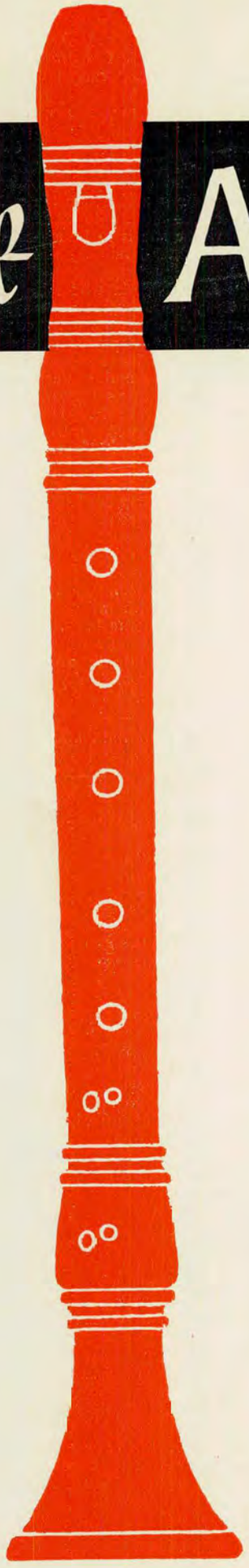
VOLUME XIV NUMBER 4

The American Recorder

NOVEMBER, 1973 $1.00



CONTENTS

ERICH KATZ
TEACHER — COMPOSER
1900-1973
by Betty Ransom Atwater

RECORD AND BOOK REVIEWS
by Dale Higbee

MUSIC REVIEWS, CHAPTER NEWS

LETTERS, CONCERTS

A QUARTERLY PUBLICATION OF THE AMERICAN RECORDER SOCIETY

The Editor of the AR is indebted to Betty Ransom Atwater for writing the tribute to Erich Katz which follows in these pages. As is our custom, I asked her for information about herself to print along with the article. Her letter of reply was so interesting that I feel her own words should speak for her:

When I graduated from Washington State College in 1927 I accepted my first professional Botanist job in Kansas City, Missouri, where I also continued vocal studies seriously and became interested in German lieder and in contemporary music of the time. I sang regularly as a soloist and on one occasion was soloist with the then embryonic Kansas City Symphony Orchestra.

After several years I returned to school at Kansas State College and obtained a Master's Degree in Plant Physiology. While in Manhattan I sang soprano with the Music Department faculty quartet. My next move was to the University of California at Berkeley where I taught in the Botany department and entered the Ph.D. program. In 1933 I left my studies to open my own Botanical Research Laboratory in Los Angeles and have been actively involved with the Seed Industry of the South West since that time. In 1957 we moved the laboratory to Santa Barbara to be closer to the flower and vegetable seed production centers of the seed industry.

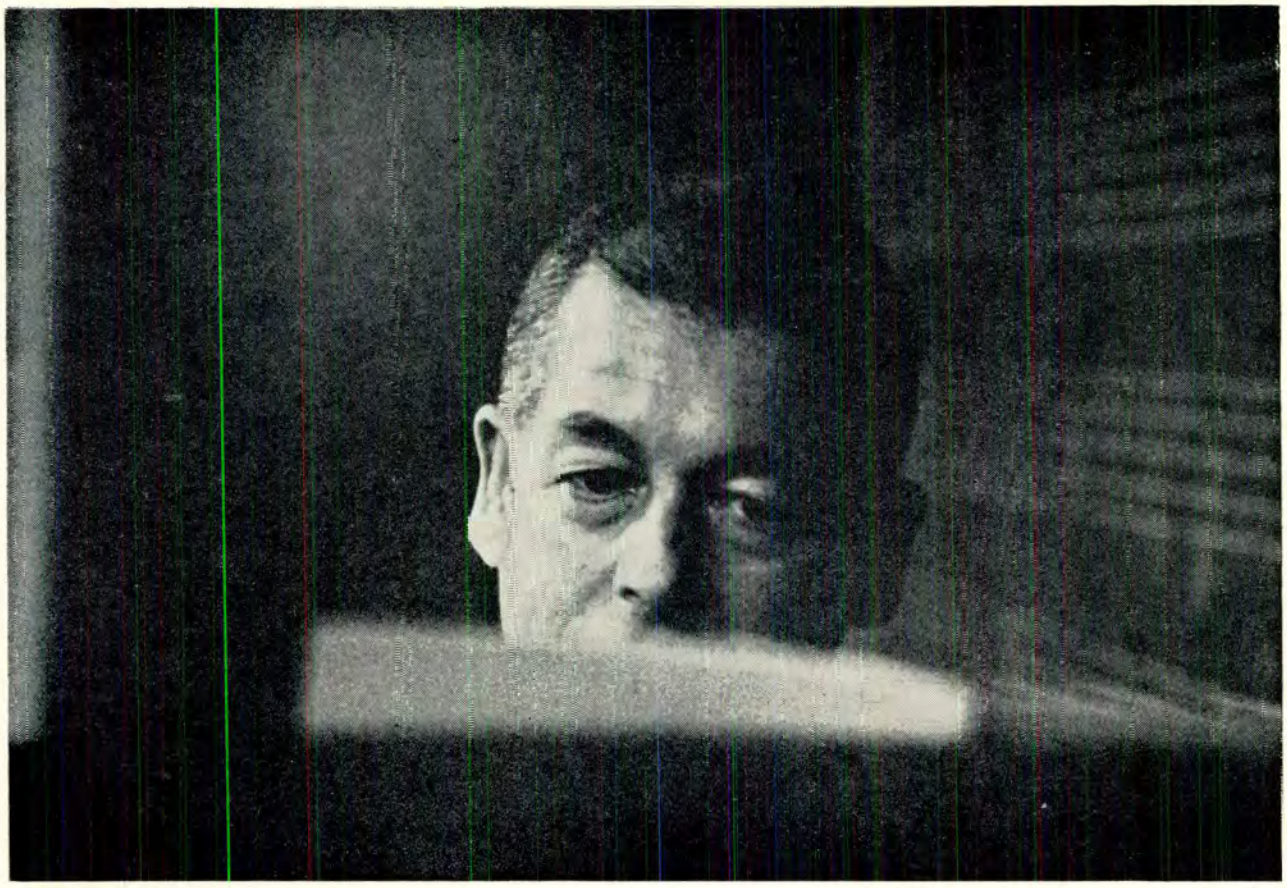
During these times I have had a delightful marriage and raised four children who are still my joy and my great loves. Musically I have been active in amateur participation and became especially interested in composition, studying privately in Los Angeles and delightedly in Erich's adult education classes on theory since his arrival in Santa Barbara.

Our family embraced the study of old music and instruments with hearty enthusiasm and our home and many camping trips became enhanced with recorder music and song. You can imagine the beauty of recorder ensemble and voice in Music Temple — the 100 foot high sandstone vault situated in the magnificent red sandstone wilderness of the Colorado River, after a hundred miles of drifting on rubber life rafts through the inaccessible river country of Glen Canyon, or from the top of a granite peak in the high Sierras. (We recommend good plastic recorders for *river* trips, though hand carved willow ones are fun, too!)

My daughter, Tanya, introduced me to a special acoustical treat in the stairwell leading up to the roof of the Geology Building on the UC campus at Berkeley. We improvised on recorders for an hour or so from the steps! Now she carries her recorder with her on a Russian oceanography research vessel in the north Atlantic where she is acting as a State Department exchange geophysicist. After six months in Russia she will return to Boston and MIT where she is to be a professor in the Geophysics Department. (I wonder how their stairwell acoustics are?)

My son, Ron, returned from Nigeria where he was working as an engineer in community development with a full load of African percussion instruments which have added no end of fun to our ARS and personal musical parties at our house. My oldest daughter, Illani, returned to her home in Vina del Mar, Chile, with a quartet of recorders and a harpsichord kit to carry on the tradition with her Chilean husband's musical scientific friends of the University of Chile. Aleta, the youngest daughter, graduated in music history from UC Santa Barbara and helps carry on in Santa Barbara. My husband, Eugene, engineers sound effects, recording, lights, for all of the things we think up and wins laurels as a much needed and helpful listener. We have been fortunate here in having an old rambling house in Spanish style of Montecito with lots of room for ARS workshops and gatherings, and our close asociation with Winnie and Erich has brought much joy to us all. Then too, I have especialy appreciated the workshops in Idylwild's Isomata with Gloria Ramsey, Shirley Robbins, Ken Wollitz, Jon Bailey, and LaNoue Davenport with whom I have studied, although most certainly on an amateur basis.

The opportunity to work with Winnie on a worthy tribute to Erich was accepted with gratitude as an opportunity to express the deep thanks from our community for the years of pleasure and stimulation he gave us. □



Erich Katz at the piano *Photo by Gita Lenz*

ERICH KATZ
TEACHER — COMPOSER
1900-1973

On July 30, 1973 Erich Katz died in Santa Barbara, California after a long illness. Because of the frailness of his health for many years, such a peace must be a blessing to him, though to all of us who shared in his vital and uncompromising spirit there is an inconsolable sense of loss in his passing.

It is hoped that we might preserve here some of the qualities which have made Erich such an outstanding teacher and innovative composer. This would seem to be best illustrated by excerpts from his own writing and from the letters which have been pouring in from old associates and students. Such a selection can only touch on the importance of his contribution to music and, especially, to people, but I have tried to use illustrations that tell something of how he taught and how people felt about it. Even this approach is endless, as each person and each lesson that he taught was a special and personal innovation, but perhaps these first person accounts can tell a story that portrays the spirit of Erich's dedicated life.

To Winifred Jaeger goes the real credit for gathering all the information here assembled — the writing of the necessary letters, screening the many files in the studio, translating the German, checking for errors, all the vital chores were hers. To all of you who have written letters our heartfelt thanks, and to the hundreds of others who also would have written, our thanks for being a part of the crusade that Erich led with a life long devotion. Carry on — there is so much yet to do.

—Betty Ransom Atwater
Santa Barbara, California

Erich with his mother in Posen

PRELUDE

Erich Katz
Born, July 31, 1900
The only son
of Albert, the watchmaker
and beautiful Grete Schmerl,
in Posen, Germany.
The century is born, too,
a transition from
Victorian Romanticism,
to the Impressionists
and improvisations
in new tonalities.
A rebel age!

Young Erich moved
to the city in 1907
and school in Berlin.
School was easy,
something to resist.
Time was for
more inventive things!
Came the summer on the farm,
The dreaded draft, 1913
and blessedly, the Armistice.

The Abitur, and service
in the weather bureau.
On to the Technical Academy
and an experiment in Engineering,
short lived, to satisfy a father.
Now, with freedom established,
the discovery of creativity
in music, the contemporary media,
The State Music Conservatory
and study with Wolf and Curt Sachs.

Erich and his father in Berlin

Hannah Labus Katz
Cornwall-on-Hudson, N. Y.
September 1, 1973

Erich Katz was raised and schooled in Berlin, Germany but he never chose to live in the city and always sought a more natural setting for his life when a choice was possible.

In late adolescence, Erich was ill with a severe colitis and was immobilized for several months. Since then he had always to pay attention to a vulnerable digestive system and to frequent colds, though he never consulted a physician up to 1959 when his first stroke handicapped him for 2-3 months. Erich was his own, and obviously best, physician; skeptical of conventional prescriptions and methods. He relied on his sensitive self-knowledge of his personal needs throughout his whole life.

Likewise, he always met, in his unique self-chosen manner, his intellectual, spiritual, professional, and social needs, with surety and success.

Erich was a fast, highly intelligent learner in school but had as little regard for his teachers and their methods as today's youth. To his pleasure, he was forced to take an emergency university entrance examination (Abitur) toward the end of World War I, which shortened his high school years. Equally happy was he when after eight weeks of basic training as a soldier, an armistice was signed in Nov. 1918, which ended his brief encounter with the most inhuman side of any country's establishment.

Erich began his university studies at the Technical Academy in Berlin, in order to cooperate with his father's suggestion to become an engineer. After one term, he went his own way and enrolled at the State Academy for Music. However, he remained a self-made kind of engineer throughout his life, with an amiable gift of tinkering and composed useful and artistic objects out of materials which had seemed fit to be discarded.

ALLEGRO

Magical twenty-one and Freiburg Conservatory.
The exhilaration of discovery and participation
with the young genius and mentor,
Wilibald Gurlitt.
Reincarnation of the old polyphony,
a treasure trove of modal excitement,
new again to ears tuned
to Romantic harmonies.
The Ph.D. and a learned thesis
on Music of the 17th century,
the marriage to Heidi, and the children,
then the founding of the Music Seminar
state accredited for
the training of teachers.

Innovation in music education
devoid of static conventional methods.
Teaching and learning
grew together in the new media.
The human voice,
a perfect polyphonic instrument,
The Musizierstunde.
The joy of independent teaching,
composing and arranging,
directing, writing, lecturing!
The building of the Praetorius organ
and the reconstruction of old instruments,
discovery of old manuscripts.
Understanding the feeling of the discoveries.

A crusade!
Freiburg, the spiritual home!

Hannah Labus Katz

From 1918 to 1921 Erich studied music in Berlin with an emphasis on composition and modern music. In 1921 he left for Freiburg, where he studied at the Musicological Seminary of the University. There he had his first revelation of a new world of music; the music before Bach, the music of the 16th, 15th and earlier centuries

In his first years in Freiburg Erich soon became assistant to Professor Gurlitt, for whom he prepared material for seminar courses and for performances of the Collegium Musicum. At the same time, he founded his own chorus and gave performances at university festivals. At one time, he presented a very witty cantata he had composed for a particular occasion.

He belonged in Freiburg to the inner circle of a handful of musicologists who rediscovered and cultivated medieval music. Some of them (Heinrich Besseler, Edith Kiwi, Herman Erpf) became distinguished academicians in the field of old music, well known among specialists, some pursued careers as church organists and conductors with old music only as a small part of their repertoire. Erich loved and lived his knowledge of old music and made it come alive wherever he went. His loving admiration of Medieval and Renaissance music became the fundament of all his professional activities. The lucidity of the linear polyphonic setting of the old music had a strong emotional and spiritual equivalent in modern music from Eric Satie through Hindemith and Stravinsky and to Erich Katz.

During his student years he started a career as music critic in Freiburg, which he continued until 1933 i.e. until Nazi oppression began.

In 1926, he received his Ph.D. in musicology (with philosophy, history of art, and literature as secondary subjects). He taught private courses (modern music, improvisation, ear training), conducted his chorus, and became co-director of the state licensed Freiburg Music Seminary which trained music teachers and served a large district of Southern Germany. After the Nazis closed most activities for him, he filled the position of an organist at the Temple in Freiburg until he emigrated in 1939.

* * *

Professor Dr. Wilibad Gurlitt
Freiburg, February 25, 1939
(a translation)

Dr. Erich Katz was a student of mine at the Musicological Institute at the University of Freiburg since 1923 and was, part of the time, also my Assistant. In 1926 he received his doctorate at the University with a dissertation entitled "Die musikalischen Stilbegriffe das 17. Jahrhunderts" (Conceptions of Musical Style in the 17th Century), which was afforded much attention in knowledgeable circles.

His exceptional pedagogic and musical ability soon allowed him to attain a much esteemed position of teacher at the "Musikseminar der Stadt Freiburg" an officially accredited institute for the education of licensed music teachers. There he taught successful and well-attended courses in music theory and music history.

In addition, he was director of the Music Department of the Freiburger Volkshochschule (Freiburg University Extension), where he also conducted a singing group (collegium musicum).

As musical author of strong character, he became prominent with a series of small and larger publications of importance in music generally and in music literature.

I shall retain excellent memories of Dr. Erich Katz from his student years here. As he deserves the greatest confidence also for his personal qualifications, I wish him all the best for his future.

The Musizierstunde

Erich Katz: "In the Beginning"
American Recorder Society, Winter 1961

When, in 1922, Wilibald Gurlitt and a group of his students (I was among them) gave a week-long series of performances of 14th- and 15th-century music in Hamburg, Germany, we were still confined to modern orchestra instruments. We tried to make the best of a muted viola, a flute played without vibrato, and so on.

Not many years later the situation was changing rapidly and radically. The Dolmetsch festivals in Haslemere, England, began to attract visitors from far away. In Germany, a trio of young men started what was to become the first traveling concert group specifically for performing early music on the appropriate instruments.

* * *

In 1926 Erich married Adelheid Soltau, an accomplished pianist and harpsichordist of Freiburg. Together they had three children — Hanna, Klaus, and a third child who died in infancy.

* * *

Heidi Soltau
Freiburg, Germany
September, 1973
(a translation)

I remember that soon after we were married, in 1926, Erich was appointed music critic for the "Freiburger Zeitung," and that one day Erich Doflein came to discuss with Erich the founding of a music school in which the students were to be taught the theoretical subjects required for their examination as licensed private music teachers. Several years later, under the direction of Julius Weissmann, this music seminary was officially dedicated by the City of Freiburg. Erich taught music history and gave courses in old and modern music. In addition, he also taught at the Volkshochschule, giving courses in similar subjects. — Only later, perhaps two years before his emigration, Erich picked up playing the recorder, just for his personal pleasure.

* * *

Dr. Erich Doflein
Musicological Institute
Freiburg

(a translation)

Erich Katz was active as a music teacher, composer, and, as a writer, he worked for the magazine "Melos" when Hans Mersmann took over the editorship in August 1924. Typical articles appearing were: "Ernst Krenek's Toccata and Chaconne for piano, op. 13," 1924; "Sacred Music," 1925; "Problems of Notation in Contemporary Music," 1925; "Relationship to the Past," 1927; "Organ Music of the Present Time," 1928 and "The Meaning of Choral Works in the Present Time," 1929.

Katz, together with myself, founded the Freiburg Music Seminary in 1928, which was extended into the "Music Seminary of the City of Freiburg" when Ernst Kaller and Julius Weismann joined. The purpose of this institution was the training of music teachers, and it was frequently prominent in the presentation of contemporary music and in the development of new methods for teaching music.

As editor, Katz brought out "Das neue Chorbuch," in which he collected choral settings of the most diverse classifications and composers, whose compositions he had largely instigated. (Mainz 1931, B. Schott) The publication created considerable interest at the time, but in practice was not too effective. Katz was forced to give up his teaching position at the Music Seminary in 1933 and at first worked as a private music teacher until he emigrated. The Seminary remained in existence until 1936.

* * *

Memo from Wini:

Another composition on which Erich worked for many years is "The Eternal Day." I find clippings from a first performance in Freiburg on November 20, 1929 of "Tagelieder" (day songs) for voice and violin with titles "Vergangen ist die Nacht," "Am Morgen," and "In Trauer gewendet." These must be the early forms of "Gone is the Night," "Morning Hymn," and "Turned into Sadness." The program shows as composition dates "1922-1928," which I interpret to mean that even then he had already reworked the material. Erich told me that he had changed this song cycle a number of times over the decades and especially when translating the words into English. These songs always had a very special personal meaning to him, perhaps more than any other of his compositions.

Olga Westphal, (now 8½ years old)
Freiburg, Germany
(a translation)

Erich told us about his student days with Prof. Wilibald Gurlitt, where the young people discovered medieval music together with him. It must have been an enormously "fertile" time. Erich always continued to feel a close inner tie to Gurlitt, his "doctor-father."

Orff came to Freiburg several times around 1930 and gave marvellous courses in improvisation; also Matyas Seiber (the Hungarian composer), whom we all loved, was there and did rhythmic exercises with us. He taught us and made us understand jazz. It was a wonderful time, so alive, active and youthful. In Stuttgart, Orff put on a terrific "happening" — I was there with both of my daughters. These improvisation sessions by Orff are simply unforgettable. Everyone was given an instrument; everything was there — gongs, triangles, cymbals, xylophones. No one needed to have previous experience. Everything was improvised. Orff was highly gifted and swept us all along. Erich found himself in the right place; he was himself tremendously gifted in improvisation. Being of an older generation, I felt somewhat inhibited. Many times Erich laughed when he found that I could loosen up when I had imbibed just a little in alcohol.

Those were the days! All modern music! Many young, modern composers. Alois Haba with his quarter tone music — my head was spinning with it all. Erich enjoyed all of it to the fullest. ("Erich schwamm selig auf diesen Wogen!")

For Christmas and Easter, Gurlitt always played old music in his seminary in the Bertholdstrasse in Freiburg. The Praetorius organ was his accomplishment. It fell victim to the heavy bombing of Freiburg in November 1944; much later another Praetorius was again built at the University.

For two years I studied with Erich, and I can only say that a new world opened up for me. In Hamburg, I had learned about the period from Bach to the Romantic composers, the most modern of which was Reger. Now, with Erich, we started with the old Greeks, learned about Ambrosius and Gregory, sang parts of a Machaut mass, experienced Binchois, Okegham, Obrecht, Josquin des Pres, Orlando di Lasso — then the great organists: Schein, Scheidt and Schütz, and the virginalists of England. And then of course, Bach, also classic composers and via the Romanticists deep into modern music. It was a very moving experience. Never will I be able to forget it. All music came to life.

Erich had such talent for teaching. These two years of his teaching are as awake in my memory as ever, and I have profited so highly from it all. If I have ever taught well myself, it is because of Erich's wonderfully inspired teaching.

* * *

Through all of these years, the close association and mutual support between Carl Orff and Erich has been an exceedingly meaningful and inspirational friendship. The following letter from Carl Orff to his departed friend is printed without translation to better preserve its sentiment.

* *

Lieber Erich —

Nun hat es doch nicht mehr sein sollen, dass wir uns in diesem Leben wiedersehen und Du bist schon vorausgegangen.

So bleibst Du mir in meinem Gedächtnis ganz so, wie ich Dich aus unseren Jugendtagen kenne.

Ich verdanke Dir so viel: Dein menschliches und künstlerisches Verstehen für mein Werk, besonders auch mein pädagogisches, das Du als einer der ersten richtig erkanntest und es gleichsam zu Deiner Sache machtest — in den unvergesslichen Tagen in Freiburg vor langer, langer Zeit.

So gendenke ich Deiner, wie Du auch fortleben wirst im Gedenken aller, denen Du durch Dein Sein so viel bedeutet hast.

—Immer Dein
Carl Orff

Hitlerism!
The horrors of the thirties,
The letter asking for resignation,
limited opportunity,
precarious existence,
exile and alienation from the family.
How is it possible that one
so involved in the universality
of music could be penalized
by racial identity?
Amidst the discouragement
a moment of triumph.
The International prize
for composition!
1939 and escape
over the Switzerland border,
just two weeks before the war!
England, a haven
interned with fellow aliens
and marriage in 1940
to Hannah Labus, M.D.

Released to teach the children
in Shropshire at
The Bunce Court School.
A new challenge at a new level.
The recorder,
the orchestra,
the rounds composed on familiar rhymes.
Performance with other aliens
singing with new friends,
performance of new music,
publishing again.
Underneath – the dream of America,
away from the war.
The difficulties
in obtaining papers,
waiting, waiting,
indefinite instructions.
Finally, the clearance, 1943
Secretive departure on the convoy ship
with Hannah and Heidi's child Hanna,
Over the dark, war torn sea.

Erich tootling
while bombs are falling
Drawn at the internment camp, 1940

17th Century Music –And A Rumba

Surprise item at a gathering of the New Music Committee of the Musicians' Union at the London Music Club was a trio for two recorders and viola d'amore by Eric Katz, a refugee from Nazi persecution, who is now music master of a school in Shropshire.

The seven-stringed viola, an instrument invented in this country two centuries ago, was played by the scholarly Karl Haas, who used to run his own orchestra at Stuttgart. The recorders – wooden pipe instruments, gracefully turned in a Baroque-style – were played by Miles Tomalin, a London engineering draughtsman, and Edith Schragemheim, a Czech weaver, who now works in London.

