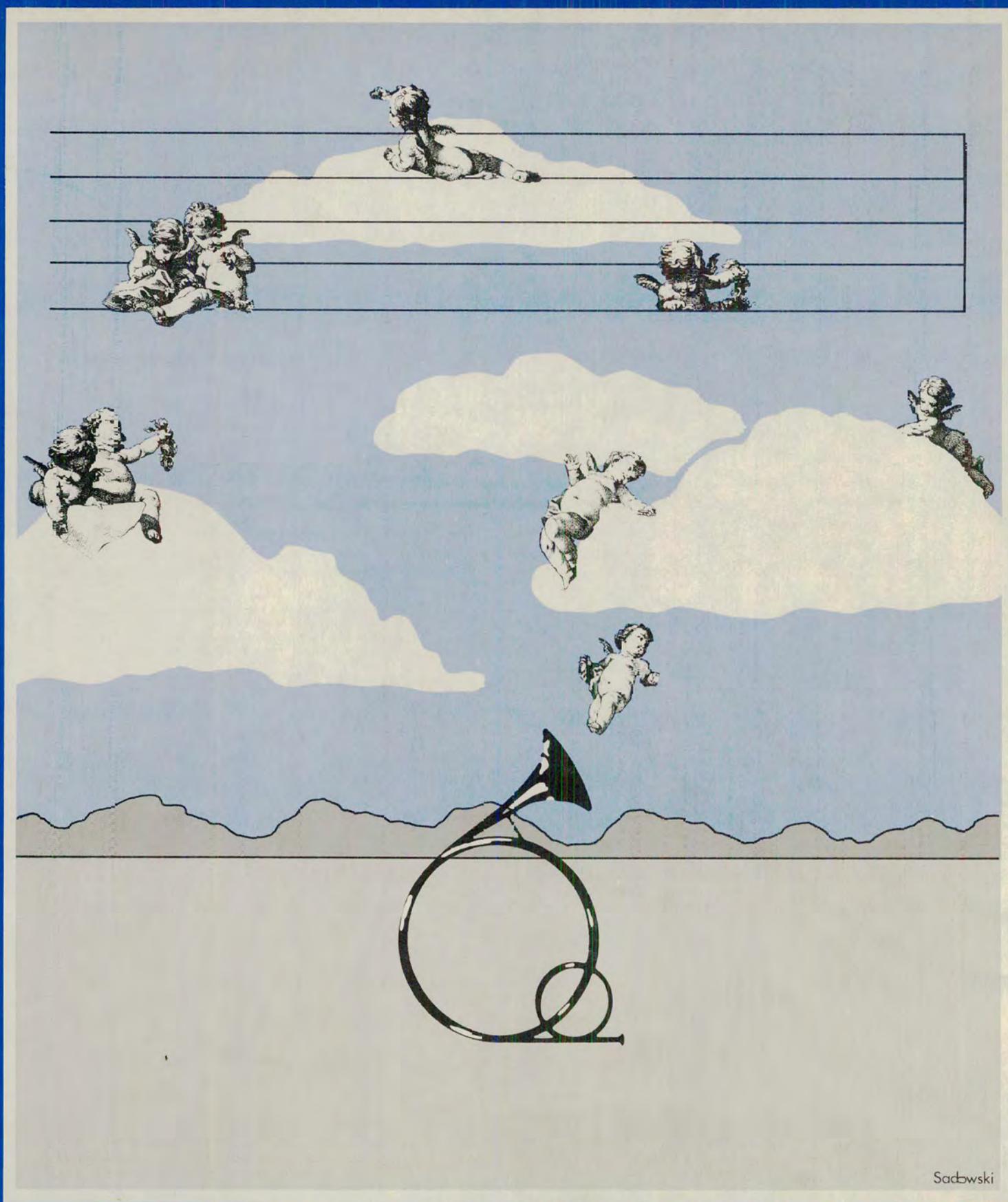


Volume XVIII Number 3 November 1977

# The American Recorder

A QUARTERLY PUBLICATION of the AMERICAN RECORDER SOCIETY

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# The American Recorder

Volume XVIII Number 3 November 1977

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**Correction:** On page 36 of the August, 1977 issue, the baroque violin is the instrument on the right.

### THE AMERICAN RECORDER

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 Louise Austin, *Music Reviews*  
 Rev. Bernard J. Hopkins, *Chapter News*

The American Recorder is published quarterly in February, May, August, and November for its members by the American Recorder Society, Inc. Deadlines for manuscripts and advertising are the 1st of December, March, June, and September. Editorial and advertising correspondence: Sigrid Nagle, 22 Glenside Terrace, Upper Montclair, N.J. 07043, (201) 744-0171. Advertising copy and display ads: David Sadowski, 342 East 9th Street, NYC 10003, (212) 982-3279. Records and books for review: Dr. Dale Higbee, 412 South Ellis Street, Salisbury, N.C. 28144. Music for review: Mrs. Louise Austin, 112 South Clinton Street, Oak Park, Ill. 60302. Chapter News: Rev. Bernard J. Hopkins, P.O. Box 5007, Oakland, Cal. 94605. Inquiries and subscriptions: The American Recorder Society, Inc., 141 West 20th Street, NYC 10011, (212) 675-9042.

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# Nuremberg instrument makers of the 17th and 18th centuries

J.H. van der Meer

Part Two —

Johann Christoph Denner's son Jacob abandoned the production of transitional instruments almost entirely, although his father continued to build them. Jacob devoted himself to baroque models: recorders in various sizes except basses (two of his famous altos are shown in fig. 1), bassoons, chalumeaux, and several kinds of oboes, including *oboi d'amore* and tenor oboes in F with bulbous bells. No curved oboes, whether *cors anglais* or *oboi da caccia*, were ever made in Nuremberg.

Jacob Denner also made transverse flutes (fig. 2), and it was probably he, rather than his father, who developed the tenor chalumeau into the clarinet (fig. 3). The early clarinet, with its movable foot joint and a little-finger hole, bears a certain resemblance to an alto recorder. It has, of course, a single reed like the chalumeau, a largely cylindrical bore, and, in contrast to the chalumeau, a flaring bell. The instrument sounds an octave lower than a recorder of the same length. The Denners' output was exceedingly impressive in terms of both quality and quantity. Its excellence was equalled only by Fotteterre and Bressan.

Johann Schell, Nikolaus Staub, Johann Georg Zick, and Johann Benedikt Gahn were contemporaries of the Denners. Gahn produced excellent recorders, generally of ivory, beautifully turned and with a wonderfully mellow tone. After Jacob Denner's death the most important maker of the third generation was Johann Wilhelm Oberlender. After the Oberlenders, Nuremberg woodwind instrument-making sank to a dismally provincial level and therefore shall be passed over here.

W e turn now to brass instruments. Nuremberg makers were world famous; there is not a single country in Western Europe that does not possess at least a few Nuremberg brasses that were at one time in local use. A guild of trumpet and trombone makers was flourishing by the 16th century. Trumpets at that time normally consisted of a single coiled tube, with neither keys nor valves,



1. Alto recorders by Jacob Denner, ca. 1720, both approximately half a tone below modern pitch and made of boxwood. The instrument on the right is stained black and has ivory rings.

generally tuned in E flat, D, or C. A player could produce harmonics from the 3rd to the 16th or even higher with his embouchure. One can imagine what an extraordinary lip technique these musicians must have possessed. Alto, tenor, and bass trombones were often used in church or ceremonial music as support for the equivalent choir voices.

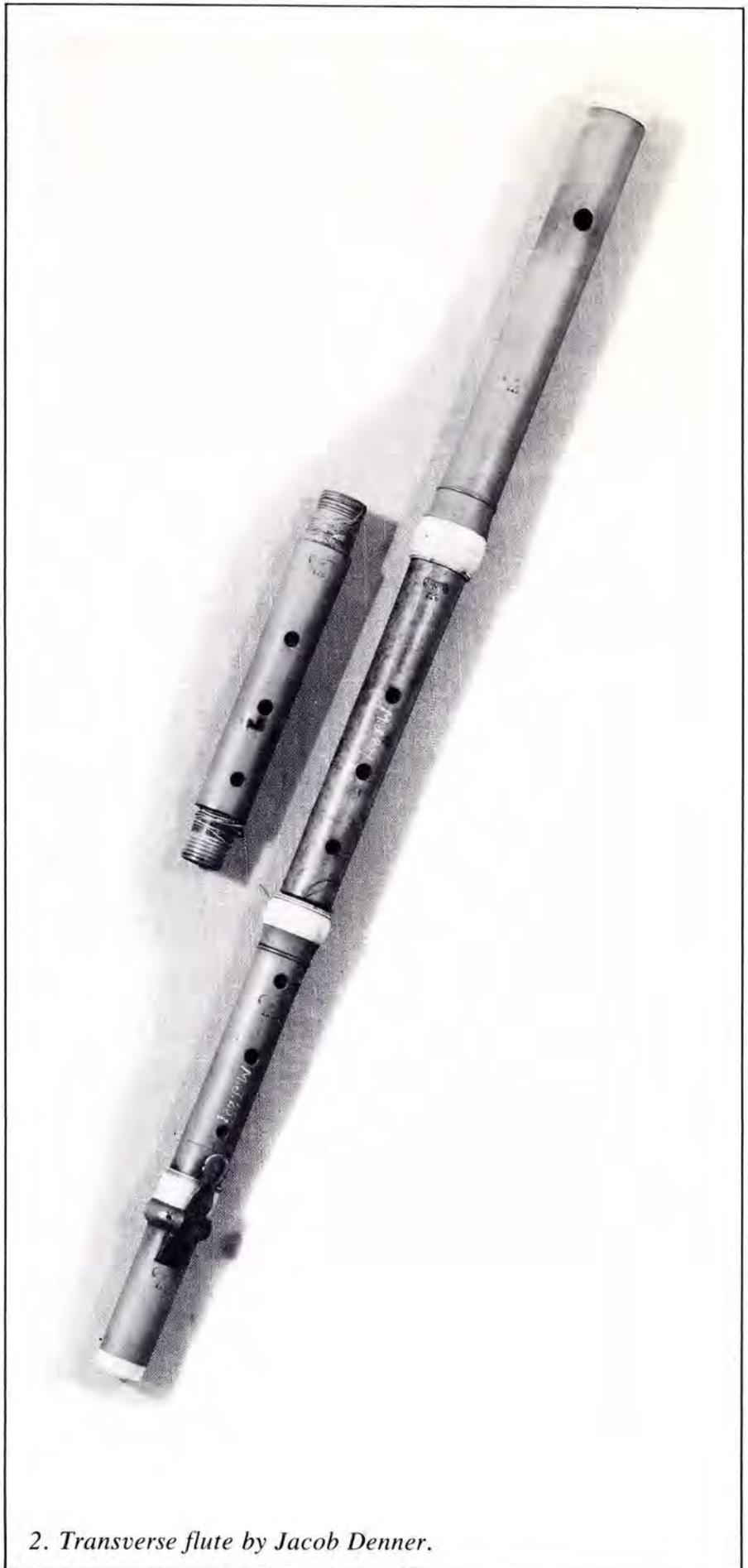
By 1700 the French horn had been developed from the *cor de chasse*, an instrument imported into Bohemia by Count Sporck. The authors of this development were the Viennese brothers Leichamschneider. About ten years later Nuremberg trumpet and trombone makers were building French horns in various tunings. These natural horns, like the corresponding trumpets, had no keys or valves and were capable of producing only harmonics.

Trumpets, trombones, and French horns were usually made of brass, but more ornate instruments made of silver, or plated with silver or gold, perhaps with gold appliqué, were specially commissioned. Even if brass was the material, a more elaborate ornamentation was sometimes applied. On occasion an unusually shaped instrument was ordered, but few of these have survived.

The first known Nuremberg trumpet and trombone maker, Hans Neuschel, died in 1503 or 1504. In the 16th century, outstanding brass makers included the Schnitzers. Erasmus Schnitzer made what may be the oldest trombone in existence, dated 1551 and preserved in the collection with which I am entrusted. Anton Schnitzer produced two curiously coiled ornate trumpets: one in 1585 with gold appliqué, and another in 1598, completely gold-plated.

17th- and 18th-century brass instruments by ten individuals and six families of makers are still in existence. I shall refrain from bombarding you with names, and mention only a few of the most outstanding craftsmen.

