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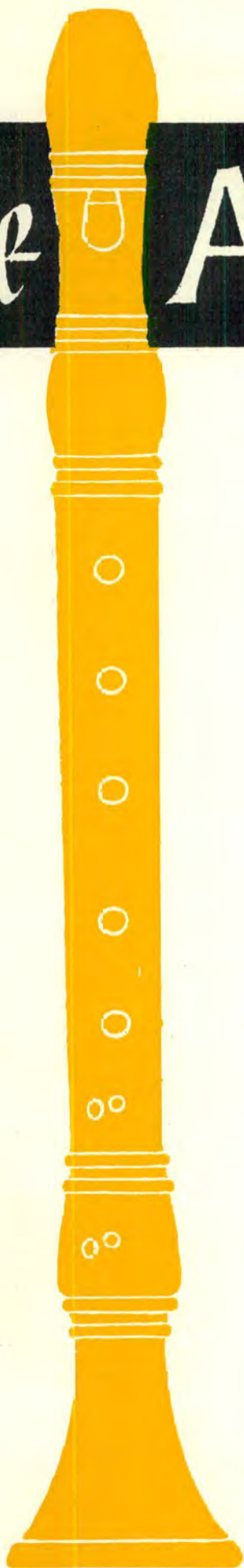
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A QUARTERLY
PUBLICATION
OF THE
AMERICAN
RECORDER
SOCIETY



A MESSAGE FROM THE PRESIDENT

President Peter Ballinger resigned, for urgent personal reasons, by the last of April. The Society then found itself in a crisis compounded of administrative deficiencies and important problems calling for action. The Board should have appointed a nominating committee by March, but had not met since fall. The election was to be completed by July 1. Acting *ultra vires*, I appointed a nominating committee under Martha Bixler which produced a slate by late May. On the deadline of June 10, two additional nominations had been received, but many chapters had no time to make their nominations. The same applied to the ballots. By the deadline of June 22 the ballots had not even arrived on the Westcoast, having been sent by bulk mail. Incidentally, mailing by bulk-rate is imperative, since first-class mail costs nearly five times as much, which is a sizeable sum for almost 2,500 members. Under the circumstances, many members felt disenfranchised, and the Board, recognizing the justice of their complaints, invalidated the election and proceeded to a new election. This is to be concluded by August 28, and the new Board will elect a President on September 3.

It was a serious crisis, as you can see from the minutes of two Board meetings,—but it has been weathered. Some members felt confused, others angry. But members of the Board and the Nominating Committee, and sundry individual members, rallied magnificently to meet the crisis, and all did their utmost, with

personal sacrifices of time, energy, and money. We tried to telescope an election into a brief span of scarcely two months, we failed, and now we try again. But by September 3 we shall have a new Board of Directors and a new President.

It is only in a crisis that one learns how solid a structure is. The ARS, by this token, is sound and strong. Among its members are many brilliant minds, and the membership is an inexhaustible source of original and constructive ideas. I cannot speak for the incoming administration, but there is such wide consensus on the need for a revamping of the Society that I am positive that many exciting and beneficial innovations are in store for us. Certainly the Board will take a new and thorough look at the Society's services to its members, at the magazine and its function, at the creative role of the individual chapters, and the possibilities of regional coordination. Many complaints have been heard about lack of communication, but the complaints have come both from administrators and members. We have grown into a large organization with strong regional centers and much local activity. If the new administration should work out a two-way pattern of communicating ideas, suggestions, and criticisms, will all of you fertile minds among the members respond? Unless you do, the Society will operate below its potential.

—Gerhart Niemeyer
Acting President

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the uvular "r." If we can assume Quantz to be describing the same thing (albeit he was no lover of nor authority on French music), we note that he says that the *ri* should be sharp, like the *ti*.

Freillon-Poncein mentions tonguing triplets *tiriti*, a device I find pleasant, but cloying if not interrupted by occasional *titiri*'s or *tititi*'s. *Gigues* have a special lilt this way, and slower movements yield a saccharine grace.

Freillon-Poncein by example and Hotteterre (and Quantz) by direct words seem to have preference for galloping figures such as $\downarrow \uparrow \downarrow$ to be tongued *tiriti*, rather than *pointée*. To my taste, this sounds good when the eighths belong to the previous quarter. When they belong to the following quarter, dotting gives them more the sense of pick-ups. This, I hope, is illustrated in the *bourrées* that follow.

In summary, I find that the *pointée* tonguing of Hotteterre and Freillon-Poncein are indispensable in playing French late baroque music where the notes are already dotted or move diatonically in quick tempos, such as certain dances (*rigaudon*, *bourrée*, *gavotte*, *marche*, etc.) and movements marked *gai*, *legerment*, etc. Interpreting Hotteterre's reverse tonguing as *lourer* seems suitable to movements marked *gracieusement*, *musette*, *tendrement*, etc.

The tutors mentioned give more detailed information on articulation than any other contemporary sources I've seen. Whether this continual dotting at quick tempos was a specialty of the woodwinds and was not a broad musical use, or whether Hotteterre and Freillon-Poncein wrote more explicit instructions for amateurs, while the theory books and *clavecin* tutors aimed at persons with teachers who could demonstrate the "good taste," seems a good point to consider. While the technique of a habitual *pointée* is easy for the recorder, keyboard players seem to have difficulty playing it in a natural-sounding manner. Most keyboard players I've met regard *inégaie* as an expressive device, not a standard articulation, and don't use it for quick movements. This contradicts the woodwind tutors, a contradiction that should be investigated more, by theory, and by practice.

Ornamentation

Trills seem to have been the main ornament, and we are all authentic enough to begin our trills on the upper note. Without going into the disputes on this (see Frederick Neumann's excellent article "Misconceptions About the French Trill," *Musical Quarterly*, vol. L, #2, 1964), the next step in the authenticizing of the trill is to dwell on the preparation. In *Méthode pour la Musette*, Hotteterre says that the first note of the trill should be held about half the value of the ornamented note. Near the middle of the 18th century,

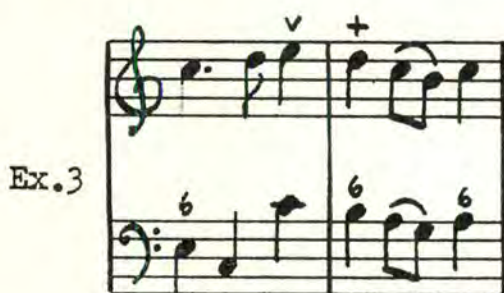
the avant-garde flutist Mahaut in his *Nouvelle Méthode pour la Flute Traversiere* commented that the difference between the French and Italian trills was that the French dwelt on the preparation, while the Italians plunged right in. While a trill on a short passing note may be impossible to prepare, dwelling on the first note and, as much as possible, gradually falling into the trill seems a more graceful way of cadencing (as well as complying more to Couperin's advice in *L'Art de Toucher la Clavecin*: "[trills] must begin more slowly than they end; but this gradation should be imperceptible"). + seems to have been a specific sign for the trill in woodwind circles, despite its more general use by others. Sometimes confusing is the sign \mathcal{W} , often used for the trill, but used by Hotteterre for the *flattement*, a most neglected, but stirring ornament. In these days of breath vibrato, the finger vibrato seems needless, unless one strives to recreate the original style. There is no evidence I know of explicitly for or against breath vibrato in baroque music, although what is hinted and suggested suggests that it was not popular. I have found the *flattement* most useful, elegant, and difficult to perform tastefully. Hotteterre gives fingerings that use mostly lower fingers covering their holes completely, fingerings that produce uneven results on today's instruments. I prefer to cover partially the first open hole, or the open hole in the forked fingerings, this giving more possibilities for control and a more emotional sound. Hotteterre says the ornament is used on long notes, although in the appendix to *Méthode pour la Musette*, many pieces appear with *flattements* on shorter notes. For intensity, range of control, and the quality of being an "ornament," the *flattement* is superior to the breath vibrato, it being instantly changeable from a barely perceptible murmur to nearly a mordent. (It seems ironic that the vibrato, once an occasional ornament, is now a habitual fundament of tone, while the *inégaie*, once evidently a habitual rhythm, is now considered "an expressive device.") The only resolutions of the question of the meaning of the sign \mathcal{W} (trill or *flattement*) are 1) familiarity with the uses of each ornament, i.e., context; 2) looking for the use of + to already mean trill; and 3) checking the corruption of the edition.

All references to the *battement* mention its quick execution, never a speed to match the measure's tempo. Hotteterre, in *Principes de la Flute*, says one should perform them "as quick as possible." Freillon-Poncein's *battements* are "a kind of *port-à-voix*," but performed "abruptly, beating the finger on the hole with speed." His examples are written as either ascending *port-à-voix* (which I assume to be Hotteterre's *port-à-voix* followed by *battement*) or ornamented eighth notes fol-

lowing dotted quarters, which Freillon-Poncein dogmatically says should always be ornamented as follows: (Ex. 2), making special mention of thus ornamenting final cadences. Since he indicates tonguing the first sixteenth note ti, this isn't just the ending of a trill.



Hotteterre divides his *port-à-voix* into two groups: the proper *port-à-voix* and the *coulements*, the latter being used to fill in descending thirds. While it is the common practice today to play these *coulements* before the beat, their similarity to Couperin *coulés* (on the beat) and to Loulié's mention of occasional use of the Lombard rhythm suggests that perhaps they were often played on the beat. In either case, the effect is much the same when one follows Freillon-Poncein's advice to "fall immediately to the other tone." I find that notes written equally are often more satisfying



when played as *coulements*, as in these bars from a Chedeville *Sonatille* (Ex. 3) with the eighth notes played short-long to bring out the passing character of the C and the A. Hotteterre mentions that the *port-à-voix* from below is unusually accompanied by a *battement*, making sort of a trill from below. In his *Méthode pour la Musette*, Hotteterre gives the signs for the *battement* and *port-à-voix* as | and √.

The *accent* is, to quote Hotteterre, "a note borrowed from the tail-end of certain notes." In other words, it is a grace note before the beat. Freillon-Poncein mentions that it is played very quickly, between notes of the same chord. (The examples of both Hotteterre and Freillon-Poncein use it between a dotted note and the short note that follows.) This ornament is used both frequently and gracefully in modern playing. It is hoped that, in time, all the other ornaments will find their way into such colloquial use.

I hope to have brought out some of the points that have made playing French music more profitable and pleasant for me, points that have had some application in playing other styles of baroque music, as well as awakening sensitivity to articulation and ornamentation. I apologize for not offering a detailed and complete summary of the writings, but the sources are readily available and better read directly by anyone interested in developing a historical style.

The appendix to Hotteterre's *Méthode pour la Musette* contains about thirty pages of well-ornamented music. To play them at vigorous tempos is difficult, but a good way to experience French wind ornamentation. Below are two *bourrées* from the appendix, with second parts lately added.





 indicates tonguing  ti ri, all other eighths tongued pointées.
All ornaments original. Second part and articulation signs added.



FIGURE WITH BIRD, AN ALLUSION TO THE ORIGIN OF THE RECORDERS' NAME.
12 REPETITIONS OF THE FLUTING ON BOTH HEAD AND FOOT JOINTS.

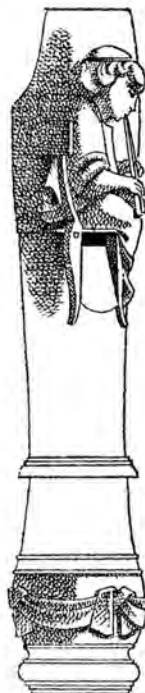
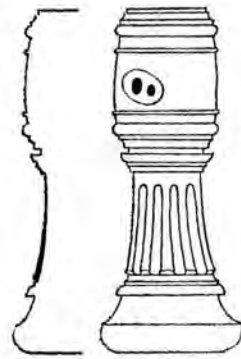
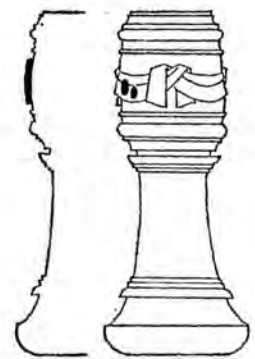
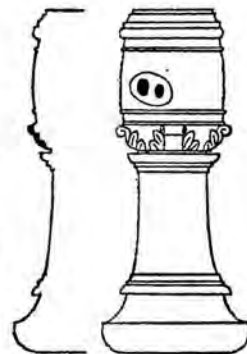


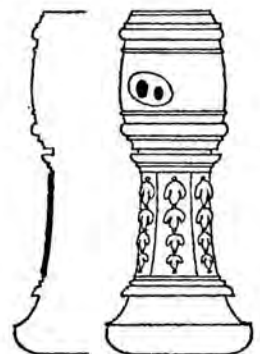
FIGURE WITH DOUBLE FLUTE.
8 REPETITIONS OF THE DRAPE ON BOTH HEAD AND FOOT JOINTS.