The composition was a suite with a prelude, a fugetto and an ostinato movement. It was charmingly played, though the quiet music of the viola might have been still softer to blend with the tender tones of the recorders.

After this example of the kind of music that delighted the seventeenth century, the company were brought back to earth with a Diversion for two pianos, composed by A. G. Laing, which ended with a rumba. –P.B.

Review in the Star
London, May 15, 1943

Through the trials of this period, Erich and Heide were separated and later divorced. Heide writes of her memories. (translated)

In 1933, Erich lost his position with the Music Seminary of the City of Freiburg and as music critic for the "Freiburger Zeitung." His activity was from then on reduced to giving private lessons, occasional lectures organized by Jewish organizations, and playing the organ at the synagogue. Thanks to his many friends, he actually had plenty of work so that we could manage, but we lived in the constant uncertainty: how much longer can things continue this way, and what will become of the children. Even so, Erich could not make the decision to leave the country and to cut the ties with his many close friends (at least that is how I see or remember it). Only in 1938 the turning point came. When the synagogue were set afire (supposedly by the Jews), all Jews were taken to concentration camps. After 8 to 10 weeks they were released with instructions to leave the country as soon as possible. From that time, Erich feverishly worked on preparations for emigration. He received an appointment as music teacher at a Jewish teachers college in Baltimore, but because of the many inquiries at the American consulate, the matter was dragged on to such a point that he could not have possibly gotten away in time if it had not been for a transit application which Hannah Labus made from England, which allowed him to leave for England only two weeks before the beginning of World War II, to the enormous relief of all who were concerned for him. The children had previously been sent out of the country, at Erich's insistence — Hanna to England and Klaus to Switzerland.

Erich and his daughter, Hanna

from Fritz Kaufmann
Northwestern University
Evanston, Illinois
December 3, 1938

To whom it may concern:

I take great pleasure to testify that having been a teacher myself at the University of Freiburg B. (Germany) I have known Dr. Erich Katz for many years as one of the leading spirits of the Freiburg Conservatoire — at that time a modern Institute of highest rank. Dr. Katz has not only played a decisive part in the development of modern education in music but also gained a high appreciation as a composer. In several competitions of first rate importance he has been awarded prizes for his compositions. As a historian of music he combines a world-wide knowledge of music of all ages with the finest critical taste.

From 1933-1936 I had the privilege to collaborate with Dr. Katz in the Higher Education of Jewish People in Germany, especially in Freiburg and the district of Baden. During this time his teaching by the richness and originality of its suggestions as well as by the personal charm of the teacher has been an important factor in our work of spiritual support. I cannot recommend him too strongly for a position as a professor of history and theory of music and should only like to add that also Mrs. Katz is known to me as an excellent musician.

Memo from Wini:

In 1936 "Die abendlichen Lieder" (Songs of Eventide) were written (on texts by Georg Trakl) for an international competition asking for choral works, a capella, of about 20 min. duration. Out of the 61 qualifying entries, Erich received 4th prize. The jury consisted of Hermann Dubs (Zurich), Arthur Honegger (Paris), Ernst Isler (Zurich), Ernst Krenek (Austria), and Paul Sacher (Basel). Erich has never heard any of this music performed, and it exists only in manuscript. He at various times atempted a translation into English, but found that it would probably do damage to the work. — The Berliner Kulturbund in June, 1937 also had a competition, in which this composition was recommended for performance, but only one song, "Die Sonne," was performed, and Erich was not able to hear it.

Hannah L. Katz, M.D.

In England, Erich's pattern of founding a chorus, teaching, publishing, and promoting old music repeated itself as it did wherever he lived. Friends in London still recall the delightful weekly chorus sessions where Erich Katz' rounds and canons and old English madrigals were practiced.

Erich's best beloved instrument was the human voice. Next to it, he was fond of and proficient in many other instruments, (organ, piano, violin, recorder a.o.) and played them all in a cultivated, musical fashion, but never as a virtuoso. The recorder became soon, especially in England, the instrument central in his teaching and performances, partly because it had the tonal quality for old music, partly because it fit the budget of poor immigrants, and could be learnt and carried around more readily than most other musical instruments.

from Anna Essinger, M.A., Principal
Bunce Court School
August, 1943

To whom it may concern:

Dr. Erich Katz was music teacher at the school from 15th January, 1942 to 1st August, 1943. He gave instruction in musical appreciation and the history of music in all forms; he taught flute and piano, and had complete charge of all musical activities at the school.

Dr. Katz is a musician of quality, and some of his compositions are played and sung by the children with much pleasure. He was also responsible for the musical programmes on Friday evenings.

The school is unable to continue employing a full-time music teacher, and it is with regret that we have to let Dr. Katz leave. Our best wishes accompany him.

PRESTO

The new world, New York City
distracted by the war,
welcomed an immigrant
of such rapport!
Struggle, recognition,
citizenship in 1949.
The Recorder Society
nobly begun in 1939
by Newman and Suzanne Bloch,
now stunned by the war,
leaped to the energies
and enthusiasm newly found.

Madrigal Group, N. Y. College of Music

The New York College of Music
a whirlwind of manuscripts,
performances, writing,
teaching,
the bringing in of the people.
Composing exercises in class,
and then the book is cut at last,
"a new and comprehensive method"
for the Recorder!
Everyone can play,
or sing, and help the Crusade,
in the new country.

Still the love of the mountains,
New Hampshire, instead of the Alps.
Home on The Hudson and Michael is born.
A son in the new land!
The apartment in the city
to be closer to the
center of things, and Wini
and all of her help and support.
All the work and the classes
and then a threat to life itself —
the crippling stroke in 1959
and the slow painful recovery.

Recorder Class, N. Y. College of Music

Hannah L. Katz, M.D.

After Erich had spent the first two decades of his life in a metropolis, he shunned the big cities ever after, except for brief periods in London, England and in New York City when political necessity and emigration required it. Instead he prefered places of lesser noise and pressures, responsive to cultural pursuits, and close to nature, especially to mountainous scenery which represented peace and restoration to him. From 1921 to 1939 he lived in Freiburg, Germany where the Black Forest mountains were his delight; from 1939 to 1943 in England, where he bicycled through the mountains of Wales; from 1943 to 1959 in the Hudson Valley (50 miles north of New York City), from there he made excursions throughout New England, especially to the New Hampshire mountains. From 1959 till the end in Santa Barbara, California where he was within reach of the beloved Sierra ranges.

Erich's teaching was as unusual and unconventional as his personality. His musical experience flowed directly to the student, without any bookish intermediary. His teaching was as innovative and spontaneous as his improvisations, and students everywhere responded enthusiastically to his lively person-to-person approach.

* * *

From the Becque Summer Arts Camp
Erich Katz — Music Director, 1945
published in "Childhood Education"

There was a recorder group and a choral group in music which constantly contributed to theater. Two pianos, ancient and in need of repair, could hardly be used at all, but the creative genius of the musician on the staff not only solved this problem but stimulated the girls to similar activities. He improvised an orchestra of old brass umbrella stands flower pots, and cooking utensils from which he produced amazing rhythms and sound effects.

* * *

Martha Bixler
New York City

On July 30, 1973, Erich Katz died in Santa Barbara, California, after a long illness. That he suffered long is well known to those who knew and cherished him. It is really a blessing that he is now at peace.

Volume X, No. 4 of Recorder Guild News was devoted to a tribute to Erich in December of 1969, and the main facts of his life were presented to New York recorder players then, particularly for the benefit of those who never knew him. Now, almost four years later, there are vast numbers of recorder players in New York City who not only did not know him but who perhaps have barely heard of him, and so are almost entirely unaware of the debt we all owe him — all of us who have ever laid hands on a recorder.

Erich was, quite simply, the giant, the most important person in the U.S. recorder movement. He was part of the many European intellectuals who took refuge here during and immediately after World War II, sometimes by way of other countries, in Erich's case by way of England. His main teaching posts in New York were at the New York College of Music where he was head of the composition department, City College, and the New School. He was extraordinarily influential in the recorder movement as director of the ARS for many years, as editor of the ARS editions, as arranger, performer, and teacher. The students of the students of his students must now number in the hundreds of thousands. His name appears on the title pages of hundreds of manuscripts, not only of original and arranged music for recorder, but of music for other instruments as well, including some beautiful vocal compositions.

It was at the New York College of Music that I first came to know Erich in the fifties, both because it was then headquarters for the ARS and because he helped me to find teaching work there. He was incredibly generous, allowing me to sit in on his classes so I could learn his teaching methods and talking to me for hours about my teaching (and other) problems. And he got me involved with the ARS, for which I will always be grateful.

Anyone who knew Erich knows that he was a very, very loyal friend. His correspondence was voluminous with people all over the world. I don't think, until his final illness, he ever owed anyone a letter longer than one day. His letters were filled with warmth, interest and affection. He was truly concerned about the Society, the recorder movement, and his many friends until the very end of his life. His final letter to me, possibly the last one he ever wrote, and actually mailed after his death, expresses regret at our long separation and a vital interest in the doings of the recorder world.

But above everything else his interest was in music-making, more than in writing, performing, or perhaps even teaching. His great mission in life, and it really was a mission, was to bring people together to make music. This could be accomplished by means of the recorder, that little instrument that now has such a solid place in the early music revival. If there was no music available (and a few years ago there was very little) he wrote or arranged it, tirelessly, endlessly. If there was nobody to play it, he taught people, singly and in groups, sometimes in classes of fifty or more. If there was no one to organize the players so that they could get together to exchange information, learn, and simply play together, he re-organized the American Recorder Society so that it became a going concern, directly spawning the enormous amount of recorder activity going on in this country today.

Erich will be spoken about and written about and his music played for many years to come. His influence, as the true father of the recorder movement in this country, will last as long as anyone, anywhere, holds a recorder in his hand, puts it to his lips, and finds that he then can discourse most excellent music.

* * *

Ilse Gerda Wunsch
Associate Professor
School of Education
Division of Music Education
New York University
(Note: The NY College of Music was incorporated into the Division of Music Education at NY University in 1968, where it is still represented in its Performance Program.)

When I first was introduced to Erich one night some 25 years ago in the vestibule of the New York College of Music, New York's oldest conservatory, he exclaimed with a tired smile, "I have too many students!" Just having joined the faculty of this active music school I was soon to learn why Erich was one of its most sought after and popular instructors.

My first experiences with him as a teacher were on a personal basis, when I reviewed some counterpoint with him. Perhaps the most striking mark of these sessions was his utterly unconventional approach. His instructions were purely imaginative and suggestive, provoking my own inventiveness. Never tied to a textbook, he extemporized each lesson. I still have some canons, left from those days, the text to which he used to make up according to his mood at the moment. It must have been a cold, snowy winter morning, much to his dislike, as he asked me to apply this little rhyme: "Der Schnee ist furchtbar unbequem, sonst wär das Leben gar zu schön." Another time when there was some rather hard-to-listen-to vocalizing emanating from the adjacent studio his sense of humor came to our rescue with these lines for me to tackle: "Es gibt so viele Gedichte, doch keins ist mir das Richte; es gibt so viele Sänger, ich Wünscht' sie täten alle hängen."

Soon he invited me to join his madrigal class, just for the fun of it. He had instituted this madrigal group as the final and most advanced level in his sightsinging course. Obviously, this was more than an education in how to read the right notes at the right time. Here the students were acquainted with great literature by actively performing it. Compositions were worked on until they sounded artistic and then, to top it all off, Erich arranged performances for various occasions. His madrigal group became an institution at the College, which could be relied upon to perform at concerts inside and outside of school. Especially at Christmas time, programs were offered at various churches, concert halls, and on radio. Most of the material was not of the tiny College library, but of Erich's personal treasures which he had rescued, together with his own life, from Europe. There were some outstanding, rare gems among these

selections and he painstakingly copied all of them by hand for use by his students. Naturally there were always some students willing and fascinated enough to help him carry this burden.

The involvement with Renaissance and Baroque music widened the scope of these classes to the extent that instrumental participation was added to the repertoire. Before long this cultivation of the earlier masters impressed the students to such an extent that it became a potent force in shaping their tastes and, in a number of cases, even steered their careers.

But he was also a promoter of twentieth century music. Himself an admirer of Bartok, Hindemith and Stravinsky, his own creative output shows an interesting mixture of the styles he most admired: the periods leading into classicism and the period following romanticism.

One year before Erich's departure to Santa Barbara he asked me to take over his courses of Keyboard Harmony and Improvisation. To continue in the tradition he had estabished at the College he suggested for me to sit in his classes. I was most curious. Could improvisation ever be taught? What a revelation it was to me to see him at work! He had designed a course of study whereby the students felt so relaxed and encouraged that it was a pleasure to watch their capacities grow from inhibition and inability to liberation and capability. How did he accomplish it? Not alone by colorful examples, by encouragements and infinite patience with the less talented. He succeeded through his ability to reach each individual student where it mattered. He strengthened their self-confidence so that they were ultimately able to come out of their shell and could project their own personalities.

No wonder then, that Erich was one of the most admired and revered members of the faculty. Students flocked to him. Inspired by his vast musicological knowledge, his erudition and scholarship, they felt their lives enriched, inspired, and motivated.

One important ingredient in his success as a teacher as well as being a colleague was, of course, his personality. He was a genuine, unaffected, warm human being, ever ready to lend a helping hand to those who needed him. In his own quiet way he set a luminous example of the aims of a true teacher and artist: his actions transcended the walls of the institution of learning; his actions reached the professionals, reached the professionals to be, reached the laymen, and reached the audiences of this big city of New York.

Erich Katz was a potent contributor to the promotion of musical culture in his newly adopted country.

We shall never forget him.

"The center of things"
Erich's desk

Time for relaxation!

Vladimir Padwa
Associate Professor of Music Education
New York University

Three main instances of my collaboration with Dr. Katz remain in my memory. I once performed with a violinist, Glenda Williams, his Sonata for Violin and Piano, dated 1957. Then, during one of his absences, I substituted for him in his ear-training and sight-reading classes at the NY College of Music. He felt that our musical "Weltansehauungen" were in accord with each other. The third instance was a contest of composers of music for guitar, where Dr. Katz, together with Andreas Segovia, and Carl Sandburg, was on the panel of judges. Since they were unable to find a guitarist who could sight read the submitted manuscripts, Dr. Katz invited me to play these compositions on the piano. This was the most unusual experience in all the years of my participation in musical contests as adjudicator.

LaNoue Davenport
Stony Point, N. Y.

In 1946 there arrived in New York City from Texas a young man with a musical education consisting of piano and trumpet lessons from his father, and one year of very spotty attendance in a University. He had never heard a live symphony orchestra or string quartet, much less the music of Guillaume Machaut, Dufay, or Josquin des Pres, but he had a burning desire to learn something, anything, about music, so he enrolled in a music school on the G.I. Bill of Rights. Pure coincidence landed him in a class taught by another refugee, this one from Germany, who opened up for him an entirely new world of music, and to all intents and purposes, set the pattern for the rest of his life. In every life there must be one person, teacher or otherwise, who somehow exercises the decisive influence in that life's development. For that young man that person was Erich Katz, and he is supremely grateful. Requiescat in Pacem.

Yrsa Damman Geist
New York City

Dr. Katz enjoyed teaching and working with his students. He was instrumental in organizing student composition recitals in which the students had the opportunity to have their original compositions performed by themselves and others. He always had time for students outside the classroom. He organized the beautiful and inspiring Madrigal Group which many of us enjoyed immensely. I shall never forget that at one group meeting he asked me to sing the bass part. In this way each voice range knew the other and when put together it was real music.

Cesare Longo
Associate Professor of Music Education
New York University

Most heartening was Dr. Katz's feeling and understanding for the returning War Veteran in pursuit of his interrupted musical career. Through his musical and pedagogical craft, he could draw us into his world of Musical history and learning, lessening the tensions that might otherwise prolong the transition.

Bob Dorough
Mt. Bethel, Pennsylvania

His ability to organize, inspire and propagate through his students was responsible for his vast influence. That same feeling led him to compose many of his delightful compositions and arrangements (for both choral and recorder works) which have provided music for so many to participate in. That same feeling enabled him to establish a rapport with, say, a jazz musician, for he was also interested in improvisation. Effective is the word. His knowledge (one knew he had lots) and warmth helped him cross oceans and cultures. It is remarkable how he did this.

Arthur Nitka
New York City

I receive many manuscripts from various people, some known and some unknown. Of all the people who ever wrote for our little publishing company, Anfor, big names included, only were Erich's manuscripts received by me and glanced at out of general curiosity on my part and immediately given to the typographer. His manuscripts were in perfect order, the insructions to the typographer were exact and there was never a mistake. His editions were always well thought out and were needed and welcomed editions to the recorder literature. Erich went so far as to design the covers for his editions, and many a time his cover was preferred to anything else that was submitted to me. I write this in awe and as a testimonial to Erich's prodigious musical abilities and thoughtfulness in preparing an edition for publication.

Bernard Krainis
Great Barrington, Massachusetts

I first heard the name, Erich Katz, in 1949 when I happened to tune in on a Musician's Workshop broadcast on station WNYC. I wrote to him care of the station to ask if he needed another recorder player, and he wrote back to tell me he'd meet me at the next ARS meeting. Until then I had not heard of that organization so I went to the meeting somewhat hesitantly, expecting to be awed by experienced and accomplished players. Needless to say I was immediately disabused of that notion. (I've felt ever since then that American Recorder Society is too grand and imposing a name for the kind of musical activities that generally occur under its aegis. Recorder Players of America or National Recorder Enthusiasts seem more appropriate.) Being then young and idealistic, however, I became active in the ARS, along with Erich, Isobel Benedict, Lucinda Ballard, Druscilla Evans and others I cannot now recall.

Soon afterwards Erich invited me to take part in a WNYC broadcast. The programs included works by Dufay, Josquin and Obrecht, as well as a Susato dance suite (strange how some things stick in the memory), and I met for the first time the members of the Musician's Workshop — Patsy and LaNoue Davenport, Herb Kellman, Bob Dorough, Madeline Mahr, Noel Stevens, and others whose names I wish I could remember. It seems incredible now, but not only was the music new to me, but with the exception of Josquin I'd never heard of the other composers.

Working with Erich was the most exciting thing that had ever happened to me. I had taught myself the recorder without ever having heard another player. I knew almost nothing about early music except that I loved it and that Erich Katz knew a lot about it and was the only one performing it in public. I couldn't get over my good fortune in being part of such a momentous event.

Erich Katz never pulled rank nor did he expect deference or subservience from the young people who surrounded him. Often enough he was irritable or even stubborn, but he never took advantage of his position or of his years or of his learning and experience, to impose a point or a view. One approached him as an equal, and for me, at that time in my life, that was important.

Erich Katz was important in my life — he appeared when I most needed him.

Ralph Taylor
New York City

To me, Erich Katz was the alpha and omega of the American recorder movement. A classically trained musician, he soon broke away from the parochial stance of performer versus audience, creative composer versus ordinary mortals. A cardinal tenet of his career was the belief of active participation in music of every individual no matter his station or vocation.

He wanted everyone to play — a commune of performers, each according to his ability. To this endeavor he expended his vast energy and talent — and impossible hours. The world will rarely see a man like Erich again.

Rhoda Weber
New York City

In the summer of 1959 I trotted off to the New School in lower Manhattan, soprano tightly clutched, eager to unravel the mysteries of treble clef, and my first "da's" were lisped under Erich's gentle tutelage. It was a very large class, but by the second session Erich's infallible ear singled me out as the most determined practiser, as indeed I was, and requested that I play the duets in his method book with him as a demonstration for the class. In a panic I upped my practicing and by the end of the four week course — I could play! In the fall I went to a meeting of the New York Chapter. Erich and Wini were at the door. They greeted me by name — remembered me — out of all those recorder players!

Franklin Geist
New York City

His wonderful knowledge was, as always, being put to immediate practical use. Through this knowledge and intelligence he brought together a group of not especially talented students at the New York College of Music and magically produced exquisite ancient music by a Madrigal Group. Similarly the opportunity arose there for hundreds of pupils to come into contact with this great teacher who almost single-handedly revived the playing of old instruments to give a rebirth of old music in New York City.

Dr. Katz knew his pupils well and they were inspired to work. By knowing them and by watching their performance in class he felt he could judge them without examinations. Certainly the results were miraculous. At one time I drew him aside to ask for his recommendation in the purchase of a metronome for my wife. He simply shook his head and said, "I don't know what that is." I took this to mean that there was no use for a metronome in the Katz teaching methods, and I went elsewhere for the recommendation. Some twenty years later I find out how right he was since our metronome has stood silent most of that time.

* * *

The first forty of the ARS Editions, which were initiated by Erich Katz, were edited by him. The American Recorder Society Newsletter of March 3, 1952 contained the following article, written by Erich Katz, about the ARS Editions:

At the suggestion of one of our members, Dr. Arthur L. Loeb, of Cambridge, Massachusetts, I am taking this opportunity of discussing the ARS editions and of clearing up some misunderstandings about their purpose and limitations.

The publications are not presented with any musicological pretensions. Our intention is to add valuable material to the existing literature for *group* playing, serving mainly those many people who are amateurs in the true sense of the word: music lovers for whom recorder playing is a means — sometimes the only one — to *active* participation in music. The joy of music making — not just listening — for which there is no substitute, is the main reason for the growing popularity of recorder playing. There is always need for more literature to satisfy the yearning for good music in this field.

With such an idea in mind, three principles had to be followed for the ARS editions. First, the music had to be of high standard, excluding any compromise. Second, while upholding musical quality, the pieces had to be fairly easy to be within reach of the majority of players. And third, for the same reason, the arrangements had to be for those instruments most commonly used: Sopranos and Altos; or Sopranos, Altos and Tenors. It will be seen later on how these arrangements can also be used without much difficulty by those groups lucky enough to have a Bass player.

Why, the question has been raised, do all these publications have to be "arrangements" instead of "original" music? Contrary to widespread opinion, there is very little original recorder music for group playing if by "original" we mean music written specifically for recorders. Recorder music of the baroque period is, with few exceptions, solo literature or chamber music of a type in which recorders are used with other instruments and with a Basso Continuo accompaniment. Earlier music, particularly that of the 15th and 16th centuries, was never written *for* recorders but usually for "any" instruments or voices. The modern idea of instrumentation as an integrated part of composition was still undeveloped and, like other items, such as dynamics, ornamentation, etc., was left to the discretion of the performers or to circumstances. In fact, our whole conception of a work of music as something unchangeable, rigidly fixed to the last detail by the composer, stems mainly from the 19th century. The farther back we go in musical history the less this conception is true. In the Renaissance period, music was arranged freely at any time for any purpose. The same piece of music may appear in a setting for a-capella chorus, in a consort of (any) instruments, or maybe in a lute arrangement, and often we cannot even find out which was first — nor does it matter very much.

Then why should we not be allowed to do just the same thing? In doing so we may actually understand more of the spirit of old music than by anxiously looking for a superficial correctness of range or instrumentation. Particularly in dealing with recorder music we have to keep in mind that a recorder consort is acoustically an octave higher than a consort of other instruments; for instance, strings. A so-called "Tenor" recorder is in reality a Soprano; a so-called "Bass" recorder, a Contralto in range. Therefore, if for no other reasons, arranging and transporting are necessary in editing recorder music. I believe that any alteration to fit readily available instruments is perfectly legitimate as long as it is done in the style and spirit of the music concerned.

* * *

Cook Glassgold
New York City

Like so many amateurs I had been toying with a battered recorder for some years. Progress was slow and performance frustrating. And then, one day back around 1953, by some friends who were a notch or two more competent on the instrument, I was told about an extraordinary teacher named Dr. Erich Katz. He, they said, was conducting an evening beginners class in a public school on East 51st Street in New York City.

Hesitatingly, for fear that having turned the half century mark I would find myself embarrased before a class of juveniles, I enrolled for the course.

