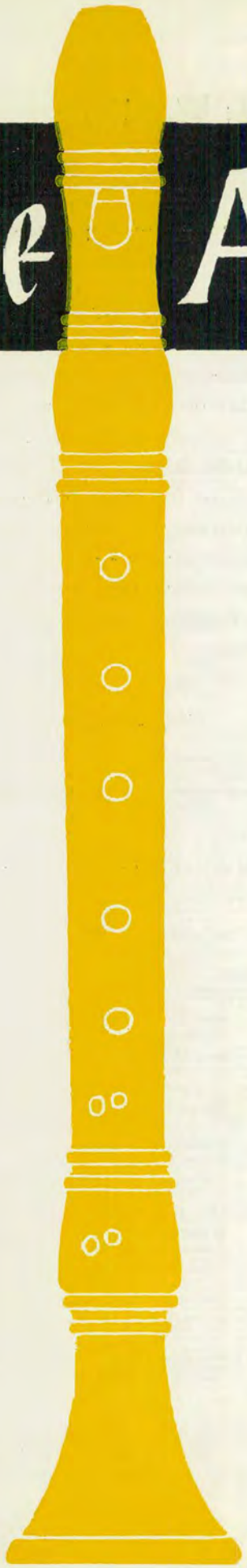
VOLUME VIII NUMBER 2

The American Recorder



SPRING, 1967 75c

ARS

A QUARTERLY PUBLICATION OF THE AMERICAN RECORDER SOCIETY

A.R.S. EDITIONS NEWS

Two publications have just come off the press:

Antony Holborne. *Dances, Grave and Light;* edited for Recorder Quintet by Dorothy Dana and Jennifer Lehmann (ARS Edition 58). Score, 9 pp. $1.25.

Four more pieces from Holborne's famous collection of 5-part dances, none of them available in modern recorder editions to the best of my knowledge. They are a Pavan (No. 3), a Galliard (No. 32), Lullabie (a Galliard, No. 4), and an Almayne (No. 56). They have been edited for S,A,A,T,B. The editors, two active members of the Princeton, N. J. Chapter, have arranged things so that there are no page turns within any one piece.

Hans Ulrich Staeps. *Sonata in C Minor in Modo Preclassico,* for Alto Recorder and Piano or Harpsichord. (ARS Edition 62). Score, 12 pp.; recorder part, 5 pp. $2.50.

The latest work by Professor Staeps is a *tour de force,* a four-movement Sonata "with a maximum of late baroque expressiveness... to serve the advanced recorder player rather than the virtuoso performer." The movements are 1. Andante affettuoso; 2. Allegro; 3. Adagio (a stylized Sarabande); and 4. Allegro assai (a Gigue). The C-Minor tonality ought to challenge players; it involves frequent moves to A-flat Major with its D-flat, and there are a few of those fine sounding high A-flats (as in Staeps' Sonata for Alto & Piano, Universal Edition). Both instrumental parts are very idiomatically conceived.

—Joel Newman
General Editor, ARS Editions.

THE OPUSCULUM OF THOMAS SIMPSON

By William E. Hettrick III

English musicians of the late sixteenth and early seventeenth centuries found an enthusiastic audience in the aristocratic courts of northern Europe. A desire for their music had grown out of the popularity of English acting troupes traveling through Germany, Holland, and Denmark earlier in the sixteenth century, and the tradition of employing composers and performers from the British Isles was abandoned only after the outbreak of the Thirty Years' War.[1] Among the English musicians who worked in Germany, Thomas Simpson seems to have gained a special reputation for his skill.

Although little is known about Simpson, recent research has discovered that he was the son of a John Simpson and was christened on the first of April, 1582, in Milton near Sittingbourne (Kent County), located about thirty miles ESE of London.[2] He must have journeyed to the Continent sometime before 1608, when his name appears on the financial records of the court at Heidelberg. He was married in Heidelberg in July of the following year.[3]

Further information about Simpson's life must be gleaned for the most part from the prefaces to his four collections of music, all of which were printed in Germany. In his first known publication, the *Opusculum Neuwer Pavanen, Galliarden, Couranten, unnd Volten* (Frankfurt a/M, 1610),[4] Simpson describes his profession as "Violist[5] und Musicus." Although it would be tempting to imagine him an ancestor of the later well-known violist Christopher Simpson (d. 1669), no direct relationship between the two English musicians has been found.

Simpson dedicated the *Opusculum* ("Little Opus") to his patron, Friedrich IV (1574-1610), the Prince Elector of the Rhenish Palatinate. In his preface, which he signs "Heidelberg, the 6th of July, 1610," Simpson indicates that "after having spent quite some time in the service of various courts of princes and lords,"[6] he entered the service of Prince Elector Friedrich, from whom he had received "all sorts of grace and blessing."[7]

Friedrich IV is known to have been a lover of music as well as other forms of entertainment, and he employed at various times several composers and performers.[8] He seems to have been popular with the peasants because of his hunting skill and hospitality. Although Friedrich evidently enjoyed his pleasures up to the time of his death, there was a serious side to his character as well. He was greatly devoted to his wife, Louise Juliane, the daughter of William the Silent of Orange. Friedrich's efforts to unite the German Protestants reached fruition in 1608, when the Union of Evangelical Estates was formed under his direction.[9]

Friedrich died in September, 1610, little more than two months after the dedication of the *Opusculum*. Following the death of his patron, Simpson evidently left the service of the court, as his name is absent from the official records for 1611.[10] Simpson's second printed collection of music, the *Opus Pavanen, Volten und Galliarden*, appeared in Frankfurt a/M, also in 1611. By 1615 he had travelled to northern Germany and entered the service of the Count of Holstein-Schauenburg as a performer and composer.[11] Simpson's last two publications appeared in Hamburg: the *Opus Newer Paduanen, Galliarden, Intraden, Canzonen...* in 1617,[12] and the *Tafel Consort* in 1621. By 1622 he had gone to Denmark, where he served as a performer in the court of Christian IV.[13] Christian had also employed Simpson's countrymen, William Brade and John Dowland.

The title Simpson chose for his first publication reveals his modesty, for the *Opusculum* is not a "Little Opus" but a full-fledged collection of music.

It contains thirty dances for five instruments, printed, according to the practice of the time, in separate partbooks. Each of the twelve pavans is followed by a galliard, and three courante-volta pairs are also presented. Printed in what may have been his twenty-eighth year and perhaps including some of his earlier music as well, the *Opusculum* displays Simpson's competence as a composer of instrumental music. The dances vary in style from the simpler, light-hearted courantes and voltas to the more serious, complicated pavans and galliards. Simpson also included music of other British composers in the *Opusculum*. Three of the pavans are attributed to John Dowland (1562-1626), two pavans to John Farmer (fl. 1591-1599), and one to Thomas Tomkins (ca. 1545-ca. 1627).

Concerning the performance of the *Opusculum* music, Simpson recommends that it is "to be played in a delightful manner on all kinds of musical instruments, especially viols."[14] According to our knowledge of the performance practice of the time, Simpson's music may often have been played by any ensemble of appropriate instruments that happened to be on hand. Successful present-day performances of selections from the *Opusculum* have convinced this writer that many of the dances are well suited to a consort of recorders. Al-

though a broken consort of winds or even winds and strings may certainly be employed with good effect, the predominantly imitative counterpoint generally calls for a homogeneous ensemble.

The date of the *Opusculum* is given in a cryptic manner on the ornately decorated title-page. Under the name of the publisher, Nikolaus Stein, appears the inscription:

ANNO
DoMInI IesV ChrIstI

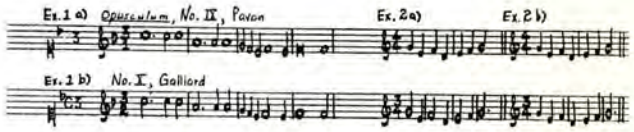
At first glance there seems to be little method in the capitalization of the second line. But if the letters are realized as Roman numerals, the resulting figure is 1,610, the date of publication. Although the incorporation of Roman numerals into a sentence or phrase to indicate a date is not at all unusual in this period, the example in the *Opusculum* seems at least notably clever, especially since all of the possible letters that could serve as numerals are employed.

The music of the *Opusculum* has been relatively unknown in the present day. Outside of a few selections printed in a German dissertation,[15] the only readily available modern transcription of music taken from the *Opusculum* is the pavan by Thomas Tomkins that appears in the *Musica Britannica* series.[16] In forthcoming publications of *Opusculum* dances, the writer hopes to make a worthwhile contribution to the rapidly growing repertoire for players of historical instruments.

The *Opusculum* music falls into two distinct categories: music to be used for actual dancing and art music based on older dance forms but no longer subservient to the dance. Thus, while the courante and the volta were still being danced in the early seventeenth century, the pavan and the galliard had lost most of their former popularity. The waning of the pavan as a dance (and hence also of its companion, the galliard) was mentioned as early as 1588 by the French dancing-master Thoinot Arbeau, who stated that the pavan had not yet gone out of fashion, although in truth it was becoming less popular.[17] Christopher Simpson reported in 1667 that the pavan had "grown up to a height of composition made only to delight the ear."[18]

The pavans and galliards in the *Opusculum* show elements of stylization not present in the courantes and voltas or in pavans and galliards written in earlier periods. In contrast to the simplicity of the courantes and voltas, irregularity in the lengths of strains,[19] extended chromaticism, and rhythmic complexity point to the musical independence of the *Opusculum* pavans and galliards.

Among the more definite indications of musical autonomy, the most apparent is a change of meter within a composition. The pavan as a dance traditionally required music in duple meter. Two of Simpson's *Opusculum* pavans, however, contain sections in triple meter, which would certainly surprise any dancer attempting to fit steps to the music. With the exception of a difference in the basic note-values, the triple-time sections in the two pavans are identical to the corresponding sections in the accompanying galliards. As an illustration, Examples 1(a) and 1(b) show the Canto part at the beginning of the second strain in Pavan No. IX and Galliard No. X.

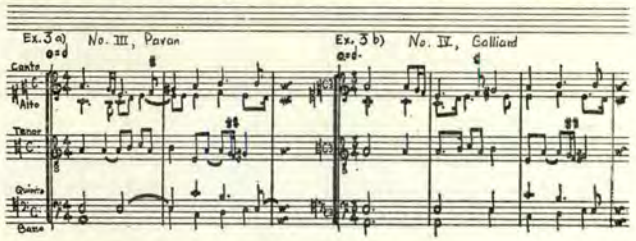


During the time when pavans and galliards were danced, musicians often improvised the second dance in triple meter from the music of the first. Two methods were generally employed: either the metric stresses were retained and the note-values altered (Example 2a), or the note-values were kept and the points of metric stress redistributed (Example 2b). When the galliard was written down instead of being improvised, it still retained a close relationship with its preceding pavan. Thus, Thomas Morley, in *A plaine and easie Introduction to practicall Musicke* (London, 1597), described the galliard as "a kind of music made out of the other."[20]

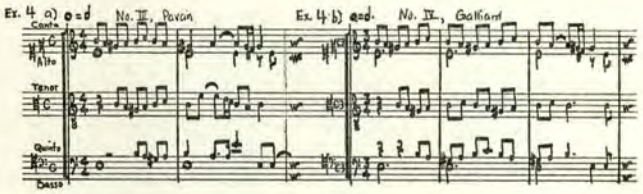
Developing out of the *Tanz und Nachtanz* or *Tanz und Proportz,* as they were called, the technique of adapting melodic material to different meters and tempos continued to be employed extensively by German composers of the seventeenth century who wrote variation-suites of four, five or six dances, all stemming from a single model. Simpson is typical of English composers, however, in that he limited this relationship to the traditional pair of dances.

Example 3 illustrates one of the methods by which Simpson composes a galliard using material taken from the preceding pavan, in this case one of the pavans written by John Dowland. The pavan is based on Dowland's famous "Lachrymae" melody, which appeared first in his song, "Flow my teares." The *Opusculum* pavan is a version of "Lachrymae Antiquae Novae," the second pavan in Dowland's collection, *Lachrymae or seven Teares figured in Seaven passionate Pavens* (London, 1604).[21] A comparison of the *Opusculum* version with the original printed in Dowland's collection reveals a great similarity in the Canto and Basso parts, but more deviation in the three inner voices. The difference between the two versions is often simply a redistribution of lines among the parts and is therefore more apparent to the eye than to the ear.

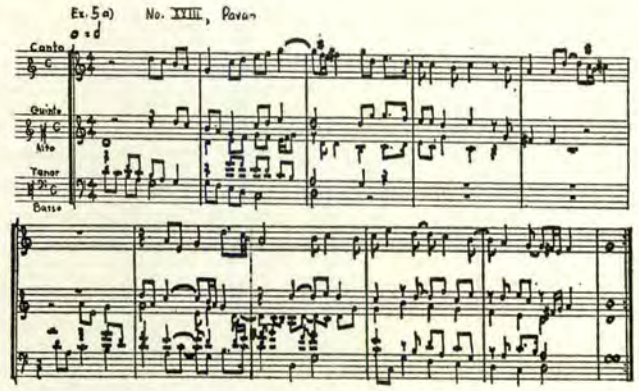
As Examples 3(a) and 3(b) show, Simpson expands the first two beats of the pavan (one-half measure in the example) into a full measure of three beats in the galliard. After this point, however, the note-values are



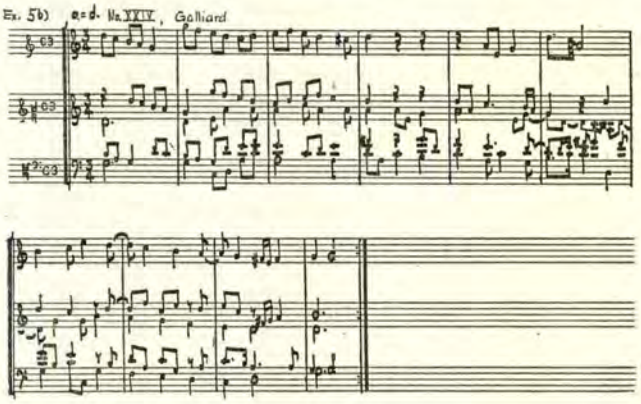
retained. At the beginning of the third strain, Simpson expands Dowland's eight beats (two measures) into nine beats (three measures) in the galliard (Examples 4(a) and 4(b)). The melodic figure undulating between G-sharp and C in the Canto, Tenor, and Quinto is extended to fill two whole measures in the galliard, and the original cadential pattern is simplified.



