

NOVEMBER 1989

\$4.00

# The American Recorder

*Published Quarterly by the American Recorder Society*

Volume XXX Number 4



# Boulder Early Music Shop

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

Recorders by Kobiczek, Küng, Moeck, Mollenhauer, Roessler, Zen-On, Von Huene, Ariel

Cornetts and Sackbuts by Christopher Monk

Historical Harps by Bunker, Dusty Strings, Westover

Ethnic and Folk Instruments and Kits by Leading Makers

Baroque Violins, Baroque Violoncelli and Renaissance Lutes by Larson

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

Bows by Davis, Hendricks, Landwehr, Larson, Mettal, Shann, Zabinski

Fiedels, Rebecs and Hurdy-Gurdys by Ellis

Extensive Inventory of Music, Books, Tapes and Compact Disc, Accessories



## Prompt Mail Order Service

Write for Free Catalogs - Specify Areas of Interest

2010 Fourteenth Street

Boulder, Colorado 80302 (303) 499-1301



## Mouse-Pad Studios™

A Dedicated Macintosh Computer Training Resort

Presents:

## Music Publishing Workshops '89

**Transcribe old manuscripts! Publish your own compositions and/or arrangements! Anyone can do it! From idea to finished page learn to use the finest music, page-layout, and graphics software such as:** Finale™ - Music Prose™ - H.B. Engraver™ - The Copyist™ - Score™ - Note Writer™ - Deluxe Music™ - Microsoft Word™ - Freehand™ - Pagemaker™ - Ready! Set! Go!™ - Illustrator 88™ - Mac Draw II™

**Classes are limited to ten students. Complete computer setup for each participant. Register early to secure a place for the week of your choice!**

**August 20 to 26, Aug. 27 to Sept. 2, Sept. 3 to 9, Nov. 19 to 25, Dec. 26 to 31, 1989, Jan. 1 to 6, 1990, Jan. 7 to 12, 1990**

**Tuition \$ 300.00 per week. Room and board at neighboring John C. Campbell Folk School from \$ 126.00 (dorm room) to \$ 206.00 (private room) per person per week.**

**Recorder and viol playing sessions during evenings! Recreational opportunities galore! Write to: Mouse-Pad Studios™, Rt. 1, Box 26, Brasstown NC 28902 Tel: 704-837-5833**

**All computer hardware & software for sale! Big discounts to workshop participants! Mouse-Pad Studios™ and Kelischek Workshop for Historical Instruments are divisions of Kelhorn Corp.**

**From the Editor**

This is my last issue. I've thoroughly enjoyed serving as your editor for the past twelve years. With the help of more people than I can possibly mention here, *The American Recorder* has once again become a thriving enterprise and a well-respected publication—and one that comes out on time as well.

Special thanks to Dale Higbee, a contributor since the first issue of *AR* nearly thirty years ago, for providing so many excellent book reviews. It's been wonderful—as well as enlightening—working with music reviews editor Jack Ashworth; with Colin Sterne, whose pithy comments on music submitted for publication have been a joy to receive; and with Connie Primus, who is currently revamping the chapter news section.

The help of members of the editorial board in evaluating articles submitted has been much appreciated. I've relied particularly heavily on Bill Hettrick, David Lasocki, and Martha Bixler.

I could not have gotten an issue out without Jean Seiler, who was always there to offer advice, help with editing, and catch the typos I missed. Working with two fine executive directors, Waddy Thompson and Alan Moore, has also made my job immeasurably easier and more pleasant.

Thanks to everyone who has written articles and contributed reviews and reports. Finally, thanks to all of you for your comments, suggestions, criticisms, and continuing interest. You have made my tenure very lively.

*Sigrid Nagle*

<b>Learning to Ornament Handel's Sonatas Through the Composer's Ears, Part III</b> <i>David Lasocki and Eva Legêne</i>	137
<b>Furniture and Recorders: The Problems with Making Copies</b> <i>Alec Loretto</i>	143
<b>Tips for Classroom Teachers</b> <i>Eugene Reichenthal</i>	145
<b>Reports</b>	148
<b>Book Reviews</b>	155
<b>Music Reviews</b>	159
<b>Chapter News</b>	162
<b>Letters</b>	164

**The American Recorder**

SIGRID NAGLE, *Editor* • JEAN SEILER, *Assistant Editor* • SUSAN KUPPLER HABER, *Art Director* • DALE HIGBEE, *Book Reviews* • JACK ASHWORTH, *Music Reviews* • COLIN STERNE, *Music* • CONSTANCE PRIMUS, *Chapter News*

**Editorial Board**

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

Cover: Figure in the minstrels' gallery of angel musicians, Exeter Cathedral, England, ca. 1360. The medieval wind instrument being played was once thought to be a recorder, but this identification is belied by the bulkiness of the pipe, the strange disposition of the holes, the weird shape against the mouth, and what appears to be an inflated bag suspended from the musician's left shoulder.

Music autography: pp. 137–40, Wendy Keaton; music insert, Jennifer Lehmann.

Picture credits: cover, RCHM, England; p. 137, National Portrait Gallery, London; p. 149, Maurice Trimble; pp. 150, 151, Andrew Green.

## Message from the President

As I write this, summer is on the wane and so is the ARS birthday celebration. What a wonderful time we have had (see "A Peculiarly Giddy Experience" in the Reports section), and the celebration is not over yet.

Looking back over the past fifty years, we can all feel a sense of accomplishment. The ARS has grown from its original handful of members to its current size of more than four thousand, including eighty-eight chapters, eighteen businesses, and nine collegia, with greatly expanded services to each constituency. We are particularly proud of *The American Recorder*, now finishing its thirtieth year of continuous publication, which is recognized the world over as a leading journal of early music and recorder playing.

This is not and will not be the whole story, however. During the coming year we hope to stabilize the organization financially with our Capital Campaign, increase membership by at least a thou-

sand, expand our activities in the education of recorder players, especially young people, and begin to support that long-neglected sector of our community, the professional players. We also expect and

hope to expand our membership base to include more teachers, composers, merchants, and music publishers, and to provide more aid, encouragement, and information to all.

Martha Bixler

## Statement of Purpose

The American Recorder Society is the membership organization for recorder players in the U.S. and Canada—amateurs and professionals, teachers and students.

Founded in 1939, the Society is celebrating a half century of service to its constituents. Membership brings many benefits. Besides this journal, the ARS publishes music, a newsletter, an education program, and a directory. Society members gather and play together at chapter meetings, weekend and summer workshops, and many ARS-sponsored events throughout the year.

## Board of Directors

Kenneth Andresen • Louise Austin • David Barton • Martha Bixler • Marilyn Boenau • Benjamin Dunham • Valerie Horst • Jennifer Lehmann • Mary Maarbjerg Peggy Monroe • Scott Paterson • Constance Primus • Neil Seely • Phillip Stiles

## Officers

MARTHA BIXLER, *President* • MARILYN BOENAU, *Vice President* • SCOTT PATERSON, *Secretary* • MARY MAARBJERG, *Treasurer* • CONSTANCE PRIMUS, *Coordinator of Chapter Representatives* • KENNETH ANDRESEN, *Director of Education* • MARK H. JAY, *Counsel* • ALAN G. MOORE, *Executive Director*

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

## Chapter Representatives

### ALABAMA

Birmingham: Gerda Carmichael  
Central: R.F. Kirkpatrick

### ARIZONA

Phoenix: JoAnn Trapp  
Tucson: Larry Greenberg

### ARKANSAS

Aeolus Konsort: Marybelle Nussly

### CALIFORNIA

East Bay: Mary Ellen Reed  
Marin County: Christa Stapp  
Monterey Bay: Carolyn Woolston  
Orange County: Donald Boulus  
Riverside: Elizabeth Zuehlke  
Sacramento: Richard Janes  
San Diego County: Marcelline Todd  
Sonoma: Elizabeth Hershey  
Southern: Ellen Perrin

### COLORADO

Boulder: Rachel Bender  
Colorado Springs: John Shumaker  
Denver: Mary Scott

### DISTRICT OF COLUMBIA

Monday Rec. Group: Neale Ansfeldt  
Washington: Carole Regentine

### FLORIDA

Gainesville: Jack Fisher  
Jacksonville: Robin Carlberg  
LeeCo: Ruth Purdo  
Miami: Evelyn Nielsen  
Sarasota: Phyllis Ohanian

### GEORGIA

Atlanta: Richard Rothenberg

### HAWAII

Hawaii: Janet Callender

### ILLINOIS

Chicago: Robert Stehman  
North Shore: Evelyn Dunbar  
West Suburban: Karen Howe

### INDIANA

Indianapolis: Billie Watkins  
Northeastern: Leon Jones

### IOWA

Iowa City: Ruth Williams

### KANSAS

Wichita: Kati y Wolff

### KENTUCKY

River Cities: Johanna Bos

### LOUISIANA

Baton Rouge: John Waite  
New Orleans: Jacqueline Baron

### MARYLAND

Columbia: Eric Schwartz  
S.E.M. of No. Md.: Elizabeth Day

### MASSACHUSETTS

Boston: William Roberts  
Pioneer Valley: Patricia Larkin

### MICHIGAN

Kalamazoo: David Fischer  
Metropolitan Detroit: Suzanne Ferguson  
Muskegon Baroque Ens.: Frances Pearsons

### MINNESOTA

Twin Cities: Jean Allison-Olson

### MISSOURI

Heart of the Ozarks: Judy Mignard

### NEW HAMPSHIRE

Monadnock: Janet Anderheggen-French

### NEW JERSEY

Bergen County: Denny Chandler  
Highland Park: Donna Messer  
Navesink: Lori Goldschmidt  
Princeton: Joan Wilson  
Somerset Hills: Nancy Pottash  
South Jersey: Susan Gross

### NEW MEXICO

Los Alamos: Raphael LaBauwe  
Santa Fe: Thad Harris

### NEW YORK

Buffalo: Charles Hall  
Buffalo South Towns: Charles Hall  
Capital District: Michael Walchbillig  
Long Island: Ruth Shaffer  
New York: Michael Zumoff  
Northeastern: Ann Githler  
Rochester: Helene Case  
Westchester: Lorraine Schiller

### NORTH CAROLINA

Triangle: Bruce Larkin

### OHIO

Cleveland: Barbara Perkins  
Columbus: Marjorie Grieser  
Miami Valley: Dona'd Clamm  
Toledo: Marilyn Perlmutter

### OKLAHOMA

Oklahoma City: Terry Phillips  
Tulsa: Jean Lemmon

### PENNSYLVANIA

Lancaster: James Martin  
Philadelphia: Judith Thompson  
Pittsburgh: James Cover  
State College: Dora Diamant

### RHODE ISLAND

Rhode Island R.S.: Judith Leddy

### TENNESSEE

Eastern: Liubeth Lieberman  
Nashville: Sandra Olson

### TEXAS

Austin: Natalie Morgan  
Dallas: David Barton

### UTAH

Salt Lake City: Martha Veranth

### VERMONT

Lake Champlain: Dorothy El-Kareh  
& Constance Plunkett

### VIRGINIA

No. Virginia: Linda Waller

### WASHINGTON

Moss Bay: John Avinger  
Seattle: Frances DeGermain

### WISCONSIN

Madison: Virginia Dodson  
Milwaukee: David Herrmann

### CANADA

ARS Musica Montreal: Mary  
McCutcheon  
Calgary: Pamela Witten  
Toronto (TEMPO): Lois Dove

Copyright ©1989 by The American Recorder Society, Inc.

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

The American Recorder (ISSN: 00030724) is published quarterly for its members by The American Recorder Society, Inc. Advertising deadlines are the 15th of December, March, June, and September, as are deadlines for reports, letters, and chapter news; articles are due three months before the issue date. Submissions are welcome and should be typed and double-spaced.

Editorial and advertising correspondence: The American Recorder Society, 596 Broadway #902, New York, N.Y. 10012-3234. (212) 966-1246. Books for review: Dr. Dale Higbee, 412 South Ellis Street, Salisbury, N.C. 28144. Music for review: Jack Ashworth, School of Music, University of Louisville, Louisville, Ky. 40292. Music for publication: Colin Sterne, 624 Garden City Drive, Monroeville, Pa. 15146. Chapter news: Constance Primus, 7049 South Locust Place, Englewood, Colo. 80112.

Library Subscriptions: \$20 U.S., \$22 Canada and overseas. Membership: \$25 U.S. and Canada, \$30 overseas (includes \$15 for subscription); \$15 U.S. student membership (includes \$10 for subscription). Postmaster: send address changes to The American Recorder, 596 Broadway #902, New York, N.Y. 10012-3234. Second class postage paid at New York, N.Y. and at additional mailing office.

# Learning to Ornament Handel's Sonatas Through the Composer's Ears

## Part III: Conclusions

David Lasocki and Eva Legêne



George Frideric Handel.



Example 1. "Se pensate che mi moro" from cantata *Nice, che fà? che pensa?* HWV 138 (1707–09), mm. 15–17.



Example 2. "O voi che m'ascoltate" from cantata *Parti, l'idolo mio*, HWV 147 (after 1710), mm. 16–17.

In part II of this article (August), we began to look at free ornamentation in Handel's vocal music. We examined what we considered to be the best example of his free ornamentation, the aria "Siete rose rugiadose," and drew attention to the intricacy and unpredictability of the composer's rhythms. In part III we continue to discuss the rhythmic aspect of Handel's free ornamentation. Then we examine some contemporaneous examples of ornamentation that have been held up as models by modern performers.

Our study of the ornaments in Handel's cantatas has shown us that his rhythms may partake in what we may term "rhythmical progression"—either *accelerando* or *rallentando*. This may have been a way for Handel to write down what his finest singers did naturally in performance. Burney, for example, says of Cuzzoni: "She had . . . the power of occasionally accelerating and retarding the measure in the most artificial and able manner by what the Italians call *tempo rubato*."<sup>1</sup> (Robert Donington defines *tempo rubato* as "the displacement of rhythm, or sometimes of accent, within an underlying tempo which is not disturbed.")<sup>2</sup>

To take the *accelerando* first, Example 1 (on the syllable "pen" of the word "pensa," think) shows a progression that occurs several times: tension is built up by holding back a phrase twice with stopping points, then finally letting loose into the cadence. Example 2 shows an instance of both *accelerando* and *rallentando* for the purpose of word painting. The filled-in octave (on the syllable "quan" of the word "quanti," how many?) accelerates to the *g'*, then is slowed by

Example 3. "Affanni del pensier" from opera *Ottone*, HWV 15 (as ornamented by Handel, probably for a performance in 1727), mm. 7–16; taken from Winton Dean, ed., *G.F. Handel: Three Ornamented Arias* (London: Oxford University Press, 1976), 3–6. Reproduced by permission of the publisher.

the upward turn, preparing the major seventh leap to *e'*."

We are fortunate in having three arias in which the composer wrote both a simple melody line and an ornamented line—those from *Ottone* mentioned in part II (under "Essential graces"), which were apparently ornamented just prior to a

performance, for an English singer inexperienced in the art of ornamenting.<sup>3</sup> An excerpt from the most florid of them is given in Example 3. (The text means: "Troubled thoughts. A sole moment, at least, you give me peace, and then you return.") Make your own ornamentation of "Affanni del pensier" in Handel's style.

The eminent scholar of Handelian opera Winton Dean has written of these ornamented arias:

These ornaments are of great importance, both for themselves and as a model of the type of decoration Handel recommended and approved. They differ radically from what we usually hear today. While they offer the singer ample opportunity to display her technical skill, it is the flexibility of the voice and its expressive power, not its range, that Handel exploits. The compass is virtually confined to that of the arias as first composed, extended upwards by a tone at very rare climaxes (not more than one in each aria). There are no concessions to showmanship or vapid pyrotechnics, and above all no infringement of the affection of the music; this is virtuosity at the service of art. Although the original line is floridly decorated, it is never obscured or distorted beyond recognition. The ornaments are often bold and unexpected but are directed always towards intensifying the emotion behind the notes.<sup>4</sup>

### Contemporaneous examples of ornamented movements

A number of examples of ornamented movements written by Handel's contemporaries have survived, two of which have been taken as models by modern performers for the ornamentation of Handel's sonatas. After discussing the background to these examples, we will explain why we disagree strongly with this point of view.