With my cheap, toneless recorder dangling at arm's length, I entered the classroom of a school probably built shortly after the Civil War. There, seated on a dais behind an old oak table, sat Dr. Katz. I was grateful for the kindly smile with which he greeted me. The smile and the presence of a few other greyheads put me at ease.

My curiosity that first night was aroused by the wads of cotton stuffed in his ears. Was he suffering from an ear ailment? Or was this to muffle the cacophony produced by some twenty-five ardent blowers? I never summoned the courage to ask him but I suspected it was the latter. Not only because he frequently appeared with those wads but because, as I got to know him well, he had the most sensitive hearing of anyone I ever met. He was attuned to the most delicate nuances of sound. This appreciation of the subtle qualities of a musical note he tried to inculcate in his students with a patience worthy of Job.

If Dr. Katz ever lost his temper I never witnessed it nor heard of it. Of provocation, with a motley crowd of bumbling players, there was plenty. This is not to imply that he indulged sloppiness. On the contrary, his standards were exacting but his humanity made him tolerant of limitations in others. There was, however, a forceful conviction in his gentleness that inspired one to work earnestly to merit his approval.

It was his custom to ask a few of his students to join him for coffee after class in a cafeteria around the corner on Lexington Avenue. He was a charming conversationalist who, in spite of an innate dignity, erected no professional bars between himself and his students. He wore the mantle of authority with enchanting grace.

A recurrent theme of these informal gatherings was the American Recorder Society. With restrained enthusiasm he would speak of the meaningful contribution the Society could make in spreading a love for music in this country. And somewhat sadly he would describe the low state of the Society's activities at the time and the need for additional devoted members to increase its effectiveness.

Through gentle persuasion he got me not only to join the ARS but eventually to become a member of its Board of Directors. It was not possible to resist the influence of his selfless dedication to the advancement of the Society.

Because of the close working relationship this entailed and possibly because we were of the same generation we were soon on first-name terms. This reflected a growing friendship that stemmed, for my part, from an admiration for him as a modest human being as well as a musician.

When Erich left raucous New York in 1959 for the more restful atmosphere of Santa Barbara the cord of friendship was not severed by distance. We wrote each other fairly often. His letters were urbane, salted with wit and larded with sound advice about the conduct of ARS affairs for in 1963 I had been elected President of the Society.

In the summer of that year I visited Erich in Santa Barbara, a visit that in retrospect I regret having been so short for I never saw him again.

Beatrice Winkler
New York City

Dr. Erich Katz was a great man, a great musician, a great teacher. While I was in his classes in the New York College of Music, I felt that I was in the presence of greatness. Dr. Katz always used to say to us, "Do not take notes." But I disobeyed and I did take notes because his words were wisdom and riches — and I treasured them — and still do.

As I write he is standing before my eyes — tall, strong, genial, kind. We have sustained a loss.

Donna Hill
New York City

Erich Katz used to profess hatred for New York. "That killer city," he used to call it. "How can anybody voluntarily live in New York!" Later he wrote that he was happy every day that he did not have to be here, and devoted a good part of his letters to urging New York friends to come to the haven he had found in Santa Barbara.

Yet he was not without appreciation of the less flamboyant aspects of this city. He knew where to get a decent rice pudding at almost any hour. The charm of Coney Island in winter with its empty stretches of sand under a great low sky was not lost on him, and neither was the best of The Village, a certain shop for instance, well tucked away, where viols and lutes hanging from the ceiling could be admired in every stage of production and the proprietor-artisan-musician could be engaged in conversation over a wide spectrum.

Crowd's were perhaps a large part of what Erich did not like in New York, even crowds of friends. When he came back in the summer of 1962 for his only visit, so far as I know, after he had moved to Santa Barbara, a few of us tried to honor him with a party, but he could only express dismay at the expanding guest list, the gallons of punch and the mounds of little sandwiches he saw us concocting. He was fond of every one of the friends who came to his party, I believe, but in the aggregate we formed a kind of monster to inspire him with alarm.

Most of the evening he spent alone in a distant corner of the apartment, as far from the festivities as he could get, which went on oblivious to the absence of its reason for occurring. That party, remembered with mixed pleasure and wistful regret by some of us who made all those sandwiches, may be why we never saw Erich in these parts again.

At the end of the war, Erich came to New York, where he taught at the New School for Social Research, the College of the City of New York, and at the New York College of Music, where he was chairman of the Composition Department. Here also he joined a group of about twelve recorder players who had belonged to a society organized in 1935 by Suzanne Bloch. Under Erich's inspiration the group took new life and became the foundation for The American Recorder Society. Officially Erich became Music Director, but in fact he did much more. With the help especially of Winifred Jaeger, he undertook the many details of reorganization, scheduling meetings, keeping membership records, and publishing and distributing a newsletter which was the forerunner of *The American Recorder*. Seeing the need for more good music for recorder players of modest accomplishment, he founded the ARS Editors in 1950 and edited the first forty numbers, many of them his own arrangements, and some, including the Santa Barbara Suite, ARS 18, his own compositions.

At its first meeting in May, 1959, after The American Recorder Society was legally incorporated with ten chapters and about six hundred members, Erich was named Honorary President. Having recently sustained a serious illness, however, he was chafing to get away from New York. Intending, we heard, to get away from the ARS as well, he took up permanent residence in Santa Barbara, but from his letters there seemed to be no lessening of his activities. He was soon involved in the Santa Barbara chapter of the ARS, and in 1962 became Associate Editor of *The American Recorder* in charge of music reviews and served with distinction for over seven years. He continued as well to compose, teach, write, and perform, and was director of the Santa Barbara Collegium Musicum, giving concerts notably in the spring and at Christmas which became a much-loved institution.

Although he had repeated illnesses in Santa Barbara, Erich's letters to New York were full of his activities, happy vacations in the Sierras, and visits from friends and family.

A versatile and learned man, Erich was a perfectionist in every endeavor. Warm and constant in friendship, open and firm in opinion, soft-spoken but peppery, he always went his own way, never intimidated by conventions when he considered them senseless. His students in New York say that he was kind and patient but exacting in the classroom, and he inspired a lasting devotion both to his subject and to himself. His influence was wide, reaching beyond the classes he taught. There can hardly be a recorder player, professional or amateur, who has not benefited from his pioneer work. Through his compositions, arrangements, recordings, editions, *Recorder Method,* reviews, and in his influence on a generation of teachers and profesional musicians, he has done much for the whole contemporary movement to compose for the recorder and to study and perform the music before Bach.

Although before his death on July 30 Erich had been gone from New York for about fourteen years, for many people here, his friends and former students, colleagues, and fellow members of the ARS, his loss is personal.

We in New York like to remember that Erich's life and service to music and education in America started here. He could revile New York, scorn it, escape from it, pity those who remained in it, but he could never deny what he did for us here and that makes a large part of him ours forever.

* * *

ANDANTE

Santa Barbara,
Mountain Drive,
The Free Society.
Bathed in sunlight
reflected from the sea,
paradise in the studio
and the companionship
with the "indefatigable"
Winifred Jaeger.
Quiet humor,
attentive simplicity,
a sanctuary,
high above the town
looking into distant horizons
and sunsets.
Then the irresistable opportunity
Virgin territory for the Crusade!

The formation of the Collegium Musicum,
sponsored by the museum, the library, the Lobero.
Free to all, big people, little children,
overflowing, sitting on the floor,
the doorways crowded.
The Christmas program, a gift,
anticipated each year.
Classes through Continuing Education,
the new following
inciting the contagious enthusiasm
of discovery!
The Unitarian Church Choir,
a singing interlude!
All, stimulants to physical recovery.

Recorder class is Thursday night!
Everybody play, it is such an easy way
to find music together,
a communal art.
"Worship the rests,
silence is so beautiful.
Timing is the essence,
Miss Echo! come in on the beat!"

The Counterpoint class,
the Maestro-
delighted at each achievement,
then putting us back in the "playpen"—
limiting us to five fingers in the key of "C".
Our discovery,
all the possibilities within the limitation.

The Music History Class,
Stravinsky, the twelve tone scale,
the row, inversions, extensions,
contractions.
"Write it, find out how it works.
Satie, Bartok, Hindemith, Orff,
they understood the media."

Heard before counterpoint class:
"He said we could do this in
fifteen minutes!"
"Fifteen minutes! It was five AM
before I looked at the clock!"
"I wonder what this sounds like?
I had only my harmonica."
The lovely lady in the front row
writes in E flat
her favorite key, and now
to modulate to the dominant —
how to get back?
on and on and farther from "home"
from key to key to key
In desperation titled
"Canon perdido."

In the Paseo — Erich and Wini socializing with neighbor and author Bobby Hyde

"A Christmas eve party and
visiting Chileans singing
and dancing their native songs
with guitar and lively percussion.
The quiet after the exhilaration
then Erich, at the piano
sentimentally playing from
"50 Favorites for the Piano"
each ending shockingly
in a medieval modal coda!"

* * *

The following excerpts from a commentary on ARS Edition No. 18, The Santa Barbara Suite, written by Erich Katz, were published in the 1964 anniversary edition of The American Recorder:

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 fed 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.

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. 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 non-legato, 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.

* * *

Arthur Secunda
Santa Barbara, California

Grace, simplicity and creative unpretentiousness are three lovely qualities some artists bring to their lives and works. At the time I met Erich Katz I had been naive and ignorant of even the desirability of these possibilities for my own volatile temperament. Taking part in his music-making activities in the early days of the Santa Barbara Collegium Musicum, I was a witness to his integrity and the constancy of his convictions.

After a very few conversations with him, I quickly learned from Erich that, as an artist (read = composer, teacher, musician) Erich had not left the "center" of the action as I had supposed he had, but rather that he would be his own "center," metaphorically and symbolically speaking. He would, in effect, start his own dynamic thing going, and it would become its own modest but important center. This was indeed a vital thing for me to learn since up till that time I thought that "center" referred to a geographic rather than a psychic position.

Naturally, Erich would never in a million years have said these thoughts in this manner. Far from being on an ego trip, Erich communicated to me largely by innuendo and understatement. In a rather Zen way, Erich knew and felt strongly that people would respond to his music-making wherever he was, so why hassle with the 7th-Avenue-Rush-Hour-Express? And he was profoundly right. Within a very short span of time, he had trained and established the Santa Barbara Collegium Musicum as a quality group of early music performers to whom enthusiastic audiences responded overwhelmingly in its many public appearances for years to come.

Erich had his eccentricities. He sometimes drove us bananas trying to understand his simplification of a complex idea or phrase . . . or for that matter, temperament. But by and large,

he was an inspiring artist (he hated the word *leader*), a man of unwavering principles in life and art.

I had the distinct pleasure of introducing Erich and Wini to some of my profesional colleagues in the Adult Education and the Art Museum fields. Erich always expressed his gratitude most effectively by revitalizing music training and thought in Santa Barbara with his dynamic and positive approach to the pleasure of "music-making. People loved him because he disarmed them. How often it was that he amazed us by expressing eloquently how simple it was to make the sound right and good and play together.

Another truth that revealed itself to me through Erich was that the fruits of creativity can and will communicate themselves on a cosmic level. If Erich had been the type of person who might verbalize his credo, he might have said something like, "Keep your nose clean, mind your own business, do your thing well, be correct without fanfare, dig what you are doing, do it in moderation but with sincerity and integrity and your audience will find you, understand you, and grow."

Of course, the very notion of saying these words would smack of a distasteful pronouncement to dear Erich, and he would no doubt abhor the idea of this dogma despite his sympathy with the tenets. Erich loved nature. He and Wini described hiking and traveling in the wilds in a most touching way, recounting experiences on trails and mountain trips with enthusiasm and real pleasure. I believe that Erich's overview of the large picture of life, in sum, his universal outlook, put humans and music in a properly unexaggerated and undistorted perspective.

Mervin Lane
Faculty, Santa Barbara City Colege

The Collegium Musicuum, which Erich directed for over ten years in Santa Barbara, played together always in the spirit and atmosphere of house and chamber music. We met in his tiny studio on Mountain Drive, playing on cold evenings in front of a fire, which he alone tended, taking care to arrange it — as he did with his own musical arrangements and the settings and seatings he employed to have the parts just right — to gather and capture the effects of its warmth and light. This, I would say, was the essential criteria of his appreciation of music and performance: warmth and clarity. He was interested in capturing this overall quality, and the manner in which he did this not only conformed to many of the qualities of Renaissance music, but was in many ways analogous to Erich as a person: direct yet casual, intense yet soft, ingenious yet subtle, simple yet difficult, precise and sparse, full and constant. He knew that we would not capture the music if we were too concerned with details, or if we wasted time in discussing exactness of tuning, pitch, phrasing, ornamentation, cut-offs, and so on. He was interested in the overall quality of the whole sound. And he was not interested in achieving it, but rather in gradually gathering it. He was stuborn in what seemed to us his need to maintain a position once taken, but this was really to hold us in suspension until the music that he knew so well had done its work. He knew — and in this he was always right — that in the process of playing together and playing over and over again, we would grow into the essence and the wholeness of the music, and that all the extraneous and secondary concerns that we had would disperse, as the "center" of the music took hold of us. Indeed, we did not so much come together to make music, as the music made us come together. Erich enabled us to grow toward the music because he was interested above everything else in bringing real and essential qualities, like warmth and light, together in music and human beings.

Francis Dwight
"Under the Greenwood Tree," Santa Barbara

In the summer of 1960, Erich Katz celebrated his sixtieth birthday with Wini Jaeger and Martha Bixler, who happened through on her way to visit her parents in Hawaii, in the patio of the house to which we had just moved in Santa Barbara, a few months after his own move here. Now, instead of spending more than three hours getting to a recorder class at the New York College of Music on Eighty Third Street, Manhatan, I could walk a few blocks to Erich's wonderful Adult Education-sponsored recorder class at the Santa Barbara High School every Thursday night.

"But," said Erich, "you must really start a chapter of the American Recorder Society in Santa Barbara."

The ground had been sporadically prepared by smaller groups of recorder players, under the tutelages of Brooks Davis, Harry Ashmore, and Ripley Dorr. Now, with the added impetus of new adherents from the Adult Ed class, enough of a nucleus was formed to have a well-atended meeting at the home of Mrs. Cecil Thompson.

My relations with Erich were not always the sunniest. For anyone who had been playing the recorder for two years, and even owned a bass, my inability to keep strict tempi was a source of constant annoyance to him, and he never failed to let me know it, both at my private lessons and especially in class. Having been in a class of LaNoue Davenport's, however, I was used to brutal treatment, and survived to the extent of opening a recorder business, which at least enabled me to get the cartons of music and instruments out of the family car, and perhaps compensated slightly for my limited abilities in the performance field.

Not that I wasn't performing constantly, much to Erich's annoyance, as we all played joyously, atrociously, and remorselessly, whenever we were asked to, which proved often. But perhaps the awful contrast helped to enhance the gemlike perfection of Erich's crack-troop Collegium Musicum, whose two concerts a year were the high spots of the recorder world in Santa Barbara.

Suzanne Fergusen of Columbus, Ohio
A student of Erich Katz from 1967 to 1971 in Santa Barbara

Tiny, frail, soft-spoken with a pronounced accent, shrunken by illness inside clothes that obviously once fit, with mischievous but watering eyes, even — at one point — an eye patch, cotton in his ears, to protect them from the elements or from us?

As a recorder teacher and conductor: In general, gentle but firm in his insistence that even beginners could develop a good tone through conscientious daily practice, albeit brief; good technique through the notorious "connections;" good musicianship by *counting* accurately and articulating justly ("The silences are often the most beautiful parts of the music"), and by regular practice in improvisation. This last element, a distinctive part of Erich's teaching, obviously related to his own composing and teaching composition, was meant to open the student's mind and ear to the possibilities and problems of musical patterns — rhythmic and melodic — by an immediate experience, and also, of course, to prepare for the introduction of ornaments, which he taught as an essential component of old music performance practice.

As an arranger: A true genius at "transliterating" medieval and Renaissance music so that it is both intelligible to amateur musicians and very authentic in sound; heard in Erich's arrangements the bar lines disappear and the original musical lines and rhythms resurface. His editing often consists of composing parts to adapt or "complete" old scores for recorder consorts; here authenticity and intelligent modern musicality compromise happily. His continuo realizations should be noted because, far more than mere chords to fill in the space between the bottom and the top, they are parts of importance, complementing rather than just supporting the principal lines.

As a composer: Intellectual, contrapuntal, usually conservative but surprising us with daring, almost romantic flights; sometimes extremely sweet, sometimes — more often — astringent; always witty in dances and fugues. He had an impeccable sense of the idiom of all his instruments and voices, and a desire that each performer have an independently interesting part, so that everyone feels he is contributing equally to the musical experience. His music teaches us to listen better to all music.

On the recorder movement: Despite his perfectionism in his own work and with those performing with or for him, Erich always fought elitism among his recorder students and in the ARS. He had given himself to teach *us*, and if we turned out more accomplished than some of our neighbors, it was now our duty to help them by our presence and example, not to banish them to another room or group. Though we often chafed under this obligation that Erich doggedly imposed as long as he had the strength to do so, I think we secretly knew he was right. I hope that we will have the fortutude to go on helping each other now that Erich can no longer ring up to say, a little drily, but with a tone of concern "Zusan [in my case], are you all right? Where were you yesterday evening?..."

Shirley Marcus
Eileen Cusimano
Los Angeles, California

Those of us who have taught and performed Erich Katz' many compositions and transcriptions know his sensitivity to the recorder and his great awareness of what sounds well on the instrument. Many of us were also listening participants in some of Erich's Santa Barbara programs. The simplicity and intimacy of those events always left a pleasant feeling of having experienced a Renaissance evening.

Some of us knew Erich in a more personal way as well. His regular, though too infrequent, visits to Los Angeles always included a meeting with us, the high point of which was often a walk on the Santa Monica pier and a visit to the old merry-go-round and carousel. Erich was fascinated by the old relic and would put Winnie, Eileen and me on it while he sat and watched. His nostalgia never carried him to the point of mounting a painted horse himself, but he loved listening to the enchanting harmonies and discords issuing from the old machine. I always thought (and hoped) Erich would compose a "Carousel Suite" in time.

One of my fondest remembrances of Erich goes back several years to a workshop he led in Morro Bay. The most inspired teaching moment that weekend was when we found ourselves improvising a tune — starting all together with a simple phrase Erich gave us, then alternating group with one "improviser" and passing the improvisation in turn from one to another. Even players with a fairly limited ability found themselves doing more than they thought they could.

Frank Plachte
Los Angeles

Requiem for a gentle imp

A few years ago, on a bright Sunday afternoon, Erich, Winnie (his sensitive, patient and strong companion) and my family had just finished lunch in a coffee shop along Santa Barbara beach. Erich's dietary ritual, some fish and a pill or two, would have driven any Jewish or other mother to despair. However, since his idiosyncrasies (including his occasional eccentric or cantankerous, moments, and the fact that he was somewhat less than a fashion plate) were well known to us, we paid little attention to any of this.

We did our usual thing: we talked and talked about our mutual friends and pet peeves, about the ARS, about all kinds of music, instruments and what not. We had our friendly arguments from which, not infrequently, I emerged second best. At one impasse — I do not exactly recall the contents of the conversation — Erich suddenly said something to the effect that I could settle the matter when I would write his biography. And then he laughted in his most impish, mischievous way. If I smiled at all, it was out of embarrassment and from the realization that I lacked both the experience and the ability to write his life's story.

But I could not forget Erich's seemingly casual remark. Subsequently, as new organizational problems and musical developments occurred and his counsel was needed, I planned to submit to him a carefully prepared set of questions as the basis for a taped conversation which might have resulted in an article in The American Recorder or the Recorder and Music Magazine. Erich was only mildly interested and certainly not eager. He obviously preferred to make his statements with his music and in his classes. At any rate, many developments, most importantly his deteriorating health, interfered, and the interview never took place.

The memory of the many conversations, friendly debates, and gentle hours with this complex man remain very much alive. My family and I always looked forward to Erich and Winnie's visits to our home or to our drive from Los Angeles to the serenity of Ojai or Foxen Canyon, the goodies of Solvang, the beach at Santa Barbara, and then the afternon hours with Erich and Winnie up on that marvelous mountain, overlooking the beautiful city and the sea. It was never dull.

Except in Recorder Society meetings, I hardly ever played for him. Odd as it may seem, Erich did not care much to listen to music, particularly recorder playing. But he liked to talk shop and, no matter how these discussions went, he remained gentle, disciplined, concerned, critical and, in a dry and unaffected way, humorous. The visits to his mountain revealed a very special quality that emanated from this frail and frugal man: he gave his friends an intense feeling of freedom, a broad perspective, the desire to partake and to create. It was this quality that made him such an extraordinary teacher.

The dignity, the loyalty to his friends, the subdued anger at incompetence or dishonesty, the pride in his students and work, the joy about his mountain, the flowers, the beloved High Sierras, the hurdy-gurdy, the bass krummhorn — all of this remains as a cantus firmus to what he created: from original works to transcriptions, from ancient to contemporary styles, and to his writing, lectures, and his friendship with young and old, students and peers.

Most Californians only knew Erich when he was an older man and in failing health. But his strength and tenderness, his vitality and lack of ostenation, his dignity and pride, and his deep concern with music and its people will not soon be forgotten.

Roy Miller
San Antonio, Texas

My first awareness of Erich Katz was when I discovered his publication *Recorder Playing*, together with the Music-Minus-One recording which he and LaNoue Davenport made of portions of that book. I was perforce a self-taught struggler with that rewarding but recalcitrant little instrument, and I did not even know where to find more music to play upon it. So I wrote to Erich asking for help, which he promptly gave; for he told me about the American Recorder Society and gave me the names of publishers from whom I might obtain catalogs and music.

A few years later (Bernard Krainis having drawn me into the ranks of ARS reviewers) Erich was in charge of music reviews for ARS and the association was renewed, and a friendship was begun which I feel has only been interrupted, not ended, by the death of this lovely man. It is one of the most remarkable experiences I have ever had, this rapid and reciprocal growth of friendship between two persons who did not meet face-to-face for some years after the correspondence had begun — and then only for a single time. But from the beginning there was a rapport that has been rare in my life. A similar rapport was instantly established between Erich and Ulrich Staeps on that one occasion when we were all together at a workshop in Los Angeles and another memorable event of that day was meeting dear Wini.

I am a warm admirer of Erich's work as composer and arranger and will continue to enjoy his companionship in music, but I miss the man and am saddened to think there will be no more letters or music.

Gloria Ramsey
Diana Kellerman
Faculty, California State University
Northridge, California

This will not be a "tribute" to Erich Katz for that is the last thing he would wish but rather a stream of consciousness in remembering moments shared with him. The finest lecture-concert on the history of original modern music for the recorder that I ever heard was given by Erich at an Arrowhead recorder workshop in 1966. The first time I recall hearing his fine group was in Ojai in 1961 with our mutual friend, Donna Hill. He stretched our minds. For example at the 1st North-South meet at Morro Bay he had everyone improvising... His strong ideas on the non-ivory tower approach for the recorder "movement" ... His feeling that recorder sound palls if too prolonged in unbroken consort... In a sense he was "Father of us all" in the American Recorder Society: Bernie Krainis and La Noue Davenport studied with him and through this came what has been called the "American recorder sound"... His keen human interest shown in his keeping up with Everyone interested in recorders; his visits (too infrequent) to Los Angeles were jammed with friends whenever time permitted... It has been a privilege to review his careful, clean, musical editions in The American Recorder over the years and it was a special pleasure to teach at workshops when one encountered his Santa Barbara pupils... Especially happy to recall were his beautiful Christmas programs. They were indeed the very spirit of Christmas and were enjoyed by many Southern California music enthusiasts. He has enriched us all.

