph Coll, about whom little seems to be known.

The introduction is in both Spanish and English, with excellent references to other musical treasures of Guatemala.

All the pieces require from 1 to 4 voices and a continuo instrument. Most call for other instruments as well (violins, trumpets, flutes, and oboes). Texts are in Spanish.

The repertoire is intriguing and represents an exciting new area of early music to be explored. There are, however, practical difficulties with this edition: no realization of the continuo, no separate parts, and no English translations. On the other hand, the music examples are clearly written, and the book is attractively printed on good quality paper.

Gordon Sandford



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

Recent Recorder Publications

J. Adson, Döring, Bassano THREE JACOBAN DANCES (c. 1620) for S/S/A/A/T/T.B. Score and Parts LMP-50	\$ 6.95
J. S. Bach (1685-1750) FOUR CHORALES for S A T B Recorders. Eight Performance Scores NM-325	\$ 5.25
J. Barnby (1838-1896) SWEET & LOW for S/A A T B Recorders RFS-14	\$ 1.50
R. P. Block (ed.) ANTHOLOGY: AT THE SIGN OF THE CRUMHORN for S A T B Recorders, Shawms or Curtals. Score and Parts NM-148	\$ 4.95
J. Brahms (1833-1897) MOTET, Op. 29, No. 2 for S A T T B Recorders LMP-24	\$ 1.00
W. Byrd (1543-1623) SUSANNA FAIR for Soprano Voice (with optional Tenor Recorder) and A T T B Recorders or V V V / Va Vc Score and parts LMP-62	\$ 6.00
D. L. Crawford (b. 1933) PORTRAIT OF ANN BRADSTREET, Cantata for Soprano Voice, Soprano & Alto Recorders (one Player), Violin and Harpsichord (Piano). Score and parts LMP-63	\$27.00
F. Davienne (1759-1803) SIX DUOS, Op. 74 for F/A/O/F/T/O NM-340	\$ 4.75
J. van Eyck (c. 1590-1657) DEN NACHTGAELE (1646) for Soprano Recorder (or Alto Recorder using C fingering) LMP-58	\$ 1.50
S. C. Foister (1826-1864) JEANNIE WITH THE LIGHT BROWN HAIR for S A T B Recorders RFS-10	\$ 1.50
S. Joplin (1868-1917) THE ENTERTAINER for S A T B Recorders. Score and Parts NM-321	\$ 5.00
NEW RAG for S A A T B Recorders. Score and Parts NM-301	\$ 4.50
J. Koulman (arr.) LOCH LOMOND for S/A A T B Recorders RFS-11	\$ 1.50
A. Lottl (1667-1740) TRULY HE HATH BORNE OUR GRIEF for A/T.T.B. Recorders (with optional second choir of A/T.T.B. Recorders or V V / Va Vc). Two Performance Scores LMP-22	\$ 1.75
W. A. Mozart TWELVE DUETS K. 487 for A/F/O A/F/O NM-341	\$ 4.75
J. Pezel (1639-1694) SUITE 5, No. 2 (1685) for Sop/S.S.A.T.B. Recorders. Score and parts LMP-28	\$ 6.50
J. R. Phelps (b. 1909) KRUMMY RONDO FOR KRUMMHORN KONSORT for S A T B Krummhorns or Recorders Score and Parts LMP-53	\$ 6.00
J. de Pres (1450-1521) MISSA PANGE LINGUA (Complete) for A T T B Recorders. Score and Parts EL-2	\$29.75
J. Ward (1571-1638) FANTASIA 44 for S A T B Recorders. Score and Parts LMP-49	\$ 4.00

Include \$1.00 shipping charge when ordering the above. New York State residents add applicable Sales tax. Send four (4) first class postage stamps for our new music catalog.

Generous discounts on Moeck, Doetsch and other wood and plastic recorders. Steinhop historic woodwinds, viols da gamba, harpsichords, instrument kits, orff instruments and music. Visit our Shop by appointment located near Exit 21-B of the New York State Thruway



MARJORIE & JOSEPH LOUX, JR.
2 HAWLEY LANE, P.O. BOX 34
HANNACROIX, NEW YORK,
U.S.A. 12087-0034
TEL: (518) 756-2273

CHAPTER NEWS

New York

The following observations on rehearsals are reprinted from the November 1987 Early Music Newsletter. The Newsletter is the monthly publication of the New York Recorder Guild.

Every amateur consort knows the process. Having agreed on a program and a date, the group sits down, takes a deep breath, and reads through the music. There's a lot of bungling, and the same thought flashes through each mind: what possessed us to do this?

It's not a serious question, really; each person knows that only sudden death or dinner at the White House will keep him or her from performing. Amateur groups in general don't believe in hiding their lights under bushels, and they give some of the most enjoyable concerts to be heard anywhere. The intonation's not perfect, the tempo's erratic, and the phrasing's eccentric, but none of that matters. A wise friend once told me that what an audience really wants isn't flawless technique or brilliant interpretation but somebody onstage having a good time. That's the charm of amateur concerts. What you're hearing is a group of people doing something just for fun.

Part of the fun is rehearsing. Yes, the initial run-through is apt to be ghastly, but once the first shock is over and the group realizes that it can do something with this music after all, rehearsals offer pleasures that few other activities provide.

Michelangelo used to say that inside every block of marble was a statue trying to get out. That's true of music, too. Inside that mess of notes on a page is a piece trying to make itself heard. Rehearsals are the process of finding out how the piece wants to sound and then trying to get it to sound that way.

The first few readings are pretty rough (the team of sculptors is tentatively chipping off the first few flakes of stone). This is the stage at which people are still making mistakes—playing wrong notes or getting thrown by the rhythm. The instrumentation may be all wrong, the intonation will certainly be off, and both of these things, until they're fixed, may turn you against the piece. My first performing group recorded an early rehearsal. When we listened to the playback, we damned the tape recorder. A few rehearsals later, we re-taped the same pieces on the same machine, listened to the results, and concluded that there's nothing like rehearsals to improve the performance of a tape recorder.

Even in the early stages, there will be glimpses of beauty. It's likely to be only a

measure here and a chord there, but a few things always strike your ear the way chips of mica in the sidewalk strike your eye on a sunny day. Gradually, you get longer and longer glimpses of more and more beauty until the piece is as good as you can make it. This is not to say it's perfect; but then, perfection's not the point.

As a teacher, I get a little impatient with colleagues who say that it's process, not product, that counts. Of course the product counts; if a kid's essay is ungrammatical, misspelled, and jelly-smearsed, I don't care how many epiphanies he had writing it. But the process of getting ready for a concert is at least as satisfying as the performance itself. As the weeks go by, you can stop worrying about your own part and start listening to what the group is doing. You begin playing with everybody else, adjusting yourself to the group sound instead of tensely and nervously doing your own thing. You hear the piece emerge from that mess of notes on the page.

Pieces tend to emerge in their full glory at the dress rehearsal. The sad ones are poignant but not lachrymose, the upbeat ones are crisp and perky, the dynamics and tempo are down pat, and everybody's finally in tune. You reach the last cadence in an ecstasy that's spoiled only by the knowledge that the performance won't sound nearly as good. It never does. Nerves always take their toll. Last spring,

when I performed a flute solo, a quivering lower lip gave me the widest vibrato ever heard in public.

But as I've said, perfection's not the point. Where amateurs are concerned, the audience, thank God, is always happy to take the will for the deed. Besides, nerves or no nerves, amateur groups generally look as though they're having fun, and few things are more pleasant to watch than a labor of love.

Judith Anne Wink

Santa Fe


Our sixth annual fall workshop this past September featured a mini-masque complete with poetry readings, dancing, singing, and an instrumental consort. The merry participants spent an intense two days studying the various aspects of a seventeenth-century English masque. Eileen Hadidian, Ruth Harvey, and Ken Johnson were the magicians who led the group through the overture, procession, allegorical speech, antimasque songs and dances, revels, and grand finale. Ms. Hadidian inspired the dances with Shakespeare's phrase, "gallimaufry of gambols," which sums up the sense of the grotesque found in the masque.

The two days were busy, but most of us found time to rest our eyes on the changing colors of the Sangre de Cristo Mountains.

Betty Parker



Santa Fe workshop participants rehearse the "Dance of the Satyrs" under the direction of Eileen Hadidian (right).



DOMINIK ZUCHOWICZ


Violins, Violas, 'cellos; modern and baroque.

Violas da gamba
Expert restoration

Contrabasses, modern and baroque

Enquiries welcome:

130 Hamilton Ave., N.
Ottawa, Ont.,
Canada K1Y 1C2
(613) 729-0580



PETER NOY

**MAKER OF WOODWINDS
AFTER HISTORIC ORIGINALS**

RECORDERS	TRANSVERSE FLUTES
• Medieval sets	• Renaissance
• Bassano	• G.A. Rottenburgh
• Renaissance consort	• Griesling and Schlott (5-key)
• Bressan alto and tenor	
• Haka soprano	

RESTORATIONS & REPAIRS
8 First St. Wards Island, Toronto, Ontario, Canada
M5J 2A6 (416) 363-0397

Highland Park

In its first few months of existence, the Highland Park Recorder Society attracted twenty-five enthusiastic members. Inaugurated by long-time central New Jersey resident Donna Messer, the chapter fills a need in the area for a group within convenient commuting distance. The Society meets on the second Wednesday of the month at the Christ United Methodist Church, whose pastor is particularly keen to "support local musical endeavors."

The first meeting was devoted to medieval music, and the second to the music of Shakespeare's plays and days. In November we had a guest conductor, Deborah Booth; in December David Goldstein conducted his own arrangements of Chanukah and Christmas music. The church's handbell choir joined the recorder players for this celebration of the season.