*The barrel-organ ornamentations.* The examples that have attracted the most attention in recent years are two ornamented organ concertos by Handel preserved on a barrel organ in the Colt Clavier Collection, Bethersden, Kent, England.<sup>5</sup> One of these concertos, that in F major, HWV 293 (Opus 4, No. 5; 1735), is a "borrowing" by the composer (a parody in the sense defined in part I) of the sonata for alto recorder and basso continuo in F major, HWV 369 (Opus 1, No. 11; c. 1725–26). A sampling from the barrel organ version of this concerto is given in Example 4.

This transcription first came to the attention of recorder players through David Munrow's use of it in his 1974 recording of the F major sonata.<sup>6</sup> In his program notes, Munrow wrote: "Although one or two ornaments are more suited to the keyboard, the majority fit the recorder admirably and have been included here since they may be taken to represent the sort of gracing which Handel

would have expected and enjoyed in his sonatas" (our italics). A recording of the barrel organ itself has recently been issued by Olivier Roux.<sup>7</sup> Also recently, Irmtraud Krüger has made a recording of both concerto transcriptions on the organ.<sup>8</sup> Elsewhere she has written that they give us "a model, as far as the various forms of ornaments and their context [are] concerned. . . . The next step would consist of preparing other Handel pieces with similar ornaments."<sup>9</sup>

David Fuller has argued convincingly that the barrel organ in the Colt collection dates from around 1790, or about sixty-five years after the composition of the sonata.<sup>10</sup> He suggests playing the transcriptions accurately and fully as a good exercise in learning the forms of the ornaments.<sup>11</sup> As to whether such ornamentation represents Handelian style or tradition, Fuller suggests that "at least some English performers played this way over a rather broad span of time in the mid-eighteenth century," but he adds: "We can equally well imagine, of course, . . . that a player intimately familiar with Handel's own playing would throw up his hands in horror at the ornamental excess."<sup>12</sup>

How well in fact do these examples represent Handelian style? We hope to have shown that the surviving examples of the composer's own ornamentation are infinitely more skillful than the barrel organ ornaments. Compare them with a piece of Handel's own in a similarly lavish ornamental style, the Air con Variazioni quoted in the first example in part II. Handel's movement has rhythmic variety and flexibility, a cantabile line, craftsmanship, and artistry—features singularly lacking in the repetitive and unimaginative barrel organ transcriptions.

*Babell's ornamented slow movements.* About two years after the death of William Babell (c. 1690–1723)—a London harpsichordist, organist, and composer—Walsh and Hare published two sets of twelve sonatas by him, the first set for violin or oboe and basso continuo, the second for violin, oboe, or transverse flute and basso continuo.<sup>13</sup> The title page of each set announces: "With proper graces adapted to each adagio by the author." Almost every slow movement has written-out ornamentation by the composer. For the first few slow movements, the notation attempted—not wholly successfully—to distinguish

Example 4. Organ concerto in F major, HWV 293, as ornamented in a barrel organ transcription of c. 1790, first movement, mm. 1–5; second movement, mm. 1–3; taken from G.F. Handel: Two Ornamented Organ Concertos (Opus 4, Nos. 2 and 5) as Played by an Early Barrel Organ, ed. David Fuller (Hackensack, N.J.: Jerona Music Corporation, 1980). Copyright 1980 by Jerona Music Corporation. Reproduced by permission of the copyright owner.

structural from ornamental notes by giving the latter smaller note-heads; for the remaining movements, that attempt was abandoned. Only in one instance is the distinction completely clear: the third movement (Poco Largo) of the second sonata from the first set presents a simple melody line with a moving bass line, while the fourth movement (Adagio) ornaments that melody line and simplifies that bass line. The openings of the two movements are brought together in Example 5.

As a theater musician, Babell would have performed under Handel in *Rinaldo*,<sup>14</sup> and there is an unconfirmed report that he was a keyboard pupil of the com-

poser's.<sup>15</sup> In any case, he thought enough of Handel's music to write ornamented versions for harpsichord of some of his opera arias.<sup>16</sup> Babell would have known woodwind instruments through his father, a bassoonist,<sup>17</sup> and also been exposed to the playing of such leading woodwind performers of the day as John Baston, Johann Ernst Galliard, Jean Christian Kytch, and John Loeillet, who were also members of the theater orchestras. Babell's posthumous sonatas, the keys and range of which show that they were primarily intended for the oboe rather than the violin or flute, were presumably written for one or more of these performers to play in public con-

Example 5. William Babell, *Sonata in C minor for violin or oboe and basso continuo*, Opus 1, No. 2 (London, c. 1725), third movement (line 2), fourth movement (lines 1 and 3), *mm.* 1–6.

certs or theater intermission entertainments.

Thus it seems probable that Babell's ornamented slow movements represent, at least in floridity, the kind of ornamentation being practiced by the leading oboists of London during the second decade of the eighteenth century.<sup>18</sup> Anthony Baines has speculated that the ornamentation "shows how Kytch might have dealt with an adagio."<sup>19</sup> Perhaps it was even the kind of ornamentation that those oboists used when they performed Handel's sonatas. Should we therefore take Babell as a model for our own ornamentation of Handel?

To help us answer that question, let us take a look at Babell's ornamentation. The style is distinguished by its somewhat arbitrarily introduced flurries of short, even note-values, the shape of each flurry tending to be straightforwardly down-up (sometimes up-down), with little subtlety or variation. In comparison with Handel's "Siete rose rugiadose," Babell's ornamentation appears dull and mechanical, designed to show off the performer's fast fingers rather than his invention. We find appropriate a description by Burney of Babell's or-

namented arias: "showy and brilliant lessons, which by mere rapidity of finger in playing single sounds, without the assistance of taste, expression, harmony, or modulation, enabled [him] to astonish ignorance, and acquire the reputation of a great player at a small expense. . . . I remember well in the early part of my life being a dupe to the glare and glitter of this kind of tinsel."<sup>20</sup> We side with Burney in favoring musical substance over tinsel, and for this reason we do not recommend Babell's oboe sonatas as models for the ornamentation of Handel.

### Conclusions

In the three parts of this article we present a practical approach to learning to ornament Handel's sonatas. We suggest, first, that you learn about the rhetorical approach to composition. Next we ask you to study some of Handel's variations and write some of your own on the same themes. Then we show how Handel's practice of reusing his materials furnishes us with ornamental material. We also present examples of Handel's use of essential graces and recommend his flexibility and variety of ornaments in your own practice. As for free ornamentation,

Handel has left us some wonderful examples that can again inspire us. We draw attention to the composer's virtuosic use of rhythm, and in particular what we have called "rhythmical progression."

We have also supported our belief that two contemporaneous examples of ornamented movements (a barrel organ with two Handel organ concertos, and oboe sonatas by William Babell), sometimes recommended as models for ornamenting Handel's music, have limited value in comparison with Handel's own ornaments.

Handel was, of course, a great improviser; but first and foremost he was a great composer who did consider his work "with care and reflection" (Quantz). Do not worry for the time being about improvising your ornamentation, but develop your powers of invention by studying Handel's. To quote Quantz again, "For, when you are playing it is unlikely that you will, on the spur of the moment, improve upon the invention of a composer who may have considered his work at length."<sup>21</sup> You can still supply in performance the verve and spontaneity that stemmed from good improvisation. Later, when you feel at home in Handelian style, you can work towards the goal we advocate: being able to improvise good inventions through the composer's ears.

*David Lasocki, a music librarian at Indiana University, writes about woodwind instruments, their history, repertory, and performance practices. Eva Legêne, Professor of Music at Indiana University, teaches the recorder and early music in the Early Music Institute of the School of Music.*

### Notes

<sup>1</sup>*General History of Music*, II, 737. Burney says that Faustina, on the other hand, "sung adagios with great passion and expression, but was not equally successful if such deep sorrow were to be impressed on the hearer as might require dragging, sliding, or notes of syncopation, and *tempo rubato*" (*General History of Music*, II, 746, translating Johann Joachim Quantz's autobiography in Friedrich W. Marpurg, *Historisch-Kritische Beyträge zur Aufnahme der Musik* I [Berlin, 1754–55], 240). For an example of Faustina's free ornamentation, see George J. Buelow, "A Lesson in Operatic Performance Practice by Madame Faustina Bordoni," in *A Musical Offering: Essays in Honor of Martin Bernstein*, ed. Edward H. Clinkscale & Claire Brook (New York: Pendragon Press, 1977), 79–96.

<sup>2</sup>*The Interpretation of Early Music*, new version (London: Faber & Faber, 1974), 430.

<sup>2</sup>For a further example, see Winton Dean, "Vocal Embellishment in a Handel Aria," in H.C. Robbins Landon & Roger E. Chapman, ed., *Studies in Eighteenth-Century Music: A Tribute to Karl Geiringer on his Seventieth Birthday* (New York: Oxford University Press, 1970), 151-59.

<sup>4</sup>"The Recovery of Handel's Arias," in *Music in Eighteenth Century England: Essays in Memory of Charles Cudworth*, ed. Christopher Hogwood & Richard Lockett (Cambridge: Cambridge University Press, 1983), 111.

<sup>5</sup>For an edition of these concertos see G.F. Handel, *Two Ornamented Organ Concertos (Opus 4, Nos. 2 and 5) as Played by an Early Barrel Organ*, transcribed with commentary by David Fuller (Hackensack, N.J.: Jerona Music Corporation, 1980). See also David Fuller, "Analyzing the Performance of a Barrel Organ," *The Organ Yearbook* 11 (1980): 104-15.

<sup>6</sup>Argo, England, ZRG 746, 1974.

<sup>7</sup>Handel, *Un enregistrement d'époque sur un orgue à cylindres du 18e siècle* (Erato, France, 9.724, 1985; RCA, Germany, ZL 30 974 DT, c. 1986). See also the interview with Roux by Jacqueline Ritchie, "Une mémoire musicale infallible," *Flûte à bec et instruments anciens* 19 (September 1986): 16-17.

<sup>8</sup>Christophorus, Germany, SC GLX 74 039, 1987.

<sup>9</sup>"A New Look at Handel's Organ Concertos: Two Surviving Works with Contemporary Ornamentation," *The American Organist* 22, no. 10 (October 1988): 84-85; originally published in German as "Zwei verzierte Orgelkonzerte Händels in Musikaufzeichnung des 18. Jahrhunderts," *Arx Organi* 35, no. 1 (March 1987): 17-21.

<sup>10</sup>On the other hand, Roux ("Une mémoire," 17) says—without providing any evidence for his view—that his investigations have led him to attribute the ornaments to John Christopher Smith, Jr. (1712-95), Handel's assistant and successor. According to Krüger ("A New Look," 85, n. 8), Roux wrote her a letter in July 1986 in which he promised to write up his evidence when he had the time and opportunity. We look forward to its publication. On Smith and his relationship to Handel, see Alfred Mann, "Handel's Successor: John Christopher Smith the Younger," in *Music in Eighteenth-Century England*, 135-45.

<sup>11</sup>"[I]n mastering this exercise [i.e., playing the transcriptions as written] he [the modern organist] will have acquired an ease and fluency in the execution and application of conventional ornaments that will enable him to embellish spontaneously and according to his own notions of what is in good taste the other concertos of Handel and similar music, in the confidence that 18th-century ears would find his playing broadly familiar, if individual in detail. Those who play the flute [i.e., recorder] may accomplish the same thing with the concerto in F. . ." (*Two Ornamented Organ Concertos*, xi.)

<sup>12</sup>*Two Ornamented Organ Concertos*, x.

<sup>13</sup>XII Solos for a Violin or Hautboy with a Bass Figur'd for the Harpsichord. . . Part the First of his Posthumous Works (c. 1725); XII Solos for a Violin, Hoboy or a German Flute with a Bass Figur'd for the Harpsichord. . . Part the Second of his Posthumous Works (c. 1725).

<sup>14</sup>The fullest biography of Babel is the article "Babel, William" in *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers and Other Stage Personnel in London 1660-1800*, ed. Philip H. Highfill, Jr., Kalman A. Burnim, & Edward A. Langhans (Carbondale & Edwardsville:

Southern Illinois University Press, 1973), I, 190-91.

<sup>15</sup>Sir John Hawkins wrote that "it seems the fame of Babel's abilities had reached Hamburg, for Mattheson says he was a pupil of Handel, but in this he was mistaken, for Handel disdained to teach his art to any but princes." See *A General History of the Science and Practice of Music* (London, 1776; ed. Charles Cudworth, 2 vols., New York: Dover, 1963), II, 826.

<sup>16</sup>Published as *Suits [sic] of the Most Celebrated Lessons Collected and Fitted to the Harpsichord [sic] or Spinnet. . . With Variety of Passages by the Author* (London: Walsh & Hare, 1717; Richard Meares,

1718). Babel's version of the aria "Lascia ch'io pianga" is reproduced in Hans-Peter Schmitz, *Die Kunst der Verzierung im 18. Jahrhundert* (Kassel: Bärenreiter, 1955), 104-05.

<sup>17</sup>On Charles Babel, see "Babel, Charles" in *Biographical Dictionary*, I, 190.

<sup>18</sup>Examples of similar floridity can be found in slow movements from three recorder sonatas by Jean Baptiste Loeillet: Opus 3, No. 2; Opus 3, No. 8; and Opus 4, No. 3.

<sup>19</sup>*Woodwind Instruments and their History*, 3rd ed. (London: Faber & Faber, 1967), 280.

<sup>20</sup>*General History of Music*, II, 996.

<sup>21</sup>On *Playing the Flute*, 169.

# LEVIN HISTORICAL INSTRUMENTS INCORPORATED

## HISTORICAL WOODWIND SPECIALISTS

*Custom instruments made in our shop* – Renaissance and baroque recorders, shawms, 17th C. fagotto, baroque and classical bassoons, baroque oboes and classical clarinets

*From other makers* – Recorders and other historical woodwinds by Moeck and Kobliczek; continuo and chamber organs by Gerrit C. Klop

Our shop continues to offer over 20 years of experience in the *set-up and repair* of most historical woodwinds.

Please write for our free catalog.

Levin Historical Instruments Inc., POB 407, Newfoundland, NJ 07435 (201) 697-0535



## The Early Music Shop

IN LONDON AT  
**SCHOTT**

Here in our central London shop we specialise in:

- Recorders, a recently increased selection
- Early Musical Instruments
- Early Instrument Kits
- Strings, Reeds and other accessories
- Used Instruments, including Lutes, Recorders and several Viols
- Mail Order

# SCHOTT

LONDON · MAINZ · NEW YORK · TOKYO

48 Great Marlborough Street, London, W1V 2BN – Tel: 01-437 1246 Fax: 01-437 0263  
Trade Dept.: Brunswick Road, Ashford, Kent, TN23 1DX – Tel: 0233 628987 Fax: 0233 610232

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

**J**ust released: newly designed alto and soprano recorders after Jan Steenbergen at A 415 and A 440 with its characteristic high narrow windway producing a unique and refreshingly different recorder tone.

Renaissance soprano recorder with a range of 2 octaves after Kynseker. Also available a new transverse flute after Godefroid Adrien Rottenburgh



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

soprano shawm after Jacob

Denner. For twenty years

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

The playing characteristics and accuracy of tuning have been steadily improved over the years to become near perfection.

**M**oeck School and Tuju recorders have become the leading instrument in primary school music education.

# MOECK

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

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

---

# Furniture and Recorders

## The Problems with Making Copies

---

Alec V. Loretto

**Scenario No. 1.** Invite ten very experienced woodworkers/cabinet makers to copy an old piece of furniture, say a small table, with the instructions that the copy must match the original. When work is complete, gather all ten copies and the original, and submit them to inspection. Their dimensions will be very, very similar, and their appearance will in most cases be similar as well. If some of the copiers are experienced in making wood look "antique" or "old fashioned," their tables could be passed off to all but the expert eye as originals. So much so that in the past, and maybe even today, unscrupulous copiers made a good living selling "modern" antiques. Often their work can be classified as fake only after calling upon modern scientific techniques—x-rays, special photography, and chemical analysis, to mention only a few.

**Scenario No. 2.** Invite ten very experienced recorder makers to copy an old instrument, perhaps an all-wooden instrument by Stanesby. When work is complete, gather all ten copies and the original, and submit them to inspection. Their dimensions are likely to differ from those of the original, the finger holes may be of different sizes and in different positions, it is highly unlikely that they will have the same playing response as the original, and they will almost certainly sound only vaguely like the original. The copies will not have an antique appearance.

