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The American Recorder

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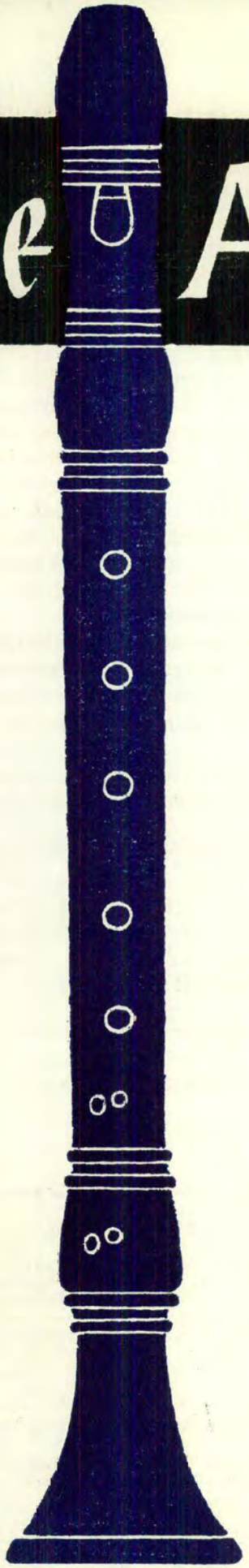

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A QUARTERLY PUBLICATION OF THE AMERICAN RECORDER SOCIETY

EDITORIAL

We must announce with profound regret the resignation of Donna Hill from the editorship of THE AMERICAN RECORDER. *Compelling personal reasons made her resignation imperative though she reached this decision, we know, with great reluctance. Our readers need not be told how great a loss this means to the Society. They have seen for themselves, in the seven issues edited by Miss Hill, the results of good taste, balanced judgment, stylistic refinement, and artistic knowledge. What they were unable to see, but perhaps suspected, was her devotion, diligence, and complete reliability. She has set a standard that will be hard to match.*

This challenge, though not an intentional one, has been accepted by Elloyd C. Hanson, who with this issue becomes the new editor of THE AMERICAN RECORDER. *Supported by a solid literary and musical background Mr. Hanson should find his new assignment a congenial one. We may expect his editorship to be crowned with success.*

—A. C. GLASSGOLD

MEMO FROM THE PRESIDENT

A little over a year ago the ARS raised its membership dues to $3.50 a year.

Don't catch your breath! We are not proposing another increase—at least not now.

I just want to recall, with a sense of reassurance, that an overwhelming majority of the ARS voted for the increase. It clearly signified that our members felt a personal obligation to support the organization at a very critical period. It indicated, too, their belief that the four issues yearly of THE AMERICAN RECORDER, the free copy of music issued in the ARS Editions, the Annual Directory, the chapter workshops, the summer seminars and the intangibles that come with association with an alive cultural movement are ample returns for the $3.50 dues.

We wish that we were able to to carry forward this program on an expanded basis while maintaining a balanced budget. We have, until now, just barely managed to do so but always faced, however, with that grim spectre called "DEFICIT."

Curiously enough we constantly face financial strain because in one area we are prospering—in membership growth. Five years ago we were 400; today we stand at just under 1700. Yet by some mathematical law, which I find hard to describe, every new member costs more to carry than his dues. And this obtains until one reaches what is known as the "break-even point." For the ARS, as presently structured and programmed, that point is a membership of 2000. We need slightly over 300 new members to reach that mark.

Won't each one of you who, I am confident, is devoted to the ARS, beat the bushes for members? Send us the names and addresses of prospects and we will mail them informative literature while you do a little personal persuading.

Failing that, you may compel your president to take to the streets with a sopranino and a tin cup begging pennies.

Related to this entire problem is the question of membership status of some of our chapters. We have reason to believe that a few still maintain a dual type of membership whereby some people are exempted from paying their national ARS dues. This is, of course, con-

(continued on page 4)

EIGHTEENTH-CENTURY PROMENADES

By Joel Newman

(Continued from the preceding issue)

III. A Walsh Catalog of Recorder Music (continued)

For readers endowed with patience and unflagging interest in Baroque recorder literature we continue our commentary on the catalog reproduced in facsimile on p. 7 of the last issue.

MUSIC FOR TWO FLUTES & BASS

In this column the publisher listed some very fashionable merchandise, trio-sonatas and other pieces in trio-sonata format. Evidently native English production in this category was weak. We have seen plenty of music listed so far composed by foreigners residing in London, but now Walsh must rely on works by Italians and Germans who have never crossed the channel—Pez, Mattheson, Loeillet of Gant, Schickhard, and at last the name of Corelli, one other matchless composer to place next to that of Handel. Of course he was not a "recorder composer." All his music – the solo sonatas, trio-sonatas, and concerti grossi – was conceived for strings, except for a recently discovered trumpet sonata and the commercially motivated arrangements of his works made by publishers at that time and since. Walsh was very active at this game. With his "flute-playing public" in mind, he rearranged many sonatas and concertos. I am glad that he did, for otherwise recorder players would have no chance to play those suave Corellian adagios and fiery allegros. Walsh advertises three such collections here. Their real titles are self-explanatory: *6 Setts of Airs for Two Flutes and a Bass... (out of his several Operas),* published c. 1702; the *6 Sonata's for 2 Flutes and a Bass... collected out of the choicest of his Works,* published c. 1707; and *6 Concertos for two Flutes and a Bass... Neatly Transpos'd from the Great Concertos of Arcangelo Corelli...* "Great Concertos" is not advertising, but a literal translation of concerti grossi. This last collection was arranged from the Opus 6, the famous dozen concerti which contain some of the finest music of the Baroque. Handel certainly thought as much when he modelled his own dozen after Corelli's, even labelling them Opus 6! Modern reprints from these volumes are inexplicably few. There are three "Sonatas" edited by D. Degen (Peters) and a single wonderful one in the Moeck catalog that almost puts to shame the majority of competently written compositions on the Walsh listing.

"Purcells Sonatas" (Daniel Purcell, of course) consist of three trios and three solo sonatas. There is a place on my music stand waiting for the trios, which I understand Edgar Hunt plans to edit. On the other hand, a completely unknown man, William Corbett (d. 1748) is represented by no fewer than four trios in the Peters and Schott lists. But justice has been done to the familiar trios by Johann Mattheson (1681-1764). This friend and rival of Handel's early days at the Hamburg Opera began his career cautiously with an Opus 1 containing four recorder duo-sonatas and 8 trios, all without bass. Walsh reprinted (and probably pirated) six of the latter around 1715. The trios are so ingratiating that it is no wonder all eight are still for sale today in two editions: Giesbert's (Nagel) and Hunt's (Schott). Experienced catalog lovers will note that this item doesn't belong in the third column. But where else could Walsh have put it?

Now for the Aires, by which dance-suites or *sonate da camera* are meant. The first of Johann Christoph Pez' (1664-1716) two "Collections" is still with us, the *Sonate da Camera or Chamber Musick consisting of several Suites of Overtures and Aires...* This is as useful a general definition of the *da camera* genre as can be found. Two of these slight but charming suites have been re-edited by W. Woehl (Nagel and Peters). In 1701, Walsh had brought out a set of suites for two violins with or without bass by G. M. Bononcini, one of Handel's dangerous London rivals. This was followed four or five years later by the arrangement for two flutes that is listed here. Giesbert has republished seven of them (Schott).

Robert Valentine's trio-suites, Op. 8, are well represented today. The Lienau catalog lists three edited by H. M. Peter, and Schott has another three. An attractive Chaconne edited by R. Salkeld (Universal) recommends itself to added melodic ornamentation, rhythmic altering and some nice contrasts in tempo.

When is a concerto not a piece with orchestra? When it belongs to a class of concerto which only requires a group of soloists and the basso continuo. From time to time the soloists can be bunched together to provide a make-believe orchestra against which separate solo passages can be played off. To this family of pieces belong the prolific Schickhard's half-dozen *Concertos for 4 Flutes.* Armin Knab has edited the entire set for Bärenreiter. Their presence in this column of Walsh's list makes it evident that he decided against a "miscellaneous" department and threw the oddly scored pieces into any category handy.

