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CONTENTS:

Greetings from the President

This year we celebrate the twenty-fifth anniversary of the founding of the ARS. Twenty-five years in the vast span of galactic time is so minute as to be almost unmeasurable. In the history of living matter on this planet twenty-five years is less than the flicker of a bat's eye. From the dawn of human made music twenty-five years is less than a single suspiration. Even compared to the six centuries, as claimed by some, since the recorder was first documented, twenty-five years is but one short hour in a long day.

Yet a quarter of a century, measured against the musical life of America, is a substantial slice of time. Throughout the length and breadth of this land there are few musical societies as venerable as the ARS. This in itself, of course, constitutes no great distinction since age is but the ticking away of seconds. But the ARS, rather than aging with the years, has exhibited a youthful vitality which increases with time.

From its nascent state of a dozen or two enthusiasts gathered around New York City the ARS has blossomed into an all but international organization with a membership of nearly eighteen-hundred and with thirty-nine chapters in the U.S.A., one in Mexico and two in Canada. Its terminal point of overripe maturity, for all things and institutions ultimately die, lies in the distant, obscure future.

But from now till then the ARS has a great and constructive contribution to make to the musical life of our times—one that it has already in its twenty-five years of existence partially fulfilled. It is, in brief, to encourage more and more people to *participate* in music making, to swell the ranks of amateur musicians. For it is said, and with truth, that the musical life of people flourishes to the degree that there is mass participation. This is a task which now engages us, a task which in these times is severely hampered by soporific influences that tend to make us spectators rather than participators.

The ARS has been a small, perhaps, but vital factor in battling this current of apathy that threatens to make a mockery of the increased leisure bequeathed to us by an affluent society. The growth of the ARS and its spreading influence may yet, with other positive forces at work in our society, spare us this final indignity.

In celebrating the twenty-fifth anniversary of the ARS and its accomplishments we must recall those who built and strengthened the organization: Suzanne Bloch, who founded it; Erich Katz and Winifred Jaeger who carried the burden of the society almost unaided for many years; LaNoue Davenport, Martha Bixler, Bernard Krainis, Joel Newman, Herbert Kellman, Carl Cowl, Albert Hess, Gertrude Bamberger, Johanna Kulback, Rhoda Weber, Ralph Taylor, and Donna Hill—the early officers, musical directors, and editors of the *Newsletter* and its successor THE AMERICAN RECORDER.

We applaud them and the many devoted officers of our local chapters who have brought the joy of musical participation into the lives of their communities.

—A. C. Glassgold

THE ARS NEWSLETTER REVISITED

An Anniversary Garland

The ARS *Newsletter,* the predecessor of THE AMERICAN RECORDER, began in 1950 under the editorship of Bernard Krainis. The slim mimeographed bulletin was filled with meeting information, concert notes, music reviews, and swap columns.

LaNoue Davenport edited the paper from June 1953 through April 1959. Martha Bixler was editor when the *Newsletter* was expanded to the quarterly publication, THE AMERICAN RECORDER, an idea developed by Cook Glassgold. From the fourth number on Ralph Taylor became editor, succeeded by Donna Hill who edited the magazine until the fall of 1963.

In order to present an historic perspective of the ARS and its publications, a selection of articles, controversies, and reviews from the *Newsletter* was made. These articles are reprinted here as they first appeared, although in many cases the authors' points of view may have changed.

AMERICAN RECORDER SOCIETY

NEWS LETTER

20 JANUARY 1950

Dr. Newman's Handel article, first printed in the *Newsletter* and revised for the British *Recorder News,* has been revised and corrected once more for this issue. Among other things, it now attempts to note all modern editions of the compositions mentioned. The author is grateful for corrections and suggestions from C. Kenworthy, Eric Halfpenny, and Edgar Hunt. Dale Higbee has revised his article on Galpin, incorporating added information. The editor wishes to thank Miss Donna Hill for her preliminary work on this anthology.

Newsletter: 22, 24, 26
Revised 1964

HANDEL'S USE of the RECORDER

By Joel Newman

While recorder players know Handel's solo recorder sonatas, the trio-sonatas, and the cantata, *Nel dolce dell' oblio*, they may be unaware of the extent of his use of the "English flutes" in his operas, oratorios, and instrumental works. This will be the concern of the present article which summarizes a pleasant jaunt through the 94 green and gilt volumes of Handel's *Collected Works* undertaken with the hope that the hearts of recorder players may be gladdened and their interest in the Baroque master's music increased.

Whether in vocal or instrumental writing, Handel was always careful to write in most idiomatic fashion. There can be no doubt that he knew the score on the recorder—how and when to use it. Many factors bear this out: the range of the instrument exploited, the choice of keys, the method of combining recorders and other instruments, and the symbolic use of recorder tone in specific types of dramatic contexts.

Handel's scores always clearly indicate his choice of recorders or flutes. *Flauto* is his designation for alto recorder; the transverse flute, soon to eclipse its beaked relative, is labelled *Traversa, Traverso, Traversière*, or "German Flute." To repeat, there is no ambiguity on Handel's part in this regard. On the other hand we cannot be sure what was meant by his use of *flauto piccolo;* I shall have a few things to say on this question later in this article.

The range of Handel's alto parts, from bottom F' to high E♭'''', is, of course, that of today's performer. The highest notes, which Telemann so liked to use, are rarely called for; neither does Handel dwell very much in the lowest register. In choosing keys for pieces scored for *flauto*, he hews to the flat side. Sharp signatures are few and far between, guaranteeing that the less-in-tune accidentals appear less often than B♭'s and E♭'s.[1]

THE RECORDER IN HANDEL'S OPERAS

Handel's opera production has been called colossal. He wrote some 40 Italian operas from his student days in Italy until his 55th year, after which he devoted himself to the oratorio. Twenty-eight of the operas call for the recorder!

The basic orchestra in Handel's opera pit consisted of oboes, the strings, and the harpsichord plying its usual trade of *basso continuo*. All other instruments were used as obbligato parts, that is they were treated as solo instruments, subordinate to the vocal solo. Among these Handel used the *flauti, traversi*, bassoons, horns, trumpets and tympani, and even those rarer birds the viols, theorboe, and *chalumeaux*. Handel chose the obbligato instruments so that their color and symbolism carefully conformed to the dramatic situation and mood. When he wanted soft, drowsy landscape painting he usually called on the recorders. For pathos-drenched scenes, the oboe was partner to the voice. Trumpets, horns, and kettledrums exulted in military and triumphant moods. An exotic, oriental atmosphere is called forth by harp and theorboe patterns. The table printed below indicates clearly that the most usual scene in which recorders play is set in the key of F Major and takes place out of doors, frequently in a pastoral or garden site. Bird songs, forest horn music, and the shepherd's soft and lilting *siciliano* are common symbols in these scenes.

Handel's scoring is full of highly imaginative touches; good illustrations may be seen in the table under the operas *Rinaldo, Terpsichore, Giustino*, and *Serse*. Always present is Handel's uttermost practical sense of the recorder's dynamic weakness. The many ways in which he arranges things so that they will be heard make a fascinating study (which should be required for all modern composers who wish to compose for recorder). Notice how often he mutes the violins and violas, instructs the cellos and basses to play pizzicato, and dispenses with the harpsichord's filling-in harmonies—all in order that the *flauti* may shine through.

We can assume from Handel's scoring that all the treble woodwinds were played by the same players, for the recorders, flutes, and oboes are rarely called on to play simultaneously. This tradition of "doubling" in theater orchestra pits is still with us today. One of Handel's doublers was the famous oboist John Ernest Galliard. Josef Marx has been kind enough to point out to me that the oboe parts in Handel's operas become more florid from *Teseo* on, because Mr. Galliard had joined the opera orchestra at that point, and Handel was quick to exploit his virtuosity. Galliard also played recorder and knew enough about the bassoon (if he was not a master of this also) to write six of the most typical Baroque sonatas for the instrument.

Unfortunately we can no longer hear Handel's operas as he intended them to be heard. They depend on the now obsolete *castrato* voice; even the normal voice parts are very exacting and difficult for the average opera singer today. The singer was then expected to ornament the repeated sections of the innumerable Da Capo arias—and this is certainly a lost art, if we except the very exciting recent efforts of Miss Sutherland. Then, too, like all *opera seria*, these works do not satisfy the dramatic expectations of modern opera-goers because they consist of a chain of static situations. One solution, begun in Germany in the 1920's and still apparent, is to cut, revise, and re-orchestrate these operas into something Handel would never have recognized. Much finer is the British attempt to record them as faithfully as possible, using countertenors and women's voices for castrato roles, ornamenting repeats, and using the harpsichord in an exciting and theatrical manner for

[1] See W. Hillemann's excellent study, "Auftreten u. Verwendung der Blockflöte in den Werken G. F. Händels" in *Musikforschung* VIII (1955), pp. 157-69. He finds that out of 65 pieces including the recorder, 27 are in F, 11 in G minor, 5 in B♭, 5 in C, 4 in D Minor, 3 in E♭, 3 in A Minor, 2 in G, 2 in F Minor, 2 in C Minor, and 1 in E Minor.

the recitatives (cf. recordings of *Alcina, Semele,* and *Sosarme).* Recorder-playing Handelians can also contribute to the investigation of this voluminous section of Handel's output by teaming up with intelligent and able singers to study and perform separate arias and scenes.

An excellent bird's-eye view of many of the recorder obbligato solos is provided by Linde Höffer von Winterfeld's fourth volume of *Blockflötenstudien: Aus Opern und Oratorien G. F. Händels* (Edition Sikorski, 1960). This contains 24 studies similar to the ones culled from Bach and Telemann cantatas in earlier volumes. The editor has stretched a point and included five items not intended for the recorder (Nos. 10, 17, 18, 21, and 24). Another anthology, containing 21 obbligato recorder parts to Handel arias is the *Directions for Playing on the Flute* (Schott RMS 167), which has the added merit of being in facsimile. See my discussion in "18th-Century Promenades," THE AMERICAN RECORDER IV (Feb., 1963), pp. 3-4.

The following table charts the occurrences of recorders, providing data in this order: Opera, date of completion, role and voice, tempo (if given), metric signature and key, instrumentation, range of recorder parts, general remarks. Abbreviations used: S, soprano; A, alto; C, contralto; T, tenor; B, bass; fl, alto recorder(s); fl picc, flauto piccolo (sopranino, soprano, flageolet?); tra, traverse flute; ob, oboe; bn, bassoon; vln, violin; vla, viola; cb, contrabass; bc, basso continuo; unis, unisoni.

ALMIRA, 1704

*"Liebliche Wälder." Fernando, T. 3/4, D minor. 2 fl, 2 vln, vla, bc. f′-d′′′.

"Sprich vor mir ein süsses Wort." Osman, T. 3/4, G minor. 2 fl, solo vla da braccio, bc. f♯′-d′′′.

"Schönsten Rosen." Edilia, S. Adagio, 4/4, G. In this Da Capo aria, only section B is scored for recorders. Sect. A: 2 vln, vla, bc. Sect. B: 2 fl, 2 solo vln, bc. a♯′-e′′′.

RODRIGO, 1707

*"Nasce il sol." Ersilena, S. Allegro, 12/8, F. fl doubling 2 vln, bc. e′-d′′′(!)

*"Fredde ceneri d'amor." Florinda, S. 3/8, A minor. 2 fl doubling 2 vln, vla, no bc. g′-c′′′.

AGRIPPINA, 1708-9

"Volo pronto e lieto." Narciso, male A. 3/8, F. fl unis doubling vln at 8ve, bc. Fl alone in sect. B. a′-d′′′.

*"Vaghe fonti." Ottone, male A. 3/4, F. 2 fl doubling 2 muted vln at 8ve, muted vla, bc pizzicato. Partially "without cembalo"; string parts marked "piano throughout." e′′-c′′′. A lovely pastoral scene.

RINALDO, 1711

*"Augelletti." Almirena, S. Adagio, 4/4, G. fl picc, 2 fl, 2 vln, vla, bc. "sopranino": g′-d′′′; altos: f♯′-d′′′. This is the famous scene where the caged birds were loosed onstage to the detriment of the audience's attire. Read Addison's amusingly biting review of this London hit in *The Spectator,* No. 5 for March 6, 1711.[2] The "sopranino" part features great festoons of 32nd-notes in a 5-bar cadenza. (Score and parts published by Edition Sikorski, edited by L. H. von Winterfeld.)

TESEO, 1712

"Le luci del mio bene." Arcane, male A. 12/8, B♭. 2 fl mostly unis, 2 vln, 2 vla, bc. f′-f′′′.

*"Più non cerca libertà." Arcane. 3/8, F. 2 fl doubling vln at 8ve, bc. c′-d′′′. Full of interesting alternation of 3/8 and 3/4.

SILLA, 1714

*"Dolce nume de' mortali." Silla, male A. Adagio, 3/8, F. 2 fl doubling 2 vln at 8ve, bc. g′-c′′′. A pastoral.

"Mi brilla nel seno." Claudio, male A. 4/4, F. 2 fl doubling vln at 8ve, vla, bc. f′-f′′′.

"Luci belle." Claudio. 3/8, D. 2 fl doubling vln, vla, bc. d′′-d′′′.

AMADIGI, 1715

*"Sussurrate." Amadigi, male S. Largo 3/4, F. 2 fl doubling 2 vln, vla, bc. a′-f′′′. A garden scene; the vocal part is very brilliantly written.

FLORIDANTE, 1721

*"Fuor di periglio." Duet, Rossane, S. and Timante, male S. 3/8, F. 2 fl, 2 ob doubling 2 vln, vla, 2 bn, bc. f′-d′′′. A longer and very lovely piece.

"E un sospir." Rossane, S. Largo, 4/4, F. 2 fl unis, 2 vln, vla, bc. g′-e♭′′′.

OTTONE, 1722

"Dirli potessi." Teofane, S. Largo, 3/8, A minor. fl unis doubling vln 1, vln 2, vla, bc. a′-c′′′.

GIULIO CESARE, 1723

"Svegliatevi nel core." Sesto, male S. 4/4, C minor. Sect. A: 2 vln, bc. Sect. B: Largo, 3/8, E♭, 2 fl doubling 2 vln at 8ve, bc. b♭′-e♭′′′.

"Cessa ormai sospirare." Cornelia, A. Andante, 3/8, F. fl unis, 2 vln, vla, bc. b♭′-e♭′′′.

TAMERLANO, 1724

"No, che sei tanto costante." Irene, S. 3/8, G. 2 fl unis doubling voice, vla, bc. g′-d′′′.

*"Vivo in te." Duet: Asteria, S and Andronico, male C. Larghetto, 4/4, E minor. 2 fl doubling 2 tra, 2 vln, vlc, bc. g′-d′′′.

RODELINDA, 1725

"Con rauco mormorio." Bertarido, male C. Larghetto, 12/8, E♭. Sect. A: 2 vln, vla & bn, bc. Sect. B: 2 fl. tra, 2 vln, vla, bc. b♭′-b♭′′. A pastoral.

"Un zeffiro spirò." Unulfo, male A. 3/4, F. 2 fl doubling 2 vln, vla, 2 bn, & cello, bc. g′-c′′′.

"Se'l mio duol non è sì forte." Rodelinda, S. Largo, 4/4, F minor. 2 fl unis, vln unis, vla & bn, bc. g′-c′′′.

SCIPIONE, 1726

*"Pensa, oh bella." Scipione, male A. 3/8, F. 2 fl, 2 vln, vla, bc. f′-d′′′. Four years later Handel rewrote this part for tenor.

ALESSANDRO, 1726

*"Solitudini amate." Rossane, S. Adagio, 4/4, C minor, 2 fl, 2 ob, bn, 3 vln, vla, bc. b♭′-d′′′. A scena, with opening sinfonia, recitativo accompagnato, and an aria (without da capo). The heroine falls asleep at the end of her aria, which Handel indicates by letting her voice trail off on the note above the tonic.

*"Sempre fida." Tassile, male A. Andante, 3/8, E♭. (Also an alternative version in F.) 2 fl, 2 vln, vla, bc. g′-d′′′.

"In generoso onor." Duet: Lisaura, S and Alessandro, male C. Allegro, 3/8, D. Sect. A: vln unis, bc. Sect. B: 2 fl, 2 vln, bc. Leads without pause into the Finale in which the fl players probably change to ob. a′-d′′′.

[2] Reprinted in N. Demuth, *Anthology of Musical Criticism* (London, 1947) and O. Strunk, *Source Readings in Music History* (N. Y., 1950).

Starred items are especially worth looking up!

RICCARDO PRIMO, 1727

*"V'adoro, oh luci belle." Oronte, male A. Andante, 4/4, F. 2 fl unis doubling vln at 8ve, bc. a'-d'''.

*"Il volo così fido." Costanza, S. 3/4, G. fl picc, vln, vla, bc. g'-d'''. A very extended Da Capo aria with continuous "sopranino" obbligato. Another "bird piece." (Published together with the *Rinaldo* aria by Edition Sikorski.)

TOLOMEO, 1728

"Fonti amiche." Seleuce, S. Larghetto, 4/4, G minor. 2 fl, 2 vln, vla, bc. g'-d'''.

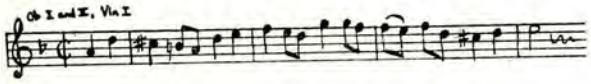
PORO, 1731

*"Senza procelle ancora." Poro, male C. Andante, 3/4, F. 2 fl, 2 horns, 2 vln, vla, bc. f'-d'''.

EZIO, 1732

"Se la mia vita." Ezio, male C. Andante larghetto, 3/4, F. 2 fl, 2 horns, 2 vln, vla, bc. g'-d'''. Recorders echo horn passages in this extended Da Capo aria.

Gavotte—Finale, repeated 4 times, each time sung by a different singer in a new key (F, C, F, and D minor) with different scoring. The third time it is sung to the words "Cangia sorte" by Onoria, A in F with fl unis and bc. It becomes clear with the repetition in D minor that the piece is based on the finale of the G minor recorder sonata.



ORLANDO, 1732

*"Verdi piante." Angelica, S. Larghetto, 3/8, G minor. 2 fl, 2 vln, vla, bc. g'-d'''. A pastoral.

ARIODANTE, 1734

Ballo, Act I. 2 fl, vla, bc. play for just a bit in the third dance. Handel added the "ballet" for Mme. Sallé and her French ballet company which was in London at the time. I am grateful to Winton Dean's review of the new edition of *Ariodante* in which the flauti are labelled "crossflutes."

TERPSICHORE (Prologue to PASTOR FIDO), 1734

*"Tuoi passi son dardi." Duet: Erato, S and Apollo, male S. 2 fl unis, 2 vln and vla muted, "les orgues doucement" and theorboe, celli pizzicati. g'-d'''.

*"Hai tanto rapido." Apollo. Allegro, 3/8, C. Opening and closing ritornello is for 2 fl and vln unis. Then follows a Ballo, 3/8, C. for 2 fl and vln unis. (The Ballo is published by Schott & Co., Ltd.)

ALCINA, 1735

Sarabande. Adagio, 3/4, G minor. fl unis, vln unis, vla, bc. g'-c'''.

*"Mio bel tesoro." Ruggiero, male S. Andante, 6/8, G minor. 2 fl, 2 ob doubling 2 vln, vla, bc. a'-d'''.

*Tamburino (Ballet music in the finale). fl picc, vln unis, vla, bc. d'-g''. (Score and parts published by Schott & Co., Ltd. in 3 *Original Compositions for descant recorders and strings*, ed. by W. Bergmann.)

GIUSTINO, 1736

"Può ben nascer." Giustino, male C. Larghetto, 3/4, F. 2 fl, ob solo, vla doubled by bass fl, no bc. Later 2 horns, 2 vln and bc are added. a'-d'''.

ARMINIO, 1736

"Quando più minaccia." Duet: Tusnella, S and Ramise, A. Andante, ma non allegro, 3/4, G minor. 2 fl doubling 2 ob, 2 vln, vla, bc. a'-e♭'''.

SERSE, 1738

Sinfonia. Following Serse's famous Larghetto, comes a garden scene in which the characters listen to offstage music. This is heard three times, punctuated by vocal comments in unaccompanied recitative. Larghetto, 3/4, C minor. g'-d'''. 2 fl doubling 2 muted vln at 8ve, muted vla, bc pizzicati, bassoons *piano*. Then follows:

"O voi." Romilda, S. The same music as the above Sinfonia. 2 fl doubling 2 vln, vla, bc. g'-e♭'''. This is followed by:

*"Và godendo vezzoso e bello." Romilda. 6/8, B♭. fl unis, vln unis, vla, bc. f'-e♭'''.

SERENATAS AND PASTORALS

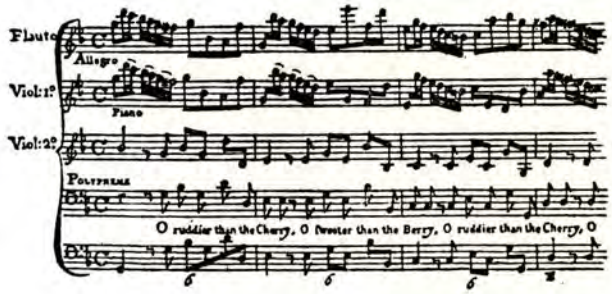
ACI, GALATEA, E POLIFEMO, 1708 (Naples)

"S'agita in mezzo all'onde." Galatea, S. 3/8, F. 2 fl doubling vln, vla, bc, a-f'''(!). In sect. A the fl follow the violins far below their range; in sect. B they have independent parts.

ACIS AND GALATEA,[3] 1720

*"Hush, ye pretty warbling quire." Galatea, S. Andante, 3/8, F. fl picc, 2 vln, bc. g'-d'''. The "sopranino" mostly doubles vln 1 at the 8ve, but has some solo "warbling" work too. (Published by Schott & Co., Ltd.)

*"O ruddier than the cherry." Polyphemus, B. Allegro, 4/4, G minor. fl doubling 2 vln unis, bc, f'e♭'''. Some doubt has been voiced as to whether Handel meant the sopranino or the alto for this famous aria. Use of the former emphasizes the buffo element.



*"Heart, the seat of soft delight." Galatea, S. Larghetto, 4/4, E♭. 2 fl doubling 2 vln at 8ve, bc. f'-e♭'''. (Published by H. Moeck.)

PARNASSO IN FESTA, 1734

"Nel spiegar sua voce al canto." Clio, S. 3/8, D minor. 2 fl or tra, 2 vln unis, bc. g'-d'''. Another "bird piece." Borrowed from the oratorio, *Athalia* (1733), where it is sung by Josabeth as "Through the land as lovely blooming."

THE ORATORIOS

Handel's operatic endeavors, never popular except with a narrow circle of the fashionable elite, eventually brought him to bankruptcy. Then followed an amazing recovery—he rose from his financial and physical breakdown and captured the lasting enthusiasm and affection of the British people with his two dozen oratorios. In these biblical dramas presented in the concert hall, the subject matter appealed to Protestantism and patriotism, the Italian texts and the ubiquitous castrato singers no longer distracted, and the endless series of Da Capo arias alternating with recitativo sections was now immeasurably enriched by Handel's consummate choral writing. Barred from Italian *opera seria*,

[3]For facsimile excerpts of the beginnings of all three arias see Edgar Hunt's *Recorder and its Music*, figs. 26-28, pp. 77-9.

the chorus now became supreme in the oratorio, a fitting tribute by Handel to the great English choral tradition.

The general tone of these works is one of majesty and grandeur, exemplifying the "colossal baroque." The basic orchestra here is a large and sonorous one, often consisting of oboes, bassoons, trumpets, horns and trombones, tympani, strings and the organ. The soft recorders have no place in this glory of sound: hence the relative brevity of the list which follows. In addition, there may be a dramaturgic reason for the absence of the *flauti*. Handel was generally not as concerned in these works with the individual passions of his characters, as he was in his operas. Although he deals with personages, they frequently personify nations and groups whose conflicts with the Lord and with one another comprise the themes of these Bible stories. There is little need then for soliloquies in those pastoral and garden situations which Handel pictured with recorder tone in his operas. However, where the situation is appropriate, as when Timotheus' flute is referred to in Dryden's *Ode* and in certain Adagio and Larghetto arias of quiet and reflective worship, Handel scores for recorders.