Why can tables be accurately copied, but not recorders? Answers to this question are not hard to find. Those who set out to copy tables can do just that, even incorporating some of the twisting and warping that has occurred over the years if necessary. Those who set out to copy recorders have to incorporate some

changes to make the instrument a marketable product.

Ask serious recorder players what instrument they need for concert use, and very often they will mention a Baroque alto based upon, or copied from, an original by, say, Stanesby. Among many attributes the copy must possess are: a.  $a' = 415\text{Hz}$  tuning, b. double notes for  $f$  &  $f\#$  and  $g$  &  $g\#$ , c. a response to modern (Dolmetsch) fingering, d. a tuning system loosely described as "mean-tone," e. a playing response, or feel, like that of the original, f. a sound like that of the original, and g. an outside profile close to the work of Stanesby.

If a Stanesby recorder survived with all the above features, life for a recorder maker would be much easier. All the more so if the original were in the same condition as when Stanesby completed it! But the truth is that the original will not play at  $a' = 415\text{Hz}$  (it will be nearer  $a' = 407\text{Hz}$ ), it will not have double holes, it will not respond to modern fingering, and it will have undergone numerous dimensional changes since it was made. Some or all three sections will be bent, particularly the middle section; the bore will no longer be round but oval in cross section; the bore will be appreciably deformed at the tenons, often due to the string windings exerting pressure; the windway/labium geometry will almost certainly have moved due to the wetting/heating/drying effect of playing over the years; and the block is unlikely to have remained dimensionally stable. And even if a maker were skilled enough to deal with all of these changes, few recorder players would want an instrument at such a difficult-to-accommodate pitch, although players can easily live with single holes and "old fingering."

To see why the finished products from the ten recorder makers can differ so

much, we need consider in detail no more than two of the changes that have to be incorporated.

### *Converting the copy to play at $a' = 415\text{Hz}$ .*

Here two important factors must be considered: changes to the bore and changes to the speaking length. (Speaking length, for the sake of this article, can be regarded as the distance from the south end of the block [the blockline] to the south end of the foot.) In addition the windway, labium, window, and chamfers must also be considered. To effect these changes there are no strict mathematical formulas that, if followed, will show the maker how to achieve the desired end results. There are no hard-and-fast rules that must be obeyed. Instead, the maker is guided by his experience, by what he has read, by what he has been told, and so on. Maker A, for example, might shorten the three sections (head, middle, and foot) by an equal ratio, which might in turn bear some relationship to the ratio of 407 to 415. Maker B might well decide to shorten the middle section more (pro rata) than the head or foot, while Maker C might decide to leave the middle and foot as close to the original lengths as he can, incorporating fairly severe bore and length modifications to the head. (Not surprisingly, many makers today use computers to assist in the scaling or modifying of measurements. But computers only carry out the instructions they are given, and these instructions reflect the ideas of the individual maker. So again, the new figures will differ considerably from one maker to another.)

In the above cases, the corresponding section of each instrument will be of a different length, and because of differently modified bores the instruments will

probably have different total speaking lengths.

**Converting the original fingering to modern (Dolmetsch).** The chief difference we need to consider here is changing the original 012346 (and its octave 012346 or 012347) to 0123467 (and its octave 012346). Again there are no strict mathematical formulas and no hard-and-fast rules. To achieve this fingering change, the maker might consider modifying the bore, or moving the position of hole 5, or changing the undercutting. Or a combination of these. It is very unlikely that ten makers, working independently, would come up with exactly the same solution to this problem.

The above examples show how experienced makers copying the same original—but incorporating important changes—can finish up with very in-

dividual instruments quite different in their physical dimensions: speaking lengths, bores, finger holes, windways, and labiums, to mention just a few. Not surprisingly, such serious modifications, along with the makers' individual voicings, will produce instruments that sound different from the original and different from one another. And because woods vary so much, even instruments made from adjacent pieces of the same log can have surprisingly different characteristics, all the more so if makers have treated or finished the wood according to their own ideas.

What can be agreed is that all ten copies are interesting musical instruments with special qualities of their own. All are worthy of being described as recorders based upon, or copies of, or inspired by a particular original. Their outside shapes are probably close to that

of Stanesby's, although some makers like to introduce some small individual touches of their own.

In passing it might be noted that some makers regard their versions of an original as their own personal property. While they are willing to reveal the details and measurements of the original, they will not do the same with details and measurements of the copy. Other makers make available their findings, while still others sell them.

But few, if any, attempt to give their instruments an antique or old-fashioned appearance, leaving such skilled deception to those making tables, furniture generally, and paintings. Just in case there is a change in practice here, be very careful while buying "original" Renaissance recorder consorts or Stanesby altos from your friendly local antique shop!

**GARY BLAISE**

clavichords

write or call for our free  
brochure — 314 12th Street,  
San Francisco, CA 94103  
415-552-1934

**RECORDER  
MUSIC &  
RECORDERS**

for  
**STUDENT  
TEACHER  
PERFORMER**



Send for  
FREE  
catalog

*Sweet Pipes*

23 SCHOLAR LANE, LEVITTOWN, NY 11756

## WICHITA BAND INSTRUMENT CO.

2525 E. Douglas  
Wichita, Kansas 67211

### FINE RECORDERS

*New and Used*

MOECK — KÜNG  
RÖSSLER — MOLLENHAUER  
FRIEDRICH VON HUENE

repairs and re-voicing

Cases and Accessories

*Approvals available on all instruments.*

*Lowest prices.*

PHONE

1-800-835-3006

1-316-684-0291

## Tips for Classroom Teachers

Eugene Reichenthal

For every adult recorder player in this land, there must be at least a hundred children taking recorder in school. Some of the teaching is quite good, some less so, but all of it can benefit from an exchange of ideas. With growing numbers of classroom teachers joining the ARS, its magazine seems an appropriate place for a column of tips on teaching at the grade-school level. For the past two years I've been in correspondence with recognized leaders in the field, and they've given me permission to add their suggestions to some of my own for publication.

For a less sophisticated readership I would begin with general information on such topics as the advantages of Baroque-fingered over German-fingered recorders (which have proliferated here because teachers either underestimate their pupils, are themselves insecure, or, surprisingly often, are unaware of the difference!), the ranges and sizes of recorders, and the actual pitch of those that transpose up an octave. But all this information is freely available in a pamphlet, well written by Louise Austin, called *ARS Education Program, Level 1—Classroom*. This publication, which can be requested from the ARS office, also includes a study guide for the first year, a list of goals for the student, sample musical phrases for ear-training, and a bibliography of methods, songbooks, and reference material. The office will even send merit awards for presentation to classes that have achieved the goals.

Another helpful organization is the American Orff-Schulwerk Association, P.O. Box 391089, Cleveland, Ohio 44139. Its many branches hold monthly meetings at which traveling clinicians, many of them particularly well-versed in practical aspects of recorder teaching, are invited to conduct sessions. Many of

the following suggestions originated with Orff clinicians.

### General advice

Start each lesson with something easy—ridiculously easy—so that you carry the entire class with you on to the next step. End the session with something everyone can do successfully, so that the children leave with a sense of accomplishment.

Establish discipline early. Jann Muck Battersby, for example, takes the head of the recorder from any child who is inattentive.

Give positive rather than negative instructions: "Put your recorders in your laps" instead of "Stop blowing while I talk!"

Send parents a letter and ask them to sign, detach, and return a slip at the bottom. Each school situation will be different, but you may wish to talk about the recorder as an authentic instrument, what you hope the child will achieve, what sort of home practice is expected, how to care for the instrument, on what days it is to be brought to school, and how the parents can help. Request that the child's name be on recorder and case. Dorothy Gail Elliott includes a sample letter to parents in *The Harmonious Recorder* (for publication information, see note at the end of this article).

Ms. Elliott feels that children should own their recorders, for these reasons: 1. Children learn more rapidly when they can practice at home. 2. They take better care of instruments they own. 3. They can enjoy the recorder for a lifetime. 4. Any school funds that are saved can be used to purchase altos and tenors. 5. Sterilizing instruments becomes less of an issue. (Incidentally, Ms. Battersby suggests cleaning plastic recorders in an

automatic dishwasher.)

From the start, think of your recorder class as an ongoing project, not a single unit of instruction. Plan a follow-up, even if it's only a recorder club for interested students. Club members can demonstrate recorders for next year's beginners. Let the children know there's a bright future beyond B-A-G.

Joan Fretz finds ways to teach and use the recorder in almost every music class period without devoting the entire time to it. She advises: 1. Select short tunes for recorders to play. 2. Create a short, simple recorder introduction to a longer tune the children are learning to sing. 3. Create a two-measure recorder ostinato to accompany a song. 4. Use recorders for ear-training games: play short phrases for children first to sing with syllables, then to play back on their recorders.

At the piano Ray Granito plays simple chord changes while children sustain the first tone or tones they've learned, each tone for a measure. He varies rhythms—rock, waltz, tango, etc.—and he gauges the tempo according to the children's limited breath capacity.

Unaccompanied playing, at least occasionally, is also important so that the children learn to listen to themselves more keenly. Demand special care in blowing fourth-line D, the tone with the most holes open, because it is likely to be sharp and shrill unless played attentively.

Carol King rarely has the whole class play at once: "I alternate the two halves of the group, or the front and back rows, or just the kids with velcro fasteners on their shoes, or . . . It helps everyone to listen, gives volunteers a chance to shine, and promotes healthy competition for the best sound or best attempt."

Singing before playing helps intonation.

Attaching recorders to an improvised necklace minimizes the annoyance of instruments dropping to the floor and frees hands for clapping rhythms, etc. Ray Granito and his pupils wear necklaces they make themselves, braided of vari-



## GOING OUT OF PRINT SALE

The following editions of recorder music will shortly be going out of print.

We offer them to you while supplies last at half-price.

### OXFORD BOOK OF RECORDER MUSIC

Volume 8

For recorder trio (SSA or SST)

Playing score

(358042-X) \$6.00 (\$3.00)

### OXFORD BOOK OF RECORDER MUSIC

Volume 9

For recorder trio (SSA or SST)

Playing score

(358043-8) \$6.00 (\$3.00)

George F. Handel

### MUSIC FOR THE ROYAL FIREWORKS

For recorder ensemble (SSATB)

Set of parts only

(380078-0) \$8.291 (\$4.38)

Domenico Scarlatti

### SONATA IN D

For recorder trio (SAT)

Playing score

(358723-8) \$2.30 (\$1.15)

Johann Christian Schickhardt

### SONATA IN A MINOR, Op. 17, No. 3

For alto recorder and basso continuo—complete

(358814-5) \$5.25 (\$2.63)

Prices in parentheses are discounted prices. Check and this advertisement must accompany your order. Offer good while supplies last. Write Dept. AR

Music Department

OXFORD UNIVERSITY PRESS, INC.

200 MADISON AVENUE, NEW YORK, NY 10016

146 *The American Recorder*

colored strands of wool.

### Note reading

Many of my correspondents warned of the futility of trying to teach music reading and recorder simultaneously. I agree, but I do recommend at least brief instruction in scalework, lines and spaces, and above all in reading rhythms before introducing recorders. Some knowledge of what the notes mean can make learning the instrument so much easier.

An amusing incident illustrates how this training can help. A group of six-year-olds for whom I had mimeographed a tune told me the letter names of the first few notes, clapped the rhythms, began playing, and then suddenly stopped in amazement and shouted, "That's 'Jingle Bells'!" Their amazement amazed me, because I had printed the title in large capital letters above the music. These children apparently found the music easier to read than the words.

Just keep priorities straight: note reading to help music making, not the reverse. Where reading is a problem, never belabor it.

A good number of clinicians use French time-names to teach rhythm (*ta* for a quarter-note, *ta-te* for two eighths, *sa* for a quarter rest, and *ta-fe-te-fe* for four sixteenth-notes). Two similarly effective systems, those of Edwin Gordon and Kodaly, are also in general use. Any of the three can be impressive timesavers for a teacher who works from the board and wastes no words. Two or three ten-minute sessions should suffice, even with first-graders.

Sample lesson: This is a *ta*. Here's how we clap it. Now clap three *ta*'s (one, two, three). This is a *ta-te*. We clap it this way. Now clap three *ta-te*'s and a *ta* (do this to four strong beats). This is a *sa*. We show it this way (hands out to the side on the beat). And so on.

Children respond quickly and remember well; they enjoy applying what they've learned when they get their recorders. Technical terms like "quarter-note" and "four sixteenths" can come later. At this point they only muddy the waters.

Carol King writes, "I prefer to work from large visuals and give practice sheets for homework. Group focus is better this way."

Isabel Carley prints 2/4 meter "building-block patterns" on cardboard squares:



making up several of each square so that one pattern can be used at least twice in a four-bar exercise:



She then proceeds as follows: 1. When the children know just one note, she asks them to clap and say the rhythm with French time-names. After that they finger and vocally tongue the rhythm, then play the pattern on that note. 2. When they know two notes, she has them follow these same steps, silently alternating the two fingerings before they play. 3. When they have advanced to three notes or more, she has them first clap and say the rhythm, then silently finger to her hand signals, then play to the signals.

The first notes taught are usually soprano B, A, and G (although Herbert Rothgarber recommends C and A to the words "high-low," since alternating from one to the other fingering is so easy). I would never have conceived of calling these tones by anything but their letter names, as I have done with young children for thirty-five years, but some teachers maintain that this practice places an unnecessary burden on young minds. One Orff clinician recommends "mi-re-do." That's fine for the key of G, but my pupils in the first weeks are playing melodies or snatches of tunes in C and F major and A minor, all of which would require other syllable names for the same fingerings.

Even less advisable, I feel, is some teachers' practice of calling B-A-G by the names "1-2-3," to correspond with the front holes covered. It should go against the child's musical grain to be thinking 1-2-3 while producing in that order the third, second, and first tones of a scale!

Doris Iversen suggests the following sequence, which I heartily endorse: "1. We look at the music, concentrating on note names and rhythms. 2. Silent playing: I say the note names and demonstrate finger patterns and rhythms. 3. When I see the fingers moving correctly, we look at the music and play." She adds, "I cannot emphasize enough how

'silent playing' has helped. There's no sense hearing thirty mistakes out loud." Amen.

When composing tunes for the children, I've found it helpful to start with or to leave a pause before a note that's new or difficult to finger. By Halloween my beginners know four or five left-hand notes and can play spooky songs in a minor key. This is a good time to introduce—cautiously—low E, which fixes the right-hand position more securely. I make up songs based on this easily fingered pattern:



Writing out quarter-rests rather than combining them into half or whole-rests makes counting easier.

I often dovetail tunes. I have half the class play the first two notes or so and the other half the next bit, and then continue alternating throughout. For instance, consider "Good Night, Ladies" (the introduction to "Merrily We Roll Along"): 1. BG, 2. DG, 1. BG, 2. AA, 1. BG, 2. CC, etc. In no time, of course, most of the class will be playing the whole tune, but such an arrangement permits the slower learners to participate without frustration.

Similarly, writing "split-level duets," in which one part is decidedly easier than the other, lets children select their own level without feeling held back or left behind.

As you may imagine, the above represents only a small fraction of the suggestions I've accumulated. There is much more material at hand, and I am hoping for still more, especially in the matter of teaching beautiful tone. But I want to end this installment on a cautionary note, one for top priority.

When a pupil unaccountably seems to have forgotten everything you thought he or she had solidly learned the month, week, or even the day before, do not—repeat, not—show shock or disappointment. That reaction is guaranteed to lose the pupil for all time. With your smiling patience and understanding, the delinquent will soon be safely back in the fold.

All of the teachers mentioned in this article, with the exception of Dorothy Gail Elliott, are Orff clinicians. Louise Austin

is also an ARS board member and past editor of music reviews for this journal. Jann Muck Battersby teaches in the Orff certification programs at Hamline and West Michigan universities. Among Isabel McNeil Carley's many publications are Recorder Plus (Belwin-Mills), Recorders Plus Orff Ensemble, Books I, II, and III (Schott), and Suite on Four Notes for Soprano Recorder (Loux). Dorothy Gail Elliott's The Harmonious Recorder (Noteman Press, 2603 Andrea Lane, Dallas, Texas 75228) is a comprehensive method with a wealth of suggestions for beginning a middle school recorder program. Joan R. Fretz is Director of Music and Elementary Classroom Specialist for the Huntington, Long Island schools. Ray Granito, who recently received a "Meet the Composer" grant for Primavera (commis-

sioned by the Long Island Recorder Festival and published by Hugh Rayborne Productions), teaches a course on music for children at Queens College and has contributed substantially to the new Silver Burdett-Ginn music series. Doris Iversen conducts regularly at the Long Island Recorder Festival and has instructed at the LIRF summer workshop. Carol King's Recorder Routes (Memphis Musicraft Publications, 3149 Southern Ave. Memphis, Tenn. 38111) is a standard guide for teaching soprano recorder in the Orff classroom. Among Herbert Rothgarber's publications are Celebration (Belwin-Mills), The Ensemble Recorder, Book II (Consort Music), Here Is Your Recorder, said Captain Jack McSnorter (Hugh Rayborne Productions), and Sing, Clap and Play (Alfred Music).