"We have just begun," says president and music director Donna Messer, who dreams of weekend workshops and small group performances as well as many more musical Wednesday evenings.

Orange County Recorder Society

Once in a blue moon one happens upon a flawless early music workshop. Such an event took place last October 17th in Tustin, Calif. Its remarkable success was clearly related to the competence and personality of the music director and the meticulous organizational efforts of OCRS volunteers.

Fred Palmer is a Stanford graduate and a former student of Bernard Krainin. His teaching, performing, and writing experience is extensive. He appeals to advanced as well as less experienced players, a feat that owes much to his gentleness, friendliness, and sense of humor. In four separate sessions, he successfully guided fifty participants through an abundance of well-chosen music from medieval through contemporary—beginning with ninth-century organum and ending with pieces by Staeps and with Palmer's own "Entrevista," for which he won first prize in the 1986 Katz composition contest. Most participants played recorders, a few played gamba or krummhorn, and all responded by playing their very best. There was not a dull moment all day.

The OCRS, an ARS chapter since 1974, is very much alive, motivated, and progressive. I find it worth my time and effort to travel a hundred miles to attend the monthly meetings. The workshop was a marvel of efficiency thanks to Andrea Macintosh, the chapter's nineteen-year-old president, and her staff.

The workshop was over in no time, and I only wished it could have gone on for another day.

Frank Plachte

MOVING? Be sure to let the ARS know before you do, so that you will receive all of your mailings.

1988 INTERNATIONAL EARLY DANCE INSTITUTE

Instruction in 4 Centuries of Dance
Goucher College, Towson, Maryland

WEEK I

June 12-19, 1988

Enjoy popular dances from each century, including:

- Basses Dances
- Minuets
- Galliards
- Waltzes, Polkas

WEEK II

June 19-26, 1988

Develop technique and knowledge in any one area:

- Early Renaissance
- Late Renaissance
- Baroque
- 19th Century

Renowned Faculty — Evening Activities — Live Music

Information	Historical Dance Foundation, Inc. 31 Union Square West, Suite 15D New York, NY 10003 (212) 255-5545
Brochure	
Application	



David Kortier

Maker and dealer specializing in early stringed instruments

Violas da Gamba
Early Violin family
Lutes and other plucked instruments

Available for immediate delivery

HARP, small, 15 gut strings	\$350
TREBLE VIOL, English model, Kortier	\$950
VIOLIN, Gotz, "Baroqued", beautiful wood	\$935
BASSE de VIOLON by Daniel Larson	\$8700

TRADE-INS WELCOME!

1226 E. 3rd St. • Duluth, MN 55805 • (218) 724-7222

LETTERS

The mysterious Signor Simonetti:

I congratulate you on the high standard of *The American Recorder*. Each issue is a real feast for me. In the November 1987 issue, I found David Lasocki's review of research on the recorder outstanding.

Perhaps I may add a useful comment on the review by Jane P. Ambrose of the Sonata G-Moll by G.P. Simonetti, in that same issue. The reviewer said that she could not find a reference to the composer. She doesn't have to tear her hair!

Gian Paolo Simonetti is not a seventeenth- or eighteenth-century composer but our contemporary Winfried Michel, the so-called editor of the sonata. Under the name of Simonetti, Mr. Michel has composed several works for recorder in the Baroque style: six trio sonatas for two alto recorders and basso continuo, a trio for three alto recorders in F minor with a ciaccona, and the sonata recently reviewed. All are published by Amadeus Verlag. Mr. Michel revealed his "musical deceit" a year or so ago.

I fully agree with Jane Ambrose when she says that this music is fascinating. So let us absolve our century's best composer of Baroque music for the recorder!

Alain Derouane
Liège, Belgium

Feathers are for the birds:

It is unfortunate that the AR published Mr. Philip Feld's letter, headed "Wet windways are for the birds" (November 1987), because it describes an out-of-date method of coping with windway condensation.

That problem was superbly solved many years ago and the solution described by Mr. Peter Ballinger in a letter in the Fall 1961 issue. He recommends applying to the windway surfaces a dilute solution of the tasteless and odorless detergent Duponol AM, a long-lasting wetting agent manufactured by E.I. DuPont de Nemours & Co. Since then Duponol AM has been replaced by Duponol WAQ.

One is disappointed that Mr. Feld's "talented tutor" is unaware of this simple, long-lasting method of eliminating condensation. How many others of this tutor's students are pursuing feathers?

One retail source of supply of a suitable detergent is Levin Historical Instruments, whose ads regularly appear in this magazine. Mr. Feld's tutor could make amends to as many students as she has misdirected by presenting

each one with a one-cunce jar of Mr. Levin's preparation. I am sure they would all be tickled pink.

Martin Davidson
Bethesda, Md.

When to vent:

Poor me. When I read Scott Reiss's fine article about shading and leaking (November), and how few references he had found to the subject, and how Daniel Waitzman had used the term "venting" in his *The Art of Playing the Recorder*, I had to rush to the mirror to see if I was still there. My article, "Partial Venting," appeared in Britain's *Recorder and Music* back in June of 1976 (with a somewhat faulty diagram, because the editor had failed to send me the proof of it). I know *someone* read it, because my permission was requested to have it translated into Italian and printed in the January 1977-December 1979 issue of *Il Flauto Dolce*, where it appeared under the title "La tecnica dell'apertura parziale dei fori" (and, in spite of my warning, with the same faulty diagram).

I'd like to mention three particularly good uses of venting (on an alto). 1. To fade the tone A, second octave, to a pianissimo, the most effective hole to vent is the second one down. 2. For an effective, clear-sounding trill for the crotchety A^b-G, second octave, use the standard A^b fingering but half-hole with the thumb and vent the third hole down; then get the G with the pinky. 3. For a truly superlative-sounding highest G, try this: all fingers on, but vent the thumb (of course), the first hole a bit, the second hole a bit less, the third hole even less, and the fifth hole just a tiny slit. Complicated, but worth the effort.

Gene Reichenthal
East Northport, N.Y.

It was kind of Scott Reiss to mention my 1959 book *Recorder Technique* in his excellent article. But I hope that he, and your readers, will by now have seen the completely revised second edition [reviewed in this issue]. The fact that my chapter on tonguing now occupies more than twenty pages instead of seven is of particular relevance.

In my much-revised chapter on intonation, I retain the terminology of "leaking" and "slide-fingering," and I think the distinction is useful, as the two terms describe different kinds of

finger movements. Leaking is a very fine movement, so sensitive that a player can sometimes feel the vibrations of the note on his finger-pad at the point of leaking. Slide-fingering describes a larger finger movement where, for example in a *morendo*, the lowest finger of a forked fingering can slide away altogether from its hole—as Mr. Reiss points out. This movement usually can be perceived; leaking is too delicate for the finger movement usually to be noticeable.

When faced with a *diminuendo* on one note, it is often best to get on to a forked variant right away. I would not with Baroque-style instruments, as Mr. Reiss seems to do, advocate *diminuendo* or intonation control by leaking the lowest covered hole of a plain-fingered note (such as alto c^{''}), as the tone quality change is too abrupt. Where forked alternatives are not

Back Issues of AR

Most issues of *The American Recorder* from 1964 on are still available. Contents include:

- "Articulation: the key to expressive playing," by Scott Reiss (XXVII/4).
- "So you want to blow the audience away: sixteenth-century ornamentation—a perspective on goals and techniques," by Andrew Waldo (XXVII/2).
- "Which recorder? A consumer's guide to plastic instruments," by Theo Wyatt (XXIII/2 and XXIV/3).
- "Oiling recorders," by Philip Levin (XXIII/1).
- "What to look for in editions of early music," by William E. Hettrick (XVIII/4).
- "An introduction to Baroque ornamentation," by Kenneth Wollitz (VII/1).

Send orders and requests for a complete list of available back issues to the American Recorder Society, 596 Broadway, New York, N.Y. 10012-3234. Issues through Volume XXVI are \$3 each; Volumes XXVII-XXIX, \$4 each. Include \$2 for postage and handling with each order.

Don't forget to order the *Cumulative Indices to Volumes I-XXV* of *The American Recorder*, \$4.



CONCERT PIECES FOR ALTO RECORDER

G.F. Handel

TRIO SONATA IN G MINOR

for two alto recorders and basso continuo

(356967-1) complete \$8.75 (\$7.00)*

Duration: 11 minutes

Alun Hoddinott

ITALIAN SUITE

For alto recorder and guitar

(357168-4) complete \$19.00 (\$15.20)*

- Cadenza
- Passamezzo
- Gondoliera
- Tarantella

Duration: 16 minutes

William Mathias

CONCERTINO

For alto recorder, oboe, bassoon, and harpsichord (or piano)

(357753-4) complete \$16.75 (\$13.40)*

- Moderato
- Andante mesto
- Allegro capriccioso

Duration: 12½ minutes

Johann Christian Schickhardt

SONATA IN D MAJOR, Op. 5 #2

For alto recorder, 2 oboes, viola da gamba/cello and basso continuo

(358815-3) complete \$12.00 (\$9.60)*

- Allegro
- Adagio
- Allegro
- Minuet

Duration: 8 minutes

Music is available at all fine music stores. *SPECIAL OFFER! We will send single copies of the above titles at a 20% discount. Check must accompany your order and enclose this advertisement. Offer good through June 15, 1988.

Write Dept. AR

Music Department
OXFORD UNIVERSITY PRESS, INC.
200 MADISON AVENUE, NEW YORK, N.Y. 10016

available or feasible, intonation control, in the bottom octave—for example for echo effects involving *c''* and *a'*—may more safely be negotiated by leaking at the thumbnail.