JOHANNES-PASSION, 1704

*Jesus, B: "Du hättest keine Macht über mir." 3/4, F. 2 vln and 2 ob in unis, 2 fl doubling at the 8ve, vla, bc. e''-g'''. In the last 10 bars of this short aria the fl and bc play alone, characterising the innocence of Jesus as he answers Pilate's questioning.

IL TRIONFO DEL TEMPO, 1707

Disinganno, A: "Crede l'uom ch'egli riposi." 3/4, F. 2 fl doubling 2 vln, vla, bc. a'-c'''.

Disinganno, A: "Più non cura valle oscura." Adagio, 4/4, B♭. 2 fl doubling vln unis, bc. g'-d'''.

LA RESURREZIONE, 1708

*Maddalena, S: "Notte funesta" (recit.) 2 fl, "gamba senza continuo," i.e. without the harpsichord or organ. This leads to the Da capo aria, "Ferma l'ali." 3/8, F. 2 fl doubling muted vln, gamba, bc (mostly "senza cembalo"). f'-f'''. fl and bc accompany the voice in the "B" section.

*Maddalena, S: "Per me già di morire." Adagio, 3/4, B minor/D major. $f\#'$-d'''. The orchestra is divided in Concerto grosso fashion into two groups, a ripieno of 2 vln, vla, and vc, and a Concertino of a solo vln, vla da gamba, and "all the recorders and one muted oboe" playing in unis; harpsichord and cb provide the continuo. Features some very chromatic writing.

ESTHER, revised velsion, 1732.

Esther, S: "Breathe soft, ye gales." Andante larghetto, 4/4, B♭. 2 fl, 2 ob, 5 vln, vlc, 2 bn, vc and cb, "cembalo, teorba e harpa" (harpsichord, theorboe and harp), organ. f'-c'''. A soft piece, in spite of the array of instruments. The theorboe and harp are reminiscent of the "exotic" orchestration of Cleopatra's aria "V'adoro, pupille" from *Giulio Cesare*.

ATHALIA, 1733

*Josabeth, S: "Through the land as lovely blooming." 3/8, D minor. 2 fl, 2 vln unis, bc. f'-d'''.

ALEXANDER'S FEAST, 1735

T: "Thus, long ago, ere heaving Bellows learn'd to blow, while Organs yet were mute, Timotheus to his breathing Flute and sounding lyre could swell the soul to rage, or kindle soft desire" (Text by Dryden). Largo, 3/4, D minor. 2 fl, 2 vln, vla, bc. b'-d'''. A very melodic recitativo (or Arioso) which leads directly into a choral section. Hunt's *Recorder and Its Music*, fig. 30, p. 81, gives a facsimile of the start of this passage.

THE TRIUMPH OF TIME AND TRUTH, revised version, 1737

Deceit, A: "Pleasure's gentle Zephyrs playing." 3/8, F. fl unis doubling vln unis at 8ve, bc. a'-d'''.

Counsel, A: "On the valleys, dark and cheerless." Larghetto, 4/4, C. 2 fl doubling 2 vln at 8ve, bc. a'-e'''. Compare both these excerpts with the earlier Italian version, IL TRIONFO.

JUDAS MACCABEUS, 1747

*S: "Wise men, flatt'ring, may deceive us." Larghetto, 3/4, F. 2 fl, 2 ob, 2 bn, 2 horns, 2 vln, vla, bc. a'-d'''. In this large and richly orchestrated Da Capo aria the recorders play the highest parts.

CHANDOS ANTHEMS, before 1720

No. VIII. "O Come let us sing unto the Lord," Psalm 95.

*T: "O Come let us Worship." Adagio, 3/8, F. 2 fl doubling 2 vln at 8ve, bc. g'-$e♭'''$. This gem uses material from the aria, "Dolce nume de' mortali" in *Silla*.

No. X. "The Lord is my Light." Psalm 27.

*T: "One Thing have I desired of the Lord." Largo, 4/4, E♭. 2 fl, 2 vln, bc. g'-f'''.

TE DEUM No. 2

T: "Vouchsafe, O Lord." Adagio, 4/4, G minor. 2 fl unis, 2 vln, bc. a'-$e♭'''$. Leads without pause into a chorus in which oboes replace the recorders.

THE ITALIAN CANTATAS

The 17th-century chamber cantata was like a miniature opera; it was a setting of a poetic text in a series of recitatives and arias. Handel's cantatas go back to his Italian years (1706-1710) and were strongly influenced by the leading Italian masters of the form, Alessandro Scarlatti and Agostino Steffani. They are of two sorts, those accompanied only by the basso continuo (harpsichord plus cello or bass viol da gamba) and those in which voice and continuo are enriched by the presence of one or several obbligato instruments. In the latter group are found the following:

IO LANGUISCO (Fragmentary cantata)

Jove, male S: "Un solo angelo." 2 fl doubling vln at 8ve, vla, bc. $d'(!)$-d'''. The first section is *al unisono*, a Baroque specialty that seems very strange to our ears; here the voice is accompanied in unison by recorders and violins. The violas, bass, and harmonic background join in for a brief conclusion.

DA QUEL GIORNO FATALE

*S: "Lascia omai le brune vele." fl, 2 vln, bc. g'-d'''. The recorder is featured throughout this long and very fine Da Capo aria.

***NEL DOLCE DELL'OBLIO**

Pensieri notturni di Filli. Cantata a voce sola con flauto (Cantata for Soprano with obbligato recorder and continuo). g'-d'''. This charming work consists of two Da Capo arias, each preceded by brief recitatives. It has been recorded at least three times. Two practical editions are available, one in Schott's R.M.S. No. 464 and the other published in Germany by Wilhelm Zimmerman.

TRA LE FIAMME (Cantata for Soprano, 7 instruments and continuo)

The first aria, "Tra le fiamme," is scored for 2 fl doubling 2 vln, viola da gamba and bc. g'-e'''. The gamba part is extremely brilliant.

CANTATA A TRE

Fileno, male A: "Son come quel nocchiero." 2 vlas, 2 fl doubling at 8ve, bc. g'-c'''. Again Handel borrows from "Dolce nume" in *Silla*.

ORCHESTRAL MUSIC

Handel's orchestral works—the Concerti Grossi, Organ Concerti, "Oboe Concerti," and the outdoor Suites—are based on the sonorities of strings, double reeds, and brasses. The soft voices of recorders are out of place here;

hence only three minor instances of their use can be found:

CONCERTO GROSSO IN B♭ ("Oboe Concerto"), Op. 3, No. 1
The slow movement, a great beauty, is an idealized Sarabande in concerto style, scored for 2 fl, solo ob and vln, 2 vln, 2 vla, 2 bn, bc. g'-d'''. The piece opens with trio writing for the recorders and bassoons; later the solo oboe and violin play florid passage-work.

CONCERTO FOR HARP (OR ORGAN) IN B♭, Op. 4, No. 6
3 movements: Andante allegro; Larghetto; Allegro moderato. 2 fl doubling 2 muted vln, vla and vc doubling cb. f'-e♭'''.

WATER MUSIC SUITE
Flauti piccoli are called for in two brief movements, a pair of Minuets and a pair of Gigues. They double the violins and are notated as transposing instruments a fifth lower than they sound. d''-b♭'''. (Published by Schott & Co., Ltd., together with the *Alcina* "Tamburino.")

THE SONATAS

The last category to be discussed finds us on familiar ground, Handel's solo and trio-sonatas. Rare is the musicianly recorder player who does not number the four sonatas of Opus 1, for example, among his chief joys.

Handel's Opus 1 consists of fifteen sonatas for various solo instruments and basso continuo. When first published it comprised only 12 works; the additional 3 sonatas were added later in editions by Arnold and Chrysander. Four sonatas are for recorder, three for transverse flute, two for oboe, and six for violin. Recommended reading on Op. 1: the valuable chapter on chamber music by John Horton in *Handel, A Symposium,* ed. by Gerald Abraham (Oxford University Press, 1954).

"Opus 1," of course, rarely means a first work. It is most usually the first composition or group of compositions that a composer wants the public to see. If he is wise, he puts his best foot forward and chooses tried, well-tested works. It should also be remembered that publication during the 17th and 18th centuries, when the bulk of music circulated in manuscript form, functioned to sum up a certain portion of a composer's output. Collections, not single pieces, were the rule. Back of publication, of course, lay a practical motive. For example, note the large number of Opus 1's in the early 18th century which consisted of collections of flute sonatas. The flute had become the amateur gentleman's province; composers and their publishers were quick to provide musical fare for this wide market.

Handel's Opus 1 was not printed until 1724 when he was 39 years old; this appealing bundle of pieces does not represent his writing at that time, but reflects some of his earliest composing. These sonatas abound in melodies, figurations, and procedures which he returned to and "lifted" repeatedly later for works of every description.[4] To study them closely is to penetrate a bit into the workshop of this great Baroque composer. Regretfully this survey cannot furnish the detailed comment the four recorder sonatas deserve. We can do no more than mention them—the sturdy G Minor, so free of technical snares that it seems to have been designed for gentlemen players; the A Minor, an unquestionably fine piece and the best of the four; the more brilliant C Major and F Major Sonatas. They are all easily available in several practical editions. For those who want to check scholarly editions, they are found in Volume 27 of the *Collected Works.* A new complete Handel edition is now in work, the *Hallische Händel-Ausgabe,* and one of its earliest volumes was devoted to the flute and recorder sonatas, edited by Hans-Peter Schmitz (Series IV, Vol. 3). For a facsimile of the C-major's Larghetto see Hunt, op. cit., fig. 29, p. 80.

In 1948 Thurston Dart published three additional sonatas, the result of his researches among the Handel holdings in Cambridge's Fitzwilliam Museum; these are now referred to as the "Fitzwilliam Sonatas." No. 1 in B♭ is a kind of anthology sonata, its three movements being arrangements from other works. The second, in D Minor, was put together by Dart from separately found movements. No. 3, also in D Minor, is the original version from which the Sonata for Traversa in B Minor (Opus 1, No. 9) was arranged. Dart believes that all three were early works, stemming from Handel's travels in Italy.

The Viennese firm of Haslinger published a Sonata in F (Die "Fürstenbergische") in 1956, edited by Hans Ulrich Staeps. However, this charming work is an arrangement by Staeps of a D-Major Sonata for traversa, edited in 1935 by W. Hinnenthal *(Hortus Musicus* No. 3), now believed to be by Quantz.

Handel's Trio-Sonatas are also early works, one set, the six trios for two oboes and continuo, going back to his boyhood! Two of these, arranged for two altos by W. Hillemann, are in the Noetzel Verlag catalog (F Major; B♭ Major). Excellent playing! The later trios were published in two groups. Opus 2 was entitled, "9 Sonatas or Trios for Two Violins, Flutes, or Hoboys With a Thorough Bass for the Harpsichord or Violoncello" and published in 1733. Opus 5 consists of "7 Sonatas or Trios for Two Violins or German Flutes With a Thorough Bass for the Harpsichord or Violoncello" and was published in 1739. The "Flute" and "German Flute" called for in almost all these is not the recorder, however, but the transverse flute. This is readily seen from the flute parts, which often dip below the alto's lowest F. There is a measure of consolation for recorder players in Op. 2, No. 5 in F and in an earlier version of Opus 2, No. 1 in C Minor, which is evidently meant for recorder, violin, and continuo. In revising the latter for traversa, Handel lowered the key to B Minor. None of the remaining trios was conceived for the recorder. Of course, it is perfectly legitimate to adapt these works for the fipple flute, and two such arrangements, in addition to the C-Minor Trio, can be found in Schott's RMS series. A trio-sonata for Flauto and violin with an obbligato cello part and continuo was published in the '30s in the Antiqua Edition under the title, *Concerto a 4 in D Minor.* This work, edited from a ms. in a Bavarian library by Fritz Zobeley is

[4] See the discussion in "18th-Century Promenades," THE AMERICAN RECORDER IV (May, 1963), p. 3. For another use of the G-Minor Sonata's finale, see the listing under the opera, *Ezio.*

also meant for traversa. Two miscellaneous but genuine recorder pieces discovered by Thurston Dart remain to be mentioned: a duo for altos and a Grave and Allegro for two altos and continuo, both published by Schott & Co., Ltd.

THE FLAUTO PICCOLO PROBLEM

The occasions on which Handel called for the *flauto piccolo* are as follows: *Rinaldo:* "Augelletti"; *Riccardo Primo:* "Il volo così fido"; *Alcina:* "Tamburino"; *Acis & Galatea:* "Hush, ye pretty warbling quire" (and perhaps in "O ruddier than the cherry"); *The Water Music:* Minuet and Gigue.

Just what did Handel mean? Certainly not the modern piccolo. And here agreement disappears, for the flageolet, the sopranino in F, the sopranino in G, and the "fifth flute" (soprano) have all been variously proposed. Eric Halfpenny has warmly espoused the flageolet and cast doubt on the existence of an "octave recorder" in Handel's period. Edgar Hunt has championed the modern sopranino, pointedly asking whether I had ever seen an 18th-century sopranino in G. Even more heat has accompanied the exchanges in a related debate over the choice of piccolo or sopranino for Vivaldi's concertos for *flautino*. I am convinced though that none of us has the answer. I suggest that we stop examining internal evidence and turn our attention to the great school where Handel *et al* learned their craft—Italy. What was 17th- and early 18th-century Italian practice in birdsong scenes? Did Roman, Venetian, and Florentine opera and cantata use an octave recorder and by what names was it known? The answer may serve as a strong clue. It is altogether possible, of course, that Handel was using the Italian term as a catch-all for several, if not all of, the varieties of upwards-transposing little flutes.

We have come to the end of the survey, but there is, of course, no "end" of surprises that future Handel research may have in store for us. With or without finality then, this surveyor's efforts will have been worthwhile if they have served to stir up some interest in Handel's recorder writing.

Newsletter: 35
Revised 1964

FRANCIS W. GALPIN: Recorder Player

By Dale Higbee

The name of Arnold Dolmetsch is a household word to recorder players in America, and it is well known that 1958 marked the 100th anniversary of his birth. Less known is the fact that that year also marked the centenary of the birth of another man—Francis W. Galpin—who played an important part in the recorder revival, and who probably aroused the interest of more people in the study of instruments of the past in all its breadth than any other single individual. Arnold Dolmetsch, intensely practical in his approach and interested in good music whatever period it came from, almost single-handedly revived the viols, and relatively late in his career he recovered the recorder. With the exception of the recorder, however, he did little research in wind instruments. Thus Galpin—collector, antiquarian, and wind instrument enthusiast—complemented Dolmetsch almost perfectly. It is to these two men that much of our debt for the revival of the music of the past, played on the original instruments, is due.

Francis William Galpin was born in Dorchester, England, on Christmas Day, 1858. As a boy he was much interested in music, wind instruments in general, and the clarinet in particular. In 1877 he entered Trinity College, Cambridge, where he was a student for five years, in preparation to entering the clergy. In his leisure moments during this time he was active in musical circles at the university, making a name for himself by his excellence as a clarinetist, and also for his organizational ability in building up an orchestra.

In 1883 Galpin was ordained and he took up his work as a parish priest. His parochial work was always foremost with him, but he was indefatigable and had many interests to which he devoted his leisure. An enthusiastic archaeologist, he contributed many papers to the Essex Archaeological Society. In addition, he was a competent botanist, a fellow of the Linnaean Society, and published writings in this field.

It is in his role as musicologist and collector, however, that Canon Galpin became best known. While still a student at Trinity, he had become interested in old instruments and acquired—one might say, was pleasantly "bitten" by—his first serpent. After serving four years at Rendenhall, Galpin was curate at St. Giles-in-the-Fields in London for four years, and during this period we know that his collection expanded, for he lent about 45 wind instruments of various types to the Royal Military Exhibition in 1890. At this time also he married a woman who shared his enthusiasms and who somehow, in addition to handling the never-ending responsibilities as mother of a growing family and wife of a parish priest, managed to find time to become a skilled lutenist.

Galpin left London for Essex in 1891 and spent the remainder of his active life as a clergyman in the country. He was Vicar of Hatfield Regis, 1891-1915, of Witham, 1915-21, Rector of Falkbourne, 1921-33, and in 1917 he was made a Canon of Chelmsford Cathedral. Throughout his career he was active in fostering amateur music-making, and the records of his parish from 1891-1915 give us valuable information about the programs.

The annual "Paraffin Concerts," given in January and so named because they were in support of the "Town Light-

ing Fund," are especially intriguing. Most of the programs included some old music played on the original instruments, but the more popular pieces of the day were naturally featured, including such gems as the Overture to "The Caliph of Baghdad," Galpin's own arrangement of "Hungarian Dances," a fantasia on "William Tell," and "Melody in F." The programs might seem a little amusing today perhaps, but the time and place of the concerts must be remembered. For the Christmas concert in 1898 Galpin had organized a local orchestra of 22 players. In May 1901 the Orchestral Society gave a program of pieces "arranged in historical order to show the progress of orchestral music from 1685-1828," including works by Bach, Martini, Haydn (The "Surprise" Symphony), Beethoven ("Turkish March"), and Schubert.

The "Paraffin Concert" that readers would undoubtedly most like to have heard was in January 1904, at which time the Galpin recorder consort made its debut. The players were R. Potter, treble (or alto) in G'; Christopher J. Galpin (born in 1892), alto (or "voice flute") in D'; Mr. Worton, the local organist, basset in G; and the Canon himself, bass in C. The instruments used were reproductions of Renaissance instruments, with the probable exception of the basset in G, which may well have been the same 16th-century recorder he still owned in 1936. They are described in detail on pages 68-69 and illustrated in Plate I of Nicholas Bessaraboff's splendid book *Ancient European Musical Instruments* (published for the Museum of Fine Arts, Boston, by the Harvard University Press, 1941). Of much interest regarding these instruments is the following excerpt from a letter Canon Galpin wrote January 21, 1936, quoted by Bessaraboff (p. 68):

> "As a large number of old specimens passed through my hands when I was helping Mrs. Crosby Brown to form her collection, I was able to take measurements of bore, etc., of some of the less common wind instruments. I also was in correspondence with the authorities of continental museums (which I knew personally) and found them to be willing to send me details of others. Having drawn out all to scale, I got one or other of the English wind-instrument-making firms to make the body of the instrument with the correct bore. Then I fitted the instrument up with the necessary finger-holes and brass keys, as shown in the work of Praetorious and Mersenne. From this you can see that they are not *facsimiles* of any particular specimen, but playable reproductions of the old types. I required them for practical use and many of them have been played at lectures in London and elsewhere, even the Great Bass Shawm, which the late Sir Frederick Bridge of Westminster Abbey delighted in."

Bessaraboff adds that Galpin stated specifically that the treble or alto were made in London and finished by him, that the basset was a "reproduction of a sixteenth century instrument in my present collection," and that the bass (or great bass) in c was a reproduction of the type found at Verona, Brussels, Berlin, and Vienna.

These recorders are also shown in the plate opposite page 142 in Galpin's book *Old English Instruments of Music*, where they appear as "A set of recorders as used c.1600." Three of the instruments, the treble being omitted, are included in a plate illustrating instruments of the flute family, all formerly in Galpin's collection, in Galpin's *A Textbook of European Musical Instruments* (opposite page 160), and also in *Grove's Dictionary of Music and Musicians*, 5th edition (Vol. III, opposite page 176).

In 1905 the recorder quartet played again at the "Paraffin Concerts." The parish records note: "the recorders were pleasantly quaint and formed a complete contrast to the more assertive music of the present day." Later the records inform us that the recorder quartet played at the "Paraffin Concert" given on January 14, 1914, this time the members of the ensemble being Galpin and his three sons: Christopher (born 1892), who had also played in 1904, Bernard (born 1895), and Stephen (born 1896). This gives the Galpin quartet claim as the first 20th-century family recorder consort, and it is surely a pity that it did not continue its existence into the days of the general revival of the recorder.

In addition to the Renaissance-type instruments, the family consort sometimes played on an 18th-century set by Stanesby, and these are also shown in the plate in Galpin's *Textbook* and *Grove's Dictionary*. The bass (basset in F) shown in the plate seems somewhat curious in that the body is made in two joints, similar to flutes and other woodwinds of the period. A different Stanesby bass, which also was formerly in Galpin's collection, is the property of Eric Halfpenny, who in addition is the fortunate possessor of two Stanesby alto (treble) recorders, formerly in Galpin's collection. The bass recorder is illustrated and described in detail in Halfpenny's article, "Technology of a bass recorder," *Galpin Society Journal*, 1962, XV, pp. 49-54. In a letter to the writer, Mr. Halfpenny said regarding his Stanesby recorders: "These are regularly played together and also with the Galpin oboe (the oldest in the British Isles), flute and bassoon, all at the proper low pitch, by my group, the Kammerton Group. We play Baroque wind trio sonatas, at Baroque pitch on Baroque instruments. Nobody else can say as much!" Considering Halfpenny's extensive experience in playing old recorders, it seems a pity that no recordings are available of any of the Kammerton Group's performances, especially since all commercial recordings known to the writer use modern replicas, rather than early recorders.

Many of the instruments in Galpin's remarkable collection were acquired by William Lindsey of Boston in 1916 and presented by him to the Museum of Fine Arts, Boston, as a memorial to his daughter, Mrs. Leslie Lindsey Mason, who perished in the sinking of the *Lusitania*. The whole collection numbers 564 instruments, including a group from Asia and the Indians of the northwest coast of North America. Only the European instruments, comprising 317 items, are on display, and these are shown in photographs and described in detail in Bessaraboff's book *Ancient European Musical Instruments*.

Included are the following recorders:

1. **Treble (alto) in G′**, a pearwood reproduction of a Renaissance-type instrument, made in London and finished by Galpin.
2. **Tenor-alto in D′**, also a pearwood reproduction made in London and finished by Galpin, the term "tenor-alto" being derived from Praetorious.
3. **Basset (bass) in G**, a walnut reproduction of an original 16th-century instrument in Galpin's second collection.
4. **Bass (great bass,** contrabass, or quintbass) **in C**, again in walnut reproduction of a Renaissance instrument.
5. **Treble in A′**, England, late 18th century, made in three pieces of walnut.
6. **Treble in G′**, Germany (?), 18th century, of beautifully turned and carved ivory, the mouthpiece being in the form of a fish's head.
7. **Treble in D′**, England, c. 1800, made of pearwood and marked "Neave, Maker."

In view of the fact that the alto (treble) in F′ was by far the most popular size recorder in the 18th century, it seems surprising that none are included in the Leslie Lindsay Mason Collection. This collection in Boston is quite amazing in its general comprehensiveness, however, and this is surely a minor flaw from an over-all viewpoint. A letter from Narcissa Williamson, Supervisor of Early Music at the Boston Museum of Fine Arts, informs me that the ivory recorder is used, along with several other instruments in the collection, in concerts by the Camerata of the Museum of Fine Arts, a group organized in 1954. This is certainly an encouraging development, and it is hoped that other museums and libraries with instrument collections will sit up and take notice.

Although he parted with the bulk of his collection in 1916, Galpin retained a number of the choice specimens, and in time he built up a second collection. The Canon's collection of instruments, incidentally, were not gathered as curies, but to be played on. He himself kept them in good repair. He had exact facsimiles made of some of the rarer instruments, such as rackets, shawms, and crumhorns, and some instruments, such as the hydraulus (water organ) and the portative organ, he made copies of himself.

Parish records of Witham and Falkbourne unfortunately do not give such details as those of the Hatfield period, but there is an account printed in 1921 of a play at Beeleigh Abbey, for which Galpin supplied "period music." This included pieces on various instruments, one of which was "Sumer is icumen in," played on rebec, recorder, and cittern.

After 50 years of pastoral work, Canon Galpin retired in 1933, but this did not mean inactivity for him, although he was 75. If anything, he increased his productivity. In 1937 he added two important books to the already long list of his publications: *The Music of the Sumerians, Babylonians and Assyrians* and *A Textbook of European Musical Instruments.* The *Textbook,* in its fourth printing in 1956 (John de Graff, Inc., New York), is described in *Grove's* as "the most comprehensive and the most concise book on the subject in the English language."