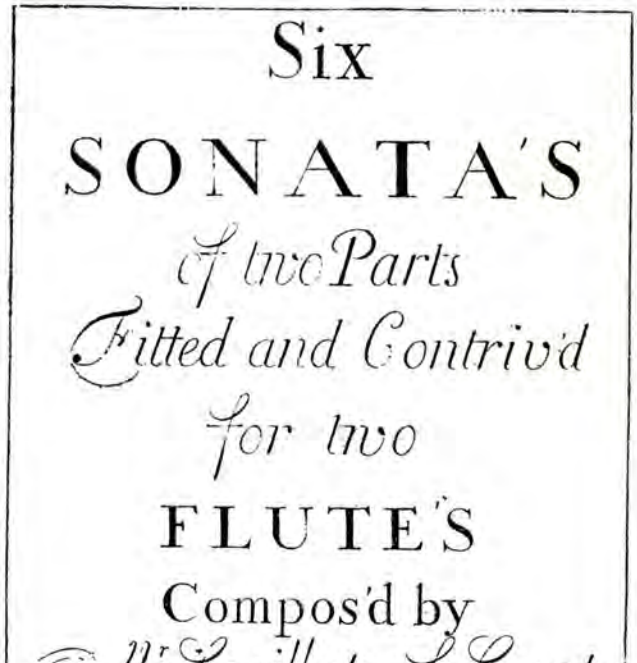
Finally, among unidentifiable "lesser" masters, there are the Romano and Oxford Aires. "Weldon's & Simmon's" refers to a collection from which R. Salkeld has edited a Suite in C by John Weldon (1676-1736), an organist and pupil of the great Henry Purcell. The

opera-tune collections familiar from the first two columns are back again, since Walsh has made sure that they would be available for trio-sonata ensembles.

SOLOS FOR A FLUTE & A BASS

"Corelli's Solos"—so much interest attaches to these sonatas that I give the Walsh title in full: *6 Solos for a Flute & a Bass by Archangelo Corelli, Being the Second Part of his FIFTH OPERA Containing Preludes Allmands Corrants Jiggs Sarabands Gavotts with the Spanish Folly The whole exactly Transpos'd and made fitt for a Flute and a Bass.* These arrangements of the Op. 5 violin sonatas were first advertised in the spring of 1702. Only one piece is available today, the highly virtuoso *La Folia* variations in two domestic editions by B. Krainis (McGinnis & Marx) and C. Sterne (Hargail). Then there is Dr. Pepusch (1667-1752), organist and composer, best known as the arranger and "orchestrator" of John Gay's vast success, *The Beggars' Opera.* He managed to write a great deal of solid, if conventional, chamber music. Walsh printed two sets of his recorder sonatas and 24 violin sonatas, among many other things. The second volume is very explicit about the basso continuo: "... for the Bassoon, Bass-flute or Harpsichord." I know that some bass recorder fanciers like to double the keyboard part's bass line when playing Baroque sonatas, but this is the first time I have seen the practice prescribed in print. I am forced to regard Walsh's suggestion with some cynicism. The modern bassoon played at the normal level is too loud for the recorder, while the bass recorder is much too soft to act the role of a dynamic Baroque bass. It is, needless to add, an octave too high, so that when audible it is heard along with the other middle parts of the continuo rendering. But returning to Pepusch, a glance at modern catalogs shows that he does not lack admirers. Moeck has eight sonatas, Noetzel and Schott six each, Pfauen-Verlag sells three, and Doblinger includes two in its series of sonatas with guitar continuo. Gottfried Finger and Daniel Purcell have contributed three sonatas each to "Fingers & Purcells Solos." Giesbert has brought out the Purcell works (Schott); Finger's have been brought to light again by E. Hunt (Schott) and A. Rodemann (Moeck).

The three volumes by J.-B. Loeillet of Ghent (alias "Lully"), the continental Loeillet who never visited England, contain music second only to Corelli's in fresh inventiveness. At least fifteen sonatas are easily purchasable today in Moeck, Schott, Hortus Musicus (Bärenreiter), E. C. Schirmer, and Hargail editions. With one exception they are all from Op. 1 and 3. Why has Opus 2 been so neglected? Loeillet fans will recall that Walsh also "contriv'd" 6 duo sonatas from some of Opus 1. These were mentioned in the previous installment and the title-page of the British Museum copy is now reproduced.


Six
SONATA'S
of two Parts
Fitted and Contriv'd
for two
FLUTE'S
Compos'd by
Mr. Loeillet of Gant
London Printed for I. Walsh Serv.t in Ordinary to his Majesty at the Harp and Hoboy in Catherine street in the Strand. and I Hare at the Viol and Flute in Cornhill near the Royal Exchange
N.o 57

Walsh offers three books of sonatas by the facile Robert Valentine, his Op. 2, 3, and 5. The first and last volumes come down to us, and so there are a dozen modern editions (Lienau, Nagel, Schott). Perhaps too much Valentine! But we could do with more of Charles Dieupart, a highly talented harpsichordist and composer, whose *6 Sonatas or Solos made on purpose for a Flute and a thorough Bass* have been lost. We do inherit some sonatas for harpsichord which can be accommodated for violin and harpsichord; these can be further "accommodated" for soprano or tenor recorder and keyboard.

(To be concluded)

EDITORIAL *(continued from page 2)*
trary to the provisions of the ARS By-Laws and the terms upon which ARS charters are issued. This condition, where it exists, should be rectified. Elimination of this duality would serve not only to place all chapters on an equal footing but materially help the ARS in reaching the haven of "break-even."

Owing to unforseen difficulties, the *Chapter News* scheduled for this issue will appear in the February issue.

Is Accompanying Your Bugaboo?

By Joan Woods

Continued from the preceding issue

6) *How To Improve Your Sight-Reading:*

Improve your sight-reading by sight-reading. Play four-hand duets and keep going. If necessary, use the metronome to keep strict tempo while playing as musically and correctly as possible. Ensemble playing is excellent training for sight-reading – you can't stop and work out your individual part.

If ensemble or duet playing is impractical for you, work at sight-reading alone. Sight-read every day for at least fifteen minutes. Don't start on music that's too hard for you. If you can't sight-read it easily, maintaining the tempo, then the music is too difficult. By sight-reading every day and working through increasingly difficult music, you'll be able eventually to sight-read anything.

7) *Performance Techniques:*

Confidence grows with each successful performance, but diminishes with failure. Be prepared. Plan ahead. Last-minute cramming won't improve your confidence. It only tires you and makes you uneasy.

Most accompanists set up their own pre-concert schedules. They arrange to have time for rest, a bite to eat, and a half hour to warm up on scales or other exercises before the concert.

Don't wait till the last minute to try the piano, see that the piano is tuned, wash the keys, adjust the bench to the proper height, or to see that the piano is in the right position. If you take care of these details ahead of time, you'll not be upset over the pedal that won't work, or the shoe that loses itself. These things can alarm you just as you're getting ready for the concert.

A brief rehearsal with the soloist early in the day of the performance is an aid to success. Even the finest musicians forget details from the middle of the week rehearsal to the performance. Some artists prefer to rehearse the day before. See which works better for you. But don't rehearse immediately before a performance. It reinforces your excitement, and a mistake just before the performance makes it twice as difficult to perform. You won't have time to iron it out, and it will only make you more tense.

The accompanist should follow the soloist on and off the stage, unless the accompanist is a woman and the soloist is a man, in which case the woman goes on and off first. A page turner should go on and off last.

The piano should be in a position that will allow you to see the soloist and his instrument. Singers usually prefer to stand in the elbow of the piano, opposite the pianist. The page turner should sit in an inconspicuous place near the pianist.

Don't run to the piano and leap into the introduction. Walk on the stage with dignity. Stop and smile. Take time—it isn't a race. Sit down, see that your music is in order, and wait for the signal to start the introduction. A slight turn of the soloist's head is the routine sign to start. But some artists disapprove of nodding.

A New York artist maintains that every song should start nine measures before the beginning. She says, "The accompanist should watch and start when he feels the soloist is ready. They should have a secret understanding. Nodding to the accompanist spoils the mood!"

Set the correct tempo in the introduction and play it confidently. Don't sneak into the introduction as if afraid someone may hear it. A shaky introduction shakes the soloist's confidence. Don't ever do anything that may upset the soloist!

Adrenalin may speed up your heart when you're performing. This makes you speed up, too. Keep a rein on that adrenalin. Spirit, not speed.

When you are suddenly asked to accompany five minutes before a performance, look over the music. Get an idea of what you'll play so you won't be caught unexpectedly with a tremendous cadenza. During the performance, no matter what happens, keep going.

If you're not tense with fear, the performance will be more successful. Pianists without first-hand experience may imagine a conglomeration of fantasy and fact. The best way to get confidence is through a knowledge of all that takes place during the performance: entrances, exits, signals, the stage, acoustics, the audience, encores, etc. Having this knowledge will give you confidence and help eliminate stage fright.

And now let's discuss the worst bugaboo – stage-fright jitters.

8) *Stage Fright:*

Nearly everyone gets stage fright. Most professionals get "butterflies' before every concert. Being realistic about it helps. If you face the fact that you'll have a certain amount of fear, you can actually reduce that fear.

Those clammy hands that often go with stage fright can be eased by doing a few stretching exercises backstage. This gets your blood into circulation and warms up your hands. Washing your hands in warm water helps limber them, too. Remind yourself to breathe

steadily and counteract the tendency to hold your breath when nervous.