Three basic kinds of intonation control in the *pp* direction may be illustrated by reference to alto *b'''*, *c'''*, and *d'''*. *b'''* is a forked fingering, so there is no problem: slide-finger 6 back to its half-hole or further. *c'''* has a forked fingering (Ø 12- 4-6-), but this can be difficult to tongue, tending to articulate *e'''* or thereabouts in the next register. For a soft *c'''* (e.g., in the first movement of Telemann's D minor sonata from *Essercizii Musici*), it is safer to leak 1, which is less critical than leaking 3. *d'''* can also be controlled by leaking 1, or even 2, but, unlike with *c'''*, some intonation control is available by opening the thumbing aperture up to the point where the note fails to speak. So: *b'''* is controlled by "slide fingering" 6, *c'''* by "leaking" 1, and *d'''* by "thumbing aperture."

I prefer the use of "leaking" rather than "slide-fingering" for certain high-note fingerings. Top *g''* on many bass recorders, for example, speaks more readily and gives a clearer tone quality with leaking. My excellent Albert Lockwood recorders will provide an alto *b'''''* (only slightly sharp even without bell-shading) with all fingers down but 6 leaking; it is sufficient just to relax the downward pressure of 6 and allow an infinitesimal escape of air all round the hole—adding a fifth to Mr. Reiss's four leaking methods.

Incidentally, I refer to Scott Reiss's article and subsequent correspondence in a paper on recorder slurring due to appear in the *NEMA Journal* for July 1988 (NEMA being the U.K. National Early Music Association).

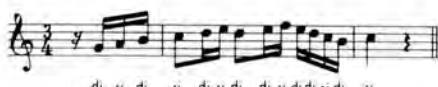
Anthony Rowland-Jones
Cambridge, England

Further thoughts on articulation:

Fred Palmer (Letters, November 1987) takes issue with my statement (Letters, May 1987) that the trochaic *diri* (or *tiri*) is always treated as exceptional in the early eighteenth-century treatises. He supports his position with an example of two sixteenth-notes followed by an eighth-note as Freillon-Poncein, Hotteterre, and Quantz would have tongued this figure:



Palmer is correct—the three writers in question do indeed agree, but in each case they are describing an *exception* to the general rule of iambic inequality. I've always assumed therefore that inequality is meant to be applied only to a passage that contains three or more notes, since it takes at least three notes for the inequality to be felt as such:



At any rate the three writers seem to be saying that all scalewise, moderato passages must be played unequally (i.e., iambically) *except* when fewer than three quick notes are involved. In that sense, and within the context of inequality, I would hope Palmer could agree that the trochaic *diri* is indeed *exceptional*.

Palmer also objects to my assertion that the trochaic *diri* (or *tiri*) produces a species of inequality:



He insists that only the unique "lilting" effect produced by the iambic tongue-stroke can accurately be called inequality:



Fair enough. Let's agree to use the term only in reference to its iambic form, but what do we call the long-short effect created by the trochaic *diri*?

Eduardo Vargas, also in the November 1987 issue, disagrees with my statement that *did'll* and *lere* are but different ways of transliterating the same paired stroke. He feels they are very similar but not quite the same. I wholeheartedly accept his correction, with just a reminder that no two players tongue identically.

The spirited discussion of slurring set off by Scott Reiss's November 1986 article raises the question of why there is not yet a detailed and comprehensive study of this singular device. Everything about the slur is fascinating—its shadowy origins and steady rise to ubiquity, its confusing roles (is it ornament or articulation—or more precisely, non-articulation?), to say nothing of its contentious status amongst the early music confraternity. Seems to me that in its many manifestations the slur would be a prime topic for a computerized dissertation.

Younger generations of recorder players would probably be astounded to learn that in the early days of their instrument's revival, when the familiar present-day recorder juggernaut was but a blur on the horizon, serious players, including this one, eschewed the slur as scrupulously as does the up-to-date Scott Reiss. And probably for the same reason—we were put off by the curiously unlegato effect produced as one tone breaks into another. The Europeans, on the other hand, slurred away with abandon—with one exception. Hans Ulrich Staeps, at the 1965 International Recorder School at Saratoga, revealed to a shocked student body that he *never* slurred, and that the writer slurs in his own published compositions were to be executed by means of portato strokes, or, as we called it then, "recorder legato."

heart of historical performance practice. Keeping that question constantly in mind helps avoid the sometimes overwhelming temptation to impose on the past a convenient and monolithic conformity.

In this connection I was most interested in David Lasocki's mention (November 1987) of Dale Higbee's *Galpin Society Journal* article concerning Bach's echo flutes. During the 1985 centenary I delivered a lecture at Aston Magna's Bach Academy demonstrating that this elusive instrument, of which I knew no historical record, could only have been the familiar F-alto recorder fitted with a whisper-key. My case was wholly circumstantial and conjectural, and it relied heavily on internal evidence as well as a process of eliminating all other possible *fiauti d'echo* candidates (including Higbee's). During the question period no one challenged my reasoning or conclusions, but afterwards, walking back to our living quarters, a distinguished Bach scholar inquired wistfully and incredulously whether I had really meant it when I proclaimed that I had not a shred of organological evidence to back up my closely reasoned arguments. Another distinguished musician-historian, the enormously able president of an Eastern college, some weeks later informed me that he disagreed flat-out with my methodology, even though he himself had not heard the lecture. Interestingly, my performing colleagues, as well as audiences and critics, seemed well disposed towards the practical realization of my theory—two von Huene Stanesby copies artfully fitted by their maker with chin-activated pianissimo keys—and agreed universally that it made sense in terms of the music.

In a way it's too bad that researchers have recently turned up hard evidence that may ultimately justify my theory. The whisper-key will become the new orthodoxy, and life will be a little less zestful. All things considered, perhaps it's just as well that modern recordings didn't exist in Bach's day. Given our devotional approach to the music of the past we'd probably all be playing his music exactly as he did.

Bernard Krainis
Great Barrington, Mass.

A dissatisfied reader:

I recently rejoined the American Recorder Society after a three-year period of inactivity. I am sorry to say that I find little has changed except the subscription price of the magazine. At \$12, it was an acceptable investment; at \$16, it is entirely questionable. *The American Recorder* is a great source for early instrument advertisements and little else.

I made a quick analysis of the forty-four pages of the February issue and found the following:

1. Nice cover.
2. Twelve pages of articles and music. The music is a nice idea, why not more? Why not perforate it for removal, or send it as an inclusion? The commentary could be printed on the title page.

3. Fifteen pages of advertisements. Is all this really necessary? Why not cut down the full-page ads and use the extra space for more articles or music?

4. Five pages of workshop reports. Why not use a smaller typeface and cut down the space used? Why not publish just the bare essentials? Anyone who is interested will write or call for more information, anyway.

5. Six pages of music reviews—mostly solos, duets, and unusual combinations likely to be found only where there are large groups of players; just one quartet. Is there really no new ensemble music?

6. Five pages of index. In other words, I paid \$4 for about twenty pages of useful information and twenty-four pages of junk. Why not leave out the junk and halve the subscription price?

I also found little of use to local, struggling chapters. In the seven years I have been in Indiana, three ARS chapters have folded: Lafayette, South Bend, and Evansville; none has formed. Over that same period of time, early music has been dropped from the curriculum of five of Indiana's major universities: Notre Dame, Purdue, Ball State, Valparaiso, and Taylor. As a Baroque/Renaissance music enthusiast, I find this rather disconcerting. It seems that the recorder is being rapidly adopted into elementary school music and as quickly dismissed as a learner's instrument, NOT for anyone really interested in music. I wonder how much of the blame can be laid at the feet of a national organization that appears more interested in monetary matters than musical activity.

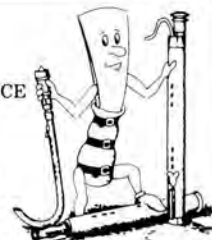
Finally, I wonder if it might be possible to create an associate membership. I would be quite happy to pay \$8 for the annual directory. I imagine there are others who feel likewise. Frankly, the only reason I rejoined was to get a new one. You can keep the magazine. I will

continue my membership with the Society of Recorder Players. I find its publications much more interesting, much less expensive, and directed more towards the player than the consumer. I also find it little wonder that you have such difficulty getting and keeping members.

F. Michel Prahl
Grissom AFB, Ind.

EARLY DOUBLE REED SERVICE

- manual
- supplies
- reed tools
- custom made reeds
- instrument stands
- instrument builder
- repairs/modifications



KEITH E. LORAINÉ
787 LIBERTY ROAD
PETALUMA, CA 94952
707 - 763-3981

National Early Music Association (NEMA) Conference on Early Keyboard Music and Instruments, July 21–23, Guildhall School of Music, London. Instrument exhibition, lunchtime concerts. Sessions on keyboard instruments of the fourteenth and fifteenth centuries, the piano in eighteenth-century England, the archicembalo, keyboard instruments in ensemble, other topics. Contributors include Peter Holman, Lewis Jones, Michael Morrow, Christopher Page, Andrew Parrott. Information: NEMA, 8 Covent Garden, Cambridge, England CB1 2HR.

Harps & Historical Instruments

BEN BECHTEL, Instrument maker

MEDIEVAL & RENAISSANCE STRINGED INSTRUMENTS HARPSICHORDS "UNICORN GEMSHORNS"

- FOR THOSE WANTING THE ULTIMATE IN QUALITY
- INSTRUMENTS BUILT TO THE MOST EXACTING STANDARDS OF EXCELLENCE
- COMPLETE SATISFACTION GUARANTEED

NEW ADDRESS

Old Wesley Chapel
3299 Dublin Road
Hilliard, Ohio 43026
(614) 488-0470

BOARD MEETING REPORT

New York City, Fri. Oct. 2, 8:00 p.m.