The Ehes were a prolific family. Isaac Ehe made a beautifully ornamented bass trombone in 1612 (fig. 4). It was undoubtedly made on special commission, as the gold mountings and Emperor's crown show. His brother's grandson, Friedrich Ehe, devised a curious straight trumpet with two coils around 1720. It is preserved in the town museum of Ingolstadt, a village on the Danube about halfway between Nuremberg and Munich. Here we surely have an instrument made on special order. Friedrich Ehe also made at least one double-coiled trumpet, undoubtedly a cavalry trumpet, dated 1741 and preserved in the Brussels instrument museum. From Friedrich's son, Johann Leonard Ehe III, we have a set of three trumpets made in 1746, and at least four



2. Transverse flute by Jacob Denner.



3. Clarinet by Jacob Denner, ca. 1715.

double-coiled cavalry trumpets

The Hainlein family was also prolific. A member of its third generation, Michael Hainlein, made what may be the earliest Nuremberg French horn that has been preserved. The instrument is undated, but was probably made about 1710. Michael Hainlein's

daughter married Daniel Kodisch, a member of another family of instrument makers. Kodisch, who eventually took over his father-in-law's workshop, made the French horn shown in fig. 5 around 1735. His father, Johann Carl Kodisch, made two trumpets, beautifully decorated with angels' heads and

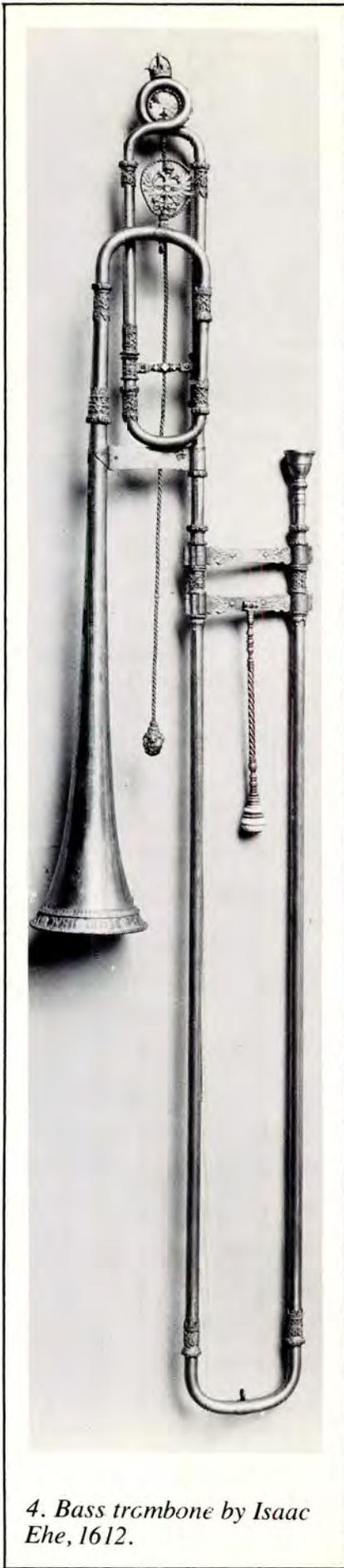
silver appliques, one of which is seen in fig. 6.

Five members of the Haas family made brass instruments. The oldest of the dynasty, Johann Wilhelm, worked from 1676 to 1723 and was extremely productive. It is not surprising, therefore, that more than three dozen of his instruments have survived. They were especially praised by J.E. Altenburg, who wrote a treatise on natural trumpet and kettle-drum playing in 1795. Haas's trumpets have three clearly distinguishable degrees of ornateness. A curious example, dated 1694, has five extra circular coils. It was obviously made on special order, and is now preserved in the Brussels instrument museum.

Towards the end of the 18th century the trumpet and French horn were mechanized by adding keys and valves. The last Nuremberg instrument makers, living in the sleepy provincial town their native city had become, could not keep up with these innovations. The last Nuremberg trumpet maker was Christian Wittman, who was promoted to master of the trade in 1781. In 1807 his wife literally starved to death, and he himself was lodged in a workhouse, where he died shortly after. Thus ended ingloriously a truly glorious trade.

**N**uremberg makers were inventive in the field of keyboard instruments, mainly in the 16th century and the first decades of the 17th. Several clavichords may have been made in the 16th century. Far more interesting, however, is the *Geigenwerk*, which literally means "instrument of violins." It was invented by Hans Haiden, who was a son of the humanist Sebald Haiden, a good composer and music theorist. Hans Haiden, who lived from 1536 to 1613, was a merchant rather than a professional musician. In his leisure hours he constructed astronomical instruments, occupied himself with ballistic engineering, and made music. The combination of his technical skills and musical talent led to his invention of the *Geigenwerk*. This was virtually a harpsichord, without jacks, but with a ribbon of horsehair to which resin was applied, and which was kept in rotation by a pedal, like an old sewing machine. When a key was pressed, the corresponding string was pushed against the rotating ribbon of horsehair and the string was set into vibration by friction, as if by bowing. Haiden's idea was to construct an instrument that could produce chords, but upon which each tone would last as long as there was pressure on the key, and gradations of dynamics would be possible as on bowed stringed instruments.

The first *Geigenwerk* was built in 1575 and had gut strings. The instru-



4. Bass trombone by Isaac Ehe, 1612.

ment was improved, probably in 1599, when the ribbon of horsehair was replaced by five or six wheels covered with parchment to which resin was applied, and the gut strings, which broke or went out of tune easily, were replaced by strings of brass and steel. In 1600, Haiden was given a privilege for the instrument, corresponding to a modern patent, by the Emperor Rudolf II. The inventor wrote three treatises about it: one in Latin in 1605, and two in German, ca. 1600 and in 1610.

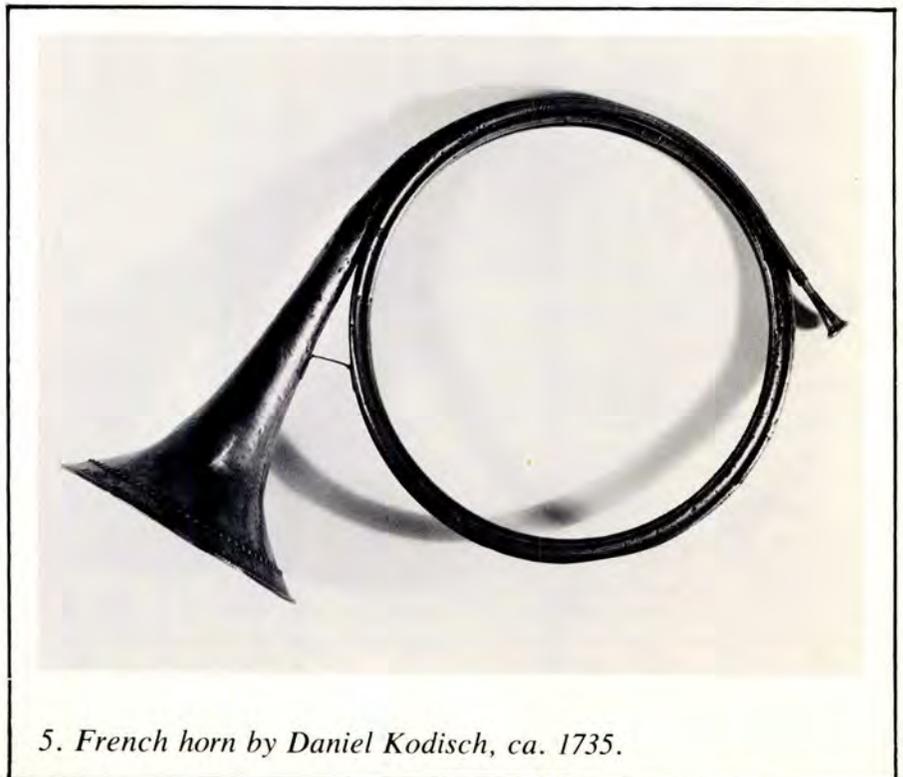
Haiden built at least 23 *Geigenwerke*. The Emperor Rudolf II of Prague bought two (he also acquired a kind of bass viol with keys by Haiden); his brothers, the Emperor Mathias and the Archduke Maximilian, Regent of Tirol, purchased one each, as did the Archduke Ferdinand of Graz (later the Emperor Ferdinand II). Duke Julius of Brunswick, whose chapel master was Michael Praetorius, also bought one. Praetorius wrote about and illustrated the instrument in his *Syntagma Musicum*, published in 1619. The great merchant Christoph Fugger of Augsburg owned a *Geigenwerk*, as did the composer Hans Leo Hassler, who later sold it to the Saxon Elector Christian II. This last instrument was reported to be in playing condition at the beginning of the 18th century.

Hans Haiden also gave away four of his *Geigenwerke*. The instrument he presented to his youngest son, David, was later sold to Ferdinando II de' Medici. Bartolommeo Cristofori, the

inventor of the pianoforte and curator of instruments for the Grandduke of Tuscany, listed this instrument in his inventory of 1716. There is a rumor that King Philip III of Spain had a *Geigenwerk* that was kept at the Escorial. And, in spite of Haiden's privilege, or patent, it is known that at least three copies were made. Fray Raymundo Truchado made a very poor one, possibly of the instrument in the Escorial. All of Haiden's instruments have perished, but we can get some idea of what they must have looked like by studying Truchado's amateurish copy, preserved at the instrument museum in Brussels.

In the 18th century, when romanticism was budding, several instrument makers tried to reconstruct the *Geigenwerk*. These makers included Johann Hohlfeld of Berlin, whom Carl Philipp Emanuel Bach praised in 1753, and Johann Carl Greiner from Wetzlar, for whom this composer wrote a sonata in 1783. These instruments, however, as well as several 19th-century attempts, remained experimental.

Nuremberg produced quite a number of organ makers. I would like to conclude by mentioning three of them. One was Laurentius Hauslaib, who made a *claviorganum*, a combination of an organ and a plucked keyboard instrument (harpsichord, virginal, or spinet). This instrument is dated 1598 and consists of an organ with four stops and an octave virginal. It is in the collection of the Metropolitan Museum. Lucas Cuntz, another organ maker, was



5. French horn by Daniel Kodisch, ca. 1735.



6. Trumpet by Johann Carl Kodisch, ca. 1700.

commissioned in 1619 to build an organ to a virginal owned by Lucas Friedrich Behaim, a musical Nuremberg patrician. Behaim also ordered a prodigious painting for the virginal's lid from an artist whose name is unknown to us. Alas, the *clav. organum* is lost, but the lid was preserved because of the painting on it, which fortunately depicts the whole instrument.

The third organ maker was Georg Voll, or Vell, who may have invented a

certain type of regal. Praetorius described this instrument, which he said was invented in Nuremberg. The bellows of the regal were made with a kind of partition or bay, so that the front block with keys and pipes could be put into it. Then, when the bellows, connected by hinges, were flapped shut, the instrument could be transported easily. Over a century later, in 1730, J.G. Doppelmayer wrote a treatise on Nuremberg scientists and

artists. In it he mentioned the Nuremberg organ maker Georg Voll as the inventor of this kind of regal. Such an instrument, signed by Georg Vell and dated 1585, is in fact preserved in the Metropolitan Museum.

This concludes my survey. I hope I have been successful in giving you an idea of the scope, excellence, and importance of the Nuremberg instrument makers of the 17th and 18th centuries.

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# Quavering, quivering, and J.J. Quantz

Colin C. Sterne

There has been a striking change in recent years in our attitude toward the use of vibrato in playing the recorder. There was a time when the breath (diaphragm) vibrato was considered an indispensable item in the advanced recorder player's tool kit. Admittedly, he was apt to tackle it late in his study of the instrument and without the sanction or guidance of his instruction books, but a smooth, controlled breath vibrato was understood as essential to truly expressive playing. This is no longer the case. The emphasis upon developing a vibrato has declined. Consort performers of medieval or renaissance music, whether amateur or professional, tend to play with straight tones. And the best solo performers of baroque music, if they use vibrato at all, are inclined to use the finger vibrato advocated by the French flutists of the 18th century. One reason for this is certainly our growing awareness of the fact that vibrato in consort playing frequently produces less than happy results. Clarity of individual lines, balance between lines, accuracy of intonation — all of these are apt to suffer under the application of uninhibited vibrato. The situation is different with the solo music of the baroque period. Here, where breath vibrato can undoubtedly add color to tone and intensity to expression, we have become increasingly hesitant about using it. The resulting performances, often dry and lifeless, are usually defended on the basis of authenticity: evidence is just insufficient to support the use of breath vibrato, goes the most familiar argument.

There is, of course, a famous passage by Agricola<sup>(1)</sup> in which he writes admiringly of German performers on the transverse flute who played with "quavering breath" — a passage that is seldom left unquoted in any discussion of vibrato on wind instruments. And we do know that the vibrato used by present-day woodwind players originated with the modern school of French flutists (Taffanel, Fleury, Moysé) who introduced "a constant quivering" into their tone — in spite of the fact that their instruction books are strangely silent on

the method of acquiring the technique. But during that long intervening period between quavering and quivering, our information on the breath vibrato is scanty indeed.

The evidence for the use of finger vibrato is much more substantial. That it was an important "grace" used by the French flutists is a matter beyond dispute. Hotteterre<sup>(2)</sup> discusses it, calling it by its French name, *flattement*, and providing a fingering chart. His instructions as to how frequently to use the ornament are, however, somewhat confusing. In his *Principles of the Flute, Recorder & Oboe* he says, "*Flattements* are frequently (my italics) made on long notes: as on whole notes, half notes, dotted quarter notes, etc." But in a later publication<sup>(3)</sup> he writes, "You should observe that it is necessary to make *flattements* on almost all long notes, (my italics) and to do them . . . slower or quicker according to the tempo and character of the piece."