If you're prepared, and have the confidence that comes from knowing your music, stage fright won't be a problem. You may have some fidgety nerves, but accept them as natural. Know that they can be an aid that will put you on your finger tips, and help you to play your best.

9) *Mistake Techniques or The Not-So-Perfect Performance:*

An Arizona accompanist, during a performance, was horrified to discover that the artist was going around in circles, repeating a section over and over.

A Minneapolis accompanist, in the middle of a violin sonata, found that the violinist had skipped several pages—and the accompanist was lost!

What would you do if you found yourself in that situation? Would you speed and try to catch up? Or would you give up and let the audience know that the soloist had blundered?

Knowing what to do is just one more technique of the professional. Even the best musicians make mistakes. But the professional can make mistakes without allowing the audience to detect them.

If the soloist skips a beat, a bar, or a page, improvise while you scan the music, and then jump directly to what he's doing. Don't try to play all the notes he skipped. When he distorts the time, you should follow him. However, if he goes off pitch, continue to play correctly and give him plenty of support. Especially stay with him through his mistakes!

But sometimes, when the artist is hopelessly lost, the only thing to do is to stop and, with humor, start over again. There's no law against it. When the musicians continue to flounder, the audience becomes embarrassed, and would feel much better if they started over.

Unfortunately, the accompanist is just as susceptible to mistakes as is the soloist. If you play a wrong note, act as if you played it on purpose. Don't press the pedal down and expect to muddle through. The pedal won't cover up the mistake. Play confidently, even if you have to pretend, and you are likely to begin to feel confident.

Learn from your failures. A bad performance shouldn't scare you out of accompanying again. Learn, as the tennis player does, that by losing sometimes, you learn to become a consistent winner.

When you have mastered these steps, you'll agree that the opportunities and rewards are unlimited. A good accompanist is a valuable musician. He's in great demand.

Enjoy accompanying—it *can* be fun. If it's drudgery to you, it will show in your playing. Let accompanying be your challenge—not your bugaboo!

A R S

GODDARD *by John D. Appel*

The ARS Summer Recorder School at Goddard College near Plainfield, Vermont, took place from July 7th through the 21st. Fifty recorder players attended the first week and 52 the second week: 76 students came for the entire period.

Faculty members were Bernard Krainis, Martha Bixler, Barbara Mueser (viola da gamba), and Morris Newman. Arnold Grayson and Friedrich von Huene were on the faculty during the first week with Bluma Jacobs and Colin Stern replacing them for the second week. Classes were presented in Basic Technique (a different instructor each day); Articulation and Phrasing (Krainis); Pedagogy (Bixler); Renaissance and Baroque Ornamentation and Performance (Sterne); and Introduction to the Gamba (Mueser).

The classes met for two hours in the morning, followed by consort practice in groups of 5 to 8 players who were arranged according to ability. The afternoons were devoted to more classes, with open time for swimming and volleyball, as well as plenty of informal group playing. Despite the large amount of scheduled activity, there was, as Cook Glassgold had promised, ample opportunity to "blow one's brains out."

All of the student consorts performed at evening recitals (two each week), with faculty criticism which pulled no punches. Surprisingly, there were many student volunteers at these recitals in addition to the consort performances.

The three faculty recitals during the two-week period utilized not only the full recorder family, but also the harpsichord, gamba, violin, Baroque flute, and bassoon. The care taken in the planning and rehearsal of these recitals was evident, and the performances were truly exciting.

A valuable feature of the Recorder School was a faculty panel session entitled "Tricks of the Trade," covering such matters as the choice and purchase of instruments, sources of music, and instrument repair and maintenance (including a demonstration of the Krainis file and nail-polish tuning method). To Miss Mueser, a special "thank you" for her excellent introduction of the gamba to recorder players.

The physical facilities were good: there were several practice rooms which contained pianos and a harpsichord. The dormitory rooms and food were adequate, and the setting pleasant. Concurrent with the ARS

SUMMER SEMINARS

School was a Goddard-sponsored "Music and Art" program, but interchange was unfortunately minimal with the string players of the program.

The cost of the School was amazingly low—$85 per week for tuition, room, and board. Even adding the only additional expenses (for music and transportation) it was a bargain.

A major factor in the great pleasure given by the School was the excellent balance in the time allocated to classes, organized and informal group playing, and evening activities. The result of this careful advance planning was superb and a conscious effort should be made to duplicate this in the future.

(Our readers will be interested to know that Newsweek *for July 29, 1963, contained an account of the ARS and the Goddard Summer School. LaNouc Davenport's critical letter on this article appeared in a following issue.)*—Ed.

INTERLOCHEN *by Robert J. Lauer*

Once again the denizens of the Michigan north woods noted the migrating habits of the *fippelus flautus* as 65 recorder players gathered from all parts of North America. The students were pleased to see Friedrich von Huene, Shelley Gruskin, and Martha Bixler return from the previous year, and welcomed Arnold Grayson and Hugh Orr as new faculty members.

It was apparent that the level of playing had improved since the past year. Now it was possible to have two classes for the study of solo literature: Mr. Gruskin taught the Telemann Solo Fantasias and Mr. von Huene the Handel Sonatas. And then there were sounds, no longer strange, of the crumhorn, Baroque flute, and viola da gamba classes. We owe much to last year's faculty for the encouragement to study related instruments.

The daily schedule included two hour classes each morning and faculty supervision of individual practicing (solo and ensemble) in the afternoon. Miss Bixler held her pedagogy class which was highlighted by Mr. Grayson's talk on the Orff method applied to recorder teaching. Mr. Gruskin's Baroque flute class had such success that some of the members performed during the lecture on the second day. Crumhorn students under Mr. Orr's direction were surprised by the mellow and attractive sound of their instruments when played in consort.

One point of criticism is that Interlochen did not provide a full-time gamba instructor on the recorder faculty. Lucien de Groote is a fine instructor and performer, but because of teaching duties elsewhere he was not able to spend much time with the gamba class.

Most interesting of the week's activities were the early evening programs. The first evening was spent in group playing. Another fascinating program came on the second night with Mr. Gruskin's lecture on the flute which he illustrated by demonstrations on various members of the flute family. On the following evening a question and answer period on recorder technique prompted some animated discussion among the faculty, which held various opinions on vibrato and thumb technique. The evening schedule continued with an open faculty rehearsal and concluded with the student recital. As a grand finale, the faculty members literally and figuratively let their hair down in a presentation of the "Telebum Society" playing two Villancicos on recorders, pipes, black-board erasers, and string bass (fortunately made of metal).

The excellent facilities which were available at Interlochen more than compensated for the inconvenience of its size. The Seminar was again housed in the modern Liberal Arts Building which provided space for classes, practicing, recitals, and faculty lectures.

Unique to Interlochen was the programming of the evening concerts. A program of Haydn and Hindemith by the Interlochen Arts Academy Woodwind Quintet demonstrated a quality of ensemble too seldom heard in the recorder world.

The seminar proved once again that recorder players are the world's nicest people.

New Recorder Publications

Paul Angerer	Concerto for 2 Alto Recorders (with string orchestra & 2 horns)	Score Set	DOB	4.75 4.50
Jacques Aubert	Amuzette IV (Bergmann) Soprano & Piano	RMS	1110	1.25
Francis Chagrin	Barcarole & Berceuse Soprano & Piano	RMS	545	1.50
	Mazurka Soprano, Alto & Piano	RMS	1128	1.75
	Viennese Waltz Soprano, Alto & Piano	RMS	1120	1.75
Arnold Cooke	Suite for Alto & Piano	RMS	1152	5.00

Hans-Martin Linde Handbuch des Blockflötenspiels

A history of the recorder and of recorder music from medieval times to the present day.

German text SCH $3.00

Jan de Macque	Canzon a la Francese (Murray) SAAT	score RMS	1136	.50
Wilfrid Mellers	Sonatina for Alto & Piano	RMS	1108	2.25
Hans Ulrich Staeps	Virtuose Suite for Alto Solo	RMS	1060	1.75

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FLAUTO PICCOLO'S CORNER

Follies Here or There

The Columbia University *Men's Faculty Club Bulletin* notes that the cocktail lounge is to have new hours: "Faculty are now respectfully requested to begin drinking at 11:30 a.m., when the lounge opens, and continue, if they must, right through to 8:30 p.m., when it closes."

The Recorder and Music Magazine has some puzzling items in its Miscellaneous Advertisement column: "Recorders of all kinds required, any condition"—"For sale cheaply: assorted unused recorder music"—and best of all, "Grand pianoforte for sale; Owner wants purchase sopranino recorder." Is that arch-humorist Eric Halfpenny behind all this?