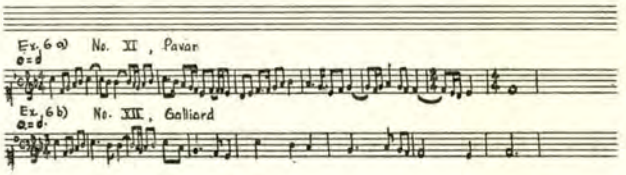
The third strains of Simpson's Pavan No. XXIII and Galliard No. XXIV are given in Examples 5(a) and 5(b). The strain in the pavan begins with a series of imitative entries leading into a passage whose singularity has tempted this writer to give the composition the unofficial title "Simpson's Farewell Pavan," an anachronistic allusion to Haydn's "Farewell Symphony." The parts drop out one by one, leaving the Canto alone to play a cadential suspension figure. Unlike Haydn's symphony, however, Simpson's music is not completed at this point. After a quarter-rest, the expected resolution of the suspension figure is taken an octave lower in the Basso, which begins another series of imitative entries extending through all the parts. A free imitation of a descending motive concludes the pavan.



The five-measure passage in the pavan from the beginning of the third strain to the solitary C-sharp in the Canto is compressed into three measures in the galliard. The parts continue in the galliard, providing harmony that is only implied in the pavan. The cadential figure resolves immediately on a full D-major chord. The final passage in the pavan is transferred to the galliard in identical note-values, with the exception of a shortening in the middle by a quarter-note.

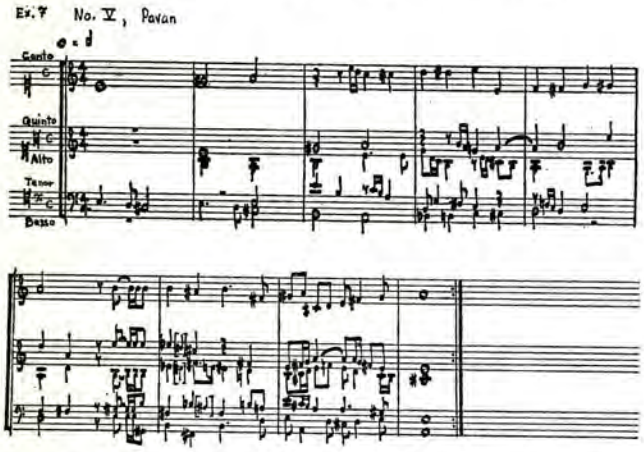


The relationship between Dowland's Pavan No. XI and Simpson's Galliard No. XII is more subtle. Often only the Canto part links the dances together. In the opening measures of the galliard the Canto retains the melody and note-values of the pavan, as Examples 6(a) and 6(b) illustrate. The similarity between the two parts soon diminishes, and the galliard continues as a free paraphrase of the pavan.

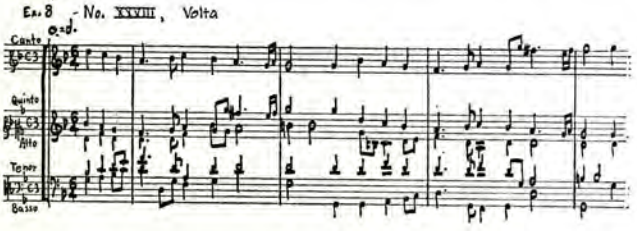


As has been indicated, each of Simpson's galliards is based in some way on the pavan that precedes it. Simpson may also have based some of his pavans on pre-existent musical material as well as the titles given to two of the *Opusculum* pavans suggest. Under the first line in the Tenor part of Pavan No. V appears the inscription "Sachevil's [or Sacheuil's] dolorosi." Since the customary designation "Pavan" is printed for that dance in the other four part-books, the title seems to apply primarily to the Tenor part. No explanation of the name "Sachevil" has been found, but "dolorosi" may suggest a madrigal as the source of the Tenor part. Another title is printed in Pavan No. XV, again only in the Tenor part. Here the name "Glazerspavan" may also refer to a pre-existent composition. The word "glazer" hints that the pavan used as a model was associated in some way with a guild of craftsmen.

The pavan entitled "Sachevil's dolorosi" contains a modulation unusual for its time and all the more remarkable because of the dramatic way in which it is introduced. As shown in Example 7, the opening motives beginning on E in the Canto and Tenor suggest the key of A major, but the feeling of tonality is mitigated by the rising chromatic lines in the Canto, Basso, and later the Tenor. An unexpected eighth-rest in all the parts calls attention to the following chordal section that passes through B major and returns to A major at the cadence. The enharmonic notation in the Quinto, Alto, and Tenor in the seventh measure reveals that the harmonic functions of D-sharp and A-sharp in the key of B major were not yet recognized.



As a final example of music from the *Opusculum*, the first two phrases from Simpson's Volta No. XXVIII are presented in Example 8. Compared with the galliards, which are written in exactly the same meter, Simpson's courantes and voltas are far less complicated rhythmically. In order to give the appropriate impression of a faster tempo, the present writer has transcribed the courantes and voltas in the meter 6/4, with two beats to the measure. As Example No. 8 indicates,



hemiola (in this case the regrouping of a measure of 6/4 with two beats into 3/2 with three beats) is frequent in these simpler dances. The first short phrase up to the middle of the second complete measure is repeated with variations. The Canto and Quinto exchange melodies, as do the Alto and Tenor, although with alterations of register. The Basso repeats its line an octave lower with a slight deviation at the beginning of the third measure. Therefore, with the exception of changes in register, the two phrases sound very much alike, especially when played by a homogeneous ensemble.

It may be assumed from the preface to the *Opusculum* that Friedrich IV was satisfied with Simpson's music. Although Friedrich died shortly after its publication, he may already have heard music from the "Little Opus" performed from manuscript.

Thomas Simpson's talents as a musician evidently earned him the esteem not only of his aristocratic patrons, but of German musicians as well. Simpson's collection of music published in 1617 contains a dedicatory poem in Latin signed by Michael Praetorius. The poem evokes muses and other mythological personages to extol the accomplishments of the "honored musician, Thomas Simpson, Englishman."[22]

REFERENCES:

1. Thurston Dart, "English Musicians Abroad (c. 1575- c. 1625)," *Grove's Dictionary of Music and Musicians,* ed. Eric Blom, 5th edition, II, 949.
2. Carolyn Coxon, "Thomas Simpson," *Die Musik in Geschichte und Gegenwart,* ed. Friedrich Blume, XII, 721.
3. *Ibid.*
4. The Staats- und Universitäts-Bibliothek in Hamburg, Germany, contains the only complete extant copy of the *Opusculum.*
5. i.e. player of the viol *(viola da gamba),* not the modern viola.
6. "Demnach in unterschiedlichen Fürsten und Herren Höffen ein geraume Zeit hero, ich in Diensten mich auffgehalten. . . ."
7. "allerhand Gnad und Wolthaten."
8. "Frederick IV," *Encyclopaedia Britannica,* 11th edition, XI, 59.
10. Coxon, *op. cit.*
11. Angul Hammerich, "Musical Relations between England and Denmark in the Seventeenth Century," *Sammelbände der Internationalen Musikgesellschaft,* XIII (1911), 119.
12. This collection may be a reprint of Simpson's publication of 1611, as Thurston Dart suggest in his article, "Thomas Simpson," *Grove's Dictionary of Music and Musicians,* ed. Eric Blom, VII, 799. The *Opus Pavanen, Volten und Galliarden* is not known to be extant.
13. Hammerich, *op. cit.*
14. "Auff allerhand Musicalischen Instrumenten, sonderlich Violen lieblich zu gebrauchen."
15. Günther Oberst, *Englische Orchestersuiten um 1600* (Borna-Leipzig: Universitätsverlag von R. Noske, 1928).
16. Thurston Dart and William Coates, eds., *Jacobean Consort Music,* vol. IX of *Musica Britannica* (London: Stainer & Bell, 1955), No. 73.
17. Thoinot Arbeau [Jean Tabourot], *Orchesographie* (Lengres, 1588); an English translation has been published by Mary Stewart Evans (New York: Kamin Dance Publishers, 1948), p. 57.
18. Christopher Simpson, *A Compendium of Practical Music* (London, 1667), p. 143.
19. Strains are larger sections, delineated in the music by double-bars or other signs and traditionally repeated in performance. The *Opusculum* pavans and galliards have three strains, while the courantes and voltas have two.
20. A modern edition is published by R. A. Harman (London: J. M. Dent, 1952), p. 296.
21. The modern transcription is edited by Peter Warlock (London: Oxford University Press, 1927).
22. Paul Edward Mueller, *The Influence and Activities of English Musicians on the Continent during the late Sixteenth and Early Seventeenth Centuries,* an unpublished Ph.D. dissertation in two volumes written for the School of Music, Indiana University, in 1954. Praetorius' poem appears in vol. I, p. 140.

Mr. Hettrick, now on a Fullbright to Germany, wrote his Master's Thesis for the University of Michigan on Thomas Simpson.

THE DECLINE OF THE RECORDER IN THE 18th CENTURY

By Daniel Waitzman

Why did the recorder become extinct in the eighteenth century? The answers to this question are of importance not only to music historians but to all who are intimately concerned with the recorder. All of us want to see our instrument flourish. None would like history to repeat itself, as far as the recorder is concerned.

Several reasons are commonly given for the recorder's decline and temporary eclipse. These are:

1. The alleged dynamic inflexibility of its supposedly impersonal tone, which precluded its use in the dynamically expressive music of the post-Baroque.[1]
2. The instrument's soft tone.[2]
3. Its limited range.[3]
4. The advent of the multi-keyed transverse flute.[4]

The first three reasons are more important as evidence that the instrument was in a very sad state of decline, rather than the reason for the decline itself. The fourth is completely without foundation, since the recorder was virtually extinct as a serious woodwind by the time the transverse flute acquired additional keys.

What then were the causes of the recorder's decline? It sems likely that the following factors were responsible:

1. *The recorder lacked a significant class of professional players.* There were many amateur recorder players but few professional recorderists. This is not to say that there were none. The recorder parts of J. S. Bach's Brandenburg Concertos 2 and 4, many of Telemann's works and some of Vivaldi's, notably the three flautino concerti (which may or may not have been written for sopranino recorder) and the Sonata for "Flauto, Fagotto e Basso continuo," F. XV, no. 1 (which is definitely for alto recorder, *not* transverse flute[5]), demand virtuoso players. But most professional recorder playing appears to have been done by men whose main instrument was not the recorder. There was no Quantz of the recorder. With very few exceptions (notably Majer[6]), treatises on the recorder reveal no great knowledge of the instrument on the part of their authors. Hotteterre's treatise on the recorder in his *Principes de la Flûte*[7] and Prelleur's section on the instrument in *The Modern Musick-Master*[8] are typical. Most treatises on the recorder were written for gentlemen amateurs. There is no work on the instrument that is even remotely comparable to Quantz's *Versuch*.

Performance standards must have been terrible. In the words of Sir John Hawkins, "...a flute [i.e., recorder] was the pocket companion of many who wished to be thought fine gentlemen. The use of it was to entertain ladies, and such as had a liking for no better music than a song-tune, or such little airs as were then composed for that instrument; and he that could play a solo of Schickhard of Hamburg, or Robert Valentine of Rome, was held a complete master of the instrument...."[9] (Does this description of music-making on the recorder sound familiar?)

These then were the players responsible for the recorder's survival in the musically turbulent years of the first half of the eighteenth century. Much was going on during this period. The various manifestations of the early post-Baroque – the German *Empfindsamkeit*, the French Rococo, the graceful Italian *opera buffa* style exemplified by Pergolesi – flourished, along with the old-fashioned Baroque styles. There was, in fact, an overlap of at least twenty-five years between Baroque and early Classic. In this hectic period, operatic elements were freely introduced into instrumental music. Woodwinds were expected to be as flexible and cantabile as the human voice. The relatively new oboe became the most important orchestral woodwind.[10] With its "prodigious *messa di voce*,"[11] it satisfied composers' demands for expressivity. So did the transverse flute, despite its inferiority in certain other respects. Moreover, the register breaks on the flute, besides being less closely spaced than on the recorder, in the second octave, could be more easily mitigated than on the recorder, with its fixed flute. Thus the flute was better fitted for a cantabile style of playing (in which smoothness is valued more than distinctness) than the recorder (on which the duration of a note can be controlled to an extent that is impossible on the transverse flute). The flute is to the recorder what the pianoforte is to the harpsichord. The flute is translucent, slightly blurred, romantic. The recorder is transparent, sharply defined, classical.

Yet these differences are not so great as to prevent

the successful use of the recorder in the "new" style. The recorder *can* achieve a *messa di voce,* especially if it is fitted with a bell key. It *can* achieve other dynamic effects. It *can* be played in a smooth, cantabile manner; but only by those willing and able to work in order to counteract what appear to be the natural tendencies of the instrument. Quantz could have done so, had the recorder been his main instrument. Telemann could have, had he not been one of the most prolific composers in history. Messrs. Paisible, Valentine and their lesser followers could not. They could only chirp and slurp their way through a few easy sonatas and arrangements. They, more than any change in musical style, were responsible for their (and our) instrument's decline.

2. *The recorder's true nature was not generally appreciated, even at the height of its popularity.* Most composers thought it incapable of expressing any *affects* save gentleness, meekness, back-to-naturism, and death.[12] Its very name, "flûte-douce," is indicative of this misconception. Undoubtedly, the recorder expresses such *affects* admirably, when used in its lower registers. But it can also express more violent passions —rage, fear, and the like. It is only necessary to take advantage of its brilliant high registers and its facility in executing leaps and rapid passagework. But to do so, one must have players who are thoroughly familiar with their instrument, including its higher registers.

Most recorder music, besides being low in quality, is low in tessitura. The notes above d''' are seldom used; those above g''', almost never. Yet it is in its higher registers that the recorder is at its best.[13] Unlike the flute, it is weak in its low register. The recorder is, in fact, a clarino flute.