The University of Cambridge conferred the degree of D. Litt. on Galpin in 1936, and in 1938 he was elected president of the (now Royal) Musical Association, Britain's famous musicological society. That year he published a paper on "The music of electricity," examining phenomena which were only beginning to influence practical music making.

In 1942 Galpin suffered a great loss in the death of his wife, but he continued to be active, although at a slower pace. He died on December 30, 1945, five days after his 87th birthday, and was buried among his parishioners at Hatfield Regis.

Readers interested in learning more regarding the life of Canon Galpin are referred to a biographical sketch by F. Geoffrey Rendall, "F. W. G.: 1858-1945," *The Galpin Society Journal,* 1948, I, pp. 3-6. Appended to this article is a bibliography of Galpin's writings on music. Further details about the "Paraffin Concerts" may be found in Stanley Godman's interesting paper, "Francis William Galpin: Music Maker," *The Galpin Society Journal,* 1959, XII, pp. 8-16.

CONTROVERSY: I. Alternate Fingerings

A PERSONAL OPINION

Newsletter: 20 | **By LaNoue Davenport**

One of the questions most asked of a teacher, particularly by more advanced students, is: "When should I use this or that alternate fingering?" While there is no one answer to this query, the answer I give most often is "Almost never."

The reasoning behind this answer is that there are three main problems involved in playing the recorder. 1. Producing a good tone. 2. Playing on "pitch," or "in tune." 3. Finger dexterity. Almost any reasonably well-coordinated person can, with a fair amount of practise, master the fingering of a recorder, and attain good speed of execution.

The other two problems, however, are not so simple, and the question of alternate fingering is definitely involved in them. Alternate fingerings are hardly ever in tune, and never do they produce as good a tone quality as the normal fingerings. Because of this the "almost never" answer is the one given by me.

This question arises most often concerning the tone "B" on the soprano (E-alto). The normal fingering (thumb-1st) supposedly creates difficulties in progressing B-C (F-E), the lifting of the first and putting down of the second finger simultaneously being thought to be a too complex movement. The alternate (thumb 2-3) alleviates this problem only if the B is approached from C or above and does not proceed to A, since if one does go on to A, or if the B is approached

from A, a simultaneous lifting of the first and putting down of the third is required. Since the third finger is a notoriously bad actor (in the children's play-game it is called "feeble man"), it seems to me that this fingering creates more problems than it solves.

Similarly, the alternate fingering (no thumb-23-23) for C# (F#-alto) is much more awkward than the normal fingering for these notes. Here it should be noted that on recorders with German fingering, this combination is usually much better in tune than the normal one, and should better be used, regardless of the awkwardness.

So, practically the only exceptions to the "almost never" are, first, trills, where alternate fingerings are indispensable, and in certain exceptional passages where simultaneous lifting and putting down is clearly avoided, and this only if the passage is quite rapid. Example: 16th-notes in a quarter beat Allegro—B-D-C-D.

This writer's experience has been that the improvement noted in pitch and tone has justified a rather dogmatic insistence on use of normal fingering wherever at all practical, and these thoughts are offered for the consideration, agreement or disagreement of members of the ARS.

A Comment to the Preceding

Newsletter: 20 — By Erich Katz

Any discussion is bound to overstate, or oversimplify, a good cause. Nevertheless, since I believe there are more sides to the question of "alternate fingerings," I may be allowed to supplement the foregoing article and to voice some dissent.

If finger dexterity were the only reason for "alternate fingerings," there could hardly be any argument. It is certainly true that the supposed technical advantages of such fingerings are often debatable and counterbalanced by disadvantages. From any practical and psychological point of view it would be much simpler to use just one fingering for each tone and develop this fingering to a degree where even difficult tone combinations can be mastered fluently. However, as everybody admits, there is a limit to this. Since many trills, even some of the most common ones, and "exceptional passages" (less exceptional, I believe, than may appear from the preceding article) force us anyhow to bother with alternate fingerings, we may as well face the fact that they are at times a necessary and unavoidable help for smoother finger motion. This fact has been recognized for as many centuries as recorders have been in existence. I quite agree, though, that an indiscriminate use of alternates without a real need for it does no good and is inadvisable.

Yet finger facility is only one, and frequently not the most compelling reason for using a variety of fingerings. It is precisely because of pitch and tone quality that such a need exists. As far as pitch is concerned, it seems to me that a distinction between "normal" and "alternate" fingerings is unrealistic simply because recorders are not standardized the same way as the keyed woodwind instruments of modern design. Maybe that is an ideal we could wish for in the future although I am not sure that mechanical perfection and uniformity are, under any circumstances, as desirable as they are usually presented to us. At this moment we are pretty far from this ideal, and therefore alternate fingerings are often a necessity. Take, for example, the C# as cited in the above article. It is quite true that in this instance the alternates are more awkward to use than the "normal" fingering. But after testing hundreds of soprano recorders in my classes, I can say without exaggeration that at least 7 out of 10 instruments of almost any brand, with German as well as English fingering, produce this tone decidedly flat when played according to the ordinary fingering charts—sometimes so flat that even insensitive ears are hurt. In all such cases I recommend from the beginning that an alternate fingering be learned instead of the so-called "normal" one. Or, to put it in other words, the alternate fingering should be treated as the normal one.

I should like to add the whole problem of acoustically "correct" pitch in music is open to misunderstanding. The recorder is not a well-tempered instrument like a keyboard, and its extraordinary flexibility or even instability of pitch has often led to snobbish attacks on recorder playing from professionals of other instruments. Instead of apologizing for these "shortcomings," we can make them positive assets. To give an example, the relationship of tones to each other in a melody is much more important to our hearing than acoustical pitch. The same tone, played the same way, may sound perfectly fine in one key or tone combination and rather "out of tune" in another one. A player with musical feeling will observe such things and learn to make adjustments with the help of various technical devices, such as giving more or less windpressure, "shading" of holes, and, last not least, alternate fingerings. In this connection they are indispensable.

Another point for consideration is the fact that various fingerings for one tone often differ not only in pitch but even more in tone color—something that is more difficult to define than pitch but extremely noticeable. This is, indeed, a strong point against a thoughtless substituting of one fingering for another because it may have unexpected and annoying results. However, if applied with taste and good sense, it may also positively enrich the possibilities of recorder playing. It is comparable to the variety of color and expression which one can get from playing the same tone in different positions on different strings of a string instrument. Of course, the recorder is very limited in this respect in comparison with any string instrument, but the principle is the same and one that should not be disregarded.

To sum it all up: While I agree that recorder players, particularly beginners, should be cautioned against need-

less over-use of alternates and should be made aware of the fact that different fingerings never produce *quite* the same tone, a dogmatic "almost never" as an answer to the question when to use them is, in my opinion, not justified either. Rather, I would plead for a full and open-minded exploration of the ways in which alternate fingerings may help us without doing harm. There is no need to deprive ourselves of any means which may improve the capacities of the recorder, and contribute to holding its position as a rather unique instrument in our time.

II. The Bass Recorder's Clef

Bass Clef For Bass Recorder, Please

Newsletter: 24

By Bernard Krainis

Irrational as they sometimes are, musical conventions have great advantages of custom and usage, and cannot, therefore, be lightly changed or ignored by composers or anyone else. I refer to LaNoue Davenport's suite, "In Paris Parks" (ARS Editions No. 17) in which the bass recorder part is notated in the octave-transposing G-clef. Since the bass recorder is traditionally notated in the bass-clef (sounding an octave higher than written), one can only assume the composer felt he had good and compelling reason for undertaking such a reform.

But the plain fact is that the bass player is used to the bass-clef. It is as much a part of the instrument as the vertical position. Any tampering with this situation can only create mischief and confusion—which it has. (The present writer has yet to play the bass part of "In Paris Parks" without hopelessly starting in the bass-clef.)

I do not think the ARS Editions should be the agency to undermine established custom unless the corresponding advantages are more clearly apparent than they are in this instance. Let us hope this annoying practice is promptly discontinued.

An Explanation, and Some General Remarks to the Above Theme

By Erich Katz, Editor, ARS Editions

Let me first state, to avoid any misunderstanding, that I have no quarrel whatever with using the bass-clef for the bass recorder. At the same time, I do not believe in the sanctity of conventions and customs, having seen too many of them changed during my lifetime, and mostly for the better. To use the treble-clef for a bass recorder part is, of course, quite correct in itself, since the so-called "bass" recorder is, in reality, a contralto with a range well covered even by an untransposed treble-clef. But there are indeed some advantages in using the bass-clef, in octave transposition. The most important of these is that it enables the player to read bass parts in consort music published for other instruments, such as strings, and herein, by the way, originates the present custom.

As to ARS Edition No. 17, the use of the treble-clef for the lowest voice was quite accidental and not caused by any special purpose on the part of the composer. Nor had the editor any mischievous intention to "undermine" sacred customs or otherwise subvert and confuse the recorder playing situation. The simple story is that the composer, as well as other players who played his piece before publication, were happily unaware of the dangerous situation which the application of the treble-clef supposedly creates. They never suspected and never noticed any playing difficulties. And the editor, alas, must share in this blame. That is why he did not think it necessary to ask for a rewriting of the part.

To come to the real point: There are very few, if any, bass players who did not start their recorder playing career on one of the higher instruments, mostly the alto. In other words, they learned to read the treble-clef long before they learned the bass-clef; and, as bass players, they still have plenty of occasions to make use of this knowledge. Recorder literature which includes an obligatory bass part is rather scarce, and for various reasons there will probably never be enough of it to satisfy the bass players' hunger for music. However, there are numerous editions in which he can join, or substitute for, the tenor. And there are still more editions for sopranos and altos which can be played as well as one octave lower, by tenor and bass, or alto, tenor, and bass. Should the bass players exclude themselves from participating in all this music because they cannot, or must not, or don't want to, play their parts from treble-clef? Fortunately, according to all my experience, this is not so. They enjoy what they can get, and, please, let us not scare them away from it.

I have never found that it hurts anybody to widen his musical experience and to learn more than the bare minimum—even if occasionally by way of an "annoying practice." I rather like people who are not too dogmatic to be unannoyed by slight deviations from the ordinary; who are willing to overcome difficulties or, at least, don't shy away from trying. In our marvelous age of specialists it might be considered strange to say that the ideal state of a musical education for recorder players is reached when players are able to play any one instrument of the recorder family, reading in any key and in any octave transposition without wincing. Comparing the present general level of playing with what it was one or two decades ago, I don't think

this is quite as utopian as it sounds. As a matter of fact, many serious players are well on the way, or have already arrived at this state, without being unduly disturbed or confused.

Postscript

By Bernard Krainis

I'm afraid Erich Katz has said nothing to dispel my argument. It is, that the experienced bass player has come to expect that in published editions the specified bass part will be notated in the bass-clef (as distinguished from the alternative tenor or bass part always notated in the treble-clef). When it is not, the bass player is needlessly confused regardless of how many clefs he reads in how many transpositions. Dr. Katz, in other words, has pointed out no other edition in which the treble-clef is so used. Nothing I have said would in the slightest degree indicate I have taken any position against bass players being able to read in other clefs as well. As Dr. Katz ably shows, they are virtually obliged to do so.

III. The Question of Arrangements

Newsletter: 25

The following excerpts from a review by Dr. Alfred Mann is reprinted from Notes *(Sept. 1955), the magazine of the Music Library Association.*

This choice of recent publications reflect some of the progress made in the first twenty-five years of modern recorder music publishing. The "Classical Tunes" and "Easy Arrangements" have gradually given way to carefully presented original works—some of them "easier" than the arrangements and many of them true "classics" of the recorder literature.

Two large fields have opened for the recorder player: the ensemble literature of the Renaissance and the solo literature of the Baroque. Much of the Renaissance ensemble music, although casually designated "for voices or instruments" may be claimed as genuine recorder literature, since the family of recorders occupied a prominent place in the Renaissance orchestra. On the other hand, the Baroque solo literature, written for the alto recorder in F, which alone survived the golden age of the recorder consort, presents highly idiomatic and often technically challenging tasks.

The editions of the ARS have made a valuable contribution towards regaining the earlier literature. The last four issues (Nos. 13-16) present an interesting group of Flemish, Italian, German and Spanish Renaissance works which, aside from minor errors (Nos. 15, p. 2, bar 12; No. 16, p. 7, bar 24), are well edited. The publication of Schott's Recorder Library has marked an important step in the revival of the soloistic literature, since it was one of the first modern series made up almost entirely of works from the early eighteenth century. It has recently been supplemented by Schott's Archive of Recorder Consorts, primarily music of the Elizabethan period.

These three series are doubtless representative of the best that is currently published in the English speaking countries to serve the player of the "English flute." Nevertheless, they do not guide him much beyond the halfway mark towards the best of his literature and towards its best possible presentation.

Surprisingly, the word "arranged" still figures too prominently in these publications, and since sources are not always clearly identified it would often be difficult to find out whether "arranged" means "transposed," "transcribed," or "rewritten." At the same time, such an edition as Schott, Recorder Library No. 36 (Suite in C by J. C. Pez) shows a lack of editorial treatment, for the bass part of this little work should be identified — if not realized — as a basso continuo.

Above all, however, the choice made among the available works is not always the best. On the whole, greater technical and historical sensitivity might be shown in the selection of the Renaissance repertory, and the matter of musical value might be more carefully weighed in selecting the Baroque repertory.

The consistent emphasis given to "viols or violons" in the original titles of the works by Holborne, Dowland, and Gibbons shows that the Renaissance practice of exchanging and substituting instruments is to be applied with caution in these works—the first chamber music works in the modern sense. Heralding the dominant position that the string ensemble was to assume in orchestral and chamber music, the "whole consort" of this period is primarily the chest of viols. The place of the recorders is in the "broken consort" where they are joined or doubled by other instruments, hard though it may be to convince the 20th-century recorder player of this fact. A study of 16th-century music shows that the more demanding, polyphonic instrumental forms were usually intended for stringed or keyboard instruments. The recorder transcription of a Gibbons fantasy will therefore easily—as in the case of Schott, Archive of Recorder Consorts No. 10—force the instruments into registers not used in the recorder technique of the Renaissance. The simpler, homophonic forms of the period (especially the large collections of dances) are more likely to offer suitable material for the recorder ensemble. The ricercari, fantasie, and canzone, although great music, will often prove the wrong choice.

Some Thoughts on the Above

By Bernard Krainis

Alfred Mann's review of new recorder publications in *Notes* raised several interesting points. Dr. Mann is doubtful about the suitability for recorders of much of the Renaissance music designated for "viols or violons," mostly be-

cause it "forces the recorders into registers not used in the recorder technique of the Renaissance." "The simple homophonic forms of the period," he continues, "(especially the large collections of dances) are most likely to offer suitable material for the recorder ensemble. The ricercari, fantasie, and canzone, although great music, will often prove the wrong choice."

Alfred Mann, a distinguished conductor, editor, educator, musicologist and recorder player seems, perhaps understandably, to have ost sight of the musical needs of "the ever growing number of recorder players." The average player has had little or no previous musical training. His direct musical experience is limited to compositions published in recorder editions. From this standpoint alone it would seem desirable that the published literature offer the player the widest possible choice of styles and forms within the technical capacity of his instrument, but the bulk of ensemble music must come from the period 1450-1650. There is after all no other sizeable body of compositions that matches the recorders' expressive and technical limitations. Far from being often the wrong choice, as Dr. Mann maintains, the ricercari, fantasies, and canzone are the ensemble player's only choice if he is not to be confined to the simple delights of Gervaise. Attaignant, Susato, and the like. Without for a moment denying the charm and effectiveness of these dances, one may still observe that as a steady and exclusive musical diet they leave something to be desired.

The Gibbons Fantasy (Schott, Archive of Recorder Consorts #10) is given as an example of an original viol piece which as a recorder transcription "force(s) the instruments into registers not used in the recorder technique of the Renaissance." Any player who is familiar with this particular Gibbons fantasy will readily agree that the tessitura is quite high for ensemble music and almost strident in its effect, but to extend this criticism to all recorder transcriptions of viol music is quite another matter. One need only point to the two Gibbons works in Erich Katz's edition (Hargail 37-B) to show the one-sidedness of Dr. Mann's positions. The viol literature contains many works which, intelligently chosen and transcribed by experienced recorder specialists, can be successfully used by recorder players.

Rich as it is, however, the viol music of England is by no means the entire instrumental literature of the Renaissance. One could not classify the ricercari of Willaert, the fantasies of Josquin or yet the canzone of Andrea Gabrieli as "simple homophonic forms," and yet they are very models of suitability. Indeed, with the exception of the English Viol School, one knows of few examples of 15th- and 16th-century instrumental part music (exclusive of certain obviously ceremonial brass music) that cannot be successfully transcribed for recorders.

Dr. Mann's stated objections may possibly be explained by a certain unspoken attitude (perhaps largely imagined by a hypersensitive reader) that underlies much of what he says. One has a strong feeling that as a conductor and performing musician he tends to conceive of these publications in terms of their effectiveness in performance. If so, is this not an unrealistic criterion to apply to the sort of music making for which they are destined—music making, that is to say, whose sole purpose is to provide a musical experience for the player with no thought for its effect on a hypothetical audience. A good example is the very Gibbons fantasy whose high tessitura Dr. Mann justifiably criticizes. The writer has used this work in one of his classes, where it proved enormously popular. The members of the class, all amateurs, actually preferred the Gibbons, in spite of its shrillness, to other music which although more idiomatic was not musically as interesting. Isn't this the true test? Doesn't the recorder player deserve to have available in published editions music that is meaty, intricate, and technically demanding even if it does not make a very good effect on the concert stage? The answer of most players, one imagines would be—Yes.

One can go further and state that the amazingly high level of music (if not always editing) available in recorder editions is a publishing phenomenon for which not only recorder players but all lovers of early music must be eternally grateful. Let us confidently hope that the publishers will continue to enlarge with new editions the already sizeable literature of Renaissance polyphonic instrumental music.

The opposite holds in the case of the Mattheson duets (Schott, Recorder Library Nos. 29, 30, 31, 32; previously published by Nagel). This is idiomatic recorder music, but the works are not as arresting musically as they are technically. In fact, nowhere does their quality seem to reach the level of the intriguing Mattheson sonatas for three recorders published in the same series.

The goal for future editions of recorder music should be a choice of ensemble works that can compete with the freshness and simplicity of Gervaise's "Danseries," or Praetorius's "Terpsichore," and a choice of solo works that can match the grandeur and originality of Telemann's and Loeillet's sonatas—a difficult task, but one that promises rich rewards and the gratitude of a large and ever growing number of recorder players.

Arranging of Recorder Music

Newsletter: 23 — **By Erich Katz**

In the September number of *Notes*, the magazine of the Music Library Assocation, Alfred Mann has raised an important question. In a review of recent editions of recorder music, he suggests that a clearer distinction be made between such closely used terms as "arranged," "transcribed," and others. The following article, without attempting to

give any final definitions, will try to present some aspects of the problems involved which may interest our members.

Most recorder players are probably not quite aware of the number of steps that lead to the finished edition from which they play. Let us begin with the primary source which may be a manuscript or an old print in some music library. If the music is older than, roughly, 1650, it was written or printed in notations quite different from ours. The first step, therefore, usually done by a trained musicologist, is to rewrite the music in our modern notation. This can almost be compared to a translation from one language to another because corresponding difficulties are encountered. In literature, the form and meaning of the translated text undergoes certain unavoidable changes even if the work of translating is done most scrupulously. The same is true of music. The notation of a composition is not accidental but an integrated part of the music, changing through the centuries as music itself changed and developed. Various notations were designed to fix as much, or as little, of the unstable element "music" as composers in each period deemed necessary: which was, as a rule, much less than we are accustomed to. To give some examples: Music written in the so called "mensural" notation was written in single parts only, not in scores. There were no bar lines, and the length of the tones in relation to one another was flexible, indicated by a complicated system of rules and time signatures. Also, the individual notes, if taken at their face value, would appear overlong; therefore, in any modern edition, they must be shortened—mostly to one quarter of their nominal length—otherwise we would get a completely distorted picture of the approximate *tempo* of the music. Other types of notations, such as the various instrumental notations called "Tablatures," with their use of numbers, letters, fingering symbols, and so on, pose corresponding problems. Without going into further details, it will be clear from the foregoing what kind of obstacles have to be overcome merely in reconstructing an original musical text in such a manner that we are able to read it.

Publications which go no farther than being such literal translations of ancient music into present-day notation, following strict scientific methods in their presentation of the material, are still rather forbidding to the average amateur. He may not be able to read the score unless the old C-clefs have been replaced by treble- and bass-clef. Or he may look in vain for guidance in matters which are ordinarily missing in musicological editions, such as *tempo* indications, *phrasing*, various *playing suggestions* like staccato etc., in short, for things which were never written down in times past but are needed today. All this has to be supplemented by editorial work in what is usually called *"practical" editions*. These do not necessarily go back to the primary sources but are more often based on previous musicological studies, on the so called "Denkmäler" publications or similar ones. The purpose of practical editions is not discovery or research, but the providing of music for enjoyment in a form legible and familiar to the ordinary player.

This sounds simple enough but it tells not more than a small part of the story. The real difficulty begins when the editor of a practical edition, in preparing his musical material properly for those for whom it is intended, is forced to tamper with it, to make changes and decisions for which he alone must take responsibility. His is not a literally "correct" translation from an "original" but one in which he has to use creative judgment. Even the words "correct" and "original," which I used above, have to be qualified. What is original? The composition of an old master, for instance, may have come to us in three or more different versions, as is often the case, and while the musicologist will be satisfied notating the differences and find it rewarding to study them, the layman, who is not interested in scientific details, will only be bewildered and will ask for a definite decision as to what *he* has to play. Or, to give another example, take the use of accidentals in old music. Many of these were never written down although we know that they were used in singing and playing according to certain rules (the rules of the "musica ficta"). Musicologists are not at all in agreement about the applications of these rules and so, in a practical edition, it is again left to the editor to make decisions in which he has to follow his own experience and musical feeling.

While all the things mentioned so far are true in general, we have to deal, in addition, with some special problems, when it comes to recorder music. First of all, there was no specific recorder music before 1600. Polyphonic consort music was mostly written, as the titles indicate, "for any instruments whatsoever." If such music is edited for recorders, their peculiar qualities and limitations have to be taken into account. For instance, as every recorder player knows, recorders, as a family, are higher pitched than strings or any other corresponding group of instruments. What we call "bass" recorder is really a contralto by range; a "tenor" is actually a soprano, and so on. Therefore, transposing is an absolute necessity even in a literal transcription of this music. Transposition into the higher octave is most commonly used and understood, but often it is not sufficient to preserve the integrity of the melodic lines, and a transposition into another key may be required in order to keep the voices in their proper range, or to find the most convenient range for all parts of the ensemble. If even this will not entirely do, inversion of intervals (for instance, a fourth up instead of a fifth down) in some of the voices may become necessary. Or, finally, individual tones may have to be changed, or an interchanging of certain sections of two neighboring voices may be used as a last resort. As one can easily see, this is a sliding scale of interference with the "correct" version as offered in the source, and while a conscientious editor will try to keep interference to a minimum, he has no way of avoiding it completely. Nor is it possible to prescribe in general terms just

how far he can go. Technical as well as aesthetic considerations will have to guide him.

Does the sum of all these editorial activities mean "arranging" or can it still be called "transcribing"? Obviously, it is often difficult to say where the one ends and the other begins. If we are strict, we can say that all deviations from a source, all additions or alterations for practical purposes, all compromises with the convenience of today's player, fall under the term "arranging." If we take a more lenient view, we will find that usually this word covers things going far beyond the liberties described above. For instance, in an arrangement of folk music, the arranger is the complete master of his material, with everything but the given tune left up to his own creative imagination and his technical skill. He may choose to make a simple and unpretentious setting of the tune; on the other hand, he may develop it into a real composition of his own. Or, if music is adapted for recorders which originally was written for another medium such as keyboard or lute, a thorough resetting may be needed. This practice, by the way, is not just a privilege of our time but an old established custom of all periods of musical history. Where to draw the line here is again not only a technical question but one of taste, adjustment to style, and suitability of the arranged music. Dances by Mozart, properly handled, may sound just as nice, and can be played just as legitimately, on recorders as on the basset horns for which they were composed. But if, as I have seen in a popular collection of recorder pieces, Richard Wagner's *Song to the Evening Star* is set for alto recorder and pianoforte accompaniment, moreover with, for recorders, technically impossible and utterly ridiculous dynamics and expression marks, then "arranging" becomes nothing but a plain nuisance.