The studio, isolated and vulnerable

Late summer with the quiet heat of mid-day
suddenly, the crackle of sage burning,
a racing sheet of flame in front of the Studio.
Erich, in panic, taking the favorite alto recorder,
That's all!
The studio stands intact in charred environment,
bleak, scorched stark.
Paradise raped by the fire.
In Nature's time and way it will restore,
with the natural cycle of the Chapparal.
To Erich, returned,
the haunting fear, the memory
of a life's work, believed lost.
The heart attack, recovery, rest.
Time for a putting in order.
Introspection.

Mary K. Whittington
Santa Barbara, Calif.

The years 1972 and 1973 were hard ones for Erich; partially paralyzed from his stroke in April 1972, he was, in his own words, "tied to bed and wheelchair." Consequently, his usual absorbing activities curtailed, he found his everyday life rather dull and incredibly monotonous. Diversions were for him extremely rare.

Perhaps one of the few high points of his last year began when Dr. Kenneth Kuchler of Westminster College's Music Department wrote him, telling him about a concert to be given by the Westminster College Collegium Musicum in Santa Barbara and asking some questions because Erich's *Toy Concerto* was to appear on the program. The students were particularly anxious to play it for him. Unfortunately, poor health kept Erich from even considering such an outing; thus, an alternate arrangement was made: the students would come to Erich's studio and play for him there. Erich anticipated the day with eagerness and enthusiasm.

Finally, one fine early morning about two months later in March 1973, a giant touring bus growled its way up to the front of the house on ordinarily quiet Channing Way and spewed forth some 26 Westminster College students and one of their professors, Philip A. Day, Jr. I remember Erich welcoming them from his wheelchair and ushering them, complete with their little wheeled toy piano and bench, recorders, and various percussion instrtuments, into his studio (which immediately shrank in size). Wini and I helped Erich in to join the crowd; I hadn't seen him look so radiant in months. The students played the *Toy Concerto* well, followed by several madrigals. The thought of "playing for the composer" was naturally an exciting and awe-inspiring experience for many of them, but, later, when they had a chance to talk to him and to get to know him a little, I think they may have been relieved and pleased to find that "the composer" was entirely human — and a nice, warm one at that. I wonder if they ever realized what pleasure they gave him, in a time when pleasurable experiences were all too few.

Cathy Dudley
Member of the Westminster College
Recorder Consort
Salt Lake City, Utah

The Early Music Consort and the Madrigal Singers of Westminster College were sorry to hear of the passing of Dr. Erich Katz. We are already reading more of his music for concert performance and wish we had another opportunity to play for him. Meeting Dr. Katz and playing the *Toy Concerto* for him last spring was the most exciting event of my trip, and I know the other recorder players feel as I do. Knowing the composer of such a great piece makes his music seem so much more alive and important. Dr. Katz's music will always be very special to me. When he welcomed us into his studio so warmly, we felt as if we were almost as important as the music.

Our consort this year has nearly twenty players, and all of us enjoy getting together to play. I am glad Dr. Katz has done so much to further nationwide interest in the recorder.

Thank you for the nice welcome and refreshments last year. When we are in Santa Barbara again, please come to hear us play.

AN ARTICLE ON SILENCE

By Erich Katz

I happen to be a musician. So, every time I visit people, they feel they have to talk with me about music. Or, worse, they offer to play records from their collection. Since they assume — I don't know why — that my taste must be very classical, and to prove that they are people of high culture, they want to show me the newest electronic Bach. Those who are even smarter offer to play an interesting Renaissance music record, with recorders, krummhorns, dulcians, and whatnot. If I refuse politely, they think I am just bashful and coy. If I reject their offer more energetically, they are offended and think I am snobby. If I say that I love silence, they don't believe me and think I make a joke.

But silence is not a joke. It is as good and often even better than the best music. People who cannot live with silence don't know about music. Have you ever noticed those youngsters walking along the beach, transistor radio in hand, with the radio incessantly emitting some kind of idiotic noise? They can't stand silence. They need that noise to drown out any trace of thinking or listening to their own heartbeat.

And then there is MUZAK, this most devious invention of the devil. It surrounds us in restaurants and supermarkets, and the city fathers of my home town decided, in their unspeakable wisdom, to let it blare from loudspeakers on main street.

John Cage once "wrote" some music that consisted of several minutes of silence. Nothing else. Of course the world round about is usually not silent, so whatever happened during those minutes in the way of natural sounds filled in the vacuum. At least that is the way I understood it: become aware of those millions of quiet sound waves that fill the air at any moment if we don't interfere with our own noise machinery. For there is no absolute silence, except maybe in the padded cell of an experimental laboratory. Only at best enough of it to give us relative rest and relative peace.

And yet, as I said, few people can stand it. Once, a very long time ago, I heard the performance of a play by Bert Brecht with music by Hindemith. In the middle of this play there was a dance scene which was done silently, without any music. The audience, a sophisticated and educated audience at a music festival, had gone along cheerfully with some of the most shocking display. But when the silence came, they revolted. They started to shout and object, they stood up and ran around and simply got frantic. It was an unforgettable experience.

So let us all move to Santa Monica. There, on the pier, stands an old house which boasts to be "the only apartment house in the world that has a merry-go-round and an organ. In the morning, the guests awake to the tunes of the organ, and all day they go about their duties with music in their ears." If Hieronymus Bosch lived today, he could have added this house to his great images of hell.

CODA

The move to
Channing Way.
The high cedar fence, all around,
surrounds new pine trees, becoming tall.
The new studio's well ordered treasures,
manuscripts, favorite music,
in rows against the wall.
The Hurdy-gurdy on its shelf,
the bells waiting to be rung,
the unplayable "Katzaphone" is hung,
a tribute to "rests."

The Lone Pine Tree
in the California Sierras,
from a painting by Tanya Atwater

The little house
hiding behind the wall,
peaceful, uninvaded,
sunshine pouring in on
clean white paint
making a mosaic with favorite paintings.
Wini, always attentive,
Mary Whittington's humor
to lighten the evening meal.
A worried vigil of pain filled cheerfulness.

Rest, sleep, still
thoughtfulness, review,
letters and rare visits,
Shirley, Tim Aarset, LaNoue.
Thoughts on Inspiration,
Paul Hindemith, Carl Orff.
Polyphony, a life style,
independent voices moving towards
the inevitable resolution.
"Beautiful Silence" achieved.
A vital spirit is free.

As a legacy, Dr. Katz has left several hundred technical articles, original compositions, recordings, and arrangements of old and modern music for recorder and other instruments. The music publications are compiled by Winifred Jaeger in the following list.

* * * * *

1. *Books, Articles, etc.*
   "Die musikalischen Stilbegriffe des 17. Jahrhunderts" (Conceptions of musical styles in the 17th century), Dissertation, Baerenreiter-Verlag, 1926.
   "Neue Musik im Unterricht" (Modern music as teaching material), a guide book, Hug & Co., Switzerland, 1933.
   About 800 reviews, written between 1924 and 1933 as a music critic for daily papers in Germany, such as "Freiburger Zeitung," "Frankfurter Zeitung," and others.
   About 60 articles for German, Swiss and Austrian music magazines and periodicals, such as "Melos," "Anbruch," "Auftakt," "Die Musik," and others.
   Numerous articles and music reviews for the "Newsletter" of The American Recorder Society and "The American Recorder."
   "Recorder Playing, a New and Comprehensive Method" (originally published by Clarke & Way, New York, 1951), Carl Van Roy Publishing Company, distr. by Peripole, Inc.
2. *Compositions* (Dates indicate year of composition, if known, otherwise copyright date).
   "Suite for 'Cello Alone," 1931 (unpublished).
   "Spielmusik für Streicher" (Music for Strings), Schott & Company, Germany, 1931.
   Four Violin Duets (in the series "Spielmusik für Violine," Vol. 6 and 7), Schott & Company, Germany, 1932.
   Five Choral Pieces (in the series "Das neue Chorbuch," Erich Katz, Editor, Vol. 1, 6, 8 and 10), Schott & Company, Germany, 1931/32.
   "Die abendlichen Lieder" ("Songs of Eventide"), song cycle for chamber choir, based on poems by Georg Trakl, 1936 (unpublished).
   "Six Short Pieces" for descant recorders, Editions of the Society of Recorder Players, London, 1941 (also Schott, Ltd., London, 1948).
   "Trio" for two woodwinds and viola or violin, Omega Music, 1941.
   "Overture for School Orchestra" (Flutes I and II, Violins I and II, and 'Cello), 1942 (unpublished).
   "New Rounds on Old Rhymes," for singing or playing, Omega Music, 1942.
   "Eight Short Pieces" for two recorders, Hargail, 1944.
   "Sonatina for Two Woodwinds," Hargail, 1945.

TELEPHONE: (212) 245-5270

ARTHUR NITKA PRESIDENT

MORE Holiday Specials

Vol. 1 No. 2

TERMINAL MUSIC
166 WEST 48 STREET, NEW YORK, N.Y. 10036

WHERE EXPERT ADVISERS TAKE TIME TO HELP YOU

Dear Fellow Recorder Enthusiast:

I want to say "Thank You" to everyone who saw and (obviously) read our 4-page advertisement in the last issue of The American Recorder. For your letters, notes, phone calls, and yes, for your much appreciated orders for music and recorders, I'm truly grateful.

You've encouraged me by your beautiful response. So here is information on another group of quality products that represent exceptional value (in days when value is often claimed, but too often not a true fact). We've already weeded out the second rate stuff -- we do not stock or sell it. Everything you buy from us is carefully selected beforehand by me personally. It will be exactly as represented.

One of the first questions I'm asked these days (when the best imported recorders are both scarce, and expensive) is -- "How about the woods -- maple, plum (a bit harder than maple) as opposed to palisander (or rosewood as it is also called), or the still harder grenadilla - which cost considerably more? What's the difference in performance and is it worth the difference in dollars?"

It's not a simple thing to answer but I'll try. With a beautiful instrument like the Moeck, you will find that the maple and plum have a full and lovely sound. The maple is more subdued than plum and the plum is brighter than maple. (All of this is comparative, and my comparison!) Now if you want the same performance with a lot more "soul" to the sound, choose rosewood. Rosewood is a darker wood, has a darker sound and probably has the most versatile tone to fit most any situation.

Grenadilla is a hard wood that often is not suitable for consort work unless the whole consort also has grenadilla. But is it great for solo! Grenadilla recorders carry soundwise as well as many orchestra instruments.

To sum it up, some woods can cost almost twice as much as others. But price should not be a factor in your choice. Often, the lower cost instrument will be better for you!

Now, when I learn for what purpose you want your instrument, I can tell you which one I would buy, and hopefully which you would be most happy owning.

When it comes to overall quality it's not a matter of science completely -- it's science plus a great deal of art. Dr. Herman Moeck in Celle, West Germany, heads a company started by his father, where much of the top grade recorder action is today. Moeck is one of the few makers big enough and skilled enough to produce a full instrument line and still come up with a winner, instrument after instrument. Moeck recorders are exceptionally consistent. We have been fortunate enough to obtain a reliable supply, including the superb Rottenburgh copies made by Moeck to the standards and design of Friedrich von Huene (who did the museum research and reconstruction specifications).

If you've never played a Rottenburgh (named for 18th century Flemish master-craftsman Jean Hyacinthe Rottenburgh) you've really got a treat coming. It took a master to solve its design, and a master like Moeck to translate this design to a marketable entity. How well they both succeeded you'll see when you try these exemplary and absolutely authentic historic copies.

On the next couple of pages you'll find some hand-picked selections of rather outstanding instruments and music -- some new, and most of it hard to get. Remember I'm as near as your telephone. Call me, write me or best of all, come in. Let's hear from you.

Art Nitka

Among the hottest items in the recorder market are the superb 18th century Rottenburgh models, made by Moeck to exacting specifications. (Tolerances go to several hundredths of a millimeter!) We've got 'em—full line, full selection. We've tried to keep our prices as low as we can even though the dollar exchange rate and, yes—inflation, aren't helping us at all. We'll hold prices as long as we can but don't let too much grass grow under your feet—please!

What's so good about Rottenburgh? Well, you've got to play it. First it's good for the new concept of the consort, especially with all Rottenburgh instruments in the consort. Second, the alto especially, but also both soprano and tenor are really great solo instruments. They are full, rich, brilliant and lovely all at once! Response is easy, sure, and without a tendency to click—intonation is flawless . . . and you can achieve dynamics without going out of tune. What more could one ask except the price?* (And that's surprisingly modest for so much recorder!)

Bowed windway advocates claim the moisture will not tend to clog the center of the windway but rather roll to the side and leave the middle clear! (I'm not sure I really understand this and I'm not sure I believe it.) I find the straight windway models are softer in sound, and feel this is because they are available only in maple, a softer wood. The bowed windway models seem to have more "resistance" than the straight models. Resistance in an instrument gives a better "feel" when playing, and also allows for longer sessions without the performer tiring.

*See the special offers on these pages and save even more.

The Rottenburgh Series

MODEL		
Sopraninos:		
ARJ-01R	Maple, double holes	$ 49.00
ARJ-02R	Bahia Rosewood, double holes	78.00
ARJ-03R	Grenadilla, double holes	96.00
Soprano:		
ARJ-04R	Maple, straight windway	47.00
ARJ-05R	Maple, bowed windway, ivory rings	71.00
ARJ-06R	Plum, bowed windway, ivory rings	71.00
ARJ-07R	Palisander, bowed windway, ivory rings	95.00
ARJ-08R	Grenadilla, bowed windway, ivory rings	118.00
Altos:		
ARJ-09R	Maple, straight windway	85.00
ARJ-10R	Maple, bowed windway, ivory rings	128.00
ARJ-11R	Plum, bowed windway, ivory rings	128.00
ARJ-12R	Palisander, bowed windway, ivory rings	170.00
ARJ-13R	Grenadilla, bowed windway, ivory rings	214.00
Tenors:		
ARJ-14R	Maple, straight windway, c♯ & d♯ holes	132.00
ARJ-15R	Maple, straight windway, c-c♯ key, d♯hole	158.00
ARJ-16R	Maple, bowed windway, ivory rings, c♯ & d♯ holes	164.00

The Rottenburgh Series [*continued*]

MODEL		
Tenors:		
ARJ-17R	Maple, bowed windway, ivory rings, c-c♯ key, d♯ hole	190.00
ARJ-18R	Palisander, bowed windway, ivory rings, c♯ & d♯ holes	220.00
ARJ-19R	Palisander, bowed windway, ivory rings, c-c♯ key, d♯ hole	246.00

Rottenburgh Consort Special
(Bowed Windways)

ARJ-21R	Soprano	Plum	
ARJ-22R	Alto	Plum	Value $389.00
ARJ-23R	Tenor w/keys	Maple	
		Special for all 3 ARJ-24R	$324.50

An easy way to upgrade your consort performance that's painless to the pocketbook. Beautiful instruments, beautiful value!

What's Moeck's Secret?

Just plain skill, experience, care and know how. But here in their use of the softer woods—maple, plum, etc.—are a few clues. Moeck uses kiln dried woods, carefully selected and then boiled in special oils to impregnate them with a special paraffin. The length of treatment time is critical, as is the aging time before the wood is treated. The Moeck process not only reduces danger of cracking due to moisture, but enables a softer, less costly piece of wood to play consistently well over a long period of time. The sound of Moeck's specially impregnated instruments is characterized by extreme clarity and refinement. Moeck uses an electronic frequency meter to test instruments at mechanically controlled breath pressures. Results—Moeck instruments are in tune—a hand tuning operation, verified electronically. (I don't know of anybody else who does this.) Moeck instruments have a lovely round sound.

A Few Specially Outstanding Instrument Values

Moeck's Meister Tenor: A Classic

A softer, velvety, gorgeous sound. Beautiful for solo, unequalled for blend. Tone is exquisite. Upper register is brilliant. Responsive. Not a reedy sound. Not edgy—not as much cutting power as the Rottenburgh.

Tenor—Moeck Meisterstuck (means masterpiece and it truly is!)

ARJ-25R	Maple, ivory rings c-c♯ key	$152.00
ARJ-26R	Rosewood, ivory rings, c-c♯ key	208.00

Others in this Same Series

F-Bass		
ARJ-27R	Maple, ivory rings, f-f♯-g♯ key direct blow	$326.00
ARJ-28R	Same but with alternate bocal	348.00
C-Bass		
ARJ-29R	Moeck's Superb Greatbass, Maple c-c♯-d♯ key	$510.00

Here is a special selection of recorder music I especially recommend for fun and serious get togethers over the Holidays.

DUETS WITH RECORDER

ARJ-13M BANCHIERI—Twelve Pieces from the "Cartelle Musicale" for two unequal instruments ..... $ 4.25

ARJ-14M BOISMORTIER—Six Little Suites from Op. 27 for two treble recorders 5.50

ARJ-15M Easy Duets by Old Masters of the 16th Century for descant and treble recorder. Ed. Walther Pudelko 4.25

FOUR RECORDERS

ARJ-16M DEMANTIUS—German Dances for four stringed or wind instruments 7.75

TREBLE RECORDER AND BASSO CONTINUO

JEAN BAPTISTE LOEILLET (de Gant)

Sonatas for recorder.

ARJ-18M Book I: Sonatas in A minor Op. I/1, D minor Op. 1/2, G major Op. 1/3 (3). Score and parts ... 8.50

ARJ-19M Book II: Sonatas in B flat major Op. III/9, G major Op. IV/9, C Major Op. IV/10 (3). Score and parts 9.75

ARJ-20M Book III: Sonatas in E minor Op. III/12, C minor Op. IV/11 A minor Op. IV/12 (3). Score and parts 9.75

BENEDETTO MARCELLO

Sonatas Op. 2 for treble recorder and basso continuo

ARJ-21M Book I: Sonatas in F major, D minor (3). Score and parts 7.00

ARJ-22M Book II: Sonatas in G minor, E minor (3). Score and parts 7.00

ARJ-23M Book III: Sonatas in C major, B flat major (3). Score and parts 7.00

GEORG PHILLIPP TELEMANN

ARJ-24M "Die kleine Kammermusik". Six partitas for violin or recorder and basso continuo. Score and parts 9.75

ARJ-25M Pieces for recorder and basso continuo ("Der getreue Musikmeister"). Score and parts 5.50

ARJ-26M Four Sonatas in F major, B flat major, F minor, C major, for recorder and basso continuo ("Der getreue Musikmeister"). Score and parts 7.75

ARJ-27M Trio Sonata in C major for two recorders and basso continuo ("Der getreue Musikmeister"). Score and parts 5.75

ANTONIO VIVALDI

ARJ-28M Il Pastor Fido. Six Sonatas Op. 13 for flute or treble recorder and basso continuo. Score and parts 12.50

LARGER CHAMBER MUSIC COMBINATIONS WITH RECORDER

JOHANN FRIEDRICH FASCH

ARJ-29M Sonata in B flat major for recorder, oboe, violin and basso continuo. Score and parts 5.00

JEAN BAPTISTE LOEILLET

ARJ-30M Quintet in B minor for two flutes, two treble recorders and basso continuo. Score and parts .. 8.50

JOHANN CHRISTOPH PEPUSCH

ARJ-31M Trio Sonata in D minor for flute or treble recorder, viola (da braccio or da gamba) and basso continuo. Score and parts 5.50

GEORG PHILIPP TELEMANN

ARJ-32M Sonata in C minor for treble recorder, oboe, and basso continuo. Score and parts 5.50

ARJ-33M Sonata in F major for treble recorder, oboe, and basso continuo. Score and parts 5.50

ARJ-34M Trio Sonata in B flat major for recorder (flute, violin) cembalo (piano) concertino and basso continuo. Score and parts 5.50

ARJ-35M Trio Sonata in E minor for treble recorder, oboe and basso continuo. Score and parts 5.50

RECORDER METHODS

The Trapp Family Methods For Adults

ARJ-M-1 "Enjoy Your Recorder"—For Soprano or Tenor $1.50

ARJ-M-2 "Enjoy Your Recorder"—For Alto or Sopranino 1.50

Marguerite Dubbe—A Beginning Method For Children. Soprano Only.

ARJ-MD-1 "The First Recorder Book" $1.25

ARJ-MD-2 "The Second Recorder Book" 1.25

CHRISTMAS NOW?

Last issue of ARS Journal was the Holiday Shopping issue—but this current issue is out a bit ahead of time—so if you hurry, you can still give a beautiful recorder as a gift. (Gifts are appreciated even after Christmas.) What could be more beautiful, or more appreciated. I'll help you pick the right instrument—whatever your budget. Don't be bashful. Call me (212) 245-5270.

Art Nitka

Christmas Music From Many Lands

For three recorders, SAT, voice ad lib. Settings by ERICH KATZ. Here are fresh new arrangements of Christmas carols, familiar and unfamiliar, from France, Germany, Spain, Mexico and England. Words and translations provided.

ARJ-01M $1.50

NEW—JUST PUBLISHED

ENIGMAS, CANONS, FUGUES by Johann Georg Albrechtsberger, arranged for 3 and 4 recorders by Angela M. Owen.

ARJ-02M $1.75

Albrechtsberger is an 18th Century Austrian who composed a large output of church works, chamber music and solo works. This long awaited new volume contains: Canon a Quattro; Enigma Kanon No. 5; Hymn with Chorale; Fugue in F (No. 4); Fugue in D minor (No. 6); Enigma Kanon No. 4; Fugue in G with Chorale.

About Imported Items vs The Dollar

Imported items are subject to a wide variety of influence, beyond our control and beyond the control of any importer.

We will try to hold the line, but reserve the right of adjusting prices should we find we have to pay our suppliers more due to devaluation or fluctuation of the market. We know you will understand our position. Prices are correct as of October 22, 1973, the time this brochure was prepared for publication.

How To Order By Mail

It's simple to order by mail—just indicate how many of the items you want on form below. List identification number (ARJ number), description of the items as a double check (including choice of wood, etc.), unit price and total price. Add state and city tax, estimate postage and make out a check or send money order and mail. I'll take it from there. Orders usually shipped within 48 hours of receipt of order.

In A Hurry?

For still faster service, you can also phone me at (212) 245-5270 and I'll take your order.—Art Nitka

JOIN THE ARS

We encourage every recorder enthusiast to join the American Recorder Society. It's a bunch of nice people all bound together by a common interest in the recorder, and a desire to share their knowledge—with no strings attached. They need and deserve your support.

P.S. An offer you can't refuse. Buy $100.00 worth from this folder before February 15, 1974, and I'll buy you your first year's membership in the American Recorder Society compliments of Terminal Music. What could be more fair? Join!—Art Nitka

Prices subject to change without notice. Printed in U.S.A.

ORDER FORM — FILL OUT AND MAIL

Please send the following items as listed in this folder. If you live in NYC or State add sales tax and approximate postage by your best guess.

Number Wanted	Item Identification Number	Description (including choice of wood)	Price Each	Total Price

TERMINAL MUSIC
166 West 48th St.
New York, N. Y. 10036

ORDER IS LISTED AT LEFT.

Total for ordered items is _____
Tax (if NYC or State) _____
Estimated postage _____
TOTAL ENCLOSED _____

NAME _____
ADDRESS _____
CITY _____ APT. NO. _____
STATE _____ ZIP _____
PHONE _____

(Check one box only) Offer good to February 15, 1974.

( ) Check here if order is over $100.00 and you have earned a free first membership in the ARS paid by Terminal Music.

( ) Check here if order is over $100.00 and you already are an ARS member and you have earned a free renewal membership in the ARS paid by Terminal Music.

( ) Check here if order is over $100.00 and you want the free membership sent as a gift from you (paid by Terminal Music). Be sure to include names and addresses.

OR: ( ) RECORDER CASE. If your order totals $100.00 from this folder before February 15, 1974, we'll include your recorder case at no extra charge. ARJ-78A.