3. *The high tessitura of the soloistic alto recorder discouraged composers from writing idiomatically for the instrument.* The alto recorder is pitched a fourth above the flute. Recorder music that really exploits the instrument is too high to be played on the eighteenth-century flute or oboe. It is rather uncomfortable on the violin. Most composers were reluctant to commit themselves to an instrument without a significant professional class of players, by writing music playable on it alone. Given the choice of writing effectively for recorder only or writing not so effectively for recorder but not excluding the oboe, flute or violin, they close to do the latter. Why not? They had to make a living. The most famous examples of this kind of writing are the Handel recorder sonatas.

There is another reason why the high registers were neglected. It was evidently difficult to write a trio-sonata for two melody instruments which were a fourth apart in tessitura. The two top parts of a trio-sonata were usually written either in the same range or very far apart (e.g., recorder and bassoon). Apparently composers found it convenient to treat the alto recorder as if it were nearly identical with the flute in tessitura.[14]

The result was that the recorder, consistently used in its low registers, acquired a reputation as a weak-toned, inexpressive instrument, whose "...soft and insidious quality...can easily tire..." the listener.[15]

It may be asked, at this point, why the alto, not the tenor, was the solo instrument of the recorder family, in view of all the problems created by the alto recorder's high tessitura. The answer to this question is that the tenor is a weak-toned, unresponsive instrument, useful in consort work, but unsuitable as a solo vehicle for the expression of anything other than restrained lamentation. There is no reason to believe that eighteenth-century tenors were any better. The tenor is in need of a complete redesigning.

The only major composers who really appreciated the recorder's true nature were J. S. Bach and Telemann. In his second Brandenburg Concerto, Bach uses the recorder together with another clarino instrument — the trumpet. This and the fourth Brandenburg Concerto are well-known to recorder enthusiasts. But Bach, on the whole, neglected the recorder. He used it only 15 times "...in his Cantatas, Oratorios, and Passions...."[16] He used the transverse flute 70 times in these works — almost five times as much.[17] He composed several flute sonatas, but not a single recorder sonata. The relative neglect of the recorder by this phenomenally great composer (who, if anything, was rather conservative musically) is an eloquent commentary on the state of recorder playing in the eighteenth century.

Telemann, on the other hand, seems to have written more for the instrument than anyone else. He appreciated the value of the high registers, going further than Bach in this respect. In his F Major Sonata, he uses a high c''''.[18] In his Concerto in F Major for recorder and strings, he uses high a''' as well![19] Could he have known how to obtain this note by closing the bell?

4. *The exploitation of the highest registers of the recorder posed special problems for eighteenth-century recorder makers and players.* The notes $f^{\#'''}$, a''', b-flat''', $c^{\#''''}$, etc., on the alto, are either impossible, out of tune, or ugly, unless produced by fingerings involving the closing of the bell. It is this technique that enables some modern recorderists to command a range of over three octaves (though in general, the notes above b''' are not suitable for melodic passages, while e-flat'''' can apparently be obtained only by means of a difficult artifice). Without it, even the lower half of

the third octave remains incomplete or out of tune, and the recorder's range is unduly limited. The eighteenth-century flute, on the other hand, commands a range of over two octaves and a sixth without the use of any special technique.

This technique is not peculiar to the recorder. Similar techniques involving the bell were in use on the tabor pipe,[20] the chanter of a bagpipe known as the Union pipe[21] and on the French horn from the mid-eighteenth century onward.[22] Nowadays, an open-standing key, controlled by the little finger of the right hand, is used to facilitate the closing of the bell.[23] That this key was not invented in the eighteenth century is probably due to lack of resourcefulness on the part of eighteenth-century players. Such an improbable technique does not occur to those who treat the instrument casually.

Its adoption – certainly within the technological capabilities of eighteenth-century woodwind makers – might well have enabled the recorder to hold its own throughout the eighteenth century, by making its brilliant high register aavilable and providing duplicate fingerings with great dynamic potential (a *messa di voce* can be performed on a number of notes with the aid of the bell key). In this form, perhaps with a few trill keys added, the recorder could conceivably have survived until the appearance of the cylindrical Boehm flute in 1847. At this point, a major redesign would probably have been required, and, with a healthy tradition of professional recorder playing, certainly carried out. We would then enjoy the benefits of the experience of more than two centuries, rather than two generations, of recorder making and playing.

5. *With the rise of post-Baroque styles, there was a lessening of interest in clarino instruments.* The clarino trumpet died out. The French horn became a pedal instrument in the orchestra, rather than a melodic one. Players cultivated its mellow middle register rather than its brilliant high register.[24] The violino piccolo became obsolete. Clearly there was an increased cultivation of instruments of the middle range of the orchestra, at the expense of those of high pitch. The recorder could have been affected by this, at least in Germany, where the greatest progress had ben made in the exploitation of its high registers. Classical composers made frequent use of the woodwinds as pedal instruments. For this purpose the flute, with its lower tessitura and more sonorous low register, is better suited than the recorder. By the time that composers again felt the need for a high pitched flute, the recorder was no longer around in serious music.

6. *All these factors interacted with one another, giving the recorder a bad reputation and discouraging serious students from studying the instrument.* This in turn discouraged serious composers from writing for it. Recorders were still being made in Mozart's time,[25] yet Mozart never used them, to our knowledge.

The whole process was probably circular in nature. The recorder declined because of the conditions outlined above. Because the recorder was declining, these conditions grew worse. And so on and on, like a snowball rolling down a hill until the instrument, with its brilliant high register, creamy middle register, tender low register and fantastic but unrealized possibilities, became a chameleon that popped up now and then in the nineteenth century – as the *csakan* in the 1830's,[26] as a marching instrument in the American Civil War,[27] etc. The French flageolet and the vertical flute (or English flageolet) survived until the twentieth century. The latter instrument was superseded by the recorder.[28]

What of the recorder today? It has more than regained its eighteenth-century status, since it boasts of a small number of extremely competent virtuosi of international repute. But it remains predominantly an amateurs' instrument with an abominable reputation.

This predominance of amateurs is unique among woodwind instruments. With every other instrument it is the professionals who take the lead and amateurs who follow as best they can. When one thinks of the transverse flute one calls to mind Baron, Rampal and other outstanding virtuosi, rather than the fellow next door who played the flute in the high school band. This is not so with the recorder, where professionals are forced to follow in the footsteps of amateurs.

This reversal of roles has had some strange consequences. The generally recognized range of the recorder, as reflected in published music and arrangements, still remains that of the eighteenth century, even though it is considerably greater today. The music itself is as low in quality as in tessitura. It is simply not economically feasible to publish music that exceeds the capabilities of amateurs – or what publishers conceive of as the capabilities of amateurs.

Even the design of the instrument itself has been held back by its amateur status. It has changed little since its eighteenth-century days. The soloistic alto is still too soft in its lowest octave and too shrill above b'''. The larger sizes of recorder are simply too soft. A really modern recorder does not exist. Even the finest recorder maker in the world is kept too busy turning out neo-Baroque recorders for his predominantly amateur clientele to undertake the development of such an instrument, which, he feels, would attract only a small number of customers. There are even a few who object that his *present* instruments are too loud for use with "lutes and viols!" Recorder makers must satisfy their customers in order to make a living. The majority of their customers want "historically correct" instruments.

They consider anything that did not exist on a Bressan or a Stanesby to be somehow unsuited for Baroque music. They get what they want. Their instrument suffers.

Thus, appearance and tradition are given undue importance. What little keywork that exists on the present recorder is mounted in ways that were already considered inferior 120 years ago. When pillars are used, holes are drilled into the bore to receive them. The bore is finished with less care than the outside of the instrument.

Professional recorder concerts are exceedingly rare. Almost all concerts in which recorders figure are given by amateur groups. Consequently the concert-going public hears mostly amateur recorder-playing. A brilliant performance by a professional recorderist is taken for granted by the non-recorder-playing public. This is not surprising. The public has come to expect such precision from professional musicians. What stay in their minds are the many performances by recorder players who have not truly mastered the fundamentals of their instrument. The public, its sensibilities offended by so much bad recorder playing, does not seek to learn the reasons for its existence. It simply assumes that the recorder is a primitive instrument, incapable of being well-played, except by a few freaks.

To the public (and to most musicians), the recorder is somehow set apart. This attitude is reflected in the use of the term "recorder-player," rather than "recorderist." Can anyone imagine Isaac Sterne being called a "violin-player?" This attitude is also evident in advertisements, such as one which appeared in a recent issue of this magazine, in which "recorders" *and* "woodwinds and brass" were advertised. It is strengthened by the snappy, glib articles on the recorder that appear every now and then in the popular magazines, and by the recorder's widespread misuse in the schools as a "pre-instrument."

There are almost no serious students of the recorder in this country, below the age of twenty. It is very hard to attain mastery of an instrument after this age. Where will the next generation of recorderists come from? Clearly the recorder is not attracting many serious, talented youngsters. This is alarming but in no way surprising, in view of all that has been said above, together with the resultant lack of a large repertoire which uses the instrument to best advantage.

In many ways, the position of the recorder today is similar to its position in the eighteenth century. In fact, the ratio of amateurs to professionals is probably greater than ever before, in this industrialized, wealthy society.

Moreover, the "recorder movement" carries around a burden of ideological dead weight, left over from its beginnings in the early part of this century. In those days, there was a reaction against the complexities of modern life, modern music and modern instruments.[29] People saw, in the apparent simplicity of the keyless recorder, an old-world charm that appealed to their escapist, romantic natures.[30] It was not unusual to perform in costume.[31]

Much of this fancy-dress antiquarianism is still with us. It accounts for many of the things mentioned above. It holds our instrument back.

Its most insidious form is that of "authenticity." Most of us feel it our duty to become musicologists as well as instrumentalists. Enthusiasts who cannot execute a trill know that it is incorrect to begin it on the main note. Most of us take the past as our mentor, rather than our own common sense. We are narrow-minded rather than eclectic, despite the fact that intelligent eclecticism was advocated by musicians such as J. S. Bach, C. P. E. Bach[32] and Quantz.[33] Too many of us prefer the bad to the good, if the former is historically "correct."

Technique is neglected. For most of us, ornamentation is a way of concealing our inability to produce a beautiful tone. It is so much more interesting to dabble in the study of performance practice than to sit down and try to make our recalcitrant instrument behave.

What can we do to insure the survival of the recorder in serious music? We might seek to apply the improvements in woodwind technology that have been made in the last two centuries to the recorder. The ARS might consider sponsoring the development of a truly modern recorder. Perhaps this would be a suitable project for a foundation grant. We might become familiar with other woodwinds and woodwind players, especially flutists, from whom we can learn a great deal. We might take our instrument more seriously. Perhaps then others will, too.

Edgar Hunt has written:

> "The revival of the recorder which we are witnessing is founded on . . . the need for a simple means of musical expression, available for amateurs. By these standards it will grow and flourish."[34]

Surely the recorder is more than this. It ought to take its place beside the flute and oboe as ". . . the classic Western instrument of the flageolet family."[35] It would be tragic if it failed to do so, lingering on instead as a popular toy, an object of ridicule and scorn.

NOTES

1. Sachs, Curt, *The History of Musical Instruments* (New York, W. W. Norton & Co., 1940), p. 390. Also Rowland-Jones, A., *Recorder Technique* (London, Oxford University Press, 1959), p. 6.
2. Peter, Hildemarie, *The Recorder/Its Traditions and its Tasks* (Berlin-Lichterfelde, Robert Lienau, 1958), p. 59; Schubart, C. F. D., *Ideen zu einer Aesthetik der Tonkunst*, (1784), p. 209, quoted in Hunt, Edgar, *The Recorder and its Music* (New York, W. W. Norton & Co., 1962), p. 93.
3. Schubart, *loc. cit.*
4. Welch, Christopher, *Lectures on the Recorder* (London, Oxford University Press, 1961. Original edition published 1911), p. 87.
5. This work, which features a high tessitura and rapid passage-

work involving high f''', cannot have been written for the eighteenth century transverse flute, an instrument with an uncertain high f''' and a lower tessitura. A different opinion is expressed in THE AMERICAN RECORDER, vol. VI, no. 3, p. 5.
6. Hunt, pp. 91, 92, 125, 127. The section on the recorder, along with a translation by Dr. Joel Newman, is reprinted in THE AMERICAN RECORDER, Vol. III, no. 1, pp. 6-8.
7. Facsimile edition published by Bärenreiter, Kassel, etc.; second edition, 1958.
8. Originally published in 1731; facsimile edition by Documenta Musicologica (Bärenreiter, 1965).
9. Quoted in Hunt, p. 71
10. Macgillivray, James A., "The Woodwind," p. 240, in Baines, Anthony (ed.), *Musical Instruments Through the Ages* (Baltimore, Penguin Books, 1963 edition).
11. *Ibid.*, p. 243.
12. This view is still widely held. See Hunt, p. 79.
13. Mann, Alfred, *The use of the recorder in the works of Bach and his contemporaries* (unpublished Master's Essay, New York, Columbia University, 1950), p. 21.
14. Except Telemann, who understood the true nature of the recorder. See Mann, p. 58.
15. Mattheson, *Neueröffnete Orchester* (1713), quoted in Hunt, p. 82.
16. Riemenschneider, Albert, *Some Aspects of the Use of the Flutes in the Sacred Choral and Vocal Works of Johann Sebastian Bach*, Washington, D. C., The Library of Congress, Music Division, The Dayton C. Miller Fund, 1950, p. 19.
17. *Ibid.*
18. Nagels Musik-Archiv Nr. 8; Hortus Musicus no. 6.
19. Hortus Musicus no. 130.
20. Baines, Anthony, *Woodwind Instruments and their History* (New York, W. W. Norton & Co., 1963 edition), p. 225.
21. *Ibid.*, p. 350.
22. Pegge, R. Morley, "The Horn and the Later Brass," pp. 298-99, in Baines (ed.), *Musical Instruments.*
23. For a partial list of fingerings involving the bell key, see "Recorder Fingerings," by W. F. Juritz in *The Galpin Society Journal*, vol. XIII, pp. 91-92. The invention of this key is attributed to Carl Dolmetsch (Hunt, p. 159; Rowland-Jones, p. 95).
24. Carse, Adam, *Musical Wind Instruments* (reprinted by Da Capo Press, New York, 1965), p. 218.
25. Dolmetsch, Carl, "Recorder and German Flute during the 17th and 18th Centuries," in *The Proceedings of the Royal Musical Association*, 83rd Session (1956-57), p. 61.
26. Hunt, pp. 93-94.
27. THE AMERICAN RECORDER, vol. II, no. 4, p. 3.
28. Baines, "Ancient and Folk Backgrounds," p. 235, in Baines, (ed.), *Musical Instruments.*
29. Sachs, pp. 450-451.
30. See Harich-Schneider, Eta, *The Harpsichord/An Introduction to Technique, Style and the Historical Sources* (Kassel, Bärenreiter-Verlag, 1954, second edition, 1960), pp. 6-7.
31. See, for example, Plate XXX in Hunt, *op. cit.*
32. Bach, C. P. E., *Essay on the True Art of Playing Keyboard Instruments*, translated by William J. Mitchell (New York, W. W. Norton & Co., 1949), p. 85.
33. Quantz, Johann Joachim, *On Playing The Flute*, translated by Edward R. Reilly (New York, The Free Press, 1966), p. 116.
34. Hunt, p. 160.
35. Baines, *Woodwind Instruments*, p. 71.