## THE KOCH RECORDER

HAVERHILL,  
NEW HAMPSHIRE 03765

Tel. (603) 989-5620

Illustrated Folder on Request

Established 1936

## HIGHLY RECOMMENDED For recorder teachers!

The Soprano Recorder Songbook for Children (\$3.50) and Teacher's Manual (\$15.00) are listed by The American Recorder Society Education Program — Level 1 (a recommended materials list). The American Recorder says, "This excellent songbook and manual will do much to improve classroom recorder instruction, especially when the teacher is untrained... Highly recommended."

Manhattan Beach Music (Dept. A2)  
1595 E. 46 St. Brooklyn, NY 11234 (718) 338-4137  
WRITE FOR FREE BROCHURE TODAY!

## The Early Music Shop of New England

VON HUENE • MOECK • WOOD • MOLLENHAUER • ANTICO • MINKOFF  
AMADEUS • SCHOTT • PETERS • MONK • BÄCHLE • KÖRBER • METTAL  
BÄRENREITER • LONDON PRO MUSICA • KOBLICZEK • DOLMETSCH  
KÜNG • PIRASTRO • ZEN-ON • AULOS • YAMAHA • MOULDER • ADEGE  
RÖSSLER • LE DUC . . . and all the other great names in Early Music.

Call or write today for our catalog

The Early Music Shop of New England  
59 Boylston Street, Brookline, Massachusetts 02146  
(617) 277-8690



"The Happy Man," a lithograph by Duncan Stuart. It is in the collection of Stanley Hess, a retired art professor and very active recorder maker and player in Tulsa (see "Tone Building, figuratively speaking, with the Baroque recorder" in the August 1980 issue and Letters, November 1982).

Hess writes: "Because of the recorder's intermittent existence, you are mostly stuck with reproducing early woodcuts and black-and-whites of early paintings when in need of artwork. I would like to help change all that. This lithograph of a recorder player was done when Professor Stuart was teaching at the University of Oklahoma in 1947, that is, only eight years after the formation of the ARS. I thought you might want to use it as something extra for the fiftieth anniversary. Despite the title, the central figure seems quite melancholy to me. The alto recorder he is holding is clearly a three-jointed instrument but resembles the work of no maker I know. . . . Stuart, whom I consider a genius of the first rank, was my introduction to the recorder. He played the instrument and built and played the harpsichord. After leaving Oklahoma, he became a professor of architecture at the University of North Carolina.

Reached in North Carolina, Professor Stuart, now also retired, noted that "The Happy Man" is surrounded by objects he enjoys. The artist's happy association with the recorder began in 1941, when he saw a Koch recorder displayed at G. Schirmer's in New York City. He had to ask the clerk what it was. Stuart purchased the instrument, taught himself to play, and later belonged to recorder groups for a number of years, on occasion performing in public. Now, having injured his thumb, he has "fallen from the ranks of legitimate recorder players" and confines his music-making to an electronic keyboard.

## "A Peculiarly Giddy Experience"

The ARS's 50th anniversary play-in on April 1st was a phenomenal success—exceeding its organizers' wildest expectations. Postcards, letters, and photographs have poured into the ARS office from all over the world, describing solo and group performances of "The Night Watch" atop mountains and in basements, at fancy addresses and on street corners. These reports are still coming in.

A final tally is in preparation; meanwhile, here are some of the highlights.

"At 4:15 p.m. I was tooling along to the opposite end of the city to play in a trio. Caught in a 'chute' of rerouted expressway traffic, I watched the hands move around my watch face. I envisioned pulling over to the side, holding up the line, whipping out my soprano recorder, and playing merrily away while a traffic cop wrote me a ticket. I exceeded the speed limit and arrived at the playing house with a minute and a half to spare. The two other players stood in the doorway, instruments in hand. Up the steps I went two at a time; my coat still on, I plopped into a chair and WE PLAYED! Not well, but we played that Holborne. . . . It was a peculiarly giddy experience." So wrote Tossi Aaron of Elkins Park, Pa., summing up the spirit of the occasion.

The automobile was in fact the setting for a number of performances. George Cripps of Cape Coral, Fla. skimmed into a shopping center parking lot at 4:58; Robert See pulled off the highway near Columbia, S.C.; Jean Lathrop sat in her car in downtown Cleveland; and Elaine Yontz stopped by the roadside in Chatmire, Fla. and played with the motor running. Phillip Stiles wrote that he and his wife Elise played "in the car on the way to Hartford," but he neglects to say whether they pulled over or not.

Other members seemed to feel that a project designed to unite the earth in sound should take place in a natural out-

door setting. A group from the Denver Chapter played atop Colorado's Keystone Mountain at 11,640 feet (see August cover). Barbara Sutherland and her daughter played on Burke Mountain in St. Johnsbury, Vt., sixty miles south of the Canadian border. Cliff Prentice of Faith, S.D. sent photos of himself playing at Devil's Tower National Monument in Crook County, Wyo.

The ocean featured in at least a couple of performances. Elliott Royce sent us a photo of himself holding forth with his recorder on the deck of his boat; in a letter he explained that he always "keeps a plastic alto on board so as to be ready for these fiftieth anniversaries." Kathy Schenley of Chapel Hill, N.C. capsized her sailboat in the Florida keys but was rescued and brought to shore in time to call home and play via the phone with ten friends assembled for the play-in.

Some members seemed to feel that an historic occasion should be marked in an historic spot. The Twin Cities Chapter played in the rotunda of the State Capitol Building. A group played in Williams-

burg, Va. The Santa Fe Recorder Society played at the Palace of the Governors, the oldest government building in continuous use in the United States. Miami's Evelyn Nielsen may take the prize for the oldest surroundings, though: she sounded her soprano in the Mayan ruins of Palenque, Mexico, in front of the Palace and the Temple of the Inscriptions.

Others found different ways to make the occasion special. David Cohen of Maryland, for example, donned full tuxedo and conducted eight students and friends, timing the downbeat to a stopwatch that had been set to the atomic clock located in the D.C. Naval Observatory.

### Our far-flung members

Canadian Miriam Tees played by herself in her hotel room in The Hague, and Sarah Ehrlich of Columbia, S.C. played a solo three days after arriving in London. Luise Dietzfelbinger played in Bayreuth. Allen Brimmer of Project HOPE played with a friend on the Caribbean shore in Belize. Denver's Gerrie Fisk played during breakfast at a country inn in Beechfield, Victoria, Australia—to no great critical acclaim: "Everyone, including the cats, left."



Members of the Santa Fe Recorder Society outside the Palace of the Governors.



Martha Bixler conducts at the Symphony Space in New York City.

Marjorie Bishop played while trekking in Nepal. Sibylle Schiemenz of Kiel and thirteen friends played in a hostel that has housed a "music week" every year since 1949. Isaac Nagao of Aoba, Japan played alto by himself. Another soloist was Bertha Cutress of the University's Department of Marine Sciences in San Juan, P.R. Mimi Hook sent a postcard showing where she played at the top of Cooper Island in the British Virgin Islands. Bostonian Jeff Del Papa played solo in the Parks Hotel in Stillorgan, County Dublin, Ireland. Rose-Marie Janzen had to play an hour early in her Paris apartment because of strict French rules against noise after 10 p.m. Connecticut member Helen Hermes played on a boat in the Pacific Ocean going between Mexico and Costa Rica.

More than one member living abroad had reason to curse the mails. Mimi Samuelson of Salzburg sent in her reply card with the phrase "Yes! I performed the Night Watch..." crossed out and over it "No, damn it! My magazine arrived April 6th." Our sincere apologies to her and to any others who missed out; we certainly missed you.

#### Less exotic sites

Sharor Harper and Sally Hubbard performed on a Raleigh, N.C. sidewalk. Several members played in the rain. Dawn Culbertson played in her Baltimore basement. Marion Wood and two friends sneaked out of a luncheon in Fullerton, Calif., played, and slipped back in. Rose Shields of Carson, Calif. played in the lobby of a theater while waiting for a play to begin. John MacKenzie of Flint, Mich. played in New York's JFK Airport before boarding his plane to Portugal.

Edith Yerger played tenor while cooking dinner in Middletown Heights, Ohio, and Esther Cohen played while babysitting two grandsons. Nurse-midwife Mickey Gilmore raced to her Atlanta, Ga. home to play after delivering a baby.

Others who involved younger generations in this historic occasion include Judith Workman, who played with her son (a bit under tempo, she says). Joachim Matthesius played with his granddaughter in Housatonic, Mass. Members of the Bergen Chapter included first-grader Jennifer Peter in their festivities. And although Frank Plachte of Beverly Hills, Calif. played alone, he was mindful of his

responsibility to the future: he played the bass line on a bass crumhorn "in order to give this lovely music a particularly sound underpinning for the next fifty years."

April was the height of the sick season in some parts of the country, and more than a few members reported playing "The Night Watch" in bed with only the flu for accompaniment. When the rest of Ann Morse's trio got sick, she dragooned a pianist and guitarist and played the top line on tenor. April 1st found Barbara Porterfield's husband in the hospital with kidney stones, so she taped his part, then played hers live along with it. Joan Easley of San Diego played half the notes—her right wrist was in a cast from "slipping in the cat's water dish spillover."

If you heard an echo afterwards, it was probably Nancy Buss of Atlanta, who looked up from her studying at 5:15, said "better late than never," and played away.

#### Canadians, chapters, and consorts

Thirteen members of the Toronto Early Music Players (TEMPO) met at the home of Lois Dove. ARS Musica Montreal sent a photo of its gathering. Twenty-eight members of the Calgary Chapter joined with some players from Lethbridge. Jacklyn Flett Johnson reports that seven ARS members met in the Vancouver area, the first such gathering to her knowledge. The Brandon, Manitoba Collegium played under Jim Mendenhall. Scott Paterson of Scarborough, Ont. was alone on April 1st, but he "sang with fervor" in his home.

The Princeton Chapter gathered in force, seventy-eight strong. Sixty members of the Chicago Chapter, assembled for a workshop with Shelley Gruskin, put aside Purcell and picked up Holborne at 4 p.m. Twenty-eight members of the Dallas Chapter played in Thanksgiving Square. San Diego fielded forty-six players, Tucson twenty, Twin Cities twenty-four, and New York City fifty-five. The Nashville Parks Chapter used all sizes of recorders from garklein to great bass. Members of the Eastern Iowa Chapter had a rather special guest artist: Michael Copley of the Cambridge (England) Buskers arrived at 3:50, just in time to drop his luggage and be introduced before playing with them.

Consorts from Massachusetts (Capitol) to California (Wembley Symposium), from Boise (The Town Waites) to Hawaii (Skylark Recorder Quartet) took part.

Members of three Washington County, Md. consorts joined forces for the occasion: the Elizabethtown Recorder Consort (twenty-five years old this year), the Museum Recorder Consort, (ten years old) and the Presbytooters (three).

A vivid description of the group experience comes from Laurel Twomey of Fullerton, Calif.: "Thirty seconds . . . fifteen . . . ten . . . five . . . Checking his watch, director Thomas Axworthy start-

ed the Rio Hondo Recorder Collegium in Whittier. We happily played the 'Night-watch' salute on sopranos, altos, tenors, and basses, with shawms and sackbuts doubling on the B section. After the applause came the comments—'I had goosebumps.' 'So did I.' 'Wasn't it wonderful to be playing at the same time as people all over the world?' 'To be sharing this music with so many others. What a feeling!'

• A violinist in a major orchestra considers himself fortunate to earn \$60,000–\$70,000 a year. To achieve this eminence he begins practicing as a young child and taking expensive lessons on an expensive instrument. He continues to practice as he attends high school and then goes through the conservatory. Summers he'll spend at music camp endlessly perfecting his art. If he's talented and lucky enough to survive the devastating rounds of auditions and finally does land a job, he's one out of a thousand. Never mind that he'll be playing the standard repertoire for the rest of his life and will have to put up with conductors—that last vestige of absolute despotism left in this un-aristocratic world. He's made it, he's a winner in life's lottery, and he's earning what any Stanford MBA earns his very first year out of school.

• Each year the conservatories turn out talented and ambitious graduates, and each year there are fewer and fewer positions for them to fill. This past year the Denver Symphony and the New Orleans Symphony folded.

• It's no longer a shock to hear gifted and accomplished musicians playing on street corners or in subway stations.

• One studies the weekly listings of concerts and recitals, and one comes to the sad realization that most of these events take place not because an insatiable musical public clamors for more concerts and recitals, but, pathetically, because

## Amateurs, Professionals, and the ARS

*Bernard Krainis received the Society's Distinguished Achievement Award at the Boston Early Music Festival in June. The following is his acceptance speech:*

I'd like to thank you, Martha, and all the other members of the ARS board of directors, who were kind enough to honor me today. That you did so in spite of my occasional public scoldings of the board shows a commendable generosity of spirit that I am delighted to acknowledge. In any event I am pleased to salute board members for their ingenuity in acting on at least one measure that I'm not likely to criticize.

With all the early music going on around here, I'm sorely tempted to stroke my beard and reminisce at length about the prehistoric times when early music had not yet been invented, but since you've presented me with such a bully pulpit, I'd like instead to say a few words about amateur and professional, as they relate to the recorder world.

Whenever something is published in the AR criticizing recorder players for their lack of seriousness, there appears, predictably, in the very next issue a defiant letter to the editor in which the writer peevishly claims that the "professionals" are again trying to "take over" the Society. It's tempting to ascribe this chronic response to simple pathology, so we mumble something about "paranoia" and forget about it until the next time.

But a rational way to discuss the matter of amateur and professional must be found, it seems to me, not only because both groups are in deep trouble, but

because a healthy recorder movement is possible only if those who play for pleasure and those who perform and teach for a living can find some mutually beneficial way of coming together.

Professional musicians have been in deep trouble since the recording strike of the late 1940s. Threatened with virtual extinction as a direct result of technology—in this case, recordings that drastically reduced the need for their live services—musicians attempted through the strike to establish a system of royalties that would make up at least somewhat for those lost earnings. The strike failed, and, as a result, music as a profession has become what can only be called a disaster. Rock stars and a few classical superstars make out very well indeed, but as for the rest, only someone who is so crazy he can't be talked out of it should seriously consider becoming a performer. Here's why:

• In the 1950s serious freelance musicians felt it undignified to appear in the pit of a Broadway show, or do a stint at Radio City Music Hall, or tour with the ballet, but they did it in order to eat. Now performers fight over these soul-destroying jobs and are proud to have them. I remember Morris Newman telling me that when he got out of the conservatory in the fifties he was unable to land a job with a major orchestra so was obliged to play with the Kansas City Symphony for a few years. We're talking minor leagues here. Now when an opening appears in Kansas City, hundreds of musicians flock to the audition.



vast numbers of musicians just have to play.

• Go to any symphony concert and look around. How many young people do you see? If it's not a program of early music, I'll bet there are mighty few. Our local reviewer has called this melancholy phenomenon "the graying of Tanglewood." Good music is obviously and steadily losing its audience. Some say that high ticket prices are the culprit, but ticket prices don't seem to affect attendance at rock concerts.

• A young American recorder player recently made a recording of some Baroque concertos. He paid the recording company \$4,000 for the privilege, and he's convinced he got a bargain.

• If you want some idea of where the music profession stands in relation to other career choices, you need only remain in your seat while the final credits roll after the movie is over. There, in a chilling demonstration of the musician's non-existence, everyone who had anything remotely to do with the making of the film, from the hairdresser and stage-hand on the one hand, to the script girl and electric cable-splicer on the other, is named and duly credited—but it somehow never occurs to anyone to mention the pianist or saxophonist. Or any other performing musician. Ever.