Newsletter: 25 **A Letter** **From Alfred Mann to Bernard Krainis**

Dear Bernard,

I had not anticipated that the review in *Notes* would receive so much comment, but now that LaNoue Davenport has sent me your article and invited me to write an answer I gladly seize the opportunity to explain more fully my point of view, because I realize how important the questions are that have come up.

Dr. Katz's article was extremely interesting and challenging to me, and I was grateful that I also had the chance for a talk with him afterwards. The role of the arranger remains a fascinating problem because unlocking the treasures of the past remains an intricate task. All of us surely want to avoid the extremes: arbitrary distortion or fussy editorial detail where it is out of place. There may be no hard and fast rule for the editorial method. To maintain a critical awareness of just where the borderlines lie between needed and superfluous editorial comment, between arbitrary and defendable changes—this may eventually prove to be the only real solution.

And now comes your comment which raises points which I feel are particularly hard to answer. I surely did not mean to take all meat away from the recorder player and put him on a diet of exclusive homophony, nor did I want to impose a concert atmosphere (which never was his true atmosphere) on the recorder player.

I was concerned really with the same point that you have singled out as most important: the recorder player's musical experience, which should, of course, be as good as possible. This is the very reason for the modern editions of recorder music, which want to take the recorder player away from *Old Black Joe* into the company of an august figure like Gibbons. I surely want as much as you do to have the great music of Gibbons available to the recorder player. But this is hard to achieve, for in order to achieve it, unquestionably two musical worlds must be reconciled: that of the recorder player and that of Gibbons. Unquestionably too, these two worlds are different at the outset. Reconciling them is the ever fascinating task of the teacher, ensemble leader, editor—and reviewer. And the ever pressing question connected with this task is: Whom do you worry more about—the recorder player or Gibbons? At the moment I decided in favor of Gibbons. I don't think this is one-sidedness, because I feel that if we are to do greater justice to the composer we enrich the recorder player's experience—and thus do greater justice to him too. This is a cardinal issue of music education, and it is for this reason that I particularly appreciate your bringing it up and making me try to formulate a fuller explanation.

Recently I studied the rehearsal work and program of a high school band and was asked by the local Board of Education to give my opinion and advice. The band numbered about 80 students who played well and obviously enjoyed what they were doing. It was pointed out to me that they played good music: a Haydn string quartet. I searched my soul, because it was hard to explain clearly my objection to the band arrangement. An adult education class in the same community was studying the Haydn symphonies in four-hand piano arrangements—arrangements that, numerically at least, meant the same drastic departure from the original. Yet this use of arrangements, I felt, was very good.

There is a tangible reason for considering the two kinds of arrangements in such a different light. Haydn, the master of the symphony, string quartet, and piano sonata, was also well familiar with the band, for he supplied the Imperial Army with band music. Thus we can gather from the composer's own works how he wished these four media of sound to be treated; and a comparison of his writing for piano and for orchestra shows that we are dealing with related idioms, so that the transfer from one medium to the

other is entirely plausible, whereas the transfer of a string quartet to the full band remains a monstrosity.

The comparison of Haydn transcriptions and Gibbons transcriptions may seem badly chosen, because we are apt to think that the matter of instrumental idiom played a very important role in Haydn's works, whereas it was practically non-existent in those of Gibbons. I have been trying to show in my review that this is not entirely so.

We have just considered that the pianistic and orchestral idioms are not critically distinguished in Haydn's time (as they are, for instance, in Schumann's). On the other hand there are critical idiomatic distinctions in Gibbons' time. It was during Gibbons' time that Monteverdi's carefully specified orchestral score for *Orfeo* appeared (with recorder parts that couldn't be played on any other instruments), and it was during Gibbons' lifetime that an instrumentation such as in Monteverdi's *Orfeo* gave way to the instrumentation of the last of Monteverdi's scores which, with their strict string sound, marked the end of the instrumental practice of the Renaissance and established the Baroque orchestra. The bold solo passages for violin in *Orfeo*, the orchestral sound in *L'Incoronazione* point directly to the string orchestra of Corelli and Handel and the string or orchestral band of Stamitz and Haydn. Thus the choice of instruments in the English string fantasies does not announce a casual change from the traditional broken consort, but a new age. It is therefore a significant factor in Gibbons' work and an important characteristic of his style —to be observed, especially, when we are dealing with the typically extended range of a viol part.

The dawning of the instrumental age went hand in hand with the evolution of new forms, "songs to be played" rather than sung (canzone da sonare), or as Morley says "without a ditty." Morley adds that here the composer can show "more art than in any other music," as he "taketh a point at his pleasure and wresteth and turneth it as he list." The process of "wresting and turning" is what the term "ricercare" (searching) expresses, and the fact that the composer is, in Morley's words, "tied to nothing" but his own imagination is expressed in the term "fantasie." It is for this reason that I singled out the three mentioned forms as belonging to an age in which the recorder ensemble is no longer at home.

This leaves the most important question. If his legitimate existence is cut off from the rise of instrumental literature—what should the recorder ensemble player do? I would like to offer three suggestions:

1. To begin with, of course, the literature for the recorder ensemble did not suddenly end. The recorder player can follow the road which his own instrument took and find that the new "solo literature" which grew, while the recorder ensemble disappeared, offers actually many ensemble tasks which are still relatively unexplored (e.g. Heinichen's concerto for four recorders, the Scarlatti and Bach works using three recorders). Unexplored, really, is the entire period of transition from one phase to the other, and I would like to place before our forum the question: what happened to the century of recorder literature that lies between 1607 (Monteverdi's *Orfeo* with parts marked specifically for recorders), and 1690 (Purcell's *Dioclesian* with the famous Chaconne for recorders)? The exciting new chapter that Joel Newman added recently to our knowledge of recorder literature with his catalog of Handel's works showed how a large unclaimed territory can be suddenly unlocked. If only an outline of 17th-century recorder music were to be made the subject of a similar survey, it would doubtless yield many interesting tasks for the recorder player, specifically written for his instrument, which the modern recorder editions have so far ignored (with the notable exception of Schmelzer's Sonata for seven recorders, edited by E. H. Meyer in edition Schott No. 10105).

2. If the recorder ensemble declined with the rise of the "instrumental age," it certainly flourished during the "vocal age." The motet, the vocal counterpart and predecessor of the "ricercare," offers a vast literature which, to a large extent, is also still unexplored. I have just had a communication from a young scholar who has transcribed 57 Goudimel motets ranging from 50 to 592 bars, and so far unavailable in modern notation. What a find for the recorder ensemble! No doubt this is a literature just as meaty and intricate as that of the "ricercare." In many cases it is just as technically demanding—except for a consistently high tessitura which the recorder player ought to find in the 18th-century literature instead of "forcing" it out of earlier music. (And this does not mean that the fascinating "falsetto" range, which the recorder developed after the Renaissance as its "swan song," should be completely silenced in our presentation of Renaissance music. I will always marvel at your beautiful use of the bass recorder for tasks unknown to the Renaissance. But the extraordinary use of the instrument will have to remain the exception; it should not be made the rule through printed editions.)

There is, of course, a large territory in which the old motet and the young ricercare overlap, but while there is little doubt about the suitability of Josquin's, Willaert's, and the older Gabrieli's works, we ought to keep in mind that Gibbons was born when Gabrieli died, and the difference between these two generations, as we have seen, is critical.

3. Aside from the vocal literature of the Renaissance, which can be claimed as genuine recorder music, there is a large store of instrumental dances of the period to which I have tried to refer in my review. These are works which, although assigned to neither the keyboard instrument nor the string group, are indigenous instrumental music and thus home ground for the recorder ensemble. They extend far beyond the dance collections of Gervaise, Susato, and Attaignant and, while often true delights, are by no means invariably simple. Some of Melchior Franck's Pavanes compete with the fanciest fancies of the time. And the suite literature that developed from these dances grows

through the works of Peurl and Schein directly into the great orchestral literature of the Baroque. As before, in my review, I would like to call attention to Praetorius' *Terpsichore*, a volume culminating in glorious six-part ensemble music, which is as un-understandably neglected in recorder editions as the 1244 pieces in Praetorius' *Musae Sioniae*!

A number of years ago, I was given honorary membership in the ARS. This is a privilege which means a great deal to me and which I want to keep deserving. It means a great deal to me to be still one of the "ever-growing number," and not an alienated purist from the concert hall. It is for the very reason of not becoming insensitive to the recorder player's needs that I would not want to see recorder editions become insensitive to the demands of the composer. The various facets of my work, with which you feel I may have moved away from the world of the recorder player, are actually all devoted to the musical experience of the amateur—trying to observe his real needs, not imposing on him what is not suited or interesting for him. I deal almost only with amateurs and am keenly aware of the fact that this is a vitally important basis for serving a real task of music education.

On the other hand, there is no way around the fact that any music lover who picks up the recorder becomes a "performing musician" and an audience of his own. I have found that there is no basic difference between the true need of the concert-goer and the true need of the home musician. The concert practice that raises "effectiveness" over genuine musical experience is doomed. Home music-making, like the concert performance, becomes the more effective the more genuinely we or the audience find the way to great musical thought. In terms of our needs this means: the more sensitively the editor follows the style and practice of the composer's time. It also means, finally, that for a genuine musical experience, as recorder players we shall realize the fact that the true place of our instrument has always been in the "broken consort," that we ought to stop inbreeding and rather find and develop the company of other instruments and of voices in which the recorder ensemble was meant to sound.

I have gone to this length and offered all these suggestions so freely because LaNoue Davenport very kindly told me that he would make as much room in the ARS *Newsletter* as would be needed and because your highly interesting argument showed me that I had not made my thinking clear to the very people with whom I am sharing an important task. I had singled out in my review Schott's Archive—which contains the Gibbons transcription—as the only series discussed that I felt deserved no praise at all. Ignoring almost anything other than Elizabethan viol music, it seems to me to present enthusiastic and detailed tribute in an earlier *Notes* review (which drew much less comment!). Here I had pointed out that the ARS editions had surpassed anything of this kind on the American market and that they had become distinguished through a particularly wise and happily balanced choice that carried the recorder ensemble player in half-a-dozen issues through about as many centuries and countries with excellent examples of his literature. I am proud of this, because I started these editions in 1940; but I feel completely free to praise them, because their present high level is not due to my work but to that of Dr. Katz, yourself, and several others. Perhaps it is only through a discussion of this kind that we can set our goals for maintaining this level and open the paths for the new tasks that it will always involve.

Sincerely yours,
Alfred Mann

MISCELLANY

LACHRIMAE

Newsletter: 35

By Ralph Taylor

1.

To lay one's fingers on the sopranino
Puzzles all, from Haslemere to Reno.
Some day, I fear, well fortified with vino
I'll lay hands on my sopranino!

2.

Oh Orpheus!
When comes that precious day
When nothing will disturb
The even tenor of my way?

3.

Some play the scale of C sharp
Like rustling glissandos on a harp
I huff and I pant
But I descant.

Some arpeggios flow
Like purest zephyrs flow.
I rave and I rant
But I descant.

Book Reviews

Newsletter: 37

By Dale Higbee

***The Interpretation of Music.* By Thurston Dart. (Hutchinson's University Library, Music Series.) London: Hutchinson House, 1954, 1958.**

The major role of the recorder today is in recreating the music of the past. It has a small though growing contemporary literature, but in the main its function in the current musical scene is restricted to works of the Renaissance and Baroque periods. Thus, recorder players are faced with the problem of learning performance practices of these ages and matters of style, in addition to mastering the technical aspects of playing the instrument. Music is obviously an auditory rather than visual art, so interpretation is best learned by careful listening to accomplished artists. Phonograph records are an invaluable aid in this respect. We can learn much from reading, however, and Thurston Dart's book on *The Interpretation of Music* is perhaps the best introduction available today.

Mr. Dart, a brilliant harpsichordist and erudite scholar, is a Fellow of Jesus College, Cambridge, and a University Lecturer in Music. He writes well, has a good grasp of historical perspective, and is able to convey his enthusiasms to the reader.

But why a book on interpretation at all? We have many composers' original manuscripts, and more and more *urtext* editions are becoming available. True, but this is not the problem. The difficulty involves communication and the meanings of signs and symbols. The same word or group of sounds may mean one thing in one language, and have a very different meaning in another—or in the same language at a different time or place. An obvious example for recorder players is the word "flute."

Time and usage change the meanings of words, and they also bring changes in the meaning of musical notation, as well as in what is not written but assumed to be common knowledge. Dart states it thus: "Each period of musical history will present certain cardinal problems of style to the student of interpretation; these problems may be notational conventions; which will mislead the performer unless he has been warned of their existence, or conventions of performance, concerned with dynamics, articulation, sonorities, phrasing, and so on."

Thus today music of the recent past, the 19th century, is the easiest to recreate for the simple reason that we have a living tradition of performance customs. This is not true of some contemporary music, where new traditions must be created, and also not true of early music where we have little or no information as to how it was actually played.

In the case of the 18th century, the problem is not too little information, but too much! This is especially true of ornaments, where there is considerable disagreement among the "authorities." Dart's wise comment on the subject is well worth quoting: "Ornaments are delicate, instinctive things; if they are not ornamental they are worse than useless, and anxiety about the right way to play them must never be allowed to cloud a performer's sense of the underlying structure of the music they adorn."

Following a detailed statement of the problem, the author devotes separate chapters to "The Editor's Task," "Sonorities," "Extemporization," "Style in the Eighteenth Century," "Style in the Seventeenth Century," "The Renaissance," "The Middle Ages," and closes with "Some Conclusions." The appendices include several pages of musical illustrations, a useful glossary, a list of source material, and suggestions for further reading.

The recorder player will find specific mention of the instrument under the discussions of various sonorities and instrumental combinations used in the 17th-century England and Italy, Renaissance Italy and Germany, and the Middle Ages. More than that, he will gain increased perspective regarding the role of the recorder in music-making throughout the history of Western culture. This little book deserves careful reading by everyone interested in the performance of early music. It is highly recommended.

Newsletter: 37

By Dale Higbee

Anthony Baines, *Woodwind Instruments and their History*, London: Faber & Faber, 1957. 382 pp., 32 plates.

This is a volume that every serious student of the recorder will want to read. It is a mine of information, an encyclopedia of all the woodwinds, and is a book to own for one's reference library. The pictures on the dust jacket—an 18th-century bassoon and an early recorder—give a clue to the author's special interests. He is a professional bassoonist, for 15 years a member of the London Philharmonic Orchestra, a founder member of the Galpin Society, a group devoted to the study of the history, construction, and function of musical instruments, and the editor of the *Galpin Society Journal*. Scattered references to the recorder throughout the volume reveal his knowledge and understanding of the instrument, but in fact Mr. Baines writes in detail and with authority on all the woodwinds, including Bushman's flute, Basque hornpipe, and piccolo heckelphone!

Baines' sympathetic discussion of the recorder on the contemporary scene will be of interest to the readers of this *Newsletter*. He condemns the professional snobbery on the part of many conductors and professional players of the modern orchestral woodwinds, and points out the peculiar situation that too often exists outside of some amateur and advanced professional circles: the harpsichord, viola da gamba and oboe d'amore are given honored places in performances of Bach, but the recorder is not invited to par-

ticipate, its part being played instead on the modern Boehm flute, just as though the composer had never distinguished between the two instruments and used them both, according to the musical effect desired.

Baines suggests: "Should the treble recorder prove too soft for a modern festival orchestra, then let somebody remodel it to be louder, as has been done with every other woodwind instrument in the course of the last hundred and fifty years." He goes on to discuss the tone-projector, shaped like a wheelbarrow top, that Carl Dolmetsch introduced and uses, which enables the player to blow harder without going sharp, and at the same time projecting the sound more effectively. The reviewer is somewhat skeptical that the recorder will ever gain a seat in the modern symphony orchestra, but ceratinly the recorder is an effective instrument in chamber music in combination with other winds and strings, and it is to be hoped that more contemporary composers will come to appreciate its unique timbre.

Included in the introductory section of the book is a discussion of basic woodwind acoustics, tonguing and breathing, transposition, and pitch. Recorder players who have wondered about the rationale for fingerings in the second and third octaves will find the answers in the sections on harmonics and overblowing. Another technical problem is related to pitch adjustment. This is more difficult with the recorder than in other woodwinds because of the absence of control through embouchure, and readers will be interested in Baines' suggestion that the throat be more relaxed in *forte* passages to permit a full stream of air to enter the instrument, and more tightened in playing *piano*, in order to send a thinner stream of air at the same speed, so that the note stays in pitch but is reduced in volume. Various complicated alternate fingerings are also used for controlling dynamics, and a lip key which opens a small hole drilled opposite the window and in line with the thumb hole, sharpening every note on the instrument, has been used by Dolmetsch and others. The sharpening effect compensates for the flattening that would otherwise result from blowing softly, and in this way passages can be played as a soft echo without losing pitch.

The historical section of Baines' book discusses the status and development of the various woodwinds among primitive peoples, in the Middle Ages, during the Renaissance when the consort was at its height, the classical woodwinds in the 18th century, and the revolutionary changes in bore and fingering systems that took place in the 19th century. The recorder in general use today is essentially the instrument developed by Hotteterre in the 18th century—in three pieces, with a cylindrical headjoint and a contracting body, and with ornamental turning and thickening left in the wood or ivory to give strength to the sockets where the joints meet. The Renaissance recorder is quite a different instrument, however: plain in appearance and in one piece, it is conical from top to bottom. The sound of the Renaissance instrument is fuller and less reedy than the Baroque model, being ideal for consort playing, but perhaps less interesting and brilliant for the 18th-century solo works. Also the older type of instrument takes more breath, and the large recorders can be quite exhausting to play. Readers will be interested to know that some makers, including Hans Stieber of Tübingen-am-Neckar, Germany, produce both types of recorders. It is to be hoped that other makers will follow suit and produce the "quart-bass" (in C, an octave below the tenor) and the Great Bass (in F, an octave lower than the bass).*

Among the many fine photographs and figures in this book are examples of both styles of recorders, including the familiar print taken from Praetorius of recorders ranging from the "exilent," an 8-inch sopranino pitched in G, to the great bass. Praetorius recommends "more especially the five deeper kinds, since the small ones scream so," adding that these five (alto in G, tenor in C, bass in F, quintbass in B♭, and great bass in F) "can very well be used alone without other instruments in a canzona or motet, giving a most pleasing soft harmony in a hall or chamber, though in a church the larger recorders cannot be heard well." Mersenne (1636) goes farther and suggests that "the small consort and the great consort can be used together just as the small and large registers of the organ are." The effects of such a combination can only be imagined, but it should be fabulous. Let us hope that good replicas of the deep recorders will soon be available so we can enjoy it!

A final suggestion by Baines will also interest readers. The crumhorn was the favorite reed instrument for consort music in the 16th century. Its special virtue is that it requires no special embouchure and is as easy to blow as the recorder. It is the equivalent to reed instruments of the recorder in the flute family, fingering the same as recorders, but offering a perfect contrast in tone. Baines writes: "Also the notes of the crumhorn sound at a vocal pitch, not an octave higher, so that on changing from recorders to crumhorns one experiences a change not only of tone color but also of register, which is very restful." The reviewer has not yet been privileged to hear crumhorns, but at least one maker, Otto Steinkopf of Berlin, produces modern copies—and it is even conceivable that one day there might be an American Crumhorn Society!

In summary, this volume is authoritative, comprehensive, well-organized, brilliantly written, and is attractively printed with numerous illustrations. It is highly recommended.

**Moeck, Adler, and Von Huene are now producing the "quart-bass;" the latter has also made F octave basses.*—Ed.

E. K., Newsletter: 29

In Memoriam

It is with deep regret that we announce the passing of one of our earliest members and one of our best friends, Isabel Benedict. From 1948 on, when a small group of recorder players came together to reorganize the American Recorder Society, until 1954, when her failing health forced her to resign, she was Secretary of the ARS. During all these years she did invaluable work for the development of our organization. She was not a "professional;" she was an amateur in the true sense, a music lover who took her studying and her playing seriously and gave a great deal of time and devotion to the recorder movement. She brought to her work that ideal combination of qualities which is rarely found: a superior knowledge in many fields, an ever alert mind, organizational talent, an untiring sense of duty and loyalty in the smallest as well as in the largest matters, and most of all a warm, personal feeling for any need that came up. Whoever asked her advice could be sure of getting it, and could rely on it.

Even in recent years, though constantly plagued by illness and pain, she kept contact with us and was unhappy when she had to miss a meeting. She was looking forward to attending our concert when death came suddenly, overnight, while she was visiting her relatives in Poughkeepsie. All those who have known her will miss her very much.

Newsletter: 18

Fingering

By Eric Halfpenny

The following is reprinted with permission from The Recorder News, *the Journal of the Society of Recorder Players in England.*

So much confusion surrounds the fingering of the recorder that we have endeavoured to summarize the outstanding facts connected with this matter, as much for our own peace of mind as anything else. We gladly pass on the fruits of our research for the benefits of others who still find the whole thing a puzzle.

It appears that there are least four differing ways of fingering recorders. First, there is the authentic traditional way by which recorders have been fingered from remotest antiquity—or at any rate, the last twenty-five years of it—which is therefore known as the English Fingering, or the Authentic Traditional Fingering. Then there are the Old English Fingering, so called on account of its having been thought out by Frenchmen about 1660: and the German Fingering, which, as its name implies, originated in England in connection with whistleheaded flutes about 1770. In addition to these, there is the "Stutzfingertechnik" which was discovered by a German maker of English flutes in a French tutor for the German flute in 1941.

For present-day purposes the English Fingering is far superior to any other, because if one plays out of tune it is the instrument.

The Old English (French) was a "Bad Thing," because it recognized some latitude in intonation in accordance with Mean-tone practices, and encouraged sloppy work from the makers, who never quite mastered the art of scientific recorder making in consequence, the poor saps.

Of German (Old French) Fingering, it is not possible for me to speak without choking with righteous indignation. Let it suffice that it is based on a non-recognition of the True Principles of recorder playing and is a misguided and abortive attempt to use no fingers where two will do.

The "Stutzfinger" (lit: "Ham-handed") technik—I mean technique—is particularly suitable for beginners, as all holes which are not being used are stopped with wax and the instrument is supported on the right third finger at all times.

Letter to the Editor

Newsletter: 11

From Stanley Godman

With reference to your review of "The Bird Fancyers Delight" in *Newsletter* No. 10, June 25, 1952, you may be interested in some quotations from the entertaining and informative chapter on the Recorder in Sir John Hawkins' "General History of the Science and Practice of Music" (published 1776), vol. II.

"Among bird-fanciers the word *record* is used as a verb to signify the first essays of a bird in singing. Nevertheless the pastoral poets use it for the singing of birds in general, as in these instances:

Sweet Philomel, the bird,
That hath the heavenly throat,
Doth now, alas! not once afford
***Recording* of a noate"**
(N. Breton)

Now birds *record* new harmonie,
And trees do whistle melodies.
(Tho. Watson)

It is well-known that Bullfinches and other birds are taught to sing by a flageolet . . . the flageolet was for the most part the amusement of boys; it was also particularly used for the teaching of birds to sing easy tunes; for which reason one of the books of instructions for the flageolet is entitled "The Bird Fancier's Delight."

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CONGRATULATIONS AND BEST WISHES FROM THE SOCIETY OF RECORDER PLAYERS

EDGAR HUNT

Towards an American Recorder School

By Bernard Krainis

Largely as a result of twenty-five years of American Recorder Society spearheading, this country's recorder movement thrives apace. Recorder concerts are commonplace, phonograph records plentiful, published music abundant, instruments (some of them even good) everywhere available. The recorder is firmly established, a solid accomplishment in which we can all rejoice.