Though the practice of finger vibrato seems well established in France in the 18th century, there is little evidence that it was adopted universally in the baroque period. Quantz,<sup>(4)</sup> for example, makes only passing mention of it. Furthermore, he associates it with the *messa di voce*, an ornament derived from vocal practice and consisting of a gradual crescendo followed by a diminuendo on a long note. Here is the pertinent passage from Quantz:

If you must hold a long note for either a whole or a half bar, which the Italians call *messa di voce*, you must first tip it gently with the tongue, scarcely exhaling; then you begin pianissimo, allow the strength of the tone to swell in the middle of the note, and from there diminish it to the end of the note in the same fashion, making a vibrato with the finger on the nearest open hole.

The difference between vibrato as produced by the fingers and that produced by the breath should be noted. Although both are intended as methods of enlivening or sweetening the tone, the finger vibrato results in a series of pitch changes to the *flat* side of the principal

note. The breath vibrato, on the other hand, consists primarily of regular changes in the *intensity* of the principal note, and, secondarily, of changes in pitch to *both* the flat and sharp side of that note.

On the matter of breath vibrato, Hotteterre is, as might be expected, silent. But there is an intriguing passage in Quantz that seems to have received less attention than it deserves. It consists of the first three sentences in Chapter IV, paragraph 25 of *On Playing the Flute*:

You can considerably improve the tone quality of the flute through the action of your chest. You must not use a violent, that is, a trembling action, however, but a calm one. Otherwise the tone will become too loud.

The passage is puzzling. What can the connection be between chest action and tone quality? A clue is provided by another passage where Quantz uses that identical term, "chest action." The passage in question is Chapter VI, section I, paragraph 11:

If a slur is found above notes which are repeated (see Fig. 8), they must be expressed by exhalation, with chest action.



If, however, dots also stand above such notes (see Fig. 9), the notes must be expressed much more sharply, and, so to speak, articulated from the chest.



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Quantz's term. Moreover, they will be surprised to find themselves producing that very same "uh-uh-uh" action with their diaphragms that so many teachers recommend in the early stages of learning breath vibrato! Armed with this knowledge, we can return to Chapter IV, paragraph 25. Understanding what Quantz means by "chest action," now makes his relating it to quality of tone quite clear. The passage can only refer to what we know as diaphragm vibrato. And of course his admonition against violence or trembling is a sound one. Achieving a calm, controlled, regular pulsation in vibrato is the very thing a student strives for. As a matter of fact, a violent or trembling action is most frequently associated with throat action — that forbidden "goat vibrato" that is the despair of the conscientious recorder teacher. Only the word "loud" seems inappropriate. Does a trembling or violent vibrato result in too *loud* a tone? It would seem not — until we examine Quantz's original German word. That word is *rauschend*. And although it can indeed mean loud, it also has the meanings rushing, rustling, or roaring — a confusion of sound, in other words, that is the antithesis of the calm, regular, controlled pulsations we associate with a good vibrato.

The case for diaphragm vibrato as a common practice in the 18th century is, perhaps, not unequivocally established by Quantz's statement. Certainly the evidence is that Quantz both used and recommended breath vibrato. And until conflicting evidence is produced, it seems premature to dismiss the technique as stylistically inappropriate to the flute or recorder — at least in the performance of the solo literature of the baroque period.

(1) Martin Agricola, *Musica Instrumentalis deudsch*, 1529/45

(2) Jacques Hotteterre le Romain, *Principles of the Flute, Recorder & Oboe*, 1707, in the English translation of David Lasocki, 1968.

(3) Jacques Hotteterre le Romain, *Pièces pour la flûte . . . Livre Premier*, 1708, passage translated by David Lasocki.

(4) Johann Joachim Quantz, *On Playing the Flute*, 1752, in the English translation of Edward R. Reilly, 1966.

*Colin Sterne is Professor of Music at the University of Pittsburgh, where, among other duties, he directs the student Collegium Musicum. He is also founder and director of the Antiqua Players, a Pittsburgh-based group of professionals who perform early music. His original compositions and editions of music for the recorder will be familiar to readers of The American Recorder. In addition to playing recorder, Colin Sterne is a performer on renaissance and baroque transverse flutes.*

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# The poet of the baroque violin

*An interview with Stanley Ritchie*

*Peter Seibert*



*Duo Geminiani: Stanley Ritchie, baroque violin; Elisabeth Wright, harpsichord.*

**O**n a recent trip to New York I was talking with a prominent early musician who lives there. Upon finding that I was from Seattle, he enquired if I knew Stanley Ritchie. I replied that I did, and the New Yorker said, "Stanley is a remarkable musician. He is the poet of the baroque violin."

I first met Stanley Ritchie in 1975 when he came to Seattle to become the first violinist of the Philadelphia String Quartet, which is in residence at the School of Music, University of Washington. A certain mystique surrounded his arrival since he had been assistant concertmaster of the Metropolitan Opera Orchestra, concertmaster of the New York City Opera, and a member of the New York Chamber Soloists. But for me and my associates in early music it was his reputation as a baroque violinist that was of special interest. Since his arrival the annual concert series offered by Duo Geminiani, which Stanley formed with harpsichordist Elisabeth Wright, has been one of the highlights of the already rich Seattle musical life.

Stanley has been on the faculty of the Baroque Performance Institute at Oberlin and is one of the founding artist-faculty members of Aston Magna. During the 1977 Aston Magna concert series he participated in a new recording of the Bach *Brandenburg Concerti* with Bernard Krainis, Albert Fuller, Jaap Schroeder, Michel Piguet, James Caldwell, and others, the first to be made in the U.S. on original instruments.

Finally, he is a faculty member of the Baroque Workshop at the University of British Columbia, and it was here in August that I gave him the manuscript of this interview to proof when I arrived to teach at the concurrent Early Music Workshop.

*Stan, let us get started with some background information. You grew up in Australia, didn't you?*

Yes. I went to school in Australia and graduated from the Sydney Conservatorium in 1956. After winning the Australian Broadcasting Commission Concerto Competition in 1957, I left Australia for Paris, where I lived and studied for a year. During that time I worked with

Jean Fournier, Sandor Vegh, and León Pascal. The following year I went to Yale on scholarship as a special student where my teacher was Joseph Fuchs.

While at Yale I did a course in baroque performance practice and was intrigued by the experience. I'd always been interested in style, but I'd never been really aware of much other than, for example, the difference between Mozart and Brahms. It was during the course at Yale that I was first exposed to the finer points of baroque style: articulation, realization of figured bass, dynamics as the baroque musician understood them, ornaments, and so on. However, it was ten years before I was able to do anything further in this area.

The opportunity presented itself in 1970, when, after freelancing and playing opera in New York for eight years, I joined the New York Chamber Soloists. One day, while returning from a Chamber Soloists engagement, I mentioned my interest in baroque style to Albert Fuller, who was at that time harpsichordist of the group. He suggested we get together to play sonatas and told me that European violinists were now playing on "re-baroqued" or unaltered instruments. At our first reading session he induced me to tune my modern violin down half a tone. It was a disaster: it sounded horrible! I struggled with that

for a while, then decided to take an old German violin that I wasn't using at the time and have it converted to baroque specifications. That worked more satisfactorily, and I felt encouraged to explore further. And so began a deep and fascinating relationship with the music of the seventeenth and eighteenth centuries.

#### *What is a baroque violin?*

Violins made prior to the nineteenth century were set up in a way which differs from that of modern instruments. Most of the older instruments have had to be changed to higher pitch and are, of course, strung more tightly with strings that are either metal or metal-wound. The result is the brilliant sound we are used to hearing today. In the eighteenth century, the top three strings were plain gut, and the pitch could be half a tone to a tone lower. The bass bar was lighter and shorter, the bridge was flatter, the soundpost thinner and longer and set in a different place, the neck less angled down — all of these differences had an effect upon the sound of the instrument. The result was that the instrument was mellow. When we talk about a baroque violin we are talking about the *original* form of the violin before structural modifications were made in the nineteenth century to produce a more brilliant and projecting sound.

#### *Tell me about the baroque violins that you own.*

At the moment I have two. One is an instrument that bears the label "John Betts, London." He owned a shop in London and had violins made for him by luthiers from all over Europe. Instead of their names being on the instruments, his name appears. He didn't take any chances: he actually stamped "John Betts, London" into the back of the instrument just below the neck. My instrument was made in 1780 and is what one might refer to as a "transition" violin. The neck is raked down to increase the tension on the strings, but not as much as on the modern violin. The sound that this instrument makes one might presume to be the sort of sound that was in vogue at the turn of the nineteenth century. It is certainly a deeper, mellower sound than that of modern violin, but less so than those of the Amati school.

My other violin is of the latter kind. It was made in 1679 by Jacobus Stainer, who lived in Absam in the Tyrol. His instruments are of the highest quality. In fact, in the seventeenth and eighteenth centuries his instruments were the most *recherché*, the most highly regarded and expensive violins that one could find, more so, in fact, than those of Stradivarius, Amati, or any of the great Italian makers. It wasn't until the

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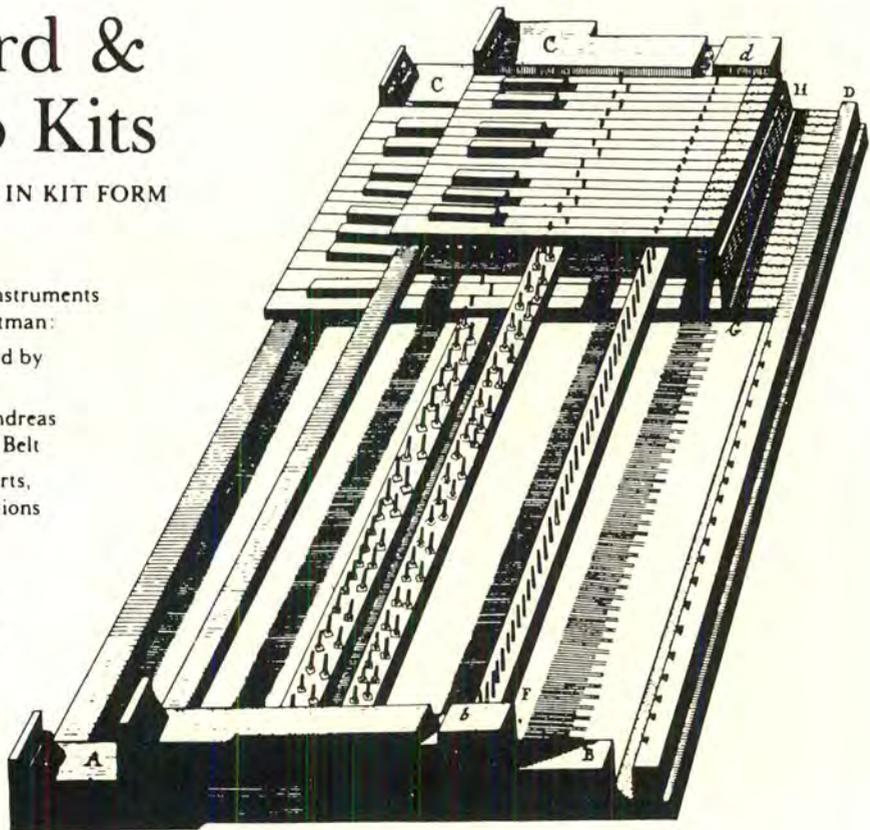
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end of the eighteenth century that Stradivarius, Guarnerius, etc. really attained the popularity and esteem they enjoy today. This, of course, is the result of change in fashion. In the seventeenth century and most of the eighteenth it was desirable for a violin to be mellow, warm, and rich-sounding, but it was not necessary for it to be brilliant and projecting, which is what we need today for modern concert halls. The spaces in which musicians played in those days, aside from opera, were generally smaller than they are today. Instruments were tailored to a more intimate acoustical situation. Stainer's instruments were of this kind. Because of the extremely high arching (if you look through one f-hole, you can see out through the other), the sound is more enclosed and projects less than that of flatter instruments. Mine is in a beautiful state of preservation, largely, I fancy, because the sound it produces had gone out of vogue. In the nineteenth century fewer people wanted such a violin for concert use, and, of course, it became fashionable to own an Italian instrument. As a result of this I have a violin that is 300 years old and in much better condition than many younger instruments.

*What kinds of bows do you have?*

I have two period bows made by Wil-

liam Salchow of New York. One is a copy of a bow presumably by Dodd, which dates from 1750. This bow I find excellent for use in Mozart because of the extreme clarity and delicacy of the sound. The distinguishing feature of this bow is that the stick, when tightened, is straight for most of the length, and then in its upper third it has a convex curve, away from the hair. As a result of this, one can exert pressure as one approaches the point with far less effort than one uses on a modern bow.

*What do you use for earlier music?*

I have a late seventeenth-century style bow which is similar to a gamba bow in that the distance between stick and hair decreases gradually from heel to point, and there is no "hammer" head. I find that this bow has a similar clarity because of the narrow band of hair but produces a warmer sound. I prefer it for seventeenth-century literature, especially for Italian and German music. I also use it for Bach.