Produced for the American Recorder—December, 1973

"Within our Heart," chorus a capella, 1946, (unpublished).
"Concertino for String Orchestra" (5-part), 1946 (unpublished).
"Since Singing is so Good a Thing," Cantata for soprano solo and a capella chorus, on text by William Byrd, Omega Music, 1947.
"Six Inventions" for piano, Omega Music, 1948.
"Merry-Go-Round," nine canons for piano, Hargail, 1947.
"Vokalisen" (Chorale, Chant and Carioca), for soprano voice without words or violin, flute, clarinet and bassoon), 1949 (unpublished).
"Three Short Dialogues," for alto recorder (or flute) and basoon (or 'cello), 1950 (unpublished).
"Toy Concerto" for three woodwinds, piano or celesta, and percussion, Omega Music, 1950.
"Miscellaneous Thoughts on Music," 3 pieces for 4-part chorus a capella, words from 14th century sources, 1953 (unpublished).
"Three Canonic Dances" for three clarinets, Omega Music, 1954.
"Suite of Jewish Folk Tunes" for three recorders, Omega Music, 1955.
"Santa Barbara Suite" for three recorders, AMP (ARS Edition No. 18), 1954.
"Suite of Four Limericks" (on texts by Erich Katz), for 3-part chorus with piano ad lib., Omega Music, 1955.
"Sonata for Violin and Piano," 1957 (unpublished).
"Six Cantus Firmus Settings" for three recorders with voice ad lib., AMP (ARS Edition No. 33), 1958.
"Suite for Recorder Consort and Percussion," Peripole, Inc. (formerly Carl Van Roy), 1958.
"Quodlibet," double canon for 4-part chorus a capella, texts by Shakespeare and Cervantes, AMP, 1959.
"Three Movements" for three recorders, Galaxy (ARS Edition No. 50), 1964.
"Miniature Suite" for two alto recorders, Anfor, 1968.
"Toccata" for recorders, AMP, 1969.
"Songs for Two Recorders," AMP (in preparation), 1971.
"The Eternal Day," a cycle of songs based on early sources, for mezzo soprano, alto recorder (or flute), and tenor viola da gamba (or viola), publ. by composer, final version 1971.

3. *Collections, Arrangements, Editions of Old Music, etc. Arrangements of Vocal Music.*

Josquin des Pres "Ecce Tu Pulchra Es," Motet for 4-part chorus a capella, Music House Binzer, New York (Old Masters Choral Series).
John Wilbye, "Adieu Sweet Amarillis," Madrigal for 4-part chorus a capella, Music House Binzer, New York (Old Masters Choral Series).
Jan Pieters Sweelinck, The 90th Psalm, for 4-part chorus a capella, Music House Binzer, New York (Old Masters Choral Series).
Orlando Di Lasso, "Come, my Beloved Maiden," Villanella for 4-part chorus a capella, Music House Binzer, New York (Old Masters Choral Series).
Hans Leo Hassler, "All Joy and Pleasure," Gagliarda for 4-part chorus a capella, Music House Binzer, New York (Old Masters Choral Series.

Various Collections, Arrangements, and Editions of Old Music.

"Das Neue Chorbuch," anthology of contemporary choral music, in 10 volumes, published by Schott & Co., Mainz, in 1931.
Leopold Mozart, edition of piano music from the "Notenbuch" for W. A. Mozart, Omega Music Corp., 1949.
Salamone Rossi, Trio arranged for two recorders and guitar, in "The Guitar Review," No. 16, 1954.
Joan Maria da Medicis, Preambulum, arranged for alto recorder and guitar in "The Guitar Review," No. 17, 1955.
Fiocco-Balbo, Allegro for flute or recorder and piano, Edition of recorder part, Omega Music, 1956.
Beethoven, Six Allemandes, for solo rec. (s or a or t) with keyboard acc.: Omega — Sam Fox)
Elias Broennemuller, Sonata in F major, for alto rec. or flute & Continuo: (E. C. Schirmer, Boston)
Erik Satie. Three Pieces, for alto rec. with piano acc.: (Anfor)
J. Chr. Schickhardt, Sonata VI in F major, for two alto recorders & Continuo: (Hargail)
Godfrey Finger, Sonata in D minor, for two alto recorders, or alto rec. or flute and violin or oboe, and continuo: (Hargail)

Arrangements and Editions for Two Recorders

Canons & Rounds (E. M. Cates). Bk. I, for two soprano recorders: (Schott & Co., Ltd.)
First Recorder Duet Book (Pieces from the 16th to the 18th cent.), for c & f recorders, with guitar ad lib.: (Omega — Sam Fox)
Second Recorder Duet Book (Dances from Renaissance to the Classics), for c & f recorders, with guitar ad lib.: (Omega — Sam Fox)
Third Recorder Duet Book (Folk Dances from Many Lands), for c & f recorders, with guitar ad lib.: (Omega — Sam Fox)
Fourth Recorder Duet Book (Pieces by Mozart), for c & f recorders with guitar ad lib.: (Omega — Sam Fox)
Duets of the Renaissance, for c & f recorders: (Anfor RCE 5)
Duets of the Baroque, for c & f recorders: (Anfor RCE 6)

Arrangements and Editions for Three Recorders

Canons and Rounds (E. M. Cates), Bk. II, for three soprano recorders (some with two sopranos and alto): (Schott & Co., Ltd.)
Recorder Consort Book I, for s,s,a, or s,a,t: (E. C. Schirmer, Boston)
Recorder Consort Book II, for s,s,a, or s,a,t: (E. C. Schirmer)
French Fantasias a Tre, for s (or a), a, t: (Hargail)
English Fantasias a Tre, for s (or a), a, t: (Hargail)
Sal. Rossi, Five "Sinfonie a Tre Voci," for s, s (or a), a (or t): ARS-Ed. 1 (Peripole: agent AMP)
Four 15th Century Chansons for s, a (or t), a (or t), with voice ad lib.: ARS-Ed. 5 (Peripole — AMP)
Engl. Music of the Early Baroque, for s,a,t: ARS-Ed. 11 (Peripole — AMP)
House Music of Renaissance, for s,a,t: ARS-Ed. 14 (AMP)
Dufay, Vergine Bella, for s, a (or t), a (or t), with voice ad lib.: ARS-Ed. 36 (AMP)
Arnolt Schlick, Five Pieces, for s (or a), a (or t), t (or b): ARS-Ed. 38 (AMP)
Fantasias & Ricercares of the 16th and 17th cent. for s,a,t. (Peripole)
Motets & Hymns of the 16th cent., for s, s (or a), a (or t): (Peripole)
Old Christmas Songs & Carols, for s, s (or a), a (or t): (Hargail)
Old Christmas Music, for s, s (or a), a (or t), with voice ad lib.: (Peripole)
Christmas Music from Many Lands, for s,a,t, with voice ad lib.: (Anfor RCE 10)
Elizabethan Trios, for s,a,t (or alternates): (Anfor RCE 3)
Dances of Three Centuries, for s,a,t: (Anfor RCE 7)
Music of the Baroque, for s, s (or a), a (or t), or t,t,b: (Marks Music Corp.)
Music of the Renaissance, for s,s (or a), a (or t), or t,t,b: (Marks Music Corp.)

Arangements for Four or More Recorders

Melchior Franck, Four Dances a four & five, for s,s,s (or a), a (or t), t: ARS-Ed. 2 (Peripole — AMP)
Italian Villanellas of the 16th Cent. for s, s (or a), a (or t), t, with voice ad lib.: ARS-Ed. 6 (Peripole — AMP)
Michael Praetorius, O Lux Beata, for s, a, t, t (or b): ARS-Ed. 20 (AMP)
Heinr. Schütz, Eight Psalms, for s,s (or a), a (or t), t (or b): ARS-Ed. 25 (AMP)
Sam. Scheidt, Six Chorales, for s,s (or a), a (or t), t (or b): ARS-Ed. 27 (AMP)
Michael Praetorius, Five Easter Hymns, for s,s (or a), a (or t), t (or b): ARS-Ed. 40 (AMP)
Michael Praetorius, Two Christmas Hymn-Settings on "A Solis Ortus Cardine," for s,a,t,t,b: ARS-Ed. 61 (Galaxy)
Renaissance Songs and Dances (a collection of ARS-Editions Nos. 14, 16, 19, 23, 24, 25, 26, 32, 36, 40), for 3 to 6 rec.'s: (AMP)
Three Canuzoni, for s,a,t,b (or t): (Anfor RCE 1)
Frescobaldi, Two Ricercari, for s,a,t,b: (Anfor RCE 2)
Leonhard Lechner, Eight Motets, for s,a,t,b: (Anfor RCE 4)
Josquin, Motet "Ecce Tu Pulchra Es," for s,a,t,b: (AMP)

MOECK proudly announces the ROTTENBURGH RECORDERS

Jean Hyacinth Rottenburgh (Brussels 1672-1765) was one of the Baroque period's finest woodwind makers. Many of his recorders, flutes, and oboes have been preserved, showing their superb playing qualities.

Friedrich von Huene, one of the world's leading recorder makers, studied and compared many Rottenburgh instruments and those of his contemporaries, in Europe, on a grant from the Guggenheim Foundation. The new Rottenburgh Series is designed to closely follow Rottenburgh's finest examples.

The Rottenburgh Series is being made in the Moeck Workshops in consultation with Friedrich von Huene. These instruments show an even response throughout, a strong tone, and flawless intonation. They are ideally suited for the literature of the Baroque, and they possess the same elegant profile as Rottenburgh's instruments.

Rottenburgh Sopranos available in these models:

Maple, with flat windway (#229)	$47.00
Maple, with arched windway, two ivory rings (#329M)	71.00
Plumwood, with arched windway, two ivory rings (#329)	71.00
Palisander, with arched windway, two ivory rings (#429)	95.00
Grenadilla, with arched windway, two ivory rings (#529)	118.00

Rottenburgh Altos available in these models:

Maple, with flat windway (#239)	$85.00
Maple, with arched windway, two ivory rings (#339M)	128.00
Plumwood, with arched windway, two ivory rings (#339P)	128.00
Palisander, with arched windway, two ivory rings (#439)	170.00
Grenadilla, with arched windway, two ivory rings (#539)	214.00

Rottenburgh Tenors available in these models:

Maple, with flat windway, C♯, D♯ holes (#249)	$132.00
Maple, as above but with D♯ hole, C-C♯ key (#249a)	158.00
Maple, arched windway, ivory rings, C♯, D♯ holes (#349)	164.00
Maple, as above but with D♯ hole, C-C♯ key (#349a)	190.00
Palisander, arched windway, ivory rings, C♯, D♯ holes (#449)	220.00
Palisander, as above but with D♯ hole, C-C♯ key (#449a)	246.00

Inquire through your local music dealer, or for the names of dealers consult:

General agents for the U.S.A.:

Magnamusic Distributors, Inc., Sharon, Conn.

Repairs and service for Moeck Rottenburgh recorders purchased in the U.S.A. (include filled-out guarantee and $2 to cover postage and handling):

FRIEDRICH VON HUENE **65 Boylston St., Brookline, Mass. 02146**

MOECK

VERLAG + MUSIKINSTRUMENTENWERK · D 31 CELLE

RECORD REVIEWS

By Dale Higbee

ORNAMENTS AND GRACES IN THE MUSIC OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES. Spoken commentary by Carl Dolmetsch and performances by Carl Dolmetsch on sopranino, soprano, alto, and tenor recorders, and treble viol, and Joseph Saxby on harpsichord and piano, of excerpts from works by J. S. Bach, Corelli, De Caix, Handel, Liszt, Loeillet, Purcell, Quantz, Schumann, and Telemann, plus complete performances on recorder and harpsichord of the following: ANON., 16th century: "Heartsease;" F. COUPERIN: *Le Petit-Rien* and *Le Rossignol en amour;* HANDEL: Sonata in C Major; WILLIAM LAWES: Jigg; NICOLA MATTEIS: *Aria con divisioni;* HENRY PURCELL: Chaconne in F. UNIVERSITY OF WASHINGTON PRESS (2 record boxed set, released 1973) (S) UWP-2001, $11.50.

THE INTERPRETATION OF THE MUSIC OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES *Revealed by Contemporary Evidence.* By Arnold Dolmetsch. With an Introduction by R. Alec Harman. Seattle and London: University of Washington Press, 1969/1972. (Paper, 5⅜" x 8", xvi and 494 p., $3.95)

As all readers of this Journal know, Arnold Dolmetsch was one of the foremost pioneers in the revival of early music during the late 19th and early 20th centuries. The publication in 1915 of his book *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries* was a major landmark in that revival. I first became acquainted with it 25 years ago, after it had been reissued in 1946 by Novello & Co., Ltd., who in 1951 also reprinted the separate paperbound 42 page *Appendix Containing Twenty-Two Illustrative Pieces.* Needless to say, scholar-performers have learned a great deal since Dolmetsch wrote this book, and a number of points made as being "fact" are highly controversial today. (Like many geniuses Arnold Dolmetsch had supreme confidence in his intuitive judgments, sometimes with disastrous, or amusing, results, as when he decided that Pérotin's organa were intended to be played on a consort of rebecs!) Nevertheless, Arnold Dolmetsch's book on *Interpretation* remains a classic and readers will find this 1969 reprint of much value and interest; I hope that the University of Washington Press will also reissue the *Appendix* containing the musical examples. Being organized by topic, rather than composer-author, Dolmetsch's book does present some problems for the reader interested in some particular period or composer, but the Index is helpful in such cases. This 1969 reprint by the University of Washington Press includes a revised "General Index," which is an improvement over the indexes by name and matter in the 1946 edition; the separate "Index of Signs" has been retained. Minor errors in this work have been corrected by R. Alec Harman in both the 1946 edition and this new paperback, to which he has contributed an introduction, but I noticed a few trivial errata which might be corrected in a future reprint: the musical example at the bottom of page 68 is the Handel A Minor Sonata for recorder, not "oboe or violin;" the source of the examples on page 249, C. P. E. Bach's *Versuch,* is dated 1753, not "1573;" "Jhon" on the third line from the bottom of page 381 should be "John;" and additional references to "Recorder" in the Index on page 490 may be found on pages 34, 464, and 465. Errata I noticed in the booklet accompanying the recording discussed below are: "1762" three lines above Example 15 should be 1752; Example 32, and again two lines lower, "Lizst" should be Liszt.

Serving as something of a supplement to his father's book, although it obviously can be used independent of it, is the 2 record set by Carl Dolmetsch on *Ornaments and Graces in the Music of the Seventeenth and Eighteenth Centuries,* also issued by the University of Washington Press. It offers three record sides of commentary and musical examples played by Dolmetsch, accompanied by Joseph Saxby, plus complete performances of half a dozen pieces on Side 4. Included with the records is a booklet giving the complete text read by Dolmetsch, as well as the examples played, and a listing of the works performed on Side 4. It may seem a little ironic to hear the son of Arnold Dolmetsch play music composed for violin by Purcell, Corelli, and Bach on treble viol, a Sinfonia Bach scored for oboe on tenor recorder, and a flute solo by Quantz on alto recorder, but the tolerant listener will agree that for purposes of demonstrating ornamentation the instrumental tone-color is very secondary in importance. This lecture-demonstration should prove useful to students approaching the many problems often classified under the rubric "performance practice," but it seems to me that Carl Dolmetsch — like his father before him — tends to be a little dogmatic in his teaching. As far as I know, there is almost no rule which does not have some exceptions and the ultimate criterion is "good taste," which is obviously acquired only after much experimentation and experience.

MUSIC FROM SHAKESPEARE'S PLAYS arranged for 2 Descant or Treble & Tenor Recorders with optional keyboard accompaniment. Edited by Carl Dolmetsch. London: Universal Edition, 1958. (UE 12569. Score, 11 p., and part, $1.55. Available from Theodore Presser Co., Bryn Mawr, Pa.)

FRANCOIS COUPERIN: Five Miniatures for Sopranino or Treble Recorder and Piano. Arranged by Carl Dolmetsch with accompaniments by Joseph Saxby, London: Universal Edition, 1970. (UE 14035. Score, 10 p., and part, $1.75. Available from Theodore Presser Co.)

HENRY PURCELL: Chaconne in F for Treble Recorder and Piano (Harpsichord). Edited and with accompaniment by Carl Dolmetsch. London: Universal Edition, 1957. (UE 12572. Score, 4 p., and part, $.80. Available from Theodore Presser Co.)

I think probably the best way the recorder student can learn the art of ornamentation today is through listening to many recordings, with score in hand, of performances by such artists as Brüggen, Krainis, Linde, Conrad, and Dolmetsch himself, especially in cases like the Handel sonatas where several recordings of the same work exist, so one can compare different approaches and perhaps incorporate ideas from several different players. The matter of "good taste" is especially problematical when it comes to *notes inégales,* a topic of much controversy among scholars today. In Example 25 on the recording Dolmetsch plays the opening movement of J. S. Bach's Sonata No. 2 for violin and harpsichord with uneven treatment, where it seems inappropriate to me — and on Side 4 he plays Couperin's *Le Petit-Rien,* which seems to cry out for *notes inégales,* with notes of equal value! Readers who enjoy Dolmetsch's performance of this piece, incidentally, will want to acquire his well-printed edition of it, as well as the Purcell *Chaconne* and anonymous "Heartsease" from Shakespeare's *Romeo and Juliet,* all published by Universal Edition. I especially liked Dolmetsch's playing on sopranino recorder of Couperin's *Le Rossignol En Amour,* Example 33 in the booklet and heard at the end of Side 3.

APOLLO'S FEAST—THE DOLMETSCH COLLECTION: *Instruments from the 15th to 19th centuries.* Treble Recorder in F by Thomas Stanesby, Sr. — HANDEL: Sonata in F major, Op. 1, No. 11; Treble Recorder in F by P.-I. Bressan — J. B. LOEILLET: Affettuoso from Sonata in G minor, Op. 3, No. 3; Stanesby and Bressan Recorders — J. FORSTER: March and Jigg from *The Compleat Flute Master;* Oboe by Carl August Grenser — WILLIAM BYRD: La Volta; ANON., 16th Century: Fortune my Foe; G. P. TELEMANN: Presto from Partita No. 5 in E minor; Division Viol by George Millar — CHRISTOPHER SIMPSON: Divisions on a Ground No. 1 in G major; Bass Viol by Jacob Stainer — MARIN MARAIS: Allemande from Suite No. 6 in E minor; Chamber Organ by Johann Snetzler — J. P. SWEELINCK: Praeludium Toccata; Virginals by Dominicus of Venice — WILLIAM BYRD: The Earl of Salisbury's Pavan and Galliard; Harpsichord by Longman and Broderip — J. G. KREISING: Allemande and Courante from Suite in D major; Pardessus de Viole by Ludovicus Guersan — LOUIS DE CAIX D'HERVELOIS: Musette from Suite No. 1 in A major; Alto Viol, Anon. 17th Century — HENRY PURCELL: Song tune from *The Fairy Queen;* Tenor Viol, Anon., Italian, late 15th Century — MARIO FABRITIO CAROSO: Pavaniglia; Bass Viol by Hans Vohar — ANON., 16th Century: Heartsease; Violone by Giovanni Paulo Maggini — BENEDETTO MARCELLO: Adagio and Allegro from Sonata No. 6 in G major; Clavichord by Arnold Dolmetsch — J. S. BACH: Prelude in F minor from the *Well-Tempered Clavier,* Book II; Fortepiano by Arnold Dolmetsch — JOHN FIELD: Nocturne No. 2 in C minor. Anthony Camden, oboe; Joan Davies, fortepiano; Carl Dolmetsch, recorder, tenor viol, and bass viol; Jeanne Dolmetsch, recorder, pardessus de viole, and alto viol; John Gray, violone; Layton Ring, virginals; Jane Ryan, division viol and bass viol; Joseph Saxby, harpsichord and clavichord. ABBEY RECORDS (Oxford, England, released 1973) (S) PHB 731, price 1.41 Pounds.

Jeanne Dolmetsch's idea of making a recording of music played on some of the historical instruments in the Dolmetsch Collection was a good one, but the results heard on this record are rather mixed, it seems to me, both in quality of performance and recorded sound. Readers of AR will be especially interested in the sounds of the fine alto recorders by Stanesby and P.-I. (not "Pui", as given on the record jacket) Bressan, heard first in accompanied solos and then, to better advantage, together in a duet. The record liner notes indicate that the Stanesby recorder is played by both Carl and Jeanne Dolmetsch, and my guess is that each performs two movements of the Handel sonata, the most extended work on the record. In the opening movements of this sonata, especially, I find objectionable the use of out-of-tune trill fingerings, and the ornamentation seems rather fussy too. Perhaps the least pleasant sound on this disk is the rather coarse tone of the oboe, possibly due to the player's limited familiarity with making Baroque-style reeds and playing on this particular instrument. I also did not care for what seems to me inappropriate use of *notes inégales* in the familiar F minor Prelude by J. S. Bach, making for a jerky, flippant effect. Of the other pieces I especially enjoyed the charming Musette played on a sweet-toned pardessus de viole and the rich sound of the alto viol in a piece by Purcell. Most satisfying of all, however, is the elegaic Nocturne by John Field, performed on a marvellous fortepiano made by Arnold Dolmetsch in 1899. This beautiful instrument has a lovely tone and I would like to hear it in a separate recital program played by Joan Davies. I think Arnold Dolmetsch Ltd. would do well to consider making copies of this superb instrument too.

FRANS BRUEGGEN PLAYS 17 RECORDERS. WILLIAM BABELL: Concerto in D major; ROBERT CARR: Divisions Upon an Italian Ground; FRANCOIS COUPERIN: *Le Rossignol en amour;* FRANCIS DIEUPART: Suites in G major and A major; JACOB JAN VAN EYCK: *Pavane Lachrymae; Batali; Engels Nachtegaeltje;* JEAN BAPTISTE LOEILLET: Sonatas in C minor and G major; ANDREW PARCHAM: Solo in G major; JOHANN CHRISTOPH PEPUSCH: Sonata No. 4 in F major; ALESSANDRO SCARLATTI: Sonata in A minor; GEORGE PHILIPP TELEMANN: Fantasies in C major, A minor, F major, D minor, Bb major, and G minor. TELEFUNKEN (3 record set) (S) SMA 25073-T/1-3, $17.94.

The printed notes accompanying this set do not indicate this fact, but this set brings together in the same box the three disks previously issued separately as "Recorder Music with Original Instruments, 1650-1750," I, II, and III. These records, TELEFUNKEN SAWT 9482, 9545, and 9582, have been reviewed earlier in AR (VIII/1, 14; XI/3, 97; XIV/2, 66) and readers are referred to those reviews for detailed commentary. Suffice it to say here that they contain what is probably the finest recorder playing on records, performed on 17 instruments crafted by the most celebrated makers during the late 17th and early 18th centuries — of which those by Bressan seem to me to have the richest tone. Recorded sound is excellent, as on the original releases. A fine color photo of Brüggen holding his Bressan Voice Flute appears on the cover of the box, and he and the instruments he plays are shown in the six black-and-white photographs in the booklet accompanying the set, which also includes essays on the artist, the instruments, and music performed. Especially considering the elaborate preparations that went into the performing and recording of these disks, it is surprising that TELEFUNKEN did

not devote more care to the writing and translations of the text (German-English-French), which is frequently awkward and occasionally inaccurate. Names of the string players heard in the works by Babell and Scarlatti are omitted in the credits too.

A BAROQUE FESTIVAL — Music from the NONESUCH Repertory of the 17th and 18th Centuries. J. S. BACH: Brandenburg Concerto No. 2 in F major, BWV 1047; Toccata and Fugue in D minor for organ, BWV 565; D. BUXTEHUDE: Suite in C minor for lute; M.-A. CHARPENTIER: *Ave regina coelorum;* L. COUPERIN: Chaconne in G minor for organ; A. KRIEGER: Three Student Songs; J.-B. LULLY: *Plaude, laetare Gallia;* MONTEVERDI: *Sfogava con le stelle;* G. B. PERGOLESI: Sinfonia in F for cello and harpsichord; M. PRAETORIUS: Dances from *Terpsichore;* J.-P. RAMEAU: Concert No. 5 from *Pièces de clavecin en concerts;* D. SCARLATTI: Sonatas in F minor and B minor for harpsichord; K. 184 and 227; H. SCHUETZ: *Fili mi Absalon,* SWV 269; A. VIVALDI: Concerto in E ("Spring"), P. 241, from *The Four Seasons.* Various performers including Hans-Martin Linde, alto recorder, and the Ferdinand Conrad Instrumental Ensemble.