When we reflect on the *quality* of recorder playing, however, the picture darkens. For though amateur playing has made long strides over the past two decades it unhappily remains, by and large, unworthy of our instrument or its music.

To a great extent this is unavoidable. Technically, the recorder is at least as difficult to play well as other instruments (ask any conventional wind player who has tried it). With comparatively few qualified teachers and utterly without inherited tradition to guide us, it is small wonder that most amateur playing is inadequate. From the musical point of view things are even worse, for here we confront a repertory whose vexing interpretive problems, even for professionals, place staggering demands on a player's historical knowledge, theoretical grasp, and experience, to say nothing of his intuition.

These are formidable obstacles, to be sure, but the situation is far from hopeless. A fresh and imaginative approach, one that brings together through the ARS the serious amateur and the qualified teacher, would be bound to yield impressive results. The success of ARS Summer Schools over the past four years shows clearly how much can be accomplished within a very brief period of time. My proposal, therefore, is that ARS become a school, a unique year-round source of instruction and information, whose students, beginners and advanced alike, realize that increased skill and deeper understanding enhance playing pleasure, and whose teachers are professionally committed and eager to share hard-won knowledge and experience.

Obviously it is impossible to provide each member with regular private lessons, the traditional (and still the best) way of teaching an instrument. A more realistic but nonetheless effective program would include the following points:

1. *Travelling workshops* conducted by experienced professionals who would visit each chapter at least once a year. During these visits, perhaps, one day could be set aside for individual lessons.
2. *A "tape recorder clinic"* that would permit individuals and consorts to submit samples of their work to professional criticism.
3. *A library* of taped or filmed lecture-demonstrations on all aspects of recorder playing.
4. *A much-expanded magazine* with more "practical" features.
5. *Authoritative lists* of recommended music, instruments and recordings, including special graded lists for class teachers, etc.
6. *A "mail order" answering service* to enable members to write for advice and assistance.

In setting down the foregoing program I claim no originality; all these ideas have been tossed about for years by those of us who are seriously concerned with playing standards. In the past, though, these proposals have been put forward half-heartedly, almost wistfully, because they collided with what has often seemed to be the most deeply felt article of the ARS faith—low membership dues. This, I submit, is no way for a self-respecting organization to conduct its affairs. If the ARS mission is to raise standards, then let us proceed to do so with determination and vigor. If it is not, then let us disband, because ARS can have no other serious purpose.

The cost of a program such as I have outlined would be met entirely through higher membership dues. It is vain, I feel, to count on foundation subsidy. Amateur musicians, after all, play for their own enjoyment; they cannot reasonably expect others, however rich, to foot the bills for their hobby, however exalted. Neither is it fair to expect the teacher-professional, simply because he plays the recorder and is a devoted ARS member, to contribute his services. Teachers are paid, as are doctors, lawyers, and engineers, usually in relation to their experience and professional standing.

I formally request that the Education Committee consider these proposals. The committee should hold hearings and invite suggestions from all quarters with a view towards preparing a concrete and detailed plan. The plan would then be submitted to the Executive Board which in turn might present it to the membership as a referendum.

My proposal is far-reaching, but I am convinced that a vital and relevant ARS is a reachable goal. I would be most interested in hearing what other members think of the whole idea.

ARS Summer Seminar at Mendocino, California

August 3-9, 1964

By LaNoue Davenport

Fifteen years ago, in 1949, when this writer was both a neophyte recorder player and a new member of the American Recorder Society, there were several visions of projects which would further the interests of the recorder in particular, and early music in general. First, the establishment of ARS chapters over the country; secondly, some kind of teacher certification program; thirdly, a publication of high quality devoted to recorder affairs; and fourth, some kind of summer school for recorder teaching where intensive work could be done in a short period of time under skilled direction. It has been my privilege to participate in and contribute to the realization of all these visions, as an ARS member, editor of the *Newsletter* (which became the quarterly magazine), President of ARS, and as Director of the first ARS seminar at the National Music Camp in Interlochen, Michigan. This first seminar came about as a result of an informal session held by ARS member Patty Grossman, which stimulated the National Music Camp to contact ARS about an official seminar. Growing out of this have come the three seminars which now span the U.S. from East to West, the final expansion coming this year with the opening of a West Coast seminar at Mendocino, California.

Mendocino is a beautiful sea coast village some 125 miles north of San Francisco which of late has become a haven for painters, sculptors, writers, and musicians. Its recently opened Art Center provided a fine location for classes and other events of the seminar, and the presence of "The Music Box," a shop owned by Grace West and Don Frye, which specializes in recorder music and other necessaries, and which shouldered the responsibility of making available suitable quantities of music, insured a seminar with a minimum of administrative snarls. That there were a minimum of these can be credited to the indefatigable labors, the foresight, imagination, and devotion of Sue Erlenkotter, whose work as Secretary of the seminar made it far and away the most smooth-running of any I have ever known.

Present on the faculty were Kenneth Wollitz, Joanna Bramel, Hazelle Miloradovitch, Peter Ballinger, Leo Christiansen, and this writer. Offered to the sixty students were classes in Intermediate Recorder (Christiansen); Advanced Recorder (Ballinger); Viola da Gamba (Miloradovitch); Solo Literature of the Baroque (Bramel); Recorder Technique (Wollitz); and a Collegium Musicum of Mixed Instruments (Davenport, Wollitz).

The sixty students came primarily from northern California, although there were some from other Western states, and from Vancouver, B.C., and their enthusiastic reception of the seminar atmosphere and of the accomplishments of the week were favorable auguries for the continuation and growth of ARS seminars on the West Coast. Sessions in each class were held mornings and afternoons, and evenings were given over to lecture and general playing. The evening lectures consisted of Kenneth Wollitz's cogent and exciting demonstration of early double reed instruments, the rackett, the dulcian, and the shawm; a highly interesting survey of contemporary music for recorders by Peter Ballinger (and this session was notable for the skill with which the students read some well-chosen modern music, many of them finding to their delight that it did not bite!); a beautifully organized presentation by Joanna Bramel concerning ornamentation and improvisation in the Baroque which was made even more informative by her discussion and demonstration of dance steps of the time and their influence upon tempo and structure; and a fascinating demonstration class given by Leo Christiansen, utilizing children from Mendocino (who are extremely fortunate in their music teacher, Mr. Robert Davidson, who has done an outstanding job in introducing the recorder into the Mendocino schools—their program puts many a larger city to shame). And finally, the inevitable student and faculty concerts brought the week to a close.

The establishment of this seminar on the West Coast makes of ARS a more truly national organization in that the services it offers to members is thereby more widely spread. The threshold has been crossed. What remains to be done is to increase the scope of these activities, to strive always to push the standards higher and higher, and in this way impress on the consciousness of our society the validity of the recorder, music in general, and amateur music making in particular. It is my hope that I will be able to continue in the same spirit to contribute in the next fifteen years as I have in the past.

An Editor Explains

By Walter Bergmann

Through many friends from the United States who pass through London but especially through THE AMERICAN RECORDER I feel I am in close contact with the American Recorder Society and I am delighted to have been asked to contribute to the jubilee issue of The American Recorder on the 25th anniversary of the existence of the ARS. The enthusiastic desire for quality in music making pervades it and my wishes for the ARS are that this may continue for the next 25 years and for ever.

The firm for which I am working and I myself as an editor have been frequently honoured by favourable reviews in THE AMERICAN RECORDER. Sometimes, however, we receive what we in England call a kick in the pants: "how can a firm like the London Schott..." or "a man who should know better..." etc. Such comments from sincere reviewers are most helpful and welcome whether they are commendations or criticisms. Thus the following lines are not intended to be a criticism of critics but an editor's personal explanation of his aims. For years I have been longing to give them in person, by discussing them, or better, by playing together, but finance can be as much of an obstacle, and of equal proportions, as an ocean and this is the reason for my writing now and not speaking earlier.

The recorder is played in England by different categories of people: the professional, the amateur, and the child. Let us consider first the professional recorder player (and his equivalent, the amateur recorder player of professional standard). He will only be interested in original recorder music, modern or old, and quite rightly so. Of course there are semi-original works or even arrangements (e.g. Telemann's Fantasias for alto recorder solo) which could also tempt him provided that the original has not been abused and that the arrangements in themselves are works of art. As far as old original music is concerned I have kept to the following editorial principles: the edition must show clearly the original and indicate any editorial additions. Though opinions differ I feel strongly that ornaments and ornamentation should be left to the discretion of the player and any comments thereon confined to the preface. Tastes differ considerably, have always differed, and will continue to do so. If anyone wants to learn how to ornament he should consult a teacher or the numerous sources of information rather than ape an editor. Ornamentation itself however is too complex and too subtle a matter to be discussed here in detail. Looking at many editions I wish only to say: *vestigia terrent.* The basso continuo should be realised in the best way possible, not used simply as a base for wild improvisation. Who can improvise in the differing styles of two centuries? What we want is the best realisation, improvised or not; only what we hear matters, not how it is produced. The figures of the continuo should be kept as a check of what the editor has done.

Amateur recorder players vary not only in the degree of their technical proficiency but also in their musical experience as well as their intellectual standard. Do not let us close our eyes (and ears) to the fact that music is an entertainment on different intellectual levels. Give each their due. If you are a teacher try to guide your pupils carefully upwards from one level to the next, which is the task of a teacher in any subject. We should, however, not mistake a high intellectual standard for quality. There is very complex music which is utter rubbish as there is very simple music of the highest quality. (I looked for a definition of "quality" in every musical dictionary but did not find one. It will be the subject of my next lecture at Roehampton Summer School.) The desire for refinement is inherent in every form of art. In this context it may interest my critics to know that the two favourite composers of the London branch of the English S.R.P., of which I have been the musical director for many years, are Dowland and Holborne. Much of what I have to say below about music for children naturally applies also to the amateur learner.

For the English child the recorder has proved to be —in the hands of a trained teacher—an ideal instrument for his musical education. From it the child learns to make, read, and appreciate music. Every kind of music for each stage of the child's mental and musical development is required and may be of great importance for the child's musical (and emotional) future. To limit a child recorder player to original recorder music (roughly up to 1750) would be a disaster because, in ninety-nine out of a hundred cases, it would be unsuitable. For the child the recorder is the musical world, his way to music, and nothing should be excluded from the child's interest unless it is badly done, and for that reason alone. If we want to bring music to the child we have to bring the child to the music; this is done by letting the child make music which is only successful if the child enjoys making music and the *conditio sine qua non* for this is that the child likes the music; however this is not possible unless the music can be "understood" by the child, that it is on a level corresponding to the child's intellectual capabilities. The responsibility of the teacher in selecting the right music for the right mo-

ment is great and so is the responsibility of the publisher for supplying the right music. When I arranged for recorder and piano a piano sonata, which Schumann had written for a young child of his, THE AMERICAN RECORDER wrote: "what ever next?" Next was a Polonaise by Schubert for massed recorders (in three parts) and piano and a set of Czech tunes which were enjoyed by not less than 120 music teachers out of 150 attending the summer school of the Music Teachers' Association in Matlock in August 1964. As a player of the recorder I was and am a purist, but as a teacher I am no longer a purist. Once I arranged recorder music under a pseudonym, now I stand up for it with my name. And similarly, if a critic wonders why Schotts in London publish the works of Brian Bonsor I would ask him: show me a single note on which you could improve, and I would invite him to come and study the faces of the young and old players and to join in.

All this may explain the great number and variety of publications for the English recorder player, from the simplest arrangement to the most complex ensemble music, but will not excuse the smallest lapse in quality.

THE NEW ARS EDITIONS

By Joel Newman

The new ARS Editions, oblong in shape with stark black and white covers, have been in existence a little over two years. The only periodical that has consistently reviewed them is Music Library Association *Notes* which fairly few of our members read; it is not the policy of our own journal to print critical reviews of ARS publications. For this reason I have prepared the annotated list that follows, hoping that it will focus the attention of all our readers on these worthwhile publications and will provide some interesting and perhaps useful suggestions for performance.

As General Editor I have tried to keep editorial policy flexible, introducing changes in content, format, and price from one item to another. I have expanded the scope to include compositions with a keyboard part and hope to add recorder duo material in the future. All the items discussed below are published by Galaxy Music Corporation of 2121 Broadway.* I am not overstating matters when I say that we are fortunate to have found so reliable and sympathetic a publishing firm.

No. 41. Seymour Barab. Pastorals (For SAA or SAT). c.1962. Grade: Intermediate. 1. Allegretto con moto; 2. Andante; 3. Allegro moderato.

I prefer SAT (or TBB, provided you have a good tenor recorder). If an oboe player is near, try him on the lowest part.

These charmers were specially written for the series by a talented composer of chamber opera and children's musical shows. Mr. Barab is a very accomplished cellist about town, usually associated with concerts of serial music, but his own style is a purposely tonal one; he patently enjoys writing everyday, "useful" music. These are simple pieces, memorable for their wit and for the remarkable way everything on the page "sounds." No. 1 is a flowing *siciliano;* No. 2, a brief *scéne aux champs,* full of flurries, trills, and murmuring tremolos. Take your tempo from the 16th-notes in measure 23. Hardest to bring off is No. 3, a carefree, woodland waltz with ironic shadings.

Observe all the dynamic changes and articulation marks *to the point of exaggeration.* They are every one of them well thought out. The first two pieces are good introductions to fancier varieties of Dal Segno and Da Capo-plus-Coda formations; after mastering these, an ensemble should be able to face any abbreviated format.

No. 42. Girolamo Frescobaldi. Canzon dopo l'Epistola. Transcribed by Marvin Rosenberg For SATB. c.1962. Grade: Intermediate.

Also try Soprano recorder with 2 violins and cello; Soprano recorder with flute, oboe and bassoon; Soprano and Alto recorders and keyboard instrument playing tenor and bass parts.

One of the wonderful canzoni from the *Fiori musicali,* a collection of organ pieces for the Mass. This one was to be played after the Epistle Reading at the Mass of the Apostles. It is an ingratiating example (once you get the hang of it) of the multi-sectional construction principle favored by early 17th-century composers. There are four sections all based on a single idea transformed by varying tempos, rhythm, technical procedures, density of texture, etc. Plan the tempo changes carefully—this kind of music rarely gives sightreaders much satisfaction; the tempi must be carefully planned out and the cadences preceding each change should be given weight. Observe the suggested ornament, a standard Renaissance trill pattern—modify it if you desire and use it in other places.

Thanks to hindsight, I would like to introduce two needed changes: a breath or division mark in the top part of measure 30, in order to mark off the C as a new motivic entry. At the close, in order to give some of the same climactic atmosphere that the organ would, I suggest that the Soprano's last three measures

*A listing of both old and new series is available on request from Mrs. Clara Whittaker, ARS Secretary-Treasurer.

and the Tenor's last two be taken up an octave.

Aside from its own beauty, this canzon provides very useful training in shifting speeds and playing styles.

No. 43. *Bela Bartok. Hungarian Folk Song Settings. Arr. by David Goldstein for SAT. c.1962. Grade: Intermediate.*

Six short piano arrangements from the *For Children* series. The great Hungarian composer and ethnomusicologist made many settings of folk music from Southeast Europe, exploiting the true Hungarian peasant music that he and Kodaly had discovered. This had little in common with the cafe Gypsy music that all the world had believed to be the real Hungarian music. If anything, this music revelled in asymetrical phrase groupings and non-tonal melodic formations.

Bartok's sensitive settings are gems of simplicity. Dr. Goldstein has selected and arranged a half dozen so skillfully for recorders that one is not conscious of their pianistic origins. A reviewer has complained of the end of No. III, where eleven measures of *p* are followed by ten of *pp* and a final seven of *ppp*, but I believe the arranger was correct in appealing to the player's imagination rather than his sense of the literal. Two of the group, Nos. III and V, are more difficult, but they are well worth the work needed to play them well.

No. 44. *Alvin Etler. Three Pieces for Recorder Trio (AAT). c.1962. Grade: Moderately difficult. 1. Pileated; 2. Mourning; 3. Pica Pica.*

The AAT combination is very satisfying for those who want to get away from the soprano's octave transposition for a change. This scoring also makes it simple to substitute winds or strings (since all the parts sound as they are written). Try a flute or oboe.

Professor of composition at Smith College, Alvin Etler had already published a set of recorder trios when I asked him for something for the ARS series. Our set is characterized by sharp contrasts of articulation, extensive double-tonguing passages, jazzy sequential rhythms. They are harder than the Barab and more chromatically daring. The two outermost pieces are woodpecker-ish scherzi. *Mourning* is a sustained lyrical piece that rises to an intense wail before it subsides. Dynamics and articulation changes must be exaggerated, especially in *Pica Pica* (the *misterioso pp* passage, measures 12-19 and the tongued-legato island in a sea of double-tonguing, measures 9, 11).

No. 45. *Tudor Trios. Transcribed from original sources by Joel Newman for 3 Recorders. c.1963. Grade: Intermediate. SAT, SST, and AAT combinations. 1. Henry VIII. Two pieces (Untitled piece; Who so that wyss); 2. Morley. Canzonet ("Joy doth so arise"); 3. Peter Philips. Fantasia in Dorian Mode; 4. Tallis. Hymn ("Rex sanctorum angelorum").*

Simple pieces, except for the rich and subtle Philips Fantasia. The royal pieces, from the so-called Henry VIII ms. in the British Museum, are not duplicated, so far as I know, in any other recorder edition. Nor is this version of the Morley, which comes from a manuscript of instrumental music that includes a few of the canzonets without text and with certain "instrumentalisms." The Philips is one of three model modal pieces published in an obscure treatise, S. de Caus's *Institution harmonique* in 1615. One has already been published by Dom Gregory Murray (Schott) and the third will soon appear in another ARS Edition, *Music from Shakespeare's Time*. I have titled the composition Fantasia, but it may very well be a vocal piece whose text has been lost. I would be grateful to any reader who can identify it as a motet á 3; my own attempts have been unsuccessful. The suave polyphony of the Tallis Latin hymn-setting also comes from a manuscript seemingly prepared with instrumentalists in view, the same source from which I drew the pieces in ARS Edition No. 30.

Editions No. 46-52 *will be discussed in the next issue.*

BACH and the RECORDER

By Lloyd Schmidt

Albert Riemenschneider, in an excellent discussion which goes directly to the point of Bach's writings for flutes, states:

> It may be said without fear of contradiction, that Bach was the most sensitive of all great composers in the selectivity of his individual instruments. By this is meant using special instruments to realize the spiritual intent which was inherent in their characteristic quality.[1]

Admitting that Bach did write opportunely for the instruments at his disposal, Riemenschneider insists that when Bach was compelled to use the instruments at hand, he did so in a most careful fashion. At times, however, in his role as a composer, he would write beyond actual ranges or for instruments which were unavailable. In the practical situation as music director, of course, ranges were altered to fit, or substitutions were made. According to Riemenschneider, the texts used by Bach for the recorder show a remarkable uniformity of aesthetic background. In reference to Bach's use of the recorder, Riemenschneider states:

> He used recorder for certain effects, where the text was especially intimate in the effacement of self and in the giving over to a higher power. He also used it for expressing extremely tender moments, where thoughts of death and the peace of life to come were in question.[2]

Charles S. Terry echoes these views:

> Of no other instrument is Bach's characterization so clear and consistent as the Blockflöte. His comparatively infrequent employment of it indicates that he associated with it peculiar qualities to be reserved for particular uses. No other instrument identifies itself so closely with the simple piety of Bach. It voices his tenderness for his Saviour, his serene contemplation of death as the portal to bliss eternal. Only rarely, in cantatas #71 and #119, it intrudes into a score of pomp and circumstance. Elsewhere as in #65 it is the vehicle of the mysticism so deep-rooted in Bach's nature.[3]

Later Terry concludes:

> The flûte á bec had his deeper regard. For in its clear tones he could utter the ponderings of his devout mind. But its delicate timbre put it at a disadvantage in the orchestral era that followed the death of Handel. The very qualities that commended it to Bach prejudiced its competition with the rougher and louder rival. So, it passed from the orchestra to the museum, superseded, but not excelled, by its competitor.[4]

Ruetz indicates Bach's use of the recorder for moments involving nature, sleep, death, the grazing of sheep, angels' song, heavenly light, and dripping tears in a special symbolism.[5]

In spite of a great sensitivity to Bach's emotional and mystic concern with the text in Bach's works generally, Albert Schweitzer evidences surprisingly little concern with Bach's instrumentation, the works of Terry and Riemenschneider and the availability of good players on early instruments not yet having made their impact at the time of Schweitzer's writing. Thus, Schweitzer states:

> It is not for the best that the *flûtes á bec* in the fourth (Brandenburg) concerto should have to be replaced by our traverse flutes, but the total effect really does not suffer.[6]

And again:

> The disappearance of the *flûte á bec* is not a very great misfortune. It is one of the family of long flutes... The overtones being completely lacking, the timbre was soft but inexpressive. The parts for the *flûte á bec* hardly suffer at all from being played on the modern transverse flute. With regard to the general question of Bach's flute parts it may be asked whether the metal flute is not preferable in many cases to the wooden (transverse) flute.[7]

Schweitzer's intent would be, of course, to encourage the performance of Bach scores, many of which discourage performance by reason of unusual instrumentation. Schweitzer's great sensitivity to the Bach technique leads to the assumption that he is in concurrence with Riemenschneider and Terry on the specific question of recorders, and would undoubtedly urge their use if competent players were available.

Bach knew his instrument and used it well, modern difficulties in performance arising for the most part from pitch differences. His use of the recorder and transverse flute is individual and distinct, as has been demonstrated by Terry and Riemenschneider; in some cases he used both instruments in the same work. Though sometimes Bach demands real virtuosity on the part of recorder players, his treatment is typically Baroque.

The recorder occurs in Bach's known works thirty times, and he used seven terms to designate the recorder. "Flauto" occurs most frequently, being mentioned twenty-one times; "Flauto piccolo" occurs twice, "Flûte á bec," "Flauto á bec," "Fiauti á bec," "Fiauto," and "Fiauto d'Echo," are each used once.[8]

Bach tended to use recorders in pairs; three recorders are used in only three cases, for cantatas #25, #122, and #175. Sometimes in the larger ensembles two recorders are used in unison or with other instruments or voices in unison. Two of the instruments are used

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[1] *The Use of the Flutes in the Works of J. S. Bach* (Washington, D.C., Library of Congress, 1950), p. 4.

[2] *Ibid.*, p. 11.

[3] *Bach's Orchestra*, p. 67.

[4] *Ibid.*, p. 71.

[5] Manfred Ruetz, "Blockflöte in der Kirchenmusik J. S. Bachs," *Musik und Kirche*, VII (1935), 114.

[6] *J. S. Bach* (New York: Macmillan, 1949; translated by E. Newman), p. 408. German edition, p. 358.

[7] *Ibid.*, pp. 432-433. German edition, p. 745.

[8] Terry, *op. cit.*, p. 62, and Riemenschneider, *op. cit.*, p. 10, are in error in stating that Bach used the term "á bec" only once.

in fourteen cantatas, three in three cantatas, and a single instrument appears in only two cantatas. This tendency is reversed in Bach's use of the traverse flute where of fifty-four cantatas, one instrument is used in thirty-two cantatas, two are used in twenty-one cantatas, and only one example of three in "choir" appear. The "Flauto piccolo" occurs only in cantatas #103 and #96, in both cases reinforcing the traverse flute or the violin at the octave to emphasize the text. In cantata #106 a sombre funeral note is set with two viola da gambas and recorders. The bass does not appear; the B♭ tenor may have occurred in cantata #25, but not elsewhere.