An Associated Press item reports that a team of ten pianists played and re-played a one-page piece by Erik Satie 840 times, starting at 6 p.m. on September 11 and continuing for 18 hours and 40 minutes. The members of the audience (there were about 50 at one point) paid $5.00 a seat for this "experience," later receiving refunds proportionate to their *sitzfleisch*. This "happening" by the John Cage–David Tudor circle was based on a typically spoofing direction on the manuscript. While the *avant-garde* played on, couldn't they hear Satie's chuckling? The old master of *blague* continues to victimize his squarish disciples...

From the *Standard-Times* of New Bedford, Mass. comes this gem from the "What's Your Problem?" column by Louise Llewellyn (August 27, 1963):

> Dear Miss Llewellyn:
>
> I expect to retire next year and I would like to study some form of music. Is there any instrument that is not too expensive or difficult, and which you can teach yourself?
>
> BILL S.
>
> I would recommend the recorder. It is not expensive and you can soon learn to play familiar songs, especially early music. The Trapp Family has published an excellent method, "Enjoy Your Recorder," and you can teach yourself. You proceed very logically, learning one fingering position and note in each lesson. The examples they use for learning exercises are all real music, so practice sessions give you a feeling of accomplishment very soon. One word of caution: A beginner does not know much about breath control and moisture will collect inside the instrument. It is recommended that beginners start off with recorders that have been coated with wax to prevent any moisture from penetrating the wood...

Peaceful Coexistence?

A short article in the current *Recorder and Music Magazine,* Herbert Hersom's "Choosing Instruction Books," works up a good deal of steam over the term "tutor." In fact, one-third of its lines are devoted to the author's displeasure with the word. And no sooner does Mr. Hersom (who is a member of the British magazine's editorial board) point out that its use seems peculiarly limited to musicians ("I have never heard of a golf tutor or a shorthand tutor...") then his typewriter modulates to the key of "Rule Britannia," while the Union Jack is quickly run up:

> Like so many usages we could well do without, it seems to have originated in the USA. According to the *Oxford English Dictionary* the word was first used in this sense in an advertisement in the Pennsylvania Evening Post of 15 June, 1776, when the publication of *A Complete Tutor for the Fife* was announced.

Was it the references to 1776, fife music (variations on "Yankee Doodle," no doubt), and Philadelphia, that caused Mr. Hersom to don his redcoat and join the ranks of those unreconstructed Britons who always find it appealing to blame language they do not like on this nation of river boatmen?

Our author would have done better not to have "mucked about" in the *OED*. As wonderful a tool as it is, it knows nothing at all about pre-revolutionary musical tutors. But Mr. John Cousen knows about them and cites one on page 55 of this same issue of the *Recorder!* His review of Stanley Godman's *22 Tunes* notes that their source was a *Compleat Tutor* for common flute published in 1770. And Edgar Hunt's fine

new book (*The Recorder and its Music*, p. 75) dates this very tutor about 1754 and points to another *Compleat Tutor for the Flute* that appeared in 1758 and was reprinted in 1761. So the truth is that whoever brought out the Philadelphia Fife *tutor* had ample precedent from earlier London publications. The*OED* can be excused somewhat for its ignorance of some *minutiae* of music bibliography, but Mr. Hersom's is the double fault of being intemperately incorrect.

Piping alla milanese

The gremlins got into page 17 of our last issue. They ran the legend "Milanese woodcut of pipers..." under a cut from a treatise by the famous late 15th-century Milanese theoretician, Gafurius. Now "Florentine woodcut" means something specific, as does veal cutlet *milanese*, but I'm not sure about Milanese woodcuts. But then those two gentlemen holding and blowing pipes labeled 6, 8, 12, and 16 are not pipers at all. They are either acousticians or musical scholars like Gafurius and they are probably demonstrating concepts about the proportionate lengths of vibrating columns of air, rather than playing the latest Josquin duos.

ARS EDITIONS News

For the use of those who have repeatedly asked for it, I offer the following rough-and-ready grading of the ARS Editions:

Easy—Nos. 1, 2, 6, 10, 12, 16, 22, 25, 27, 33, 34, 40.
Intermediate—3, 5, 7, 8, 9, 14, 15, 19, 23, 24, 28, 30, 31, 32, 35, 38, 39, 41, 42, 43, 45.
Moderately difficult—4, 11, 13, 17, 20, 21, 29, 36, 37, 44.
Difficult—18, 26.

This classification should be used in conjunction with the Index to the ARS Editions published in the November, 1962 issue, offprints of which are available on request.

One of the new editions now in the press will establish a precedent. Laurence Powell's Trio-Sonata No. IV for Soprano and Alto Recorders and Piano will be the first composition with a keyboard part in our series. The author writes from Santa Fe, "I look forward to seeing Trio Sonata IV in print, and am proud of the ARS endorsement and edition. It will be about my 55th published opus."

The editor would like to advise composers and arrangers that their scores are welcome and will be carefully examined. He would be particularly happy to see some effectively arranged folksong material on a level with Mr. Davenport's ARS No. 3 and Mrs. Cowell's ARS No. 10. But there's been no lack of recorder arrangements of Bach's keyboard fugues, which the editor continues to return promptly to their senders.

—Joel Newman

MUSIC REVIEWS

GEORGE FREDERICK HANDEL: Two "Duetti Da Camera." Arr. for AA and key board by Ronald Finch. London: Oxford University Press, 1962

COLIN HAND, arr.: Two Christmas Pieces (SSA). London: Oxford University Press, 1962

JAMES HOOK: Trio in D (AAT or ATT). Transcribed and edited by Fritz Spiegl. London: Oxford University Press, 1963

GIROLAMO FRESCOBALDI: Two Ricercari (SATB). Transcribed by Erich Katz. (RCE, No. 2.) Brooklyn: Anfor Music Publishing Co., 1963

WILLIAM LAWES: Four Dances for S or T and continuo. Edited and realized by Colin Sterne. (RMS 980.) London: Schott & Co., 1961

Is this the first time that movements from Handel's Italian Chamber Duets for voices have been arranged for recorders and keyboard? If so, Mr. Finch has indeed discovered a treasure, and it is to be hoped that he will share more of this plunder with us. The selections in this edition are well contrasted and represent two early but characteristic aspects of Handel's style. The first of these duets (which first appeared in 1710) is the opening movement of Duet No. 4 (transposed from A to F major). Its soaring line and long phrases will flow best at a pace of M.M. 80 for the half-note: a faster tempo will make it seem hurried; on the other hand, one could easily be tempted to linger over it and cause it to drag. This piece has that unearthly beauty many players love in the Chaconne from Purcell's *Dioclesian*.

The second duet is the first movement of Duet No. 5, a spirited *Allegro* with plenty of passage-work in 16th-notes. Although it is a fine work, it doesn't lie well for recorders in Mr. Finch's setting. His choice of the key of G minor keeps the tessitura so low most of the time that the effect is somewhat muffled, and the prevalence of Eb's can make a rather messy business of the passage-work at its ideal tempo of *circa* 120 per quarter-note. This piece would be more brilliant and easier to play in its original key of D minor, and even the small transposition up to A minor would improve its effect.

Bass Recorder, from J. C. Weigel's Musikalisches Theatrum, *Nürenberg, an 18th-century picture book.*

This reviewer is not able to pass judgment upon Mr. Finch's realization of the unfigured bass, and can only testify that the keyboard part is clean, open, animated yet not too busy, and sounds right. This edition is worth having for the first duet alone, and those who don't mind the trouble of transposing the second duet

as suggested above will be rewarded with even more pleasure.

I cannot recommend the Two Christmas Pieces, which are almost parodies of two great works. Handel's *Pastoral Symphony* and Corelli's *Christmas Pastorale* sound pitifully thin on two sopranos and an alto. If they really must be played, play the Handel on two altos or tenors and a bass, and the Corelli on two tenors and bass—it will bring them an inch or two closer to the grandeur of the music.

The Hook Trio (No. 5 of the Six Trios of Opus 83, published about 1797) is great fun to play, particularly the first movement. Players' ability varies so much that this work could be classified as anything from "moderate" to "difficult," but never "easy," and those players restricted to the latter either by their own technique or that of their fellow-players had best leave this one alone for now. It is a good workout in the relatively little-used key of D major. Though it is playable on AAT, the most comfortable instrumentation is ATT, as the middle voice spends quite a bit of time in the neighborhood of low F♯, and in one measure a low E is called for "when possible." This late 18th-century, rather Haydenesque work would seem to lend itself to the clockwork music treatment, and you might enjoy going all the way and playing it on two sopraninos and a soprano. As stated above, this trio is fun to play, but it would be best kept at home and not used for public performance as it sounds somewhat precious or cute on recorders (especially the final March) and would not increase public respect for and acceptance of the recorder. But by all means get it for your own delight.