SERENADER.
4 REPETITIONS OF THE ORNAMENT ON THE FOOT JOINT.



THE LISTENER.
6 REPETITIONS OF THE CANOPY ORNAMENT AND FLUTING ON HEAD JOINT, AND FOLIATE ON FOOT JOINT. DRAPE ON HEAD JOINT GRADUALLY ALTERS TOP TO BOTTOM FROM HEXAGONAL TO CIRCULAR SHAPE.



AN APOLOGY FOR THE CARVED RECORDER

BY STANLEY HESS

"... whenever humans design and make a useful thing they invariably expend a good deal of unnecessary and easily avoidable work on it which contributes nothing to its usefulness."

—David Pye, *The Nature of Design*

Since man began designing pipes to produce musical sounds, his efforts have probably been attended by a nagging awareness that, if things cannot be made wholly workable, they can at least look presentable. Thus the Renaissance recorder maker appropriated the grain or color of the wood selected, a practice that today's art critics label as "the honest use of materials." Assumptions, based on other instruments and arts, suggest that in an earlier age he may have resorted to painting, enlaving, or even leafing. By the late Baroque, craftsmen equated elegance with rarer materials (such as ivory) and elaborate turning. Parcel to the style were intaglios and reliefs of foliates, imbrications, frets, and the like.

Clearly the evolution of appearance is quite independent of tone quality. Finger holes and voicing do not count here. In the absence of keys, finger holes are always a compromise in favor of hand sizes. In voicing, the design of the lip and window has much to do with tone, but the conspicuous visual differences (flat or concentric with the bore) seem to be entirely designer preferences. It is true that the choice of wood is said to affect the frequency and strength of modes.¹ One important present-day recorder maker, however, would describe this as a good deal less notable than the modes (to borrow another use of the word) of his waiting list. The recorder's internal development, the tapered and telescoped bore with measurable tonal advantages, did indicate the need for strengthening the instrument where there were now joints. Sumptuous end-rings and beaded swells nominally fulfilled this requirement. Although joints accounted for the lumps, that strength demanded them is questionable, the plain, cardboard-thin metal ferrules of large, older instruments probably worked adequately as they do on other wooden instruments today. For that matter they must continue to do so until elephants in quantity grow bigger tusks or the playing public accepts ivory-white synthetic rings. All this is not meant to deny the importance of musical considerations but to submit that in none of its history was the recorder 'purely' utilitarian. Ornament, whether fortuitous or deliberate and in whatever image, is an inevitable by-product of useful design.

Mr. Hess is Professor of Art at Drake University, Iowa, and President of the Des Moines Area A.R.S. Chapter.

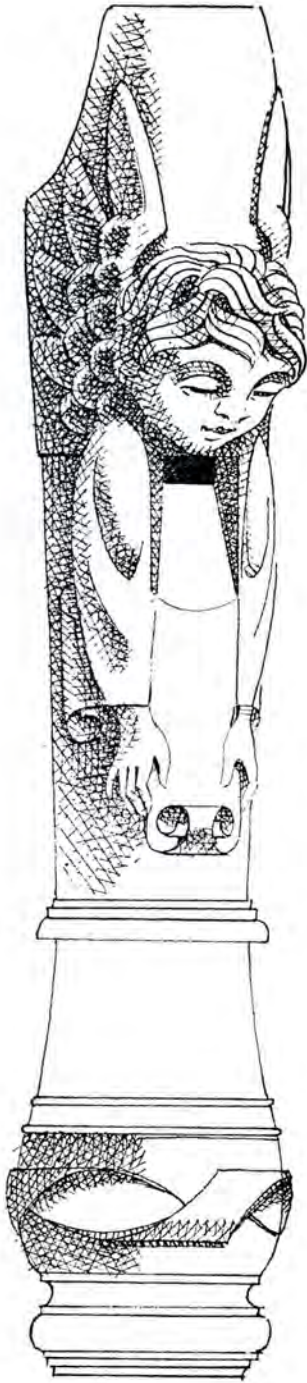
Nothing can be made without some concession, however slight and unwitting, to the requirements of appearance.² Indeed, some present day makers are as much concerned with 'useless' work, although different in degree or kind, as were the makers they have renewed. It is this useless element as well as working precision which are the hallmarks of the craftsman and altogether the rationale for carving recorders in any age.

In addition to beading, swells, end-rings, and other obvious inventions determined by the lathe, recorder makers decorate their instruments by scrimshawing or carving in relief. Scrimshaw in which ivory or similar materials are engraved, the interstices later being filled with a coloring agent, is a painstaking, slow process. In spite of the time involved, the art is once more being practiced. Its revival is attributed in part to the late President Kennedy's love for scrimshaw, particularly as practiced by early American whalers, and also native pride in the fatuous claim that it is an indigenous American art form. The essentials of scrimshaw, of course, were known to the caveman. Scrimshaw may be seen in the museums of Europe on musical instruments, sundials, jewel boxes, and other ivory artifacts. Museums along the Atlantic seaboard abound with typical examples. Indeed these nostalgic pieces have reached sufficient collector status to have inspired a going market for forgeries.

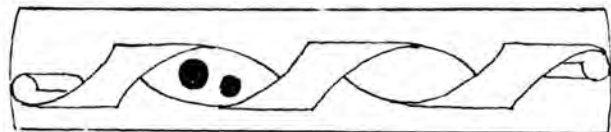
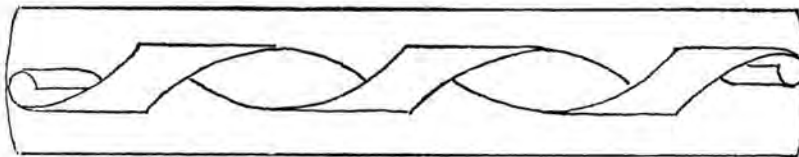
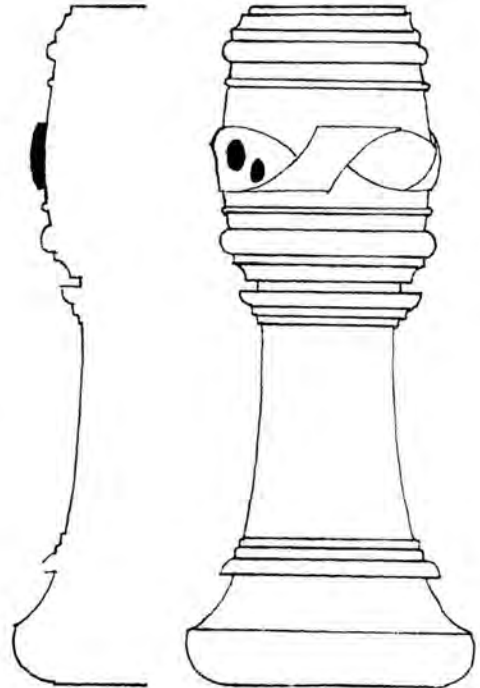
Although largely neglected, the use of scrimshaw on the recorder is especially suitable. Techniques may vary from the delicate illusion of modeling on an already modeled surface characteristic of early instruments to the sharp, deliberate contours of a Von Huene. In either case garlands or abstract devices circumscribe surfaces as forcefully as beading, and convoluted vines, like visible sound waves, enhance the tapering middle joints.

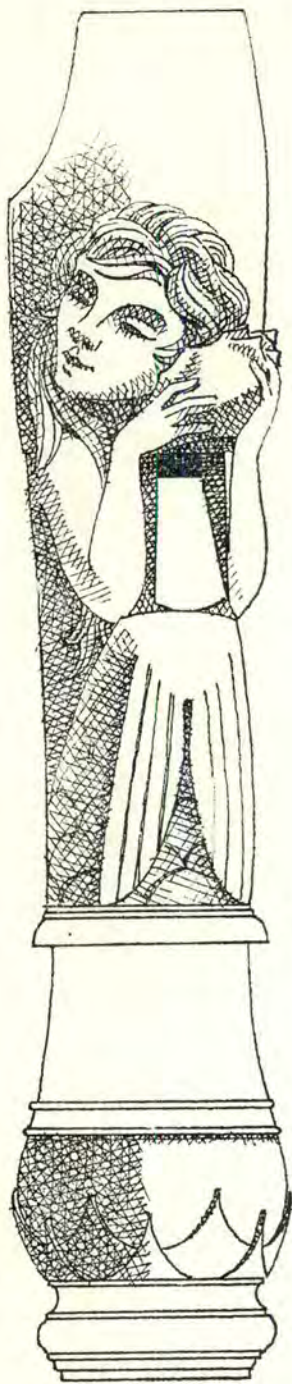
Scrimshaw is a fairly direct and unsophisticated technique which calls for little comment. Although the grain, brittleness, and continuously curving surfaces of the ivory present problems, anyone accustomed to engraving metal plates would find ivory tractable. As with printmaking, the problems are more matters of substance than technique.

Unlike scrimshawing, carving recorders in relief is not only uncommon today, but is a deceptively complex design problem as well. Decorating cylindrical objects: canes, pipes, totems and the like, follows naturally since limbs or tusks grow that way. But carving

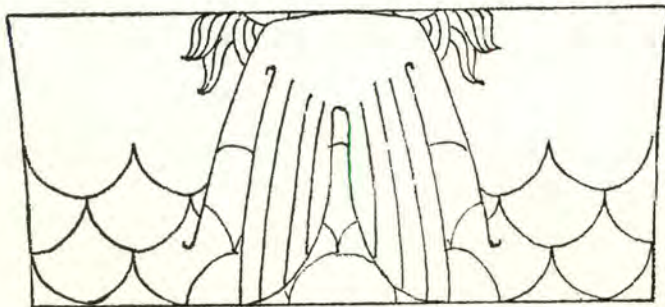
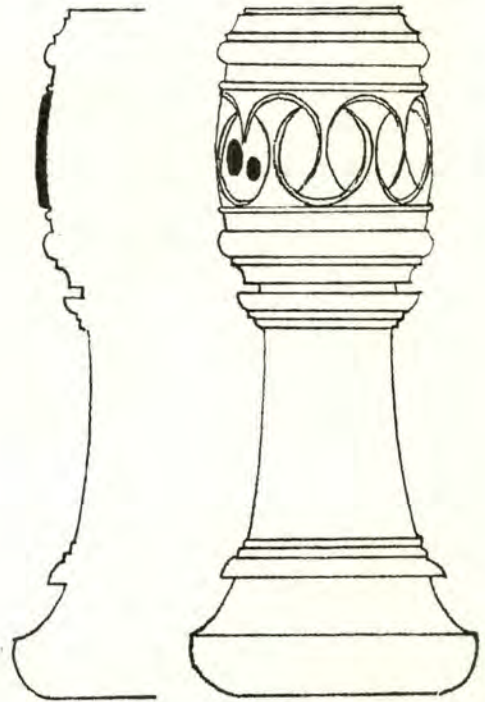


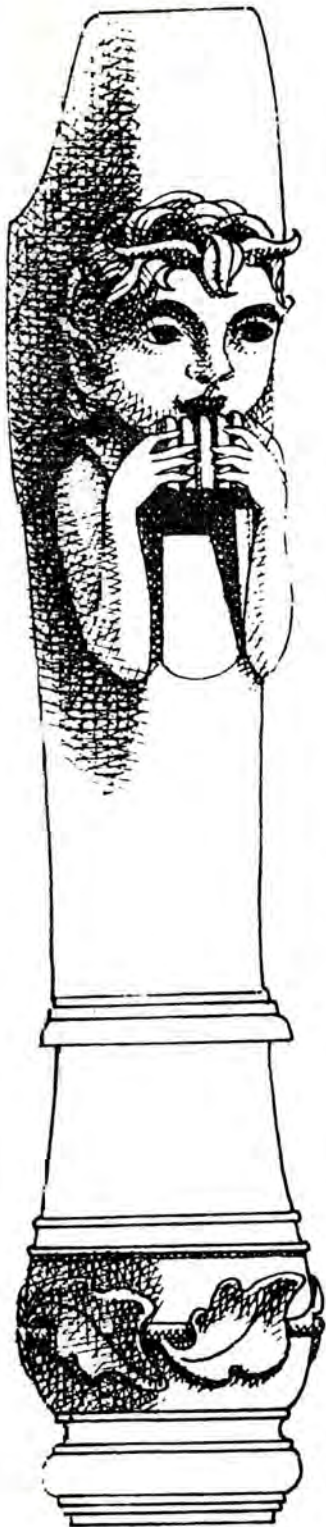
ANGEL WITH MANUSCRIPT.
3 REPETITIONS OF ORNAMENT
ON BOTH HEAD AND FOOT JOINTS.