Present: Board members Louise Austin, Martha Bixler, Suzanne Ferguson, Shelley Gruskin, Kenneth Johnson, Mary Maarbjerg, Patricia Petersen, Susan Prior, and William Willett; administrative director Waddy Thompson; and guest Valerie Horst. Benjamin Dunham was absent.

After Mr. Gruskin's welcome, the board approved the minutes of the previous meeting.

Budget: Mr. Thompson guided a preliminary discussion. With the purchase of a new computer and no increase in revenue, there remains only a small cash reserve to prevent cash-flow problems. Mr. Thompson pointed out how much more the Society is doing as compared with 1984-85.

Membership meetings at workshops: The board discussed the reports of these meetings, and the appropriate committees made note of the various suggestions they contained.

Acs fund: To administer this fund, Mr. Gruskin appointed Martha Bixler, Valerie Horst, Hedda Acs, and Judith Wink.

Recorder book by Lasocki: The board considered Mr. Lasocki's request for a grant but made no commitment pending Mr. Gruskin's obtaining more details from Mr. Lasocki.

Nakamichi Festival and other West Coast activity: The board discussed the possibility of holding the 1988 annual general meeting in the West. The ARS will have some presence at the next Nakamichi Festival.

The meeting recessed at 10:00 p.m.

San Francisco, Sat. Oct. 3, 10:05 a.m.

Present: As on Friday, plus board members Ronald Cook and Jennifer Lehmann, without Waddy Thompson.

Salaries of the editor and the administrative director: The board agreed to give the editor a raise of 12% but postponed discussion of details of the magazine budget.

The requested increase was awarded to Mr. Thompson and his title changed to executive director.

Mr. Thompson arrived.

Election of board members: After appointing a nominating committee with as wide a geographical representation as possible, the board made a number of suggestions to be passed on to this committee.

It was clarified that appointed board members serve a four-year term from the time of their appointment.

The nominating committee will be directed to appoint an election subcommittee to edit the nominees' biographies and count votes. At least one nominating committee member will serve on this subcommittee.

Nakamichi Festival and San Francisco recorder festival: ARS participation at the Nakamichi Festival was confirmed, and Ms. Horst volunteered to help with this project; up to \$300 was authorized for a booth at the exhibition.

The board appropriated \$500 to co-sponsor concerts run by the San Francisco Early Music Society and decided to hold an ARS members' meeting at its recorder festival.

Annual general meeting: This will be held in conjunction with next year's board meeting.

Report of the fiftieth anniversary committee: Ms. Horst outlined many proposals for special projects to be carried out before and during 1989 and suggested calling the celebration ARS 50.

The board appointed Ms. Horst chair of the fiftieth anniversary committee. Other members are Martha Bixler, Patricia Petersen, Mary Maarbjerg, and John Tyson.

The meeting recessed from 1:00 to 2:00.

Sigrid Nagle, editor of AR, arrived.

The board approved \$500 for Martha Bixler to begin work on an ARS history. She will chair a subcommittee for this project.

Magazine report: Ms. Nagle reported that Scott Kosofsky has located a new, much more economical printer for the AR, and that she has signed a contract stipulating that costs will not increase more than 5% in the coming year.

Membership development committee report: Ms. Petersen reported an unexplained net loss of members. Ideas for recruiting new

members were suggested, such as an "Each One Reach One" drive. New committee members are Caro Erion of Virginia (as liaison with the Orff Society); Linda Waller, also of Virginia; and Marie Blankenship of Michigan.

Workshop committee report: Ms. Maarbjerg discussed the written report. The committee met six times during the year and added two new advisors, Thomas Godfrey of New Hampshire and Daniel Harris of New Jersey. Seven President's Scholarships were awarded to the summer workshops, as well as sixteen Chapter Scholarships and one Acs Scholarship.

The board congratulated the committee on the quality and usefulness of the outline, *What makes a good workshop teacher?* Ms. Maarbjerg noted that the workshop directors' booklet, containing helpful administrative information, has been updated. The committee has distributed an agreement on copyright compliance to workshop directors; this is to be signed and returned.

After a brief discussion of criteria for endorsement and ways to avoid conflicts of dates and locations, the board endorsed the 1988 summer workshops, including new ones in Utah and Ohio. It was clarified that the workshop committee considers applications from weekend workshops, while the board rules on week-long workshops.

The committee recommended, and the board accepted, the following guidelines for new workshops:

- that the program be of value to our members and of quality comparable to that of existing workshops in terms of uniqueness, strength of faculty, and number, length, and variety of classes;
- that evidence be provided of the likelihood of financial success (proximity in time and location to existing workshops to be considered); and
- that application be made sufficiently early to allow time to plan a quality workshop.

The board decided that workshop directors should serve on an advisory subcommittee to the workshop committee, and that the chair of this committee should be one of the directors of the Society but not a workshop director.

The trial period initiated last year whereby, at the discretion of the director, participants at an ARS-endorsed workshop must join the ARS or show proof of membership in another early music organization, was extended to include the 1988 summer workshops. This plan will be re-evaluated in 1988.

Publications committee report: Ms. Lehmann discussed the written report. The first ARS anthology, *A Recorder Sampler*, was published in Dec. 1986; she distributed a draft of

**C. James
Woodwind
shop**

**BAROQUE
RECORDERS & FLUTES**

AFTER

**DENNER & GRENSER
ROTTENBURGH & HAKA**

FINE HANDCRAFTED INSTRUMENTS
AT MODERATE PRICES

PLEASE WRITE

1352 CASTLETON RD. N.
COLUMBUS, OHIO 43220



ANTIQUÉ SOUND WORKSHOP, LTD.



OFFERS THE LARGEST SELECTION
OF IMPORTED HISTORICAL
MUSICAL INSTRUMENTS
IN THE UNITED STATES

Over 600 models of fine medieval, renaissance, baroque, and modern recorders by Kueng, Fehr, Huber, Coolsma, Dolmetsch, Mollenhauer, Roessler, Moeck, and other quality European makers.

Every instrument is custom-serviced before delivery. Each recorder is revoiced and returned to our own professional standards and guaranteed for the life of the instrument.

More than 400 other historical woodwind, brass, string, keyboard, and percussion instruments are also in stock for immediate delivery to our customers.

Our complete 56-page catalogue is available for \$3.00 postpaid, and includes a subscription to our customer newsletter as well. Our business hours are 10 a.m. to 5 p.m., Monday through Friday; our workshop is open to the public by appointment only.

1080 Beacon Street, Brookline, MA 02146

(617) 734-7415

Hohner. From classroom to concert hall.

You may have left the classroom behind, but you'll never need to leave Hohner. We offer a full line of recorders for the skilled musician as well as the beginner. Recorders beautifully crafted in pearwood, rosewood and maple. Soprano, soprano, alto, tenor and bass models with Baroque and German fingerings. As a serious musician, you owe it to yourself to try a Hohner recorder. We're sure you'll be delighted!

For more information on Hohner recorders, write to Hohner, Inc., P.O. Box 15035, Richmond, Virginia 23227.

HOHNER®



the second, *A Recorder Sampler II*, for comments. Ms. Lehmann described new items for the Members' Library. The board discussed various computer music programs in terms of the quality of their output and their flexibility.

Extra copies of Members' Library pieces will be sold until the supply runs out.

Katz trustees report: Ms. Ferguson reported on the consort composition competition and showed some of the pieces entered this year. At present the judges are the Katz trustees. She noted that they have been unable to find a publisher for last year's winner and are working out a plan to make various editions of contemporary music available through the ARS office.

The meeting recessed at 6:00 p.m.

Sun. Oct. 4, 10:07 a.m.

Present: Board members as on Sat. except Louise Austin, due to illness; executive director Waddy Thompson.

Katz trustees report (cont'd): The board agreed that the administration of the Katz fund must be discussed in the coming year, with a view toward replacing the trustees with a committee of the ARS board.

The board passed a resolution advising the Katz trustees to hold another competition for a different configuration of recorders and to hire an outside final judge. It authorized the trustees to investigate the possibility of desk-top publishing.

President's Appeal: Mr. Gruskin discussed this year's appeal letter, noting that no further appeal is to be made for the Acs fund, although donations may still be made directly to it.

Report of the executive committee for budget changes: Mr. Cook recommended two board meetings per year. In the absence of a second meeting, and for emergency decision-making, the board formed an executive committee consisting of its officers and Mr. Thompson.

Budget: Mr. Cook guided the discussion, trimming the budget where possible. The budget was approved as revised. Membership dues will be raised as of Sept. 1, 1988 to \$25 for regular U.S. and Canadian memberships, \$30 for overseas memberships. U.S. student memberships remain at \$15.

Education committee report: Ms. Prior reported that the revised study guide is now being distributed and thanked Constance Primus for its preparation. A practice exam on Level III material is now available, as is Level I for classrooms, the latter prepared by Ms. Austin. The first recipient of a Level III Teacher's Certificate was Laura Hagen of Albany, N.Y. A questionnaire will be sent to each chapter to help develop an "educational packet" for planning programs.

Chapter relations committee report: Ms. Ferguson reported that chapters that have not sent in officers' names are being contacted. The board agreed that an annual chapter representatives' meeting was desirable.

The meeting was adjourned at 3:30 p.m.

The next meeting is scheduled for Sept. 30 to Oct. 2, 1988, in New York City.

FINANCIAL STATEMENT

To the officers and board of directors of
The American Recorder Society, Inc.