Erich Katz, to whom the recorder world owes so much, has once more arranged some excellent music for recorder consort. The organ music of Frescobaldi adapts to recorders beautifully and when the selection and arrangement is made with understanding and taste, as it is here, one could almost believe the work was written for our instrument. The *Ricercare dopo il Credo* has an immediate appeal, even in a sight-reading session, while the *Ricercare Cromatico post il Credo* might take some getting used to. Its odd chromatic theme with occasional dissonances will grow more beautiful with each playing. Be sure to heed Dr. Katz's observation that these pieces should be taken at a lively *alla breve* pace.

The most interesting thing about William Lawes' Four Dances is Colin Sterne's treatment of the repeats. He has printed the recorder part on two staves: the lower one shows the original notes, while the upper line carries the editor's suggested ornamentation for the repeat of each strain. As a refreshing and instructive change from the usual trills, turns, and mordents, Mr. Sterne gives us a fine example of divisions, or doubles, a form of ornamentation appropriate to music of this period (17th century). Players of that time were expected to improvise such divisions, but players of today can be grateful that Mr. Sterne has done it for us, as the dances themselves are not exciting and need the treatment the editor has provided. They sound well on either soprano or tenor, but the doubles are more brilliant on the soprano and rather unwieldy for tenor, as there are a lot of high notes to be taken at speed. A good compromise, combining the agility of the high instrument with the warm tone of the lower one, would be to play these on an alto, as there is only one note, a lone D in the "Coranto," which goes below its range (you would also have to alter Mr. Sterne's repeat in that measure, but if he can make something up, so can you!).

The keyboard part sounds well, but it is puzzling that the bass of the second and third dances is figured, but not so in the first and final dances. Only one small printer's error was noticed—in the next to last measure of "Elysium," the first two notes in the plain version should be played as shown in the ornamented line, that is, as a Scotch snap rather than the usual dotted-note figure. But I am sure your ear would make you play it correctly anyway, to match its mate in the preceding measure.

—Roy Miller

JOHN BLOW: Ode on the Death of Mr. Henry Purcell. Two countertenors, AA recorders, keyboard, violoncello ad lib. Edited by Walter Bergmann. (Schott Ed. No. 10754.) London: Schott & Co., 1962

JOSEPH BODIN DE BOISMORTIER: Sonata in F, for AAA. Arr. and edited by Walter Bergmann. (Schott's Recorder Library No. 39: RMS 992.) London: Schott & Co., 1962

GODFREY FINGER: Sonata in C, for AA. Edited by Walter Bergmann. (Schott's Recorder Library No. 40: RMS 1116.) London: Schott & Co., 1962

JOHANN SEBASTIAN BACH: Fuga Canonica from the Musical Offering. Arr. for A and keyboard by Walter Bergmann. (Schott's Recorder Series No. 54: RMS 1100.) London: Schott & Co., 1961

JOHANN SEBASTIAN BACH: Sonatina, for A and keyboard. Arr. by Dom Gregory Murray. London: Oxford University Press, 1962

WILLIAM BYRD: The Earle of Oxford's Marche. Arr. for SAATTB with optional drum part by Stanley Taylor. London: Oxford University Press, 1962

WILLIAM BYRD: The Bells. Arr. for SSAATTB or TBB with optional part for bells by Stanley Taylor. London: Oxford University Press, 1962

FRANZ SCHUBERT: Polonaise. Arr. for SSA and piano by Walter Bergmann. (RMS 998.) London: Schott & Co., 1961

John Blow must have been a close friend of Henry Purcell. He had taught the young Purcell, and he even resigned his post as organist of Westminster Abbey in favor of his more brilliant pupil. Yet Blow's ode on the premature death of Purcell, a five-movement work for two countertenors, two alto recorders, and continuo, is less a deeply felt personal lament for a dead friend than a tribute to the genius of England's greatest composer. Probably John Dryden's text has more to do with the impersonal tone of the music than any lack of emotion on Blow's part; the main point of the poem seems to be that Purcell's fellow composers can rest more easily now that their greatest rival is gone. Blow does take advantage of his one opportunity for a telling dramatic effect: the sudden florid Italianate recitative at the words, "So ceas'd the rival Crew when Purcell came... Alas, too soon retir'd, As He too late began," after the initial duet with recorders, "Mark how the Lark and Linnet sing," pure "bird music" in the best English tradition. In fact the entire ode is in the best English tradition, written in a style very close to that of Purcell, except that Blow does not have Purcell's great melodic gift (but then no one else did), and his music has an occasional non-Purcellian purple passage: an abrupt and surprising harmony, or a sudden strange melodic turn. The result is one of the very finest examples of 17th-century English concerted vocal music.

It is a pleasure, therefore, to welcome this new performing edition of such a splendid work, doubly a pleasure in that the edition itself is excellent. The printing is clear and free from errors, the sound and sensible editorial additions are clearly marked as such, the realization of the figured bass is good, and parts are included. Merely seeing the edition is enough to make me want to rush out to look for performers to play through it. But the recorder player should be warned that the vocal parts are far from easy. Countertenors are hard enough to find without requiring from them such virtuosic display. The editor suggests altos in the absence of countertenors. On the grounds that a clear bright vocal sound is required, I should prefer a tenor with a solid high range for the second part, and a soprano with a solid low range for the first part, but with this arrangement some notes would have to be changed.

The publication of the Boismortier and Finger sonatas is not as exciting an event as the appearance of the

Blow ode, but these smaller works are nevertheless welcome additions to the already fairly extensive repertoire of Baroque sonatas *a 2* and *a 3* without continuo. No one can pretend that these sonatas are great music, but it is as unreasonable to condemn them as to condemn a sloppy, friendly, shaggy dog for not being a high-strung champion; they are clearly works to be enjoyed chiefly by the performers, and as such they both succeed admirably. Godfrey Finger, a native German who emigrated to England during the last quarter of the 17th century, is the less gifted of the two composers. In this Sonata for two alto recorders in C major, his chief musical point is that parallel thirds are mellifluous; as indeed they are, in moderation. The Boismortier Sonata in F major for three alto recorders, a charming if somewhat conventional example of French rococo music, betrays its nationality by the fact that at least three of its five movements are dances. Both sonatas are conservatively but well edited. Bergmann has added a number of generally appropriate breath marks and phrasings to the work by Finger, and very little to that by Boismortier. I suspect that he has transposed the latter, which was apparently originally conceived for cross flutes, and this makes for occasionally awkward voice leadings at cadences. Perhaps he should have made more suggestions about dynamics and possibly added a sentence explaining the ornaments in the Boismortier.

Bach wrote his *Musical Offering* as a memento of his visit to Frederick the Great. Like all of the other fugues and canons in the set, the *fuga canonica* is based on a theme given him by the king. The editor of this arrangement for alto recorder and keyboard is misleading when he says that the original was intended for flute and harpsichord; the 18th-century edition printed the canon as a puzzle to be solved without specifying which instruments were intended. The editor has transposed the canon from C minor to F minor, in order that the top line may fit the range of the alto recorder. This transposition greatly increases the difficulty of the piece. The performer will have to be very skilful to avoid making the very high passage work sound more hysterical and dramatic than the music warrants; but no other transposition would work. D minor would be a better key for the treacherously high notes, but then the recorder part would go below the lowest available note. Needless to say the music is first rate, and the edition sound. This would make an excellent introduction for recorder players to one of Bach's most impressive works.

The other Bach composition under review cannot be so highly recommended. The editor of the Sonatina has patched together three movements not originally conceived for one instrument with continuo. The prelude comes from a keyboard partita and the other two movements are arias from cantatas. The idea itself is not bad.

Both Bach and Handel borrowed from their own music and from other composers' music quite frequently, and often arranged and borrowed movements for instrumental combinations quite different from the original. But in this case the execution of the basically sound idea is not good. The suggestions for phrasing are not always correct, the realization of the keyboard part is not very skilful, and, in the second movement, the original has been badly truncated. The result resembles one of those bowdlerized simplified Shakespeare editions; it violates both the letter and the spirit of the composer's intentions. Moreover the price of this slim pamphlet is outrageously high.

The remaining three pieces were all originally intended for solo keyboard performance. The two Byrd compositions, both from the *Fitzwilliam Virginal Book*, work well enough, but I should prefer them on the harpsichord. As for the Schubert Polonaise I can only assume that the Dolmetsch Consort asked that it be published in anticipation of a new Hoffnung Festival recording. (If you haven't heard the Dolmetsch Consort playing a Tschaikovsky potpourri at the Hoffnung *Interplanetary Festival*, do so at once; it is priceless.)