MERMAID WITH SEA SHELL,
SCALE PATTERN INVERTS ON RE-
VERSE SIDE, 6 REPETITIONS OF
WAVE PATTERN ON HEAD JOINT
AND CIRCLE ORNAMENT ON
FOOT JOINT.





PAN.

4 REPETITIONS OF THE FOLIATE
ON BOTH HEAD AND FOOT JOINTS,

JONGLEUR.

8 REPETITIONS OF THE FOLIATE
ON BOTH HEAD AND FOOT JOINTS.
4 REPETITIONS OF THE SCROLL
ON THE HEAD JOINT AND 16 OF
THE BEAD PATTERN.

a meaningful design around a recorder's window without disturbing the voicing is not easy to manage (and judging by isolated examples of some early carvers, the difficulty defeated them altogether). In the main, early makers worked around the fixed window only provisionally, stressing rather the embellishment of swells of head and foot joints. Many of these solutions were marvelous indeed. I pass over showing them, however, for they deserve to be seen in the round. Half-tones or pen renderings reduce them to the flavorless level of paper steaks in a cook book.

I do show examples that lack the status of three-dimensional reality. It is more than a pun to say that these designs are a joint venture. They are the product of much research and advice on the part of Friedrich von Huene and my own acquaintance with sculptural techniques and ornamental traditions. After several years a system has been surprised which makes carving instruments stylistically if not economically feasible. The accompanying drawings are but a few of a notebook of ideas featuring composers, performers, and listeners intended to vary from sculpture in the round

to relief no higher than that on a coin. From Pan to Pythagoras, troubadours to Telemann, from mermaids to merry-makers the possible images are surprisingly numerous and unrestrictive.

The only real restrictions to their realization, in fact, seem to be in the 'functional' taste of our time in which the ideological supersedes the aesthetic and automatically involves the suppression of individual craftsmanship. We live in a Fagus factory where even a flat iron is aerodynamically designed and only clean, anonymous surfaces such as those on cupboard doors are useless work not thought to be worthless. Nevertheless, all the works of man look as they do from his choice, and not from necessity.³ It is to be hoped that the forces which have determined the contemporary choices will bend a little so that an apology is unnecessary for the recorder player to enjoy some facility in the instrument's shapes as well as its sounds.

NOTES

1. Daniel Driscoll, "The Acoustical Characteristics of the Alto Recorder," *THE AMERICAN RECORDER*, Vol. VIII, No. 4.
2. David Pye, *The Nature of Design*, N. Y., Reinhold Pub. Corp., 1964.
3. *ibid.*

NEW RECORDER MUSIC FROM HOLLAND

BY MICHAEL VETTER

The first composer to discover for himself in a quite new way the old Recorder was Jürg Baur from Düsseldorf. After first "feeling his way" towards it in his *Incontri* for Recorder and Piano (serial), composed and first performed in 1960, he wrote the solo composition *Mutazioni*, a Study for Alto Recorder. The novelty of this composition lay in the unexpectedly different way the instrument was employed. Not only did it have to hold its own with its colleagues in the orchestra as regards dynamics, virtuosity and compass but it also had to bring into play potentialities till then latent in its own special qualities. These potentialities which contemporary composers look for diligently in all instruments, especially wind instruments, are to be met with in the recorder to such an extent as to make it unexpectedly interesting¹.

Due to the good offices of my esteemed colleague and friend Frans Brügger I landed on Dutch soil shortly after the first performance of Baur's *Mutazioni* in search of amenable and interested composers. I owe the great interest accorded me there not only to the friendliness of the latter composers but above all to the work Frans Brügger had already done here to break down prejudices which had held sway till then. Contact with the three composers, of whom we shall speak, in each case stimulated the collaboration already begun with Brügger. Rob du Bois wrote his *Muziek*

for him, Will Eisma his *Affairs 2*, Louis Andriessen *Sweet for Recorders*. All are compositions which radically exploit the recorder within the limits defined by Telemann in words.

Even here it was a question of exceeding limits: not the instrument for music-making at home, at present so popular yet so despised, but the instrument of Bach's Cantatas and Telemann's Concertos and Sonatas was used. What inspired Brügger's composer friends to compose for the recorder was indeed his playing and the special qualities of timbre of the recorder, the "flauto dolce," brought out to the best advantage in his playing. Yet attractions did not come into the question; the recorder's "sweet" tone tires a composer's ear, whose favourite material is the tone-colour palette.

When I told Rob du Bois what the recorder is capable of offering in this respect he decided on a composition which three months later lay on my desk. *Spiel und Zwischenspiel* for Recorder and Piano. Twenty-five short "movements" (the shortest is four bars long, the longest thirty-six) form three sections separated one from another by long organic pauses. The single "movements" follow one another without a pause, casually overflowing one into another, but are as a rule independent as regards structural and thematic material. They each have their own tempo (with

metronome indication), their own uniform measure, their own instrumental relationships, their own musical and musicianly idea. The instruments' duty undergoes a constant change, while the musical happening moves back and forth from "movement" to "movement," between happening and non-happening so to speak; a sweeping rhythm alternates with soaring melody, and is succeeded by completely motionless sound sequences of seemingly interminable duration; the latter by hectically moving single sounds, by an infernal drum-roll or bell-ringing, by a short vanishing whirl of sound, the vanishing tinkle of a musical box which is banished in the end by the ensuing noise, etc.

The piano is, from first to last, a keyboard instrument, the recorder a wind instrument — and within this framework some extremely skillful musical and technical occurrences take place. It is above all high notes (c⁴, d⁴), differentiated vibration techniques, flageolet tones, rustling sounds, chords, and manipulation of timbre from the recorder which, very skillfully used, afford the composition its rich colour and variety.

Du Bois' interest in the recorder attained with this a new horizon. One year later he very spontaneously wrote his *Pastorale VII* for Recorder Solo. One notices that the recorder's possibilities evolved up to then have permeated this piece more intensively than the previous one. Besides, the *Pastorale*, which apart from the instrument has nothing pastoral about it, and compressed as it is into 5-6 minutes, is a work striking for its concentration and logic. Two parts each centre around a cadenza to be deciphered according to aleatoric principles, and they are separated one from the other and from a coda which takes up the material of the first part by static movements of flageolet-tones. The composition is full of crowding developments and sharp contrasts. Since both elements are balanced one can speak here without reservation of a good composition.

His third composition of this kind for recorder has unfortunately not been performed yet. This is the *Ricercare* for 2 to 9 Recorders. This is the first attempt to let the recorder appear amongst its own family. The "first": of course it is nothing new, there have been recorder quartets at every stage in the instrument's history. The new handling of the recorder, however, ought to meet with interest among contemporary composers — and that has happened to a large degree in the last few years.

Bundles of chords, rustling sounds, flageolet-tones, sorts of vibrato, timbre, glissandi and on the other hand the constant mixing of elements one with another affords an inexhaustible range of possibilities of sound differentiation. A considerable enhancing of the

attractions lies in the employment of the recorder's quarter-tone range, which has just been completely developed and which occupies the whole compass of barely three octaves and, in contrast to every other instrument, presents no new problems.

Du Bois has laid out his composition for Recorder Ensemble in such a way that its freest element is that of instrumentation. At certain places marked with letters the instrumentation can be changed, "Intermezzi" with any and various instrumentation are insertable at certain places at random. The density can range during the course of the piece from two to nine instruments; each of the nine players should have all the instruments of the recorder family lying beside him. Instead of limiting them a stimulus is given to the possibilities of combination, which would make itself clearer especially in the detail of the composition and in its vertical as well as horizontal structure²).

Contact with Louis Andriessen came about in a more chance way, on the occasion of a joint concert. Andriessen had already written *Sweet for Recorders* and had become acquainted with du Bois' *Pastorale VII* at the Competition in Utrecht. Thus relations had already been taken up and one could risk performing his *Paintings* for Flute and Piano on the recorder for once. The result was that this chance instrumentation corresponds with the conception of the piece much better than the original instrumentation. This direction, the only elucidation Andriessen gave me before the concert, can be realised much more completely with recorders than with flutes: "Of course you need Südwestfunk Orchestra for the *Paintings*. The best thing you can do, I think, is to play violin, viola, cello, double bass, oboe, clarinet, bassoon, trumpet, trombone, horn, tuba, harp, piano, vibraphone, xylophone, celesta, marimba, Glockenspiel, chinese gongs, cow bells, snaredrum, bongo, tuba, tam-tam, Glocken, mandoline and guitar ON YOUR RECORDER." I have sincerely striven to follow the direction and not completely without success.

The original version of the composition gives ample opportunity for this. Each player has five graphic elements which throughout demand to be deciphered from associative points of view. These graphic elements vary from ink-spots to an ostensible note, and what is determined by the composer varies, from page to page at least, if not more often, in its density and special layout. The only thing that has to be established before one starts to play is the approximate duration of a page; even that is not necessary if one comes to an arrangement from time to time after turning over. Since no pauses by all players are to mark the beginning and end of the "movements" there is no difficulty about it. All else rests on a spontaneous

creative concentration on the score before one and one's partner's playing. The recorder player calls on as many different recorders as possible which he alternates from one section to another or even more frequently, the pianist matches him with as varied as possible a handling of his instrument. With a similar attitude on the part of interpreters and audience every performance of *Paintings* is a highly exciting affair.

Will Eisma's *Wenderen zijn schaars* (Miracles are rare) for Recorder and Piano is a completely different composition. The title expresses with what permanent astonishment Eisma, while composing, must have availed himself of the symbolism suggested by me in dreams up till then. He used with instinctive sureness the instrument which was still completely unknown to him in this way while relying considerably on the collaboration of his interpreter in his final draft of the composition. The composition which uses the manifold rustling and hissing sounds produced by labial manipulation and takes advantage of the ring modulator effect of sounds made by humming and blowing, requires an alto recorder and a prepared piano and is, apart from a cadenza, completely "determined" (as regards execution). Apart from effects at times very difficult to realise the piece is relatively easy to play and lucidly written.

Highly differentiated sound gradations, a tender melody and harmony and especially a very lucid struc-

ture in three big development sections identify Eisma as a pupil of Petrassi, whom he follows aesthetically and, besides he speaks the language of his young Dutch colleagues. Very convincing music is made with very few notes for long stretches, while temperamental and extremely virtuosic outbursts and climaxes keep the balance. This article did not set out to analyse; just a few sidelights on the latest recorder compositions from Holland should give an impression of what there already is in the way of new departures both for interpreter and composer and what remains to be gone into more deeply.

¹ Bibliography: J. Baur: Die Revolution der Blockflöte. In *Instrumentenbau-Zeitschrift*. Jg. 17, 1963 H. II, 363 f. (reprinted several times); M. Vetter: Die Chance der Blockflöte in der neuen Musik, in: *Kontakte* 3/66, page 107 ff.; Leistungsmöglichkeiten der Blockflöte und ihre Tauglichkeit für die neue Musik, in: *Kontakte* 5/66, page 191 f. — Also: M. Vetter: Flauto dolce ed acervo (ein Schulwerk zur neuen Blockflötenmusik); ditto: Die Möglichkeiten der Blockflöte in der neuen Musik (ein Beitrag zur Instrumentenkunde der Gegenwart), both published by H. Moeck-Verlag, Celle 1967 f.