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A FRESCOBALDI CANZONA

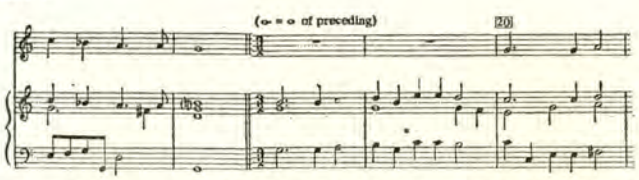
(Commentary on ARS Edition No. 53)

By Colin Sterne

A major challenge to the successful performance of this Frescobaldi *Canzona* is the form of the piece itself. To make it convincing is not easy. What we have are seven brief sections of music, varying in tempo and texture, the shortest of them only three measures long, and the longest consisting of no more than seventeen measures. It is apparent that the serenity and grace we associate with the Renaissance have here given way to a dramatic effect resulting from strong contrasts. Frescobaldi's changes in mood are abrupt, even nervous. Our piece is not unique, incidentally; these are the characteristics of the early baroque "quilt canzona." To attempt to impose an order upon the music by smoothing it out in performance is to deny these essential characteristics.

In examining the piece you will become aware that, although there are seven sections of music, there are not seven diverse moods to be presented. The two Adagios, for example, are patches on our quilt that are obviously cut from the same musical cloth. It is as if the two Allegros between them only serve to interrupt their single musical gestures. They need to have the same tempo, then, and the same abandon in performance. And the Allegro of measure 39 has its counterpart in the final Allegro of measure 61. Both of these will come off best if they are done at the same tempo and with the same vigor as the opening section of the piece. Then, too, the editorial suggestion of quarter note equals c. 138 for this first section permits a temporal relationship between it and the 3/2 section which follows. If one begins counting the new 3-pulse in measure 17 (in spite of the fact that it contains a whole-note) the transition between these sections will

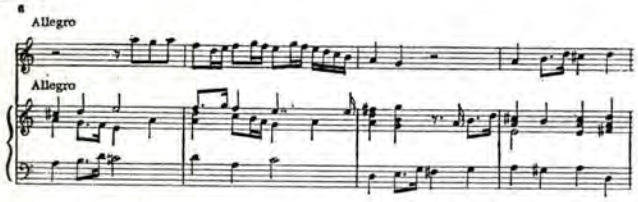
Ex. 1



be easier to accomplish (Ex. 1).[1] The same thing should happen in measure 39: the first half-note should be counted in the new tempo of the second half of the measure. The 6/4 Allegro should be a brisk one – its dotted half-note = the half-note of the preceding sections.

So much for tempos. A word, now, about the manner of performing each section. The word "abandon" has already been mentioned in connection with the Adagios. They should be intense in feeling and free in rhythm. And the ornamentation suggested editorially for them is a bare minimum. Add whatever you wish. (This invitation is extended for the entire piece as well.) The 3/2 should be played smoothly and the 6/4 with sprightliness. A point of interest in the final Allegro: it interweaves two musical ideas. The first of these is announced immediately in the bass line. See that your continuo players perform it broadly and with sonority, and do so yourself when you have the figure later. The second of the two ideas occurs first in the recorder part. The second treatment of it should be light, clean, and rhythmically marked whenever it occurs (Ex. 2).

Ex. 2



And finally, use ritards sparingly within the piece. They should be there at the cadences, of course. Frescobaldi himself, in writing about the performance of his keyboard toccatas, encourages us to use them. But excessive ritards will only produce an irritating stop-and-go effect. Save the big ritard for the end of the piece. There, if all has gone well, you can afford to bring the piece to a triumphant conclusion.

1. The examples are reproduced with the kind permission of the publisher, Galaxy Music Corp., N. Y.

Recorders Recommended and Otherwise

A Survey of A.R.S. Examiners' Views

BY JOEL NEWMAN

When the professional performer and teacher is asked about his most and least favored makes of recorder, he is rarely at a loss for words. Since detailed and complicated answers are necessary, the luckiest askers are those who can benefit from the personal teaching relation with the professional. Realizing how few people interested in the recorder are allowed this opportunity, I prepared a questionnaire for the eighteen members of the A.R.S. Examiner's Board. Though fully aware of the difficulties and the traps of an oversimplistic approach, I asked them to place Recommended, Satisfactory, and Unsatisfactory ratings on nine widely available brands of recorders. Answers by the following thirteen examiners are the basis of the survey given below — Martha Bixler, Leo Christiansen, Robert Clements, LaNoue Davenport, Erich Katz, Bernard Krainis, Eric Leber, Joel Newman, Morris Newman, Gloria Ramsey, Colin Sterne, Carolyn Wilhoyte, and Kenneth Wollitz. (Two others responded but were not included, one a recorder-making examiner and another who took refuge in the complexity of it all and did not answer the queries.)

The reader is warned to approach these figures — like all statistics — with great caution. There is certainly no question here of a "valid sampling." The difficulties in formulating pat answers to these questions should be kept in mind. Few of the participants played the game the same way. For some of them Recommended was the only favorable response and the Satisfactory label implied little more than rejection. For others, the middle ground of Satisfactory meant just what it says. Most disadvantageous is the fact that few of those polled specified their views on all the choices presented, especially under the Unsatisfactory heading. In addition, opinions on some eight unlisted makes were volunteered by some.

Accordingly, the most useful results of this survey will be those choices where *the largest number of votes were cast for a make and size of recorder.*

In order to avoid misunderstanding it should be clear that the views expressed here are those of the individuals polled and do not reflect any official attitude of either the American Recorder Society or of its journal.

N.B. Italicized items were not included in the survey, but were volunteered by a few of those polled. Crown refers only to the Crown (Nägeli) recorder.

SOPRANO RECORDERS

RECOMMENDED		SATISFACTORY		UNSATISFACTORY	
Dolmetsch	11	Fehr	5	Adler	7
Küng	7	Küng	4	Koch	7
Fehr	5	Adler	3	Moeck	4
Moeck	2	Heinrich	3	Mollenhauer	3
Heinrich	1	Koch	3	Küng	2
Coolsma	2	Dolmetsch	2	Heinrich	2
Aura	1	Moeck	2	Fehr	1
		Mollenhauer	1	*Sonata*	3
		Crown	2		
		Aulos	1		
		Coolsma	1		
		Stieber	1		

ALTO

RECOMMENDED		SATISFACTORY		UNSATISFACTORY	
Von Huene	12	Dolmetsch	4	Adler	11
Dolmetsch	9	Fehr	4	Koch	8
Fehr	6	Küng	4	Küng	6
Küng	2	Moeck	4	Moeck	6
Coolsma	2	Heinrich	3	Mollenhauer	5
Aura	1	Koch	1	Heinrich	4
		Mollenhauer	1	*Sonata*	3
		Coolsma	2	*Crown*	1
		Aura	1		
		Crown	1		
		Stieber	1		

TENOR

RECOMMENDED		SATISFACTORY		UNSATISFACTORY	
Von Huene	12	Heinrich	5	Dolmetsch	9
Moeck	5	Küng	4	Adler	8
Fehr	2	Dolmetsch	3	Koch	8
Heinrich	1	Koch	3	Küng	5
Küng	1	Moeck	3	Moeck	3
Crown	2	Mollenhauer	2	Mollenhauer	3
Aura	2	Adler	1	Fehr	1
Herwiga (Pre-war)	1	Fehr	1	Heinrich	1
Purcell	1	*Aura*	1	*Crown*	1
		Herwiga (Pre-war)	1	*Sonata*	3
		Stieber	1		

BASS

RECOMMENDED		SATISFACTORY		UNSATISFACTORY	
Dolmetsch	8	Dolmetsch	5	Adler	8
Von Huene	3	Küng	5	Koch	5
Küng	2	Koch	3	Küng	5
Heinrich	1	Heinrich	2	Moeck	4
Mollenhauer	1	Mollenhauer	2	Mollenhauer	2
		Moeck	1	*Crown*	2
		Stieber	1		

GREAT-BASS

RECOMMENDED		SATISFACTORY		UNSATISFACTORY	
Von Huene	5	Moeck (new)	3	Adler	7
Stieber (No. longer made)	5	Adler	2	Küng	4
Küng	3	Küng	2	Koch	2
		Von Huene	2	Moeck	2
				Von Huene	1

SOPRANINO

RECOMMENDED		SATISFACTORY		UNSATISFACTORY	
Dolmetsch	5	*Crown*	1	*Crown*	1
Küng	3	*Dolmetsch*	1		
Adler	1	*Mollenhauer*	1		

What sopranos and altos do you recommend for children?

SOPRANOS

Dolmetsch Plastic	7
Küng	4
Fehr	3
Adler	2
Aulos	2
Aura	2
Moeck	2
Crown	1

ALTOS

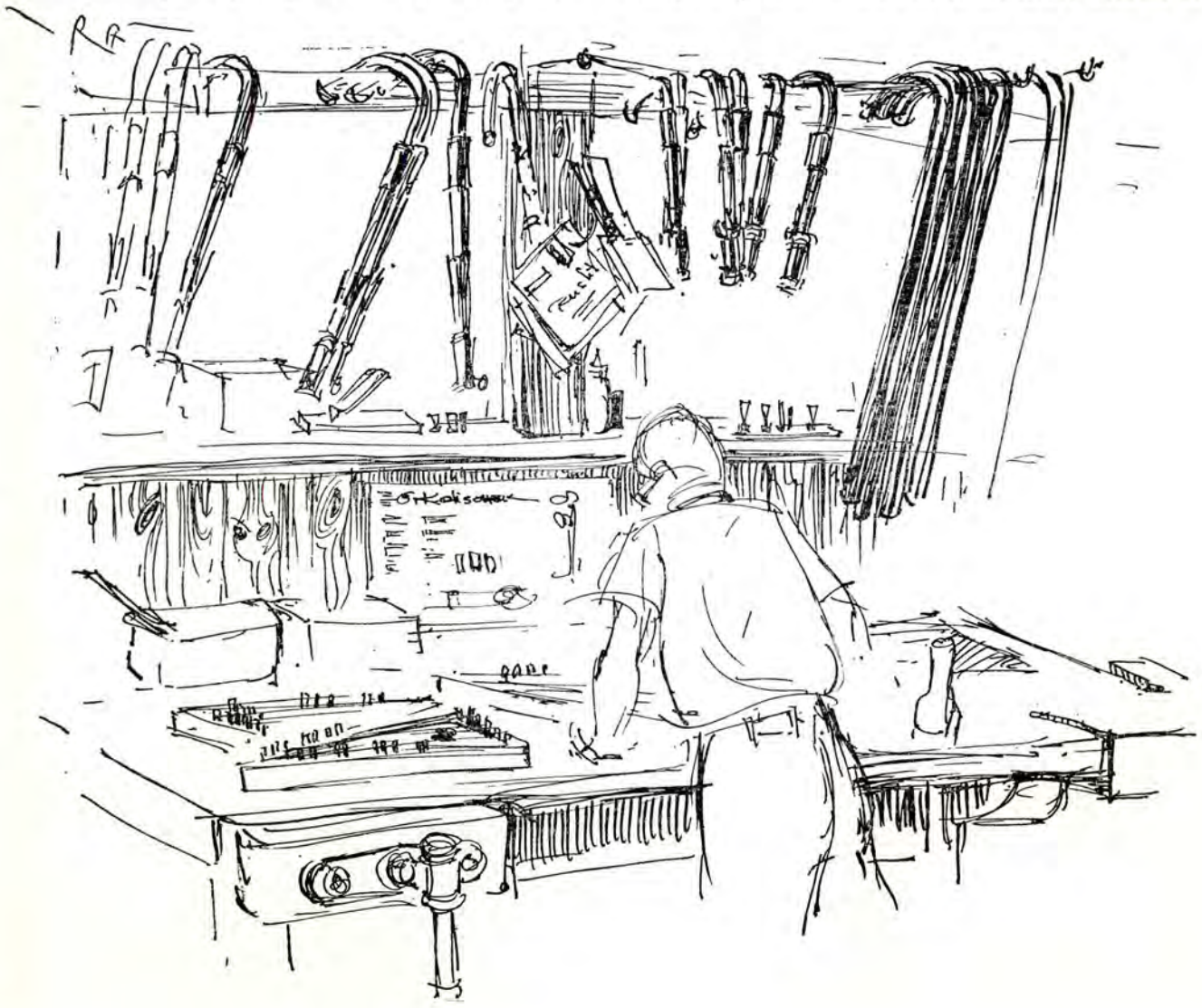
Dolmetsch Plastic	8
Aura	3
Fehr	3
Aulos	2
Küng	2
Crown	1
Heinrich	1
T. Mathias	1
Von Huene	1

A VISIT TO THE KELISCHEK WORKSHOP

By Wesley M. Oler

One of the faithful, making the *hajj* to Atlanta – the Western Hemisphere's Mecca for replicas of historical stringed instruments – finds a single entry in the telephone directory under the prophet's name: KELISCHEK WORKSHOP violins 386 Allendale Drive S.E. 373-0380. The entry gives our pilgrim no inkling of what awaits him as, footsore and powdered with the red dust of Georgia's roads, he knocks at last on the door of a neat, ranch-style suburban home across from a championship golf course. The door is opened by Rosemary Kelischek, who says, "Yes, this is George Kelischek's workshop," and then, "George is very busy right now." She doesn't have to look at the clock; George is always busy, but for the interested visitor he will drop everything, tour the premises, and hold a lively conference on any aspect of Old Music and Old Instruments.