We have examined the balance sheet of The American Recorder Society, Inc. as of August 31, 1987, and the related statements of support, revenue, expenses, and changes in fund balance, and changes in financial position for the year then ended. Our examination was made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the financial position of The American Recorder Society, Inc. as of August 31, 1987, and the results of its operations, changes in fund balance, and changes in financial position for the year then ended, in conformity with generally accepted accounting principles.

Prager and Fenton
Certified Public Accountants

September 29, 1987
New York, N.Y.

THE AMERICAN RECORDER SOCIETY, INC. BALANCE SHEET AUGUST 31, 1987

ASSETS

Current Assets

Cash	\$ 8,121
Investments—money market accounts (Note 4)	38,378
Accounts receivable	7,226
Prepaid expenses	1,273
Total Current Assets	\$ 54,998

Fixed Assets (Note 2)

Furniture and fixtures	1,748
Office equipment	16,307
	18,055
Less: accumulated depreciation	13,322
Net Fixed Assets	4,733

Other Assets

Security deposits	1,493
Total Assets	\$61,224

LIABILITIES AND FUND BALANCE

Current Liabilities

Accounts payable	\$ 9,006
Payroll taxes payable	669
Deferred income	135
Total Current Liabilities	\$ 9,810

Contingent Liabilities and Commitments (Note 3)	—
Fund Balance	51,414
Total Liabilities and Fund Balance	\$ 61,224

See Notes to Financial Statements

STATEMENT OF SUPPORT, REVENUE, EXPENSES, AND CHANGES IN FUND BALANCE

Support and Revenue

Membership dues	\$ 83,526
Donations (Note 5)	29,309
Magazine income (Note 6)	25,064
Mailing list rentals	3,133
Directory advertising	2,151
Office services	41
Miscellaneous income	397
Total Support and Revenue	\$143,621

Expenses

Magazine (Note 7)	49,337
Office and administrative (Note 8)	55,374
Other publications (Note 9)	10,366
Promotion	7,331
Fund raising	1,905
Scholarships and grants	3,423
Special projects (Boston Early Music Festival activities)	2,365
Board of directors meetings and expenses	3,586
Katz Composition Award	400
Contributions to Hopkins Fund	200
Total Expenses	134,287

Excess of Support and Revenue
over Expenses 9,334

Other Support, Revenue and Expenses

Interest and dividend income	1,810
Loss on sale of investment	(6)
Depreciation expense	(2,989)
	(1,185)

Net Excess of Support and
Revenue over Expenses 8,149

Fund Balance—beginning of year	43,265
Fund Balance—end of year	\$ 51,414

See Notes to Financial Statements

STATEMENT OF CHANGES IN FINANCIAL POSITION

Financial Resources Were Provided By:	
Net excess of support and revenue over expenses	\$ 8,149

Items not requiring use of working capital—	
Depreciation	2,989
Financial Resources Provided by Operations	\$ 11,138

Financial Resources Were Used For:

Purchase of fixed assets	4,265
Additional security deposit	65
Total Funds Used	4,330
Increase in Working Capital	\$ 6,808

Summary of Changes in Working Capital

Increase (decrease) in current assets:	
Cash	\$ (6,570)
Investments	15,733
Accounts receivable	966
Prepaid expenses	(70)
Total Current Assets	\$ 10,059

Decrease (increase) in current liabilities:

Accounts payable	(3,331)
Payroll taxes payable	80
Total Current Liabilities	(3,251)
Increase in Working Capital	\$ 6,808

NOTES TO FINANCIAL STATEMENTS

Note 1—Nature of the Organization

The American Recorder Society, Inc. qualifies as a tax-exempt organization under Section 501(c)(3) of the Internal Revenue Code and, therefore, has no provision for Federal income taxes. In addition, the Society qualifies for the charitable contribution deduction under Section 170(b)(1)(A) and has been classified as an organization that is not a private foundation under Section 509(a)(2).

The American Recorder Society, Inc. was founded in 1939 and incorporated in 1959 as a not-for-profit organization. The Society seeks to cultivate, foster, sponsor and develop an appreciation of the recorder and its music. It publishes educational materials for its members, most of whom are adult amateurs. It also provides them with opportunities to meet through its ninety-two chapters and the workshops it endorses. All chapters and workshops are independent organizations, many of which have not-for-profit status in their own rights.

Note 2—Summary of Significant Accounting Policies

- The statements are presented on the accrual basis of accounting.
- Furniture and fixtures are stated at cost. Depreciation is provided for on the straight-line method.
- Dues are payable on a quarterly cycle. Such dues are included in income when the first day of the membership quarter falls within the Society's fiscal year. No inter-period allocation of dues is made.

Note 3—Commitments

The American Recorder Society, Inc. has entered into a sub-lease agreement for the period beginning



the Musica **Cortol** a modern variant of the kortholt

Cortols provide the means, at minimum cost, for playing a wide range of consort music. Well-designed of polystyrene with a wood-like appearance, they blend well with recorders and fulfill the needs of early music enthusiasts, soloists and collegiums.

Alto Cortol \$98.00

Tenor Cortol \$180.00

for further information, please write
Magnamusic Distributors, Inc.
Sharon, Connecticut 06069



The E. Nakamichi Baroque Music Festival



ROMAN BAROQUE

JUNE 22-26, 1988

The University of California,
Los Angeles

Il Sant' Alessio (Landi-Rospigliosi)

A re-creation of the 1634 Rome production with its brilliant stage effects, sets, and costumes. Conducted by Nicholas McGegan, choreography by Catherine Turocy, sets by Scott Blake, costumes by Bonnie Kruger; with an all-star cast including Judith Nelson, Julianne Baird, David Thomas, Drew Minter, Jeffrey Thomas, Frank Kelley, and members of Philharmonia Baroque.
June 23-25, 8 p.m.

Roman Sacred Music

The brilliant church and instrumental works of Carissimi, Frescobaldi, and their contemporaries in an evocation of the Roman oratorio. David Thomas, Drew Minter, Mary Rawcliffe, Paul O'Dette, James Tyler.
June 26, 3 p.m.

Recitals

Les Sonatistes: Stanley Ritchie, Daniel Stepner, Baroque violins; Laura Jeppesen, viola da gamba; Elisabeth Wright, harpsichord
June 22, 8 p.m.

Yuko Hayashi, organ; Cheryl Fulton, Baroque harp; Paul O'Dette, archlute and theorbo
June 23-25, 12 noon

Workshops and Lectures

Rome in the Baroque Era; Making a Baroque Opera; Baroque Plucked Stringed Instruments.
June 23-25, 9:30-11:30 a.m.

Exhibition

A major show featuring historical instruments by contemporary makers, with books, records, and other early music items.
June 23-25, 12-5:30 p.m.;
June 26, 10-2:30 p.m.

Festival Pass \$70; Day Pass \$10;
Evening concerts \$25, 20, 15, 5*
Noon concerts \$5; Exhibition \$3

For tickets phone (213) 825-9261

or write:

Nakamichi Baroque Festival Office
UCLA Music Department,
2824 Schoenberg Hall
Los Angeles, CA 90024-1616
(213) 825-6823/825-4761

February 1, 1985, extending through July 31, 1989.

Minimum rental commitments are as follows:

Year ending August 31, 1988	\$ 7,200
Year ending August 31, 1989	6,600

The lease provides for rent escalation based upon increases in real estate taxes and in certain costs incurred by the lessor.

Note 4—Investments—Money Market Accounts

Separate money market accounts have been established for the following specific projects:

Andrew Acs Scholarship Fund	\$ 14,628
Dr. Erich Katz Memorial Fund	12,909
The American Recorder Society, Inc.	10,841
	<u>\$ 38,378</u>

Note 5—Donations

Unrestricted—President's Appeal	\$ 11,835
Unrestricted	623
Restricted—Acs Scholarship Fund	15,158
Restricted—Katz Fund	1,653
Restricted—Workshop Scholarship Fund	40
	<u>\$ 29,309</u>

Note 6—Magazine Income

Advertisements	\$ 19,547
Subscriptions	4,427
Back issues and royalties	1,090
	<u>\$ 25,064</u>

Note 7—Magazine Expenses

Salary—editor	\$ 14,000
Printing	13,977
Typeset/graphic	5,788
Mailing house	3,071
Art director's fee	2,754
Postage	2,580
Editor's expenses	2,331
Honorariums	2,060
Payroll tax expense—editor	978
Health insurance—editor	697
Miscellaneous expenses—consulting	689
Miscellaneous expenses	412
	<u>\$ 49,337</u>

Note 8—Office and Administrative Expenses

Salary—administrative director	\$ 23,764
Rent expense	8,362
Postage—meter	6,503
Office supplies and expenses	4,980
Postage—bulk	2,843
Mailing house	1,861
Payroll tax expense—administrative director	1,660
Health insurance—administrative director	1,277
Accounting expense	1,000
Telephone	853
Insurance expense	729
Administrative director's expenses	541
Utilities	521
Dues—NMC and EMA	215
Bank charges	170
Miscellaneous expenses	95
	<u>\$ 55,374</u>

Note 9—Other Publications Expenses

Directory	\$ 3,701
Education Program	2,883
Newsletter	2,825
Members' Library	945
Chapter Circular	12
	<u>\$ 10,366</u>



1988 Summer Workshops Endorsed by the American Recorder Society

The Society itself does not own or operate workshops. Those described below are independent operations whose directors have sought and received for their workshops a special relationship of mutual approval and mutual aid (financial and otherwise) with the ARS. These workshops have met the ARS Workshop Committee's exacting standards for program and management, and they are recommended without reservation to all members.