—*Howard Mayer Brown*

CARMINA GERMANICA ET GALLICA: Ausgewählte Instrumentalstücke des 16. Jahrhunderts für Streicher und Bläser; Heft I, Heft II. Herausgegeben vonWilfried Brennecke. (Hortus Musicus 137, 138.) Kassel & Basel: Bärenreiter Verlag, 1956-57

JEAN-BAPTISTE LOEILLET: Sonatas for Recorder (Flute, Violin, Oboe) and Basso Continuo. Part I (Op. I, 1-3); Part II (Op. III, 9); Op. IV, 9 & 10); Part III (Op. III, 12, Op. IV, 11 & 12). Ed. by Joh. Philipp Hinnenthal. (Hortus Musicus 43, 162, 165.) Kassel & Basel: Bärenreiter Verlag, 1952, 1960

BENEDETTO MARCELLO: Sonatas in G minor and E minor; Sonatas in F major and D minor; Sonatas in C major and Bb major for Treble Recorder (Flute, Violin) and Basso Continuo. Ed. by Jörgen Glode. (Hortus Musicus 142, 151, 152.) Kassel & Basel: Bärenreiter Verlag, 1956, 58

ANNE DANICAN-PHILIDOR: Sonata D-Moll für Altblockflöte (Querflöte, Oboe) und Basso Continuo. Herausgegeben von Hugo Ruf. (Hortus Musicus 139.) Kassel & Basel: Bärenreiter Verlag, 1956

In four decades, the German Bärenreiter Verlag has developed from an unknown little bookshop to a publishing firm of worldwide influence and reputation. To

a great extent this is due to the foresight and enterprising spirit of its founder and owner, Karl Vötterle, who combined good business sense with personal enthusiasm and dedication to a cause—the regeneration of folk music and ancient music. From there, the scope of Bärenreiter's publishing spread farther to include a great many other subjects: musicology, certain trends in contemporary composition, literature, and related fields. But all the individual lines are governed by a common tendency. This publishing venture has a face—something one does not often find nowadays.

Recorder music, naturally, has an important part in the Bärenreiter catalogue. Only a few items out of a large list are reviewed here. They are all published in various numbers of "Hortus Musicus," a series of chamber music—to apply this word in its widest sense—from the Middle Ages to the 18th century.

The two books called *Carmina Germanica et Gallica* are transcribed from a manuscript containing music from the first half of the 16th century, as practised in the German university town of Wittenberg during that period. Some of the pieces are given with their French or Italian texts; many others are instrumental only. There are dances, chansons, madrigals; a rich source of original playing material and most of it is not to be found anywhere else. Of course this is not a specific recorder edition. It can be done on recorders as well as on any combination of wind and/or string instruments, and a table in the foreword indicates which of these combinations may be most suitable for the individual pieces.

The edition is designed to satisfy the musicologist as well as the amateur—a difficult undertaking, unless the amateur is already experienced enough to know his way around such music. A "critical report" (in German only) gives a meticulously detailed list of sources, errors, changes, etc. The note picture itself has no editorial performing suggestions of any kind. Accidentals of the musica ficta tradition are somewhat sparingly noted, and I believe that quite a few more should be indicated.

The attempt, often found in German editions, to solve the problems of free rhythmical patterns in older music by the compromise of writing barlines only in the space between the staves, or even, as here in the parts, to replace barlines altogether with short strokes that look somewhat like commas, invariably presents reading difficulties to the average player. In fact, I might prefer no barlines at all to such a compromise. But I believe that if such music is transcribed into modern notation for practical use, it is better to go all the way and use barlines in the accustomed manner. I have

never found that this hinders the free flow of the melody, provided there is a proper understanding and feeling for the basic style of the music. Where that is missing, barline manipulations won't help.

However, all players or groups able and willing to overcome any such superficial stumbling blocks will be amply rewarded by the variety and excellence of the music in this edition. Out of 314 compositions in the original manuscript, 32 of the most valuable ones are offered. Many of the pieces are anonymous, but among the famous names there are Othmayr, Hermann Finck, Jannequin, Arcadelt, and others.

The sonatas by Jean-Baptiste Loeillet compare in stature and musical interest with the best of his contemporaries. Of the 48 sonatas first printed during his lifetime, the "Hortus Musicus" editions present nine. Quite a few have appeared in other publications, though I don't think that a comprehensive edition of all of them exists as yet. The Sonatas Op. I, Nos. 1-3, were published by Bärenreiter as early as 1936, and the present edition is no less than the fourth one, proving the wide appeal that these works rightfully have had. They combine a clear texture, thematic material of inventiveness, and a harmonic design which often surpasses conventional Baroque patterns. Written as they are by a most competent flutist, they are invariably a pleasure to play from the technical point of view, even though they are rarely of more than average difficulty. The runs and figures are conveniently laid out for the fingers and the range never exceeds high E.

It may be noted that the three volumes of the "Hortus Musicus" edition all assign different dates for the composer, with the year of his birth alternately given as 1653, 1680, and 1688. For a long time there has been some confusion about various members of the Loeillet family, who were all musicians of reputation. The date of 1653 is now generally discarded in our case. But recent research has tried to establish that there were two Jean-Baptiste Loeillets, one living from 1680 to 1730, and a cousin of his, born in 1688. To whom these sonatas should be assigned need be of little concern to the non-musicologist, since the works are stylistically on the same level and show no marked differences. That is true also in another respect. Some of the sonatas are titled for recorder and others for flute, but there is nothing whatever in the works themselves, either in their range or in other features, to indicate such difference. Their original design is obviously for recorders as well as transverse flutes. It must be borne in mind that the transverse flute was a relative newcomer to chamber music at that time, though it soon became the favorite instrument.

The realization of the figured bass in the accompaniments of this edition is sometimes too heavy. The recorder parts are minutely edited, occasionally with whole movements written in two staves above each other, one for the voice in its original unaltered form, the other with a fully written out ornamentation and other changes required or suggested by the editor. It brings up an old problem: how much or how little of this should any edition of older music commit to print? The most valid argument for elaborate editing is based on the fact that the majority of today's players are not sufficiently informed about the customs of 17th- and 18th-century performance and need guidance, particularly in matters of ornamentation. On the other hand, ornamentation was always improvisation, and "grace notes" (as the word itself implies) which are not improvised lose their *raison d'être*. Marc Pincherle, in his recent excellent article "On the Rights of the Interpreter" (THE AMERICAN RECORDER, February and May 1963) has stressed the amount of freedom which the performer enjoyed in improvising: freedom not only from the correctness of the literal note picture but just as often even from accepted "customs" of his time. Such freedom enabled him to express himself in his own personal manner of playing. Obviously, this gets lost in playing an editor's fixed version. Even though it is usually labelled as suggestion only, people are so used to playing what they see that they may slavishly follow those "suggestions" whether fitting to their own needs or not. The only ideal solution to this dilemma would be, of course, a better musical education of all players, giving them a basic knowledge of ornamentation and other fundamental questions of style but at the same time enabling them to improvise according to their own abilities. Until that happy day, I believe the next best thing is to give help by way of explanations and short examples (as the Bärenreiter edition does in some cases) but not to write out whole parts *in toto*. There is the danger that by coddling the player too much, one ends up stifling his creativity and inhibiting his natural impulse.

The three volumes of music by Benedetto Marcello offer six of his twelve sonatas. They are written in a somewhat lighter vein than the works of Loeillet, charming and ingratiating rather than very expressive; but, although the composer modestly calls himself a *"dilettante della musica"* only, their formal construction and technique is thoroughly professional and expert. These sonatas must have enjoyed a great popularity from the beginning because no less than three editions were printed during the composer's lifetime. The first two editions were published in 1712 and 1715, and were titled for recorders; the third one, printed in 1732, was titled for "German Flute," i.e. transverse flute—another sign that this instrument became more and more fashionable during this period.

The editing of these sonatas is quite differently done, compared with the Loeillet edition. There are no ornaments and few, if any, other editorial additions. Given the choice, I must confess that I prefer a lean note picture to one that is over-edited though I do miss an indication of phrasing.

I have left one of the most interesting works, the sonata by Anne Danican-Philidor, for the end. Philidor belonged to a family of musicians of whom his younger half-brother, Francois André, the famous chess champion, is best known. This Sonata in D minor (actually notated in the Dorian mode) is an extraordinary and outstanding composition, unique in its form (five movements, two of which are fugues) and full of unexpected turns in melody, harmony, and particularly in rhythmic patterns. Without making great technical demands, it is musically intriguing from beginning to end. The editing, too, is very well done, with a light, transparent bass realization and just enough comment and editorial guidance to help the performer without bossing him. This work should be in the repertory of every serious recorder player.

—Erich Katz

RECORD REVIEW

Record Editor's note: *To make my debut as Record Editor, I had intended a general and cursory evaluation of material from my personal collection not previously covered in these pages. However, before deadline time I was able to get a copy of the new release reviewed here. The importance of the record dictates a lengthy review (not intended as a prototype for the future).*

SWEET PIPES—Five Centuries of Recorder Music. Bernard Krainis and the Krainis Consort and Baroque Ensemble. (Columbia ML 5875 mono. MS 6475 stereo.)