One could go on and on, but sad as the situation is for the conventional musician, consider how much worse it is for the specialist in early music. Nor are there stints at the Music Hall or tours with the ballet for the harpsichordist or Baroque bassoonist. Every season, it seems, one hears about another valued colleague who finally got fed up with being low man on every available totem pole and chucked the music profession to attend business school, do computer programming, or sell real estate.

But what has this dolorous state of affairs to do with recorder players? After all, hasn't the recorder throughout its history been the instrument of amateurs? Oh sure, Bach and Vivaldi wrote works that are clearly beyond the amateur's grasp, but aren't they the exceptions? For the most part wasn't the recorder then, and isn't it now, an instrument for those who enjoy making music for their own pleasure? The answer to all these rhetorical questions, of course, is yes.

But why, then, do the spoilsports regularly complain about the poor quality of that kind of music-making? As long as someone is playing for his own enjoyment, why should some compulsive perfectionist be ticked off because what he hears is not quite note-perfect?

The answer is simple. There are those

who feel music to be a supreme manifestation of the human spirit, a sublime product of the human imagination, a glittering ornament of human civilization. According to these folks, music deserves as much care and thought as other important activities such as cooking, or baseball, or model railroading. And to observe other folks being satisfied with a casual run-through of a beloved masterwork is to them like putting sugar in the pot roast, or swinging on a 3-and-0 pitch, or (you won't believe this!) lashing up a Pennsy GG-1 to an Illinois Central EMD. The Constitution doesn't prohibit such things, but, really, does one create and maintain a national organization in order to promote and perpetuate them?

Now it goes without saying that recreational noodling, like touch football, is a harmless pastime, and I gladly join LaNoue Davenport in saying, more power to those who enjoy it. But surely this level of involvement does not need the encouragement or support of a national organization. Music, after all, is an art, and a music organization must by its very nature pursue artistic rather than social goals. What the recorder world does need is an organization that can inspire the blissful recreationist to develop a greater respect for his instrument, for the composer, for the listener, and, in the process, perhaps even for himself.

What does need support and encouragement, then, is the amateur player who seeks to improve his technical grasp and deepen his musical understanding. In a world where there exist few good teachers, and where lessons from even an indifferent teacher can sometimes overwhelm a slender budget, the serious amateur has now no way to turn. Group playing and chapter meetings are enjoyable and often enlightening, but one does not learn to play a musical instrument by means of group playing or monthly meetings or even by attending a summer workshop. Something more is needed if the amateur is to develop his full potential.

Anyone wanting to learn an instrument will need: 1. a teacher, 2. a graded program of instruction, 3. practice, and 4. time.

Ideally, an amateur recognizes his limitations but keeps trying. He realizes that he will never be a virtuoso, but he knows that he can shape a phrase coherently, that he can find the right tem-

	<h2>early music at</h2>	
	<p>Now in its second decade, the Early Music Studies program at the College of St. Scholastica has established a world-wide reputation for excellence. The program offers a Bachelor of Arts degree in Early Music Studies, with a choice of emphasis in Applied Music, Music Literature, Music Education, or Music Management. Students work closely together with faculty in a congenial and stimulating environment.</p> <p><b>Early Music Faculty</b> Shelley Gruskin—recorders, flutes Sr. Monica Laughlin—clarinets, recorders Penny Schwarze—viols, baroque violin LeAnn House—harpsichord, fortepiano Edward Martin—lute Paul Fletcher—voice</p> <p><b>For more information, contact:</b> LeAnn House, Chair, Department of Music The College of St. Scholastica, Duluth, MN 55811 218-723-6194</p>	
	<h2>st. scholastica</h2>	

po for a particular piece, that he can play reasonably well in tune, that he can master a modest expressive vocabulary, and that he can comprehend certain formal and stylistic concepts. He understands, in other words, that all the essentials of intelligible music-making are accessible to the ordinary mortal. And most of all, the serious amateur is guided by an obvious principle—the ceeper the involvement, the greater the enjoyment.

How does the amateur acquire these skills? He learns from a professional. There is no other way. The professional is the model, the teacher, the inspiration. Without a corps of professional player/teachers, there can be no serious amateur music: it's a case of the blind leading the blind endlessly through the labyrinth.

The serious amateur does not resent the professional as one who spends his life in idle pleasure. He knows through

experience just how much sweat goes into the pursuit of excellence. He understands that professionals must be paid for their services so they are able to earn as much as a plumber or a carpenter or a policeman. Otherwise there eventually won't be any musicians.

The amateur is a vital and necessary component of a healthy musical culture. If good music is ever to flourish in our society, it must be supported by a strong base of musical amateurs. If performers are to have faithful and enthusiastic audiences, if publishers and instrument makers are to have a steady market, and especially if composers are ever to have a fruitful interchange with both listeners and performers, then we need lots more amateurs. Serious amateurs.

That's where the American Recorder Society comes in. If it is to justify its second fifty years of existence as an organization of musical amateurs, it must

somehow, in this brave new world of computers and VCRs, devise a means of providing current, and especially potential, players with serious instructional material that makes up for the lack of good teachers. To create a new generation of accomplished amateurs, the Recorder Society must employ the latest technology and exploit the talents of our finest professionals.

The American Recorder Society has existed for fifty years and has five thousand members. If the Society could come up with a program that would stimulate and challenge the vast number of potential players out there, that figure could easily rise tenfold. With fifty thousand members, the ARS could change the American musical landscape. Both amateurs and professionals could then rejoice greatly and jointly, and the American Recorder Society will then have fulfilled its historic mission.

## Hortus Musicus Tallinn

Kenneth Wollitz

Among the many ensembles performing at the Boston Early Music Festival this past spring was one new to these shores, the Estonian group Hortus Musicus Tallinn. It presented two programs, a twelfth-century Croatian liturgical drama, *Tractus Stellae*, and a concert of late Renaissance and early Baroque German and Italian music. After the Festival Hortus Musicus Tallinn came to New York and played its Renaissance program at St. Paul's Chapel on the Columbia University campus. There was little advance notice of the performance, so the audience was small. It consisted largely of local Estonians, who responded with justifiable pride and enthusiasm to their musical compatriots. I attended this concert and later was able to chat with the group's director, Andres Mustonen, at which time some surprising things about the group were explained.

One surprise was its size. To play the opening set, a group of dances from Praetorius' *Terpsichore*, twelve instrumentalists appeared. This is a large number for any early music group and particularly impressive for one that had travelled

from so far away. Most members played several instruments, so the sound possibilities were rich indeed. Among the loud winds there were two shawms, two sackbuts, cornetto, bass dulcian, and rauschpfeife; of soft winds, three flutes, quartets of recorders and krummhorns, and two ranketts. Bowed strings included two violins, viola, four viols, and violone. There was also a variety of plucked strings: two pandoras, cittern, lute, and theorbo. Finally there were a chamber organ, a harpsichord, and a battery of percussion instruments.

The players moved easily and smoothly from one group of instruments to the next with no pause for tuning, yet the intonation was excellent. It was particularly a pleasure to hear the sound of violins in this music. The level of playing was thoroughly professional and in some cases virtuosic, most notably in the case of the recorder soloist, Neeme Punder, whose divisions were swift and dazzling. Clearly this was a group that had rehearsed and performed a great deal.

Next, five singers appeared for two songs by Johann Hermann Schein. Once



Hortus Musicus Tallinn.

again the ensemble was precise, and the voices were well balanced and blended. The rest of the program consisted of canzonas by Scheidt, songs by Hassler, intradas of Orologio, madrigals of Monteverdi, and a group of galliards by Trabaci. The entire performance was beautifully

presented and a pleasure to hear.

When I interviewed Andres a couple of days later, the group's keyboard player, Imbi Tarum, served as translator. I learned that Andres had studied violin at Tallinn Conservatory. Stimulated by recordings of Noah Greenberg's New York Pro Musica and of August Wenzinger, he decided in 1972 to form his own group for early music. At first there were only recorders, a viola d'amore, and a harpsichord, but very soon the group began to acquire other instruments and to learn to play them. There was no instruction in early instruments at the conservatory, so the group's members learned from old treatises and from each other. As time went on they were able to import from the West performers such as the Hilliard Ensemble for further instruction, and Andres and others studied in Germany and Belgium with such performers as Wieland Kuijken. The group has performed throughout the Soviet Union and in eastern Europe and in recent years has made increasingly fre-

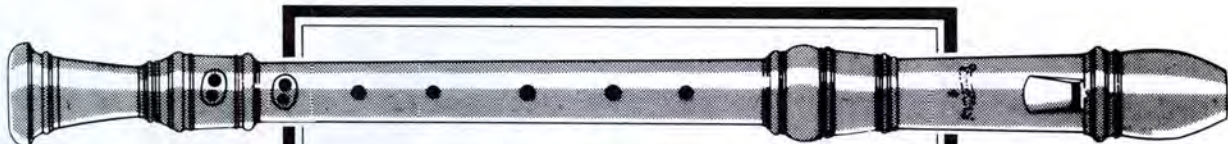
quent appearances abroad at early music festivals and on tour. It has been featured in more than a dozen European and Soviet television programs, produced fifteen recordings on the MELODIYA label, records regularly for German radio, and will issue its first European release on BIS this fall.

All the members of Hortus Musicus Tallinn graduated from Tallinn Conservatory on modern instruments, but all now play historical instruments exclusively. The group is completely state sponsored, so its members are free to concentrate entirely on early music. When not on the road (they give some eighty concerts a year), they rehearse every day, three or four hours with instruments and two or three hours with singers. Andres feels that this has made it possible for his group to develop a unique sound, something he thought was lacking in many of the major performances that he heard at the Boston Festival, where players had been brought in from a variety of places; even under

the ablest conductors, a certain blandness was the result.

Although Hortus Musicus Tallinn performs a wide range of early music, Andres feels that at present the group's particular strength is in works of the late Renaissance, such as the program I heard. The group's size and versatility allow it to present this music richly, with the variety of tonal color it deserves. He is willing to wait to perform more chamber-like repertoires—fifteenth-century Flemish music, for example—until the musicians have studied and rehearsed the music to the point where they can make it sound as they think it should. This strikes me as an admirable display of patience and restraint, but perhaps a luxury most unsponsored Western groups cannot afford.

Hortus Musicus Tallinn hopes to perform on this side of the Atlantic again in the future and has indeed obtained concert management to do so. I look forward to hearing this group again in whatever repertoire it presents.



The Moeck International Summer Course

for

## THE BAROQUE RECORDER

will be held from 14–21 July 1990  
at Charlotte Mason College, Ambleside

set in the magnificent surroundings of the English Lake District and overlooking Lake Windermere.

### TUTORS

Edgar Hunt, London: Cecile Michels, Paris:  
Helen Rees, London: Maria Boxall, London

For admission, accommodation expenses  
and other details please apply to:



MOECK UK, 38 Manningham Lane,  
Bradford BD1 3EA  
indicating your musical qualifications



**KEITH LORAINÉ.** *A Handbook on Making Double Reeds for Early Winds.* Berkeley, Calif.: Musica Sacra et Profana, 1982; 51 pp.; \$13.30 (soft-bound).

There are many ways to skin a cat—and to make a reed. Although the designs of modern woodwinds are comparatively standardized, there are still numerous styles of modern reeds and different methods of making them. Given both the greater variation in instrument design and the general lack of historical models, it should come as no surprise that with early reeds the diversity of styles and methods is even greater. In this handbook, Keith Lorainé draws upon his experience as a builder and player to describe his own highly successful approach to designing and making early reeds.

Written with both the novice and the experienced reed maker in mind, the book provides step-by-step instructions for building and modifying reeds for a variety of reproductions of early instruments. It is divided into a number of short chapters. After first discussing the nomenclature of the parts of reeds, types of scrape, and relevant aspects of the instruments associated with them, Lorainé

lists and illustrates the tools and supplies essential to the processes of reed making. He then takes us through these processes: profiling, folding, shaping, wiring, wrapping, mounting on a staple (if appropriate), adjusting blade width, reaming, and cutting open the tip. After that he deals with scraping, adjustment, and fine tuning and touches on questions of basic reed design. Following a chapter on emergency measures comes a chart detailing measurements and other particulars of reeds for such common makes as Hanchet, Moeck, Körber, and Wood. The next topic is hardware: making one's own shapers, mandrels, easels, staples, and crooks. The penultimate chapter describes the construction of a special crumhorn reed that is intended to play both loudly and without soaking. Finally Lorainé discusses the tuning of the instruments themselves (by enlarging or reducing the effective size of holes), ending with a list of suppliers and a bibliography.

While the text will win no literary prizes, it is generally clear and understandable. Buttressed by numerous diagrams that help explain the processes of construction, it is also adorned throughout with cartoons (drawn by G.V. Ricksecker) of an anthropomorphic "Reginald

Reed"—obviously included to enliven what may be feared is a dull subject. However, their presence in a textbook is not without some risk: humor must be special indeed to withstand the inevitable repeated viewings. (One bit of humor is probably unintentional: upon seeing a chapter headed "BASIC REED SCRAPPING THEORY" I was naturally intrigued, having had to scrap a few myself but not realizing there was any theory involved; I of course soon found out that *scraping* theory was, after all, the topic being discussed.)

While Lorainé has taken great pains to discuss the processes of reed making thoroughly, he assumes that his readers have already mastered one vital skill: knife sharpening. The neophyte would thus be well advised to consult a manual on making modern reeds (such as *Bassoon Reed Making* by Mark Popkin and Loren Glickman [Evanston, Ill.: The Instrumentalist Co., 1969; 2nd ed. 1987]) that takes up this topic in detail. In fact, any maker, regardless of skill, should find it helpful to study the alternative methods of construction suggested in other manuals, since different ones work for different people.

Unique to Lorainé's book are his instructions for making one's own tools. Although many of the tools available for modern reed making are adaptable to early reeds, they are often quite expensive; in addition, the odd sizes needed for some reeds may be unavailable. One can sometimes produce this equipment using hand and power tools found in a modestly appointed home workshop, though most of the processes involved in making staples and crooks require a more elaborately equipped metal shop. (One small suggestion: tapered mandrels with a wide range of diameters can easily be made from scratch awls available inexpensively at any hardware store. For making reeds the exact taper is not critical; one needs merely to remove the tip with a grinder, leaving an end with an appropriate diameter. The use of scratch awls avoids the need for the lathe required by Lorainé's process.)

**New from the  
PROVINCETOWN BOOKSHOP EDITIONS**

**JEWISH FESTIVAL SONGS**

Set by David Goldstein for Recorder Trio (SAT). 23 holiday pieces lovingly harmonized for recorder sonority; arranged by festival, including 4 lively Yiddish Wedding Songs

**PBE-8. Playing Score \$4.95**

**SUITE CANADIANA**

8 British- and French-Canadian tunes, artfully set by Andrew Charlton for Recorder Trio (SAT)

**PBE-10. Score and 3 Parts \$6.00**

**A GERMAN SONG-FEST**

6 Favorites plus a Waltz-Medley, freely set by Andrew Charlton for Recorder Quartet (SATB)

**PBE-9. Score & 4 Parts \$6.95**

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

*A good source for your early music needs.*

This handbook thus contains a mine of practical information for the player of copies of early reed instruments. My main reservation concerns not so much Loraine's own reed designs but some basic aspects of the instruments for which they are intended. For instance, existing evidence—and there is more of this than most builders seem to realize—suggests that the staples of crumhorns and Renaissance rackets were mildly tapered (despite the cylindrical bores of the instruments themselves), and that the reeds were not bound onto these staples but were separable (as on the bassoon). Because of some false analogy to certain bagpipe reeds, however, the reeds of modern crumhorns and rackets are commonly bound onto cylindrical staples; the easy availability of cylindrical brass tubing encourages this

construction. Existing evidence also suggests that the reeds of the smaller shawms resembled those still associated with the traditional shawms of Catalonia: short, wide, and fishtail-shaped, built to be placed on a staple. The latter was surrounded by a pirouette whose flat upper surface provided lip support without preventing lip control. The reeds for reproduction shawms are commonly built instead like oboe reeds, bound onto a staple and with a more elongated shape. The design of the pirouette is modified accordingly, or the pirouette is dispensed with entirely. It has been my experience that the acoustical ramifications of these modern adaptations is negligible in the case of crumhorns and rackets, but that the effect on the pitch and timbre of shawms is considerable. (The findings of some other

makers are just the opposite, however. Controlled experiments are difficult, since more than one variable is altered in the change of basic design.) In any case, considerably more experimentation with the original types of construction is warranted. In the meantime, the designs detailed by Loraine are eminently suited to the instruments currently available; in addition, his methods of construction will be found useful in developing reeds and accessories after more historically justifiable models.