The record-collector beginning to explore the musical wonders of the Baroque period could hardly do better than acquire this bargain-priced sampler of selections from disks previously released by NONESUCH. Record 1, devoted to German music, begins and ends with J. S. Bach, while Record 2 gives one side each to French and Italian composers. A quartet of recorders, played by the Ferdinand Conrad Instrumental Ensemble, is heard in sprightly performances of a group of dances by Praetorius, and representing the high point of the recorder's history as a solo instrument is the fine recording of Bach's 2nd Brandenburg Concerto by Hans-Martin Linde *et al.* released earlier on NONESUCH HB-73006. Recorded sound throughout this two-disk set is very good.

FAMOUS OBOE CONCERTOS: J.-M. LECLAIR: Concerto for Oboe, Strings, and Continuo in C, Op. 7, No. 3; A. MARCELLO: Concerto for Oboe, Strings, and Continuo in D minor; G. P. TELEMANN: Concerto for Oboe d'amore, Strings, and Continuo in G major; A. VIVALDI: Concerto for Oboe, Strings, and Continuo in D minor, F. VII/1 (P. 259). Heinz Holliger, oboe and oboe d'amore; members of the Dresden State Orchestra; Christiane Jaccottet, harpsichord; Vittorio Negri, conductor. PHILIPS (S) 6500 413, $6.98.

Oboe fanciers will savor these expertly recorded performances of a nice assortment of late Baroque works. Holliger is a top-notch virtuoso who plays with vitality and style and is given good support by his able collaborators. It does seem to me, however, that he misses opportunities in the fine Leclair concerto for use of *notes inégales,* which would impart to it a more distinctly French flavor.

JOSEPH HAYDN: Trios for Baryton, Viola and Cello, Nos. 44 in D major, 45 in D major, 60 in A major, and 70 in G major. Johannes Koch, baryton; Ulrich Koch, viola; Reinhold Johannes Buhl, cello. RCA VICTROLA (S) VICS-1425, $2.98.

JOSEPH HAYDN: *Barytontrios,* Nos. 25-48, 49-72, 73-96, and 97-126. Edited by Hubert Unverricht. München-Duisburg, Germany: G. Henle Verlag, 1960, 1958, 1958, 1968. (*Joseph Haydn Werke,* Series XIV, Vols. 2, 3, 4 and 5. Scores, paper, viii and 135 p., viii and 132 p., viii and 135 p., viii and 187 p., $25.75, $25.00, $25.75, $35.00)

This expertly recorded disk includes a sampling of four from the grand total of 126 (!) trios that Haydn composed for baryton (an instrument similar to the bass viola da gamba but having, in addition to the six bowed strings, a number of additional wire strings that could be plucked by the player's left thumb), viola, and cello. As the reader can readily guess, these works were commissioned by a wealthy amateur player of the baryton—Haydn's employer, Prince Nicolas Esterhazy—for whom he also wrote several duos for baryton and cello, as well as divertimenti for baryton, strings and horns. It is good to hear this charming music beautifully played by an artist like Johannes Koch, and readers may also be interested to learn that the baryton part (written in G clef) can readily be played on violin or flute. Since the baryton part was aimed to suit the skills of an amateur player with limited technique, and the other parts are of equal difficulty (so the prince wouldn't be outshone in performance by the professionals who played with him!), they are ideal for the amateur musician and contain much beautiful music which is virtually unknown today. Many of the pieces fit recorders surprisingly well and could readily be adapted for soprano, alto (or tenor, depending on the range, varying with different movements), and bass. Handsomely printed full-size scores of Trios 25-126 have been published by G. Henle Verlag, and Vol. 1 of this five volume set is planned for future release.

HUBERT LAWES — MORNING STAR. Morning Star; Let Her Go; Where is the Love; No More; Amazing Grace; What Do You Think of This World Now? Hubert Lawes, flute, alto flute, and piccolo; various instrumentalists and vocalists; arranged and conducted by Don Sebesky. CTI (S) 6022, $5.98.

Aside from the CLASSIC EDITIONS record (CE 1050) titled "The Medieval Jazz Quartet," which is apparently out-of-print, I am unfamiliar with jazz recordings featuring the recorder. There is no reason the recorder could not find a place in this medium, however, just as the flute has, and readers interested in such possibilities will enjoy the superb flute-playing of Hubert Lawes on this splendidly recorded disk of sophisticated jazz. The *pièce de résistance* is a truly soulful and sweet performance of "Amazing Grace" on alto flute. Hubert Lawes may well be the finest jazz flutist today, and he is given first-rate support by what in other circles would be called a chamber orchestra, including some of New York's best musicians.

BOOK REVIEWS

By Dale Higbee

BELA BARTOK: HIS LIFE IN PICTURES AND DOCUMENTS. By Ferenc Bónis. Translated by Lili Halápy from the Hungarian original, also published in 1972. Translation revised by Kenneth McRobbie. New York: Belwin Mills Publishing Corp., 1972. (8" x 11¼", 260 p., 375 plates, 4 of them in color, $10.00)

During the almost three decades since Bartók's death in 1945 he has increasingly come to be recognized as one of the most significant composers of the first half of the 20th century. With the exception of the first five years, when his body was covered with a rash and he was apparently not photographed, there exist a number of pictures documenting all periods of his personal and professional life. This important pictorial biography includes a valuable introductory essay (pp. 7-26) on Bartók, followed by 375 plates, about a hundred of which are photographs of the great musician, the remainder being of his associates, places, musical scores, programs, etc. The appendix, titled "Bartók and his contemporaries," is actually an exceptionally useful index, listing all persons mentioned (each of which is identified with dates, plus a sentence or two about their relationship with Bartók) and works. This well printed volume deserves a place in all libraries.

DICTIONARY OF AMERICAN PORTRAITS: *4045 Pictures of Important Americans from Earliest Times to the Beginning of the Twentieth Century.* Edited by Hayward and Blanche Cirker and the Staff of Dover Publications, Inc. Introduction by Robert Hutchinson. New York: Dover Publications, Inc., 1967. (9½" x 13", xiv and 756 p., $30.00)

No recorder-players are included in this valuable *Dictionary,* but readers interested in the history of American music can find portraits of a number of composers, songwriters, librettists, conductors, instrumentalists, singers, impresarios, critics, publishers, musicologists, and patrons, along with persons prominent in every conceivable non-musical activity. Except in the case of U. S. Presidents, Vice Presidents, Chief Justices, First Ladies and White House Hostesses, which were included up to the date of publication, a cut-off date of 1905 was established, and it was also decided to include some non-Americans who contributed to American life in some important way. In each case following the person's name are dates of birth and death, plus fields of achievement. When possible the source of each of the pictures, printed six to a page, is also indicated. The detailed index is invaluable in categorizing persons according to areas of achievement or notoriety. This is an important reference work that belongs in every U. S. library.

NOTATION IN NEW MUSIC: *A Critical Guide to Interpretation and Realization.* By Erhard Karkoschka. Translated from the German by Ruth Koenig. (Original title: *Das Schriftbild der Neuen Musik.* Celle: Moeck Verlag, 1966) New York: Praeger, 1972. (9" x 12", xii and 183 p., $28.50)

Just as the structure of a language determines its user's perceptions and conceptions of the world around him, so do notational systems influence musical experiences. Traditional notation, for example, is based on diatonic major-minor tonal systems, and it inevitably leads to distortions when used in music making quite different assumptions. The author of this important book discusses notational problems facing musicians today, refers to various reforms that have been suggested, and then describes at some length Klavarscribo and Equitone, which he considers the "only two experimental reforms of the past and present worthy of discussion." (p. 11) Part II of the book is essentially a compendium of present-day notational symbols, while Part III offers fully 89 excerpts or complete compositions, by both well- and lesser-known composers, notated in a wide variety of styles, and provided commentary by the author of this book. Readers of this Journal with a special interest in avant-garde music may find this volume of some help in penetrating the dense thicket which exists in the field of music notation today.

MUSICA KALENDAR 1974. Edited by Karl Vötterle. German text by Harald Heckmann. English translation by Peter Branscombe. Kassel: Bärenreiter-Verlag, 1973. (10⅝" x 11⅜', 27 illustrations, 12 in color, DM 12,-.)

One of my pleasures throughout the year is the enjoyment of the always attractive and well chosen pictures in Bärenreiter's handsome MUSICA KALENDAR. This year's offering again includes an interesting assortment of illustrations, on the back of each of which is a short paragraph of commentary in German and English. Musicians playing the recorder are shown in a red and white chalk drawing "Group of Musicians" by Tiepolo, as well as in the painting "Dance in the open air" by Lancret, which shows the great ballerina La Camargo, accompanied by a group of instrumentalists.

MUSIC CALENDAR 1974. New York: C. F. Peters Corp., 1973. (7" x 10", 29 black-and-white illustrations, $3.50)

There are no portrayals of the recorder in this 1974 edition of Peters' MUSIC CALENDAR, but as always there is an interesting collection of well printed pictures of musicians and musical subjects. Also, as in previous years, on the back of each page is a valuable listing of births and deaths of musicians and other significant musical anniversaries.

MUSIC REVIEWS

SERVAAS DE KONINK. *Zwei Sonaten für Altblockflöte und Basso continuo. Mainz/London: Schott 6242, RMS 2058, 1971. Price $2.00.*

ANTONIO VIVALDI. *Sonate F-Dur für Altblockflöte und Basso continuo. Mainz/London: Schott 6123, RMS 2054, 1971. Price $2.00.*

ZWEI DUOS *alter englischer Meister für Altblockflöten (Querflöten, Oboen). Mainz/London: Schott 6277, RMS 2056, 1971. Price $1.75.*

All three of these volumes are from Schott's series: *Original Musik für Blockflöte,* so we have to take their word that all are intended for recorder, as an alternate instrument at least. They do not represent the best of their ilk. Servaas de Konink (or Koning) was a Dutch composer of the middle Baroque who wrote music in the genres of his time (operas, church and chamber music) including some flute sonatas and I suppose these two are among the latter, although some of his markings (are they *his* original markings?) appear to be intended for strings. The first sonata is in C minor, a nice dark key for recorder, and the short first movement has a very attractive theme, stated first by the bass with a tonal answer in the treble. The second movemen is a light, fast 3/4. The third movement, an *Adagio* marked *louré* (a musicological note from the editor would be nice here — does the *louré* refer to the bowing or to *notes inégales,* and why is it only in the treble part?) is again attractive, again very short. An *Allegro* (really a *Gigue*), also extremely brief, ends the sonata.

The second sonata, in F major, is not so appealing as the first. All the possibilities of the first and second movements are explored in a first reading. Again there is a marking for the third movement that is puzzling. Does the word *tremolo,* which applies apparently to the whole movement mean *vibrato* here, or does the composer want ornaments consisting of rapidly repeated notes? If so, where? A suggestion from the editor would be appreciated. The last movement has some rhythmic life but not much melodic interest. Both recorder and continuo parts are easy in these two sonatas. Continuo realizations are adequate. No figures are given, but they are not really necessary, as the harmonies are so simple.

The Vivaldi sonata, which Schott tells us is from a manuscript in the Biblioteca Querini Stampalia Venezia, does not fit anywhere, so far as I can see, into William Metcalfe's careful classification of the recorder and flute works of Vivaldi (AR VI, 3, p. 5), so it must be a newly discovered or at least newly *printed* work. Vivaldi enthusiasts might rejoice, but it is a very slight work, almost ludicrously short, and even in its brevity has the usual Vivaldi annoyances: harmonic dullness and over-repetitiveness of sequences. Again, both recorder and continuo parts (realization by Winfried Radeke) are easy to play. A misprint in the last movement, easily discovered, was corrected in pencil in my review copy: in the sixth measure the ninth note of the recorder part, printed a D in both score and part, should be an E.

The two English duos continue the disappointment in this batch from Schott. Movements are so short as to seem almost like fragments. Why does Daniel Purcell, whom we associate with beautiful vocal music, reserve his most uninspired efforts for the recorder? His dullness is worse even than Mattheson at his dullest, and the last movement, the ubiquitous *Allegro* in 6/8 time, has more parallel thirds and sixths per square inch than you would believe. The second sonata, by William Williams, is more palatable. The second movement has a nice Purcellian (Henry, that is) chromatic motion, and is in F minor, for a change. The last movement has charm in an international Baroque idiom, reminding me of both Croft and Hotteterre.

I wish I could say kinder words about these three volumes from Schott, but I can't help feeling that they are *really* scraping the bottom of the Baroque barrel. While the prices are not in themselves exorbitant, there is so little music in each volume that the prices are in fact too high. If there really are some elves, as rumored, in the Black Forest of Germany busily turning out Baroque music by the yard that can be published for recorder, won't they please produce some Bach for us, please, *please?*

PAUL ANGERER. *Konzert für zwei Blockflöten. Vienna: Doblinger Verlag, American Distributor — AMP, 1971. Edition for two alto recorders and piano or harpsichord. Price $7.50*

Paul Angerer is known to recorder players for his two pleasant trios, *Musica Trifida* (AAT) and *Wie lieblich ist der Mai* (AAB), both published by Haslinger. This piece is somewhat less pleasing. Angerer is influenced by Baroque music for recorders (as who except the avant-gardists is not?) and his Siamese-twin treatment of the two recorders in this piece is annoying at times. There are five movements: a *Praeludium,* an *Aria,* a *Scherzo* and *Trio,* an *Intermezzo,* and a *Marcia. Dissonances* are mild for the most part and there are some lovely lyrical moments. The *Aria* contains many major seventh and ninth chords and is somewhat impressionistic. The *Scherzo* must be played very fast to be made interesting. There are hemiolas in the recorder parts.

The *Intermezzo* (*Adagio*) is short and simple but effective. With a very few notes recorders and piano rise to a climax together, then fall in a natural way. In this movement, as in all the movements, the piano part is well worked out, and the piano never overcomes the recorders. It is difficult to imagine any other instrument than the piano for the accompaniment, as it seems to me to be entirely pianistically conceived, but according to the title page the intended accompanying ensemble consists of two horns, two violins, two violas and cello. The last movement, a rondo of sorts, I find unbearable. Here gratuitously ugly dissonances are used, and the main theme is banal, to say the very least. The surprisingly high price of $7.50 for this work is perhaps a clerical error, or maybe the numbers on my review copy refer to marks, which as everyone knows are rising in value as the dollar falls.

MANFRED KELKEL. *Suite for Descant Recorder and Celesta (Piano). Percussion ad lib. Mainz/London: Schott OFB 119, RMS 2044, 1971. Price $3.00*

Here is a contemporary piece with a celesta/piano part that is fun to play, but the soprano recorder player is going to have a hard time making himself heard with notes mostly in his lower register. The first movement, a *Piccola marcia "alla cinese,"* I find faintly insulting to the Chinese with its Gilbert and Sullivan-like pentatonic passages and parallel fourths. Can anyone make really effective flutter-tonguings on low E, G and A on the soprano recorder? I can't. The movement is monothe-

matic, and though the recorder part is essentially pentatonic the piano part is not; in fact it becomes increasingly dissonant until the last section, in which the theme, played slowly on the recorder, is accompanied by Alberti-like figures on the keyboard. This would probably sound very nice on the celesta, although again the recorder, with its low notes in unison with the accompanying instrument, it would not be heard much.

The second movement is an *Arioso* with a well-written recorder part. Again a lot of it would be inaudible, but on paper at least there is a nice play between the two instruments. The third movement, a *Minuetto*, starts out with the two instruments in unison again, and again the recorder is low! Perhaps the composer really does not care whether it is heard or not. It occurs to me that perhaps the solution to the whole question of audibility of the recorder in this Suite would be to play it on alto an octave up. There is only one high A, and there are ways of getting that on an alto. In the last movement, a lively *Burletta*, the keyboard player gets most of the fun again, working himself up to a couple of *fortissimo glissandi*, while the recorder player gets some trills to give him some feeling of importance.

A rudimentary percussion part is supplied, and might even be added to by an inventive player. I think this piece has possibilities that I have somehow missed. Perhaps, if a piano is used, the melody instrument should be something other than a recorder. But what? Certainly not an oboe — the sound is too rich. Not violin either, I should think. A flute might be the answer. The pure yet haunting sound of that instrument might be just the ticket, but for recorder players this piece seems to me to be unsatisfactory, both to play and to listen to.

—Martha Bixler

ROB DU BOIS: *Music for Alto Recorder (No. 1 in The Modern Recorder Series edited by Frans Brüggen). Schott & Co. Ltd. London, 1971. No price given.*
LUCIANO BERIO: Gesti *for Alto Recorder. Universal Edition (Theodore Presser, American Agent). London, 1970. Price: $2.30*

GEORGE SELF: Shriek *for 4, 8, or more soprano recorders. Universal Edition (Theodore Presser, American Agent). London 1971. Price $0.75*

No small part of the impact Frans Brüggen has had upon the recorder movement consists of the music written specifically for him and his considerable talents. The two pieces by Rob du Bois and Luciano Berio belong to that significant body of music. Du Bois's *Music for Alto Recorder* is the older of the pieces, having been composed in 1961, and unfortunately its age is beginning to show. The piece is filled with those blips and bleeps so characteristic of the post-Webern school of composition that was in favor just after World War II. Du Bois is not without ability. In the competent hands of a Brüggen the piece may be effective. Less skilled players, however, are faced with formidable technical problems and a slight musical content, making the whole thing seem hardly worth the effort. The piece is beautifully printed on four fold-out pages and no page turns.

The Berio piece is another matter. With its mixing of vocal and instrumental sounds, inhaling, and fluttertonguing — all of this while the fingers independently repeat a pattern from a Telemann sonata — the effect is a dazzling one. The music is not, of course, for just any performer. Indeed, Brüggen has made it so completely a tour de force for himself that perhaps there will be no one else so bold as to tackle it. Too bad if this should be the case. The music is imaginatively conceived and well put together. It is a serious effort by an important composer to bring our instrument into the realm of the avant gard.

If these two pieces are for performers approaching Brüggen in technical ability, George Self's *Shriek* is for relatively inexperienced players: a class of youngsters, all of them playing sopranos. The sounds are novel: tapping on the barrel, singing, holding a hand over the fipple. Even a tape-collage may be incorporated in the performance. On the other hand, all of the effects are quite within range of the playing ability of children, and they promise fun for players of any age. The music itself may be less than profound, but what a show!

—Colin Sterne

F. M. VERACINI. *Three Sonatas for Violin or Alto Recorder and Continuo. Kassel, 1950, rep. 1973 (Bärenreiter Hortus Musicus 215). DM. 20*

WILLIAMS, CORBETT, D. PURCELL and VALENTINE. *Trio Sonatas by Old English Masters for Two Alto Recorders and Continuo. Kassel, 1973 (Bärenreiter Hortus Musicus 216 and 217). DM. 14 and 12*

Surely every recorder player is familiar with Bärenreiter's indispensable Hortus Musicus series; and surely by now we all know that, over the years, the quality of both its musical contents and its editorial practices has been widely variable. Thus it is not surprising that the present batch of HM issues is something of a mixed blessing. It is worth noting, however, that devaluation plus inflation have pushed prices up so high that purchasers must justitfiably feel aggrieved whenever they get anything less than first-rate music impeccably edited. *Caveat emptor,* now more than ever.

The Veracini sonatas are offered in HM-215 as brand-new, with a 1973 copyright and a preface claiming that they have never been printed since Veracini in 1716 first dedicated a dozen of them, designated as for violin or *flauto* (recorder), to the Elector Friedrich Augustus of Saxony. Yet they are in fact a reprint of the 1950 Franz Baer edition, published separately as Ed. 347/8/9 by Bärenreiter themselves, and they are also available from Peters, at just over half the price, in Walter Kolneder's 1959 edition (Peters Ed. 4965a). The new preface, moreover, is not clear in its description of the original edition (was it printed in 1716? or merely in manuscript form, as implied here); and its discussion of trills and appoggiaturas would not help anyone who did not already know how to handle them correctly. Nor did the publishers bother to correct obvious misprints in the 1950 incarnation (e.g. Sonata No. 2, II, 18, 8th-note d-sharp should be e-natural). None of this would be quite so annoying were the sonatas themselves masterpieces, but I fear they are essentially second-rate, with much uninspired use of sequence and occasional infelicities of melody and harmony. Number one is merely tedious; number two survives a dull first movement to emerge moderately Handelian and passably interesting. Number three is the best of the lot, but its three strong movements lead to an *alla breve* fourth which clearly needs a violin if it is to make its proper effect. All three contain much violinistic slurring and dynamic markings, which wind players must modify as best they can.

HM-217 is an almost unmitigated disaster, so dreadfully dull and/or underdeveloped are the two trio sonatas (by Daniel Purcell and Robert Valentine) contained therein. Not utterly without interesting germs of ideas (especially the Valentine), both works nevertheless die quickly upon the vine, brief examples of the genre at its uninspired worst.

So as not to end on such a lugubrious note I have saved the best for the last: HM-216 is quite delightful, containing as it does one authentic English gem and one tolerable counterfeit. The genuine article is William Williams' trio sonata in A minor, not as brilliant as his well-known one "In Imitation of Birds," bus displaying almost as well this composer's marvelously quirky disregard for well-worn melodic, harmonic and rhythmic conventions. The result is very Purcellian (with a dash of Telemann for seasoning), consistently interesting throughout its three movements. In order to get through the first reading, however, you must have the courage of your convictions (assuming that those convictions have in fact led you to the correct, but often unexpected, notes). William Corbett's trio in C major is clearly much lesser stuff, but after its really inadequate first movement it is full of unpretentious joy, with a very unstrict fugal *presto,* an extremely French *adagio* in C minor, and a bubbling English *Jigga* to finish.

—William Metcalfe

FOR THE TENOR RECORDER PLAYER *(selected and arranged by Walter Bergmann) Solo Tenor Recorder. Magnamusic Distributors, Inc., 1972. Ed. M-24. $1.25.*

Under the pretense that "the concept of a book which traces the history and the uses of the tenor recorder through its literature is here finally realized," the publishers have given us merely another collection of pieces that can be played on any C recorder. The statement quoted, I want to stress, is from the publisher's foreword; Dr. Bergmann himself makes more modest claims in his postscript.

As one would expect, there are several selections from Van Eyck's books of divisions. As these pop up regularly in this or that edition, I would recommend the purchase of the complete three-volume set, published in Amsterdam in 1958. Originally written for solo soprano recorder, some of the divisions go very well on the larger sizes of recorders. The division form makes them more satisfactory for unaccompanied playing than most of the pieces in the Magnamusic collection, which includes transcriptions of harpsichord pieces by Handel, Sweelinck, and Telemann; arrangements of flute and oboe solos by Handel and Bach; some snippets from undistinguished sonatas by Bocchi and Carcaroli; and a few more things of similar quality. The one original piece is a Sonatella in three short movements by Dr. Bergmann, presumably composed for this edition. It is far from being the best work of this distinguished and talented gentleman, who has been such a force for good in the fields of recorder teaching and publication.

I would guess this collection was hastily put together at the request of the publisher, and I rather doubt that Dr. Bergmann, in his role as an editor, would have accepted it for publication by Schott and Co.