In spite of claiming to be a "modest panorama of recorder music, past and present," Columbia's first excursion into this esoteric realm presents more of a bold "new frontier" aspect. Abetted by four fine recorder players, violin, viola, viola da gamba, cello, bass, oboe, bassoon, harpsichord, lute, and percussion, Bernard Krainis has recorded a collection of musical goodies generally guaranteed to delight even the most surfeited ears of recorder players.

The five Spanish 16th-century *Villancicos* are indeed our old friends of ARS Ed. No. 39. However, having exchanged their utilitarian blue jeans for *haute couture* instrumentation, they emerge as stylish consort pieces. Especially elegant is *"Triste España."* The sensuous viol of Barbara Mueser, accompanied by the lute of Joseph Iadone, later joined by expressive diminutions on the alto recorder of Mr. Krainis, and a final repeat for full consort, evoke the full beauty of this piece. Except for an occasional shrillness of the recorders, the *Villancicos* are all charmingly performed.

Any doubt as to the justification for recording another concerto for sopranino and orchestra is dispelled by the dazzling solo of Mr. Krainis in this new Vivaldi Concerto in C major. His ornamentation of the *largo*, particularly his use of the long cadential appoggiatura, is exquisite. Gracefully supported by strings and continuo, this is, to plagiarize a popular Krainisism, a real "hyperthyroid" performance.

In contrast, Bull's *In Nomine*, a fine example of this genre, is unconvincing as played by a low choir of tenor, bass, and three great basses. It tends to sound like music played under water—an ability as yet unproven for recorders. Murky articulation by the great basses (all Stiebers?) plus dissolution of the *In Nomine* cantus firmus (bass) in the too-homogeneous sonority of five recorders may be to blame. Horizontal lines are obscured except in the *superius* part, which is liquid and lovely. Less of an enhancement than a hindrance here is the usually effective coordinated vibrato of the Krainis consort. How about scoring this one for tenor recorder, viol (cantus firmus), and three unvibrated great bass recorders?

Rather a stranger to recorder players is Johann Rosenmüller. As played by soprano recorder (Mr. Krainis) and bassoon (William Scribner) with continuo, his *Sonata à 2 in D minor* is intimate middle-Baroque music at its best. Owing to the timbres and ranges of the solo instruments, some of the dialogue passages become humorous, although the phrasing and articulation are consistently impeccable. (N.B.: Rosenmüller fanciers awaiting publication of the above will find that his trio-sonatas in G minor and E minor work well with recorder and violin.)

Did you forget your concealed pocket tape-recorder when attending last season's Krainis concerts? No need to regret, for Columbia has included Telemann's *Sonata à 4 in G* (not in F, Mr. Bergmann!), complete with Mr. Krainis' ornamental *pièce de résistance*, the *grave*. His intricate melodic embellishments will be a revelation to amateurs who may have bored themselves to death playing from the unadorned score. Played by alto recorder, violin, oboe, and a rich continuo of harpsichord, bassoon, and viola da gamba, this is a breathtaking performance.

The *Canzoni a due Canti* of Frescobaldi, with their fluidly changing tempos and meters, lend themselves to a wide variety of instrumentations and provide ample opportunity for ornamentation. Mr. Krainis has realized these potentialities to the utmost in his treatment of the *Canzona Seconda*. Baroque flute (Daniel Waitzman), tenor recorder (Mr. Krainis), lute (Mr. Iadone), and viol (Miss Mueser) combine in what is to my mind the most esthetically rewarding performance on the disc.

An excursion into rather unexplored territory provides a real plum for large ensemble: the *Sonata Pro Tabula à 10* (SSTTB, strings, continuo) by Heinrich J.I.F. Biber (1644-1704). More familiar for his "Mystery Sonatas" for *scordatura* violin, Biber has created "dinner music" to compete for attention with the most gourmet repast. Strings and recorders alternate and combine in dance-like sections, and aside from a few raucous moments of less than perfect intonation in the recorders, the texture and music are refreshing and exciting.

Gibbons' *Fantasia à 2* is a lively game of tag between the altos of Mr. Krainis and Eric Leber, who give each other a merry chase through crossing rhythms and voices. As the players are well matched, the game ends in a draw. (There is considerable distortion of "highs" here on my monaural record.)

As a non-enthusiast of contemporary music, I should disqualify myself from reviewing the remainder of this disc. In all fairness, however, I must concede that many will be utterly enchanted by E. J. Miller's *Song for Unaccompanied Recorder* (1960), which is outstandingly well written for the instrument and played to perfection by Mr. Krainis on an alto. The piece has a lyrical, haunting, back-to-nature quality and is technically demanding. Haunting, but in a quite different sense, is *Eons Ago Blue* (1962), commissioned from Robert Dorough of Medieval Jazz notoriety. This is an admittedly written-out version of a traditionally improvisatory form. Although Mr. Krainis sounds slippery enough on the alto, the rest of the sax — oops! — recorders (TTB), with occasionally rough-shod intonation, sound less than spontaneous. Perhaps they long to answer the telephone (is that really only a triangle?) whose persistent ringing eventually gives way to a swatted tambourine, or they fail to heed the call of Miss Mueser's sultry pluckings on the bass viol. In any case, I'm not convinced that *Eons Ago Blue* will replace night baseball or even Susato dances.

Other than to mention that the sleeve on this disc is attractive and informative (except for the absence of information on makes of instruments used and publishers' numbers of available scores), this economy-sized capsule review has room for but one more remark: Columbia—keep up the good work! And now run, don't walk, to your record dealer and treat yourself to *Sweet Pipes.*

—Anne Tremearne

LETTERS TO THE EDITOR

FRIENDLY RECORDERS IN MEXICO

Being in the right place at the right time added to the pleasure of meeting and playing with the Mexico City Chapter of the ARS. The day after I arrived, I telephoned Dr. Shein, chapter representative, and I found that the monthly meeting was to take place that evening. I would be most welcome. Would I come?

My driver, also from New York, sweated out the trip beset by tremendous traffic. The meeting was held at the back of a music shop on the Paseo do la Reforma, the Champs Elysees of Mexico. Dr. Shein, expecting to arrive late, had alerted Dr. Prensky to receive me. I was warmly introduced and hospitably welcomed. Individual members made sure that I was comfortable, had music, and understood the proceedings (my Spanish is meager).

Mario Stern conducted, and we played among other things, Praetorius' "O Lux Beata" and "Danza," composed by young Manuel Jorge de Elias, a member of the organization.

At the end of the meeting I received many cordial invitations which I unfortunately could not accept. Angel Gonzales, president of the chapter, kindly drove me to my motel, leaving me with a most agreeable memory of a pleasant and stimulating evening.

—FANNY VOLKELL, *New York, N. Y.*

APOLOGY AND DISSENT

The Apology. In regard to my letter to the Editor in the last issue of the THE AMERICAN RECORDER about Bach's *Fiauti d'Echo,* I discovered, too late to amend my letter, the exhaustive study of the subject by Thurston Dart published three years earlier (*Music and Letters,* Vol. 41, pp. 331-341). All who are interested in the subject should read Mr. Dart's scholarly and closely reasoned article, in which he suggests that the echo flute was the bird flageolet in G, playing an octave above the written score. Edgar Hunt, not entirely in agreement, comments further on Bach's mystery instrument in his superb treatise (*The Recorder and Its Music.* London, 1962, pp. 84-85). The topic is not a closed one; further comments would be welcome.

The Dissent. Two lofty arbiters of musicology, THE AMERICAN RECORDER and the New York Pro Musica, have erred by mislabeling the wind-cap shawm, or *Rauschpfeife.* This instrument, made in at least four sizes in 15th and 16th-century Germany, and related to, if not identical with, the later French *haubois de Poictou,* was a capped double-reed, with a straight, expanding bore. Examples are preserved in two or more museums, and many contemporary pictorial representations of the instrument exist. One such contemporary picture was described by no less a personage than Emperor Maximilian I as depicting *Rauschpfeifen,* and Curt Sachs therefore called the six exemplars in the Berlin collection by this name. Another picture is the early 16th-century engraving (*not* woodcut) by Hans Sebald Beham reproduced on page 4 of the November 1962 issue of THE AMERICAN RECORDER. The instrument is called a "flute" in the caption! Even the quotation marks do not mitigate this organological solecism.

Again, the New York Pro Musica, which has been playing replicas of *Rauschpfeifen* for over a year, has been calling them by the name of *schryari,* both in its program notes and on the jackets of its records. While some excuse may be found in the fact that old records seem to refer to the six Berlin instruments mentioned above as *schreirien,* still the instruments which Praetorius pictures and calls *schryari* remain shrouded in mystery, with a bore more likely contracting than expanding, with no specimens known to exist, and with no modern replicas having been hazarded except for an abortive attempt by Schetelig in 1915. Herr Otto Steinkopf of Berlin, who built the *Rauschpfeifen* which the New York Pro Music plays, is dismayed by the confusion which misnames them *schryari.* Let's give the instrument its most authentic name —*Rauschpfeife,* or even wind-cap shawm,—and above all let's stop calling it a "flute."