Herbert W. Myers

Herbert W. Myers is lecturer in Renaissance winds and curator of the Harry R. Lange Collection of Instruments at Stanford University. He is a member of The Whole Note, a San Francisco Bay Area quintet performing on early brass, woodwinds, and strings.

#### TRANSCRIPTIONS AND ARRANGEMENTS FOR RECORDERS

By Douglas Gunn

PP 1	The Pastoral Symphony (Messiah), ATB	G.F. Handel	\$0.87
		Playing Score	
PP2	Five Christmas Carols SAT	Traditional	\$1.82
		Playing Score	
OSSIAN	Nine Irish Tunes STB/SAB/ATB	Carolan	\$2.55
		Playing Score	
OSSIAN	Nine Chorales from Christmas Oratorio, SATB	J.S. Bach	\$2.15
		Playing Score	
OSSIAN	Twelve Irish Tunes 9 for S or T, 3 for A, and BC	Carolan	\$2.88
		Score and Parts	
OSSIAN	Seventeen Irish Tunes 10 for S or T, 4 for S, A, or T, 3 for A, and Keyboard	Traditional	\$3.10
		Score & Part	

Payment with order. For orders under \$8, please add 15% for post and packing, 10% for orders above \$8. Minimum \$1

#### PODDLE PRESS

37, North Great George's Street, DUBLIN, 1. Ireland

Restoration, Repair,  
and Maintenance  
of Fine Instruments

### Collins and Williams Historic Woodwinds

White Hollow Road  
Lakeville, CT 06039

All our work carries  
a guarantee of  
your satisfaction.

JOHN HAJDU HEYER, ED. *Jean-Baptiste Lully and the Music of the French Baroque: Essays in Honor of James R. Anthony*. Cambridge: Cambridge University Press, 1989; xiv & 328 pp.; \$54.50.

Resurgent interest in music of the French Baroque is nowhere better exemplified than in this fine collection of essays on Lully and his influence, by leading specialists in the field. The thirteen contributions are not intended for the casual reader; they are all serious research studies and reports, heavily documented and illustrated. The essays (all in English) are arranged in approximately chronological order, preceded by a glossary of French technical terms and an elegant introduction by Paul Henry Lang, and followed by a bibliography, prepared by Dorman Smith, of Prof. Anthony's writings—including, of course, his very influential *French Baroque Music from Beaujoyeulx to Rameau*. The entire volume has been carefully edited and indexed.

Available space permits but a brief summary of the contents:

In "The first opera in Paris," Neal Zaslaw presents an absorbing reinvestigation of the situation surrounding the presumed first musico-dramatic work given at the French court—Marazzoli's *Il guidizio*—offering new perspectives on the performance and its meaning.

Catherine Massip's provocative "Mi-

## RENAISSANCE FLUTES

BOB McNULTY, Fluteman RD #1 BOX 358  
CENTRE HALL, PENNSYLVANIA  
1-6-8-2-8



chel Lambert and Jean-Baptiste Lully” describes the collaboration of Lully with his father-in-law, Lambert, a leading teacher of singing and court composer. She suggests that Lully may have learned his style of writing *airs* from Lambert, who in turn may have contributed examples to Lully’s works.

Lionel Sawkins’ “Chronology and evolution of the *grand motet* at the court of Louis XIV” is a complex, extended study that focuses chiefly on: 1. Perrin’s role as librettist to chapel composers, 2. the nature and production of chapel music revealed through the *livres du Roi*, and 3. scoring practices of the *sous-maîtres* responsible for this music. John Hajdu Heyer’s detailed study, “The sources of Lully’s *grands motets*,” dovetails well with Sawkins’ essay.

In “Some notes on Lully’s orchestra,” Jérôme de La Gorce investigates the size and timbral diversity of this ensemble, demonstrating the growing importance given to outer parts and to homogeneity in sound.

Herbert Schneider’s “The Amsterdam editions of Lully’s orchestral suites” examines thoroughly the editorial changes made by the publishers of Lully’s music in Amsterdam at the turn into the eighteenth century, showing how these changes resulted from the preferences for smaller orchestral forces and Italian performance style, both favored by the non-French audiences for whom the editions were intended.

In “Parnassus revisited,” Julie Ann Sadie retells the story of Titon du Tillet and his *Parnasse François*, offering a

special perspective on its musical references and a valuable “Index of the musicians mentioned in the Parnassian works of Titon du Tillet.”

Marcelle Benoit’s “The residences of Monsieur de Lully” is a fascinating study of the composer’s ever-growing acquisitions during his time at court and of the contexts in which they were made.

“The geographical spread of Lully’s operas during the late seventeenth and early eighteenth centuries: new evidence from the livrets,” by Carl B. Schmidt, is an extended bibliographical investigation, in complex format, of the diffusion of these works outside the *Ile de France* during the seventeenth and eighteenth centuries.

Lois Rosow’s “How eighteenth-century Parisians heard Lully’s operas” painstakingly reviews the performance history of Act IV of *Armide*, showing how changes made in this act during the opera’s eighty-year history reflect both editors’ attempts to repair its flaws and changing taste in operatic style.

In “*La Mariée*: the history of a French court dance,” Rebecca Harris-Warrick presents a well-documented study of this famous dance and its equally famous tune, illustrating the place of dance in the social and theatrical conventions of the French court.

Graham Sadler’s “A re-examination of Rameau’s self-borrowings” sheds important light on the composer’s compositional process; a useful catalogue of thematic incipits is appended.

Finally, M. Elizabeth C. Bartlet’s “A musician’s view of the French Baroque


after the advent of Gluck” provides a detailed examination of changing judgments of the operas of Lully, Rameau, and Gluck by the Parisian public in the 1770s, and of an opera by Grétry that reflects these judgments.

Albert Cohen

Albert Cohen, chairman of the music department at Stanford University, is the author of several books, including *Music in the French Royal Academy of Sciences*.

LARRY PALMER. *Harpsichord in America: A Twentieth-Century Revival*. Bloomington: Indiana University Press, 1989; xiv & 202 pp.; \$25.

Thoroughly researched, clearly written, and jam-packed with illuminating information, this book can be enthusiastically recommended. Unlike some recent accounts of the early music revival, *Harpsichord in America* probes beneath the surface. It might almost be called a documentary history of this bellwether instrument of the early music movement because it relies heavily on contemporary accounts, which are reprinted in generous extracts or even in full. We may smile at some naive critical comments, often clothed in the purplest of journalistic prose, that were occasioned by harpsichord playing many decades ago. But to reread them today helps us appreciate what a struggle it was for the pioneers to gain acceptance for the instrument and its repertoire, long ap-



**DOMINIK ZUCHOWICZ**  
violin and viol maker

Violins, Violas, 'cellos and Contrabasses in modern and early styles


Violas da gamba in all sizes after historical models

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

Tenor Viol after John Rose 1598

**Kelischek Workshop for Historical Instruments**

SINCE



1955

**Susato Press Editions**

**Early Music Editions**

**Baroque Violins - Viols - Lutes - Harps - Hurdy-Gurdies  
Moeck - Mollenhauer - Zen-On - Aulos - Yamaha Recorders  
Early Music Shop of England Kits & Instruments  
Service - Repairs - Appraisals**

*Our 35th Year of Business*

**Rt. 1, Box 26, Brasstown NC 28902 Tel: 704-837-5833**

propriated in part by the modern piano and not easily won back even on a shared basis. Quite a bit of the information in these pages has never before appeared in a book. It obviously required an enormous research effort to ferret out all these facts from newspapers, magazines, and even more ephemeral publications. The thirty-two well-selected illustrations, showing the principal characters of the drama, often in performance, add to the book's charm. Best of all is the dust jacket's caricature of the divine Wanda herself seated at the *clavecin* Pleyel, fingers curled, ready to pounce on the keyboards.

Palmer's history covers the period up to 1960 in detail, with a kind of post-script or epilogue bringing the tale up to date. It begins with a depiction of the harpsichord in its nineteenth-century decline, enjoying only occasional revivals in Europe and virtually unknown in this country. It goes on to tell of the earliest modern harpsichords and those rare bold pianists who ventured to perform publicly on them. The author then devotes a chapter to the collectors to whom we owe the preservation of so many important historical harpsichords now among the proud holdings of the Boston Museum of Fine Arts, the Yale Collection, the Metropolitan Museum, and the Smithsonian Institution.

A chapter on Arnold Dolmetsch, perhaps best remembered as the man who brought the recorder back to life, describes his role in the harpsichord revival both as a maker, especially in Boston, and through early music ensemble performance. The careers of three of the earliest American harpsichordists, Arthur Whiting, Frances Pelton-Jones, and Lotta Van Buren, form the substance of the next chapter. The tale of Wanda Landowska's early appearances here in the 1920s, including teaching at the Curtis Institute in Philadelphia, makes fascinating reading. The undeservedly forgotten Lewis Richards, a virtuoso pianist turned harpsichordist, receives his due in a full chapter. Landowska pupils who carried on her tradition of harpsichordery in this country—Putnam Aldrich, Alice Ehlers, and the duo team of Manuel and Williamson—share another chapter.

The work of the most important American pioneer of harpsichord making, John Challis, along with that of two less prom-

inent figures, Julius Wahl and Jean-Claude Chiasson, receives suitable recognition. Palmer fully describes the career of Ralph Kirkpatrick, the first American harpsichordist to attain international fame and the standing of a major concert artist, as well as his seminal influence as premier professor of harpsichord during his years at Yale. Duly covered as well are the accomplishments of "two ladies of the harpsichord," Yella Pessl, now in retirement in Massachusetts, and the late Sylvia Marlowe, whose repertoire extended from the earliest harpsichord music to advanced contemporary works that she commissioned. The later American career of Wanda Landowska—from her arrival in New York as a refugee from France on Pearl Harbor Day to her death in Lakeville, Connecticut in 1959—is recounted in considerable detail; this chapter includes extensive notes on a lesson with the great harpsichordist.

The revival of harpsichord making on historical principles, sparked by the partnership of Frank Hubbard and William Dowd, formed in 1949, is the subject of a particularly interesting chapter. Al-

though some twenty-five years elapsed before the historical-type instrument drove the modern harpsichord from the scene as the vehicle for interpreting the music of the past, today hardly a single diehard remains faithful to the latter.

The last American harpsichordist to emerge as a major concert artist before 1960 is Fernando Valenti, who made sensational European and New York debuts in 1950, became professor at Juilliard the next year, and was soon recording vast numbers of Scarlatti sonatas, Bach suites, and much else—truly a "marathon man," to use the author's words. The final full-length chapter is a catch-all embracing such disparate topics as jazz musicians and the harpsichord, E. Power Biggs and his Challis pedal harpsichord, and the development of the kit harpsichord, first in a simplified form by Zuckermann, then on historical lines by Hubbard. A brief summary of post-1960 developments concludes a book both instructive and diverting, as well as sound and balanced in its judgments, and, above all, free of the partisanship and bias all too familiar in writings about the harpsichord.

Howard Schott

---

### ARS 50 Colloquium, Concert, and Instrument Exhibition Washington, D.C., November 18–19, 1989

**Colloquium:** Saturday, November 18, 9–10:30 a.m., Library of Congress (James Madison Building, Independence Ave. between 1st and 2nd Streets)

**Topic:** The influence of historic instruments on modern instrument construction and performance

**Participants:** Cathy Folkers, instrument maker and former curator of the Dayton C. Miller Collection, Library of Congress; Ardal Powell, instrument maker; Robert Sheldon, current curator of the Miller Collection; Scott Odell, conservator at the Smithsonian Institution; Tina Chancey, moderator

Admission free

---

### C O N C E R T

**Sunday, November 19, 7:30 p.m., Kennedy Center's Terrace Theater**

**Program:** Baroque recorder concerti by Vivaldi, Naudot, and Telemann, along with the first complete modern performance of the Graupner concerto in F major

**Performers:** Scott Reiss, recorders, and Hesperus (Kinney Earle and Tina Chancey, violins, David Miller, viola, Brent Wissick, cello, Bob Eisenstein, violone, Peter Marshall, harpsichord)

**Tickets:** \$14, \$12 for groups of twenty or more

This program has been recorded by Golden Apple Records on a compact disk entitled *Baroque Recorder Concerti*

**Instrument exhibit:** Selected historic recorders from the Dayton C. Miller Collection will be on display at the Library of Congress and the Kennedy Center

**Information:** Tina Chancey, (703) 525-7550

---

**Key:** S=soprano recorder, A=alto recorder, T=tenor recorder, B=bass recorder; A8=alto must read up an octave; guit=guitar; kbd=keyboard; bc=basso continuo; pf=piano; arr=arranged by; real=realized; pc=piece; pp=pages; sc=score; pt=part.

**MELCHIOR FRANCK.** *Seven Intradas* (a6). Ed. Bernard Thomas. London Pro Musica TM 54, 1985, distr. Magnamus; 7 pcs, 15 pp, A8, sc \$3.00.

**MICHAEL PRAETORIUS.** *Dances from Terpsichore, Vols. I and II* (a4 & 5). Ed. Bernard Thomas. London Pro Musica DM 11/12, 1986, distr. Magnamus; 26/33 pcs, 30/30 pp, A8, sc \$7.25/vol.

**JOHANN HERMANN SCHEIN.** *Suites 10 and 11 from Banchetto Musicale* (a4 & 5). Ed. Bernard Thomas. London Pro Musica TM 44, 1984, distr. Magnamus; 10 pcs, 15 pp, A8, sc \$3.00.

The dances in these four LPM volumes are typical of those written during the early seventeenth century. The intradas by Franck are similar to Hassler's and Orologio's in that they are stately, six-

part works containing homorhythmic sections of either quarter-two eighths-two quarters, or dotted quarter and eighth followed by two quarters. There is good use of syncopations and voices paired in thirds or sixths, occasionally in imitation. Inasmuch as most intradas are in duple meter, it is refreshing to find one (No. XVIII) in a quick triple meter.

The twenty-six four-part and thirty-three five-part compositions in the two Praetorius volumes contain a wide variety of dances, including bransles, pavans, and courantes. Such a collection, which makes many more of these pieces readily accessible than ever before, has long been awaited.

Either of Schein's suites might provide just the element of contrast your concert program needs; both are harmonically and melodically pleasing. There is also a final, four-part intrada, unrelated to the suites, that calls for cornett, violin, recorder (A/T), and bass (unspecified, but something that has a C below the bass staff!).

There are numerous possibilities for instrumentation here and in the other editions. The original title pages of both the Franck and Schein works note that the dances may be played on an assortment of instruments, especially those of the viol family (*violen*), and Praetorius seems to specify viols. Editor Thomas suggests violins. An ensemble of cornetts and sackbuts would also be appropriate, as would a mixture of shawms and brass. Recorder ensembles consisting of some combination of two or three sopranos, two altos, two tenors, and one bass are also suitable. On occasion, a continuo instrument such as a lute, theorbo, harpsichord, organ, or regal might provide simple harmonic support, with additional reinforcement for the bass being supplied by an instrument sounding at eight-foot pitch, if available. Even crumhorns will work in a couple of instances: in selected dances of the Schein suites (if your instruments are fitted with keys on top), and in the five-part *Bransles Gay 2* by Caroubel on page 4 of the second

Praetorius volume, which fits unkeyed crumhorns perfectly.

Although not particularly difficult technically, these dances will test even the experienced ensemble's ability to play together, in tune, and with effective articulation. Furthermore, it is incumbent upon all players, in particular the lead, to improvise appropriate embellishments and divisions on the repeats. Considering the amount of time dancers need to promenade around the dance hall (in the case of the intradas), or otherwise tire of dancing, it would be dreadfully boring to participants as well as spectators were the repeats simply played as written. Ornamenting these dances may seem like an imposing task at first, but with practice and a certain amount of bravado, it becomes fun to do!

True to form for London Pro Musica, all four of these volumes are meticulously edited and include range finders, incipits, background information, and guidelines for performance. They are all in score format, which works well here, as the dances are short and generally fit on one or two pages. Page turns are not a problem.