George has enclosed the patio to make a long workroom with windows "that catch the early morning light" (the visitor notes that word "early"). Here are a drafting table, violin benches, dozens of special clamps, glues, templates, moulds – everything for assembling and finishing the instruments. Chunks of ivory and thin sheets of wood, mostly spruce and curly maple, occupy shelves in one corner. A cabinet contains the raw ingredients for mixing varnish, the powders, granules and liquids bearing exotic labels: sandarac, mastic, elemi, acaroid, dragon's blood. Across the carport is the other half of the workshop, the machine room, set apart from the rest of the house because of



the noise and the piles of sawdust and wood chips. Here one sees a wood lathe, band saw, circular saw, high-speed router, grindstone, and all the tools needed in the ancient art and modern science of wood-turnery. The amateur woodworking hobbyist is thunderstruck with the orderliness that prevails. Pegboard, files, drawers, shelves, cabinets, containers, and racks are provided for the methodical disposition of tools, materials, parts, and drawings.

The attic is included in the tour. It is chiefly here that wood is seasoned: thin sheets of curly maple, rosewood, and boxwood for sides and backs; spruce for tops and sounding boards; pernambuco for bows; rosewood in drilled blocks for woodwinds. Here, too, are stacks of Geo (polyvinyl chloride) tubing for George's recently developed plastic instruments, and still more forms and moulds at readiness for making dulcimers, rebecs, hurdy-gurdies.

The living room has been converted into an office and showroom. Here are files of music (for George is also a dealer in music for the instruments he sells), a half-dozen viols and fiedels and fifteen violins and violas, and two Orff xylophones. Cases of bows are on shelves, twenty-odd recorders and other woodwinds stand on dowels, and ranks of drawers contain accessories and replacement parts such as pegs, bridges, strings, tailpieces, and mutes. In a corner stands Rosemary's desk, and on the desk is the thing that turns the wheels — a stack of unfilled orders for instruments. The height of this stack, and the calibre of the schools, colleges, musical organizations, and individuals requesting instruments, are the measure, to a large degree, of the success of the workshop.

Born in 1930, George spent his first seven years in Upper Silesia, a corner of Germany bordering on Poland and Czechoslovakia. Then the Kelischeks moved to Westphalia, near the Dutch border. Although there were no professional musicians in the family, the five children were exposed to music from their earliest days. George, the eldest, began violin lessons when he was nine, and soon he was teaching recorder to himself and the others. Constantly moved from one children's refuge to another during the war years, George and his brothers and sisters had little opportunity for formal schooling. At the war's end, at the age of fourteen, George was apprenticed to a cabinet maker. During this apprenticeship he not only ferreted out the equivalent of a high-school education but engaged in every musical activity he could. He was particularly influenced by Fritz Joede's *Musikantengilde,* a youth organization which offered instrumental and singing activities on a wide scale. Using materials at hand, George began to make instruments on his own, starting with small tympani. He sold all he could make of these, and soon made and sold fiedels, guitars, and psalteries — crude, to be sure, but in great demand in those days. By the time he was seventeen and had earned his journeyman's certificate as a cabinet maker, George had chosen his calling, and he started at the bottom again, this time as an apprentice in the workshops of Hermann Moeck in Celle. Moeck owned a considerable collection of historical instruments and a fine library of works on organology. George kept the instruments in repair and began to make copies of them; and he devoured every book, periodical, and museum catalog in the library. Evenings and week-ends, George took lessons in organ playing, harmony, and counterpoint. He traveled to neighboring towns to sing in choirs and to learn choral conducting and in vacation time he journeyed far to visit museums and to study their instrument collections. When Helmut Mönkemeyer commissioned Moeck to build a quintfiedel, George was put in charge of the project, and he was soon foreman in the shop's stringed instrument section.

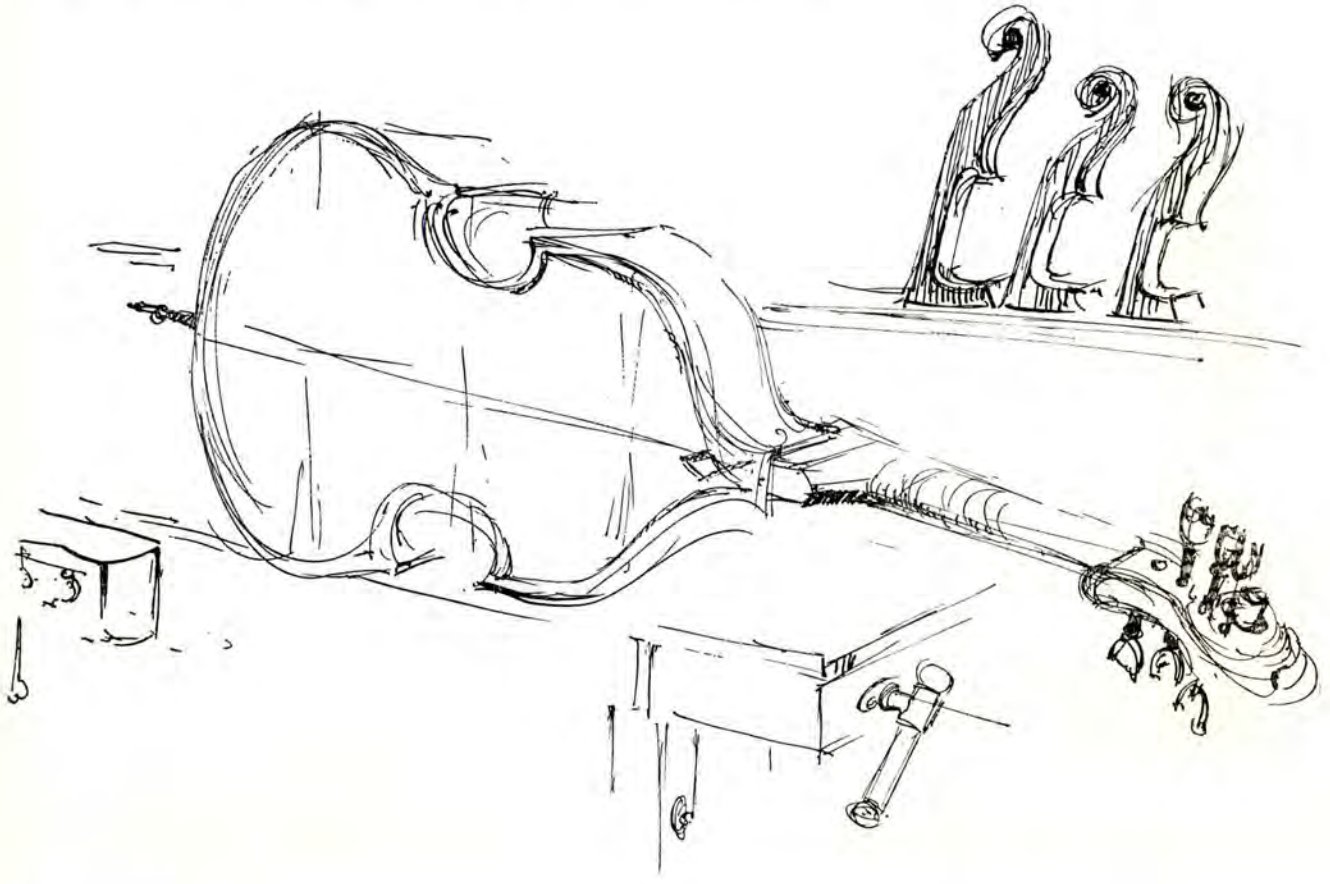
After four-and-a-half years with Moeck, George left to open his own workshop in his home town of Witten, in Westphalia. Out of his indentures at last, he celebrated by marrying Rosemary, whom he had met while singing in a Lutheran church choir and who played viol and recorder. Three years later the Kelischeks had three children, George had earned his certificate as a master violin maker, and his instruments were finding their way into local as well as foreign markets; Holland, Austria, Denmark, Sweden, Switzerland, and the United States. At this juncture the Young Man decided to Go West, and he emigrated to Canada with no plans except to learn English fast. One of his first jobs was official violin repairman for the Interlochen National Music Camp in 1951. While there he heard musicians talk of Atlanta, a dream city where it hardly ever snows and where violins lie broken for years for want of a *luthier.* With his 1950 Hudson sagging under his family, their personal effects, and all the paraphernalia of his trade, George drove to Atlanta in the State that bears his name. Before he had unpacked, a line began to form outside his rented bungalow — a line of musicians, each cradling in his arms an ailing instrument for the master's healing touch. George has not lacked for work since.

Nowadays, in his new home and his elegantly laid-out workshop, George no longer goes after the repair business. The backlog of orders for new instruments keeps him as busy as he can manage, and — as his name becomes known — he spends less time hustling and promoting. Somewhat to Rosemary's exasperation, however, he now devotes countless hours to instrument development. He is obsessed with the possibilities of new methods and new materials to make his

instruments more dependable, rugged, musical in tone, and more beautiful in appearance.

Five years ago George became interested in making krummhorns. Interest lead to experimentation, development, and finally to a major commitment — in time, energy, invention and capital — toward the development of krummhorns and other reed-cap instruments made of plastic. The reed is the critical part of this class of instruments, and George has developed plastic reeds, of superior musical properties, that can be mass-produced, and are uniform, dependable, and interchangeable. He has also designed a reed-cap assembly to house the reed, again with standardized parts for easy interchangeability, which traps and absorbs condensate, controls and tunes the reed from the outside, and raises and lowers the staple from the outside. This assembly can be used equally well for rauschpfeifen and kortholte, for the members of the reed-cap family differ only in their bore characteristics.

Playing Kelischek krummhorns, whether of plastic or of handcrafted rosewood, is a gratifying experience; their tone is bright, range has been extended upward with keys, intonation has been tamed, and they speak easily and with less breath pressure than we had become resigned to. If the bore of a krummhorn is smooth and perfectly uniform, especially if the bell flares, it is a loud instrument, fully capable of outdoor performance in the company of trumpets, zinks, sackbuts, and shawms. Indeed, there is ample pictorial documentation for the use of krummhorns with such instrumental combinations. The krummhorn is easily muted, however; it can buzz along softly, a wisp of tissue in its bell, with lutes and recorders. The method of making the characteristic curved end of the krummhorn — the hook-shape which gives the instrument its name — has much to do with its sonority. If, as was done traditionally, the bore is first drilled then steamed and bent, the cross-sectional shape is changed from round to oval, with loss of brilliance and loudness. If the crook, like the exemplar in the Vienna collection, is fitted separately and is bored by drilling three times, in three different directions, in a wood block which is then carved to a hoop shape, the inevitable irregularities in the bore again degrade the tone. George makes a wooden crook by routing half the bore in each of two blocks, the bonding them together in accurate register. This double block is then carved to its curved contour, the bell being shaped to suit tone requirements. Different tone colors can be obtained by changing detachable bells. A moulded or extruded plastic crook, which can be covered with leather if desired, is acoustically best of all.



George has even invented a "new" reed-cap instrument made in bivalve fashion by routing half of the bore in mirror-image halves of wood (like the krummhorn crook just described). He bonds the two blocks together, then turns the instrument on the lathe to a slender silhouette. The bore is cylindrical, like a krummhorn's; but, being convoluted, it gets twice the the length one would expect from such a short instrument. It is much like a kortholt, but with the fingering of a soprano recorder. George feels that this simple instrument, readily produced in plastic, will provide the amateur with a bass reed instrument at a modest price and with no embouchure technique to learn.

Readers of this journal know that George conducted a contest to name this ingenious new instrument. He was astonished when twenty people suggested the name "Kelhorn." George declared them all winners and sent each a complimentary instrument. Part of the demand for these instruments, George feels, is a quickening of interest in Renaissance and Medieval music. To fan this flame, George has published a tutor, with the help of Shelley Gruskin, for Krummhorn and Kelhorn. To no one's surprise, this will be the first instruction book ever published for the Kelhorn; but some may be surprised to learn that it will be the first for the Krummhorn, too.

In the last two years, George Kelischek finally licked the delays and bottlenecks inevitable in getting into production his plastic woodwinds. This part of the business is now like the tail that wagged the dog. Demand has been brisk. Agents in several foreign countries have been franchised to handle the export trade. The paraphernalia of this worldwide enterprise soon filled every room in his home, and George has long since moved his family out and into the house next door.

George still struggles to keep up with orders for viols, lutes, rebecs, and hurdy-gurdies. He now has do-it-yourself kits available, (including one for the lute with a shell of vacuum-moulded plastic), which lets him tap the mass market. Such efforts to keep costs and prices down are good public service, George believes, and good business. But when someone sends him an order for "your best viola-da-gamba," a far-away, happy look comes into George's face that shows he has not forgotten his first love – the production of fine handcrafted stringed instruments.

Wesley M. Oler is well-known for his large collection of recorders and wind instruments. This article is the result of two visits to the Kelischek workshop, one in 1965 and another this year.

MUSIC REVIEWS

HANS-MARTIN LINDE. *Sonate in D Minor, für Altblockflöte und Klavier. Mainz (Germany): B. Schott's Söhne, 1961. (N. Y.: Assoc. Music. Publ.)*

The majority of contemporary compositions for accompanied solo recorder utilize the piano rather than the harpsichord. The obvious reason for this has been the wider distribution of piano and pianist. During the last few years this situation has been corrected to the extent that performances of baroque recorder music with piano accompaniment are rare indeed. Unfortunately, contemporary sonatas conceived in pianistic terms do not transplant well to the harpsichord. In the few cases where the direction "harpsichord *or* pianoforte" is given, as in Linde's Trio for recorder, traverso and keyboard, or the Lennox Berkeley Concertino, the character of the music is absolutely transformed by the choice of keyboard instrument, much more so than is the case with baroque music. This can lead to difficulties in performance if the music has been rehearsed with one instrument and performed with the other.