The year 1723 was a turning point. Previous to this time Bach wrote four times as many works for the recorder as for the flute.[9] Before Leipzig (1723) twelve recorder works appear to only three for the traverse; at Leipzig only thirteen recorder works contrast to sixty for flute. The recorder first appears in 1708[10] and occurs most frequently in Bach's early works; it continued to appear throughout his life and in several of his latest works to 1742.[11] Höffer[12] cites one cantata (#71) from Mühlhausen, eight from Weimar (#189, #106, #142, #182, #18, #152, #161, and #208), and fourteen from Leipzig (#119, #81, #65, #46, #25, #139, #103, #175, #217, #180, #127, #96, #13, #122) these latter being used in spite of the general adoption of the traverse flute which was frequently used by Bach at this period. Riemenschneider[13] makes an interesting comparison of the frequency of the more popular obbligati instruments used by Bach in his cantatas, oratorios, and passions:

Recorder	15 times.	
Traverse flute (after 1723)	70 times.	
Oboe	84 times.	Oboe family 176 times.
Oboe d'amore (after 1723)	72 times.	
Oboe da caccia	20 times.	
Violin	69 times.	

Perhaps a study restricted to the cantatas would be even more revealing, the recorder occurring for various purposes twenty-five times, being less suited to the larger passions, oratorios, and instrumental works.

According to Terry[14] the recorder of Bach's time was available in eight sizes. Descant in A′, G′, and F′; Alto in E♭′ and D′; Alto-Tenor in C′; Tenor in B♭, and Bass in F; to these may be added the "flauti piccoli" in F″, D″, C″, and B♭′; the first two of these latter are used by Bach.

Except for a few cases the lowest pitch (F) of the modern alto suffices for the Bach ranges (cantatas #39 and #52 reach D′). According to Terry:

> As a general statement it may be said that an alto flute (modern tenor or E♭ or F tenor) served when the compass fellow below ... E, D, C and a descant (modern alto) for parts whose lowest note was A, G, and even F, except when that note occurred frequently or was stressed, conditions which demanded an alto instrument ... In Bach scores the Blockflöte is essentially a soprano instrument.[15]

Aside from the cantatas and vocal works only three examples of Bach's use of the recorder exist. These are the Brandenburg concertos Nos. II and IV and the Clavier Concerto No. VI, the latter being Bach's own arrangement of the Brandenburg No. IV for two recorders and keyboard. In addition to the church cantatas the recorder appears in the *Easter Oratorio,* the *St. Matthew Passion,* an early version of the *Magnificat,* and the secular pastoral cantata *Was Mir Behagt.* Degen reports that Bach had two flautists available in Leipzig. (To be used in case "dass das Kirchen Stück auch mit Flöten sie seynt nun á bec oder traversiari").[16]

Recently, another work, the great *Magnificat,* has been added to the catalog of Bach works for the recorder. Stanley Godman[17] draws attention to the existence of an original *Magnificat* in E♭, composed for Christmas vespers in Leipzig in 1723; this work was subsequently revised in D and augmented with four interpolations, replacing the recorders of the original work with flutes in the aria "Esurientes implevit"; this latter version is that which is currently performed.

David notes that recorders are appropriate for Bach's *Musical Offering,* the instrumentation being undesignated by Bach:

> All of the three-part movements in the *Musical Offering* can be performed in similar fashion with two parts on the piano and one on any other instrument at hand (violin, flute, recorder, viola, cello, etc.). Such a combination corresponds to those constantly employed by Bach, as his sonatas for obbligato harpsichord with violin, with flute, with viola da gamba prove ... Any of the thirteen compositions in the *Musical Offering,* when performed singly, can be played on any instrument or combination of instruments that have the proper range.[18]

As is carefully considered by Terry,[19] pitch is a problem in the performance of Bach scores, the "chamber" and "choral" tones being a whole tone or a tone and a half different at that time; these vary still another half

[9] Hans Schmitz, *Querflöte und Querflötenspiel in Deutschland während des Barokzeitalters* (Kassel und Basel: Bärenreiter, 1952), p. 67.

[10] The Schmieder *Verzeichnis* lists cantata #189 as 1707-1710.

[11] Cantata #122 is listed by Schmieder as 1740 or 1742.

[12] Linde Höffer-Winterfeld, "Die Blockflöte in dem Kantaten J. S. Bachs," *Hausmusik,* IV (1953), 106-116.

[13] *Op. cit.,* p. 19.

[14] *Op. cit.,* p. 63.

[15] *Ibid.*

[16] *Op. cit.,* p. 110.

[17] *Recorder News,* X (Summer, 1954), 6.

[18] *Bach's Musical Offering* (New York: Schirmer, 1945), p. 46.

[19] *Op. cit.,* pp. 64-66.

tone to modern pitch. In Arnstadt, Mühlhausen, and Weimar, Bach's recorder works are written a minor third lower than his organ and string scores generally; thus the part is transposed and recorders which sound E♭ or D (though played as instruments in F) must be used if original pitch is to be retained for the singers. The modern tenor in C can be used, though happier choices are the "Bach" recorders which are now available. Transposition of the part by the player entails key changes which greatly complicate the problems of fingering, recorders of different pitch being more satisfactory.[20]

Bach wrote, as was traditional, in the French violin clef. Six cases appear where the recorder is used as a transposing instrument: Cantatas #18, #103, #106, #152, #161, and #182. All of these except #103 belong to the Weimar period, the transposition being attributable to the high pitch of the organ.[21]

The following is a numerical listing of Bach's works which include recorder according to the numbering of the Schmieder *Verzeichnis.* Information is included in the following order: Schmieder number–Title–Place – Date – Setting – Sections which include recorder – Ranges of recorder parts–Bach Gesellschaft reference –General references and additional information.

Since there are a number of outstanding references to Bach's works, no detailed analysis will be attempted here. The following sources deal specifically with Bach's use of the recorder and are to be recommended as authoritative treatments for technical information.

Terry, C. S., *Bach's Orchestra* (London, 1932).

Riemenschneider, Albert, *The Use of the Flutes in the Works of J. S. Bach* (Washington, D.C., Library of Congress, 1950).

Höffer-Winterfeld, Linde, "Die Blockflöte in dem Kantaten J. S. Bachs," *Hausmusik,* IV/V (1953), 106-116.

Ruetz, Manfred, Die "Blockflöte bei Bach," *Collegium Musicum,* III (1935), 13-19; 75-82.

Ruetz, Manfred, "Blockflöte in der Kirchenmusik J. S. Bach," *Musik und Kirche,* VII (1935), 112-120; 170-186.

Francis, John, "What Bach wrote for the Flute and Why," *Music and Letters,* XXXI (January, 1950), 46-52.

The Church Cantatas

13 *Meine Seufzer, meine Tränen,* Leipzig, c.1740.
Soli: SATB. Chorus: SATB. Flauto I, II. Oboe da caccia. Solo Violin. Violin I, II, Viola, Continuo.
1. Aria. 3. Chorale. 5. Aria. 6. Chorale. (C′-E′′′). B.G. II.81; Riemenschneider, 17; Höffer, 111; Degen, 124; Francis, 46.
Difficult. Recorders in unison. Twice to E′ but doubled both times with violin. Next to last of Bach's works for recorder.

18 *Gleich wie der Regen und Schnee vom Himmel fällt, Weimar,* 1713 or 1714.
Soli: STB. Chorus: SATB. Flauto I, II. Viola I, II,

[20]See Höffer-Winterfeld, *op. cit.,* pp. 106-116.

[21]See Terry, *op. cit.,* pp. 64-66.

III, IV. Bassoon. Cello. Continuo.
1. Sinfonia. 3. Recitative and Choral. 4. Aria. 5. Choral. (E'-A''').
B.G. II. 229; Terry, 64; Francis, 46; Ruetz, *Coll. Mus.*, 13; Höffer, 106; Riemenschneider, 13.

Octaves with violas throughout. No problem for alto in F; Bach in later arrangement used F alto here. Transposed score; see Terry for details.

25 *Es ist nichts Gesundes an meinem Liebe,* Leipzig, between 1728 and 1736; Terry and Riemenschneider list 1731.

Soli: STB. Chorus: SATB. Flauto I, II, III. Oboe I, II. Cornetto. Trombone I, II, III. Violin I, II, Viola, Continuo.

1. Chorus. 5. Aria. 6. Chorale. (D''-D''' and F'-G''').

B.G. V.155. Riemenschneider, 16; Ruetz, *Mus. u. Kirche,* 115; Höffer, 112; Terry, 64.

One of three with three recorders. #1 unison; #6 with soprano. May have used tenor in B♭. Eighteenth in order of composition.

39 *Brich dem Hungrigen dein Brot,* Leipzig, 1732.
Soli: SAB. Chorus: SATB. Flauto I, II. Oboe I, II. Violin Solo. Violin I, II, Viola. Continuo.
1. Chorus. 5. Aria (S). 6. Choral. (D'-F''').
B.G. VII.303; Ruetz, *Mus. u. Kirche,* 115; Höffer, 106, 111; Terry, 63; Degen, 124.
One of two cantatas reaching D'. Same as #127.

46 *Schauet doch und sehet, ob irgend ein Schmerz sei,* Leipzig, between 1723 and 1727. Terry: c.1725; Ruetz: 1727; Riemenschneider: 1724 to 1727.
Soli: ATB. Chorus: SATB. Flauto I, II. Oboe da caccia I, II. Tromba o Corno da tirarsi (high trumpet). Violin I, II, Viola, Continuo.
1. Coro. 2. Recit. (T). 5. Aria (A). 6. Choral. (F'-G''').
B.G. X.189; Ruetz, *Mus. u. Kirche,* 115; Höffer, 110; Riemenschneider, 17.

65 *Sie werden aus Saba alle kommen,* Leipzig, 1724 or 1725.
Soli: TB. Chorus: SATB. Flauto I, II. Oboe da caccia I, II. Corno I, II. Viola, Cello, Bass, Continuo.
1. Coro. 2. Choral. 3. Aria (T). (F'-G''').
B.G. XVI. 135; Terry, 67; Degen, 124.

Terry cites #65 as example of mysticism in Bach's use of recorder. High flute part, difficult. With soprano at octave.

71 *Gott ist mein König,* Mühlhausen, 1708.
Soli: SATB. Chorus: SATB. Flauto I, II. Oboe I, II. Fagotto. Trombo I, II, III. Timpani. Violin I, II, Viola, Cello, Bass, Organ.

1. Coro. 4. Arioso (B). 6. Coro. 7. Coro. (1. G'-G''; 4. E'-C'''; 6. E♭'-A♭''; 7. E'-B'').
B.G. XVIII.3; Terry, 66; Ruetz, *M. u. K.,* 115; Höffer, 110, 116.

Earliest example, only one from Mühlhausen. In a full score orchestra with four choirs. Flauto and oboes in written D, other instruments in C; Bach Gesellschaft has flauti in C (tenor recorder for second flute); reason difference in "chor" and "kammerton." Terry notes as a rare example of recorder in a score of pomp and circumstance.

81 *Jesus schläft, was soll ich hoffen,* Leipzig, 1724.
Soli: ATB. Chorus: SATB. Flauto I, II. Oboe d'amore I, II. Violin I, II, Viola, Continuo.
1. Aria (A). Probably final chorale. (G'-F''').
B.G. XX.3; Höffer, 110.
Two recorders and strings in alto aria.

96 *Herr Christ, der ein'ge Gottes-Sohn,* Leipzig, 1735-1744; Terry: c.1740.
Soli: SATB Chorus: SATB. Flauto traverso solo. Flauto piccolo. Oboe I, II. Corno. Tromba. Violin

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I, II, Viola, Continuo.
1. Coro. (Flauto piccolo F''-F''''').
B.G. XXII.157; Terry, 63; Höffer, 107.
One of the two cantatas with flauto piccolo; both times in a single movement reinforcing at the octave. Very florid. Related to words for emphasis.

103 *Ihr werdet weinen und heulen,* Leipzig, 1735.
Soli: AT. Chorus: SATB. Flauto traverso. Flauto piccolo. Oboe d'amore I, II. Tromba. Violin I, II, Viola, Continuo.
1. Coro. (E''-F#''''').
B.G. XXIII.69; Francis, 46; Terry, 65.
With Flauto traverso or Violino concertante. One of two instances of use of Flauto piccolo. Very florid, very high. Text on "heulen," to "yell or howl." In D'' but written a minor third higher. Virtuoso style, playable on sopranino recorder. See Terry for detailed discussion of transpositions.

106 *Gottes Zeit ist die allerbeste Zeit,* "Actus Tragicus," Weimar, 1711(?).
Soli: AB. Chorus: SATB. Flauto I, II. Viola da Gamba I, II. Continuo.
Sonatina. (E♭'-D''').
B.G. XXIII.49; Terry, 65; Ruetz, *Coll. Mus.,* 75; Riemenschneider, 12.
Two recorders in unison as in #13. Funeral cantata; somber with recorders and viola da gamba. Earliest score extant is in F sounding E♭ for low organ tone. Tenor can be used. Second in order of Bach's recorder works.

115 *Mache dich, mein Geist bereit,* Leipzig, 1735-1744.
Soli: SATB. Chorus: SATB. Flauto traverso. Oboe d'amore. Corno. Violin I, II. Viola, Cello piccolo, Continuo.
6. Choral.
B.G. XXIV.111; Höffer, 112.
"Flauto" with soprano in #6 cited by Höffer.

119 *Preise, Jerusalem, den Herrn,* Leipzig, 1723.
Soli: SATB. Chorus: SATB. Flauto I, II. Oboe I, II, III. Oboe da caccia I, II. Tromba I, II, III, IV. Timpani. Violin I, II, Viola, Continuo.
1. Coro. 4. Recitative (B). 5. Aria (A). 7. Coro. (F'-G''').
B.G. XII.195; Terry, 67; Höffer, 110.
Two in unison. Year of Magnificat.

122 *Das neugebor'ne Kindelein,* Leipzig, c.1742.
Soli: SATB. Chorus: SATB. Flauto I, II, III. Oboe I, II. Taille (Oboe da caccia). Violin I, II, Viola, Continuo.
3. Recitative (S). (G''-G'''; C''-B♭''; G'-G'').
B.G. XXVI.23; Höffer, 109.
One of three cantatas with three recorders (#25, #122, #175). Three flutes play chorale, as angels.

127 *Herr Jesu Christ, wahr'r Mensch und Gott,* Leipzig, between 1735 and 1744; Terry: c.1740.
Soli: STB. Chorus: SATB. Flauto I, II. Oboe I, II. Tromba. Violin I, II. Viola, Continuo.
1. Coro. 3. Aria (S). 5. Chorale. (F'-G''').
B.G. XXVI.135.

142 *Uns ist ein Kind geboren,* Weimar, 1712 or 1713.
Soli: ATB. Chorus: SATB. Flauto I, II. Oboe I, II. Violin I, II, Viola, Continuo.
1. Concerto. 2. Coro. 7. Aria (A). 8. Choral. (E'-C''').
B.G. XXX.19; Höffer, 112; Terry, 66.
Questionable authenticity as by Bach; perhaps by Kuhnau.

152 *Tritt auf die Glaubensbahn,* Weimar, 1715.
Solo and Duet (SB). Flauto. Oboe. Viola d'amore. Viola da gamba. Continuo.
1. Concerto. 4. Aria (S). 6. Duet (SB). (D'-E''').
B.G. XXXII.19; Riemenschneider, 14.
Reaches low D''; in E minor, recorder in G minor, transposing minor third to suit high (cornetton) pitch of Weimar organ. Same situation as #161; for performance, old pitch best for voice ranges.

161 *Komm, du süsse Todesstunde,* Leipzig, 1715.
Soli: AT. Chorus: SATB. Flauto I, II. Violin I, II, Viola, Organ, Continuo.
1. Aria (A). 4. Recitative (A). 5. Coro. 6. Choral. (A♭'-G'''; F'-G''').
B.G. XXXIII.3; Höffer, 112.
All movements including recorder are in C; recorder in E♭ to reach Weimar organ. A solution in modern practice is to lower continuo a half tone.

175 *Er rufet seinen Schafen mit Namen,* Leipzig, 1735-1736.
Soli: ATB. Chorus: SATB. Flauto I, II, III. Tromba I, II. Violin I, II, Viola, Cello piccolo solo. Continuo.
1. Recit. (T). 2. Aria (A). 7. Choral. (G'-G''').
B.G. XXXV.161.
One of three cantatas with three recorders (#25, #122, #175).

180 *Schmücke dich, O Liebe Seele,* Leipzig, 1735-1744.
Terry: c.1740
Soli: SATB. Chorus: SATB. Flauto traverso. Flauto I, II. Oboe I, II (Oboe da caccia). Violin I, II, Viola, Violoncello piccolo, Continuo.
1. Coro. 4. Recit. (A). 5. Aria (S). (F'-G''').
B.G. XXXV.295.
Traverse flute and recorder in same work.

182 *Himmelskönig, sei willkommen,* Weimar, 1715 or 1714.
Soli: ATB. Chorus: SATB. Flûte á bec. Violin concertante. Violin ripieno. Viola I, II. Continuo.
1. Sonata. 2. Coro. 5. Aria (A). 7. Choral. 8. Coro (E'-F#''').
B.G. XXXVII.23; Höffer, 112.
Flutes in B♭ transposing down a minor third to G major and E minor. For recorder in F; earlier

in B-flat. Later in Leipzig the flute was also in G. Where range is too great in early edition, the notation is changed in Bach's own hand to be playable on F alto.

189 *Meine Seele rühmt und preist,* probably 1707 to 1710.
Solo tenor. Flauto. Oboe. Violin. Continuo.
1. Aria (T). 5. Aria (T).
B.G. XXXVII.15.
Very playable. Authenticity questioned. Terry lists as traverse. Undoubtedly recorder.

Secular Cantata

208 *Was mir behagt, ist nur die muntre Jagd,* Weimar, 1716.
Soli: S I, II, T, B. Chorus: SATB. Flauto I, II. Oboe I, II. Taille (Oboe da caccia). Corno da caccia I, II. Fagotti. Violin I, II, Viola, Cello, Violone grosso, Continuo.
9. Aria (S). (F′-G′′′).
B.G. XXIX.3.
Pastoral; contains "Sheep may safely graze."

Magnificat, Passion, Oratorio

243 *Magnificat* in D (E♭), Leipzig, 1723.
Soli: SATB. Chorus: S I, II, ATB. Flauto traverso I, II (Flauto I, II). Oboe d'amore I, II. Oboe I, II. Tromba I, II, III. Timpani. Violin I, II, Viola, Cello, Organ, Continuo.
9. Aria (A).
B.G. XI.3.
Early E♭ version had recorders in this aria. "Esurientes implevit."

244 *St. Matthew's Passion,* Leipzig, 1728-1729.
Soli: SATB. Chorus: SATB. Flauto traverso I, II. Flauti I, II. Oboe I, II. Oboe d'amore I, II. Oboe da caccia I, II. Violin I, II, Viola, Viola da gamba, Cello, Organ, Continuo.
25. Recitative and Chorale (T). (F′-E♭′′′).
B.G. IV.4 (B.G. erroneously shows flute; see p. xxi).

249 *Easter Oratorio,* Leipzig, c.1736 (1725 early version).
Soli: SATB. Chorus: SATB. Flauto traverso. Flauto á bec I, II. Oboe d'amore. Oboe I, II. Tromba I, II, III. Timpani. Violin I, II, Viola, Fagotto, Continuo.
7. Aria (T). (G′-E′′′).
B.G. XXI.3.
Recorder and flute in same work.

249a *Entfliehet, verschwindet, entweichet, ihr Sorgen,* Leipzig, 1725.
Soli: SATB. Chorus: SATB. Flauto I, II. Flauto traverso. Oboe I, II. Fagotto. Tromba I, II, III. Timpani. Violin I, II, Viola, Continuo.
7. Aria (T).
Not in Bach Gesellschaft; listed in Schmieder, p. 377. Newly found in 1942. British Museum Bach MS 355.

Instrumental Works

1047 *Brandenburg Concerto No. II,* Köthen, 1721.
Tromba. Fiauto. Hautbois. Violino concertati. Violin I, II, Viola, Violone, Cello, Basso, Cembalo.
Range F′-G′′′.
B.G. XIX.85.

1049 *Brandenburg Concerto No. IV,* Köthen, 1721.
Violino principale. Due Fiauti d'Echo. Due Violini. Viola. Violone. Violoncello. Continuo.
Ranges: I G′-G′′′; II F′-G′′′.
B.G. XIX.85.

1057 *Cembalo Concerto No. VI,* Leipzig, c.1730-1733.
Cembalo concertato. Due Fiauti á bec. Due Violini. Viola e continuo.
F′-F′′′.
B.G. XVII.153.
Arrangement by Bach of *Brandenburg Concerto No. IV.*

AR, Nov. 1964

The SANTA BARBARA SUITE

(A Commentary on ARS Edition No. 18)*

By Erich Katz

This little Suite has no programmatic meaning and no musical reference to the town of Santa Barbara nor to its Patron Saint. In fact, the Suite was written before I had ever seen Santa Barbara, and therefore the only connotation was one of wishful thinking. But I knew something of the Spanish history of Santa Barbara, and so the Prelude became an Entrada, the dance movement a Tango. In the meantime, since I took up residence in this fair town, I have learned that not even the minority of Spanish-speaking people here knows what an Entrada is in music, nor did I ever see anyone dance a Tango. So much for the background to this work.

The Suite has four movements, but the first two, Entrada and Canon, actually belong together, and the best way of performing them is in an A-B-A form: Entrada—Canon—Entrada, with the Canon representing a trio (middle section). The Entrada, although notated for simplicity's sake in 6/8, is a mixture of 3/4 and 6/8 alternating and sometimes combined in the manner of the old hemiola technique. The ostinato of the middle voice serves as a medium to sustain the steady flow of the melodic lines and should be played very evenly, with a flexible, often shifting and never too pronounced, accentuation.

The free middle voice of the Canon has approximately the same function, holding the two outer voices, which are led in strict canonic imitation, rhythmically together. The tempo should be somewhat slower than in the Entrada, and the meter here is a simple 3/4.

At the time the Suite was written, more than ten years ago, a Tango for recorders was something of a novelty, and there was some objection in certain circles of recorder purists. Even fairly recently a nice elderly lady in one of my classes refused steadfastly to play this movement which she considered a horrible aberration from the true path which music for recorders should follow. However, I can see no reason why recorders should be less suited to sounding the rhythmical patterns and syncopations of a modern dance than those of its 16th- or 17th-century counterpart. Indeed, the mellow timbre, the "blue" mood of a Tango, seems particularly fitting to the sweetness of tone that recorders are capable of. In playing this movement one should take the syncopated 16th-notes as short as possible in order to give them the necessary keen and cleancut flavor. Yet the overall character must be cantabile, though without any sentimentality.

The thematic ideas of the Tango and the following Rondo were first developed in a different context, as parts of music for a short film done the previous year. The notation of the Rondo presented a little problem, for in order to squeeze this movement onto two printed pages, it was necessary to take some emergency steps, such as using frequent repetitions and Da Capos which make sightreading somewhat confusing. This superficial difficulty is unfortunate but under the circumstances could not be helped, and it disappears as soon as the traffic route becomes clear. To start with, it is practical to take the tempo not too fast, or else the following 16th-runs might fall under the table. Most of the movement should be played staccato or nonlegato, as tidily as possible, with a light and crisp air. The contrasting middle section has a quasi-limping, rhumba-like compound meter of 5/8 plus 3/8 which should be strongly accentuated.

(One more in a new series, inaugurated in the last issue, in which the composer or editor discusses his favorite ARS Editions—Old Series.)

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*The Suite is for recorder trio (S, S or A, A or T).

The RECORDER in ORFF-SCHULWERK

By Margaret Murray

(Reprinted by the kind permission of *The Recorder and Music Magazine.*)

Orff-Schulwerk takes its name from Carl Orff, one of Germany's foremost composers, and its English subtitle "Music for Children" sounds less forbidding than "Work for Schools"! The germ of Orff-Schulwerk in its present form started to grow over thirty years ago when Orff became musical director of a school for eurythmics in Munich. Here, together with his collaborator Gunild Keetman, he started experimenting with new ways of teaching children music.