Jeffery Kite-Powell

**MICHAEL PRAETORIUS.** *Nine Bransles from Terpsichore* (S/kbd). Ed. and arr. Gwilym Beechey. Schott ED 12274, 1988, distr. European American Music; 9 pcs, 9 pp, sc & pts \$8.95.

These arrangements for soprano recorder and keyboard leave more than a little to be desired. Ms. Beechey's accompaniments are far more active than the original instrumental parts—busy to the point of being distracting at times, and littered with passing sevenths. More serious are the parallel octaves in each arrangement and the parallel fifths in the first dance. In most cases these occur when the melody in the recorder part is duplicated in the accompaniment, some-

**C. James  
Woodwind  
shop**

BAROQUE  
RECORDERS & FLUTES

AFTER

DENNER & GRENSER  
ROTTENBURGH & HAKA

FINE HANDCRAFTED INSTRUMENTS  
AT MODERATE PRICES

PLEASE WRITE  
1352 CASTLETON RD. N.  
COLUMBUS, OHIO 43220



times in an inner voice (bad enough) but just as often in the upper voice (something that should be avoided *at all costs*).

Perhaps most disturbing—since I believe that editions of music from earlier times can be both scholarly and user-friendly—is the total lack of editorial markings. Slurs, used with reckless abandon in the first five dances, are never put in brackets, and trills are indicated as if Praetorius had placed them himself (no other ornamentation is to be found).


Editorial accidentals are not marked as such. In the original, the F's are not sharpened in mm. 2, 5, 10, 15, and 19 of No. 4, nor the C's in mm. 17 and 21 of No. 5. In No. 6, the C on beat 1 of m. 6 is natural, as is the E in m. 14; in No. 8, the F's in mm. 2, 3, 4 (beat 1), 7, 8 (beat 1), 9, 10, and 11 are all natural; in No. 9, the E in m. 7 is natural.

Beechey provides the correct titles for Nos. 6–9 but doesn't mention that Nos. 1–5 are all entitled *Bransle de Villages*.

Even though these arrangements are fun to play, *caveat emptor*.

Jeffery Kite-Powell

Jeffery Kite-Powell teaches musicology and is director of the Early Music Ensemble at Florida State University in Tallahassee. His translation and edition of the third volume of Praetorius' *Syntagma Musicum* will appear in the Oxford University Press Early Music Series. He is also the general editor of *A Practical Guide to*



**PETER NOY**

MAKER OF WOODWINDS  
AFTER HISTORIC ORIGINALS

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

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

*Congratulations!*

TO THE

*ARS*

*For 50 years of service to the recorder world*

✻

THE VON HUENE WORKSHOP  
65 BOYLSTON STREET  
BROOKLINE, MASSACHUSETTS 02146



**jean-luc boudreau**

RECORDER & BAROQUE FLUTE  
MAKING & RESTORING

Write for free brochure:

C.P. 3044 Succursale Youville  
Montréal (Québec) Canada, H2P 2Y8  
Tel.: (514) 389-5089

THE  
RECORDER SHOP

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

Open by appointment only. Discounted prices on Moeck, Zen-On and other wooden and plastic recorders, Steinkopf historic woodwinds, viols da gamba, harpsichords and music. Send four stamps for catalog.

**SWEETHEART  
FLUTE CO.**

Baroque Flutes: repro. of Stanesby Jr., or our own "Sweetheart" model  
Tabor Pipes  
Fifes, Flageolettes, "Irish"  
Flutes & Tin Whistles.  
Send for brochure and/or antique flute list.

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

Historical Performance: The Renaissance, published by Early Music America.

KAREL VAN STEENHOVEN. *Wolken* (AAAA). Moeck 2802, 1986, distr. Magnamusic; 1 pc, 5 pp, sc & pts \$9.75.

This fine quartet for four alto recorders offers a bit of modern-day, post-avant-garde impressionism. *Wolken* means clouds, and though this work is perhaps esthetically related to Debussy's famous *Nuages*, its language is not. It features a great deal of repetition, with interesting modulations between rudimentary and fairly complex harmonies. Its many episodes are defined at their points of connection by either sudden changes or gradual transitions characterized by cascades of figurations. Interestingly, what appear on the printed page to be simple, straightforward structures often produce extremely blurred and obscure results. Echoes of the Indonesian gamelan and of minimalist music are obvious, but the strongest influence is the latter-day (from the 1970s on) work of György Ligeti.

While *Wolken* is generally non-melodic, "sound mass" music of densities and acoustic phenomena, it nevertheless is based on a melody. This germinal tune, which is somewhat amorphous and oriental-sounding, centers on the pitch *d*". It contains the "genetic code" for the whole piece, yet it appears fully intact in only one episode.

The edition is problem-free and has an excellent preface. An accomplished, sensitive ensemble will find this music a real treat.

Pete Rose

**Errata:** On the tearout music sheet in the August issue (pp. 119-20), the composer is correctly identified in the note at the bottom of the first page as Alexander Reinagle but incorrectly in the headings as Joseph (his brother, also a composer). The first sentence of the notes should read: "Much of the *dance* music. . ." All slurs are found in the piano source, whose editor, W. Oliver Strunk, had access to the original manuscript.



# AULOS

## THE BEST KEEPS GETTING BETTER!

### NEW STATE-OF-THE-ART TENOR RECORDER

The light touch interlocking (link motion) key system featured on the NEW A511 Tenor recorder continues the tradition of AULOS being the **BEST**. The unique key system enables the playing of both C and C#.

Compare the features of the NEW A511 tenor recorder and you will agree no one does it better than AULOS!

- Accurate intonation
- Curved windway
- Rich and elegant tone
- Tone hole placement makes playing easy
- Thumb rest provides support and good balance
- Light touch interlocking key system
- Deluxe appearance
- Ideal for advanced and beginning players
- Accessories include simulated leather bag, cleaning rod, joint grease and fingering chart

**\$55.00**

Congratulations to Mr. Nobuo Toyama, President and Founder of Toyama Musical Instrument Co., Ltd. on the **35th Anniversary** of AULOS recorders. Teachers and students in the United States thank you!

Call or write for a color catalog listing over 600 musical products.



ORDER FROM:  
Rhythm Band Inc.,  
P.O. Box 126, Ft. Worth, TX 76101  
Order Toll Free 1-800-424-4724  
In Texas 1-800-433-4724



## ANTIQUe SOUND WORKSHOP, LTD.

1080 Beacon Street  
Brookline, MA 02146  
(617) 734-7415

Offers The **LARGEST** Selection Of  
Imported Historical Instruments  
In The United States

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

Every instrument is custom-serviced before delivery, and each recorder is voiced and tuned to our own exacting professional standards and guaranteed for the life of the instrument.

More than 450 other historical woodwind, brass, string, keyboard, and percussion instruments in stock for immediate delivery.

Send \$6.00 for our complete 56-page catalogue and receive *free* a three-year subscription to our customer newsmagazine and a 20% discount on your first order. Our hours are 10 A.M. to 6 P.M. Monday through Friday. Visits are by appointment only.

**ARS 50 events**

The Santa Fe Chapter held a birthday party for the Society on January 10th. Members wearing medieval-style cone-shaped hats made of colored paper played music with ARS connections—Suzanne Bloch's *Pavane* and *Chorale*, which appeared in the November 1988 AR, and music saved from ARS workshop classes over the years. Afterwards they feasted on birthday cake.

The Eastern Iowa Recorder Society's Rootin' Tootin' Recorder Recruit-In took place on Saturday, February 25th at Iowa City's largest mall. Extensive publicity, including a feature article in the entertainment section of the local newspaper and radio interviews with chapter officers, as well as a large turnout of chapter members, ensured its success. Members performed in small groups and in grand consort, encouraging any recorder players who happened by to join in. Several did, to the enjoyment of all. Between numbers, some members played duets on the mall's upper level. They wore signs directing people to the main floor, where other members were available to talk about recorders as well as their group's activities. A display of instruments attracted a good deal of interest. The event provided the chapter with enough neophytes to fill two classes in recorder playing—one for rank beginners and another for those with some experience. Buoyed by their success, members have planned another recruit-in, this one to be held in Cedar Rapids.

The Austin Chapter's concert on March 5th featured Renaissance and Baroque works on recorders, cello, and viols. The chapter was also celebrating its own thirtieth birthday. Writes charter member Natalie N. Morgan: "The recorder is now an integral part of public school music education here, and concerts of early music take place regularly. We can't take direct credit for all of this, but we feel we have helped create the climate in which it all has flourished."

The Boulder Chapter's fifth annual recital took place on April 14th. Thir-

teen members played music from Praetorius to Angevine (Boulder's own Suzanne Angevine) on recorders, viols, and harpsichord for a large, appreciative audience.

Three California collegia and members of the Southern California Recorder Society and the Southern California Gamba Society met at UCLA on May 6th for a daylong playathon of Renaissance sacred, secular, and dance music. The program was a happy balance of performances—by the University of California at Riverside Collegium (led by Fred Gable), the University of Southern California Collegium (James Tyler), and the UCLA Collegium (Shirley Marcus and Fred Hammond)—and large group playing under each collegium director in turn. There was also a class in Renaissance dance. The day ended over wine and cheese, with Fred Hammond toasting the ARS.

Finally, the Denver Chapter's 25th anniversary and ARS 50 celebration featured this toast by Dick Conn:

The amateur musician's lot is, by the pros, too oft forgot. We hope someday they'll all discover that "amateur" lit'rally means "lover." And love it we do, both young and old, this music that gladdens our weary souls.

So, from Suzanne Bloch to Bernie Krainis, a thought for all to entertain is: music's a living thing, you know. Give it your love, and watch it grow!

**A Pied Piper in Nicaragua**

Those who have read their fill about sending aid to the Contras will be happy to learn that another form of assistance is on its way to a different group of Nicaraguans.

A gringo named John Fitch will take recorders, music, and music stands to schoolchildren in this troubled little country when he returns there in the middle of December.

Fitch, a drug counselor by profession,

has spent extended periods of time as a volunteer in Nicaragua since 1987, helping to build schools. Now he will teach recorder to fifth and sixth graders in one of these schools, in the village of Matagalpa.

During his previous stays he became aware of how musical Nicaraguans are. He recalls trips to a co-op in the war zone, where farmhands took turns playing a harmonica or homemade guitar—very beautifully—far into the night.

Fitch is not a musician, has never taught music, and speaks halting Spanish. His goal is simply to get the children started playing the recorder and reading music, and he is confident he can achieve it.

He himself has been playing on and off since the age of six. His mother, a recorder teacher, taught him soprano and alto. In boarding school he played duets with a musically inclined headmaster. He is proficient but not, he admits, "super advanced."

Fitch is grateful to the San Diego Chapter, which supplied him with the instruments he will take to Matagalpa. He would welcome additional soprano and alto recorders, as well as instruction manuals and books of simple pieces, as his goal is to provide each student with his or her own instrument and music. Donations may be sent c/o his mother, Betty Fitch, Route 5, 342A4, Rogersville, Mo. 65742.

**Round-About-Lansing**

One of two ARS chapters formed early in 1989 (the other is the Recorder Society of Connecticut), the Round-About-Lansing Recorder Group actually consists of two consort affiliates that are not new at all. These are the Seven Centuries Consort (more than twenty years old) and the Friday Group (four years old). Each of the two smaller groups meets weekly in members' homes. The chapter, to which all members of both groups belong, holds monthly get-



*The Seven Centuries Consort.*

together at the Turner Dodge House, a restored mansion run by the Lansing Parks and Recreation Department. Round-About-Lansing gives public performances at Christmas and for seniors and other groups to pay the rent.

Some of the chapter's most memorable experiences have involved playing for senior citizens. Music director Pat Weymouth recalls one picnic in particular: "Added to the other problems of outdoor playing was the apparently overwhelming need of the picnickers to converse. In spite of our repeated requests for quiet so that those who wanted to hear us could do so, the only time conversation stopped for longer than fifteen seconds was when we did sing-alongs (we had provided song sheets). These, at least, were a great hit: when we played 'I've Been Working on the Railroad,' everyone broke into song, even though the words were not on the sheet."

### Westchester

*The following is reprinted from the Westchester Recorder Guild Newsletter:*

Exceedingly early music was reported in the April 1 issue of the *Journal of the Society for Paleomusicology*. The famous 3500-year-old Stonehenge circle of stones in southern England has been variously held to be a Druid temple and an astronomical observatory. New evidence shows that it may actually have been a very early orchestra.

Recent excavations have disclosed an additional circle of stones, about one to three feet long. When objects were dropped accidentally by inept volunteers, it was discovered that the new circle was roughly tuned to a musical scale. Permission was granted by the British Department of the Environment, Ancient Monuments, and Historic Building, to perform tuning experiments on

the stones in the original circles with large sledgehammers, and they were found to match. Excavations are still underway to determine the number of voices in the orchestra.

Permission to hold performances at the site has not been granted, but the authorities are considering a proposal to record music, modern as well as ancient, performed on the stones. A set of incised numbers found on a stone fragment, when matched with the orchestral stones, produced the following fragment of Druidic melody:



The Toronto early music community was saddened to learn of the automobile accident in Botswana in May that claimed the life of Lois Dove and her husband, John. Along with other family members, Lois and John were on a long-awaited trip to Africa to visit one of their daughters, who was teaching in a rural school there.

Lois was well known to so many of us because of her wide and varied interests. She played in Renaissance flute ensembles, studied recorder for years, and was an accomplished viola da gamba player. She was a founding member of TEMPO (Toronto Early Music Players Organization), our local ARS chapter, and a long-time participant at the Amherst workshop.

Equally important were the kindness, energy, and generosity Lois brought to her involvement at every level. With typical hospitality she hosted a potluck dinner for TEMPO on April 1, as part of our ARS 50 celebration. Eighteen musicians and guests crowded into her living room to perform "The Night Watch" while her husband bustled around with microphone and tape recorder to make a permanent record of the proceedings.

Her enthusiasm and dedication will be long remembered by her many friends and colleagues.



## *Viola da Gamba Society of America*

*For membership information write:*

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

Recorders—Wood & Plastic

### Pam Music

18042 Gramercy Place  
Torrance, California 90504

(213) 324-8444

Art Stilwell

## San Antonio EARLY-MUSIC Festival

MAY 7 - 13, 1990 - San Antonio, Texas

*Over 35 glorious concerts in historic missions, churches & along the San Antonio River.*

- TRADE FAIR • MASTERCLASSES
- SYMPOSIUM: Music in Colonial Mexico (1521-1821)

Featuring

The Amsterdam Baroque Orchestra  
Ton Koopman, conducting  
The Locke Consort  
The Hilliard Ensemble  
Amsterdam Loeki Stardust  
Recorder Quartet  
San Antonio Symphony  
Jos van Immerseel, fortepiano  
*and much more!*

co-sponsored by

Holland Festival Early Music Utrecht  
Foundation for Cultural Exchange -  
The Netherlands - USA  
The Ministry of Culture of  
The Netherlands

**SAN ANTONIO PERFORMING ARTS ASSOCIATION**

Information (512) 224-2939

**Another voice in the Ganassi debate:**

The exchange of letters between Mr. Alec Loretto and Dr. David Lasocki on the modern revival of the Ganassi-type recorder prompts me to offer the following comments.

To Dr. Lasocki's brief account of my work with the Vienna instrument No. C 8522 (Letters, November 1988), I would add that I first measured this recorder in 1970, began my first copies in 1975, and in 1976 sent the first one to Frans Brüngen, at whose request I had begun to investigate the Ganassi question. From C 8522, which is in *g'*, I have also made *c''* sopranos (1977-78), *c'* tenors (1979), and some other sizes. I regard C 8522 as a master instrument that embodies in the simplest form those principles by which a recorder can be made that will play in tune with Ganassi's fingerings.

In 1979 I worked out the wide brass ring form for a jointed instrument, and used it for a recorder-making class I taught at The Hague Conservatorium in 1979-80. I gave those students a drawing based on C 8522 with a clear understanding that they were free to use it as a basis for Ganassi-type recorders, and copies of this drawing have since reached other makers.

When I made my first copies of C 8522, to my knowledge no article had been published on the instrument, nor had any modern copy of it come to my attention. I was (and am) certain that my work was done independently of any other maker. I had heard of Bob Marvin's successful 1975 reconstruction, based on Ganassi's *Fontegara* frontispiece, and read his article about it, "A Ganassi Flauto" (*FoMRHI Quarterly* no. 11 [April 1978], 40-46), when it was published; but my own instrument was derived entirely from C 8522.