For this Sonata in D minor, Linde specifies "Klavier" and the keyboard part is completely pianistic, requiring crescendo, diminuendo, sustained chords and so on. This at once raises problems of balance: the frustrations of competing with a piano are familiar to most recorderists. The pianist must therefore exercise restraint, at least to the extent of keeping the piano closed, avoiding the pedal (except for the two places where its use is indicated in tthe score) and making the staccato passages light and detached. With these precautions, the recorder player who tackles the Linde sonata will find that he makes himself heard surprisingly easily. A glance at the score shows why this is so. Except where a theme is stated in octaves, as in the first movement, the recorder is kept in the high register when the piano is in its middle register; when the recorder descends below its middle f'' the piano part is kept low, or plays sustained long notes or chords; when the piano plays a strong rhythmic motif in the middle or high register, the recorder's high notes can still be heard because they are long enough to make their effect. Heavy chords encrusted with accidentals are refreshingly absent. Observance of these simple ground rules, by no means a straightjacket for a composer, would have rescued a number of other contemporary pieces for this instrumental combination.

Linde's Sonata is therefore readily performable: It makes no virtuosic demands on either performer and is rewarding from the point of view of ensemble. The music is strongly tonal for the year 1961 when it was composed, and the first movement especially, has that character of somber passion which we have come to expect from D minor since Bach's time. The opening of the first movement is very strong – the tempo indication *(sehr schwungvoll* – stirring, full of fire, energetic) typifies the theme. There is a limit to this sort of thing on the recorder, and it is better to "just play the notes" and leave the mood to the piano which can do it very well, until measure nine where a high descending passage ending in an effective sweep back to f''' allows the recorder to contribute its share of intensity. At measure 23 the recorder has a legato passage in the lowest part of its range. This should not be forced, because the piano texture is transparent and the listener will have heard the melody stated by the piano immediately before. At measure 53, the term *einleiten* (ushering in) designates a short bridge passage leading to the last statement of the opening theme, and requires plenty of tone and a slight ritard, from the recorder. The second movement, "Aria" demands expressive, sustained tone from the recorder, and enough rhythmic conviction to hold the ensemble during the first eight measures of quiet, rhythmically ambiguous chords on the piano. The central section has a number of written out mordent-like ornaments which should be played crisply and exactly on the beat. At measure 29 the second and third of these should be played slower, and the lower 32nd-notes tongued, reverting to the normal slurred mordent at the *a tempo* (measure 30). The final d'' of the recorder part is more effective if played softly using the alternate fingering 01345(6). I find this movement less convincing than the other two. The last movement, "Rondo," taken at the recommended metronome tempo is not difficult technically: the staccato sixteenth-notes yield to double tonguing and the few passages in 32nds can be thrown off quite easily. The difficulties lie in the frequent changes of time signature (eighth-note constant throughout) and in achieving a good ensemble. Fortunately the piano almost always precedes the recorder with the restatement of the rondo theme, and the recorder must echo the piano's anapest exactly in tempo "by ear" rather than by counting beats. The delightful episode at measure 56 should be played very legato, with precise finger movements to articulate the sixteenth-notes. The melody is shared with the piano and should be nicely balanced between the instruments in style and dynamic. This movement is the most effective and best suited to the combination, in my opinion.

The sonata as a whole is serious and well wrought.

Although it does not appeal to me melodically as much as some of Linde's other recorder compositions, I would certainly place it among the four or five contemporary sonatas for recorder and keyboard that I consider worth performing.

—Peter Ballinger

JACOB VAN EYCK. *Der Fluiten-Lusthof. Variations for Solo Soprano Recorder. Edited by Hans-Martin Linde. B. Schott's Söhne, Mainz, 1965. (Ed. Schott 5343)*

WILLI HILLEMANN *(arr.). The Musical Baroque. Duets for Descant and Treble Recorders. Nagels Verlag, Kassel, 1965. (Ed. Nagel 1231)*

ERICH KATZ *(arr.). Elizabethan Trios. Madrigals and Canzonets, arranged for SAT (or alternate instruments). Anfor Music Publishing, Brooklyn, N. Y., 1966. (RCE No. 3)*

ROBERT CARR. *Divisions upon an Italian Ground for Alto Recorder and Basso Continuo, from "The Delightful Companion (1686). Edited by Hans-Martin Linde. B. Schott's Söhne, Mainz, 1965. (Ed. Schott 5344)*

Jacob van Eyck (c. 1590-1657), carillonneur at Utrecht Cathedral, was apparently an accomplished player of the recorder. His *Fluyten Lust-hof,* (Flute's Garden of Delights) (1646), contains nearly 150 song-, dance-, and psalm-tunes with his own divisions upon them. A surprisingly large majority of them are musically excellent, and all are valuable as technical exercises and examples of the art of making divisions. (The complete work is available in a three-volume set, minimally edited by Gerrit Vellekoop and published in Amsterdam in 1958. That edition includes van Eyck's interesting fingering instructions for "de Hand-fluit.")

Mr. Linde has made a good and representative selection of fifteen pieces, adding very plausible suggestions of articulation, phrasing, and ornamentation. Editorial accidentals are clearly and properly distinguished from original markings. The typography is particularly fine, but it is wastefully large and widespread on the page. The same number of pages could have accommodated up to twice the amount of music. One could wish that Mr. Linde had included one of the two sets of divisions on the "Lachrymae Pavan," as those who have heard Frans Brüggen's concert performance will want to study the music. (Mr. Brüggen's version, however, is a hybrid of the two separate sets.)

Those who own Carl Dolmetsch's Universal Edition of three of the van Eyck pieces will be interested to know that only one of them is duplicated in the Linde selection. Tune detectives will recognize van Eyck's "Rosemondt" as "Tower Hill," and his "Engels Nachtegaeltje" as the same bird which sings in *Elizabeth Roger's Virginal Book* (1656) and in a recorder trio arranged by Albert Hess from an English ms. collection of 1700 in Book II of Hess's *800 Years of Music for Recorders.*

Willi Hillemann has in *The Musical Baroque* supplied a generous collection of twenty-two short duets arranged for soprano and alto recorders from works of English, French, Italian and German masters from William Byrd to J. K. Krebs. The collection is designed as a teaching aid, the easy top part to be played by the student, the more demanding bottom line by the teacher or a more advanced student. Many of the duets sound very well on recorders; when they do not, it is usually because the lower part is a typical thorough-bass line of the period and sounds rather silly on a treble instrument. Such pieces are greatly improved by the use of a bass recorder, with perhaps a tenor or alto recorder playing the melodic line. The printing is good, there are no awkward page-turns, the measures are numbered, and the quantity of music is a good value for the price. Ornamentation and phrasing have not been added.

The eight *Elizabethan Trios* have been arranged by Dr. Katz from madrigals and canzonettas by Byrd, Morley, Bateson, Wilbye and Weelkes. In the words of the arranger, "Texts are included so that the player will better understand the character and thereby the approximate tempo of each piece" — a very commendable inclusion which doubles the usefulness of the collection by making possible a performance by voices, instruments, or a combination of the two. Dr. Katz's selection has been guided by his expert ear for what sounds well on our instrument, and his suggestions for phrasing are exemplary, aiding the flow of the music and clarifying its patterns so well that each piece seems like an old friend on a first playing. Suggestions for alternate instrumentation are given, the page-turns are conveniently placed, the measures are numbered, and the typography is uniformly excellent. Qualitatively and quantitatively, this is one of the best bargains ever offered to recorder players.

The edition of "Divisions upon an Italian Ground," from Robert Carr's *The Delightful Companion* (1686), is welcome not only for itself but as a companion piece to the divisions on the same ground published anonymously some twenty years later in *The Division Flute,* available (with four other pieces) in the *Bass Recorder Album* of Walter Bergmann (Schott & Co., 1960). There are ten variations in each set, the eleventh in Carr's work being a reprise of the first. The composer

of the later of the two works did not copy Carr's divisions, but there are inevitable similarities. In one place, Carr is a bit more florid and he ornamented freely, while the later composer made no suggestions along this line; but any player familiar with the style and period would probably add cadential trills and other decorations, including the sort of division found in measure 46 of Carr, without being told to do so.

The chief contribution of each editor is, of course, the keyboard realization of the ground itself, and their success is fairly matched here. In both volumes the harmonic texture is transparent and never muddy. Mr. Linde has several happy inspirations in the movement of his voices, but Dr. Bergmann (whose realizations have never faded to surprise and delight this reviewer) has a muse more consistently imaginative: the accompaniment to the fifth division in his book is very moving, and the imitative motion in the seventh is most effective. As a matter of personal preference, it is felt that the bass recorder is more suited than the alto to the melancholy implications of the beautiful Italian Ground.

To forestall the charge that Dr. Bergmann's work has been reviewed under the guise of a review of Mr. Linde's offering, let it be repeated that these editions, though necessarily related through the Ground, are from separate sources, and if you can afford it you should have both in your library. Comparisons aside, Mr. Linde's work is unreservedly recommended as a worthwhile purchase.

—Roy Miller

HUGO ALKER. *Blockflöten-Bibliographie (Recorder Music Bibliography). Wilhelmshaven: Heinrichshofen's Verlag, 1966*

This book is the second and enlarged edition of a work that was published first in 1960/61 and was reviewed in this magazine in May 1963 (vol. IV, 2). Unfortunately, the main complaint we had at that time, namely that this bibliography almost completely ignored American publications and was therefore woefully inadequate from our point of view, has not been remedied. While one could be charitable when this happened in the first edition, it must be called unpardonable now. Why didn't the author more modestly and truthfully title his book an anthology of German, or at best, European recorder publications? Or did he think his dozen or so American entries (all of them from Hargail) would make the difference? It is significant that the solid German book cover, in the copy which we received for review, is hidden under a paper cover with English title. But I am afraid this will not do. It means sailing under false pretenses.

That every book of this kind is to some degree outdated even at the moment of its appearance, is natural and unavoidable. The only safeguard against this fate would be to limit the contents to a definite deadline and then make the book an on-going affair by issuing regular annual or bi-annual supplements. Yet it's basic plan has to be beyond reproach and not erratic.

Hugo Alker's *Anthology,* according to the foreword, wants to be a help to recorder players in guiding them through the maze of known and unknown publications. The author attempts to give "complete" coverage in some of the sections, such as solo and trio sonatas and chamber music. In others, he restrains himself to a choice of material that is tried and proven *(erprobt)* and that is easily available through the trade. To inject personal judgments in an enterprise of this kind is always dangerous, even though practical considerations may justify the procedure. There must be a wide divergence of opinion about what is tried and proven; I would disagree with the inclusion of a good deal of utterly unimportant material, while missing some that I would value more highly. The author is, of course, entitled to his choice, but it is always safer to base an anthology on more objective principles about which there can be no question. In the first section of the book *(Quellen und Veröffentlichungen)* even a few so far unpublished manuscript items are listed. Are these "easily available through the trade"?

If the author's bypassing of American recorder music is not intentional — and there is no indication that it is — then it can only be attributed to an astonishing ignorance in this field. Among general sources, our magazine, THE AMERICAN RECORDER, is listed as edited by Martha Bixler, Bernard Krainis and Marvin Rosenberg. Obviously, the latest number which Mr. Alker has seen, if any, dates from around 1960.

The book is very well printed and produced, and it is surely the result of a great amount of diligent labor. It is all the more a pity that to American recorder players (there are close to a million of them, according to latest estimate) it is of very little value. And European recorder players are being kept unaware of what is done overseas.

—Erich Katz

WILHELM BRADE: *Newe ausserlesene Paduanen und Galliarden zu 6 Stimmen, 1614. Herausgegeben von Helmut Mönkemeyer. Consortium Series 1133. Heinrichshofen's Verlag, Wilhelmshaven, Germany (C. F. Peters Corp., U.S.A.)*

This is the third set of pieces by that admirable Elizabethan-in-exile, William Brade, to appear in Herr Mönkemeyer's series. The set was chosen from Brade's "Newly Selected Pavans and Galliards for 6 parts, never before printed, to be played on any musical instruments, but especially on viols ("Fiolen"), Hamburg, 1614." Brade published these compositions after he had settled down as Viol Player and Musician to the City of Hamburg, but he tells us in a foreword that they had served to entertain at "royal and princely courts."

Mönkemeyer has chosen four dance-pairs: three Paduana-Galliard sets and one Paduana-Allmandi. These thick-textured pieces make excellent playing and study material for advanced consorts of recorders or viols or, of course, mixed groupings. I use the word "advanced" for two reasons, the problems of the music itself and those of the edition, which leaves breathing, phrasing, and articulation decisions up to the player (whose success will be contingent on his experience in consort playing).

These works are naturally richer than the five-part pieces already known to us, but some of the usual Brade mannerisms are still in evidence. He inverts the top parts in the repetitions of the first Galliard, an act of thoughtfulness towards Soprano II. In two of the Pavans he introduces rhythmically complex sections in 3/2, in 6/4, and in combined 3/2-6/4 and 6/4-¢. His customary tunefulness and rhythmic verve are everywhere.

Recorder groups will find that an SSATTB combination works, except in the Allmand; here a great-bass is more suitable, though an alert bass recorder player can tuck a few low E's into his range. (In measure 16, the bass must be careful to read only the low E and F# up an octave.) If a bass viola da gamba can take the lowest part, the high complex of top parts will feel wonderfully "grounded."

The editor has followed his usual policy of preserving original note-values and using regular barring by means of his miniaturized barlines. There is one place where I wish he had forsaken his practice of "minimal editing," the triple portion of Paduana No. II, where he could have helped the players over the tempo change; the patches of combined 6/4 and ¢ later on in the piece look harder but are fairly easy to figure out. I caught just one printing error: meas. 30 of Paduana III ought to have a brevis C in the bass in both score and part.