Creative ideas about teaching art and movement were already rife in Europe at this time. These ideas have now shown such exciting results, particularly in the field of children's art, that they have come to be accepted and taken for granted. It is only now being realised that a similar approach to the teaching of music is possible. It even took Orff some time to realise that his music educational theories were universally valid. The turning point that led to publication came in about 1948 when the Bavarian radio asked him to do a short series of lessons for broadcasting to schools. A group of children was given lessons in the studio while the schools listened in. The enthusiastic response exceeded anything that Orff had imagined and a further extensive series of broadcasts was arranged. It was from the material from these broadcasts that the five German volumes of Orff-Schulwerk were formed and it was in 1950 that volume one was first published.

Since then one country after another has become interested and there are now versions in nine different European languages, a Canadian and a Japanese version, and I believe a Turkish version is in preparation. The English version was first published in 1958 and there are now three volumes in print, with the fourth and fifth in preparation. A world headquarters has been established which includes a training center that is attached to the Mozarteum Academy in Salzburg. Here there are facilities for people of all nationalities to take either a two-year course in Orff-Schulwerk, or alternatively to visit the fortnight's summer course held every year at the beginning of July.

Orff-Schulwerk then, where it is known, is universally recognized. What is the reason for the immediacy of its appeal?

Music has become a complicated and sophisticated art whose performance and understanding require many different skills and disciplines. By going back to its earliest forms Orff has managed to simplify the language of music so that children can use it immediately and satisfyingly for their own enjoyment, creating a form of music-making all their own. By separating the various elements and by dealing with one thing at a time he also makes it possible for children to develop musically at their own speed, and for groups of mixed ability to make music together, each contributing according to his particular stage of development.

We start with rhythm, the rhythm of words. Through his own name, rhymes and jingles, and any words that are alive with meaning for him, the child becomes aware of the metric pattern of speech. These groups of words form rhythmic patterns that can be expressed in bodily movements that make percussive sounds, such as clapping, slapping the knees, stamping, snapping the fingers or clicking the tongue. When expressed rhythmically and repeated to form ostinati, they can be used by one group as accompanying figures for a jingle or poem that another group recites. Alternatively they can be played on unpitched instruments or used as a basis for imitative work.

Imitation is the beginning of improvisation. A clapped pattern that the whole class imitates then becomes a question to which an individual child provides an answer, until you reach the stage where one child provides both question and answer and we have the beginnings of a technique that can soon lead to the improvisation of shapely rhythmic and melodic phrases.

At this stage we begin to add pitch using only the notes G and E to start with. All the previous rhythmic work can now be sung on these two notes, and we add the use of special pitched percussion instruments called glockenspiels and xylophones. They are easy to play and their beauty of tone encourages improvisation.

From now on there is a development of gradually increasing complexity. More words are used, more complicated rhythms, longer phrases for imitation and questions and answers, and percussive body movements that are more complicated rhythmically.

In pitch first the note A is added to the G and E already known, and the addition of D and then C gives us the complete pentatonic scale CDEGA. Here the pitch development remains for some time, allowing full scope for consolidating the position. There is much misunderstanding of Orff's use of the pentatonic scale and of his reasons for not abandoning it too soon.

The five tones (it has no semitones) of this scale are equal so that you can begin or end your melody where you please. The notes all blend together harmonically and for a group improvisation the accompanying in-

struments play short repeated ostinato patterns while the bass is provided by the lowest pitched instrument available, preferably a guitar or cello. This bass instrument plays a drone (the sustained fifth that is the bass of every bagpipe melody). The lowest note of this drone will establish your tonal center. We have conventional major and minor possibilities with CG and AE, while GD and DA can produce some interesting if somewhat bizarre effects. The reason for staying in the pentatonic for some time is that these conditions give complete melodic freedom and provide an opportunity of developing a really free style of making music with plenty of rhythmic variety and with many possibilities of varying the tone colour.

Another point that is not always understood is that although a child is working creatively with music in the pentatonic scale it does not mean that all his musical activities are restricted to pentatonic work—far from it! At the Mozarteum Academy, for children studying there, Orff-Schulwerk that starts with the pentatonic scale is a compulsory part of their musical education, and they may well be practising chromatic scales on piano or violin at the same time.

The introduction of notation should come as naturally as possible. With those that already have some knowledge of it it can be introduced at the start; but with those at the infant stage let them enjoy their music actively before having to learn how to read it. Did they not speak for at least two years before starting to read or write? Once notation has been introduced then everything they play or sing should be related to it; but they learn mainly by ear, and they perform from memory. They are being trained to listen and to adjust their tempo and tone to that of the leader of the ensemble.

To what extent does Orff use the recorder in his Schulwerk? This instrument has played a vital, integral part in the Orffian ensemble from the very beginning. It blends beautifully with the pitched percussion instruments and it is the only instrument in the ensemble that is able to provide a sustained melodic line with comparatively little technical effort. It is also interesting to note that Orff-Schulwerk only takes a firm hold in those countries where recorder playing flourishes extensively. France is a negative example of this experience to date.

How does the recorder fit into the work outlined so far? With children of less than seven years probably only as an instrument played by the teacher, when it can ask melodic questions that are answered vocally or by other pitched instruments. The teacher can also use it to play a pentatonic tune to which the class as a whole could provide a rhythmic, instrumental, or even partly vocal accompaniment. Once the children are old enough to play the recorder themselves they can use it in all the early melodic work described above, but it is best treated as a purely melodic instrument. Repeated ostinato figures that are fun to play on xylophone or glockenspiel are neither so effective nor interesting to play on a recorder.

The convenience of using the notes CDEGA as the easiest approach to C major is obvious, but once the pattern of intervals within the pentatonic scale has been grasped it can be pitched wherever you like and the transposition is an instructive exercise. Most diatonic glockenspiels and xylophones on the market at the present day can accommodate the pentatonic scales FGACD and GABDE and this latter pitch would probably be more helpful to beginners on the descant. At this pitch it would also be possible to sing, and for recorders to play, some of the pentatonic tunes of Scotland and other countries, with simple accompaniments founded on drone bass and ostinato.

We have so far only dealt with the pentatonic scale which forms the exclusive range of material used in volume one of Orff-Schulwerk. In volumes two and three the notes F and B are first introduced as melodic passing notes and then as harmonised notes over a repeatedly changing harmony that grows naturally out of the drone bass. Further major keys are used and dominant and sub-dominant harmony is introduced. The recorder is extensively catered to in these volumes, but owing to the still prevailing use of German fingering in Germany, in a rather restricted way. F is an easy note to finger for them and F♯ almost impossible. So, for the recorder there is very little use of G major and many EF trills and ornaments. The volumes, however, are meant mainly as patterns for the teacher to study, and for those who want to use their songs and pieces the instrumentation, and even the key, can always be altered to suit prevailing conditions provided that taste and discretion are exercised. Volumes four and five explore the minor modes and their harmonies and they will contain plenty of material for recorders from bass to sopranino with a wider key range.

For those wishing to study further there are also two recordings called *Music for Children* by Carl Orff and Gunild Keetman (33CX 1549/50). They give examples from volumes one and two and show the kind of results that can be achieved at this stage.

Now I must give a word of warning. In an article of these dimensions it is not possible to deal with this subject in more than the most general terms, and, furthermore, it is not a subject that can be learned only by reading about it. As the children learn by doing, so do the teachers and then only with guidance. It is essential to *experience* the practical application of these ideas, and the only way to do this is to attend one of the special Orff-Schulwerk courses, or to agitate until one is organised in your area.

Ninth Hole By C. Kenworthy

Formerly Editor, now Associate Editor,
The Recorder and Music Magazine

It would be salutary, in the middle of guffawing over Flauto Piccolo's paragraph *Victorian View,* to pause and reflect how ignorant some people still are about the recorder, and how long it has taken for this particular error to die out.

To be fair to Engel, he was faced with the need to comment on an instrument which had the characteristics he mentions—a hole near the mouthpiece covered with a thin bladder—and he adopted the view propounded by William Chappell in his *Popular Music of the Olden Time* about fifteen years earlier. The error persisted, and Edward W. Naylor in his book *Shakespeare and Music* (Dent, London, 1896) included as frontispiece a picture of a group of instruments from the South Kensington Museum, which includes the "recorder," described as a

> large beak flute of dark wood. Three joints, not including beak. The beak has a hole at the back, covered with a thin skin, which vibrates and gives a slight reediness to the tone. The usual six finger holes in front, a thumb hole behind, and a right-or-left little finger hole in lowest joint.

The reference to the recorder in the text does not mention the skin-covered hole but describes the instrument as a big flageolet, two feet two inches long, and comments that

> there were other beaked flutes of the same period of a better class, which had several keys as well as the holes.

In the revised edition of 1931 the influence of Welch and Canon Galpin is evident. Not only has all reference to the South Kensington instrument disappeared but it has also been removed from the frontispiece, clearly a trimmed-up version of the 1896 picture.

Christopher Welch in his *Lectures on the Recorder* has an illustration of what is undoubtedly the instrument in the Naylor frontispiece and he discusses at length the origin of the error and the possible effect of the hole in question, and establishes the date of the instrument as being about 1810.

But we are still in comparatively early years. Somewhat nearer our own time a new edition of a reference book was issued which said in a fulsome preface that "this work has needed revision in order to repair not its mistakes, but its omissions" and went on to include the following definition:

> *Record,* old E. To play the *recorder.* An obsolete flageolet with 9 holes, one of them covered with gold beater's skin, compass two octaves, f′-f‴.

If one chokes up over Engel, what does one do over this extract from *Music Lovers' Encyclopedia* compiled by Rupert Hughes and "Completely revised and Newly Edited by Deems Taylor and Russell Kerr" in 1950?

I confess I get a malicious pleasure from looking up "recorder" in any reference work that comes my way—and hoping—.

FLAUTO PICCOLO'S CORNER

More foibles

From a local review of the N. Y. Pro Musica's concert at Montclair, N. J., April 10th:

> ... The harpsichord is not a stranger to us but the bass viol was slightly different and played with the bow under the strings and held with the palm upward rather than down as we know it now ...

Sunday Times. Children's Fall Fashion Section:

A series of photographs by Gordon Parks was featured, showing a Robin Hood-like piper leading a variety of child models. It began with him offering a soprano recorder to a young braided giggler. Then, in full color, he led a line of dancing children through the meadow grass, playing the soprano with one hand, like a tabor pipe. My confidence was a bit shaken by this, but returned with two more photos in which the piper seemed to be playing in almost correct fashion. Alas, the final shot dashed my credulity in the wisdom of fashion photographers. Our piper was playing away, holding the recorder with both hands gripped around it as if it were a baseball bat! But dare we complain, after running that "drawing" of a recorder player in an advertisement in our last issue?*

Pop Music?

N. Y. Times music critic Howard Klein's descriptions of some of the compositions performed at the N. Y. Festival of the Avant-Garde, September 3rd, at Judson Hall, are too good to be missed.

> The most interesting work was Philip Corner's *Moving Piece* ... The "score" for this consisted of about 17 letter-size sheets of white paper upon which Mr. Corner had drawn some squibbles with a brush and black water-color. They were strung up on an improvised clothesline. Mr. Glick began in the center, "reading" the middle sheet, then he went to the second on the right, the third on the left and so on, alternating sides for each new page. He brought a wealth of understanding to the piece, for he made of it an amusing and cogent work. How much credit goes to him and how much to Mr. Corner is a moot point.
>
> Alvin Lucier ... had his *Composition for Pianist and Mother* performed ... His piece went like this: Little Old Lady enters, seats herself stage right. Pianist comes in, takes off shoes. Runs around piano in stocking feet. Caresses piano. Tears up small card and throws pieces at Mother who is now chewing gum. Mother blows nose loudly. Pianist lifts piano lid, plucks a string. Mother comes to piano, blows Pianist's nose on huge paper napkin. He knocks on inside of piano, she claps very quietly. He puts on shoes, she screams. Etc.

A school is a school is a school

From time to time, it is helpful to pause in the middle of a splendidly sonorous word or some Madison-Avenue conceived phrase to ask if it is meaningful. Organizational life seems to cultivate pretentious language—especially jargon and the deep purple patch—and the ARS is no exception. Witness some of the terms we have been applying to our local and regional hootenanies. *Seminar,* for instance. A fine sounding word to be sure, and especially with the additional assonance from ARS and Summer! Straight out of university catalogs, where it belongs, the term conjures up the image of a long table surrounded by experts sharing research reports with each other. The image is correct; a seminar is solely concerned with research and research methods. Its participants are equally mature scholars, guided unobtrusively by a more knowledgeable seminar leader. Where is the ARS summer establishment concerned with research? Our patrons are less developed players who come to learn from expert players. They are attending schools, not seminars. Let's call them schools!

For do-it-yourself players of this word game, I append some definitions of terms often used for recorder weekends and weeks. They have been garnered from Funk & Wagnall's *Standard College Dictionary,* the only word-book with me on the dunes this summer.

SCHOOL	any institution devoted primarily to imparting knowledge or to developing certain skills or talents.
SEMINAR	a group of advanced students at a college or university, meeting regularly and informally with a professor for discussion of research problems.
WORKSHOP	a building or room where any work is carried on.
FORUM	an assembly for discussion of public affairs.
ROUND TABLE	a meeting place for conference or discussion.
SYMPOSIUM	a meeting for discussion of a particular subject; a series of brief essays or articles on the same subject.

Holborne Helped

I have received a few letters, two of them from England, thanking me for last issue's Holborne article. Best of all, Noah Greenberg has offered to publish the remaining works in his projected N. Y. Pro Musica Editions of instrumental music. When this has been accomplished, recorder players will have still another thing to thank Pro Musica's founder and director for.

Final foible

Louis Foye, N. Y. correspondent of the *Paris-Presse,* reported on September 4th from Paris that French tourists find New York is not worth more than a four days' stay. He summed up their complaints as follows:

> First of all, it's either too hot outside or too cold in the stores, hotels, museums, and air-conditioned movies. They all catch colds and because they brought no handkerchiefs they have to use tissues. The paper is too thin and their fingers go through it and there's nothing that annoys a tourist like having a cold and dirtying his fingers at the same time.

All "Americans in Paris" will sympathize with the remaining complaints that food costs too much and that no one understands the language, especially the cab drivers, who don't understand French "in order to up the price on you." *M. Foye, de te fabula narretur!* (mistranslation: Parisians should feel at home here).

—Joel Newman

*See Letters to the Editor, page 50.—Ed.

RECORD REVIEW

DOMESTIC DELUGE

TRIO FLAUTO DOLCE: TFD 1 (compatible groove mono-stereo). Martha Bixler, recorders; Eric Leber, recorders, harpsichord; Morris Newman, bassoon, recorders; Robert White, tenor.
MUSIC IN SHAKESPEARE'S ENGLAND: Mercury MG50397 (mono), SR90397 (stereo). The Krainis Consort. Bernard Krainis, recorders; Barbara Mueser, viola da gamba; Joseph Iadone, lute; Betty Wilson, soprano.

Recordings on which the recorder plays a leading role are no longer rare, although until recently, most were European imports. However, high-quality recorded recorder performances are still rather scarce. The almost simultaneous appearance of two fine recordings, both American products, will surely bring joy to ARS discophiles.

The eagerly awaited record debut of the Trio Flauto Dolce is worth the wait. The program includes music of the court of Henry VIII, as well as Jacobean fantasias, Elizabethan ayres, church cantatas of Schütz, a sonata by Boismortier, and a treasure of a cantata by Campra. Although instrumentally limited to recorders, harpsichord, and bassoon, the Trio's imaginative use of their resources gives the illusion of a larger variety of instruments. "Living presence," a quality much ballyhooed by record companies but often elusive in recorded performances, is very apparent on this disc.

Especially enchanting is tenor Robert White's rousing rendition of William Cornysh's "Blow thy horn, hunter," horns in this case being effectively simulated by recorders. Mr. White's musical versatility is always evident, and aside from a somewhat insecure unaccompanied performance of "Have you seen but a white lily grow?" all signs here indicate that he is developing into a very fine tenor indeed.

The real marvel on this record is the bassoon of Morris Newman. In collaboration with Martha Bixler's soprano recorder and Eric Leber's harpsichord, the bassoon is *délicieux* in Boismortier's E-minor Sonata. Although both Miss Bixler and Mr. Leber are consistently competent and perform with understanding, it is the musical talent of Morris Newman which distinguishes this record. Mr. Leber sparkles on the harpsichord; a bit more bounce and abandon wouldn't hurt Miss Bixler's recorder solos. The Trio Flauto Dolce is certainly one of the most promising consorts ascendant today.

A stylish photograph of the Trio adorns the jacket designed by Diana Blair. Excellent program notes (where are the musical sources?), vocal texts, and excellent recorded sound complement the generally fine performances, making this record enhance any recorderophile's collection.

With Shakespeare and the Beatles currently competing at the box office, record companies have little choice in catering to popular demand. (To be or not to be, yeah, yeah, yeah?) It is therefore hardly surprising that Mercury's first recording of the Krainis Consort should be music of Shakespeare's time. The present Krainis Consort is not quite the same as that of Festive and Sweet Pipes fame. Consorting with recorder virtuoso Bernard Krainis are viola da gamba and lute virtuosi Barbara Mueser and Joseph Iadone, here joined by soprano Betty Wilson, all alumni of the New York Pro Musica.

Very little of the music on this record makes virtuosity the *raison d'être;* these are popular songs and instrumental pieces which Shakespeare mentioned many times in plays and poems.

Monotony, ever a peril when programming for a small ensemble, is neatly dodged by the Krainis Consort. In addition to selections for full consort, (Morley's "Mine own sweet jewel" and "It was a lover and his lass") there are solos for assorted recorders, two gamba solos, lute solos, and songs to the lute.

At the risk of accusations of heresy from recorder playing purists, I must confess to finding "My Lady Carey's Dompe" the most beguiling performance on the record. Originally for keyboard, it becomes pure enchantment for lute and pizzicato viola da gamba. Lute, gamba, and tenor recorder are a lovely combination in "Fortune my foe" and some of the fantasias. For sheer virtuosity and high style, Miss Mueser deserves a huge bouquet for her performance of "Life" and "Touch me lightly" by Hume. Instrumentally, this record is a great success.

Mercury sent a monaural review copy of the record, and I have not heard the stereo version. On the monaural recording it sounds as if the microphone were almost dangling down the soprano's throat. For this reason, I am reluctant to admit disappointment in Miss Wilson's usually exquisite voice. Better luck to Miss Wilson and to Mercury's engineers in their next record together.

An artistic jacket, with annotations by Denis Stevens and performance notes by Bernard Krainis, completes this attractive recording. Vocal texts are given; musical sources are again veiled in mystery.

For people addicted to recorded comparisons, Lupo's Fantasia á 3 in B♭ and Campian's "Never weather-beaten saile" appear on both of these records. Comparison of instrumentation and interpretation can prove pleasurable and profitable. With no less than 24 recordings of Tchaikowsky's Fifth Symphony listed in the current Schwann Catalog, there can be no room for complaint at two recordings of a piece by Lupo or Campian.

In the past, many domestic recordings of old music have left much to be desired. Dare we hope that the simultaneous birth of TFD 1 and MG50397 indicate a coming trend toward quality as well as quantity in this area so dear to our fippled hearts?

—Anne Tremearne

MUSIC REVIEWS

NICOLA PORPORA: Sinfonia for Recorder (Flute, Oboe, Violin) and Piano. Ed. by Josef Marx; Figured Bass set by Paul Maynard. N. Y.: McGinnis & Marx, 1963

Played expressively and with elegance this music makes a fine concert piece. In addition, since it demands only intermediate technical proficiency, it recommends itself to the teacher and student. Then too, it is good to add another work to the rather bare shelf of Italian Baroque compositions for recorder (a little Vivaldi, Alessandro Scarlatti, and Marcello). However, after examining this edition carefully, I feel that its editor values the work very little. He has allowed it to get onto the market in the most careless typographical dress I have seen in a long time. It is brimful of errors. Now I know, as a fellow editor, how easy it is for these things to get by in both ms. and proof, but I reckon that this edition has more mistakes in it than can be found in all 50 ARS Editions! Even non-musical items like the composer's name and the title are affected. The name, correctly spelled on cover and title-page, is misspelled five other times (score, each part, both advertising lists in the rear, one of which carries this work as a "Sonata in D Minor"). Then we find the Recorder part labelled "Cello or Bassoon" and vice versa and begin to suspect what is in store for us.

For the benefit of those who have already bought this edition, here are the musical errors I've caught, plus some queries of the sort that we pay editors to answer for us:

RECORDER PART

1. Adagio. meas. 4, 4th beat: Shouldn't A acting as an appoggiatura resolve to G within the measure?
   — m. 11, 2nd beat: F♯, not F
   — m. 12, 1st beat: C♯, not C
2. Allegro. m. 26, last note: F, not E
   — m. 36-7, 42-3, and 62-3: Hemiola patterns need "visibility"
3. Adagio. m. 1, last note: F♯, not F
   — m. 3, 3rd beat: A B♭-G♮-F♯, not A-B♭-G♯-F
4. Allegro. m. 14-5 and 47-8: hemiolas obscured again

CELLO PART

1. Adagio. m. 9, 4th beat: E or E♭?
   — m. 11, 4th beat: E♭, not E(?)
4. Allegro. m. 34, 1st beat: A, not C

SCORE (add to the Recorder staff all the above corrections for the Recorder Part)

1. Adagio. *Piano staves.* m. 1, 2nd beat: This absurdity is the triumph of the music-setting machine against man!
   — m. 7, 2nd beat: G-D-B♭-G, not G-D-B♭-F
   — m. 11, 2nd beat: F♯ needed
   — m. 11, 4th beat: E♭ needed
   Recorder staff. m. 4, 2nd beat: A lacks a tie
2. Allegro. *Piano staves.* m. 18-20: Too many parallel octaves!
   — m. 53, last beat: should be a quarter-note on D, stemmed down
   Recorder staff. m. 32, 2nd beat: F♯ needed
3. Adagio. *Piano staves.* m. 4-5: cessation of 8th- and 16th-note activity makes for a very thin part (?)
   Recorder & Piano Staves. m. 1, last beat: F or F♯?
   — m. 3, 1st beat: parallel octaves sound out clearly
   — m. 5: Delete the repeat signs
4. Allegro. *Piano staves.* m. 48-8: F should be tied over the barline.

In a page-and-a-half Introduction, Mr. Marx describes his purchase of an 18th-century manuscript of recorder sonatas which is the source of the present work. He recounts something of Porpora's successful career as an opera composer, lists his rather small output of chamber music, and discusses the Sinfonia's style in an offhand sentence or two, assigning its composition to the period around 1728 when Porpora was at Vienna. So far so good, but when an editor luxuriates in such a long foreword, shouldn't he have more to say about the composition that follows? Here are a handful of questions that my students and I would be curious about: Why is this sonata called a "Sinfonia"? When is a sonata not a sonata? Why is the editor himself a bit confused about this terminology? If a "Figured Bass" was realized here, where are the figures? Good keyboard accompanists really need to know if the original ms. lacks figures in order to judge for themselves how freely the realization has been made. Does the piece actually use four-movement format? Is it a "da chiesa" or "da camera" sonata? Or a bit of both? What *affetti* are expressed by each movement? If anyone can write brilliantly and in detail about the principles of Baroque musical expression it is Josef Marx. He has done so in the pages of this very magazine. But in issuing this Porpora edition he appears to have succumbed to gross editorial inertia.

How else to explain the unwillingness to "take off the mask" of regular barring that veils the typical hemiola patterns in the dance-like Allegro movements? On the final paragraph of the Introduction: "This is not an urtext," it begins. "We do not consider it an act of piety to exhume and then display a skeleton." But this is exactly what he does! Then follows a rationalization whose import offers no assistance to ARS goals: "Dynamics, articulation signs, and a few ornaments have been added to the solo part. These are the ideas of a given moment. On another occasion the Sinfonia may sound better with different dynamics, articulations, and ornaments. In the music of this period, these are the elements of the language of expression; they belong to performance and not to composition. An urtext never makes music and editing cannot breathe life into a score. Only performing musicians can do that."

Are we on the threshold of a new purism, whose editions are to be prepared only for those who know? The editor condemns urtexts, then gives us a slightly disguised version of same, and winds up arguing that it doesn't matter anyway since the editorial function is a futile one!