*Why do you use it for Bach?*

Bach was a most eclectic composer, and I feel that, apart from the French influence, there's a close genealogical connection between Bach's music, the Italian music of the seventeenth century, and the polyphonic music of Biber. So I approach the music of Bach looking backward rather than forward be-

cause it marks the end of that period of development of violin literature.

*Let us turn our attention to baroque playing style. Robert Donington has said it should be "transparent and crisp, robust but not strenuous." What are your thoughts on the matter?*

If I'm talking to a student about this, I point out that in the nineteenth century it became more fashionable to play music with less articulation, with a more continuous sound. In the twentieth century we have become used to hearing music played in long legato lines with very little articulation. We are taught that it is necessary to equalize down-bows and up-bows, that one should be able to get from one note to another without perceptible change of bow, or even play one note without anybody knowing when we've changed the bow. This was not the aesthetic norm of the eighteenth century. It is certainly true that violin playing became a more strenuous activity as styles changed. Because of the size of the concert halls the violinist had to work harder, to exert himself more. The violin became a brilliant instrument, not by nature, but because of the way the soloist approached the instrument. More exertion became the rule. However, the baroque violin cannot be forced. It will not respond to the kind of bowing technique

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## DANIEL WAITZMAN

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*What is your approach to articulation and how do you achieve that?*

In playing baroque music I am much more aware of the essential nature of the bow. It is the prime factor in phrasing, expression, and nuance. As a twentieth-century violinist one is taught that the left hand is very important in expression. One has to vibrate constantly and spends long hours learning to do that painstakingly. But one is not generally taught to question *why* one is vibrating continuously. The result of this is that the onus is much more on the left hand to make the music expressive, interesting and alive. When we approach baroque music we find as we read that vibrato was certainly used but that it was regarded more as an embellishment. The bow was used to shape the phrase. Vibrato was used to highlight certain notes.

There has to be more air between notes in the music of that period than in later music. What one must do is use the bow as one uses one's breath and tongue when one speaks. We do not talk in a welded monotone; neither should we play without articulation. I believe that we have forgotten a lot about the natural expression of music as understood by musicians of the eighteenth century. We use less punctuation, I think. I advise my students to think vocally, to think in terms of speech when they play, to articulate as they might articulate syllables with consonants and vowels, and to punctuate by lifting the bow or releasing the pressure, to emphasize by increasing the pressure and/or the speed of the bow. Of course, on a stringed instrument, we are able to shape notes and phrases by variations of bow-speed and pressure. On the modern violin we can press harder on the string than on the baroque violin, where the breaking point is reached much quicker.

*The breaking point of the string?*

No, I mean the point at which the string does not respond any more. We have to rely more upon the speed of the bow. One can increase the pressure to a certain degree, but to get dramatic effects one has to increase both the speed and the pressure.

*That's interesting. Donington's advice on the matter is to slow down the speed of the bow and to play more into the string, keeping the pressure on the bow. I seem to hear you expressing that somewhat differently.*

Perhaps we're getting into the area of aesthetics now. I prefer to make as transparent a sound as is possible and appropriate, but there are obviously times when greater intensity is needed for reasons both musical and acoustical. In my experience it is not possible to use as *much* pressure on a baroque in-

strument as it is on a modern instrument. In order to get the instrument responding ideally, one should find the degree of pressure the violin can stand. That is true of any violin. It is neither necessary nor desirable to press *too* hard on the strings. What one aims to do is to have the violin resonating like a bell, and the baroque violin is a more resonant instrument than the modern violin. The harmonic series speaks with greater ease.

I remember when I was first playing baroque violin a very well known violinist, a chamber musician, asked if he could try my baroque violin. He took the violin with the baroque bow and proceeded to play and very little sound came out. The reason was that he was working too hard. This is why I maintain that one cannot press terribly hard on the bow before the point is reached at which the instrument stops speaking. When one takes up baroque violin, one has to allow the instrument to teach his own. One has to be introduced by one's own violin as to how to play it.

*Many string players can afford but one violin and must play music ranging from baroque to contemporary. What technical advice do you have for these players as they approach baroque music on their modern instrument?*

I would be the last person to say that

if you don't have a baroque violin you should not play baroque music. Obviously, it will be a long time before we all have the right instrument for the right music. The best advice I have is to think more of producing expression with the right hand. With the left hand one should use vibrato very sparingly and judiciously in order to highlight or intensify notes and not just to make a note sweet when it doesn't need to be. If a player keeps these points in mind he is already a long way on the road to baroque expression.

He should go to the sources. Read what the teachers and performers of that day said. There's a lot to be learned from Geminiani and Leopold Mozart, for example. Quantz's book on the flute contains many important things for string players. C.P.E. Bach has much to say about ornamentation. From these sources alone you can learn a tremendous amount about the style of playing in those days.

*On another subject, do you observe any geographical approaches to performance of baroque music in the United States? Specifically, do you find that musicians on the East Coast play differently from those in the West?*

There is certainly a distinctly "New York" style of playing. I wouldn't call it an East Coast style; rather it's that the musicians of New York reflect the ten-

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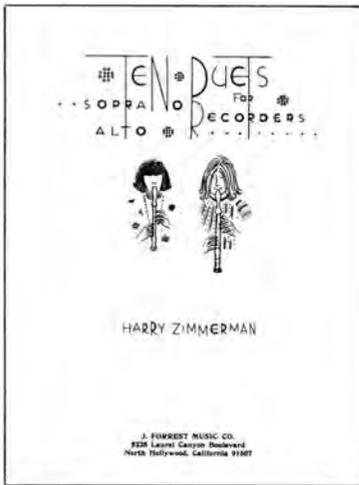
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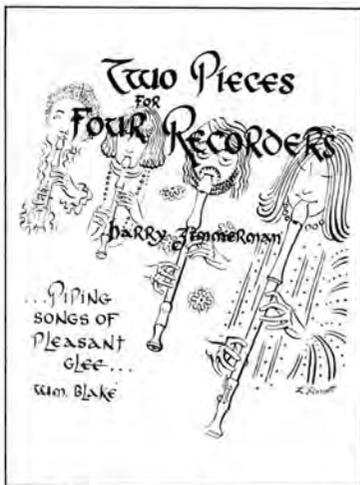
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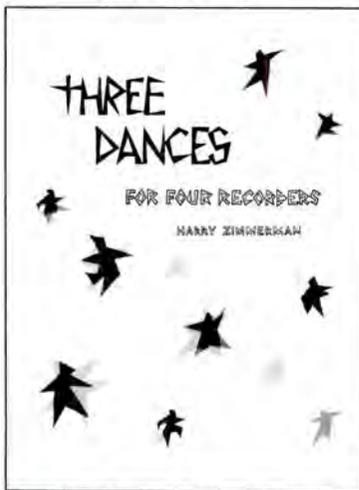
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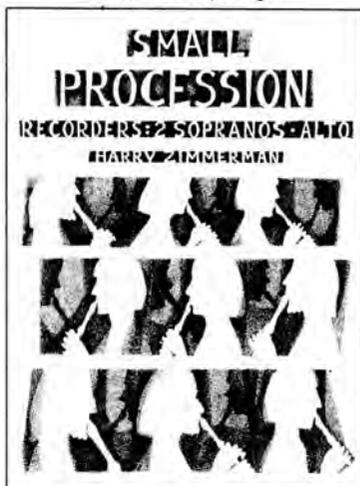
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sions of life in that city in their playing. I feel that baroque musicians everywhere are influenced more by varying opinions about style than geographical location. There are quite different schools of thought in Europe and these tend to attract adherents who prefer one or another for purely aesthetic reasons.

Finally, what thoughts do you have on early music in the Pacific Northwest, especially the Portland-Seattle-Vancouver area? How well off are we here? Do you like having this as your home base?

I do very much. I feel that this is a very fertile ground for what we are doing. I have found that the audiences in this part of the country are extremely sensitive and appreciative. It will always be true, no matter where you play this music, that the audiences will be smaller than they will be for romantic music. Obviously, we don't want large audiences because baroque music must be heard in small rooms. Given that, it has been my experience that audience response has been every bit as enthusiastic as it was in the East. Interest among the musicians here is just as great. More and more qualified musicians are coming to live in the area. I feel that the future here is very rosy.

Peter Seibert is vice-president of the American Recorder Society. His other recorder involvements include being music director of the Seattle Recorder Society, director of the Northwest Recorder Course, and associate in recorder at the School of Music, University of Washington. In addition, he is chairman of performing arts at The Lakeside School, a coeducational independent secondary school. He was first interested in the recorder by his parents in the early 1940's, and he has played ever since. As a teacher of recorder and as a conductor he has been on the faculty of many workshops in England, Canada, and the United States, and has published musical compositions and editions as well as articles about the recorder.

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# The Recorder in Education

*Jackie and Bob Wiggins*

## The Second Recorder Institute at Ithaca College

Where can one go to get practical information about the recorder in music education and to attend classes in all levels of recorder technique, as well as ensemble sessions, lectures, and performances by renowned recorder players and teachers? The answer is the Recorder Institute, held from June 25-29, 1977, at Ithaca College.

The Institute began two summers ago as a result of conversations between Gerald Burakoff, author of many recorder publications and a member of the American Recorder Society Board of Directors, and Sheldon Pierson, Educational Director for Trophy Music Co. They believed that a comprehensive recorder workshop would be well received by music educators.

The Institute is co-sponsored by Trophy Music Co. and Ithaca College. What makes it unique are its emphasis on the use of recorder in music education and the inclusion of beginning as well as advanced recorder classes. There are workshops around the coun-

try where an intermediate or advanced recorder player can go to further his playing ability, but this one serves both public school teachers who want to learn to play and teach the recorder and those educators who wish to improve their own skills. One participant told us that his school "had been considering recorders. We thought it would be a good idea, not only for the instrumental program, but also for the general music class." Another said he wanted "to become more adept at recorder, and I have. Plus, the added benefit of the educational material."

Ithaca College was an ideal setting for the Institute. Set atop a hill overlooking Cayuga Lake in the heart of the beautiful Finger Lakes region of upstate New York, the college offers convenient accommodations, good food, tennis courts, a pool, and a fabulous view from all angles. In addition to the usual dormitory rooms, Ithaca has studio and 2- and 4-bedroom apartments with kitchens and private baths. Many participants were therefore able to bring their families and combine a study program with a vacation. In the immediate

vicinity are a number of parks, waterfalls, lakes, and historic sites. There are also cultural activities and a variety of fine restaurants.

As for the classes, each level had a morning technique and an afternoon ensemble session. Gerald Burakoff, who is known for his work with recorder consorts and young beginners, taught the beginning technique classes. In addition, his Thursday morning lecture, "Using the Recorder in the Instrumental Music Program," included examples of materials available and hints about forming, teaching, and conducting recorder consorts.

David Walker, author and Associate Professor of Music Education at Queens College, shared his methods for teaching beginning classroom recorder and for including recorder in songs, instrumental improvisations, movement, and composition. He also discussed the development of an aesthetic approach to the teaching of music. A supervisor of music in a district that uses Prof. Walker's texts said, "I would send teachers from my district back. This is the place to get the information you



*Gerry Burakoff during one of his sessions.*

need. You have the experts here.

There were experts for the more advanced players as well. Shelley Gruskin concentrated on French ornamentation and diminution in the Italian style. He also gave lectures on the history of bagpipes, rustic and elegant; on *Odhecaton*, the first printed music; and on "Mannerist Music: musical tricks and puzzles from the 14th-16th centuries."

Peter Hedrick of Ithaca College, who, together with Gerald Burakoff, planned the Institute and its curriculum, instructed the advanced intermediate class in playing sonatas by Loeliet and Marcello. He also lectured on "Elementary Editing Procedures."

Elizabeth Hedrick taught the intermediate group. She gave many of the participants their first experience in playing alto recorder. "I never would have attempted the alto in my school before. Now I can. I might even go out and buy a bass," one teacher commented.

Finally, Sonya Burakoff was always available to provide piano and harpsichord accompaniments.

Forty teachers studied at the Institute this year. Twelve were beginners, and fifteen were new to consort playing. Not all participants came for the educational aspects: "I came for the enjoyment of playing, even though I'm a teacher." "I came last year as a teacher, and came back this year for what it gave me personally."

The schedule was set up so that there was always an alternative to the lectures. There was massed and one-to-a-part consort playing as well as a beginning alto class. The technique and ensemble classes were a "must," but even then the participants could move around if, for example, they were advanced soprano players who needed to improve their "F" fingerings. The evening lectures were optional, but



*Shelley Gruskin demonstrates how the bagpipes use the recorder concept.*

were always so interesting that hardly anyone missed them.

This flexibility was a definite attraction. Some comments were: "The scheduling was very good — some classes were structured, while others provided a choice," "One of the things that helped me decide to come was the fact that you had beginning and intermediate groups. Those classifications allowed me to see where I fit." An advanced player told us he thought the scheduling was "exactly right." His only problem was that he "wanted to be in two places at once!"