FOR THE BASS RECORDER PLAYER *(selected and arranged by Walter Bergmann). Solo Bass Recorder. Magnamusic Distributors, Inc., 1972. Ed. M-25. $1.25.*

Most of what was said above about the collection for tenor recorder would apply here. I would only add that the novice bass player, intending some day to participate in a consort, might profit more by borrowing from a friend the bass parts of the better ensemble publications, or by using for practice some Bach or Handel continuo lines. Years ago Schott and Co. published a much more serviceable book of pieces for the bass recorder than the present collection. An optional keyboard accompaniment was provided by Schott, and the whole was excellently put together by the same Dr. Bergmann.

ANONYMOUS (EARLY SIXTEENTH CENTURY): T'ANDERNAKEN *for five instruments, ATTBB. London Pro Musica Edition (Brooklyn, N. Y., Anfor Music Publishing), 1972. Score and five parts, $1.95.*

This is Volume One of "The Renaissance Band" series being published by London Pro Musica Editions. It is a setting of a popular Dutch melody "T'Andernaken op den Rhijn" and occurs uniquely in a manuscript of the Royal Danish Library in Copenhagen. This information and much more interesting and helpful intelligence will be found in the foreword which is signed with the initials "B. T." — presumably the editor.

Suggested instrumentation Crumhorns (ATTBB), recorders (ATTBB or TTTBB), viols/rebecs (TrTTBB), and a consort of trombones or a mixed consort of trombones and crumhorns (possibly the original instrumentation). We had not all these possibilities within reach, but a comparison of performances on recorders and on crumhorns (I use the spelling given in this edition) favored the crumhorns.

This is an exciting work, 3/4 alternating with 6/8 or the two heard simultaneously, contending for the control of the movement. The exuberance of the music seems to have crept into the notation itself: the quarter rests are written into the parts with such a flourish that they sometimes look like notes. See particularly the rest in measure 16 of the Altus. Otherwise, the score and parts are beautifully written for maximum clarity. This edition is highly recommended.

WOODCOCK: *"Browning" Fantasy, for five instruments (SATTB). London Pro Musica Edition (Brooklyn, N. Y., Anfor Music Publishing), 1972. Score and five parts, $1.75.*

The melody of this piece is also known as "The Leaves be green" and is familiar to many from the beautiful five-part setting by William Byrd and the demanding three-part setting by Elway Bevin under its name of "Browning," preserved in the *Jacobean Consort Book,* published as Vol. IX of *Musica Britanica* (and available now in a smaller collection reviewed in AR XIV, No. 1).

We now have a third fine setting of this melody. As in the Byrd quintet, the tune moves about, and each of the five players is given a chance to "sing" it against the counter rhythms of the four other parts. As with the London Pro Musica Edition of "T'Andernaken," the editor's name is not given, and the printing of score and parts is clean and handsome. I would only complain about this particular item, that no cover is furnished to keep the score as clean as when it came. No information or first name is given for the composer, identified only as Woodcock.

ANDREW CHARLTON: *Idyllwild Suite, for SATB Recorder Quartet. Berandol Music Limited (New York: Associated Music Publishers), 1970. Score and parts, $3.50.*

I am at fault for not having reviewed this and the following publication long before now, and I apologize to the composer, the publishers, and the public.

The Idyllwild Suite is an attractive contemporary work in five movements, including a Jig, a Blues movements, and a Gavotte, a total of about eleven minutes of music. Two sets of parts came with the review copy, but I do not know if this was intentional or, if so, what the intent was. The music is of moderate difficulty. The score and parts are reproductions of manuscript and are not always easy to decipher.

J. S. BACH: *Brandenburg Concerto No. 1 (First movement only), arranged by Andrew Charlton for Recorder Septet (SSAATTB) and Optional Harpsichord or Piano. Berandol Music Limited (New York: Associated Music Publishers), 1970. Score and eight parts (including separate keyboard part). $2.50.*

The realization of the continuo part is by Mr. Charlton. As in the case of the Idyllwild Suite, the notation is rather hard on the eyes at times. What else can I say of this publication except; Who needs or wants it? Perhaps it will find a welcome in the English school system or at workshops where the performance of unsuitable music by large numbers of recorder players is accepted procedure. Perhaps, too, the world will some day be ready to encourage my mad project of an arrangement of the Prelude to *Tristan and Isolde* for a mixed band of recorders and those assorted instruments known affectionately as "buzzies" or "nasties."

—*Roy Miller*

SUITE FUR BLOCKFLOTE UND KLAVIER *by Paul Höffer. Musikverlag Friedrich Hofmeister FH 3000, 1963. Price not given.*

This is a suite in three movements: Andante, Allegro con anima, and Allegro grazioso. It is a fine, clear printing with no bad page turns in the recorder part. The range is F′ to G‴ and the duration approximately 11 minutes.

This is a most interesting and rewarding contemporary work. It is for advanced players but is not too technically difficult as far as finger dexterity goes. It contains many of the accidentals that are less commonly used by most players so a graceful per-

formance will depend in part upon your ability to deal with these notes. The rhythmic interplay between the piano and recorder is delightful and makes an interesting melody line truly exciting. The second movement requires the most skill rhythmically. This could prove to be a major stumbling block for some, because the piano part begins in 3/4 with triplets and the alto part is in 6/8. This changes to 4/4 for both parts, much of it in triplets, and then requires the pianist to play 3/4 with triplets in the left hand and 6/8 in the right. The third movement has a march-like quality, and contains the most rapid passages. The piece ends with a short presto. I believe most alto players with an appreciation for contemporary music (not the "far out" variety) and at least moderately advanced skill will enjoy working on this satisfying suite. You will definitely want an accomplished pianist to accompany you.

—Louise Austin

SECHS SONATEN FUR ZWEI BLOCKFLOTEN, *Raphael Courtiville. Edited by F. J. Giesbert. Schott 6241, RMS 2052. Price $3.00.*

The publication of Raphael Courtiville's six sonatas for two treble recorders makes available nearly half of this composer's extant instrumental works; the remaining pieces were written for one and two violins. His reputation, however, rested largely upon the inclusion of many of his songs in contemporary English collections. By 1776 Hawkins (*A General History of the Science and Practice of Music,* II/701) cited Courtiville as one of several composers who had written "divers song and dance-tunes that had been received with applause at the theatres, and which by way of eminence were called play-house tunes...." Although the name Courtiville (Courteville, Courtaville, Courtivill, Cortevil, Cortivil, *etc.*) suggests family origins in France, Raphael was the second of three generations of English musicians with exactly the same first and last name. Having received training as a chorister in the Chapel Royal, he was organist at St. James, Westminster, by 1691. It is during this period (1690-1702) that the present set was probably composed.

The alternation of homophonic writing with quasi-imitative polyphony, as well as the prominent use of sequences and chain suspensions in the various movements of these sonatas, reflect Courtiville's debt to the Corellian model. However, we find an interesting departure from the S-F-S-F arrangement of tempo-style indications typical of the *sonata da chiesa.* Five of the sonatas end with a movement designated either *Largo* or *Poco Largo* and the remaining sonata closes with an *Adagio.* Only six of the total of twenty-nine tempo markings vary from some form of *Grave, Largo,* or *Adagio.* Because of their predominance throughout the set, as well as their juxtaposition within each sonata, the question arises of the exact meaning of these terms and what the relationships are between them. Contemporary sources provide us with a variety of definitions for these tempo – style words. This suggests that any particular marking may have a broad range of interpretations, each pertinent to a particular period, locale, or composer. The preface to Henry Purcell's *Sonnata's* [*sic*] *of III Parts* (London, 1683) may be the most satisfactory guide to an authentic interpretation of Courtiville's sonatas: "*Adagio* and *Grave* ... import nothing but a very slow movement: *Presto Largo, Poco Largo,* or *Largo* by it Self, a middle movement...." Unlike today's practice, this suggests that the overall motion of a *Largo* was faster than that of an *Adagio* in England during this period.

In comparing this new Schott edition with the publication by John Walsh (c. 1700) and Harley MS 4899 (dated 1686), both of which are found in the British Museum, this writer has found at least seventy discrepancies. Many of the errors and omissions have been silently corrected by Giesbert. The following alterations, however, should also be made. (The letters p and s, which follow the Schott measure numbers used here, refer to "Fluto primo" and "Fluto secondo" respectively.) *Sonata I:* m. 23s, d'' as note 6; m. 71s, rhythm of p for e'' and f''; m. 76s, dotted rhythm throughout; m. 78s, rhythm of p for f'' and e''; *Sonata II:* m. 6s b♮' as note 3; m. 7s, c'' slurred to b♮''; m. 17p, d'' as note 2; m. 50p, f'' as note 2; m. 58p, a♭'' as note 2; m. 77p, b♮'' as note 1; m. 91s, e♮'' as note 3; m. 94s, dotted rhythm for notes 6 and 7; *Sonata III:* m. 7s, dotted

rhythm for notes 2 and 3; m. 10s, dotted rhythm for notes 3 and 4; m. 15s, eighths for notes 2 and 3; m. 47s, f'' as note 3; m. 50s, d'' as note 1; m. 56s, dotted rhythm for notes 2 and 3; m. 62p, quarter-note g'' and eighth-rest in place of dotted quarter; m. 94p, f♯'' as note 5; m. 99s, c'' as note 1; *Sonata IV:* m. 10s, g'' in place of eighth-rest; m. 44s, half-note a'', followed by quarters f♯'', d'', d'', a'; m. 54s, f♯'' as note 1; m. 56p, f♯'' as note 3; m. 58p, f♯'' as notes 2 and 4; *Sonata V:* m. 10s, e♮'' as note 2 and e♭'' as note 4; m. 34p, dotted rhythm for notes 2 and 3 and c♯'' as note 3; m. 51s, eighths for notes 1 and 2; m. 113p, f♯'' as note 2; *Sonata VI: Grave* in place of *Poco Largo;* m. 10s, c'''-b''-a''-b''-a'' for last 5 notes; m. 34s, b''-b'' as notes 1 and 2 after eighth-rest; m. 42s, eighths c'''-g'' on beat 2.

Schott deserves recognition for making these uncomplicated examples of original recorder music available. However, the publication is marred by bad page turns at pp. 7-8 and 17-18, as well as the questionable policy of retaining much of the original notation in this practical edition. Although the absence of editorial suggestions is unfortunate, this does give an opportunity for performers to use various articulations, dynamics, and ornaments in realizing the motivic interplay found in these pieces.

—Ralph Holibaugh

Editor's Note: We are pleased to welcome Ralph Holibaugh as a reviewer of music for the AR. He is a Doctoral student in musicology at the College—Conservatory of Music at the University of Cincinnati and performs on recorders, krumhorns, rauschpfeife, and Baroque flute with the Collegium Musicum. He is an instructor of recorder in the Department of Preparatory and Adult Education and is founder of the Celadon Quartet, a Baroque ensemble that performs in the Cincinnati area.

CHAPTER NEWS

COLUMBUS, OHIO

The Columbus Ohio Chapter completed its second year with enthusiasm and interest. There were twenty-five to thirty members in attendance at our monthly evening meetings. We explored much new music, some six and eight parts, under the direction of Dick Fuller and Marge Grieser, assisted by Doug Leonard and Bob Lowry.

At our meetings we play for the first hour in three groups, at various levels, the intermediate being the largest. This is followed by a program presented by our members. We encourage the beginners group also to perform which gives them more confidence. They seem to enjoy it. At one of our programs, Doug Leonard demonstrated the kortholt, rauschpfeife, rackett and the lute. We hope to use other instruments with recorders, including percussion, in the future.

Following our program we divide into smaller groups and continue to play for as long as each group desires.

Several of our meetings were open to the public and as many as sixty came to listen and play.

On May 5 our chapter sponsored a medieval and Renaissance workshop at the Ohio State University, directed by Arnold Grayson of Miami, Florida. This was attended by forty players from Columbus and surrounding cities. It was the highlight of the year, with plans for another workshop in 1974. On May 13, Doug Leonard, treble soloist and eight of our members played for two performances of "Noah's Flood" by Benjamin Britten at a local church, which included chorus, string ensemble, organ and harpsichord.

The Coventry Consort and the Trouvere Trio have performed for a number of civic groups, clubs, schools and churches.

There has been a demand for recorder ensemble programs in our city and we are hoping to form several more consorts from our members, although many enjoy just playing for pleasure and do not care to perform.

Shirley Calhoun plans a visit to the Dolmetsch Factory in England and will give a report in the fall. Alta Mae Calkins and Craig Kridel will attend the Mid-West Workshop at Terre Haute, Indiana, and give a report also.

—Helen Erfurt

TWIN CITIES

Under the able leadership of Bonnie Casber, the attendance at our general meetings this year has doubled. This dramatic increase can be attributed to changes in our *modus operandi* suggested by the membership through the questionnaire sent to them at the end of the '71-'72 season. Accordingly, we 1) changed from semi-monthly to monthly general meetings; 2) changed the night from mid-week to Sunday evening; 3) found a highschool for our meetings which reduced parking problems; 4) added small group meetings held at the homes of members during the month; 5) designed a program aimed at helping less advanced players feel secure in mass playing; 6) included a social hour with refreshments at each meeting.

At the general meetings the group separated into "Adagio" and "Allegro" sections for the first half of the evening and practiced the selection which was played by the whole group during the second half. Edmund Raas, our music director, moved between the two groups during the first half, helping with rhythmic, technical, and interpretive problems, during the last half directing a performance of the piece in its entirely. Music as difficult as William Brade's *Paduanen* and *Galliarden* and William Byrd's *Earl of Oxford's March* was worked on in this manner.

The small group meetings were formed on the basis of playing ability: Beginner and Lower Intermediate, Intermediate, Advanced Trio Sonata, and Twentieth Century Music. If a person was in doubt as to his level of proficiency, he could consult a list (provided by the Chapter) of criteria for the various levels. At each general meeting, players signed up for the group they wanted to participate in for that month. This made is possible for new members to be integrated quickly and allowed members to change groups easily if they so desired. The date and time for these small group meetings was decided by the group, and leadership was shared.

Highlights of the performance meeting held at the end of the year included a guitar/recorder rendition of Claude Debussy's *La Fille de Cheveux de Lin* arranged by Stanley Vaill, a Chapter member, and William Brade's *Almand, Canzona,* and *Galliard* (Universal Edition) for five recorders, with a cello deepening the bass line.

—Beverly White

MIAMI

The Miami Chapter capped off an active season with a summer series of classes for low and intermediate players. Sparked by Ulrich Michael, the new president of the chapter, and Marvin Perry, our workshop director, we had some excellent playing sessions at the University of Miami. George Trencher, acting consort coordinator, selected the music from *Renaissance Songs and Dances* by Erich Katz.

Last March 24 Arnold Grayson, our musical director, performed at Vizcaya, the Italian Renaissance Palace, with his Early Music Consort, four instrumentalists and a vocalist.

A particularly artistic success for the chapter was the Philidor Trio concert, which was held at Beaumont Hall of the University of Miami on March 27.

During the month of May several consort groups of the chapter performed at our society meeting. Estelle Schmidt and Evelyn Speck played a sonata by Croft. Susan Potter, Murray Riley and Estele Schmidt did a Purcell chaconne. Lynn Baumel, the Ulrich Miachaels and the Carlsons played a suite by Brade. These performances were received with great pleasure and satisfaction by those present.

The highlight of our year is the upcoming Mid-Winter Workshop to be held here in Miami from December 27 to January 2, 1974. After the tremendous success of last year's workshop, plans for this new one are being considered with great care and anticipation. An outstanding faculty consisting of Richard Taruskin, Marleen Montgomery, Judith Davidoff and Kenneth Wollitz will conduct the consorts and technique classes, mixed ensembles, lectures and collegium musicum. Special events planned are Renaissance and English country dancing, a faculty concert and special student presentations. Excellent beach and recreation time will be available in the afternoons. For complete information contact: Mrs. Evelyn Speck, 6325 S.W. 92nd Court, Miami, Florida, 33143. Everyone is promised a splendid musical experience and holiday.

—Al Price

ROCHESTER, N. Y.

To round out a busy and successful season of study and fun the Rochester Chapter gave its Spring Concert on May 12 at historic Morgan Manning House in Brockport. We were happy to have more class groups and small consorts than ever before. There were, in fact, so many that we were faced with a three hour long recorder concert. Can you imagine?!! This prospect forced each group to limit its offering to five minutes. Whether done cheerfully or not, the result was that every group chose its music carefully and prepared it well. It was the best chapter concert in our history. The evening ended with a social hour and refreshments arranged for by our hospitality committee.

We are now launched on a 1973-74 season with a program quite similar to last year's bi-monthly meetings with two periods for different activities. In the first hour our aim is to help members increase their technical proficiency through the use of small classes in technique. Each year we try to provide a special interest class — one on solo literature this year.

We are experimenting with a "mini-performance" to take place between the two hours of the meeting. On September 24 Neil Selly will get us off to a flying start on this new series. Then our music director. Elizabeth Neureiter, will set up a program of small consorts, classes and individual performers to carry on.

The second hour will again have a large consort and an advanced consort of limited size. Due to the difficulty in obtaining instruments, last year's krummhorn class was drastically curtailed. Therefore, we are having a repeat performance with essentially the same cast, plus some additions now that there are eight proud owners of recently acquired krummhorns. Under the able tutelage of Neil Seely we are looking forward to real progress this time.

We are again planning a two day fall workshop to be held on November 3 and 4 with Martha Bixler and Kenneth Wollitz as our visiting instructors. Stanley Gross, our workshop chairman, is already very busy with the plans.

Early in December will have a chapter mid-winter concert and party.

—Jane B. Meade

MEXICO CITY

The last year was a relatively quiet one in comparison with past years when such exciting activities were carried out as Krainis-Newman-Leber directed workshops or concerts presented to the public in a variety of colorful places.

Nevertheless there were a series of interesting events, albeit low-keyed ones. Among them was a lecture by Frederick Field and Jorge Dahar on pre-Columbian flutes and other wind instruments with demonstrations of authentic old instruments as well as copies made today. There were also lectures on Handel by David Prensky and by Salvador Carballeda, the new musical director. The former was a brief biography illustrated with projected transparencies and both recorded and live music. The latter was a musically illustrated discourse on the Royal Fireworks Music.

There were other lectures and evenings of musical exploration and one session was enriched through the courtesy of The British Council, the cultural organization that maintains an institute in Mexico as well as in countries throughout the world. They made it possible for the chapter to screen a series of short films on the Dolmetsch family; the home, museum and workshop and the playing of various selections of Baroque music with different combinations of instruments.

Under the leadership of Simon Bolivar, re-elected president after having been out of office for a year, the chapter looks forward to a productive and rewarding year. Meetings are held twice a month on the first and third Thursday, in the Museum of Natural History.

—David Prensky

LETTERS TO THE EDITOR

Dear Sir:

I am presently engaged in compiling a book of present-day instrument makers under the auspices of, and in conjunction with, the American Musical Instrument Society.

I am interested in knowing about all makers who sign their names on their instruments, since I hope that the book will be of use in the future as a historical reference. I would also like to know of makers of folk instruments (banjos, dulcimers, etc.), though I have not decided yet whether to include them in this book or save those names for a separate volume. In any case, once I have all the names together, I will be in a better position to determine the limits of this particular book.

—Susan Caust Farrell
21 Fort Washington Avenue
New York, N. Y. 10032

Dear Sir:

At a recent Executive Committee meeting of the Society of Recorder Players, we decided that in view of the large number of North American recorder players who make contact with us on visits to this country, we would ask you to help encourage this friendly meeting by putting a short paragraph about us in a future issue of your journal. We have over 1000 members in 25 branches, and visitors to branch meetings are always welcome. Details of meetings can be obtained from branch secretaries, a list of whom may be obtained from the Secretary of the society.

—Honorary Secretary:
Russell Bruce
5 Pembroke Avenue
Kenton, Harrow
Middlesex HA3 8QG
England

Dear Sir:

The arrival of *The American Recorder* in Greeley is usually a welcome event. However the current issue contains an article by Mr. Thomas Butts which is the cause of no little distress.

Mr. Butts states that one must "rely on conjecture." This is perhaps the root of the problem. Following such a procedure is likely to lead one to take material out of context, over-emphasize minor points, misinterpret major points, generally create pandemonium from the normal means of conveying information, and base his conjecture on something less than solid information. To

be succinct, there are few statements in this article which may be unreservedly considered correct, and there is much which is misleading or simply wrong.

Perhaps things appear worse than they might otherwise because the article possesses the outward trimmings of good scholarly procedure. Unfortunately the authorities cited often fail to support Mr. Butts' argument. Indeed, some are in direct contradiction to his approach. It is doubtful whether one can point out all of the mistakes which occur within a reasonable amount of space. Some are of such foundamental nature as to arouse doubts about the author's understanding of his own research problem. However it may not be remiss to note a few of the more troublesome points.

A major portion of Mr. Butts' discussion is directed to the concept that bagpipes should be used in polyphonic music, not merely to add drones to monophonic works, nor realize sustained tenors, but as a solo voice on the cantus part. Here a problem arises: It is distinctly "uncomfortable or inconvenient for the bagpiper to pause for each rest." It would be more correct, in light of current knowledge, to say that this probably could not be done at all by the medieval bagpiper. Mr. Butts tries to evade the problem by stating that "he likely played through some rests without seriously altering the harmonic and contrapuntal progression of the piece." Now we must ask if this is possible.

Presently the complete secular works of Machaut and Landini lie before me. I have examined the entire group in light of Mr. Butts' contention. Using techniques of the Highland pipes as a norm, I have attempted to find means of realizing this conjecture. It can be done, but only at the expense of making major musical changes in virtually all of these works. Elisions must take place where once were firm cadences. Hockets disappear under a forced sustaining line. Intricate polyphonic interplay between two lines is submerged by the addition of a third voice. Imitative points are spoiled by the failure of a voice to properly rest. On musical grounds alone, I think that one must reject Mr. Butts' polyphonic thesis.

Nevertheless we may consider it desirable to learn more about the medieval bagpipes. Several things prevent this. Curt Sachs cites a probable earliest European date for the bagpipe as the ninth century, not the twelfth century as per this article. Mr. Butts uses iconographic evidence to substantiate the idea that pipes had "no drones before approximately 1250." Sachs and Baines both offer credible reasons as to why the iconographic evidence is not to be trusted on this point.

Were pipes "common in the mystery-play?" Mr. Butts clearly thinks so. However his discussion seems to refer solely to a performance which took place at Seurre in 1496. Evidence from other sources would make the instrumental events surrounding this performance most exceptional. At best, the bagpipes were only one among many of the wind instruments mentioned. It is probably trivial to mention so small a point, however I am dubious about referring to so late a date as "medieval." Most present-day musicians would be more comfortable thinking of this time, and of the mystery-play as a whole, as part of the Renaissance.

Sumer Is Icumen In does not contain a four part pes. The pes is in two parts. Neither is it in the parallel third style of the gymel. Even if bagpipes had been available to play the pes, how could "the chanter have performed the line above it" when this

line represents a four-voiced canon? Despite what Mr. Butts says, M. H. Armstrong Davison does not say that this work was performed on bagpipes. He states that the anonymous composer of the work possibly attempted to imitate the bagpipes' drone harmony, and that if he did, he must have known a Northumbrian pipe "with at least three drones. . . ." Mr. Davison does not call attention to the fact that a four century lapse in time occurs between the "summer canon" and the earliest concrete data concerning the Northumbrian pipes. One should note that the Northumbrian pipes are a late Baroque, highly developed form of the bellows pipes, not the simple bagpipe. Mr. Armstrong Davison is concerned with a simple predecessor which is "droneless."

Was there such an occurrence as a jongleur "movement?" Perhaps a pun is intended concerning the activities of these wandering minstrels.

We are presented a series of dubious statements concerning dynamics. Medieval bagpipes are called both loud and soft, yet we are also told that they could not possibly have been played as loudly as the Highland bagpipe. Why not? Apparently because the Highland pipes are often played in ensembles which may include percussive instruments. Is this an adequate comparison? I must ask to see some evidence for such a statement. If Sachs' theoretical stages of bagpipe development can be accepted, then it is entirely possible that medieval bagpipes were instruments of relatively great loudness. The medieval musician did classify the pipes among the "haut" instruments.