In his first letter (August 1988), in response to a passing reference to his Ganassi article (May 1986) in Dr. Lasocki's "A Review of Research on the Recorder, 1985-1986" (November 1987), Mr. Loretto implied that he did not know I had worked from the Vienna original. Challenged on this point by

Dr. Lasocki, he has now gone to some length to detail the extent of his knowledge of my Ganassi work, mentioning "considerable Morgan/Loretto correspondence" and saying that "we have discussed Ganassi recorders." It should be pointed out that Mr. Loretto has shifted his ground here; but also I must add that, during a long period of such correspondence in the early 1970s, I can recall no mention of Ganassi-type recorders, nor have he and I ever had a discussion of any significance on Ganassi recorders.

Everything Dr. Lasocki has said during this exchange has arisen logically from Mr. Loretto's Ganassi article and his letter of August 1988. Mr. Loretto's intemperate letter of August 1989 failed to demonstrate the "historical inaccuracies, half truths, and misquotations" of which he accused Dr. Lasocki, and it seems to me that on this score he owes Dr. Lasocki an apology.

Whether his letter establishes precedence for his claimed work with the Vienna recorder No. C 8522 is another matter, not without importance; having made such a claim, Mr. Loretto should now supply proper evidence in support of it. This would help to set the historical record straight, as Dr. Lasocki set out to do in the first place.

Fred Morgan  
Daylesford, Australia

**In defense of recreational playing:**

I was able to get through most of the interview with Bernard Krainis in the August issue with little reaction, but towards the end there were some statements to which I strongly object.

According to Mr. Krainis, "The whole idea of 'recreational playing' is an affront. It avoids the fact that music is one of the great art forms, one of the great expressions of human imagination and spirit and soul." I am sorry that Mr. Krainis is affronted (which I take to mean "personally offended") by recreational recorder playing. Perhaps his soul, to which his playing of the recorder so ably gives ex-

pression, lacks the compassion at least to tolerate, if not enjoy, the efforts of those of us who are not of his caliber. I have had almost thirty years of enjoyment from recreational recorder playing. It has given me the opportunity to meet a great number of people and play with them in groups of two, three, and four in locations as diverse as Boston and Accra, Ghana. Making music as best we could has always brought us a great deal of satisfaction.

Mr. Krainis also states that "the underlying problem is that it's too inexpensive to be a recorder player" and that "the recorder is considered an easy instrument, a cheap instrument." This, of course, is ridiculous. Anyone who has played the recorder for any length of time knows that it is anything but easy to play well. And the same sort of person will eventually be interested in purchasing a good recorder, which will be anything but cheap.

So, in turn, I am affronted by Mr. Krainis' attitude toward recreational recorder playing. And I assume a great many players like me who play at the intermediate level mainly for the fun of it feel the same way.

Gary Greenhut  
Boulder, Colo.

**Guidelines:** Letters to the editor should not exceed 500 words and should be typewritten and *double spaced*. They are subject to editing and abridgement.

EARLY  
DOUBLE  
REED  
SERVICE

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



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

MIAMI WORKSHOP: Jan. 12-15 (MLKing national holiday weekend). Recorder, viol, percussion, reeds, large-group playing and singing with Miami Dade Community Chorus, English country dancing, faculty concert, warm sun, friendly folks, moderately priced accommodations, lunch outdoors at Olympic pool. Faculty: Jack Ashworth, Eugene Greco, Valerie Horst, David Klausner, Peter Maund, Margriet Tindemans, Pat Petersen, others t/b/a. Come on down! (Make air reservations early!) Info and res: call or write Joyce Perlove, 3001 Pine Tree Drive, Miami Beach, Fla. 33140.

(305) 673-3913. Co-sponsored by Miami ARS chapter and Miami Dade Community College, South Campus.

FOR SALE: Elegant hand-crafted music stands in cherry or maple, natural or stained, \$200 ppd. Also short version for lutenists, or two-sided for duettists (\$250). King's Musicke, 208 W. Martintown Rd., N. Augusta, S.C. 29841.

FOR SALE: Kueng soprano and alto. Alto has ivory headpiece, ring. Needs repair. \$250 for pair OBO. Dr. R.T. Kemp, 1617 Hendersonville Rd., Asheville, N.C. 28803. (704) 274-1410.

FOR SALE: Moeck No. 262 great bass, maple, \$725; old Fehr III soprano, palisander, \$180; Kueng No. 32 soprano, palisander, \$90; Roessler Meister alto, palisander, \$165; Moeck tenor cornamuse, \$175. (715) 373-5869.

FOR SALE: Roessler Oberlender pearwood alto recorder, voiced/tuned by von Huene, \$165. Hardwood case. Sam, Box 8192, Atlanta, Ga. 30306. (404) 266-0790.

WANTED: Harpsichord, Sperrhake spinet, Silbermann model or similar. Carole Rogentine, (301) 530-6386.

FOR SALE: SATB Steinkopf krummhorns, \$1,800. Giardinelli sackbut, \$300. Others. (202) 357-1848 weekdays.

FOR SALE: Fehr Baroque oboe, Schlegel copy, plum, \$600; boxwood alto recorder, \$300; pear soprano, \$100; all  $a'=415$ ; negotiable. (619) 296-2045.

FOR SALE: Moeck Rottenburgh recorders, rosewood: sopranino, soprano, alto, tenor; standard model bass and great bass. Also Moeck double reeds: alto cornamuse, soprano and tenor krummhorns, and tenor kortholt. Books and music also. Send SASE for prices. Frank Filemyr, 2112 Woodview Rd., Finksburg, Md. 21048.

FOR SALE: Baroque flutes by von Huene (Kirst,  $a'=415/440$ ), \$1000; and Dickey (Chevalier,  $a'=392/415$ ), \$800. Baroque alto recorders,  $a'=440$ , by Fehr (boxwood, \$450), and Moeck/Rottenburgh (plumwood, \$225). Shawm by Bosworth & Hammer, in D at 440, \$400. Bass viol by Paul Hart, \$3,600. Baroque violin by John Pringle, \$3,200. Baroque cello by Bryan Maynard, \$5,000. Tom MacCracken, 326 Squirrel Path, Charlottesville, Va. 22901. (804) 978-1139.

FOR SALE: Complete set *Early Music*, 1973-1981, \$400 plus shipping, or best offer by 1/1/90. Colorado Recorder Festival, 7049 South Locust Place, Englewood, Colo. 80112.

BASS REST: Say goodbye to neckstraps and sore ankles! Support your bass on the floor. Removable for storage with velcro fastening. Model FV for flat-bottomed basses, Model RV for nonflat-bottomed basses, \$35 ppd. For permanent mounting, Model F for flat bottom only, \$32.50 ppd. (N.Y. + 7%) Seely Workshop, Inc., 292 Barrington St., Rochester, N.Y. 14607.


ENSEMBLE MUSIC for folk harps, recorders/flutes, bass instrument, voices, guitar, small keyboard, and percussion—duets to quintets. Byrd, Handel, Playford, folk, etc. Send SASE: McConnell Publications, 321 Minorca Ave., St. Augustine, Fla. 32084.

THUMB RESTS: Adhesive backing, rosewood or ebony, SAT sizes, \$12.50 ppd. Maple, cherry, or walnut, SAT sizes, \$8.50 ppd. (N.Y. + 7%) Seely Workshop, Inc., 292 Barrington St., Rochester, N.Y. 14607.

CONTINUO MARKETPLACE: Mail-order service for early music lovers—CDs, LPs, cassettes, books, tuning forks, hygrometers, and more, with a comprehensive list of the best European, U.S., and Canadian record labels.

MARSHA TAYLOR 818/360-3089

Reproductions of 18th Century Oboes



10952 ETIWANOA AVE., NORTHRIDGE, CAL. 91326

**RHC**

Historical Wind Instruments After Museum Originals



Renaissance: Bass Curtal, Treble, Alto & Tenor Shawms  
Baroque: Bassoon, Baritone & Tenor Oboes after Eichentopf, Denner, & Gedney  
Classical: Bassoon after Grenser



Write for Particulars:

Robert H. Crenin  
360 Marmona Drive  
Menlo Park, Calif. 94025  
USA  
Phone: (415) 323-3436

CONTINUO MAGAZINE: North America's magazine of old music. Six issues per year featuring articles, current events, record and book reviews, and Marketplace supplement featuring the latest old music, records, and books. Free sample issue. *Continuo*, P.O. Box 10, Bath, N.Y. 14810. (607) 776-3611.

HARPSICHORD MOVING colly, inexpensive fitted covers. B.W.M. Benn, Harpsichords, 4424 Judson Lane, Minneapolis, Minn. 55435. (612) 922-2280.

SOLD OUT: First edition of *Piping Songs*, ideal first recorder book for children's groups, on ARS classroom list. 2,000 happy customers. New computer printing features more than 200 songs, games in lesson format. \$10 postpaid (quantity discount). Priscilla Evans, 6526 Waegwoltic Ave., Halifax, N.S., Canada B3H 2B4.

WALNUT MUSIC stands, custom in-laid, fully adjustable. Photos available. B.W.M. Benn, Harpsichords, 4424 Judson Lane, Minneapolis, Minn. 55435. (612) 922-2280.

NEW WINTER WEEKEND! Feb. 17-19 or 20, 1990, Northampton, Mass. Faculty: Han Tol, Alison Krum, five others t/b/a. Recorder and viol consorts, master classes, ensembles, faculty concert, Baroque orchestra concert; charming New England town, good food, accommodations available for special workshop rate at historic Hotel Northampton. Info and res: Amherst Early Music, 65 West 95th St. 1A, New York, N.Y. 10025. (212) 222-3351.

FOR SALE: Self-teaching Renaissance flute manual: thirteen graded examples, solo, ensemble, \$7.25 plus \$2 S/H. Renaissance flute solos: thirty-six pieces, easy to difficult, \$7.25 plus \$2 S/H. Passaggi... Richardo Rognionio, 1592: division exercises arr. for Renaissance flute, recorder, \$7.25 plus \$2 S/H. Ricercate-Passaggi et Cadentie... G. Bassano, 1595, arr. for Renaissance flute, recorder, \$7.25 plus \$2 S/H. Renaissance flutes (plastic), \$35 plus \$4 S/H. Instrument stand: Philippine mahogany, portable, holds eight recorders SATB, \$20 plus \$2 S/H. Bass seat strap,

\$10 plus \$2 S/H. Perrin, 1747 Maltman, Los Angeles, Calif. 90026.

Classified rate for *The American Recorder*: 50¢ per word, ten word minimum. "For Sale" and "Wanted" will not be counted but should always be included in the copy. ZIP code counts as one word, telephone number as two words. Send copy plus payment to the American Recorder Society, 596 Broadway #902, New York, N.Y. 10012.

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

## ADVERTISERS

Antique Sound Workshop	161
American Recorder Society	158
Aulos	161
Gary Blaise	144
Jean-Luc Boudreau	160
Boulder Early Music Shop	134
Collins and Williams	156
Courtly Music Unlimited	167
Robert Cronin	165
Early Music Shop of New England	147
Clarence James	159
Kelischek Workshop	134, 157
Koch Recorder	147
Levin Historical Instruments	141
Keith Loraine	164
Magnamusic	142, 168
Manhattan Beach Music	147
McNulty Renaissance Flutes	156
Moeck International Summer Course	154
Peter Noy	160
Oxford University Press	146
Pam Music	163
Poddle Press	156
Thomas Prescott	166
Provincetown Bookshop	155
Recorder Shop	160
St. Scholastica	152
San Antonio Early Music Festival	163
Schott	141
Sweetheart Flutes	160
Sweet Pipes	144
Marsha Taylor	165
Viola da Gamba Society	163
Von Huene Workshop	160
Wichita Band Instrument Co.	144
Dominik Zuchowicz	157

# PRESCOTT WORKSHOP

## MAKERS OF FLUTES & RECORDERS

HAS MOVED!

*Our new address:*

14 GRANT ROAD, LYME, NEW HAMPSHIRE 03768  
TELEPHONE: (603) 643-6442

This new location is two-and-a-half hours from Boston and three-and-a-half hours from Montreal by car or public transportation.

*Have you always wanted a soprano recorder that has a rich and powerful low register along with a free and easy upper register? Our new Transitional soprano does all this and plays at a-440 or a-415! Please write for our catalogue to learn about this and other exciting instruments.*

If you've moved since you bought your Prescott instrument, or have purchased someone else's, please let us know.



HEAR YE!

They're coming to COURTLY MUSIC UNLIMITED



## The NEW Yamaha Rottenburgh Plastic BASS

lightweight, bent top joint makes playing  
accessible to all. Excellent tone & intonation

Sale Price: only \$195.00

### The Yamaha Rottenburgh Recorder Series in plastic

sopranino	list \$4.80	C.M.U. price	\$11.84
soprano	list \$7.55	C.M.U. price	\$14.04
alto	list \$32.95	C.M.U. price	\$26.36
tenor	list \$72.95	C.M.U. price	\$58.36
bass	list \$300.00	C.M.U. price	\$195.00
** order the complete consort for only			\$295.00

(plus shipping & handling)

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

## COURTLY MUSIC UNLIMITED

*Recorder and Early Music Shop*

2067 Broadway Suite 27  
(between west 71 St. & 72 St.)

New York, New York 10023

Tues.-Sat. 9:45 - 5:45

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

# Magnamusic Distributors, Inc.

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

*Now available from your local music dealer:*

ANONYMOUS: <i>Sonate</i> (ed. Boulet) for recorder, transverse flute & bc	M 1114	\$13.20
BOCCHERINI: <i>Quartet in B-Dur, op. 2, Nr. 2</i> (ed. Speck) for 2 violins, viola & 'cello	(study score) M 2402 (study parts) M 2402	\$19.20 \$17.20
BOCCHERINI: <i>Quartet in D-Dur, op. 2, Nr. 3</i> (ed. Speck) for 2 violins, viola & 'cello	(study score) M 2403 (study parts) M 2403	\$19.20 \$17.20
BUSCHMANN: <i>Sonate</i> for aa & guitar	M 1542	\$30.40
FRIEDERICH, MATTHIAS: " <i>Happy Birthday</i> " variations for sat	MZ 599/600	\$5.00
FRYE & DUFAY: <i>Three Antiphons</i> from the Trent Codices for 3 voices/instruments	EML 149	\$2.50
GASSER: <i>Schtei</i> for tenor	M 2557	\$9.40
HENRY VIII: <i>Four Pieces</i> for 4 voices/instruments	EML 151	\$2.75
LANDGRAF OF HESSEN: <i>Four Pavans</i> for 5 instruments	EML 153	\$3.00
JENKINS: <i>Three Aires</i> for 2 alto instruments & bass	EML 152	\$2.75
KRÄHMER: <i>Twelve Divertimenti</i> (1822) for soprano	M 1121	\$16.00
LASSUS: <i>Hor che la nuova e vaga primavera</i> for 10 voices/instruments in 2 choirs	EML 154	\$7.00
LECHNER: <i>Echo Des Schweimens</i> for soprano	M 2558	\$8.00
LEENHOUTS: <i>Big Baboon</i> (Amsterdam Loeki Quartet) for tenor	M 2809	\$7.20
SCARLATTI: <i>Sonaten</i> (eds. Eichberger & Derungs) for s & bc	M 2553	\$41.25
STADEN, JOHANN: <i>Balli, Couranten, &amp; Gagliarden ohne Bass, 1606</i> (Mokemeyer ed.) SpSAT	MZ 601	\$3.50
THOMAS (ed.): <i>La Tricotée</i> (3 settings) for 3 voices	EML 150	\$2.50
WEISS: <i>Adeludien</i> for soprano & pianoforte	M 1536	\$18.40

*We are U.S. distributors of*

RECORDERS: Adler, Aura (Coolsma), Heinrich, Moeck, Schneider, and Zen-On.  
HISTORICAL WOODWINDS: Moeck, Musisca. HARPSICORDS: Neupert. EARLY MUSIC: Anfor,  
Broken Consort, Consort, Dolce Edition, Dovehouse, Early Music Library, Gamut, Hug, Jolly  
Robin Press, London Pro Musica, L'Oiseau Lyre, Loux, Magnamusic, Marlborough, Moeck,  
Muses Gardin, Pan, Pelikan, Schott, Sweet Pipes, Tomus, Zen-On.