Early Music Center
Workshop
Wright State University
Dayton, Ohio
June 19–June 25
Patricia Olds, director

Faculty

Edgar Hunt, Michael Mattimore,
Patricia Olds, Patricia Petersen,
Brent Wissick, Kenneth Wollitz

Program

Daily technique and ensemble classes at ARS Levels I-III. Beginning and intermediate viol; beginning crumhorn; rental instruments available.

Electives: Medieval ensemble, Renaissance ensemble, Baroque trio sonata ensemble, sightreading rhythmic patterns (Hindemith method), Renaissance band, harpsichord for pianists, music of the 14th century, Baroque ensemble music for recorders; madrigal singing; C-clef sightreading; pedagogy seminar for recorder teachers (all-faculty panel).

Evenings: Renaissance dancing; Lecture by Edgar Hunt: "My Life in Early Music;" faculty and student concerts; trip to Air Force Museum and picnic.

Fees

Tuition \$175
Room and Board \$150–175
Deposit \$30 (payable Early Music Center Workshop)

Information

Patricia Olds
Early Music Center
242 Northwood Drive
Yellow Springs, OH 45387
(513) 767-8181

Fifteenth LIRF
Summer Clinic
C. W. Post College
Greenvale, Long Island,
New York

June 26–July 2
Eugene Reichenthal,
director

Faculty

Guest instructor: Brian Bonsor (a music director of Britain's SRP), Kenneth Andresen, Stanley Davis, Barbara Kupferberg, Patricia Petersen, Eugene Reichenthal, Nina Stern. Accompanists: Barbara Kupferberg—harpsichord, Jillian Samant—viola da gamba, Lewis T. Fitch—guitar.

Program

Six technique classes at different levels including a special class for school music teachers and a master class, elementary theory, daily instruction in ornamentation, sessions in reading early notation, practical conducting, bass recorder, one-to-a-part ensembles, accompanying on guitar, Renaissance band, madrigal singing, country and Renaissance dancing, sightreading of a wide range of ensemble material, teaching tips and 3 in-service credits for music educators. Air-conditioned dormitories and classrooms. Tapes of faculty and student concerts will be available inexpensively. Course shop will offer good discounts and large boxes of special sale music.

Fees

Tuition \$185
Room & Board: double \$200;
single \$260
3 in-service credits (optional) \$30
Deposit \$30 (payable LIRF; \$15 refundable till June 1)

Information

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



(Continued on following 2 pages)

Workshops *Continued*

The 9th Annual
Colorado Recorder
Festival
Colorado College
Colorado Springs
July 17–July 23
Constance M. Primus,
director

Faculty

Evelyn Nallen, Guest Artist
from Cambridge, England;
Vicki Boeckman, Stewart Carter,
Eileen Hadidian, Frederic Palmer,
Constance Primus, Joan Wilson;
assisted by Marcia Bailey,
harpsichordist

Program

*A Parade of Composers through
Music History*

Technique/Literature Classes—for
great bass to soprano recorders
(ARS Levels I-III)

Consort Repertoire Classes—for
recorders, viols, buzzies, voices
"A Parade of Composers from the
Troubadours to Bach"—chorus with
instruments

Special-Interest Classes—Arranging
and composing for recorders, avant-
garde techniques, basso continuo for
recorder players, early notation,
teaching the recorder, early American
music, Renaissance reeds, Baroque
flute, sackbut/cornetto, and others.

Special Activities—Recorder recital by
Evelyn Nallen, Parade-of-Composers
panel, music for England's SRP
Meetings, evening of historical dance,
student/faculty musicale, picnic in the
mountains, and Parade-of-Composers
party.

Fees

Tuition \$190
Room & Board \$180
Deposit \$40 (payable *Colorado
Recorder Festival*; \$20 refundable
before July 1)
These fees include recital ticket,
social events, refreshments—
everything except ARS fees and music
that may be required.

Information

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

Chesapeake Workshop
Georgetown University
Washington, D.C.
July 17–July 23
Scott Reiss & Tina
Chancey, directors

Faculty

Tina Chancey, Robert Eisenstein,
Paula Hatcher, Patricia Petersen,
Scott Reiss, Gwendolyn Skeens, John
Tyson, Brent Wissick, additional
faculty t/b/a

Program

Daily classes in recorder and viol
technique and consort playing,
beginning through advanced levels.
ARS Education Program will be
emphasized.

Electives include medieval,
Renaissance, Baroque, contemporary
and traditional music, mixed
ensembles, music for voices and viols,
Renaissance band, symphonic choir,
improvisation, ornamentation, master
classes, musicianship, Marais solo
suites, continuo playing, tablature.

Special Activities—Lectures on
performance practice, group singing,
country dancing, Potomac River
cruise, student and faculty concerts.
Nick von Huene and the Early Music
Shop of New England will be in
residence.

Air-conditioned classrooms and
double-occupancy dorm rooms with
private baths in wheelchair-accessible
building. Free admission to new
recreation complex with Olympic-
sized pool, free parking.

Fees

Tuition \$200
Room & Board \$205
Deposit \$60 (payable *Chesapeake
Workshop*; \$30 refundable before
July 1)

Information

Tina Chancey
3706 North 17th St.
Arlington, VA 22207
(703) 525-7550

Midwest ARS Workshop
Carthage College
Kenosha, Wisconsin
July 19–July 24
Irmgard Bittar, director

Faculty

Paul Leenhouts (Amsterdam Loeki
Stardust Quartet), Sterling Jones
(founding member Early Music
Quartet), Shelley Gruskin, Louise
Austin, Irmgard Bittar, Martha
Bixler, Thomas Boehm, Valerie
Herst, LeAnn House, Beverly Inman,
Margaret Panofsky.

Program

Daily: Master classes with Paul
Leenhouts, recorder, and Shelley
Gruskin, Baroque flute. Early-morn-
ing technique and ensemble classes at
all levels (ARS I-III); viol classes at
all levels; electives include: harpsi-
chord technique and continuo,
beginning krummhorn, techniques of
early bowed strings, medieval and
Renaissance performance practice,
two levels of Renaissance Band, Ger-
man Lieder, mixed ensemble for
singers and instrumentalists, Pedagogy
II with Louise Austin (optional credit
toward ARS Teacher's Certificate).

Evenings: Formal faculty concert.
Vocal-instrumental Collegium for all
to perform from *Symphoniae Sacrae* of
Heinrich Schütz, conducted by Shel-
ley Gruskin. Renaissance, Baroque,
and English country dancing, large
Baroque ensemble, informal student
recital, informal consort playing.

Other features: Instrument Maker
Thomas Boehm in Residence, Ger-
man Conversation lunch table,
parties, swimming and tennis.
Campus is located on 83 acres of
beachfront property on Lake Michi-
gan between Milwaukee and Chicago.
Full-tuition Eric van Douwen Mem-
orial Scholarship available to a student
attending Leenhouts Master Class;
apply to director.

Fees

Tuition \$150
Leenhouts Master Class surcharge \$10
Room & Board \$135
Daily auditor's fee \$30
Deposit \$30 (payable *Midwest ARS
Workshop*; refundable before July 25)

Information

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

Southern Utah
Early Music Workshop
Utah Shakesperean Festival
So. Utah State College
Cedar City, Utah
July 25–July 31
Jeffrey Snedeker, director

Faculty

John Tyson, recorder—classes in solo recorder with continuo literature and articulation

Steve Lundahl, winds, brass—classes in early brass instruments and literature
Carol Herman, strings—classes in viola da gamba technique and English viol consort literature

John Metz, keyboards—classes in continuo playing and keyboard literature

Angene Feves, dance—classes in music for dance and dance in Shakespeare, historical dance for all levels

Christine Frezza, composer—Guest Lecturer: "Music in *As You Like It*"

Program

Music of Elizabethan England (and other topics). Technique classes, dance classes, introductions to new instruments, special presentation on how to put music into *As You Like It*; emphasis on practical use and approach at all levels. Seven- and five-day sessions allow choice in time and cost. Concerts by the Festival Consort. At least one trip to local national parks, and opportunities to attend Festival productions of *Cymbelline*, *Othello*, and *As You Like It*. Tickets for Festival activities must be arranged for individually.

Fees

Tuition: Seven-day session \$165;

Five-day session \$100;

Non-participant \$50/\$30.

Special tuition rates for pre-formed music and dance ensembles on request.

Room & Board must be arranged directly with College by calling. Information below. Est. rates: Room \$7 per person per night (double); Board \$10.50 per person per day (3 meals). Deposit \$50 (payable to Southern Utah State College)

Information

Barbara Shakespeare
c/o Div. of Continuing Education
Southern Utah State College
Cedar City, UT 84720
(801) 586-7850
or Jeff Snedeker at (614) 268-3802

Mideast Workshop
LaRoche College
Pittsburgh, Pennsylvania
July 31–August 6
Marilyn Carlson, director
Kenneth Wollitz,
co-director

Faculty

Lucy Bardo, Martha Bixler, Marilyn Carlson, Marcianne Herr, Mary Johnson, Nina Stern, Colin Sterne, Kenneth Wollitz, Charles Bressler

Program

Eras of Transition in Early Music

Morning classes—primary emphasis on technique: recorder (novice through advanced), viol, voice. Afternoons—secondary instruments (Renaissance and Baroque flute, harp, viol, voice, capped reeds), basic music skills, ensemble playing (small consorts, bands) and interpretation. Evening activities—English Country Dance, all-workshop vocal/instrumental ensemble, student/faculty concerts, informal playing. Special features—Master Class for Recorder, Voice Class for Instrumentalists, Introduction to Viol (instruments available), Playing with Harpsichord, Drop-in Happy Hour Consort. Annual events—White Elephant Scholarship Benefit, Ad hoc student concert, Lecture series "Transitions in Early Music" and "Art of the Period," Faculty-student concert & party. Music & instrument display in residence.