² Here it would burst its frame. Let us, however, mention herewith that the composition (and also all others discussed here save the first) was accepted by the H. Moeck-Verlag of Celle for its programme of bringing out new music, and that it appears there with an exhaustive commentary.

We are happy to reprint this article which appeared in *SONORUM SPECULUM*; *Mirror of Musical Life in the Netherlands*, No. 31, Summer 1967 issue. The translation from the German, made by A. Defries, has been preserved intact.

A SPANISH RECORDER TUTOR

BY DAVID LASOCKI

There exists an article by Dale S. Higbee entitled *Third-Octave Fingerings in 18th-century recorder charts*¹ which compares fingerings for the notes from f sharp'' through c'''' on the alto recorder obtained from four 18th-century sources. One of these is the subject of this article.

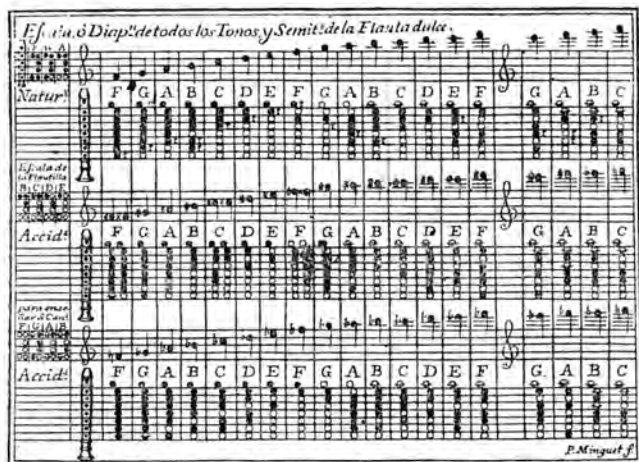
The book in question is a collection of little tutors for various instruments, patterned after the style of the well-known book by Majer², and published in Spain between 1752 and 1754. Each section has its own title page. The one for the flute family of instruments has the following wording: *Reglas/Y Advertencias Generales / Para Tañer / La Flauta Travesera, / La Flauta Dulce, Y La Flautilla, / Con Varios Tañidas, Demonstradas, Y Figuradas / en diferentes Laminas finas, por Musica, y cifra, para que qualquier Aficionado las pueda comprehender con mucha facilidad, y sin Maestro. / Compuestas / Por Pablo Minguet Y Irol* [some titles have the version Yrol], *Gravador De Sellos, / Laminas, Firmas y otras cosas. / Con Licencia. En Madrid, en la Imprenta de Joachim Ibarra, Calle de las Uro-*

sas. / Año de 1754. (Rules and general advice for playing the flute, recorder and pipe, with various descriptions, fingering charts and fine illustrations, for music and its notation, so that any amateur can understand it easily and without a teacher. Compiled by Pablo Minguet Y Yrol, printer of seals, illustrations, official documents etc. Licensed in Madrid in the workshop of Joachim Ibarra, Street of the Urosas, 1754). The general title page bears the wording: *Reglas, / Y Advertencias Generales / Que Enseñan El Modo De Tañer / Todos Los Instrumentos Mayores, Y Mas Usuales, / Como Son / La Guitarra, Tiple, Vandola, / Cythara, Clavicordio, Organo, Harpa, Psalterio, / Badurria, Violin, Flauta Travesera, Flauta Dulce, / Y La Flautilla.* (Rules and general advice which teaches the method of playing all the best and most common instruments, such as the guitar, tiple, vandola, zither, harpsichord, organ, harp, psaltery, badurria, violin, flute, recorder and pipe). The only other date given in the whole of the publication is 1752 on the *Aprobacion* in the part of the guitar, tiple and vandola. There is a general in-

roduction, and some of the sections have little pieces of music to supplement the instructions.

The section devoted to the recorder has a fingering chart and some elementary guidance: "Like the flute, this instrument must be taken with both hands. The three upper holes are covered with the middle three fingers of the left hand, the little finger remaining in the air, and the thumb covering the hole behind the instrument in its second part (which is held in front of the chest). You must cover the three other holes below with the same fingers of the right hand, and the last hole i.e. the one to one side of the instrument in its third part, with the little finger.

You must point the instrument downwards so that the left hand is opposite the chest and the right hand near the stomach, and hold it outwards a little. If you take it in this position you will be able to blow without tiring yourself more than when breathing normally. Which fingers you must raise to uncover the holes for particular notes are shown in the fingering chart."



The fingering chart is of enormous interest. Of greatest importance are the fingerings given for the notes f sharp''' and g sharp''' through c'''. Two unique features of the chart are the use of 'pinching' on holes other than the thumb hole, and the occurrence of the

top c'''. The fingerings for the normal compass show that the so-called supporting- or buttress-finger technique had been abandoned, and are very similar to those given by Majer for example.

Little is known about the rôle the recorder played in the music of the Spanish baroque, but this fingering chart alone shows that there must have been some accomplished professional players at the time.

I wish to acknowledge the help I received from Mr. Anthony Pagden in translating the Spanish texts, and the kind permission of the British Museum Library for the reproduction of the illustration.

NOTES

1. Galpin Society Journal, XV, 1962, p. 97.
2. J. F. B. C. Majer, *Museum Musicum*, facsimile edition published by Bärenreiter, 1954.

RECORD REVIEWS

By DALE HIGBEE

C. MONTEVERDI: *L'INCORONAZIONE DI POPPEA* (Opera in 3 Acts). Carole Bogard and Judy Nelson, sopranos; Sharon Hayes, mezzo-soprano; Louise Parker, contralto; John Thomas, countertenor; Charles Bressler, tenor; Herbert Beattie, bass; et al.; Bruce Haynes, recorder; strings and trumpets from The Oakland Symphony; Sally Kell, cello (continuo); Michael Lorimer, chitarrone; Robert Hughes, bassoon; Alan Curtis and Thomas Walker, harpsichords; Alan Curtis, director. CAMBRIDGE (4-disk set) (S) CRS B1901, \$17.37; (M) CRM B901, \$14.37.

I first heard *The Coronation of Poppea* about 12 years ago in a greatly abridged one-disk version, now out-of-print, released by The Opera Society, Inc. More recently I listened to the lush Glyndebourne version on ANGEL, and there is also an old 3-record VOX set which I have not heard. This CAMBRIDGE 4-disk set supersedes all others in that it presents the complete work in excellent stereo sound, and does so in a manner which best realizes the composer's intentions. Also, unlike the other versions, this one employs the re-

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recorder as one of the accompanying instruments, and hence this fine recording merits the attention of the specialized readership of this journal.

In contrast to the ANGEL set, instruments are used rather sparingly here, but to good effect in support of the singers, so that attention always focuses on the dramatic action in this sung play. The sensuous chitarone, for example, is associated with the eroticism of Poppea, while the bassoon is reserved to accompany the sober utterances of the Stoic philosopher Seneca. The recorder is used only a few times and always with strings in *ritornelli*, but it adds a bit of color and ornamentation to the line that is charming. It may be heard in Act I, Scenes 1, 4, and 11, and Act II, Scenes 4 and 10.

Listening to this music, which Alan Curtis suggests "is probably the finest opera before Mozart," it is astounding to realize that it dates from Monteverdi's 75th year, 1642, only one year before the master died. Busenello's libretto shows remarkable psychological insight into the characters of the drama, with their passion and impetuosity, vanity and greed, and Monteverdi's music matches it perfectly. The listener expecting a series of beautiful arias may at first be disappointed, but will soon find himself caught up in the action of the drama. Especially striking is the contrast between the scene of Seneca's suicide and a dalliance between page and lady-in-waiting, which follows it immediately. Also interesting are the contrasting parallels between Poppea and her cautious but pragmatic nurse and the Queen and her worldly nurse-adviser.

Included in the boxed set is a fine libretto with Italian text and English translation, plus valuable essays on the play by James Kerans and the music by Alan Curtis.

ELIZABETHAN ENGLAND: Record produced by arrangement with the British Broadcasting Corporation for HORIZON. Narrator: Sir Michael Redgrave; Elizabeth I: Dorothy Tutin; with Sir Donald Wolfitt, Sir Lewis Casson, Michael Hordern, David King, Ann Morish, Gary Watson, Peter Orr, Harvey Hall. Robert Spencer, lute; Rene Seames, tenor; Walter Gerwig, lute; Johannes Koch, viola da gamba; Margaret Hodson, virginals; Ambrosian Singers, Denis Stevens, director; Purcell Consort of Voices, Grayston Burgess, director. HORIZON (M only) \$4.50. This record is available only to purchasers of THE HORIZON BOOK OF THE ELIZABETHAN WORLD, \$20, obtainable from: Horizon Books, 381 W. Center St., Marion, Ohio, 43302.

The prospectus to this record, which is available only with the book, listed the Dolmetsch Ensemble among the cast of actors and musicians who take part.

Readers who ordered it largely on that account were in for a disappointment, as the Dolmetsch family is not represented, and there is no music for recorder either. The disk is an interesting one, however, being a short anthology of literature and music, with Elizabeth's own life as its focal point.

A virginal, said to have been played on by the Virgin Queen herself, is heard in a Galliard by Morley, and Robert Spencer performs several short lute pieces. Of the remainder of the brief musical examples, I especially enjoyed the performances by the Purcell Consort of Voices in "Nunc Dimittis" by Thomas Causton and Robert Jones' madrigal "Fair Oriana, seeming to wink."

The handsomely produced book includes many interesting illustrations, including a large double-page one in color depicting the events in the life of Sir Henry Unton, with both a mixed consort (transverse flute, treble and bass viols, cittern, lute, and pandora) and a consort of viols. Music gets short shrift in book and record, but this set can be recommended to readers desiring an introduction to the fascinating Elizabethan world in its many facets — politics, religion, warfare, science, adventure, literature, art, and music. It does seem a pity, though, that book and record were not better coordinated, with the texts used on the disk being furnished in the book.

MUSIC AT THE COURTS: ITALY, SWEDEN & FRANCE, 16th TO 18th CENTURIES. Works by Palestrina, G. Gabrieli, Vecchi, Frescobaldi, Lagrenzi, Monteverdi, Buxtehude, Düben, Roman, Hotteterre, F. Couperin, Marais, D'Hervelois. Instrumental ensembles from the Camerata Lutetiensis and Le Rondeau de Paris. NONESUCH (3-disk set) (S) HC-73014, \$7.50; (M) HC-3014, \$7.50.

BAROQUE MASTERS OF VENICE, NAPLES, & TUSCANY. Works by Tartini, Vivaldi Bonporti, Dall'Abaco, Pescetti, Porpora, D. Scarlatti, Vinci, A. Scarlatti, Durante, Pergolesi, Cimarosa, Boccherini, Barsanti, Rutini, Veracini, and Zipoli. Instrumentalists of the Società Cameristica de Lugano. NONESUCH (3-disk set) (S) HC-73008, \$7.50; (M) HC-3008, \$7.50.

These two 3-disk boxed sets include a wide variety of works, arranged geographically according to the origins of the composers. France and Sweden get one disk apiece, while in the case of Italy we first hear a sampling of works from the late 16th and early 17th century period, and are then (in the second set) taken on a more leisurely tour of three of her city-states when they were at the peak of their musical activity during the late Baroque. In the first instance, our guide to the courts

of Italy, Sweden, and France is Robert Erich Wolf, who contributes an interesting and valuable six-page essay which accompanies the records. Less detailed, but also useful, notes by Franklin B. Zimmerman, together with a list of sources and modern editions, is included with the all-Italian package.

For me the concentrated Italian tour represented a revisit to largely familiar sounds, although I don't recall previously hearing music by Pescetti, Rutini, or Zipoli before — all attractive works for solo harpsichord. And the reader may be disappointed, as I was, to hear recorder music by A. Scarlatti (Quartetto in F, Peters 4558) and Barsanti (Sonata in C, Hortus Musicus 183) played on modern flute, but this appears to be the only available recording of this Barsanti sonata, and thus may interest some readers. Except for Vinci's G Major Flute Sonata (Reinhardt), all other pieces are for strings and harpsichord.