—WESLEY M. OLER, *Washington, D. C.*

THIRD CAMMAC COMPETITION

CAMMAC (Canadian Amateur Musicians) is sponsoring its third annual composition contest dedicated to the enrichment of the repertory of contemporary music available to amateur groups. Submission is invited of compositions for recorder ensemble or mixed choir, not to exceed five minutes' duration. Contestants are requested to bear in mind the purpose of the contest, and to submit works capable of performance by amateurs.

CAMMAC is happy to announce that a cash prize of $100 will be offered to the best composition in each category. The winning works will be given public performance during the season following the contest. Contest officials will present works of exceptional quality to a leading Canadian music publisher with a view to the subsequent publication of these works.

Please send entries before December 31, 1963, together with $1.00 for each work, to CAMMAC Contest, c/o Fraser-Hickson Institute, 4855 Kensington Avenue, Montreal 29, Que., Canada.

—PATRICIA D. CLAXTON, *Public Relations Committee, CAMMAC, Montreal*

HOW EASY IS EASY?

The August issue of THE AMERICAN RECORDER arrived the other day and it, like the preceding issues, has been read cover to cover. It is an excellent journal. I feel, however, that it does not offer me the exact guidance I need.

Consider the plight of the beginning recorder player who lives far from a metropolitan area. He is fortunate if he can find other recorder players and a teacher. In fact, if he can find a method book, he is fortunate.

He does, however, find other devotees, and they form a consort. Their abilities (and recorders) differ, and they have a problem of finding music. They write for catalogs and are delighted to find that there is more music available than they can ever hope to play. The drawback is soon discovered: just where in all those titles is the music that the weakest member can play? It is true that many publishers mark their publications easy and difficult, but how easy is easy?

I believe it would be of great help if the ARS would prepare a list of works suitable for first year group playing. All present ARS material could be classified and eventually an entire five-year program could be formed using ARS material. In the meantime, existing material published by various houses could be used.

I would appreciate your presenting this idea to the membership to see if it meets with a favorable reaction.

—JACK HAZLERIG, *Lubbock, Texas*

See Flauto Piccolo *in this issue.*—Ed.

ROUNDS

May I thank you for Mr. Miller's kind review of my book of rounds. (THE AMERICAN RECORDER, Volume IV, Number 2—Ed.) I was pleased to see that he noted the ranges of the melodies and the omission of low F# and G#. Nobody, alas, seems to have drawn the obvious conclusions from these ranges; namely, that the rounds are adapted for all kinds of recorders to pick up and play at will. I know of no other book of rounds so planned.

The book is the result of a meeting of the Chicago Chapter of the ARS at which I conducted group playing. Our tired friend, "Dona Nobis Pacem," was the only thing we seemed to have that everybody could play regardless of age, size, and previous condition of finger dexterity. It occurred to me that there should be more such rounds for such miscellaneous collections of players. The book was originally called "Rounds for All Recorders" to indicate its origins and uses. Now that I have it I frequently use it to "warm up" my classes and especially to give them practice in unison and harmonic intonation.

—KATHERINE H. BOWERS, *Chicago, Illinois*

TELEMANN FANTASIAS REVISITED . . .

I believe that the music reviews in THE AMERICAN RECORDER are among the most valuable contributions that can be made by any organization to its individual members. In particular, when new issues are reviewed by people like Joel Newman or Bernard Krainis, we are usually favored with technical commentary *and corrections* which cannot be found elsewhere. Unavoidably, however, when busy performers and teachers take the time to examine

and reflect upon publications and to furnish us with brilliant, authoritative reviews, there will be occasional mishaps or oversights.

In your last issue Mr. Krainis was kind enough to deal with the Hans-Martin Linde version of the Telemann *Sechs Fantasien* (Schott Edition) and compare it with the Brüggen publication. The reviewer singles out a number of "proofreading errors" in Herr Linde's edition. Mr. Krainis is mistaken.

When I first opened my copy of the edition, correcting pencil in hand, I was impressed by the challenge of "checking" the correctness of solo pieces, where so much liberty is possible and no second harmonic or contrapuntal line limits probability. Still, some internal evidence *is* available by way of analogous passage-work and Telemann's typical Baroque formulas.

Thus, for example, the first correction I questioned was in the 4th measure of the second movement of Fantasia I, where Linde's original seems more natural stylistically (cf. Telemann Canon Sonata 3, measures 2,12,16, etc. or the twelve separate occurrences in the little *Tanzweisen* selected by Leopold Mozart from Telemann and others) and is merely a slight variant of the figure occurring in highly analogous context in measure 16. And in the Fantasia IV, where Mr. Krainis would have us alter the last note of measure 7 up a third, the parallel passage is back in measure 2, where the sequence obviously favors Linde's version.

But enough picking at interpretation based on internal evidence. Actually, what Mr. Krainis has advanced as proofreading errors seem rather to be discrepancies between the Linde edition and the flute version published by Bärenreiter (BA 2971). Since I assume that Brüggen's edition jibes with Mr. Krainis' suggestions, I am inclined to guess that Mr. Brüggen also was not in a position to view the original Ms. and correct Bärenreiter's several printing errors and questionable renderings of obscured handscript.

Mr. Linde consulted the original manuscript, corrected a number of mistakes in the Bärenreiter flute edition (such as accidental and natural signs) and cleared up a few uncertain passages, such as in the BA Fantasia VIII, second movement, measure 17, which is part of a passage paralleling measures 10-12 and is erroneously altered in the BA edition. Linde has restored it (Fantasia IV). Mr. Krainis evidently missed this discrepancy.

And for those who own the edition and have, by now, become dismayed by the marks and eraser smudges we've gotten into: there *is* one proofreading error in the Linde text, and apparently one only; that is in Fantasia IV, first movement, measure 12, in which the given text matches the mistaken Bärenreiter version. The third note before the end of the measure, given as a sixteenth on *B*, should be a sixteenth on *C* instead.

—MORDECAI S. RUBIN, *Worcester, Massachusetts*

. . . THE REVIEWER REPLIES

I am grateful to Mordecai Rubin for setting me, and the record, straight. I apologize to Hans-Martin Linde for my inexcusable conclusion-jumping. If, however, his edition is a note-perfect copy of the original Ms. (with the one exception Rubin admits) then he is guilty of far more than the faulty proof-reading I previously ascribed to him.

Rubin's assertion that Linde's edition is superior to the Bärenreiter flute version simply because Linde is unerringly faithful to the original Ms. implies a strange conception of the editorial function. A scholar preparing a modern performing edition from original manuscript sources must not only decipher illegible scrawls and scratches; he must frequently take upon himself the awesome responsibility of detecting and correcting copying errors guided mainly by stylistic considerations. If, therefore, the textual discrepancies I mentioned in my review are deliberate rather than inadvertent it is Linde's musical judgment itself that is open to question.

Let us examine these "discrepancies":
1. Fantasia 1, *Vivace*, m. 17 & 18: Linde gives B♮ as the last note of m. 17 and the first note of m. 18 while Bärenreiter (BA) gives B♭. Compare the first statement of the theme in m. 11 and the second in m. 13 with the third (of which the disputed notes are a part) and the correctness of B♭ is immediately made clear.
2. Same Fantasia, *Allegro*, m. 4: While both readings are possible, BA's (F,E,D,E) creates more harmonic tension than Linde's (E,-D,E,C) and therefore avoids a premature feeling of resolution and repose. Since m. 2 also ends on C (the tonic) BA's version averts a close recurrence of this metrically stressed note with its strong harmonic implications.
3. Fantasia 3, First Movement, m. 8, seventh note: Linde's choice of C# as a passing note rather than BA's C♮ is consistent within the sequence, but its very consistency makes it less interesting to my ear than the C♮.
4. Fantasia 4, *Largo*, m. 7, last note: BA's E correctly prevents a premature cadence feeling on the following D, which Linde's C# (the leading tone) creates.
5. Fantasia 6, *Allegro*, m. 9, ninth note: Linde's E♭ is harmonically inexplicable; BA's E♮ is obviously preferable.

Assuming, on Rubin's authority, that Linde follows slavishly and uncritically the original Ms. text, one must credit Gunter Hausswald, the editor of the Bärenreiter edition, with superior imagination and judgment, that is to say, with superior scholarship. In Linde's favor, though, is his correction of two Hausswald errors, the one that Mordecai Rubin mentions and another in Fantasia 1, *Vivace*, m. 10, seventh note, where Hausswald mistakenly gives D instead of B.

While we're at it we might question Linde's publisher's inclusion of transposed flute works in a series entitled, *"Originalmusik für die Blockflöte."*

—BERNARD KRAINIS, *New York, N. Y.*

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