This is highly recommended music for the large experienced ensemble. And more Brade please, Mr. Editor!

—Joel Newman

ROBERT STARER. *Ricercare for Recorders (S.S.A.; score & parts). New York: Sam Fox Publishing Company, 1963*

RICHARD STOKER. *Music for Two, for Descant Recorders. London (New York): Chappell & Co., Ltd., 1966*

RICHARD STOKER. *Little Dance Suite, for Recorder Trio (S.S./A, A/t; score & parts). London (New York): Chappell & Co., Ltd., 1966*

MEYER KUPFERMAN. *Music from "Hallelujah the Hills." For Flute and Piano, or Recorder and Harpsichord. New York: General Music Publishing Co., Inc., 1963*

Robert Starer is a contemporary composer of some eminence. His *Ricercare for Recorders* has not much to do with contemporary music, but it is a clean and lively little piece, quite easy and well written for the instruments, and most suitable for schools or for recorder groups looking for new and undemanding material. The music was commissioned by the Dalton Schools in New York, and I am sure those children have great fun with it.

Richard Stoker's *Music for Two* is for very beginners, in 5-tone range, and if the second soprano part were played by an alto, it would even be easier. The mixolydian mode is insistently applied and adds a little spice to the simple melodies.

The same composer's *Dance Suite* is also for beginners but on a slightly more advanced level. It uses ostinati and drones to good advantage, and the short dances are tuneful and formally well balanced. But all this is music for modest demands, in every respect.

The seven pieces by Kupferman belong to a very different category. They were originally written for a film score, and since I don't know the film, I cannot judge how well the music may have fit in this context, but it is quite expressive and conveys definite moods. In style it is unabashedly romantic, with an overlay of impressionistic harmony. From a technical point of view, the music is certainly better suited for flute than for recorders. The range of the solo part requires soprano, sopranino, alto and tenor in turns, and even that does not always work unless allowances are made by adjusting the melody in various octaves. The edition specifies that the above mentioned members of the recorder family should be used, but does not indicate where and how. Players who like extreme ranges may find this work a challenge to meet.

—Erich Katz

SEVENTEENTH CENTURY ITALIAN DANCES: *From B. M. Royal Appendix Ms. 59-62. Edited by Joel Newman. Pennsylvania State University, University Park and London, 1966.*

This collection is a set of twelve ensemble dances selected from the 44 contained in an Italian Ms. which is now in the British Museum. Tentatively dated around 1540, these pieces, the editor points out, are important as rare examples of Italian contribution to the form in the sixteenth century.

Edited for recorders primarily, these dances lend themselves to performance on other instruments as well. The low, close-spaced harmonies and typical small range of parts make these pieces particularly well suited to krumhorn. Modern krumhorns with added keys will meet few difficulties of range (provided several sizes are available), although early ones would have had to do more "juggling" to make them fit.

The editor alternates "pavans and pavan-like pieces" (No. 11, "El Todescho," is literally an alman) with triple dances which he calls "Saltarelli" and which he claims are ancestors of the galliard. However, the only piece in this collection originally marked "Saltarello" (No. 12) rather resembles the later coranto in its basic metrical structure, as does the (originally untitled) No. 6. The rest seem to fit the structure of the galliard (or its faster and more lightly-danced relative, the tordion), and should probably be phrased in the same manner in performance.

The editor mentions an interesting "quirk" in the Ms. notation, the use of the "misleading" symbol ¢ at the head of 19 of the triple dances. However, he has not told us which (if not all) of the ones chosen for this collection have this "misleading sign" (nor are we told what reduction of note values has been used). Since such mensuration signs are sometimes found to have a tempo significance, it would seem that the informed performer, as well as the historian, should have recourse to this information.

Another quirk of the original notation, which the editor does not mention, is the practice of placing rests at the beginning of each piece to fill in the proper number of beats for the repeats. The continuation of this practice in modern editions is confusing to the performer. For example, the introductory quarter rests of Nos. 4 and 10 give a false visual impression of the opening, galliard-like rhythm. (Both of these examples, I feel, should have 6/4 3/2 signatures like the rest of the triple dances). The retention of introductory rests in Nos. 6 and 12 prevents the editor from "completing" these dances as an early musician would automatically have done in performance. Modern performers should be advised to add a half-note repetition of the final chord of No. 6 and to take the second ending both times in No. 12, ignoring the opening rests on the repetition of both pieces.

The barring of the triple dances according to the hemiolia patterns has the fortunate side-effect of indicating, as well as modern notation can, the primary points of climax and repose of these dances. It also has the effect, in certain cases, of slightly obscuring the point where one phrase ends and another begins. The editor has attempted to remedy this problem by the use of articulation commas; possibly a few more are needed. Also, the accent marks used to indicate the editor's preference in cases of ambiguous hemiolias seem on the whole well-placed, but the mark itself implies a more violent attack then is appropriate for the recorder. Perhaps another sign, such as a *tenuto* mark, might be more suitable.

By and large, however, Dr. Newman has shown admirable editorial restraint. No edition can hope to be a short course in early music performance practice; it can only hope not to stand in the way of a historical and musical interpretation and to give suggestions toward the realization of such an end. In this respect this edition is a worthy addition to the commonly available editions of Renaissance dances. I hope that the rest of the 44 dances of this excellent Ms. collection will soon be available.

—Herbert W. Myers

RECORD REVIEWS

ANTONIO VIVALDI: *Concerto in C major for Recorder, Strings and Continuo (P. 79); Concerto in G major for Strings and Continuo ("Alla rustica"), Op. 11, No. 11 (P. 143); Concerto in A major for Strings and Continuo (P. 235); Concerto in C minor for Strings and Continuo (P. 427); Concerto Gross in D minor, Op. 3, No. 11, from "L'estro armonico" (P. 250).* Frans Brüggen, alto recorder; Amsterdam Kammerorchester; Gustav Leonhardt, harpsichord; André Rieu, conductor (in P. 79 and 427); Anthon van der Horst, conductor (in P. 143, 235, and 250). TELEFUNKEN (Das Alte Werk) (S) SAWT 9426-B, $5.79; (M) AWT 9426-C, $5.79.

If one could own but a single record of Vivaldi's music, he could hardly do better than pick this well-played and recorded anthology of concertos, so varied in style but representative of his genius. The C major "Flautino" concerto (P. 79) has previously been recorded on sopranino recorder, as well as piccolo and flute, and here appears for the first time performed on alto recorder — although the English version of the unsigned German notes on the record jacket says it is for "Descant Recorder," a mistranslation of "Diskant-Blockflöte" (sopranino). The soloist, Frans Brüggen, gives it a brilliant performance, demonstrating marvellous breath control and virtuoso technique, especially in the dashing finale.

The other concertos are for strings — and how Vivaldi understood and loved the violin! The outer movements of the G major concerto, "Alla rustica," are like a horse race along a hot country road, with a short breather in between. In marked contrast, the C minor concerto is rather somber: a flowing allegro, followed by a lovely mournful Largo, and ending with a wonderfully inventive fugue. The A major concerto, again so different, with the addition of a minuet could almost pass for an early classical symphony; whereas the Concerto Grosso in D minor reflects a much earlier style. It is a masterwork which J. S. Bach so admired that he paid Vivaldi the ultimate compliment of transcribing it for organ (S. 596).

G. F. HANDEL: *Cantata "Nel dolce dell'oblio" for Soprano, Recorder and Continuo; Sonata in A minor, Op. 1, No. 4, for Recorder and Continuo; Sonata in E major, Op. 1, No. 15, for Violin and Continuo; Aria "Das zitternde Glänzen der spielenden Wellen" for Soprano, Violin and Continuo; Concerto in G major and Sonata in G minor for solo Harpsichord.* Annelies Huckl, soprano; Rene Clemencic, recorder; Eduard Melkus, 18th Century Tyrolean Baroque violin; Vera Schwarz, harpsichord. MUSICAL

HERITAGE SOCIETY (S) HMS 722, $2.50; (M) HMS 722, $2.50.

This record contains a nice collection of early Handel works. The recorder sonata and cantata "Nel dolce dell'oblio" will be well known to readers, but many may be unfamiliar, as I was, with the attractive German aria and the short one-movement concerto and sonata for solo harpsichord, all of which are well presented. The major attraction on this record is the elegant performance of the violin sonata, which features stylish ornamentation in the violin part and an equally satisfying harpsichord realization of the figured bass. The soprano soloist also sings tastefully and has a lovely voice. The recorder playing on this disk is adequate, but not on a par with the rest, being marred by a certain stiffness and occasional wobbliness in pitch. Although the record jacket mentions "recorders" and "recorder, sopranino recorder," and specifies "flute" in the cantata, an alto recorder is used throughout. Stereo sound is good.

—Dale Higbee

G. P. TELEMANN: CHAMBER MUSIC WITH RECORDER – *Sonatas in C major and F minor for Recorder and Continuo; Trio Sonata in D minor for Recorder, Violin and Continuo; Trio Sonata in E minor for Recorder, Oboe and Continuo; Concerto a Tre in F major for Recorder, Horn and Continuo.* Concentus Musicus of Denmark: Irmgard Knopf Mathiesen, recorder; Henrik Gotthardt Olsen, violin; Jorgen Hammergaard, oboe; Hans Emil Sorensen, horn; Jorgen Glode, viola da gamba & violone; Charlotte Alstrup, viola da gamba; Johan Poulsen, violone; Aksel H. Mathiesen, harpsichord. NONESUCH (S) H-71065, $2.50; (M) H-1065, $2.50.

This disk includes an attractive assortment of Telemann's music for recorder, acceptably performed and nicely recorded. Side One features the C major and F minor solo sonatas (Bärenreiter HM 6), while the reverse side includes three works in which the recorder is contrasted with another instrumental color, violin (Schott HMS 210), oboe (Bärenreiter HM 25), and horn (Heinrichshofen N 3286).

In the solo sonatas, especially that in C major, the recorder playing seems a little stiff and the bass line is too heavy. Edward Tatnall Canby, author of the record jacket notes, suggests a comparison of the playing of the fine F minor sonata with that of Rampal and Veyron-Lacroix (NONESUCH H-71038). The present recording may be more "authentic" in terms of instrumentation, but I find Rampal's elegant flute-playing and Veyron-Lacroix's imaginative continuo realization much more satisfying.

Mathiesen's recorder-playing seems more relaxed in the Trios, and the over-all instrumental balance is better there too. The E minor Trio, one of Telemann's better works in this medium, is well-played, as is the D minor Trio Sonata, although the Adagio in the latter, which is a mere skeleton, would profit considerably from more ornamentation. The Concerto a Tre with horn is a pleasant little curio, and this appears to be the only available version with recorder.

FLORENTINE MUSIC. New York Pro Musica, directed by LaNoue Davenport. DECCA (S) DL 79428, $5.79; (M) DL 9428, $4.79.

From the 13th through the 16th centuries Florence was a center of creativity in architecture, painting, and sculpture, and was also the scene of intense musical activity. This fine recording, made under the direction of LaNoue Davenport, presents nicely varied selections of sacred and secular Florentine music in first-rate stereo sound.

Of prime interest to recorder players will be the anonymous 14th century dance "Istampita Ghaetta." Exciting in its complex rhythms, it is given virtuoso treatment with fascinating contrasts of tonal color, including Davenport's recorder and Shelley Gruskin's flute and Rauschpfeife. Also of special note is the vocal duet "I' fu'ggià usignolo" by Donatus de Florentia, beautifully sung by Sheila Schonbrun and Elizabeth Humes, sopranos. This fine piece, with its elaborately ornamented line over a slow-moving accompanying voice, would probably go well on two recorders.

The Pro Musica ensemble presents a masterful performance of Heinrich Isaac's "Mass Proper: In Festo Nativitatis S. Joannis Baptistae" and the singers alone are heard in Constanzo Festa's "Deus, venerunt gentes." Shorter pieces include the flowing "Non più doglie ebbe Dido" by Andreas de Florentia, and two fine works by Gherardellus de Florentia, "Per non far lieto" and "Tosto che l'alba," a *caccia* which features a delightful imitation of a hunting horn.

—Dale Higbee

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PAPERBACKS ON MUSIC

By Martin Davidson

Herewith is presented a miscellany of titles. We put the Pepys' first because no one has ever excelled him in expressing the spirit of the amateur in music making. In contrast, Boehm represents the professional of awesome, painstaking genius. It is interesting and ironic that in his later years Boehm deprecated to a certain extent his design of the 3-octave orchestral flute. He felt that the true tonal beauty of the straight bore flute could only be achieved by limiting its compass to no more than two octaves. I am indebted to ARS member Albert H. Dell for the review of Boehm's book. Mr. Dell is currently a student of the Boehm flute after having mastered, in historical succession, the recorder and one-keyed flute.

THE DIARY OF SAMUEL PEPYS *ed. John D. Jump, Washington Square Press W504, (60 cents).* A 336 page edition minimizing the accounts of his official labors as a Naval administrator, and of the political conflicts which bore on the Navy Office, thereby concentrating more on personal, cultural, and social aspects. The musical allusions abound (over 200), and, to my knowledge, all the famous ones are included. Highly recommended, especially to those who have not previously read other editions of the Diary.

THE FLUTE AND FLUTE PLAYING, *by Theobald Boehm, Dover Publications, ($1.75).* Boehm's work of 1871 was translated into English in 1922 by Dayton C. Miller. The original had been published in pamphlet form when the author was 77 years old.

The translation is a particularly sympathetic one, since Professor Miller was an ardent flutist and collector of flutes, as well as a competent physicist. His personal collection now resides at the Library of Congress in Washington, D. C. and is perhaps the largest and best in existence. It contains many fine examples of early instruments of the flute, flageolet, and recorder family with examples from many lands and cultures. His intimate knowledge of this family enabled him to correct minor technical errors and misconceptions appearing in Boehm's original pamphlet.

Part I of about 130 pages is specifically concerned with the (still) modern Boehm flute, the theory behind its evolution from the simple one-keyed flute with conical bore to the present cylindrical form with sophisticated key work. It contains a detailed description of the key mechanism, tables of fingering, repair and maintenance of the instrument, as well as problems of embouchure and blowing.