It was a very happy impulse that led the editor to purchase the Italian sonata ms. and to share with the public this work of Porpora's. I hope that he will soon place a version on the market that can be more happily received.

—Joel Newman

Postscript: The sloppiness of this edition has been carried over to a listing of it in a McGinnis & Marx sales list, where the blurb concludes, "Very favorably reviewed in THE AMERICAN RECORDER!" No, it's not a case of a bad prophetic sense; just a mix-up with an appreciative and uncritical notice in the *Recorder Guild News.*

EDWARD MILLER: Song for Recorder or Flute. 3 Trios for 3 Recorders or Clarinets. New York: McGinnes & Marx, 1964

DULCIE HOLLAND: Sonatina for two Soprano Recorders and Piano. Toronto: B M I Canada Limited, 1964

GEORGE FIALA: Cantilena and Rondo, op. 3, for Soprano Recorder and Piano. Toronto: B M I Canada Limited, 1963

SUSANNA SIEBER: Four Sketches for Recorder Quartet (SATB/SATT). Toronto: B M I Canada Limited, 1964

The diverse currents in contemporary music have not entirely bypassed the recorder movement, but their impact, by and large, has been rather moderate. There are, of course, good reasons for this. One reason may be found in the technical and stylistic limitations of the instrument itself. Another one is the fact that the great majority of recorder players are amateurs who, as a rule, would not be in the forefront of modern style revolutions. Under such circumstances, we must be grateful to publishers who, leav-

ing the safe line of Baroque music, give contemporary composers a chance and publish a certain amount of music in which the recorder is treated not as an "early" instrument but as one of our time.

Naturally, the results are uneven. The two works by Miller, rare examples of "serial" music for recorders, go about as "far out" as recorders may dare to go. The *Song* (which has been admirably performed by Bernard Krainis on one of his records) is printed in two versions, for C or F recorders. It is an unaccompanied melody of concentrated yet quiet intensity. In such a work it is often difficult for a composer to keep up the listener's interest; the purity of invention has to prove itself without any help from harmonic side effects. In this, Miller has succeeded very well. Since the composition is not too long, the quality and strength of its melodic line is sustained without undue strain.

Of the *Three Trios,* the first (which also has been exceptionally well recorded) and the second are written for TTT; the last, for ATB. These pieces which, according to the record notes, were composed two years earlier than the *Song,* are musically interesting, too, but will be accessible only to a small minority of players. I think there are very few who would be able to master the tonal and rhythmical intricacies of this music, or would even be tempted to try. Its design for recorders seems to me incidental and not born of necessity. I have little doubt that the striking dissonances and often abrupt dynamic changes would come off better on clarinets than on recorders. Yet recorder and clarinet should not be treated as alternates, for they are as different from each other as instruments can be. The currently so common titles of works "for recorder *or* (flute, oboe, clarinet, etc.)" have their places in *Spielmusik* which revives the attitude of earlier centuries, but have little justification in modern concert music where the specific sonority is a prime element.

Unfortunately, the exceedingly high price of the *Song,* which is no longer than a single page, is not much help in promoting acquaintance with this piece. By comparison, the *Sonatina* by Dulcie Holland, in a better and cleaner edition, offers 17 pages of score and 12 pages of parts altogether for less money! Of course it is not the quantity of music but the contents that really matter. However, in this case the contents happen to be equally worthwhile. The composer of this work deservedly received a first prize for it in a 1962 competition sponsored by the Recorder Society of New South Wales, Australia. The three movements of the *Sonatina* are very well written for the instruments, light in character and polyphonically transparent, playful as befits sopranos, with interesting harmonic effects in the piano accompaniment. In short, this is a welcome addition to the contemporary repertory.

The *Cantilena and Rondo* by George Fiala, also for soprano, is in every respect much less demanding. Most of the time it hovers in a pleasantly appealing post-impressionistic medium, though on occasion it also ventures into some polytonal harmonies. I like the surprisingly unconventional ending.

The *Four Sketches* for recorder quartet by Susanne Sieber are very simple and easy to play, but I am afraid that is about the most positive thing one can truthfully say about them. The second piece is titled "A Musical Joke," and this could well serve as title of the whole series. The jokes are pretty hollow, though, and cheap, and the substance is too thin to enjoy. This music seems too sophisticated for children and too childish for adults; it would need Erik Satie's genius to succeed, and that, unfortunately, is missing. —*Erich Katz*

A. W. BENOY, arr.: A Book of Easy Pieces for Recorder Ensemble. Trios for SA, with A/T. London: Oxford University Press, 1963
RAYMOND KANE McLAIN, arr.: Dances, Airs & Chorales (SATB). New York: G. Schirmer Inc., 1964
JOH. GOTTFRIED WALTHER: Chorale Prelude "Gott des Himmels und der Erden." Arr. for recorder ensemble (SATB, and C-Bass) by Peter Ballinger. Mendocino, California: Panpipes Press (CS-1) 1964
JACOB HANDL: Trahe me post te. Set for TTTTB by Anton Winkler. Cambridge, Mass.: The Marlborough Recorder Publications (MR 57) 1964
JEREMIAH CLARKE: Three Pieces, arr. for Junior Orchestra (recorders, percussion, strings, optional piano duet) by Geoffrey Winters. London: Oxford University Press, 1963
GEORG FRIEDRICH HANDEL: Suite in B♭. Arr. from the music of G. F. Handel by Frederic Westcott for A (or flute, or oboe), strings, and optional piano. London: Oxford Univ. Press, 1963

The beginning recorder player, in *A Book of Easy Pieces,* has nine pieces to add to his collection and his choice may be the utilization of SSA, SAA or SAT. The pieces are indeed easy, keeping for the main part to neutral keys with simple rhythms. Dynamic markings are liberally supplied but not overdone, and a few indications of breath marks and articulation also appear. It is sad, though, that appropriate 16th- and 17th-century musical resources have been overlooked in favor of "Traditional Tunes" (Polish, Czech and Scottish). Schubert and Mendelssohn also make their appearance. What better way is there to introduce the beginning player to the vast musical legacy of recorder literature than by supplying him with suitable arrangements from suitable sources? J. S. Bach is represented, though. Score only.

In *Dances, Airs & Chorales* the intermediate recorder player is introduced to some of the great names that constitute Baroque music. Bach, Handel, Purcell, and Telemann are heard in this somewhat eclectic collection taken from various sources including cantatas, orchestra pieces, chamber music, operas, and elsewhere. The contents include sixteen pieces and are set for SATB. While this edition may represent an excellent way for amateur musicians to sample great music, the arranger provides little in the way of interpretive help. Phrasing, ornamental, dynamic, and articulatory marks have been withheld. Perhaps the intermediate player, more than any other, needs this kind of help in his playing. Score only is provided.

In the arrangements and variations of chorale preludes on the organ, Johann Gottfried Walther certainly stands next to Bach himself. He was, in fact, a close friend of the great cantor during his stay in Weimar. *Gott des Himmels und der Erden* is fine music. The arranger has supplied metronomic, dynamic, articulatory, and phrasing marks with great care, fulfilling his responsibility in this difficult role. The addition of a great-Bass recorder (or tenor crumhorn, alto or bass sordun, viola da gamba or cello) certainly enhances the ensemble. Score and parts are provided, including an extra sheet showing errata; in thirty measures there are six printing errors which will be corrected in the second edition. Parts and score are packed in a stapled folder.

Jacob Handl is an old German master of the first class, whose name, after the fashion of those days, was Latinized into Gallus, under which he is best known. He was the highly respected capellmeister at the Imperial Chapel in Prague. His motet *Trahe me post te* has been arranged for the unusual-sounding combination of TTTTB. In score form only; phrasing and articulation have been indicated. A word should be said about the Marlborough Publications self-scoring system shown on the back covers. It shows their list of publications, the instrumental combination, price, and, by code, whether the music is suitable for the novice, novice to intermediate, intermediate, intermediate to advanced, and advanced player. A valuable system which other publishers might consider. One may well wonder though, at the inclusion of Tchaikowsky's *Dance of the Sugar Plum Fairy!*

Oxford University Press now offers two more editions for the amateur orchestra including recorders. Each, however, will hold little interest for the average recorder player due to the large ensemble involved. The first, *Three Pieces* by Jeremiah Clarke, is scored for SSA(T) recorders, celesta (glockenspiel or chimes), triangle, tambourine, cymbal, drum, two pianos, two violins, and cello. The arranger suggests that if the piano duet is omitted, additional strings should be added. Score and eleven parts are on sale separately. This music is most suitable for workshop use, probably as stated on the cover, for junior orchestra in schools. Jeremiah Clarke was born about 1659 (Purcell's year of birth) and died in 1707. He was organist at St. Paul's Cathedral, and was the composer of the famous *Trumpet Voluntary,* once attributed to Purcell.

The *Suite in B♭* by Handel is an arrangement for alto recorder, two violins, viola, cello, bass, and piano. This work, in five movements, is gathered, or "collated" (according to the arranger), from a variety of sources including concertos 1, 3, 9, 11, and 12 from Op. 6. The gavotte is from the recorder sonata in C and will be familiar to most of us. In the present edition it should be noted that the alto recorder part is kept substantially within the first octave, creating difficulties in getting the part heard, especially with so many string instruments. Perhaps this is why the arranger suggests that several players perform the recorder

part in order "to obtain good balance." For the intermediate player in a workshop situation, this music provides a valuable introduction to the music of Handel. Score and seven parts can be had separately. —*Robert Clements*

THE SON OF GETRON: A Medieval Music Drama. Transcribed and Edited for Modern Performance by Colin C. Sterne. University of Pittsburgh Press, 1962

More and more choir directors and church music committees are replacing the old invaried routine of Stainer's *Crucifixion* for Easter and chunks of the *Messiah* for Christmas with newly-discovered medieval liturgical dramas like the *Play of Daniel, The Herod Play,* and that charming modern imitation, Britten's *Noah's Fludde.* From the vast patrimony of such dramas, Colin Sterne has selected still another, *The Son of Getron,* one of ten plays in a ms. of the early Gothic period. Its very appealing story concerns Nicholas, the saint known the world over, and the miracle he works to restore a kidnapped boy to his parents.

The editor (who directs the University of Pittsburgh's "Antiqua Players" and has recently been elected to the ARS Board of Directors) has transcribed the manuscript's sole and rhythm-less melodic line and has interpreted it rhythmically as its rhymed accentual text demands; he has also suggested instrumentation to give color and varied sonority to the vocal monophony. In all this he follows the admirable model afforded by Father Rembert Weakland's scholarly transcription of the *Play of Daniel* and Noah Greenberg's sensitive and symbolic practical setting (Oxford University Press). Like the latter, Sterne also has had to add some bits of music from contemporary sources for processionals, fanfares, and moments of pantomimic action. All of his changes, corrections, and additions are scrupulously noted in his Introduction and in the Critical Notes.

The play calls for five soloists, a chorus of eight, six instrumentalists, and three percussion players. Sterne's own performances used recorder, vielle, dulcian or crumhorn, psaltery, hand bells, and suspended bells; his Introduction suggests the use of the following modern equivalents—flute, violin or viola, bassoon, guitar, orchestral bells, and tubular chimes, respectively. In the score itself, he has only marked the latter set of instruments, and herein lies a minor fault of this edition. Surely the recorder is a familiar enough affair to warrant marking the flute part, "Recorder or Flute." I assume that Soprano and Alto recorders are what the editor has in mind; the latter is certainly needed for Nos. 8, 24, 27, and Interlude III. What about the many other occurrences? To decide whether Soprano or Alto played an octave up is needed for them would be the work of a few minutes for the experienced player, but I can think of more than a few experienced choral directors who could have used some editorial help here.

Roberta Sterne, the editor's wife, has provided a sonorous English narration to be used when the original Latin text is sung. While the editor prefers the Latin, he has also made an alternative rhymed English translation for singing. Enterprising church and school music directors, the recorder players that will be involved, and all the rest of us are much indebted to Colin Sterne and the University of Pittsburgh Press for this excellent publication. —*Joel Newman*

THE RECORDER AND MUSIC MAGAZINE

Our British sister quarterly, *The Recorder and Music Magazine,* continues to provide interesting and informative material. A regular feature is "The Recorder in School," a field in which the English are way ahead of us. Edgar Hunt, in a series of articles, follows the history of the bass recorder from the Renaissance through present time. Other articles on various subjects range from Bach's Brandenburg Concerti to "Double-pipes of the Adriatic," from "The Recorder in Carl Orff's Schulwerk"* to a report by Walter Bergmann about the famous Chester Recorders. One column, "What's wrong with my Recorder," deals with practical every-day considerations like oiling, temperature, condensation, etc. The February number of the magazine devoted a whole article to the career of LaNoue Davenport who, some years ago, was made one of the Vice Presidents of the English Society of Recorder Players. A great many reviews of current recorder music (mostly English and German, but regrettably, few American editions) round out the contents of this valuable publication. —*Erich Katz*

**See page 38 for a reprint of this article.*—Ed.

LETTERS TO THE EDITOR

Elna Sherman's death on September 19th is a great loss to the American Recorder Society. Miss Sherman was a pioneer in the American recorder movement and one of the founders of the Boston Chapter of our organization.

SUGGESTIONS

For some time the undersigned has felt that action is overdue on the following matters which are submitted to you and the membership for consideration.

1. Every volume of THE AMERICAN RECORDER should have an index of subjects and contributors. At the end of four or five volumes an index summarizing the preceding four or five years would be helpful for easy reference. A binder for four or five volumes appears to be desirable, as there are probably enough people who save and use the issues of our quarterly and wish to have them bound. One might group all advertisements in front and/or in back of an issue, as is done in many publications. Thus, the advertising material could be omitted when the issues are to be bound.

2. I am in agreement with Joel Newman's views regarding our Society's failure to honor those here and abroad who have made outstanding contributions (THE AMERICAN RECORDER, Vol. IV, #3, page 19). It is of interest that almost four years ago (THE AMERICAN RECORDER, Vol. I, #4, page 19) LaNoue Davenport hinted at the same matter. I should like to see the ARS bestow honorary membership on a few deserving persons, not too frequently and only after much thought. Such an act should reflect the Society's esteem for those so honored whose counsel should be sought in areas of their particular competence if and when necessary. The Advisory Committee of Chapter Representatives is certainly not the place for the honored. They should form a separate, illustrious place which, to the best of my knowledge, to date comprises but Dr. Katz and Winnie Jaeger.

—FRANK L. PLACHTE, *Beverly Hills, Calif.*

SWINGIN' PICCOLO

Flauto Piccolo and his alter ego are, of course, always welcome on our magazine rack—THE AMERICAN RECORDER would, for all I can see, be immeasurably poorer both in informative content and in tone without them—but let's face it: Flauto *does* swing for the fences, and it would be surprising indeed if he did not occasionally pop up to shortstop or, for that matter, strike out ignominiously.

I submit that Flauto owes: (1) to Otto H. Noetzel, the profusest of apologies; (2) to Julian Bream, a much milder version of the same, perhaps muttered grudgingly, ungraciously and under the breath (the offense being much smaller); and (3) to himself, an up-to-date, sharp-eyed look at the musical scene in the world of recorder players, and players of oldish music in general.

I'll deal with these in the following rather confused order:

(2) Item:

"...Bream's brag ('This is a great age for bookwormery. Not that I don't have respect for the musicological boys, but I'm a performer, and it's my job to blow the dust off these things. When you play, damn the scholarship! You've got to make the stuff sound alive!') is the usual virtuoso's bluster. Tasteless, of course, but he can get away with it because he does make come alive the dusty music, the dustier lute, and its obsolete tablature notation, all made available to his artistry by two generations of 'musicological boys'..." —THE AMERICAN RECORDER, May '64

May I suggest that the operative phrase is "when you play"? He's right, you know. This *is* a great age for bookwormery. I do far too much of it myself. And lutenists—and those who are forced to try to recreate the stuff on guitar—are a terribly bookwormish lot, Yr. Humb. Servt. included among the foulest (if, occasionally, most penitent) offenders. Unlike the players of most of the older instruments, we are unable to escape having a bit of musicology rubbed off on us due to having to work so much

from films and such. We wind up being rather dusty ourselves, terribly impressed by the erudition of those who provide us with the pitifully few tablatures that are available in commercial imprint, terribly impressed and intimidated with the strictures—often conflicting—that the authorities, ancient and modern, lay down as to technique and interpretation . . . and, I'm afraid, terribly dull players on the whole. I submit that Bream is giving the player a very good suggestion as to the performer's proper use of the "musicological boys": rephrased, it might go something like this: "Provide yourself with every scrap of information they have supplied, and revere them for having supplied it; soak in the period as in a Japanese bathtub, and make sure the liberties you take are *informed* liberties—but when you've got to *play* the stuff, full steam ahead, and let the ear be the judge!"

Need I qualify this by saying the *informed* ear? I know a lot of guitarists, and a few lutenists, who work on the same music. Generally, it seems to me that the guitarists, influenced by the uninformed liberties taken with the music by the Segovia school, are in need of inhibitive influence, and could stand a bit more bookwormery. The lutenists seem to need to get the music a bit more off the page and into the bones, and a bit more bookwormery is the last thing they need . . .

(1) and (3) Item:

(from review of Morley's Canzonettas in Three Parts, *ed. A. von Arx, pub. O. H. Noetzel Verlag, Revised Edition, 1960): . . ."I believe that to present a pseudo-scholarly* Urtext-Ausgabe *to the worthy amateurs of the recorder movement is impractical, old fashioned, and a token of that same artistic conformity to an intellectual bureaucracy that (Herr Noetzel's) letter decries. This sort of thing went out in the early 1930's. By that time we had realized two things—that the clean, unedited text did not help the less sophisticated player, and that for certain music, notably Baroque music, it was sheer delusion to expect a stylistically correct performance from the faithfully transmitted text alone. It may be conforming to agree with what I feel is today's* Zeitgeist *in these matters, i.e., that the editor must help the player to realize the correctly presented text. But I would rather conform to correct and functioning standards than to the antiquated and futile ones espoused by Messrs. Noetzel and Von Arx."*

—THE AMERICAN RECORDER, August '63

Here, I submit, Flauto is knocking the apple for its disgraceful lack of peachness. At least, I hope that is all he is doing. I have heard the same argument used to support the notion that the player should never be allowed to get his hands on originals, else the editor and the professor and the distinguished teacher will be out of a job. I occasionally meet piano players of an older generation who remember the days when the keyboard works of Bach were no damn good unless Busoni had got his hands on them first, or when the works of Chopin were no damn good without Joseffy's fingerings, or when absolutely *nothing* was any damn good without an okay from Leschetitzky . . . To be sure, Mr. Noetzel is probably limiting his sales—or, at any rate, his *immediate* sales—by presenting the material in this form; but that is his business. Does Flauto seem to sound a bit lame here?

I wonder, also, if Flauto's ideas about *Zeitgeist* may not be a bit out of date. What "went out in the early 30's" may, by George, have come back in again, and its failure at that time may very well have been due to its being thirty years ahead of its time. Where were the touring teacher-performers (such as Dr. Dolmetsch, Davenport, Gruskin, Krainis, Von Huene, to name a few of *our* contemporaries) at that time? The ones I name here, among others, seem to be wonderfully free with advice and encouragement to the players who attend their (shockingly inexpensive seminars—and with quite remarkable effect. I *may* live in an enlightened area—I know, not one or two, but one or two dozen recorder players (and I limit this statement to the ones with whom I play, regularly or irregularly) who are quite capable of giving a stylistically correct performance—insofar as I am capable of recognizing one—from precisely the same sort of text. Lest this sound like hyperbole, I might redefine "stylistically correct" in this context as "freely interpreted and duly ornamented within the limits imposed upon the players of the time in which the music was written." I *do* hope Flauto's definition did not imply any acceptance of that fabulous monster, the Definitive Performance, which I, for one, will accept—along with the chimera, the Flying Saucer from Venus, and Bacon's authorship of Shakespeare—when it sits up on my lap and coos . . .

The point I am fuddling here by my garrulous goings-on is that more people seem to know more about all the minor matters omitted in the unembellished text (thanks to the above, and other, teachers, and to the ARS's wonderful system of teacher accreditation, and above all, to yet another generation of published work by the "musicological boys," whose tribe and labors increase daily). If *only* edited texts are available, where do they get the bare texts on which to test their knowledge in practice? Most of the local people I play with are, like myself, woefully short on formal musical education, and continue to educate themselves slowly and painfully through love of what they're doing, and—what is perhaps more to the point—do not have the library facilities easily available to them that Flauto has. Scholarly editions are terribly useful to the player, of course, but when one begins to learn the rules of the roulades and fioriture that are to be added to the text by the player, one wants a few bare texts to try it on. Mr. Noetzel's editions—notably those of the part-books of Brade, Widmann, and Thomas Simpson, for instance—fill this sort of need wonderfully, just as the Moeck and Bärenreiter editions, with the continuo figures clearly marked, fill a definite need for this fumbling fledgling of a guitar continuo player. And Noetzel's editions do it so cheaply! Come now, Flauto: think back to when you first began to feel a bit of confidence in your ability to recognize haemiola, whatever the context: didn't you already begin to feel a bit of distaste for the sort of edition which, so to speak, did all your thinking for you?

But enough of this: Flauto is a fine fellow and one is for him even when one is agin him, and if the force of my objections to occasional statements he makes were multiplied a zillionfold and the result cubed, I would avoid the slightest temptation to try to damp his gay spirits and chirky manner, which are worth as much to THE AMERICAN RECORDER in their way as the solid, 1.000 batting average of Dr. Newman. Peace to them both, and may *their* tribes increase!

—GEORGE WARREN, *El Cerrito, California*

"They laughed when I sat down with a recorder . . ."

We have long been used to people coming in, especially from out of town, and saying: "We saw your ad in THE AMERICAN RECORDER." But even this did not prepare us for the attention our last ad received.

This modest literary and artistic effort has brought us so many compliments (some of them left-handed, like the illustration) that we are left speechless. So we take to the typewriter instead to thank one and all who phoned, called in person, or wrote in.

All of these know what happened by now. But for the sake of the hundreds of THE AMERICAN RECORDER readers who are still holding their breath, here is the True Story of the Left-Handed Recorder Player, and How He Came to be Left-Handed:

A man who owned a music store specialising in recorder music (that's me) contacted a commercial artist, one of the finest in New York. The Party of the First Part asked the Party of the Second Part to illustrate an ad—stressing 1) the antiquity of the recorder; 2) the fact that it is a serious musical instrument, not a toy.

So the artist spent many happy hours rummaging among old prints at a public library, and came up with . . . a left-handed recorder player.

We can easily defend the historical authenticity of the illustration. See Welch, *Lectures on the Recorder,* Oxford University Press, Fig. 41, Page 82. See Ganassi, *Opera Intitulata Fontegara* (1535), Robert Lienau. See Hunt, *The Recorder and Its Music,* W. W. Norton & Co., Inc., footnotes on page 109.

But does it hold good even today? You bet it does. Says Mr. Hunt: "A few recorder players even today say they are left-handed, and order special instruments." Says Mr. Rowland-Jones: "The recorder is normally played with the left-hand uppermost . . . Non-conformists who prefer to play the other way round, however, are at no particular disadvantage (other than perhaps having to have slanting double-holes tailor-made) . . ." (Rowland Jones, *Recorder Technique,* Oxford, Page 42).

Now whether you want to play with your right or left hand uppermost is entirely a matter for you to decide. But I do feel the ad, inadvertently, made a very good point for us—we at Orpheus are equally well-disposed to all recorder players, whether left- or right-handed, whether they play classical music or the simplest of folk-tunes. Let the pundits dispute!

—VICTOR RANGEL-RIBEIRO, *Orpheus Music Shop, New York City*

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THE AMERICAN RECORDER SOCIETY,
141 West 20th Street, New York, N. Y. 10011

I am enclosing $..... in check ( ) money order ( ) for membership in The American Recorder Society, Inc., to September 1, 19.....

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(Please make check or order payable to The American Recorder Society, Inc.)

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