Convenient access from interstate highways and airport (transportation may be arranged). Air-conditioned dormitory, classrooms and dining hall.

Fees

Tuition \$175

Room & Board \$180

Facilities fee (commuters only) \$35

Deposit \$35 (payable Mideast

Workshop)

Scholarships available.

Information

Mary Johnson, Coordinator
1410 East South Temple
Salt Lake City, UT 84012
(801) 596-0955

Marilyn Carlson
825 South 5th Street
Columbus, OH 43206
(614) 444-6958

Amherst Early Music
Festival/Institute
Amherst College
Amherst, Massachusetts
August 7–14 and 14–21
Valerie Horst, director
Wendy Powers and David Tayler,
assistant directors

Faculty

Fifty instrumentalists, singers, dancers, and musicologists from U.S., Canada, England, Netherlands, Germany, etc.

Program

Music of England

Classes—recorder (novice to very advanced: consorts, master classes, technique, prep for ARS Level III Exam, recorder orchestra, all-day Recorder Virtuoso Recorder Program); viol (consorts, master classes, tablature, technique, special-topic classes); couple reeds, lute, harp, harpsichord, sackbut, cornetto, percussion, voice, theory, early dance, aerobics.

Special classes include Historical Harp Seminar, Vocal Seminar, Recorder Tuning and Voicing with Alec Loretto.

Vocal-instrumental Collegium for all—rehearsal and performance of major English works of William Byrd and others, edited and conducted by Philip Brett. Lectures on topics in English music, recitals, barbecues, parties. Festival Concert Series is free to workshop participants. Many rooms available by the night for visitors.

Concurrent Events

August 8–20: Festival Concert Series

August 4–7: Fourth Early Brass Festival

August 12–14:

Fifth Historical Harp Festival:

Early Music and Instrument Exhibition

August 14: Third Great New England

Outdoor Double Reed Rally

Fees

Tuition: one week \$200;

two weeks \$325

Single Room & Board: \$225 per week (includes use of pool, gym, courts, libraries, etc.)

Deposit \$30 (payable Amherst Early Music, Inc.; refundable till July 1)

Information

Valerie Horst
Amherst Early Music, Inc.
65 West 95th Street, 1A
New York, NY 10025
Amherst Hot Line—call anytime:
(212) 222-3351 (machine 4th ring)

Contributors to the President's Appeal

The board of directors of the American Recorder Society expresses its sincere appreciation to the following contributors to the 1987-88 President's Appeal. Contributions are used to support many of the Society's programs, including the *Newsletter*, the scholarship programs, the Members' Library editions, and honorariums for articles in this magazine.

As of February 29, 1988, we have received a total of \$12,790, the largest amount received at this point in any Appeal. Of this amount \$1,810 was designated for the Dr. Erich Katz Memorial Fund, the endowment fund of the ARS, and \$158 was designated for the Andrew Acs Scholarship Fund. Additional contributors will be acknowledged in the August issue of *The American Recorder*.

Benefactor

Anonymous (1)

Sponsors

Michael Zumoff & Judith Wink

Donors

Martha Jane Gardiner
John and Mary Maarbjerg
Charles W. Norris

Patrons

Henry H. Anderson
Dr. David H. Archer
Martha H. Bixler
Dr. Edith F. Bondi
Katharine T. Bradley
Stanley H. Brown
Margaret E. Cawley
Ron & Janice Cook
L. Delano & J. Waller
Ellen Farrell
Suzanne Ferguson
Jane Furth
Ruth L. Harvey, Boulder Early
Music Shop
Frances A. Heyman
Mary Perrine Johnson
Walter E. Knapp
Paul & Barbara Krieger
Miriam S. Laster
Jennifer W. Lehmann
Larry & Donna Lowry
Magnamusic Distributors, Inc.
Douglas & Ethelind Martz
Eiji Miki
James Oppenheimer
Patricia H. Petersen
Madalyn & Sam Pollock, D.V.M.
Susan Prior
J. Norman Rossen
Richard L. Schmeidler
Ralph Taylor
Tinker Viets
Dr. P.L. Wilds
Robert A. Williams
Joan B. Wilson
Dr. Gideon C. Zikel
Anonymous (4)

Supporters

Beatrice A. Asken
David & Susan Barton
Fr. Paul A. Bombardier
Ruth S. Bossler, in memory

of Rhea Wright

Nancy Boye
Katherine Bracher
Patricia C. Brown
Jean & Mike Carter
Bernice Chen
Dr. & Mrs. George W. Comstock
Mary B. Conley
Courtly Music Unlimited, in honor
of Alec Loretto
Lionel Davis
Peter Dickinson
Barbara Duey
Benjamin S. Dunham
Hope Ehn
Mrs. Jules Enrich
David W. Fischer
Mary Ann Franson
Carolyn C. Garrett
Adila S. Goldman, M.D.
Pamela Grigg
Thomas Grubb
Shelley Gruskin & LeAnn House
Frederick A. Hamilton
Peggy Hammerling
Patricia A. Hanley
Inge C. Hollingsworth
Jack & Gladys Hudson
Marvin Levine
W. David Malcolm, Jr.
Kathy & Alan Muirhead
Joan M. Mullhaupt
Dr. John C. Nelson
Patricia H. Olds
Dr. W.S. Peery
Marilyn Perlmutter
Sally Pyle
Paula C. Rand
Mary Ann Ritter
Carole Rogentine
Cecilia D. Saltonstall
Morton W. Schomer
Michael Singer
Diana W. Sutherland
Monte Swartzman
Marcelline & Charles Todd
Ellen Whitnack
Anonymous (5)

Friends

Alice Adams, in memory of
Sophie T. Kuehn
Gis Ahlstrand
Neale Ainsfield

Mary Jane Auerbacher
Delaine J. Bagwell
Daniel R. Bechtel
M.A. Bellingham
Dorothy M. Briel
Cynthia Campbell
Violet Carroll
Rosalynd Chell
Edmund Choi
Marielle Chovil
Dr. & Mrs. William E. Clark
Shirley Coon
Edith Elliott Duhon, in memory of
Ted Mix
Evelyn L. Dunbar
Lewis T. Fitch
Ruth A. Fugmann, Ph.D.
Betty Gallagher
Richard Ginnis
Lisa M. Goodman
E. William Gourd
Elaine Granata
Cheryl A. Graves
Almon C. Greenman
A. Carolla Haglund
Frances Hankinson
Robert Harmady
Josephine C. Hehre
Joe H. Heidel
Mr. & Mrs. Neil A. Holmberg
Valerie Horst
Robert D. & Marian S. Hubbard
Lorie Ishimatsu
Helen Jenner
Susan Kaplan
Mr. & Mrs. Harry Kroesen
Martin & Musia Lakin
Celia & Paul Lauer
Dennis Leopold & Jane Shear
Mary Leonard
Mrs. Ursula Lerse
Mary Ann Malinowski
Helen C. Mallet
Jay A. Malmstrom
Anthony Mayer
Susan Murphy
Mary Lou Paschal
Ruth Pass
Helmut Penner
A. Richard Phillips
Louise Piraman
Frank L. Plachte, M.D.
Amanda Pond
Jerry & Ruth Rayna
Bill & Eileen Rees
Miriam Samuelson
Henry J. Schmidt
Marc D. Schneider
Mary K. Scott
Neil & Liz Seely
Naomi Shiff
John R. Shumaker
Marcel J. Sibleman
Gerald P. Sinkiewicz
Marie-Louise A. Smith
Mr. & Mrs. D.P. Staniulis
Colin C. Sterne
Jane K. Stuppin
Mary W. Taylor

Muriel Teague
Waddy Thompson
Ellen Tomlinson
Jack Trachtman
Dr. N.R. Vas Dias
Dorothy H. Vining
Betty Wauchope
Loren Weaver
E.M. Whitacre, Jr.
Cynthia & Royce Wilson
Rosalie S. Wolf
Sarah Wolfe
Elize P. Wright
Beatrice M. Wyse
Maurice J. Zimmerman, M.D.
Anonymous (15)

Other Contributors

Frieda J. Behlen
Timothy Broege
Bernice Burton
Stephen Christos
Eileen Clark
Esther Cohen
Ronald Cross
Karen A. Crotty
Dr. H. Otto Dahlke
Nancy M. Darling
Thurston Davini
Helen Z. Demby
Daniel A. Driscoll
E.S. Ettinghausen
Harvey Glick
Samuel Granick
Julia Herron
Robert R. Hunt
James R. Irwin
Florence R. Kilpatrick
Alice Maguire
Ruth H. Manchester
Ed Matthew
Lee McRae
Joseph Messina
Judy Mignard
Carol Mohsenin
Gilbert P. Monet
Gene Murrow
W.J. Nemerever
Anne P. Pyle
Mary A. Rarick
William J. Rogers
Herbert & Mollie A. Rubenstein
Irwin M. Schor
Betty M. Scott
Mrs. Virginia E. Shearer
Anita Stillman
Gail C. Ticknor
Kathleen G. Todd, M.D.
Kathryn A. Tucker
Neysa Turner
Dr. William M. Weiss
Mrs. Lois S. Williams
Anonymous (8)

Corporate Matching Gifts

Genrad Foundation
IBM
Pitney Bowes Corp.
United Technologies Corp.
Westinghouse Electric Fund (3)

CLASSIFIED

FOR SALE: Moeck tenor cornamuse, plumwood, unused, padded case, \$150. (703) 635-2924.