An alto recorder is heard in the third and sixth of Palestrina's gravely beautiful *Ricercari sopra li toni* (Schott 2310), where its silvery tone blends with rich sounding viols. In the Frescobaldi canzona "La Lanciona" an oboe is used with good effect with viols, but the other works are for viols alone, magnificently played and superbly recorded. I found the Italian music (Sides I and II) in the set especially rewarding and expect to return to it the most.

The excursion to Sweden interested me principally for the charming six-movement suite for flute and strings compiled from Roman's "Music for the Queen's House." Readers familiar with the arrangements for recorder of four of Roman's dozen flute sonatas (Lienau) will be especially glad for the opportunity to hear more of this master's output. These who have enjoyed playing Carl Dolmetsch's arrangement of a suite by Caix D'Hervelois (Schott RMS 98) will also enjoy this composer's melodious Suite in G for cello and harpsichord. The other French pieces are attractive too, and I was especially taken with Couperin's Order No. 21, which includes several pieces of great charm and wit, beautifully played.

NOAH GREENBERG CONDUCTING THE NEW YORK PRO MUSICA: AN ANTHOLOGY OF THEIR GREATEST WORKS. Record 1: G. F. HANDEL: Cantata "Nell Dolce Dell' Oblio"; Sonata in C Major for Recorder and Continuo, Op. 1, No. 7; Sonata in D Minor for Recorder and Continuo, "Fitzwilliam"; Trio-sonata in F Major for Recorder, Violin and Continuo, Op. 2, No. 5. Bernard Krainis, recorder; Nina Courant, viola da gamba; Herman Chessid, harpsichord; Arnold Black, violin; Valarie Lamoree, soprano. (Originally released in 1953 on ESOTERIC ES-515)

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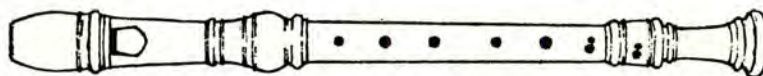
Record No. 5: ENGLISH MEDIEVAL CHRISTMAS CAROLS. The Primavera Singers of the New York Pro Musica Antiqua, Noah Greenberg, director. (Originally released in 1953 on COUNTERPOINT CPT-521)

Record No. 6; CHILDREN'S SONGS OF SHAKESPEARE'S TIME. Ayres, madrigals, songs and rounds;

3 virginal pieces; one recorder duet. New York Pro Musica Antiqua: Lois Roman, Ruth Daigon, and Valarie Lamoree, sopranos; Russell Oberlin, countertenor; Arthur Squires and Charles Bressler, tenors; Brayton Lewis, bass; Bernard Krainis and Elizabeth Kyburg, recorders; George Keutzen, cello; Blanche Winogron, virginals; Herman Chessid, harpsichord; Noah Greenberg, director. (Originally released in 1957 on COUNTERPOINT CPT-540)

Record No. 7: JOHN BLOW: An Ode on the Death of Mr. Henry Purcell for two counter-tenors, two recorders and continuo. HENRY PURCELL: Why Should Men Quarrel; Two in One Upon a Ground; How Pleasant is this Flowery Plain; What Can We Poor Females Do; Whilst I with Grief; When the Cock Begins to Crow; What a Sad Fate; Strike the Viol. The New York Pro Musica Antiqua: Valarie Lamoree, soprano; Russell Oberlin and Charles Bressler, counter-tenors; Arthur Squires, tenor; Bernard Krainis and LaNoue Davenport, recorders; George Keutzen, cello; Herman Chessid, harpsichord. (Originally released in 1953 on ESOTERIC ES-519) EVEREST (7-disk set) (S) 3145/7, \$9.95; (M) 6145/7, \$9.95.

This bargain-priced boxed set of seven records is dedicated to the memory of Noah Greenberg, who directed the New York Pro Musica from its beginning in 1952 (when it was called The New York Pro Musica Anti-



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qua) until his death on Jan. 8, 1966. This EVEREST "reprint" gives no mention of sources or dates, but they originally appeared during 1953-57, as indicated above. They were all recorded with a single microphone, although the review copy of this edition is "stereo." Over all, the sound is quite good, but in the case of the Handel disk, the "stereo" version is rather poorly focused in comparison with the original ESOTERIC monaural edition. In this case, as in general where a choice is offered of original monaural sound or electronically reproduced "stereo", I would recommend the monaural.

Records 1, 2, 3, and 7 were actually recorded in 1952 before Bernard Krainis and Greenberg joined forces to organize the New York Pro Musica Antiqua, but they were not released until the following year, at which time they were all attributed to the Pro Musica Antiqua. Krainis' playing on the Handel disk is highly competent, but he is probably less than pleased at this re-issue since he has gone a very long way in artistic development since 1952, and these performances have none of the style and elegance that characterize his more recent playing. On these records he plays everything "straight" except for "essential" trills.

A major criticism of this EVEREST set is that no notes or texts are provided, and minimal information is given about performers. Instrumentalists are listed on the labels of records 1, 3 and 4, but not 2, 6 and 7. The second recorder-player on the Blow-Purcell disk is listed as "John Leonard" on the original ESOTERIC jacket, but LaNoue Davenport told me some years ago that it was actually he. (Incidentally, Davenport may also be heard on CLASSIC EDITIONS CE 1036, "An Anthology of Jewish Song" (out-of-print), where he is listed as "Lane Daven.") In addition to where he is listed as "Lane Daven".) In addition to the Blow Ode, a splendid work, Krainis and Davenport are also heard to good advantage in several of the Purcell pieces: "Why Should Men Quarrel," Two in One Upon a Ground, "How Pleasant is This Flowery Plain," and "Strike the Viol." Record No. 6 includes only one short recorder piece, "Shepherd's Pipe" by Thomas Morley, a duet played by Bernard Krainis and Elizabeth Kyburg.

The singing is very fine on these disks, and they offer a bargain in this respect, despite the absence of texts. Russell Oberlin and Charles Bressler are really outstanding, but the blend of the ensemble is excellent too. Also, for fans of the Fitzwilliam Virginal Book, it might be pointed out that Blanche Winogron plays five of its tunes on Record 2 and three more on Record 6, only one of which is also on DOVER HCR-ST-7015.

THE RENAISSANCE QUARTET: TOP HITS... c. 1420-1635 A.D. The Renaissance Quartet: Robert White, tenor; Morris Newman, recorders; Barbara Mueser, viola da gamba; Joseph Iadone, lute. PROJECT 3 (S) PR 7000, \$2.98.

This well-recorded stereo disk is a miniature anthology of European music, ranging from the Burgundian court of Phillippe the Good to Shakespeare's England. Divided into five groups of pieces, it offers an attractive variety of styles and moods, and performances throughout are excellent. Morris Newman is heard playing several sized recorders, and is especially fine on soprano in Holborne's "The Night Watch" and in the delightful "Witches' Dance" (also recorded on NONE-SUCH H-71153), and on bass recorder in Ravenscroft's "Remember, O Thou Man." Joseph Iadone and Barbara Mueser are worthy collaborators, and Robert White's beautiful singing merits special praise. It is difficult to single out individual works for comment, but I especially enjoyed Dufay's "Bon Jour, Mon Mois," a lovely piece of striking originality, the beautiful lullaby "Quid Petis, O Fili" by Richard Pygott, and Morley's delightful "O Mistress Mine."

SONATAS FOR TWO FLUTES AND FOR RECORDER AND FLUTE. S. Bodinus: Sonata ex E for Two Flutes; G. Finger: Sonata No. 3 in D minor for Recorder and Flute; F. Kuhlau: Lagrimoso in G minor from Duet in E \flat Major, Op. 39, No. 2, for Two Flutes; J. Mattheson: Sonata No. 4 in A minor for Recorder and Flute; Telemann: Sonatas No. 4 in E minor, for Two Flutes, and No. 6 in G (originally in E) Major for Recorder and Flute. Jean-Pierre Rampal, Flute; Mario Duschenes, Flute and Recorder. BA-ROQUE (S) 2855, \$5.79; (M) 1855, \$4.79.

This splendid disk is highly recommended to all who enjoy flute and recorder music and can serve as a model for students of these instruments. Rampal is one of the great flutists of our time, and Duschenes also plays superbly on both Boehm flute and recorder. What is more, they play beautifully together and are nicely matched in tone and style. Stereo sound is full and rich and equals today's best.

Duschenes plays flute in three of the duets, recorder in the other three, alternating between instruments so as to provide some color contrast. The sequence of pieces is also planned to make for maximum variety, the relatively simple, but stylishly played, Mattheson duet (Nagel 505) coming between the more elaborate sonatas by Bodinus (Moeck) and Telemann (in E minor). Again, contrasting sharply with the Finger (Nagel 561) and Telemann (played in the G major transposition for recorder) is the passionate movement from Kuhlau's Op. 39.

THE BAROQUE HARP. Elena Polonska, Harp; Roger Cotte and Guy Durand, Recorders. TURNABOUT (S) TV 34069S, \$2.50; (M) TV 4069, \$2.50. MEDIEVAL AND RENAISSANCE MUSIC FOR THE IRISH AND MEDIEVAL HARPS, VIELE, RECORDERS, AND TAMBOURIN. Elena Polonska, Medieval Harp, Irish Harp and Tambourin; Guy Durand, Viele and 2nd Recorder; Roger Cotte, 1st Recorder. TURNABOUT (S) TV 34019S, \$2.50; (M) TV 4019, \$2.50.

These two disks feature the excellent harpist Elena Polonska, and will appeal most to those who are harp enthusiasts. On the Baroque record she is assisted by Roger Cotte in an attractive suite, "L'Hymen Pastoral" (The Country Wedding), by Jean Hotteterre, and Cotte and Durand also play the J. P. C. Schulze Suite No. 1 in F (Moeck 1006), light-weight music of little consequence. Their playing is adequate, but not much more than that. In the Hotteterre, Cotte seems to have trouble sustaining the melodic line in the Sarabande, but does better in the other movements. The last movement, "Le Coucher," is interesting for a novel effect somewhat reminiscent of the dove in Britten's "Noye's Fludde." The harp playing, however, is lovely, and I especially enjoyed the Sarabande in the anonymous 17th-century Partita, Dandrieu's "Le Rappel des Oiseaux," undoubtedly for harpsichord but effective on harp, and Pachelbel's fine Ciaconne, which sounds more like organ music but also goes quite well on harp.

The disk of Medieval and Renaissance music includes a number of early dance tunes that will be familiar to many readers, and it is interesting to hear them played on harp. I especially like the two suites of dances taken from Gervaise's "Dancieries," here played on Irish Harp, and pieces by Sermisy and Galilei are attractive too.

The tuning on the Medieval Harp may be somewhat jarring to the modern ear at first, but it is an interesting novelty. Combined with it are viele and recorders of various sizes to provide some contrast, but you may find that you will want to hear only one side at a time. The arrangements are variable, some being excellent, such as the anonymous "In saeculum vielatoris" (where the recorder is sweet-toned), but that of Brihuega's "Villancico" seems quite odd-sounding to me. Cotte's playing is also uneven, but he does very well in the lovely Ricercare by Obrecht. He is joined by Durand for a short recorder duet, "Bicinium" by Gasoldi, at the end, but they are rather shrill-sounding and may have been recorded too close to the microphone. Over-all, however, stereo sound is very good, and is quite "live" on the Baroque disk.

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G. P. TELEMANN: DOPPELKONZERTE UM 1715-1730. Concerto in F Major for Recorder, Bassoon, Strings and Continuo; Concerto in G Major for Four Violins; Suite in F Major for Two Horns, Two Violins and Continuo; Concerto in B \flat Major for Three Oboes, Three Violins, and Continuo. *Concentus Musicus Vienna*. Soloists: Frans Brüggen, recorder; Otto Fleischmann, Baroque bassoon; Alice Harnoncourt, Walter Pfeiffer, Peter Schuberwalter, and Kurt Theiner, violins; Hermann Rohrer and Horst Fischer, natural horns; Jürg Schaeftlein, Karl Gruber and Bernhard Klebel, Baroque oboes. Nikolaus Harnoncourt, director. TELEFUNKEN (Das Alte Werk) (S) SAWT 9483-A, \$5.95.