In the end, this all added up to a group of people learning about the recorder, enjoying themselves, improving their own playing skills, and learning how to communicate what they had learned to others. It was people renewing the once-a-year friendships that began last year at Ithaca. It was people spending a free Wednesday afternoon playing in ensembles or sight-seeing with new friends. It was the pic-

nic supper on Wednesday night at Taughannock Falls State Park, and the softball game that followed. It was practicing to get the new trill fingering or playing "B-A-G" for the first time. On Friday evening it was the pleasure of listening to each other perform (and performing before appreciative peers) everything from 13th-century dances to an arrangement of "Undecided Now" for soprano recorder, piano, and snare drum! And after the student-faculty recital that night it was the wine and cheese party, the picture-taking, and the address-exchanging.

The result of a week of intensive study was a closeness among the people who were there, students and faculty alike, whether they had devoted their lives to the study of music or were learning to play for the first time.

"It's altogether positive. I'm definitely coming back next year."

"I'm glad I came."

This is the kind of enthusiasm the Institute inspired!

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# Chapter News

B.J. Hopkins, editor

## North Carolina Chapter (Triangle)

Attendance at our monthly meetings has increased over the past year to 25. The playing sessions are now divided, with Music Director Helen Jenner and President Bob Miller each heading a group. Separate learning sessions are also held for krummhorns and other capped reeds, in line with the trend to make the Recorder Society into a full Early Music Society.

Members of our Chapter also participate in performances given by the Collegium Musicum of Duke University. Last fall they gave a concert of renaissance music with recorders, krummhorns, a dulcian, singers, and viols. In the spring of 1977 the Collegium and our group collaborated in a concert of baroque dance music and J.S. Bach's Cantata No. 65.

The chapter sponsored a one-day (March 26) workshop with Morris Newman and Chris Williams. Nearly fifty participants from many parts of North Carolina and Virginia attended the sessions on technique, medieval music, improvisation, and ensemble playing.

If the proposed ARS program to help fund Chapters comes through, we hope to be able to expand the workshop to a two-day session next year.

Bob Miller

## Columbia Md. Chapter

Our Chapter is now in its fourth year. The full society meets about six times a year, with the meetings usually ending with massed playing, preceded by performances by the "inner groups" or by a special program.

In April the society sponsored its first workshop, with Barbara Henry, Karen Meyers, and Carlton King as faculty. The sessions centered around such topics as rehearsal techniques, renaissance ornamentation, straight consort playing, and an introduction to capped-reed instruments and percussion.

Other recent activities by the Columbia Chapter have included attending *en masse* a Kennedy Center recital by Frans Brueggen, and visits to the Dayton Miller Flute Collection at the Library of Congress and to the Society for Early Music in Hagerstown. Leaders at our meetings have included Barbara Henry, Alan Fendler (who also gave private mini-lessons), Eileen Paglia, and Phoebe Larkey.

Featured among our plans for the coming year is a meeting with Dr. Richard Wexler of the University of Maryland. He will discuss his article on

*Ein Altes Spielbuch*, which has been accepted for publication in *Early Music*. Also scheduled are a family-oriented Christmas meeting and a workshop in the Spring with "A New Jewell," a Washington-based professional renaissance consort.

We are happy to see that the Board of Directors has appointed a Chapter contact, an action we have long hoped for. We should like to see news coming in from every Chapter, as a handy way of learning what others are doing with their time and money.

Carlton King

## New Orleans Chapter

A "mini-workshop" on May 21 aroused renewed and enthusiastic interest in early music for some twenty participants; these included Chapter members playing recorders and krummhorns, singers, and a bassoonist. The one-day gathering was held in a local church, for which a quartet of players agreed to provide Sunday service music.

The workshop's success can be credited to two main factors: our two intensive months of canvassing and preparation, and the energetic personality and ability of the visiting directress, Gretel Dunsing, a musical director of the St. Petersburg, Fla. ARS Chapter, who for some forty years has gone about the entire country teaching recorder as well as German and Austrian folk dancing.

In a few hours Gretel led us through 400 years of music, beginning with dances by Phafese and ending with Max Baumann's *Suite Traditionelle*, a twentieth-century composition which, once we mastered it, made converts to contemporary music out of hitherto unconvinced players.

The afternoon session was devoted in great part to music of Sweelinck, Han Heinrich Albert, and several English madrigalists, all performed by both singers and recorder players. A high point was Scarlatti's *Exultate Deo*, for which the organ was added to the performing forces. All were delighted and thrilled by the experience of combining voices and instruments, to the point that some of the singers are now planning to take up the study of the recorder and of early music.

The excitement generated by the mini-workshop has given new enthusiasm and impetus to a group that had been getting "slaphazard" in practising and attendance. All of us are eagerly looking forward to another workshop in the fall.

Helen Smith

## Tulsa Chapter

We are one of the newest ARS Chapters, chartered barely a year ago when most of us were beginners. Our group has twelve regulars and seven occasionals. Weekly meetings are generally devoted to practising for our few public performances.

The Chapter Representative is an Episcopalian priest, who has invited members of the group to perform at his Sunday services in Pryor, Oklahoma.

On a weekend in April we joined forces with members of the Dallas Chapter under the guidance and inspiration of George and Julie Kriehn for a "Recorder Roundup." Enthusiastic plans are afoot for a tri-state (Oklahoma, Texas, Louisiana) workshop in the future, and contact has been made with the New Orleans Chapter for a combined workshop in that city.

We would be grateful for any assistance that might be given us by ARS members in our area. I'll try to get all our present members as well as new ones to sign up for '77-'78 membership in the ARS. (Editor's note: We'd like to see this kind of zeal emulated by every Chapter.)

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# Book Reviews

Dale Higbee, editor

## Instruments of the Middle Ages and Renaissance

David Munrow, with a foreword by André Previn  
Oxford University Press, 1976. 97 pp., \$12.95

## The World of Medieval and Renaissance Musical Instruments

Jeremy Montagu  
The Overlook Press, Woodstock, N.Y., 1976. 136 pp., \$20

These two books cover much of the same ground, but happily the illustrations are generally different, so they serve to complement each other. Munrow's survey of instruments has fewer pages than the volume by Montagu but, because of its larger page size (11 3/16" x 11 3/16", as against 9 1/8" x 9 1/4"), smaller print, and more economical use of space, it has a more extended text. Both writers are highly knowledgeable, but Munrow's lively writing style, the more attractive page layout, with almost twice as many illustrations, plus the more reasonable price of the Oxford paperback makes it the first choice for those with limited budgets. It will undoubtedly be widely adopted as a supplementary text for college classes in music history.

At first glance the volume by David Munrow might appear to be designed for the coffee table, but it reflects considerable scholarship and will be of interest to the professional organologist as well as the novice. Together with his numerous fine recordings, it serves as a memorial to the consummate artist whose tragic death in May, 1976 at age 33 was a major loss to the world of music.

Munrow divides his book into two parts, before and after 1400, "to show which instruments properly belong to the Middle Ages and which to the Renaissance." He includes those that developed after 1400 in Part Two, but deals fully in Part One with those medieval instruments that continued essentially unaltered into the Renaissance. Some readers may object to his procrustean treatment and argue about the appropriateness of 1400 as a midpoint; some might prefer 1500, for example. One could also point out that different instruments developed at somewhat different periods and stages. Jeremy Montagu is somewhat more flexible and historically accurate in dividing his book into four periods: The Early Middle Ages, The Crusades, The Hundred Years' War, and The Renaissance.

Both authors provide valuable collec-

tions of illustrations, and the 15 color plates in Montagu's book are especially choice. Whereas Munrow offers pictures of members of the Early Music Consort of London playing on modern reproductions, Montagu supplies photographs of historical instruments from museum collections and stresses iconographical evidence, including several large pictures of windows from The Beauchamp Chapel, St. Mary's, Warwick, with which I was unfamiliar.

The recorder player will find a number of references to the instrument in both of these books, and Montagu includes an illustration of a recorder found in Holland that dates from about 1390, along with a modern reconstruction of the instrument by Rainer Weber. The recorder is seldom seen in pictures from the earlier periods, however, and Montagu cites Anthony Baines as saying that the only excuse for using it as the leading instrument in playing medieval music is "sheer laziness on the part of the players" — although from the time of Virdung through the Renaissance it was the most prominent of the woodwinds. Montagu further points out that the use of the crumhorn in music written before the early sixteenth century is equally unjustified because the instrument was not invented until then.

Munrow quotes several opinions as to the identity of the *douçaine*, "the most mysterious of all medieval instruments," but he gives up on the problem of its identity, whereas Montagu offers a possible answer to the riddle. Montagu may have been temporarily napping, however, when he wrote that "the transverse flute was called the Swiss pipe, until the favour of another monarch, Frederick the Great, won it the name of German flute." As Munrow points out, the expression "German flute" was used off-and-on for a period of some 800 years to identify the transverse instrument.

Munrow's practical experience as a master performer leads him to offer a number of suggestions to modern instrument makers and players. He talks of the need for properly matched instruments, of the limitations imposed by the present-day standardization of C and F instruments ("there really is a need for G and D instruments too, alto recorders and crumhorns in G being particularly useful"), points out that "the most striking feature of the renaissance woodwind is their prevailing deepness of pitch," and advocates a return to the transposing harpsichord

(i.e. with the lower manual pitched a fourth below the upper one). Many readers will also find of value his comments on the repertoire for crumhorns and be grateful for the music score of Schein's *Pavane*. I was much interested to learn that the manuscript flute part-book to Morley's *First Book of Consort Lessons* (1599), now in the Cambridge University Library, is labeled "the recorder part."

Montagu offers a useful two-page bibliography, including his own valuable writings on percussion instruments, while the four pages of footnotes at the back of Munrow's book provide the same function for the reader who wishes to explore the subject further. Both books include detailed indexes.

D.H.

## Ausführlicher und gründlicher Unterricht die Flöte zu spielen

Über die Flöten mit mehreren Klappen; deren Anwendung und Nutzen; nebst noch einigen andern dahin gehbrigen Aufsätzen  
Johann George Tromlitz

Reprints of original editions, Leipzig, 1791 and 1800; *The Flute Library, First Series, nos. 1 and 2; Frits Knuf, Amsterdam, 1973, 386 and 144 pp., Hfl. 120 and 80*

Tromlitz's *Unterricht* was written for the two-keyed flute devised by Quantz and is a classical sequel to Quantz's great *Versuch*. As such, it is essential to the study of flute technique and performance in the second half of the 18th century. Of special interest is the extensive discussion of articulation, which Tromlitz suitably terms *Flötensprache* (flute-speech). Also of great value is Tromlitz's detailed commentary on ornamentation and cadenzas, including a complete Adagio movement with three different written-out ornamented versions of the solo part, similar to Telemann's examples of written-out adagio movements in his *Methodical Sonatas*.

In his *Unterricht* Tromlitz did not mention keys other than the standard D# key and Quantz's Eb key, although flutes with several other keys were already common, so in 1800 Tromlitz (1725-1805) brought out his supplementary volume on the eight-keyed flute. This was not the usual eight-keyed instrument, however, but had keys for D#, Eb, short and long keys for the same F hole, G#, keys for left thumb and right forefinger for the same B<sup>b</sup> hole, and an open key for c' operated by the left thumb. Like Quantz, Tromlitz disapproved of c' and c# foot-keys, but he recommended his "regis-

ter" (an adjustable extension at the foot), and the frontispiece in this reprint of the 1800 supplement is a copy of an engraving of Tromlitz proudly pointing to it. Of interest too is Tromlitz's description in Chapter 7 of the 1800 volume of the first attempt in flute history to construct a flute with open holes for a chromatic scale. One may note also that, in his *Unterricht*, Tromlitz was the first author to recommend placing the tip of the right thumb underneath the instrument, a point made by many writers since then, but unfortunately ignored by too many flutists today.

Tromlitz's *Unterricht* is one of the most important treatises on the flute, and it is of value to all instrumentalists concerned with classical style. It deserves to be more accessible to English-speaking students, and a translation and study of it would be an excellent project for a doctoral dissertation. Meanwhile, we can be grateful to Frits Knuf for making available this reprint edition of the original and its supplement.

D.H.

**Keyboard Instruments: Studies in Keyboard Organology, 1500 — 1800**

*2nd Edition, revised and enlarged*

Edwin M. Ripin

*Dover Publications, Inc.*, 1977, 146 pp., \$3

The editor of this book, a brilliant and productive scholar and one of the founders of the American Musical Instrument Society, died in November, 1975, so he was unable to guide this reprint through the press. As I pointed out in my review (AR, August 1973, XIV/3, 91) of the original publication by the Edinburgh University Press in 1971, it is fascinating and of great value to the serious student of keyboard instruments. The changes in this Dover edition include the addition of dates to the subtitle, six additions to the valuable "Checklist of Fifteenth-century Representations of Stringed Keyboard Instruments" by Edmund A. Bowles, the placing of plates following each article rather than together at the end of the volume, and alteration of pagination. Readers of AR will be especially interested in Plates #15 and #58, in which recorders are portrayed. The plates in this reprint are not on glossy paper or quite as clear as the originals, but we can be grateful to Dover for reprinting this important collection of studies at a bargain price.