The second part is devoted to the development of tone, exercises, practice methods, and musical interpretation. While it is true that many of these techniques cannot be literally transferred to recorder playing the basic philosophy behind these methods of learning to play would seem to be valid for any woodwind. Editorial annotations and appendices expand the scope of the original work, increasing its biographical and organological interest.

FUNDAMENTALS OF CONDUCTING, *Frank Noyes, Wm. C. Brown Co., ($2.95).* Mr. Noyes' instructive book is a pedagogical, undergraduate text intended for the training of future conductors of high school, college, and amateur bands and orchestras. However, it contains a great deal of practical information for any budding (and bumbling) conductor. There are admirable light streak photographs of the various beats. There are disquisitions on such matters as the cut-off, variance of the beat, use of the left hand, setting tempos, etc.

Until a similar work is written to cover the subject from the small ensemble point of view this book can serve a useful purpose in the recorder movement.

Some of its precepts: (1) "The inside player must turn the pages." (2) "Remember that your beat may be the cause of problems when they arise." (3) "Lead your orchestra – do not let it lead you." (4) "Teach players not to give themselves away after making an error."

SONGS FROM SHAKESPEARE'S PLAYS, *ed. Tom Kines, Oak Publications, CJ 2032, ($2.45).* This is one of a series of folk song collections by this publisher comprising, in toto, over 2000 folk songs. It contains 68 songs from the plays and "popular songs of Shakepeare's time." The music is arranged in a simple manner for guitar and, as tunes, are mostly playable an octave up on the alto recorder.

This well-printed edition is quasi-literary, containing an introduction, glossary, bibliography, and is illustrated with many contemporary woodcuts.

Recommended for collectors of musical Shakespeareana, and those who might want vocal-guitar versions for concert or dramatic usage.

A Canadian, lutenist/guitarist, Tom Kines is no stranger to the recorder world. See the May 1962 issue of this periodical.

THE HISTORY OF ORCHESTRATION, by *Adam Carse, Dover Publications, ($2.00) (Reprint of the 1925 edition).* An account of the subject inclining toward popular exposition, starting with "Orchestral instruments in the 17th Century," and concluding with "Strauss-Debussy-Elgar." When Carse wrote, Telemann was a composer "whose music has little but historical significance at present..." Such organological matters as the demise of the recorder and lute are touched on. From today's viewpoint 40 years later, the main defect of the book is its lack of appreciation for the esthetic features of early orchestration in its own right. Carse seems to be unhappy with his subject until Berlioz and Wagner are reached.

One can get a good insight into the many historical factors which have influenced orchestral performance. The book is at least of moderate interest to the recorder confraternity.

CONCERT NOTES

March 25. Philharmonic Hall, Lincoln Center, N.Y.C. Late, Late Concerts. "The Virtuoso Recorder"; An Evening with Bernard Krainis, rec; Barbara Mueser, vdg; Louis Bagger, hps.

1. J. S. Bach: Sonata in E Minor for fl & b.c. (perf. on tenor rec). 2. Handel: Sonata in G Minor for alto rec & b.c. 3. Telemann: Partita No. 2 in G Major for soprano rec & b.c. 4. Marius Flothius: Cantilena e Ritmi for alto rec & hps. 5. Corelli: La Folia for alto rec & b.c.

April 4. The Complete Works of Charles Dickens (a Coffee House!), Bronx, N. Y. Daniel Waitzman, rec, bar fl; Martha Bixler, hps; Lucille Hymowitz, vln, vla; William Scribner, bn.

1. Telemann: Trio-Sonata in A Minor for rec, vln & b.c. 2. Handel: Sonata in E Major for vln & b.c. 3. Vivaldi: Sonata in A Minor for rec, bn, & b.c. (F.XV, No. 1). 4. D. Scarlatti: 3 Sonatas for hps. 5. J. S. Bach: Trio-Sonata in G Major for bar fl, vln, & b.c. 6. J. S. Bach: Organ Trio-Sonata No. 6, arr. for bell-keyed alto rec & hps. by D. Waitzman. 7. Telemann: Trio-Sonata in F Major for rec, vla, & b.c.

April 10. N. Y. C. The New School. New York Baroque Ensemble, Howard Vogel, dir. (Bonnie Lichter, fl, bar

fl; Basil Reeve, ob; James Carter, vln, treble vdg; Howard Vogel, bn, rec; Edward Brewer, hps, chamber org; Lee Dougherty, soprano)

1. Vivaldi: Concerto in D Minor, F XII, No. 20 for fl, ob, vln, bn & b.c. 2. D. Scarlatti: 2 Sonatas for hps, K.3 and 513. 3. Monteverdi: Exulta Filia for soprano & b.c.; Madrigal for soprano & ensemble. 4. G. Gabrieli: Canzon per sonar for fl, vln, Eng hn, bn & b.c. 5. Corelli: Trio-Sonata in B-flat Major for alto rec, bar fl & b.c. 6. Salamon Rossi: Sinfonie & Canzona; G. Gabrieli: Canzon for bar fl, rec, vdg & org. 7. Handel: Crudel, tiranno, Amor, cantata for soprano, fl, vln, vln, Eng hn. & b.c.

April 26. Manchester, New Hampshire. Currier Gallery of Art. Trio Flauto Dolce (Martha Bixler, rec; Eric Leber, rec & hps; Morris Newman, rec & bn)

1. Chansons from the *Odhecaton* (1501). 2. Jacobean fantasias (Lupo: Fantasia in D; Bevin: Browning; C. Gibbons: Fantasia in C; Lupo: Fantasia in B-flat). 3. Russell Woollen: Sontatina for Recorder Trio. 4. Vivaldi: Sonata No. 3 in A Minor for bn & b.c. 5. Telemann: Partita in G Minor for soprano rec & b.c. 6. Elizabethan Virginal Music (Byrd: Pavana, The Earle of Salisbury; Morley: Nancie; Tomkins: Pavan). 7. Rosenmüller: Trio-Sonata in G Minor for two rec & b.c.

May 3. Montclair, New Jersey. Hillside School Auditorium. Hans-Martin Linde, bar fl and rec; Louis Bagger, hps.

1. Anon. Divisions for alto rec & b.c. (Div. on an Italian Ground; Div. on Greensleeves). 2. J. J. van Eyck: Variations for soprano rec alone (Bravade; Questa dolce sirena; English nightingale). 3. John Jenkins: Suite in D for sop. rec. & b.c. 4. Telemann: Sonata in D Minor for alto rec & b.c. 5. Handel: Sonata in G Major for bar fl & b.c. 6. Anon. Pieces for alto rec solo (Praeludium; Aria; Lamentarola; Rondo). 7. J. C. F. Bach: Sonata in D Major for hps concertato and bar fl.

The following was received too late for inclusion in the last issue:

Oct. 23, 1966. Las Vegas, Ilfeld Auditorium. The Telemann Trio (Shirley Marcus, rec, vdg, vln, vielle, perc; Gloria Ramsey, rec, kr, lu, perc; Norris Freed, hps, rec, perc).

1. Telemann: Partita No. 2 in G Major for soprano rec & b.c. 2. Renaissance trios. 3. Byrd: Carman's Whistle; Pavan; Frescobaldi: Partita sopra La Monica. 4. Loeillet: Trio-sonata in F Major for alto rec, vln, & hps. 5. Rameau: Quatre pièces pour claveçin. 6. Marcello: Sonata in F Major for alto rec & hps. 7. H. U. Staeps: Saratoga Suite. 8. Quantz: Trio-Sonata in C Major for rec, vln, & hps.

ABBREVIATIONS USED—rec, recorder. fl, flute. bar fl, baroque flute. ob, oboe. bn, bassoon. kr, krummhorn. lu, lute. guit, guitar. vln, violin. vla, viola. vdg, viol da gamba. hps, harpsichord. b.c., basso continuo.

LETTERS TO THE EDITOR

Dear Sir,

I wonder if you would give me another opportunity to answer Peter J. Hedrick *re* Hotteterre? Although the letter of his which you printed answered a few of my points, I would like to make my position clearer over the others. I will take his items in order.

(1) The MGG article *is* reliable on the subject of the Hotteterre family. Of course I do not hold Mr. Hedrick responsible for the confusion in the 20th-century editions he cited, but I do think he ought to have made the identity of the author of the *Principes* and the reasons for the mistakes clear.

(2) It is certain that Jacques Hotteterre played the flute, bassoon, gamba, and musette, and presumably he did play the recorder and oboe as well. As to whether he was eminently qualified on the oboe, the following passage written by an English expert on the baroque oboe is interesting: "Hotteterre's specific remarks on the oboe, though far from valueless, are confined to a short appendix [and] would scarcely merit inclusion here, but for the fact that he is occasionally quoted as an authority on the subject under discussion, which is not strictly the case. Notwithstanding the enormous influence of the *Principes* on the literature of the flute and recorder . . . it too readily assumes the finger-technique of the oboe to be analogous with that of the transverse flute for it to have been useful as an instruction book for the former instrument." (Eric Halfpenny, The French Hautboy: A Technical Survey part I, *Galpin Society Journal*, VI 1953 p. 26).

Mr. Hedrick's comment "It might be noted that the recorder was recognised as being much easier to play in tune than the 18th-century flute" glosses over the problem. When he says "in tune" he is probably thinking of equal (or mean tone) tempered tuning. The old fingering charts for the recorder have mean tone tuning for the instrument, and this is relatively easy to put into practice in the normal limited cycle of keys centering round C major. However the "buttress-finger technique" makes it much harder to do, and for this reason is only infrequently used today. I have not read the article he cites, but I realise now that I was wrong about Hotteterre inventing this technique. Mersenne in 1636 shows a version of it on the earlier type of recorder, and as there was a continuous tradition of recorder playing from Mersenne to Hotteterre he presumably got it in this way. The technique was introduced into England along with the new type of recorder, probably by Paisible & Co. in 1674, and is therefore to be found in the 17th-century English tutors. To get back to the main point, when I said "in tune" I meant natural intonation, or as near as one can get to this in practice. The 18th-century tutors for the flute and oboe show that this tuning was expected on these instruments, and continued to be used after keyboard instruments were tuned in equal temperament. The section on the flute in Hotteterre's tutor is not consistent in making the enharmonic differences required for this, but the spirit is there. Why then should someone who plays the flute with natural intonation play the recorder in mean tone temperament? I was suggesting that he did not care enough about the recorder to do so, especially as he "indicates his partiality to the transverse

flute," but this is pure speculation. Incidentally, as a player of both the recorder and the baroque flute I would say that it is more difficult to play the recorder with natural intonation than the old flute, particularly in keys like B major which are used by Hotteterre in some of his preludes (see *L'Art de Préluder* published by Editions Aug. Zurfluh, Paris). It is one of the beauties of the old flute that all the intervals sound pure when it is played by a really good player (e.g. Gustav Scheck). Admittedly we read many complaints from 18th-century authors about flutes being played out of tune, but so we would about modern flutes if flutists were required to play with natural intonation!

(3) There *are* easier ways of playing trills on modern (altered) recorders, but we should not study Hotteterre to learn how to finger modern recorders. It is an historical document.

The French style in the baroque era is of course the most difficult to interpret for reasons well known to Mr. Hedrick. Hotteterre's tutor is one of many invaluable documents we have which will help us to get *some idea only* of what the music of the time was really like. There are some features of the style which we can know very well I think, and others we can only ever guess at. Hotteterre describes wind ornamentation and writes all the ornaments "in the most essential places, according to taste and propriety [so that] if you pay good attention to my remarks I hope you will succeed in playing these pieces properly, as well as a lot of others, since these rules are general" (Preface to *Pièces pour la flûte . . . Livre Premier*). Ornamentation was indeed improvised, and I think it is quite possible to improvise it today, if we bear Hotteterre's rules in mind, although most modern players are too unadventurous (?) to do so. Ornamentation (including the *flattement*) is a part of the style in which we can approach authenticity quite nearly I feel.

When Mr. Hedrick speaks of "a 20th-century style" I suppose he really means a 1950's and 60's style. It is an oversimplification to say that "there are two schools today, one in Europe and one in America." Performances on modern instruments with interpretations having a tinge of scholarship are common everywhere. I am glad to say that there are some Europeans (the Schola Cantorum Basiliensis for example) who play on old instruments with a great deal of scholarship. But this can also be found in America (the flutist Betty Bang of the University of Iowa for example, one of the world's best players of the baroque flute).

(4) The actual amount of the inequality on short note values is indeed an aspect of the French style we can only speculate about. We do however have much more comprehensive information than that given by Hotteterre, and we *must* "read between the lines." I was suggesting that to translate *pointer* as "dotting" is dangerous. I know that I am interpreting Hotteterre, but I do not think that one should give the impression that he wanted the amount of inequality to be as much as if the notes were dotted. We know (see e.g. Père Engramelle, *La Tonotechnie ou l'art de noter les Cylindres*, Paris, 1775) that it could vary between about 9 to 7, and 3 to 1, in proportionality.

(5) The problem of the pronunciation of the French *r* is much easier than Mr. Hedrick suggests.

Mr. Hedrick says he has not had an opportunity to experiment with an old transverse flute to compare the tongueing on it with that on the recorder. I play both instruments, but will not commit myself on this matter because my recorder is a modern one, and my one-keyed flute a *late* 18th-century model. Only by getting as close as possible to the original situation can we answer such questions. Judging from my experience on the above instruments I *suspect* Hotteterre was wrong in saying that tongueing should be more distinctly marked on the recorder and softer on the flute, and as eminent an authority as Gustav Scheck agrees with me (personal interview): but I do not know for *certain* until I have visited a few more museums.

Finally I admit that an *r* used for articulation is a soft sound but it is not really so different from a *d* ("to the ear it produces the same effect as when the single tongue *di* is used, although it does not appear the same to the player." Quantz, *Versuch einer Anweisung die Flöte traversière zu spielen*, chapter 6, section 2, par. 2). However Hotteterre did not say any of this and Mr. Hedrick's comment is "a matter of interpretation and reading between the lines."

—David Lasocki, London

(An article on "The Tongueing Syllables of the French Baroque" by Mr. Lasocki will appear in the next issue.—The Editor)

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