This spaciouly recorded concert of Telemann concertos probably makes as good a case as has been made on records for the use of historical instruments in playing 18th-century music. With the sole exception of the harpsichord, all instruments used here are authentic, including an alto recorder by J. H. Eichentopf, on which Brüggen previously recorded a Loeillet sonata on TELEFUNKEN SAWT 9482 (reviewed in AR, VIII, No. 1, pp. 15-16). The fine performances on the present disk were recorded in the Schwarzenberg Palace in Vienna, from Nov. 16-20, 1965, apparently in a larger room (judging from the photographs in the folder) than that used on Nov. 14-16, 1965 for TELEFUNKEN SAWT 9482, but also with live acoustics.

The record folder includes photographs of the instruments used, three views of the performers recording the Recorder-Bassoon Concerto (with Brüggen in his characteristic slouched-over position, one shoe on the other), and scholarly essays in German of the history, culture, and music of the period 1715-30; but there are no sources given of the music performed. With the exception of the delightful Concerto for 3 Oboes and 3 Violins (also on ARCHIVE ARC 3109), the music was unfamiliar to me, and I am not aware of any published edition of the Recorder-Bassoon Concerto in F, which is somewhat reminiscent of the Recorder-Gamba Concerto and may well have been composed at the same period.

As reported previously, the Eichentopf alto recorder that Brüggen uses here has a full-bodied, somewhat reedy quality, and on this record it holds its own with bassoon and strings, partly thanks to the placement of microphones; Brüggen was seated on a little platform higher than his fellow musicians! His playing, as always, is superb, and Otto Fleischmann shows himself to be a master of his difficult instrument too.

The four works on this disk are very different in character and make an interesting program. The Recorder-Bassoon Concerto is quite formal, on the design of the four-movement *sonata da chiesa*. The two largos

are lovely, and the second movement (Vivace) features interesting dialog between solo instruments, but I especially enjoyed the spirited fugato which concludes the work. Its only fault is that it is over too soon.

I was previously familiar with Telemann's masterful writing for four violins in the D major Concerto (on ARCHIVE ARC 3109), and the Concerto in G on this disk is as good or better. It is very fine music, indeed, and seems to have been written with more care and affection than some of Telemann's vast output. The unaltered Baroque violins are rich-toned and beautifully played.

Horns in the 18th century usually connoted the hunt, and the opening Overture to the Suite does have some of this flavor. In the several courtly dance movements, however, they are frequently used to answer and alternate with the strings. This music of grace and charm, ending with a sparkling Bourrée, is given a fine performance.

Concluding this all-Telemann concert is the B \flat Major Concerto for three oboes, three violins, and continuo. I especially like the opening movement, which is full of good spirits and has a wonderful "bite" to it, but the elegant, rather sombre Largo, and driving final Allegro are splendid too.

BOOKS RECEIVED

George J. Buelow. *Thorough-Bass Accompaniment according to Johann David Heinichen*. Univ. of California Press, Berkeley and Los Angeles, 1966. 316 pp., illus.

John Tasker Howard and George Kent Bellows. *A Short History of Music in America*. Apollo Editions, N.Y.C., 1967. 496 pp., illus., paper.

Michael F. Robinson. *Opera before Mozart*. Apollo Editions, N.Y.C., 1967. 168 pp., paper.

Eric Walter White. *Stravinsky, The Composer and his Works*. Univ. of California Press, Berkeley and Los Angeles, 1966. 608 pp., illus.

Karl Geiringer. *Haydn, A Creative Life in Music*. Revised, 1968. Univ. of California Press, Berkeley and Los Angeles, 1968. 434 pp., illus., paper and hard back editions.

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MUSIC REVIEWS

ROBERT VALENTINE. *Concerto in D major. For Flute or Oboe, Strings and Continuo* edited by Percy Young. London: Chappell & Co., Ltd., 1967

FRANCESCO MARIA VERACINI. *Sonata sesta. For Treble Recorder and Harpsichord (Piano)* edited by Carl Dolmetsch. Continuo realized by Joseph Saxby. London: Universal Edition, 1967 (TP). (*Il Flauto Dolce*, UE 14008)

JOHN BASTON. *Concertino G-Dur für Sopranblockflöte & Generalbass* herausgegeben von Peter Thalheimer. Stuttgart-Hohenheim: Hänssler-Verlag (Reihe XI, No. 05) (CFP) 1967

The Valentine Concerto is an undistinguished work in the concerto style of the late Italian Baroque. It leaves one with the feeling, probably justified, of having heard at least a dozen other works like it. However, it does make consecutive, straightforward use of the common musical language — something we of the twentieth century cannot afford to sneer at. Its four movements are entitled Allegro, Largo, Presto, and Affettuoso. The first and third movements feature the usual dialogue between soloist and ripienists. The soloist plays without rest in the other movements. The Largo is plaintive, with its touches of chromaticism and restrained use of instrumental forces. The Affettuoso is a charming minuet-like piece. Its written-out hemiolas, if original, are an interesting notational feature. This Concerto is almost completely lacking in imitative polyphony. Its Corellian texture (particularly noticeable in the Presto), plus the fact that the role of soloist is shared to some extent with the first violin, call to mind the concerto grosso, from which this work is not so very far removed.

The solo part, originally intended for "Flauto Traversiero ò Obòe," lies too low to be effective on an alto

recorder, one of the alternatives suggested by the editor (the others are violin and B \flat clarinet). It works very nicely on sixth flute (soprano in D) or ordinary soprano. This is easy music, posing no real technical problems for the soloist, whether he be a flutist, oboist, violinist, or recorderist. It recommends itself especially to student orchestras, and other amateur groups.

The edition is almost perfect. Editorial markings are clearly designated as such. The original source is fully described. Its location and catalogue number are given. There is even a short critical apparatus. The preface is pertinent and informative. It is therefore impossible to understand why the editor has omitted the bass figures, thus marring an otherwise perfectly correct editorial job. (Could it be that the publisher was responsible?)

The keyboard realization is adequate, even though it contains some awkward doublings and spacings, some not-so-smooth voice leading, and several outright errors. Unfortunately, the editor has had the harpsichord continuo playing in some places where the score directs that all bass instruments are to rest, thus eliminating the contrasts in timbre caused by its occasional absences and subsequent re-entries. In most cases, the editor has had the good sense to enclose the added harpsichord part in brackets. Because of his judiciousness, we are able to decide for ourselves whether or not we wish to heed his advice on this and other matters. If only all editors were as considerate!

There are few errors, except in the keyboard part, where this reviewer recommends the following minimal emendations:

The harpsichord should not play when the other continuo instruments are silent.

Abbreviations: AMP — Assoc. Music Publ., N. Y.; GMC — Galaxy Music Corp., N. Y.; CFP — C. F. Peters Corp., N. Y.

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In the Allegro: M. 10, 4th beat: b', not a'; change f# quarter note to eighth followed by g# eighth (cf. m. 3). M. 22: omit e''. M. 45, 4th beat: add quarter note b'. M. 48, 1st beat: a', not c#''.

In the Largo: M. 18, 2nd beat, right hand: an eighth rest has been omitted before the e' and a', which should be eighth notes.

In the Presto: M. 45, 3rd beat: change the c#'' eighth note to a half note; dot the b' quarter note and play it on the beat.

In the other parts:

First violin part, Largo, m. 19, 3rd beat: f#'', not e''.

Solo part, Affettuoso, m. 21, 1st beat: a'', not f#''.

All of the above corrections are based on an examination of the score, not the individual parts, which are sold separately.

Despite a slight feeling of frustration that a piece such as this should be published while much greater works by far better composers languish in libraries, waiting for the next flood, the reviewer feels that this Concerto is a useful addition to the published repertoire.

The Veracini Sonata is the sixth of twelve *Sonate a Violino, o Flauto Solo, e Basso*, published in Venice, 1716. It is somewhat more attractive musically than most recorder sonatas. Although it lies within the Italian late Baroque style, it exhibits some galant features, such as short repeated phrases, playful sequences, occasional repeated-note basses, and that wonderful harmonic cliché of a 6/5 or 5/3 chord on the sharpened fourth degree of the scale (often preceded by a Neapolitan sixth, semi-cadencing to V. The first movement is a Largo. The remaining three movements are all marked Allegro, although judging by the time signatures, the third movement should be taken slower than the second and fourth, thus preserving a semblance of the usual late Baroque four-movement sonata scheme. Each of the two sections of this third movement ends with a short Adagio section. A very bold pedal point occurs twice as an implied inner voice of the solo part, in the last movement.

The solo part goes no higher than d'''. It should please those who object to Telemann's "hard-driving" recorder parts with f'''s and g'''s. Despite its low tessitura, this Sonata works fairly well on a good alto recorder, partly because it is written in the key of A minor, in which the harmonically important tones are relatively sonorous, even in the weak low register. Still, the solo part would work better on a violin, flute, or oboe, especially in the concert hall. It is of moderate difficulty.

This is a so-called "performing edition." Editorial markings are not distinguished from those of the orig-

inal. The editor of the solo part has added ties, articulation signs, and ornaments, including, as is his wont, a liberal sprinkling of mordents. In one place (third movement, measure 23), he has changed an f# to an f#''. The triple stops for the violin have been omitted, as have the bass figures. (Are bass figures out of place in a performing edition?) The integrity of the original bass line has not always been maintained, although it is easy enough to reconstruct it.

Although the keyboard realization combines arpeggiation and melodic figuration with the usual dry succession of block chords, it is playable by the amateur keyboardist, and does allow the recorder to come through, even when played on the piano. Despite some awkward doublings, omissions of essential harmonies, and questionable departures from the figured bass, it has genuine musical interest. In fact, it is occasionally *too* interesting when it should be unobtrusive. The triplet arpeggiation in the Largo would interfere with any embellishments the soloist might wish to add. An elaborate continuo realization should be custom-tailored to the needs of the individual soloist by his accompanist; a less ambitious accompaniment seems more suitable for a performing edition.

No separate cello part is provided. There is an awkward page turn in the solo part that could have been avoided by dispensing with its redundant title page.

But the main fault of this edition is that one does not know where Veracini ends and the editors begin. Whether or not one agrees with their printed interpretation is beside the point; the question is, should an editor, however valuable his ideas may be, present them without distinguishing them from those of the composer, and giving all of the information contained in the original source? Such editorial practices were condemned over 50 years ago by Arnold Dolmetsch (*The Interpretation of the Music of the XVII and XVIII Centuries*, 1946 ed., pp. 470-471).

The argument that amateurs need such editions for instructional purposes is spurious, especially in this age of phonograph and radio. There is no substitute for personal instruction and intelligent listening. Besides, parroted interpretations are not much fun for player or listener. The concert hall, not the printed page, is the proper place for the display of the interpreter's talents — unless the editor scrupulously distinguishes his markings from those of the original by brackets or other means.

The reviewer cannot recommend this edition, except to those who wish to take the editors' printed interpretation as their model. Fortunately, the entire set of Veracini's 1716 Sonatas was published in an excellent edition by Walter Kolneder, in 1959 (4 vols., Edition Peters 4965a-d).

The Concertino in G major is an arrangement for soprano recorder and continuo of John Baston's *Concerto IV* for sixth flute (soprano recorder in D) and orchestra, originally published in London as part of a set of six concertos for sixth flute, soprano in C, and alto recorder ("The proper Flute being nam'd to each Concerto"), in the year 1730. Since the sixth flute is extremely rare today, the arranger has transposed the solo part down a whole step, making it playable on the ordinary soprano with the same fingerings as one would use when playing the original version on the sixth flute.