FOR SALE: Recorders: Dolmetsch alto, \$350; Dolmetsch soprano, \$250; both with ivory mouthpieces. Koch alto, \$100. All in good condition. Selected by Bernard Krainis. Plus much beautiful old music, mostly for alto. Helen Moller, 2207 Allen St., Allentown, Pa. 18104. (215) 437-2579.

FOR SALE: Viola d'amore, c. 1850, perfect condition, Bohemian, \$1800. S. Glickman, 42 Butterwood Lane, Irvington, N.Y. 10533.

FOR SALE: SATB Levin/Silverstein Renaissance recorders. (212) 645-1511.

PIANO ACCOMPANIMENTS taped to order: Fox Valley Recorder School is taping accompaniments for study and rehearsal purposes only. You furnish music and desired metronome tempo(s). A keyboard professional will tape at \$3.50 per page (fractions prorated), minimum charge \$10; estimates given in advance for special difficulties. Cassette and return mailing included. 225-D Linn Court, North Aurora, Ill. 60542. (312) 896-0204.

FOR SALE: Dolmetsch alto, $a' = 440$, grena-dilla, \$275. Gilbert Ritchie, 941 Rockford Rd., Birmingham, Ala. 35222. (205) 591-2514.

THUMB RESTS: Adhesive backing, put it where you want it! Rosewood or ebony, SAT sizes, \$10 ppd. Maple, cherry, or walnut, SAT sizes, \$7.50 ppd. (N.Y. + 7%.) New! Bass rest. Write for information. The Seely Workshop, 292 Barrington St., Rochester, N.Y. 14607.

FOR SALE: Self-teaching Renaissance flute manual: thirteen graded examples, solo, ensemble, \$7.25 + \$2 S/H. Renaissance flute solos: thirty-six pieces, easy to difficult, \$7.25 + \$2 S/H. Passaggi... Richardo Rogniono, 1592: division exercises arr. for Renaissance flute, recorder, \$7.25 + \$2 S/H. Renaissance flutes (plastic): \$35 + \$2 S/H. Instrument stand: Philippine mahogany, portable, holds eight recorders SATB, \$20 + \$2 S/H. Bass seat strap, \$10 + \$2 S/H. Perrin, 1747 Maltman, Los Angeles, Calif. 90026.

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

CLASSICAL HARPSICHORDS, fortepianos, also sets of parts to build extraordinarily fine historical instruments. Highest standard custom

instruments and kits from authorized Zuckermann/Way agent. Lowest factory and workshop prices. Two hours NYC. Call or write for full details. Yves Albert Feder Harpsichords, North Chestnut Hill, Killingworth, Conn. 06417. (203) 663-1811.

FOR SALE: Küng recorders: soprano, \$40; scprano, \$60; alto, \$80; tenor, \$100. Excellent condition. (512) 444-6512.

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

QUICKLY SET any temperament with Accutrone Model 120 Tuner. Quartz accuracy, large library various temperaments at old and

new pitches. Factory direct prices. Yves Feder Harpsichords, Box 640, Killingworth, Conn. 06417.

Classified rates for *The American Recorder*: 50¢ per word, ten word minimum. "For Sale" and "Wanted" will not be counted but should always be included in the copy. ZIP code counts as one word, telephone number as two words. Send copy plus payment to *The American Recorder*, 22 Glenside Terr., Upper Montclair, N.J. 07043.

Payment must accompany copy. Classified advertisements will not be billed.

Deadlines: December 1 for February issue; March 1 for May; June 1 for August; September 1 for November.

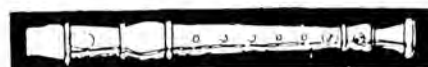
THE KOCH RECORDER

HAVERHILL,
NEW HAMPSHIRE 03765

Tel. (603) 989-5620

Illustrated Folder on Request

Established 1936



Peg Hoenack's Tested Classroom RECORDER PROGRAM

Helps children discover how to play, understand, write and read music in grades 3-7. Includes ★ *Let's Sing & Play* ★ *Let's Write & Read Music* ★ *Recorder Teaching: Classroom Approach* ★ *Recorder Fingering Charts* ★ *Rhythm and Pitch Notation Charts*. Write or call PEG HOENACK'S MUSIC WORKS, 8439 Seven Locks Road, Bethesda, Md. 20817 (301) 365-1818.

17th Annual Mountain Collegium Early Music Workshops at Young Harris College, Ga.

July 3 - July 9 & July 10 - July 16 1988

Come for one or both weeks! 12 Teachers!

A lot of early music making and learning in the beautiful mountains of North Georgia, with excellent faculty, fine food, reasonable rates. Total cost: Room, Board & Tuition \$250.00

To register write or call for our special brochure:

The Mountain Collegium is sponsored by the
Kelischek Workshop For Historical Instruments
Rt. 1, Box 26, Brasstown, N.C. 28902
Telephone: 704 - 837-5833

ADVERTISERS

Antique Sound Workshop	78	Levin Historical Instruments	56	Tourin Musica	64
Ben Bechtel	76	Keith Loraine	76	Viola da Gamba Society	66
Beha & Gibbons	55	Loux Music Publishers	52	Von Huene Workshop	65, 68
Jean-Luc Boudreau	75	Magnamusic	62, 80, 88	Wichita Band Instrument Co.	75
Boulder Early Music Shop	86	Nakamichi Baroque Festival	80	Workshops	
Collins and Williams	68	Peter Noy	72	American Recorder Society	81-83
Courtly Music Unlimited	87	Oxford University Press	74	Bath Summer School of Baroque Music	52
Galaxy Music	58	Pam Music	58	Early Dance Institute	72
Peg Hoenack	85	Provincetown Bookshop	66	Indiana University	69
Hohner	78	Recorder Shop	70	Mountain Collegium	85
Clarence James	77	College of St. Scholastica	64	Vancouver Early Music Society	52
Kelischek Workshop	69	Sweetheart Flutes	64	Wilfrid Laurier	55
Koch Recorder	85	Sweet Pipes	66	Dominik Zuchowicz	72
David Kortier	72	Marsha Taylor	58		

Boulder Early Music Shop

Store Hours: Monday through Saturday, 10:30 - 5:30

Recorders by Fehr, Kobliczek, Kueng, Moeck, Roessler, Zen-On, Mollenhauer

Instrument Cases and Covers by Savage & Hoy and Jean Cavallaro

Cornetts by Christopher Monk and Celtic Harps by Dusty Strings

Folk Instruments and Instrument Kits by Leading Makers



Fiedels, Rebecs, and Hurdy-Gurdys by Bernard Ellis

Extensive Inventory of Sheet Music and Books

Violas da Gamba by Bridgewood, Kortier, Julier, Plant, Shann

Baroque Oboes by Heinz Roessler

Viol Bows and Baroque Violin Bows by Walter Mettal



Prompt Mail Order Service

Write for Free Catalogs - Specify Areas of Interest
2010 Fourteenth St.
Boulder, Colorado 80302
(303)499-1301



COURTLY MUSIC UNLIMITED FIRST ANNIVERSARY CELEBRATION SALE!!!

featuring the

YAMAHA ROTTENBURGH Recorder series in plastic

In honor of our first anniversary we would like to express our thanks to all who have helped make our first year a success by continuing to offer this exceptional line of plastic recorders by Yamaha at the same special introductory price offered early this year (even though the list price on these instruments has increased).

This new line of recorders is one of the finest ever with a quality of tone that will vie with many a wood (yes, there is now a plastic tenor that truly is of deluxe quality).

An excellent set of instruments to take with you to that recorder workshop this summer. So, if you are looking for your first recorder or are an experienced player, you owe it to yourself to give these instruments a try.

The Yamaha **Rottenburgh Recorder** Series in plastic
C.M.U.'s introductory **SALE** price
(plus shipping & handling)

sopranino	new list \$14.80	C.M.U. price still \$11.6
soprano	new list \$17.55	C.M.U. price still \$12.76
alto	new list \$32.95	C.M.U. price still \$23.96
tenor	new list \$72.95	C.M.U. price still \$47.60

COURTLY MUSIC UNLIMITED

Recorder and Early Music Shop

2067 Broadway Suite 27
(between west 71 St. & 72 St.)
New York, New York 10023
Tues. - Sat. 9:45 - 5:45

So give me a toll FREE call at
1-800-2-RICHIE
and order yours today.

**A STORE FOR THE RECORDER ENTHUSIAST
OR THOSE WHO WOULD LIKE TO BE!!!**



Magnamusic Distributors, Inc.

SHARON, CONNECTICUT 06069, TEL. (203) 364-5431

MAGNAMUSIC DISTRIBUTORS on behalf of LONDON PRO MUSICA is proud to introduce the latest publication of that English publisher:

The Renaissance Dance Book



This important work consists of two volumes and a tape: the score also contains instructions for choreography of the dances with full notes on the histories, instrumentations, and performances. An accompanying volume contains the seven separate parts with the lute in tablature. The tape provides music for practicing the dances, as well as ideas regarding style, tempi, etc. for performance.

This work is an excellent way of bringing dancers and musicians together to work on their techniques and further their arts in a unique fashion.

RDB1 (score, parts, and tape) \$45.00

(Now available from your local music dealer)

We are U.S. distributors of

RECORDERS: Adler, Aura (Coolsma), Heinrich, Moeck, Schneider, and Zen-On.
HISTORICAL WOODWINDS: Moeck, Musisca. * HARPSICORDS: Neupert.
RECORDER MUSIC: Anfor, Consort, Gamut, Hansen-Chester, Hug, London Pro Musica, Loux, Magnamusic, Marlborough, Moeck, Muses Gardin, L'Oiseau Lyre, Pan, Pelikan, Schott, Sweet Pipes, Tomus, and Zen-On.