D.H.

**Early Percussion Instruments from the Middle Ages to the Baroque**

James Blades and Jeremy Montagu  
*Oxford University Press, Early Music Series #2*, 1976, 77pp., \$9.95

**Making Early Percussion Instruments**  
Jeremy Montagu

*Oxford University Press, Early Music Series #3*, 1976, 49pp., \$9.95

These two small paperbacks are among the first to be published in a series of booklets edited by John M. Thomson, well known as editor of the excellent journal *Early Music*. Both are well-enough printed out seem exorbitantly priced, even in this age of never-ending inflation.

*Early Percussion Instruments* opens with an informative essay by James Blades on the early history of various types of percussion instruments. Adding to its interest are 31 illustrations, five of them full-page, but most of them small. The remaining two-thirds of the book is by Jeremy Montagu and is devoted to the description and technique of the various instruments used in the medieval, renaissance, and baroque periods. Montagu offers much practical advice on practice and performance that will be valuable to anyone playing percussion instruments in early music groups. His accompanying volume on *Making Early Percussion Instruments* is aimed at those brave souls who aspire to construct their own instruments. Home craftsmen with a fair amount of experience in wood and metal work should find this booklet helpful.

D.H.

**The Oxford Anthology of Music — Medieval Music**

Edited by W. Thomas Marrocco and Nicholas Sandon

*Oxford University Press*, 1977, 240 pp., \$15.50

This full-sized (9" x 12"), clearly printed anthology includes 106 complete pieces, representing Sacred Monophony (Nos. 1-12), Secular Monophony (13-36), The Ars Antiqua (37-57), The Ars Nova (58-87), and the Fifteenth Century (88-106). Some selections, such as the Procession before Mass and the Mass on Easter Day at Salisbury Cathedral and *The Play of Herod* are extended works, while others are short songs and dances. Recorder players will recognize the *Salterello*, an anonymous 14th-century Italian dance (No. 87), but will find most of the music in this collection unfamiliar, since the editors deliberately tried to avoid duplicating other anthologies and non-specialist publications. While some of these pieces are strictly vocal in conception, a number of them are suitable for instruments and provide the recorder player with a good opportunity to broaden his awareness of medieval music. The editors have compiled an interesting collection of music from a period of almost a thousand years and

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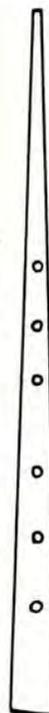
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have provided helpful commentary, in addition to original texts and English translations. This anthology should be especially valuable for college classes on early music. D.H.

## Musical Acoustics, Piano and Wind Instruments

Edited by Earle L. Kent  
*Dowden, Hutchinson, and Ross, Inc.*,  
Stroudsburg, Pa., 1977, 367 pp., \$34

A selection of the most important expository and research papers on the acoustics of the piano and wind instruments is reprinted in this latest volume of the Benchmark Papers in Acoustics. The editor, who is the former director of research and development for C.G. Conn Ltd., has added biographical information on the authors, brief comments providing historical perspective, and a fairly extensive bibliography. Many topics of interest to players of early winds are covered, including the theory of woodwind finger holes, bore and bell design, brass mouthpieces, the theory of the clarinet, and the operation of organ pipes and flutes.

The most accessible articles are taken from *Scientific American*. Everything else is somewhat technical, but not beyond the reach of those who know what a partial derivative is and have a bit of dedication. The difficulties stem less from the use of heavy mathematics than from the tradition in this field of expressing everything in the jargon of electric circuit theory. Thus one is faced with such statements as "The embouchure was then treated as a two-terminal impedance connected in series with the equivalent transmission line . . ." After a while one acquires the knack of either translating into English and mathematics or else thinking of parts of instruments as electrical circuit components as most of the authors appear to do. Fortunately, a lot of useful information can be extracted from these works without going through the sometimes tedious process of reading the arguments in detail.

The authors are, in most cases, primarily concerned with obtaining practical results and consequently much of their work lacks the depth, rigor, and clarity of the best classical works in theoretical acoustics such as Helmholtz's famous 1858 paper, which was unfortunately omitted from the bibliography, and which is in some ways more advanced and sophisticated than almost anything included here. Nevertheless, these papers are among the best of their kind, and since they originally appeared in diverse places, including patent applications, during the period 1937-1975, the publishers have done a valuable service by making them conveniently available.

*Richard Sacksteder*

# Music Reviews

Louise Austin, editor

Reviewers for this issue: Jane P. Ambrose, Louise Austin, John T. Langfeld, and Eugene Reichenhal.

## Consort Music Publications

A general heading for the collections listed below gives me the opportunity to describe some of the benefits gained from purchasing Consort Publications. You can count on these editions for attractive, clearly printed music on good paper. Most are in score form, which many people find comforting, and the price of each collection should encourage groups to buy enough to go around. The variety of selections offered is admirable: there should be something to appeal to almost all recorder players. The preface found in each collection is most helpful. The editing is well done and the material offers a good opportunity to practice thoughtful articulation. The publications described below are only a few of the more recent offerings. It would be worthwhile to write and request a full listing.

## Folk Tunes Of Austria

Arranged by Paul Clark for two recorders, with optional percussion and guitar

CM 1037, 1976, score \$2

Mr. Clark states that the soprano has the melody in most of these twelve lighthearted Austrian tunes, but you'll find that the alto has it from time to time in six of them, and completely in one of the tunes. The rest of the time the alto part is equally challenging, so in this collection both parts are of equal interest. The majority of the tunes are in F or G major, and most tempos are lively. Level: intermediate, low to high.

## The Quartet Recorder, Book 2 (SATB)

Arranged by Gerald Burakoff and Willy Strickland

CM 1031, 1976, score \$2

Book 2 offers a wide variety of Old English selections. *We be Soldiers Three*, *The Three Ravens*, and *Parson's Farewell* recently gained new popularity through Bicentennial celebrations. *Rigaudon*, *Nachtanz* and *Deutscher Tanze* are dance tunes arranged to enable a quartet to play them up to tempo easily. Hardel's *See, the Conquering Hero Comes* will call for a little imagination to sound "grand" enough played on recorder. There is also an arrangement of van Eyck's *Doen Daphne D'Over Schoone Maeght*, and a Boismortier *Rigaudon*.

All parts are equally active. Level: intermediate.

**The Trio Recorder, Books I & II (SAT)**  
Arranged by Gerald Burakoff and Willy Strickland

CM 1028, 1975, and CM 1042, 1977, each score \$2

All parts are quite equally active in both volumes. Choose Book I if you would enjoy playing these pieces: *When Love is Kind*, *Die Gedanken Sind Frei*, *Flow Gently*, *Sweet Afton*, *Coventry Carol*, *Scarborough Fair*, *Greensleeves*, *Basque Lullaby*, *Drink to Me Only*, *Shall We Gather at the River*, *Holla Hi*, *Holla Ho!* Level: low intermediate. The selections in Book II, which require a little more facility than those of Book I, vary from simple Yugoslavian tunes to Purcell's *Rondeau* and several dance tunes. Both books recommend the use of a variety of percussion instruments to add to the color of the pieces. There are no percussion parts. Book II level: low to high intermediate.

## Bach for Three Recorders (SAT)

Arranged by Maurice C. Whitney

CM 1039, 1976, score \$2

A collection of well-known Bach melodies, taken from keyboard, vocal, and instrumental pieces, nicely edited and put in trio settings by Dr. Whitney. The soprano carries all the melodies, with interesting parts for alto and tenor. Level: intermediate.

## The Ensemble Recorder, Book II

Arranged by Herbert Rothgarber for two soprano recorders, with Orff instrumentation and voice

CM 1027, 1975, score \$2

Five American folk songs such as *Foggy Foggy Dew* and *Streets of Laredo* make up this set of duets. You can easily use six people or more with them because the arrangements include scoring for metallophones, xylophones, percussion, and the words for singing. Only one verse of the above-mentioned tunes is present; it would have been nice if the rest had been included since both tunes develop in a sort of story form. As suggested, you can easily add to these parts and improvise on the existing ones. Level: low intermediate.

L.A.

## Handel for Recorder and Guitar

**Bach for Recorder and Guitar**

**Telemann for Recorder and Guitar**

Arranged by Eugene Reichenhal for soprano or tenor recorders

Edward B. Marks Music Corp. Belwin-Mills, M864, M862, and M865, 1976, each score \$2

The great thing about these publications, in addition to the fine work done by Gene, is that they add to the small amount of literature of any worth compiled for C recorders. The forewords in each collection are most helpful. They all suggest Gene's reason for writing for the soprano or tenor. They also indicate that all these collections can be effectively played on oboe, flute, or violin, and that the guitar part may also be played by harpsichord or piano. I found that the guitar is by far the best accompanying instrument, but I wouldn't decide not to purchase the books because I didn't know a guitar player (who must, of course, be able to read notes, rhythm, and play classical line guitar). Each foreword also gives the source of the music and tells how much editing was done and the reason for doing it. It is possible that the upper-intermediate to advanced player who could handle these pieces without much trouble (intermediates will find them a reasonable challenge) would prefer to create his or her own articulation patterns. Those that are indicated are fine, but there are many other possibilities, and people have a tendency to feel bound by existing marks.

There are sixteen offerings in the *Bach* book, many of which will be familiar to the player.

The fourteen selections in the *Handel* edition include some of the easier pieces, along with helpful trill and fingering suggestions. It would probably be the best one to begin with if you are at an intermediate level. For \$2 an edition, I would be inclined to get all three books.

Because of the high B-flat whole note in the *Telemann* edition, I wish the fingering given for that note in the *Handel* book had been repeated in this edition. Hopefully, the player will know it, or have the *Handel* book too. My only disappointment in this edition is the drawing of Telemann on the front. (All three collections have the composer's picture on the cover.) It kinda shakes you up when you have a mental image of what a certain composer looked like. He just doesn't look like his music. Oh well, Calamity Jane doesn't look like Doris Day either. There are seven selections from little-known keyboard fantasias, a trio sonata, and Telemann's First Partita, transposed down a third.

These are all thoughtfully arranged

collections. According to my guitar-playing friend, Fred Pilot, the guitar parts are interesting and tasteful, with well thought-out fingerings and harmonies. Recommended. L.A.

#### Suite

For SAT recorders, with or without harpsichord (piano)

Arnold Cooke

Edition Moeck #1513, 1974, score and parts \$15.50

If you enjoy the music of Hindemith (and Staeps by extension), you will like Arnold Cooke's *Suite*. This work is a classic example of Hindemith's compositional techniques, including quartal tonalities, contrapuntal textures, and sectional clarity as defined by patterns of tension (dissonance) and release (consonance). I admit to a certain bias against Hindemith's theories because the resulting sound ideal provides little variety in harmonic development. Hindemith, however, minimized this limitation by an incredible control over the development of his rhythmic ideas; e.g., traditional and exciting contrapuntal textures. So, also, does Arnold Cooke!

While I was somewhat put off by the prospects of reviewing "another" composition à la Hindemith and Staeps, I was quickly charmed by the clarity of Cooke's melodic ideas, the variety of his rhythmic textures, and even the pre-

dictability of his harmonic resolutions. In short, this music is NEAT! The impulse to criticize Cooke's apparent lack of originality is put to rest by the quality of sound this work produces.

For those who enjoy 20th-century recorder music, this work provides a real treat. It is almost symphonic! (If only Brahms had written for the recorder...) The technical demands of this *Suite* are well within the grasp of competent musicians; i.e., you must have a thorough understanding of rhythm, a fluent ability to read accidentals (S, A, and T), and a working knowledge of the full range of your instrument. Although the ability to double- and triple-tongue would be handy, you do not have to be a virtuoso or a speed-demon to realize a performance of this music. Cooke has provided tempo and metronomic markings; each movement, however, works well at various tempi. This is a testament to Cooke's musicality as well as his insight into the recorder medium.

Although the *Suite* is designed to work with or without keyboard support, it suffers without this support and blossoms with it. Also, I prefer piano to harpsichord for it takes the edge off the high notes. The soprano, and alto parts require high D's and high G's respectively, but their placement is perfect. All three parts have tricky rhythmic passages but none include overly-

clumsy fingerings. This edition is as near-perfect as any I have seen with regard to articulation, phrasing, legibility, length (six movements), instrumentation, and accuracy! It demands nothing any respectable recorder enthusiast cannot deliver. Some of you purists may balk at the slurs, but their inclusion is absolutely necessary to the music.

An added plus to this edition is the keyboard writing. With many contemporary compositions for recorder, the accompanying keyboard music is clumsy and ill suited to the human hand. Cooke's accompaniment, however, is pianistic in sound and in the facility it demands. How rare and how welcome that is!

There is much more to be said for this music in structure, in style, and in musicality, but space does not permit. Rarely has my skepticism regarding post-Hindemith Hindemith been so overwhelmed by enthusiasm. I love this music. It works. J.T.L.