The piece itself is short and charming, with only two movements — a Siciliana, and an Allegro that reminds one of Telemann. It demands only modest technical facility. This edition is unusual in several respects. The arranger has retained the original bass figures. He has given information about the original scoring and his deviations from the original version, in his Preface. All editorial markings are clearly indicated as such, either in the Preface or the score. A separate bass part for gamba or cello has been provided. The keyboard realization itself is perfectly satisfactory. The only criticism here is purely a matter of personal taste: the reviewer would have preferred that the notes of the right-hand part in measures 30-31 of the Allegro be sounded simultaneously with the bass notes, rather than half a beat later. The music is provided with measure numbers and is very legible. There are no page turns in the recorder and gamba parts. The following seem to be the only typographical errors:

In the recorder part: Siciliana, m. 26: d', not e'.

In the score: Allegro, m. 16, recorder part: c♯'', not c♭''.

This edition certainly deserves the attention of recorder enthusiasts, along with Walter Bergmann's edition of Baston's Concerto No. 2 (Schott's recorder series No. 29). More serious players will regret the unavailability of all six Baston concerti in an authoritative, "Urtext" edition, for these works, insignificant though they may be to most musicians, occupy an important place in the recorder's repertoire.

—Daniel Waitzman

LEOPOLD MOZART. *Nineteen Pieces from Leopold Mozart's Notebook for Wolfgang*. Arr. for recorder trio (SAT) by Mario Duschenes. Score only. Toronto: BMI Canada Ltd. (AMP), 1967

J. S. BACH. *Allegretto and Andante from the 3-Part Inventions*. Arr. for recorder trio (SAT) by Ian M. Christelow. Score & Parts. London: Universal Edition Ltd. (TP), 1967 (UE 14006)

LEONHARD LECHNER. *Eight Motets*. Transcribed for recorder quartet (SATB) by Erich Katz. Score only. New York: Anfor Music Publishing (RCE No. 4), 1968

DIETFRIED BERNET. *Caprices for Four Recorders (SAAT)*. Score & Parts. Vienna: Universal Edition A.G. (TP), 1967 (UE 14259)

J. S. BACH. "Esurientes implevit bonis," *Aria for Alto Voice, 2 Alto Recorders and Continuo*, from *Magnificat in E-flat (BWV 243a)*. Edited and realized by Gerhard Braun. Score & Parts. Stuttgart: Hänssler-Verlag (Reihe XI, No. 07), (CFP) 1967

The Mozart collection of court and country dances contains nothing to distinguish it from a dozen other such compilations of minuets, bourrees, and gavottes. There are, indeed, several other arrangements of these short pieces — including one published by Nagel for SSA and one for Soprano Recorder and Piano — but I have been unable to make any comparison. Suffice it to say that the present score is well-printed and apparently free from errors.

The Bach arrangements provide somewhat meatier fare for the same instrumentation (SAT). The title of this edition is somewhat misleading, suggesting some tonal connection between the two selections. The "Allegretto" is No. 11 of the 3-Part Inventions and is presented in its original key of G minor, while the "Andante" is Invention No. 4, also in its original key of D minor. The arrangement is reasonably faithful to the original, considering the problems of adapting the wider-ranging keyboard parts to the compass of the recorder, which necessitates frequent octave displacement of voices and, in one instance, the passing of the middle voice from one instrument to another for a measure or two. Separate parts are provided with the score.

I cannot improve upon the words with which Dr. Katz prefaces the *Eight Motets* of Lechner: "Leonhard Lechner (c. 1553-1606), a pupil of Lasso, was one of the great masters of his generation. He wrote some of the most beautiful music of the late Renaissance period, and his real importance may yet have to be appraised." Certainly these all-too-brief pieces from his *New Geistliche und Weltliche Teutsche Gesang* of 1606 speak with an individual voice and are musically so substantial and rewarding that they will not become lost in the "Oh, we've already played that" file that any recorder consort accumulates. Although the composer himself wrote of these motets that they are "not only lovely to sing, but also suitable for use on various instruments," the arranger has thoughtfully provided a free translation of the original texts in order that the nature of each motet might better be understood. The score is well-printed and there are no page-turns.

Caprices is Dietfried Bernet's first composition for recorders. He is better known as a conductor than a

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composer, and since he won first prize in a competition at Liverpool at the age of 22 Mr. Bernet has conducted orchestras in England, Italy, Switzerland, Japan, and, of course, in his native Austria where he is presently, at age 27, Kapellmeister of the Volksoper Wien. His musical and ideological indebtedness to Hindemith is evidenced by the style of these three short movements, as well as by his prefatory description of them as having been composed "with the aim of providing various groups of wind players with good practical material." This description is honest as well as modest, for the music displays more craftsmanship than inspiration — which is not intended as a put-down, for much contemporary recorder music has neither of those qualities. The *Caprices* are of medium difficulty. Parts were not provided with the review copy but are indispensable to a performance.

In issuing his edition of the "Esurientes implevit bonis" aria from Bach's *Magnificat* in its original setting for alto voice, two alto recorders and continuo, Gerhard Braun seems to feel that he is the first to do so in modern times. Many fortunate readers of this journal will know that this is not so, for the edition of Alfred Dürr (No. 12 of Schott's "Series for Voice and Recorder") has been a popular item of the repertory since 1952. I cannot think of another work which so unfailingly delights players and hearers as this one, nor can I imagine ever tiring of it. Mr. Braun's edition may not be the first, but it will have been a worthwhile effort if it serves to introduce this work to a new generation of players.

The present edition is physically more attractive and legible than the old one, but other differences are few. Both editors, in recreating the keyboard part, had to work from an unfigured bass line, but the harmonic and rhythmic structure of the work as a whole is so clear that the two realizations are much alike. Those familiar with the Dürr edition may like to know where the few important differences lie. On the third beat of Measure 16, Braun interprets the bass as implying A minor passing to F major, where Dürr more simply (and, I think, more logically) hears it as F Major throughout, the movement being one merely from first inversion to root position of the chord. In Measure 30, again in the third beat, where Dürr has an E-flat above the C in the bass, Braun has E-natural, although the singer has just sounded an E-flat a 16th-note earlier; it is acceptable to the ear, but I feel Dürr's solution is better, as it dramatically delays the glorious effect of the C-major chord until Measure 31 where it properly climaxes the singer's long florid passage. Whichever edition you purchase, it will become a treasured part of your music library.

—Roy Miller

JOHANN CHRISTIAN SCHICKHARDT. *Sonatas for alto recorder and continuo, Opus 17 no. 2 in D minor, no. 3 in A minor and no. 7 in G minor, ed. by Jorgen Glode (Edition Moeck nos. 1081-3). Sonata for alto recorder and continuo, Opus 17 no. 12 in A minor, edited by Hugo Ruf (Edition Schott 5595). (AMP)*

As sonata no. 12 is edited by Hugo Ruf, let me begin with the mistakes. II. bar 17, 2nd and 3rd eighths figured 4 #. III. bar 29, quarters figured 4 #; bar 39, 2nd quarter figured 6; bar 53, figure are 6/6 6/4 5/#; bar 62, 2nd eighth figured 6/5. IV. bar 11, second quarter and eighth figured 5/4 #; bar 27, slurs over each melody figure; bar 52, second quarter and eighth figured 6/4 5/#; bar 63, same. These appear to be deliberate alterations, although it is puzzling that the policy of changing the figures under cadences is not more consistently carried out as it was with his "editions" of the Barsanti sonatas. Against Mr. Glode I have a different complaint. Although he admits that "the accidentals... have been brought into line with present notational practice," he does not state that in the sonatas in D minor and G minor which have one flat less in the key signature than in modern practice, he has altered all the bass figures accordingly. This is a dangerous practice, and even the best modern editors make mistakes when doing so. The best idea seems to me to be to leave the score intact, and alter only the recorder and bass parts to facilitate easy reading. Glode says that the fourth movement of the A minor sonata has no tempo indication in the original, and has added *Largo* in brackets. The Walsh and Hare pirating of the Roger edition used by him has had the legend *Largo e Affettuoso* appended. It is always worth an editor's while to look at all available editions of a work.

The Ruf edition follows the practice of putting editorial additions in the score in brackets and dotted lines, but marking them into the parts as if original. I personally do not like this policy, for it means that one has to take the trouble of looking in the score and marking one's own brackets onto the parts. However, it is one which has many modern adherents. Glode presents an Urtext, with no editorial additions at all. His figured bass realization is intentionally simple and does little more than state the chords. Ruf appears to have given some more thought to writing a worked-out realization, but has succeeded least where one is most needed, viz. in the *Adagio* of the sonata, where the bass seems to need the addition of a melody something like the recorder part, a practice used by many continuo players in the *Andante* of the Bach flute sonata in E minor, which follows a similar pattern to this movement.

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Schickhardt's Opus 17 sonatas are musically well above average, and even at their dullest have unusual touches which make them worth playing. For example the present sonata in D minor has a variation on a figure in the echo repeat of a phrase in the 2nd movement, which throws almost enough light on contemporary practice to justify the purchase of the sonata for this fact alone. Both A minor sonatas have interesting opening movements, where the bass has the thematic material, and the recorder plays free (but admittedly sometimes rather directionless) embellishments above it. Many movements are enlivened by the use of large and difficult leaps, e.g. the *Corrente* of the G minor sonata, but occasionally one feels that notes have been transposed up or down an octave when the composer could think of nothing better to do. Sonata no. 12 is the most consistently interesting, with figures of variously contrasted note values in both the *Allemanda* and *Corrente*, and is worth a place in anyone's repertoire. The other sonatas are less consistent, but above average as I said before. What determines an editor's decision when he has to choose three sonatas from a set of twelve I do not know, but I feel that Glode could have done better than nos. 2 and 7. Sonata no. 9, and especially no. 11, an excellent, unusual and difficult piece in f minor, seem to me much better (and not just on paper). Ruf made a good decision. Let us hope then that the rest of the sonatas in the set will be published in due course.

—David Lasocki

Children's Corner

English publishers seem more aware than their American counterparts that the elementary school is the ideal milieu in which to introduce the whole musical process of recognizing rhythms, reading notes, and singing and playing together. The first four editions listed below fall under the title "Group Music Making Series," and as such should be of interest to the general music teacher in the school situation. While the recorder is relegated to a minor role in these primarily vocal works, the young recorderist is given a chance to expand his skills by playing in large and varied groups.

KENNETH COX. *Six Traditional Songs for Voices, Recorders, Percussion and other instruments. Full Score (\$2.25), Voice Part (.25), Instrument Parts (.50).* London/New York: Chappell & Co., Ltd., 1967

Kenneth Cox has arranged these familiar English and German folk tunes for unison voices, piano, and a profusion of melodic and percussive instruments: soprano recorder, glockenspiel, chime bars, tambourine, triangle, side drum, bass drum, violin, and cello. The

pieces are arranged progressively, both vocally and instrumentally, and the piano part is scaled to the performance level of a 9 or 10 year old. Under "Suggestions for Teaching" Mr. Cox gives thoughtful detailed instructions on how to work with the rhythms, phrasing, and melody of each song. Recorders are well represented though optional, as are most of the parts, and, of course, teachers must use whatever is available under given circumstances.

I. A. COPLEY. *Some Birds and Beasts. A Cantata for Unison Voices, Descant Recorders, Violins, Percussion and Piano. Words by Barbara Kluge. Full Score (\$2.25), Voice Part (.50), Instrument Parts (.75).* London/New York: Chappell & Co., Ltd., 1966

The eight sections of this delightful cantata include a prelude and epilogue and tell the story of the living things around us. The text contains imaginative and amusing descriptions of the seal, swift, tortoise, circus elephant, etc., with the music and instrumentation reflecting the characteristics of each. Recorders (on an 11 or 12 year old level) are used in five of the parts and are optional as are violins, drum, glockenspiel, chime bars, triangle, coconuts, tambourine, cymbal and clappers.

ROBIN STEPHENSON. *The Listeners. For Unison Voices, Recorders, Percussion and Piano. Words by Walter De La Mare. Full Score (\$2.25), Voice Part (.25), Instrument Parts (.50).* London/New York: Chappell & Co., Ltd., 1967

De La Mare's somber poem set to a highly dissonant score is unlikely to appeal to youngsters under high school level. Detailed notes regarding instrumentation and performance are given. Both soprano and alto recorders are used intermittently and are optional along with xylophone, glockenspiel, chime bars, tambourine, triangle, and drums.