I do not consider myself to be especially fond of the Highland pipes, yet I must take exception to the statement that they "greatly overbalance (s) in any reasonable combination with modern brass instruments." What is reasonable? At one time I directed a college band in which the pipes were active participants. Good musical balance was not easy to achieve, but it could be done. Mr. Butts can only have experienced pipers who were lacking skills of reed adjustment.

One must admit that instruments used in accompanying the troubadours and trouveres probably played in unison with the voice, added embellishment (possibly in heterophonic style), and supplied a drone harmony. However the fundamental question must first be answered, did the bagpipes serve this function? Evidence is either lacking or inconclusive for early centuries. The rigidly upheld division of instruments into "haut" and "bas," in later centuries, probably totally excluded the bagpipe from vocal accompaniments. The jongleur probably used the vielle to accompany the solo voice, and the bagpipe for dances.

The implication that the pastoral "Robin et Marion" was accompanied by pipes simply overstates the case. We are left with the impression that pipes were here in constant use. Marion speaks of Robin's "musète" (de la Halle, Complete Works, p. 352), and Robin of his "muse au grant bourdon" (p. 369). Later the following dialog occurs (p. 381) :

Gautiers: Di Huart, as-tu te chiévrète?
Huars: Oil.
Marions: Bien viegnes-tu, Perrète.
Peronnele: Marote, Dieus te bénéie!
Marions: Tu as esté trop souhaidie.
Or est-il bien tans de canter.

The entire troup of rustic characters (peasants) sings and dances. If the instrument was used at all, does it not seem likely that it was used at this point because of its rustic connotations, and the potential for creating a dramatic mood? There are many more questions to the bagpipe problem than can be solved by guessing or oversimplification.

The discussion of Machaut and the pipes is at best confusing, and at worst utterly misleading. Mr. Butts correctly cites Machaut as stating that one of his works can be played on instruments. From here we are led through a maze of fact and "conjecture." Does the probable use of drones in Machaut's monophonic songs mean that they were "certainly accompanied by the bagpipe?" To reach such a conclusion one must ignore the presence of drones on numerous other medieval instruments, including the more popular fiddles. From the same statement of Machaut, Mr. Butts reaches the conclusion that Machaut's and Landini's melodic lines are "instrumental in nature." Machaut is even given credit for having said this! Gustave Reese says of Machaut that "the melodic style is sometimes quite simple, sometimes highly ornamented." We may note that even in passages that Machaut almost certainly intended for instruments, the style is not essentially instrumental. It is essentially vocal with some recognition being made of the instruments involved. In the course of the article a small correct statement has grown into an outsized monster.

Wishful thinking can create myriad problems. Mr. Butts is desirous of showing the significance of the bagpipe. He cites the instrumentation of Pisa's town band in 1324. In so doing he follows Anthony Baines' excellent book on the woodwind instruments (p. 232). However he manages to overlook a period and a clause. The meaning is somewhat changed. Baines gives the bagpipe, not a primary position in the band, but a secondary one ("For a larger band, a bagpiper . . . being readily available, might be added").

With all elements considered in perspective, it seems probable that more traditional thought (not "assumption" as is stated) concerning the bagpipe will prevail. It is quite probable that it was a very popular instrument for several centuries. Johannes Afflighemensis considered it to be the most perfect of instruments (for symbolic reasons). However as composers developed more and more complex polyphonic techniques, and tighter controls over notation, the pipes were gradually relegated to a secondary position in music. The primary reason for this decline is that bagpipes are fundamentally unsuited to use in polyphony other than the more rudimentary types.

It is perhaps ironic that an illustration is included with the article showing the bagpipe being used with two shawms. The combination of two or three shawms with slide trumpet, and perhaps pipe and tabor, was certainly the most popular dance ensemble of the late middle ages and early Renaissance. The possibility of substituting the bagpipe into this group seems practical, and historically authentic (the Pisa Town band!). It is unfortunate that this potential received so little attention.

The recorderist will doubtless notice the statement that the recorder was among the favorite instruments of the troubadours and trouveres. Upon what evidence is such a statement based? Iconographic evidence provides no support. The previously mentioned Davison article removes a possible example from consideration. Literary evidence is uncertain. That fipple flutes were used is highly probable, but the evidence available favors the three-holed pipe (with tabor) as the popular form of the instrument.

Mr. Butts should have re-examined his own earlier article in which he correctly takes others to task for the same types of mistakes that he has himself now fallen into. Perhaps this debacle could have been avoided.

What can you do as Editor? I wish that a simple concise suggestion would enter my mind. I do think that some means must be found of informing the reader that this article is, at best, overenthusiastic speculation.

—*James S. Upton, Ph.D.*
Associate Professor of Music
University of Northern Colorado

Mr. Butts replies:

This letter is in response to the criticism by Dr. James Upton of my article on medieval bagpipes. Any new thinking always meets with controversy. In this case it is hoped that the disagreement will lead to a musicological gain by focusing attention on a subject that needs to be thoroughly researched by several scholars over a period of years. Therefore, I welcome Dr. Upton's letter and hope our exchange will elicit interest in the study of the bagpipe in medieval music on the part of other researchers.

My article *suggests* that the bagpipe was used in the performance of medieval polyphonic music. Dr. Upton has no more proof than I that it was not used in this way. He feels that the bagpipe could not have performed a melodic line containing rests, such as the cantus of a ballade. Now we know that a medieval polyphonic piece such as a ballade could have been performed in one of four ways: 1) entirely vocal, 2) instruments doubling the voices, 3) solely instrumental, and 4) combination of instruments and voices (e.g., vocal on one line and instrumental on the other two lines, etc.). Several medieval instruments could have and most likely did perform the cantus with or without the voice. In the case of the former, each

instrument could have at times played heterophonically with the voice, specifically playing an ornamented version of the vocal part. This practice was common in non-Western music and could have been carried on in the Middle Ages.

Most medieval instruments are treble ones. Included here are the rebec, vielle, psaltery, lute, portative organ, harp, recorder, flute, shawm, and the bagpipe. All of these instruments were used in much the same way, whether it be in monophonic or polyphonic music respectively. In other words their functions were alike. So, how can we say that the bagpipe was not used in the same capacity in polyphonic music as the above mentioned instruments? Assuredly the mechanics of the bagpipe are unique from other wind instruments. But, do we dismiss the use of the instrument in polyphonic music merely on the grounds that it was difficult for the bagpiper to pause for *every* rest? Unfortunately, Dr. Upton was hasty to do so based on the last two sentences of my footnote #5. He either misunderstood the final two sentences or saw those sentences as an opportunity to show a flaw in my thesis. They *do not* say or imply that the bagpipe played through most of the rests without seriously altering the harmonic and contrapuntal progression of the piece. Unquestionably this would destroy the intricate texture of a polyphonic composition.

Perhaps these sentences should have read (for greater clarity), "It was probably uncomfortable or inconvenient for the bagpiper to pause for *every* rest. He likely played through an *occasional* rest without *seriously* altering the harmonic and contrapuntal progression of the piece." But, let's give the medieval bagpiper a little more credit than that. Who are we to say that the bagpiper could not have developed a technique to pause for every rest of the cantus part? It is very possible that he wished at times to play the cantus or the circumstance necessitated him to perform that line (e.g., in a given situation when instruments were needed to double, replace, or compliment the voices, the bagpipe may have been the only treble instrument available). In this instance (more than likely frequent) the bagpiper had to learn to successfully (observing the rests) play his instrument on the cantus. How can we say this was not possible or never done? The above discussion *is* saying that the bagpipe may not have been the most ideal instrument to play the cantus, but this is from our historical perspective based on our familiarity with modern bagpipes. If we *really* knew the finer points of the nature and construction of the instrument during the Middle Ages, we might acknowledge that it was as adaptable to playing polyphonic music as any other medieval woodwind instrument. A carefully researched reconstruction of a medieval bagpipe is necessary before we can be relatively sure about performance practice of the instrument. Until that happens we can not be at all certain of the practice of the instrument during the Middle Ages.

Dr. Upton chose to ignore the literary evidence that strongly suggests the use of a bagpipe in polyphonic music. Gilbert Reaney, a noted Machaut scholar, does not ignore this evidence and can be quoted on two occasions. In an article, "The Performance of Medieval Music," in *Aspects of Medieval and Renaissance Music* (p. 709) he says, "Machaut himself says [in his poem *Le Livre du Voir Dit*] that one of his ballades could equally be performed by an organ, bagpipe, or other instrument, and he is obviously referring to the vocal part here." Therefore it seems likely that other ballades by Machaut could

have been performed in the same way. In an article "Voices and Instruments in the Music of Guillaume de Machaut" Reaney says,

> "Machaut himself says that one of his songs may be performed on organ, bagpipes or other instruments [because of lack of standardization in medieval musical practice]. Till the 15th century most instrumental music must have been improvised, or else made up of decorated arrangements of vocal pieces. This may explain why Machaut said one of his polyphonic songs [ballade] could be played on organ or bagpipes since the cantus part of these songs have a very instrumental look about them. It would appear that the cantus of Machauts' polyphonic songs could be sung, or played on instruments, or both. The words of a rondeau written by Guido, a late 14th century composer, obviously signify that the performer is to play the cantus line on his bagpipe, if he can [again, the chances are that he *did* find a way]. Although the composer seems to be speaking in these lines, it is quite possible that someone sang the text while a bagpiper performed the same music, possibly lightly embellished.
>
> Robin, muse, muse, muse,
> Car tu y pues bien muser;
> Or soffe en ta cornemuse
> Robin, muse, muse, muse.
> etc.

The above appears to be strong enough evidence to *suggest* (as I do throughout the article) the bagpipe's use in the performance of medieval polyphonic music. I do not feel that information presented by Gilbert Reaney can be taken lightly. He is an extremely reliable secondary source.

I take issue with Dr. Upton when he says that much of the information in my article is misleading or wrong. It seems that he read between the lines or read extra meanings into the article that I did not imply. There are a couple of instances when the material could have been presented a little more clearly. However, I do not feel the material implied certain ideas as Dr. Upton claims. For example, in my discussion of Machauts' monophonic songs, one sentence read, "Certainly Machaut's lais and virelais were accompanied by a bagpipe." Dr. Upton took issue with the word "certainly." But, in the final sentence of the paragraph I said, "it is *likely* that the bagpipe was used." This says that it *probably* was used and not that it was unquestionably used.

In discussing the pastoral, *Le Jeu de Robin et Marion,* I did not leave the impression that "pipes were here in constant use" as Dr. Upton would like to believe. I do suggest that the bagpipes were important to the play. I do not suggest that they were in constant use.

Upon further examination, I found the material on the rota *Sumer Is Icumen In* to be unsound. I thank Dr. Upton for pointing this out.

The question of when the bagpipe was introduced to Western Europe is a difficult one indeed. In attempting to establish a date one must consider the nature of the instrument in question. The bagpipe (as *opposed* to the bladder pipe) was known to Western Europe only during the latter Middle Ages (to the best of our knowledge at this time). Admittedly, in the article this was misleading without the clarification.

We cannot be sure as to the dynamic level of the medieval bagpipe, but it is rather *doubtful* that the Highland bagpipe of today is essentially the same in quality and dynamic level as the medieval instrument. There are very few instruments that have *not* undergone changes in design and construction over the past five-hundred years. The bagpipe is no exception. The dynamic level of an instrument tends to increase to some degree over a span of so many years. It is extremely unlikely that the medieval bagpipe would have sounded at the same level as does our modern bagpipe.

Admittedly, we must rely on conjecture until we have more facts. Neither Dr. Upton nor myself know enough conclusive evidence at this time to abandon conjecture. In this article I presented as much sound information as is available at the present time on the subject. I did not pretend to be the final authority, but pointed out the need for more research. Dr. Upton seems to be hasty in rejecting the thesis of bagpipes performing polyphonic music. Musicological gain would never occur if we quickly dispensed with new and different ideas. Adequate time must be allowed to thoroughly research any new thinking.

Dr. Upton calls my article "overenthusiastic speculation." It takes a good amount of enthusiasm to pursue a research subject. Many times overenthusiastic speculation provides the incentive necessary for productive research. Apparently, Dr. Upton is willing to give up in the midst of this research problem! His letter is, at best, unnecessarily overenthusiastic criticism.

—Thomas E. Butts
700 N. Elm
Muncie, Indiana 47305

Dear Sir:

In his review of my "Theme and Variations for Three Recorders" (Vol. XIV, No. 2) Father Hopkins raised two questions that I would like to answer for him.

First: the origin of the theme — I made it up; thus it is an original and I saw no reason to state its source.

Second: The reason for calling the fifth variation "The Crab" — In Alto I, measures 4-8, starting with the last eighth note, are measures 1-4 (including the up-beat) played backwards, with a change in note. This may not be strict classical species of Canon Cancrizan but it was fun writing it, just the same.

One other suggestion I would like to make to get the tenor to feel less "listless" in his part: play it on a bass. It works well, and the only place a change has to be made is in Var. 5, where his part should be transposed down on octave, starting with the last quarter note (c) in measure 3 and ending with the last note of measure 4.

—Angela M. Owen
Palo Alto, California

Dear Sir:

Rev. Hopkins' review of my arrangement of Corelli's "Badinerie" (May, 1973) raises some questions which I may be able to answer. I am sorry this information was not printed with the music.

As Rev. Hopkins suggests, the piece is originally violin music. It is the final movement of Corelli's Sonata in E major, Opus 5, No. 11, for violin and continuo, and is well-known to violinists. In the sonata, Corelli called it a "Gavotta." Like so much Baroque instrumental music, it has been adapted, arranged, and transcribed many times. One frequently-heard version is the transcription for orchestra, which is entitled "Badinerie," presumably because of its sprightly, sparkling character.

My arrangement for alto recorder and keyboard is based upon this orchestral version. I hope this information will be hopeful.

—Maurice C. Whitney
Sun City Center, Florida

WORKSHOPS

THE RECORDER IN AMERICAN EDUCATION, a one-week summer course primarily for those who teach recorders in schools and colleges, was offered at Southampton College, near the eastern tip of Long Island, N. Y., from July 15-21, 1973. The twenty-three participants each received two hours of in-service college credit from SCOPE, a branch of Suffolk County's Board of Cooperative Educational Services.

The setting was a lovely campus in the heart of the Hamptons, famous as summer cultural resorts. Mornings and late afternoons were devoted to recorder workshops and rehearsals. There were "Evenings at Eight," which were entertainments in the spacious college theater, a concert by the Northport Recorder Ensemble, a faculty recital, and on the final evening of the course a student concert — after which the participants were invited to an additional day of relaxation on the grounds.

The instructors were Gerald Burakoff and Eugene Reichenthal, co-founders of the Long Island Recorder Festival. They were assisted by Susan Shapiro, who is majoring on recorder at Queens College. Visiting instructors were Tom Farmer for madrigal singing and his wife Karen for Renaissance dance. Among the registrants were a harpsichordist and two violinists with concert experience; there was ample opportunity for trio sonatas and other chamber music among the more advanced players.

A class of eleven beginners showed evidence of their week's accomplishment by performing in unison the allegro movement

of James Hook's Sonata in G at the final concert. As its *major opus,* the advanced group performed an eight-part motet by Viadano.

The facilities at the college were separate or two-bed dormitories, a roomy lounge with harpsichord for large group rehearsals and recitals, and air-conditioned classrooms with pianos. The meals in the cafeteria were sumptuous. The tennis courts, outdoor pool and the gym were available throughout each day, and the renowned Southampton beaches were free only five minutes' drive away.

The course was sponsored not only by SCOPE but by the Long Island Recorder Association, whose annual Festival in February has grown to a participation of more than four hundred performers. Several publishers and merchants sent material on consignment to the recorder shop that was run on campus for the duration of the course.

* * * * *

"Music of the Renaissance" was the theme for the first annual young people's workshop, held June 16, 1973, on the campus of the University of North Carolina at Chapel Hill. Co-sponsored by the UNC Music Department, the Triangle Recorder Society, and the Chapel Hill Cooperative String Project, the workshop focused upon the performance of Renaissance dance music as found in the "Dansyere" (1551) of Susato. Co-directors Mary Francis Boyce and Mary Vinquist, both of the UNC Music Department, drew upon the resources of the Department for faculty members James Briscoe, Leslie Brown, Lydia James, Eleanor Kinnaird, and Margot Lieth. At a preliminary faculty meeting and rehearsal, the goals of the workshop and principles such as basic concepts of Renaissance dances, rhythms, instrumentation, articulation, ornamentation, and ensemble were discussed.

Twenty-five eager students ranging from third grade through high school appeared with recorders, violins, cellos, flutes, oboes, clarinets, and percussion instruments in hand. During the course of the day, instruments such as the rebec, viola da gamba, shawm, Japanese whistle, and darbuka (a mid-Eastern vase drum) were demonstrated by the faculty and tried out by various students.

Beginning with a massed band, the group warmed up and tuned. Using the designated music, the director began to introduce the above principles. The remainder of the morning was devoted to individual classes for lower and upper intermediate and advanced players The groupings were determined chiefly by ability with some attention also paid to age. Class periods included breaks, especially important for the younger players. Small homogeneous groupings allowed the classes to focus upon the goals in a more intensive fashion than possible in larger groups. These classes (about 8 in each) worked on three or four pieces each, chosen to fit the level of the class. The intermediate classes were able to work on phrasing through finding rhythmic and melodic figures, and by experimenting with articulation and dynamics. In addition the advanced class worked extensively on the notation-metric problems in the gailliards and experimented with varieties of tone colors through instrumentation changes, and the addition of percussion instruments to enhance the rhythmic effects. Some time was also spent in learning to dance two bransles which were a good opportunity to integrate music and dance movement. A picnic lunch on the lawn was followed by another small class session. This session was used as time to polish the music for the ensuing student recital. at which time each class shared with the others the results of their work. The faculty recital which concentrated on dances not covered in the classes or massed band was followed by a final massed band session climaxing with a stirring rendition of the "Battle Pavan."

Thanks should be noted. Without the cooperation of the three co-sponsors, the faculty, the UNC News Bureau, the Recorder Workshop in Miami, and the students themselves, the workshop could not have been the success it was. The workshop idea had its origin in the spring of 1972 with a special young people's section of a Triangle Recorder Society workshop under the leadership of Martha Bixler and Kenneth Wollitz. Close collaboration between the Chapel Hill recorder and string programs has also facilitated ease in the two groups working and playing together.

Plans are already underway for the second annual workshop. Hopefully a more favorable date and even better publicity, together with the success of our first effort, will entice new young people to come and participate.

RECENT CONCERTS

On February 24, 1973 the Department of Music of Whitman College in Walla Walla, Washington presented a program of Music From The Time of Copernicus as a musical salute on the 500th anniversary of his birth in 1473. It was performed by the Renaissance Consort under the direction of Kate Bracher and William H. Bailey. The vocal director was Judith Monson. *Cracovia Civitas* (anon.), selections from the Glogauer Liederbuch, and H. Finck's *Habs Je Getan* and *In Ascensione Domini* made up the first part of the program of music from Poland and Germany in the 15th century. Italy around 1500 was represented by *Canto Carnascialesco* (anon.), Isaac's *Corri Fortuna,* and music of Josquin des Prez. Poland in the 16th century was represented by *In Te, Domini, Speravi* by Waclaw of Szamotul, anonymous dances, dances by Mikolaj of Cracow as well as his madrigal Yet Venus is Above Me, Settings of Psalms 47, 45, and 108 by M. Gomulka, and a *Gloria Patri* by M. Zielenski. Dr. Katherine Bracher explained the idea for the above program in an accompanying letter:

The inspiration for this program idea lies in the fact that I am by profession an astronomer, as well as by avocation co-director of the Whitman College Renaissance Consort. Locating the appropriate music was done by myself, with the assistance of a recent Whitman graduate now at Columbia University, Anne Bagnall. The performance, in Cordiner Hall on the Whitman College campus, was attended by an enthusiastic audience of about 250 (far more than we had expected.)

To give a little general background, Whitman is an undergraduate liberal arts college with an enrollment of 1100 students, located in southeastern Washington. Prof. Bailey, my co-director, is a member of the Department of Music; I am a one-person Department of Astronomy. We are fortunate in having an enthusiastic group of students interested in early music, and also fortunate that the College owns a number of instruments: four viols, two krummhorns, a rauschpfeife, several recorders and a harpsichord. The other instruments we use belong to the students or to myself (krummhorns, kortholt, rackett).

* * *

On July 15, 1973 the Fine Arts Committee at the United Church of Christ in Durham, North Carolina presented Margot Lieth playing recorders and flute, Mary Vinquist playing recorders, and Dean File on organ in the following program: Ten Peasant Songs and Dances of Bela Bartok; Telemann's Sonata in B flat for two alto recorders; a trio sonata in Gm for flute, tenor recorder, and basso continuo attributed to Handel; Duo 66 for soprano and alto recorders by Hans Ulrich Staeps; Telemann's Trio Sonata in C for two alto recorders and continuo; and organ solos.

FUTURE CONCERTS

At Kenyon College in Gambier, Ohio (Gambier is 100 miles south of Cleveland and 50 miles northeast of Columbus). On Saturday, March 30, 1974 at 8 p.m. — Frans Brueggen, recorders and Baroque flute; Alan Curtis, harpsichord. On Tuesday, April 16, 1974 at 8 p.m. — The Early Music Consort of London, David Munrow, director; the program will explore the contrasts between courtly and popular elements in medieval and Renaissance music. Persons wishing to ensure a seat for this concert should send a self-addressed envelope with a request for tickets to Department of Music, Kenyon College, Gambier, Ohio 43022.

Editor's Note: The poem, "Lament of the Sunday Chamber," which appeared in the last issue of the AR, was sent in by Friedrich von Huene. It was written by William Quinn (under the pen name of Bill Cue) of Belmont, Massachusetts who attended recorder classes under Mr. von Huene's direction.

APPLICATION FOR MEMBERSHIP IN

THE AMERICAN RECORDER SOCIETY

141 West 20th Street, New York, N. Y. 10011

I am enclosing $..... in check ( ) money order ( ) for New or Revised Membership ($10.00)..... continuing Membership ($7.50).....High School Membership ($5.00).....in the American Recorder Society, Inc. from September 1, 19..... through August 31, 19..... Two members of a family may share a Membership.

NAME: (Mr.) (Mrs.) (Miss).....

ADDRESS: .....

CITY..... STATE..... ZIP CODE.....

☐ I am not affiliated ☐ I am affiliated with the.....chapter.

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

The annual dues are applicable to the fiscal year September 1st through August 31st of the following year.

NOTE: THOSE JOINING THE SOCIETY THROUGH CHAPTER AFFILIATION SHOULD PAY THEIR NATIONAL DUES THROUGH THE CHAPTER.

THE AMERICAN RECORDER

JOHN KOCH, *Editor*

DALE HIGBEE, *Record and Book Reviews*

LOUISE AUSTIN, *Music Reviews*

NEIL and SUSAN SEELEY, *Chapter News*

THE AMERICAN RECORDER *is published quarterly for its members by The American Recorder Society, Inc. Deadlines for manuscripts are the 15th of December, March, June, and September. Address manuscripts to John Koch, Editor, Box 330, Norwich, Vermont 05055; records and books for review to Dr. Dale Higbee, 412 South Ellis St., Salisbury, N. C. 21844; music for review to Mrs. Louise Austin 112 South Clinton St., Oak Park, Ill. 60302; inquiries and subscriptions to The Society, 141 West 20th St., N. Y., N. Y. 10011.*

116

The American Recorder Society, Inc.
141 West 20th Street
New York, N. Y. 10011

Non-Profit Org.
U.S. Postage
PAID
New York, N. Y.
Permit No. 14610