*As a teacher, performer, and writer, John T. Langfeld specializes in twentieth-century music, although he has also been a soloist with the Chicago Baroque Ensemble. He plays recorders, flutes, and clarinet. This past summer he has been working on a series of articles for high school music teachers; he is also studying for a doctorate in musicology at the University of Wisconsin.*

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The preface gives all the information and instruction needed. From then on you will be interested in trying various tempos and high- or low-choir possibilities. The songs are set for SAT instruments. Country dancers will recognize many of the tunes, which can be used for accompanying the dances.

Cheers for Mr. Herbert Watson and the Colonial Williamsburg Foundation for putting out this collection. At that price, I would certainly buy one for each player and a couple to give to friends who might enjoy it. The printing, on off-white paper, is beautiful. I assume this effort was made in honor of our 200th birthday, but as far as recorder players and country dancers

are concerned, it is current for any year and all seasons. Recommended for intermediate and advanced players.

L.A.

### Dances from Shakespeare's Time

School music for guitar and recorders  
Arranged by Herbert Connor  
*J & W Chester, Ltd., distributed by  
Magnamusic, Inc., 1973, Score \$2.75*

This is a collection of fifteen English 16th-century dances, arranged for one or two descant and treble recorders (or violins), with guitar accompaniment. The first eight use one soprano only, with guitar chords written out. The introduction states that "only a guitarist who has had basic training in melodic solo playing will be able to achieve the requisite evenness of touch if his part is to blend homogeneously with the recorder. The less advanced player can learn his part by thumbing all six strings and can then go on to use fingers and thumb alternately."

These are well-known and much-publicized tunes, taken from collections of songs and madrigals from Shakespeare's time and the *Fitzwilliam Virginal Book* of 1625. The introduction indicates how the editor feels the pieces should be interpreted.

Key signatures are all familiar to recorder players. The solo soprano part goes up to high G. Selections 9 through 15 are two-part recorder pieces, and the second soprano part is usually quite low. These second parts can all be played by alto 8va, and two of the songs are written for alto up. Intermediate players should be able to play these tunes.

I prefer to hear this collection played with one on a part, so it would have to be a highly specialized school with very small classes that could use it successfully.

L.A.

### The Entertainer (SA)

Scott Joplin, adapted by Gunther Schuller  
Arranged for recorders by Gerald and Sonya Burakoff  
*Belwin-Mills Publishing Corp., no. 28223, \$1*

There are many, many arrangements for different instruments of the Scott Joplin music that was heard in the movie *The Sting*, the *Entertainer* being probably the most popular, so why not recorders? If you are stung with the desire to try a little syncopation (of the modern variety) and maybe entertain some of your friends with a tune that is familiar to them, pick up a copy of this well-arranged duet, beautifully printed in score form. If you have students, I believe you'll find that they will enjoy it. Mine certainly have. Recommended.

L.A.

### Chanukah Suite (SAT)

David Goldstein  
*Galaxy Music Corp., ARS Edition no. 82, 1974, \$2.25*

This is a regrettably belated review of the ARS edition. If you haven't been aware of it, in spite of the well-publicized Galaxy ARS listings, I hope this review will excite your curiosity. There are two performance scores for the price. The *Suite* has three sections: *Attack and Mourning in the Temple, Prayer, and Dance of Triumph*. In the first section, a theme is introduced and carried out by each instrument at various times. The harmonies are interesting and definitely require in-tune instruments. The second section is extremely effective on low-choir recorders: tenor, bass, and great bass. A unison towards the end of the short prayer adds to its beauty. The *Dance* again has a theme passed between the three instruments and a lively pace with exciting syncopation. It gives you the feeling that you would like to play and dance at the same time. I used percussion with this section. It's not suggested and perhaps it's not correct to use it, but proper or not, I found it a marvelous addition.

I hope you will find this as delightful and satisfying an addition to holiday season music as our group does. It is most successful when played with only one person on a part, and requires thoughtful articulation (well indicated) and, again, good in-tune instruments. Recommended for upper intermediate and advanced players.

L.A.

### Noel Noel

Arranged by Gerald Burakoff and Willy Strickland  
*Consort Music Inc., CM 1030, 1975, score \$2*

This collection contains eleven of the most familiar Christmas carols and has the first verse of each written in the score. The music is basically for soprano and alto recorders. A simple tenor part has been included also, and although it is not essential, it is a nice addition.

Since the arrangements are for this combination of recorders, the range for voice is frequently quite high. High E's and F's are not infrequent, so, sopranos, warm up before singing.

Advanced beginners will be able to give these carols a good try, and all recorder players who enjoy playing carols will find them easy and fun.

L.A.

### Sonata, Op. 34 No. III (AAAB)

J. Bodin de Boismortier  
Edited by Pierre Poulteau  
*Alphonse Leduc, distributed by  
Theodore Presser, 1975, \$7.25*

The score alone was sent for review with no indication that parts were available. But I checked through our Festival files and found an identical-appearing edition. Inside it were the parts without the score, and the price, possibly outdated, was \$6.75. So the first observation is that anyone who purchased both the score and parts would be paying a high price indeed, and the second is the obvious question: why is there no mention at all on the score that parts are available? Or, for that matter, vice versa? Until you open the cover and then turn the title page and look past the prefatory notes, printed identically in both editions, there is no way of knowing unless an insert falls out whether you have the score or the parts. And since the first alto part is attached to the sturdy cover, it is evident that the two

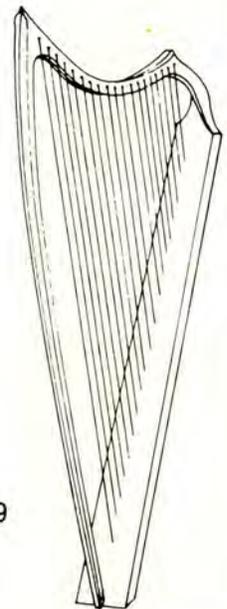
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editions are meant to be sold separately.

There would be no point in railing against the obtuseness of managerial judgement that created so frustrating a state of affairs, except that this piece is a gem. There are four movements: a lovely Andante, an exciting Presto, an Adagio dull-looking at first glance but full of soulful harmony, and as gay as a Gigue as you are likely to find in the period of high Baroque. As with most Leduc editions, the engraving is fine to read, error-free, the measures numbered. The entire work lasts just over six minutes. The bass part is written in the treble clef and lies generally in the instrument's most effective range. All parts have melodic interest.

The work was first published by the composer himself in 1731. Boismortier churned out many potboilers in his day, but this sonata shows the hand of a master. If you send for it, I suggest you buy the parts, and have the dealer check carefully which edition he is sending.

E.R.

### Quatuor No. 2 (SATB)

Pierre Paubon

Alphonse Leduc, distributed by Theodore Presser, 1974, \$3.75

This is a bit of fluff that lasts less than two minutes, unless you are very slow at making the necessary page turns: two in the course of this short piece. Since there are no parts, you can hardly manage with less than two scores, and so the question arises whether this is worth not \$3.75 but \$7.50. The composition is a fanciful take-off on the popular tune "Alouette," but the fancy consists of a series of sixteenth-note runs with each player getting a small share of the limited activity; there is nothing startlingly clever here. I'm afraid the consumer's attitude will be thumbs down and eyebrows up in puzzlement over why so fine an arranger and so excellent a publisher would put a work into so impractical a form.

E.R.

### Sonatas for Recorder or Bassoon and Continuo

John Ernst Galliard

Edited by Walter Kolneder

Amadeus (distributed by C.F. Peters) 1974, parts \$15 for each of the two volumes.

John Ernst Galliard (1680-1747) was a German, born of French parents, who established his reputation as an opera composer in England. Although his operas have not survived, he is known to baroque instrumentalists as the composer of a set of six bassoon sonatas.

The first five of these sonatas are very close in style to the sonatas of Galliard's German-born English contemporary, Johann Pepusch (1667-1752), of

*Beggar's Opera* fame. The sixth sonata is much closer to Handel, especially to his E minor flute sonata, and is the most interesting work in this set. These sonatas are not difficult and are all at least moderately interesting, although repetitious and predictable sequential patterns make it dull to play more than a pair of them at a time. These are truly treble instrument/continuo sonatas in that they are almost all in keys that make them equally playable on recorder, baroque flute or oboe, musette, or violin.

The continuo realization is clean and simple, although the right hand is perhaps too high in several instances. The keyboard player must check the bass line against the continuo part as there are copying errors. Several of these sonatas would sound excellent with organ continuo.

The price is exorbitant. Should it preclude purchase of both volumes, the second volume should be your choice.

J.P.A.

**Trio Sonata in E minor for alto recorder, oboe, and basso continuo**

Georg Philipp Telemann

Edited by Pierre Poulteau

Alphonse Leduc, *Éditions Musicales*, 1975, parts \$11.75

This is one of the truly great trio so-

nas and one of Telemann's most sublime works. Because it is so exquisite, so playable, and so adaptable to a wide choice of treble instruments, this sonata should be in the library of all serious baroque instrumentalists. However, if possible, find a copy of the old Bärenreiter edition (BA 1441) and correct the one major error (the omission of measure 15 in the fourth movement in the recorder part) by copying the measure from the continuo part. Or, buy Hortus Musicus no. 25, which is the same edition without the error, and protest the price of French editions. Leduc has long been at the top of the list of publishers whose editions offer nothing new but inflated prices.

The edition is clean and easy to read, and the realization is simple and well placed in relation to the treble instruments. The Bärenreiter edition, however, has the advantage of figures provided in the continuo part, an added advantage for keyboardists who can realize their own accompaniments. By all means buy this sonata, but preferably not this edition.

J.P.A.

**Sonata No. 1 in E minor**

J.B de Boismortier

Edited by Jean Claude Veilhan

Alphonse Leduc, *Éditions Musicales*, 1975, parts \$7.50.

Most music of the great French trans-

verse flute composer-performers of the first half of the eighteenth century is not published in modern editions. Heugel (Le Pupitre) has been promising some Michel de la Barre for several years. Only six sonatas of Blavet and six of Naudot are available, and even fewer by Hotteterre and Corette. So, even though this is not one of Boismortier's most interesting works, it is a significant addition to the literature.

The eighteenth-century editions of these works were beautifully engraved (in this case by the famous Marin) and clearly printed. One can obtain copies at the Bibliothèque Nationale, certainly the cheapest way to "buy" these sonatas, if one happens to be in France or can send an emissary. In lieu of that, this sonata provides an opportunity to become familiar with a tiny portion of that enormous repertory.

The edition is clean and relatively accurate. The ornamentation in the flute line is the composer's own and is a good introduction to French graces. The flute parts of the six suites in the *Oeuvre* (35th) have been available for some time from Schott (6189), which has also published the second and fifth suites in this set in a flute/bc edition (Schott 6190 and 6196). A facsimile is provided by Leduc.

J.P.A.

Teaching the

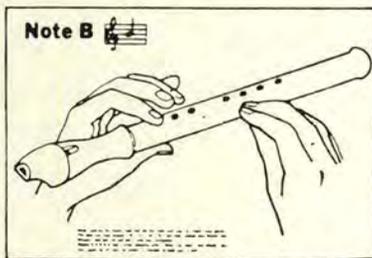
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*Errata:* Our apologies to the following ARS Certified Teachers whose names were not preceded by asterisks in the 1976-77 Directory:

Josephine Hehre — Massachusetts  
LaNoue Davenport — New York  
Morris Newman — New York  
Christine Howard — Texas

and to Shirley Marcus of California, whose name was omitted.

We ask all current ARS Teachers to notify the office of their status and present address so that we may bring our records up to date.

If you would like your phone number listed in the next Directory, notify this office.

Please send additions and corrections for the list of Chapter Representatives to the editor of the AR.

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# Letters

## A protest:

I was interested to read your reviewer BJH on page 20 of your May 1977 issue describe *Early Music* as "rather expensive." At \$14 (1977), we think it more than compares in price with your illustrious quarterlies such as *The Musical Quarterly* and *Notes*. The past three issues have contained 144, 152, and 160 pages respectively, and each has included a free music supplement, the last, in July, two pieces by Henry Stonings for viol consort (equally playable on recorders) amounting to 14 pages of music. Each subscriber at present is entitled to a copy of the annual Register of Early Music, a directory which now contains over 3,000 names and will be part of the October issue. A Register of Early Instruments appears at regular intervals. And this entirely excludes the plethora of illustrations and the high quality paper which will last at least 200 years. "Rather expensive" — can BJH match such a bargain!

J.M. Thomson  
Editor, *Early Music*  
London, England

## The countertenor voice:

The very interesting article on the countertenor voice in vol. XVIII no. 1

calls for some supplementary information. Not being an authority myself, I report on a penetrating lecture, with demonstrations, by Russell Oberlin, whose name was conspicuously absent from the article. Russell Oberlin makes a clear distinction between the countertenor, the male alto, and the castratus. The countertenor is a tenor voice with a tessitura a third or fourth higher than the ordinary tenor, and he uses chest voice, as does Russell Oberlin himself. The male alto is usually a former boy choir member with an outstanding voice, who was induced at the time of the voice break to cultivate his boy's voice and keep it as a falsetto. Russell Oberlin expressly mentioned Mr. Deller as a male alto. The castrati used to be very numerous even in the nineteenth century. I heard a recording made of a still surviving castratus in 1927. It was a strong, very high, non-vibrating voice of a cool but very pure character. The wide availability of castrati during the Renaissance and Baroque period would explain the amount of music written for this voice. Russell Oberlin should be invited to make his information available to the readers of the *American Recorder*.

Gerhart Niemeyer  
Notre Dame, Indiana

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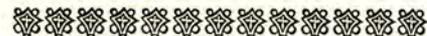
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 (Relax...Things Are Not That Bleak!)

\* We tried to make a deal with PLAYBOY -  
 but they say they've got their own.(!)

Dear Fellow Recorder Enthusiast:

As things are wont to do - they change. Even though we may not want them to - they do! A new set of rules and (sigh) rates have been set by the AR Journal committee. Center fold inserts, such as this one, are out, except for official use by the Society for items such as election ballots, formal notices and other ARS business. (We have been fortunate however, in securing the inside back cover and facing page in each issue on a regular basis to be able to continue our dialogue with you, our customers and friends.) As a result, though, many of our Terminal Music merchandise promotions cannot possibly be developed and explained (as thoroughly, and in the detail which I prefer) in two pages, as in the four pages which I have been accustomed to.

NEVER MIND - WE'LL USE DIRECT MAIL  
 (In addition to our new two page format)

Now, this is not to say that Terminal Music won't run its complete and sensational promotions...Free Music, Deal of the Decade, Two for One Sales, "Shrewd" Accounts, the whole enchilada (plus a few beauties I'm cookin' up right now). However, much of this super stuff cannot possibly appear in the ARS Journal - that's all. It will appear in our own lively direct mail promotion campaign. So, if you are on our Terminal Music mailing list you are safe and sound! You will continue to get all of these money saving offers, and may participate in all of our special deals we plan here and send through the mail for recorder specialists, teachers, purchasing agents, churches, institutions and musicologists - or anybody else who plays the recorder for kicks, fun or profit.

But - if you aren't on this super exclusive list, you'll never know what opportunities you might have had. MORAL: If you even suspect you aren't on "the list" - call, write, come in, send a mailgram - whatever! But get on that list! Don't take a chance - don't feel left out! Terminal Music is a real bread saver to our customers. We Love Ya!

NITKA RESIGNS FROM ARS BOARD

Now for a sad message. I have just resigned from the ARS Board of Directors. I feel badly because you elected me. I fully intended to serve - but it was not to be. I truly think I can do the ARS more good as a private member. My letter of resignation is scheduled for the next issue. It will perhaps explain.

INSTANT REPLAY:

1. No more 4 page center fold inserts from Terminal Music.
2. Therefore - not as many promotions from us can physically appear as before.
3. However - we will continue promoting in the 2 last pages of this magazine and vigorously initiate further direct mail promotions.



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4. So - make sure - no, make certain, you are on our mailing list. It could be so meaningful to you. (It'll also save you \$.)
5. Nitka resigns from ARS Board with regrets.
6. But - life goes on...and so will our 3M's - (Scotch tape? NO-) "Marvelous Merchandise Machinations!!!"

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LET ME BE SPECIFIC...

Below and on the next pages I am listing a few hard nosed deals that would appeal to me as a musician and I am sure they will appeal to many of you, our customers. Just in time for the Holidays - friends. Stock Up! Look these opportunities over, please - give me your thoughts and your orders! (I never refuse money!) I truly believe that the serious recorder customer wants a better than good deal for his dollar - and I'm willing to bet a corned beef sandwich (with cole slaw on the side) that we offer absolutely the best deals in town. (ANY town!)

*Art Nitka*

LOVE YOUR KIDS? SHOW 'EM!  
 (Set your young musician up so he can really learn clarinet.)

Just in time for the Holidays! Here are two Super buys in B<sup>b</sup> Clarinets, (One for indoor playing - one for outdoors as well as indoors). IDEA: If you can afford it - and you can at these prices, get one of each! Ahh - not so fast. Tell you why - (take it from a real clarinet maven - me!).

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TURN  
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Finger Castanets(TM-18)	<del>\$1.75</del>	\$1.35
Grenadilla mahogany c.laves(TM-19)	<del>\$3.60</del>	\$2.75
Deluxe Bongo(TM-20)	<del>\$11.95</del>	\$9.50
2 Deluxe Bongos(TM-21)	(2 for)	\$17.95

**METRONOMES**

- **Seth Thomas(wood)** - The standard metronome that looks like a mahogany pyramid. Key wound.

Price.....	<del>\$25.50</del>
Terminal's price(TM-22).....	\$15.95

- **Taktell Pocket Metronome** - Cute as a bug's ear - pocket size. Incredible. Equal to full size metronome in performance. A conversation piece - and great to keep in your instrument case to settle arguments.

Price.....	<del>\$21.95</del>
Terminal's price(TM-23).....	\$14.50
(I don't believe I wrote that price - but I'll stick by it.)	

- **Seiko Metronome** - You've heard of Seiko watches? Well...! Pyramid shaped, high-impact plastic. Key wound. Clever bell feature for compound time and first beat accent.

Price.....	<del>\$26.95</del>
Terminal's price(TM-24).....	\$15.95
(You won't beat that even in Tokyo)	

- **Franz Electric Metronome** - Synchronous electric motor locks into house current for 99% accuracy at any setting - something key wounds do not claim. In plastic.

<u>Standard Model(TM-25)</u>	
Regular price.....	<del>\$28.00</del>
Our price.....	\$17.50

<u>With Flash Beat(TM-26)</u>	
Regular price.....	<del>\$30.50</del>
Our price.....	\$18.95

**MANDOLIN & BANJO SUPER-SPECIAL**

**MANDOLIN:** Serenade your girl, or debut with an orchestra. This one can do both. By Hohner. Arched back & top. F hole, spruce top, sunburst finish, shaped maple sides & back. Rosewood fingerboard, adjustable bridge.

<u>Hohner Mandolin(TM-33):</u>	
This gem costs.....	<del>\$99.50</del>
We'll sell it on special for.....	\$69.50
Case(extra).....	\$ 8.50

**5 STRING BANJO** - Blue Grass(TM-34) By Hohner. Rosewood fingerboard, mahogany resonator, reinforced mahogany neck. Adjustable chrome tailpiece, 7 pearl inlay markers. Handsome - Great sound! You'll be the life of the party. (Any party!)

<u>Hohner 5 string banjo:</u>	
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We also have superb instrument stands - finest brand, best quality:

- **Trumpet(TM-35):**  
Regular price.....~~\$16.70~~  
Terminal price.....\$11.50
- **Trombone(adjustable height)(TM-36):**  
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Terminal price.....\$13.50

We have maintenance kits for -

- **Trumpet(TM-37):**  
Regular price.....~~\$8.75~~  
Terminal price.....\$5.25
- **Trombone(TM-38):**  
Regular price.....~~\$6.50~~  
Terminal price.....\$3.75

**CADDIES(TM-39)**

We have percussion caddies with compartments for sticks and mallets. Heavy duty, weather proof vinyl. 3 large compartments. Hangs in open or closed position, then zips to carry. A professional accessory in every way.

Regular price.....	<del>\$12.95</del>
Terminal price.....	\$ 9.95

**IDEA OF THE MONTH**

For playrooms, small apartments, vacations, early music education, composers, arrangers and just plain fun - an inexpensive keyboard with its own amplifier. The **Organa** - made by Hohner. Four chromatic octaves, not the usual three! Compact, mounted in vinyl covered wood case, with carrying handle. Easy to carry, easily stored. Looks just like a keyboard in a suit case. Music rack is built in. An Electronic Marvel - organ-like tone. Plug in and play. AC.

Regular price.....	<del>\$169.50</del>
But Terminal will sell you the Organa for a mere pittance(TM-40):.....	\$134.75

Hurry! There is no better gift for the Holidays - And you won't see a price like this unless you try a free port someplace. And that'll cost you a hundred bucks or so just for airfare. Cheaper to come to Terminal. (Buy two for.....\$255.50) No better gift, if you love some on enough. Do you?



**WANT A GREAT SET? (Drums that is)**



**LOOK NO FURTHER**

This special is one we hesitate to run. We have just a few percussion sets at this price. Read carefully - you'll not find a deal like this often(or maybe ever!). Our importer let us have a few of these in each color to show us how sensational they are. We'll probably be able to get more occasionally, but who knows at what price! 5 piece de luxe drum outfit, de luxe accessories. INCLUDES: 5 1/2 x 14SD, 9 x 15TT, 10 x 14TT, 14 x 22ED, 16 x 16TT.

Colors - Jet black; pure white; metallic blue; metallic red; metallic silver satin. (Specify and give second choice.) Set includes these accessories and features:

- super sound 10 lug chrome snare drum
  - de luxe bass drum spurs
  - de luxe twin spring bass drum pedal
  - de luxe cymbal floor stand
  - de luxe heavy duty double post tom tom holder
  - nine ply shells
  - heads by Remo
  - de luxe high hat pedal
  - de luxe snare stand, super grip
- (Cymbals are not included.)

Regular price(complete).....	<del>\$241.00</del>
Terminal Music will sell you the whole works for (I don't believe this!)	
Terminal price(TM-41).....	\$139.50

What a way to start off like a pro!

**WE'VE GOT BRASS**

(And we've got brass to sell brass at these prices. But we're going to do it anyway 'cause we love ya!)

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Amati B<sup>b</sup> Trumpet.....~~\$155.00~~  
 (Complete outfit. Mouthpiece, case, accessories included.)  
 Terminal price(TM-42).....\$ 99.50

(Cornet(B<sup>b</sup>) also available - \$5.00 more)

**TROMBONE**

• Amati B<sup>b</sup> Trombone:  
 Regular price(Mouthpiece, case, accessories)....~~\$195.00~~  
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**SAXOPHONE**

A \$425.00 Saxophone, brand new for \$265.00!  
 You're Kidding! (No we're not!)

Here's your chance. Snap up our great Selmer Bundy E<sup>b</sup> Alto Sax at a price that is beyond belief. Auxiliary high F (won't find this on all saxes). Articulated G#. Drawn tone holes (the best). Reinforced neck. Nylon tone boosters (pros want 'em). Solid brass with crystallite epoxy finish. Mouthpiece, case, accessories. Assembled in the same plant as Selmer. Many of the never matched Selmer features. A great horn - used by many pros I know who double. Easy blowing, handsome, durable. Rich tone with just the right amount of "bite" or edge for the soloist - and yet it blends into the ensemble when desired. Now it's a great horn that can do that!

✓ Regular price.....~~\$425.00~~  
 Terminal price(TM-45).....\$265.00

• Same sax quality but tenor in B<sup>b</sup>:

Regular price.....~~\$499.00~~  
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**RECORDER MADNESS**

Repeat of Our Aulos Sale  
 (For those who have requested it)

**SOPRANO EUPHORIA**

The deal is one for one. - Buy one Aulos soprano for \$3.95 - and, guess what - we send you one just like it for free. Buy 2 - get two free. Buy 10 get 10 free. Buy 100 Aulos sopranos at \$3.95 each - get another 100 free of extra charge. That's giving 'em away. Come and get 'em folks - while they last!

**ALTO EUPHORIA**

For every Aulos plastic alto you buy at the regular price of \$14.50 I'll give you 3 sopranos at no additional charge. (Sopranos go for \$3.95 each - Three sopranos are worth \$11.85. This means - you pay \$14.50 for the alto - and get \$11.85 worth of sopranos free of extra charge.) Order as many altos as you want. e.g. Order 10 altos - get 30 sopranos free. YOU MAY NEVER SEE AN ALTO-SOPRANO DEAL LIKE THIS AGAIN - SO STOCK UP NOW PLEASE! (Pool your orders - Whatever!)

**TENOR EUPHORIA**

For every Aulos plastic tenor you buy at the regular low price of \$29.95, I'll give you 1 alto and 3 sopranos (combined value \$26.35) free of extra charge. So you pay \$29.95 for the tenor and get \$26.35 worth of merchandise (1 alto and 3 sopranos) free of extra charge. No limit. e.g. Buy 10 tenors - get 10 altos and 30 sopranos free of extra charge. Have a ball. Have a band. Start an orchestra. Begin a school music department. Begin a school. Outfit the Sunday School. Play 'em all yourself. Squirrel 'em away for a rainy day. Corner the market. Whatever! Boy, is that some deal. He who hesitates loses the early recorder or some such mixed maxim. Order toute de suite. (Love that French!)

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STROBOSCOPIC ELECTRONIC TUNER FOR \$99.50. (Our low price of two years ago.) Got my hands on a few more of these gems for my customers. (Frankly a friend did me a favor.) These are precision instruments for calibrating or evaluating individual recorders to absolute standards. Frequency deviation meter - also - use it to brush up on your vibrato styles. You'll probably see these around in the better places for \$160 or so! Why pay it? Come to Terminal where you have a friend in the business.

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