R. VAUGHAN WILLIAMS. *March-Past of the Kitchen Utensils, from "The Wasps," arranged by Herbert Hersom for Recorders, Percussion and Piano. Full score and parts. London: Schott & Co., Ltd. (AMP) 1967. (RMS 1276)*

Recorders lead the parade in this tuneful march. Sopranos and altos double in octaves for the most part, but each instrument has a few solo bars in which to shine. The tenor, though optional, should be used if possible since its timbre adds immeasurably to the quality of the recorder sound. Also ad lib are triangle, glockenspiel, xylophone, cymbals, bass or hand drum. The parts are not complicated and well-trained youngsters of 11 or 12 years should be able to cope with the snappy rhythms and tempo. There is no editorial comment, unfortunately, to enlighten this puzzled reviewer as to what connection pots and pans may have with the Aristophanes comedy "The Wasps."

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JOHN PEARSE. *Eight Fun Songs for Unison Voices, Descant Recorders, Percussion and Piano. Arranged by I. A. Copley. Full Score (\$2.25), Melody Edition (\$1.00), Parts (.50). London/New York: Chappell & Co., Ltd., 1967*

Numerous members of the animal kingdom romp through these exuberant little songs. The catchy tunes and tales are obviously to be learned by rote, although the very British text will call for an explanation here and there. At any rate, 7 and 8 year olds should enjoy singing about a visit to the zoo, the mouse that fiddled, Cyril the squirrel (he was bad!), and other wee beasties. Soprano recorders are used in four of the pieces and are optional along with clappers, chime bars, triangle, glockenspiel, tambourine, side drum, cymbals and xylophone.

ARTHUR NITKA. *Traditional Folksongs for Soprano Recorder. Traditional Folksongs for Alto Recorder. Arranged in Solo-Duet and Trio Form. Include optional guitar or piano accompaniment ad lib. New York: Anfor Music Publishing. (ASL No. 15 and No. 16.)*

With its eye-catching cover and melodic arrangements, these little books of 19 folksongs are sure to appeal to the younger set. The tunes for the most part are excellent. Songs such as "Old Joe Clark," "Green Grow the Lilacs," and "Vicar of Bray" can easily be brought to life by an instructor who will take the time to provide both the words and a glimpse of background.

—Rhoda Weber

Music Received and Briefly Noted

HANS-MARTIN LINDE. *The little Exercise. Daily Studies for the Descant Recorder. Mainz: B. Schott's Söhne, 1960. (NY: AMP)*

This is the English version of a German edition which was reviewed earlier in our magazine (AR VII, 4). It is addressed to those whom we would call "lower intermediates." The brief preface gives very sound advice in few words.

JOHN KOCH. *Four Pieces for Alto Recorder or Flute and Piano. New York: General Music Publishing Co., Inc. (Sole selling agent: Boston Music Company), 1967*

This music has a certain air of innocence about it, a purity of expression which makes it quite likeable. It is very simple, clean and uncluttered, with frequent ostinato figures in the accompaniment, stylistically reminiscent of the earlier works by Poulenc. Both the recorder and the piano parts are very easy to play, which will make this work accessible — and enjoyable — to many players who find most modern recorder music beyond their technical reach.

JOHN HORTON (arr.). *Old Mountain Tunes from Sweden arranged for voices and instruments, with notes and English versions.* London: Schott & Co., 1967

These are interesting tunes with the original texts as well as an English translation of the first verses. They can be played on soprano or tenor recorders, or can be sung with an accompaniment of recorders or piano.

FREDA DINN (arr.). *Ten Dovetailed Tunes arranged for descant and treble recorders.* London: Schott & Co., 1967 (RMS 595)

Children's songs which are cleverly arranged in such a way that soprano and alto recorders, following the old "hoquetus" — technique, share in playing the tunes, each instrument confined to a small range and the other one taking over where needed. This combines the fun of playing a game with good training while learning to listen to one's partner.

COLIN HAND (arr.). *Ten German Songs for recorder ensemble (S, S or A, A or T).* London: Oxford University Press, 1965

The German texts, or at least the first few lines of each song, are given. But for the purpose of this booklet which would appeal to children, a translation might have been useful.

WHITNEY TUSTIN. *Progressive Exercises for Soprano or Tenor Recorders. Progressive Exercises for Alto Recorders.* New York: G. Schirmer, Inc., 1967

This is good practice material for players who are more advanced and wish to further develop their technique. The exercises have all sorts of scale and interval patterns, and the preface indicates modes of articulation in which the pieces should be practiced. Slurring seems somewhat overstressed, while different kinds of articulation in non-slurred playing are disregarded — but they can easily be supplemented by the player. It should be mentioned that the edition for alto is not just a transposition of the soprano book but uses, at least in Part One, different material; though it is strange that in Part Two identical exercises in identical keys are used in both the soprano and alto editions.

ROBERT SALKELD. *Play The Recorder. A Descant Recorder Book for Schools and Colleges. Book I.* London (New York): Chappell & Co. LTD., 1966

A well designed method for school purposes, with ample material. From the Introduction: "The recorder is not usually taught as a subject in isolation: it is an integral part of a school's music activity, and the teaching and learning of the instrument is usually incorporated within the larger framework of group music making." I wish this would be generally true of American schools as it seems to be of English schools. Unfortunately, this book, like so many others, is for soprano only.

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RCE No. 3 — \$1.50

arr. Erich Katz

These pieces were transcribed from three-part Madrigals and Canzonets by William Byrd, Thomas Morley, Thomas Bateson, John Wilbye and Thomas Weelkes. Arranged for three recorders (soprano, alto, tenor), or alternate instruments with texts included so the player will better understand the character and thereby the approximate tempo of each piece. Delightful and rewarding to play.

Quartettes

*EIGHT MOTETS by Leonhard Lechner

RCE No. 4 (SATB) — \$1.25

arr. Erich Katz

Leonhard Lechner, a pupil of Lasso, was one of the great masters of his generation. He wrote some of the most beautiful music of the late Renaissance, and his real importance may yet have to be appraised. These short motets are extremely beautiful and rewarding to play.

THREE CANZONI

RCE No. 1 (SATB or SATF) — \$1.25

arr. Erich Katz

The three pieces in this edition are transcribed from organ works by Philippe de Monte, Jan de Macque and Agostino Soderini. Thematically they show a certain similarity, yet each leads to quite a different development.

TWO RICERCARI by Girolamo Frescobaldi

RCE No. 2 (SATB) — \$1.25

arr. Erich Katz

The Ricercare is a forerunner of the Fugue. The two pieces in this edition are transcribed from organ works first printed in 1635 in a collection called "Fiori Musicali," and originally written for use in interludes for church service.

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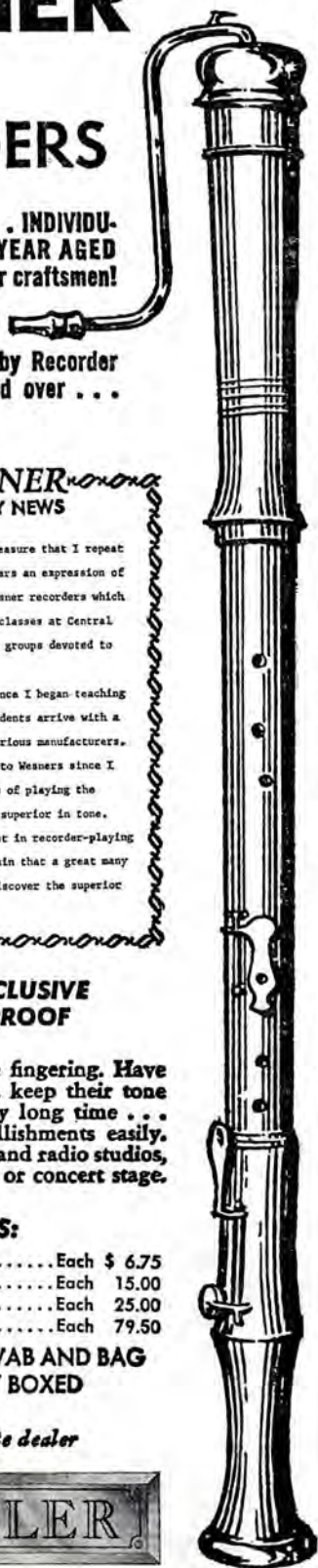
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GEORGE AUBANEL (arr.). *Douze Airs a chanter et a danser, transcrits pour 2 flûtes à bec soprano*. Paris: Les Editions Ouvrières, 1967. (NY: GMC)

This edition, of course, is neither for singing nor for dancing but only for recorder playing. It is another nice addition to the French literature which was recently reviewed on these pages.

W. A. MOZART. *Trio for descant and treble recorders and guitar (or piano), arranged by Erwin Schaller*. London: Schott & Co., 1967. (RMS 593)

Publications for recorders and guitar are still not too common, considering the popularity of both instruments. These familiar pieces represent pleasant and undemanding playing material for this combination.

FREDA DINN. *My Recorder Tune Book. A method for the descant recorder*. London: Schott & Co., 1967

This is a new and revised edition of the old standby that appeared first in 1947. In the hands of a good teacher it can be highly commended for children because it has a no-nonsense appeal, is simply and clearly designed and printed and allows for some creativity in its approach.

HEINRICH ISAAC. *Three Polyphonic Songs. Arranged by William Metcalfe*. BMI Canada LTD (USA: AMP) 1967

Here we have the rare case of a practical edition which offers us beautiful music of the highest order in an exemplary arrangement, and moreover at a bargain price. In a brief foreword the editor, who teaches at the University of Vermont, gives us the background of this music and his sources, and tells us exactly what he has done with it. The vocal part, which has the original German text and a free English translation, can be sung by male or female voice, the relatively small range allowing for flexibility; or it can be played by soprano or tenor recorder, with the tenor suggested for No. I and III, the soprano for No. II. Highly recommended!

—Erich Katz

LETTERS TO THE EDITOR

Dear Sir:

This letter is in regard to the following publication:
FRANCESCO BARSANTI. *Sonatas in C major, C minor, and B_♭ major for alto recorder and continuo*, edited by Hugo Ruf and published by Bärenreiter as *Hortus Musicus 183, 4, 5*.

At first sight these editions appear to belong to the type where the score is an Urtext with editorial additions indicated by dotted lines and brackets. Thus when reviewed in this journal (VIII, 3), the reviewer was able to say that the editing was conscientiously done. However, a close examination of the original print of these sonatas in the British Museum Library reveals a horrifying number of mistakes and alterations on the part of the editor. It is so bad that it rivals those 19th and early 20th-century editions of 18th-century music, where the editor did what he liked on the grounds that he knew better than the composer how the music should sound. Barsanti introduces many imagina-

tive harmonic and melodic touches and unusual phrasings which contribute towards making these sonatas among the best that we have from the period. The editor has done his best to get rid of these, and has not told us he has done so. This is inexcusable. For the benefit of those who wish to correct their copies and play the sonatas as the *composer* intended, here is a list of all the necessary corrections.

Sonata in C major: I. Bar 1, second figure should be dotted thirty-second note, followed by eighth note, followed by five slurred sixty-fourths. Bar 2, fourth figure should have slur over first three thirty-seconds only. Bar 4, no dot in rest before last figure. Bar 5, second note should be figured 7. Bar 6, third figure should have slur over first three sixteenths and dash over fourth. Bar 7, appoggiatura in third figure should be *f natural*, and slur in last figure should be over the two sixty-fourths only. Bar 9, no dot before last figure. Bar 10, *g natural* in second figure should be *g sharp*! Bar 11, slur in first figure should be over first three sixteenths. Bar 12, ornament is over *d* and not *f*. Bar 13, flat sign above second ornament is editorial, and slur in last figure should be over the two sixty-fourths only, as also in the four figures in bar 14. Bar 15, no dot before second figure, and *b flat* in last figure should be *b natural*! Bar 16, slur in bass should be between last two notes of bar. II. Bar 11, slur should be from *d* to *g*. Bar 12, slur from *f sharp* to *b*. Bar 13, slur from *g* to *c*. Bar 25, slur from *c* to *f*. Bar 26, slur from *d* to *g*. Bar 27, slur from *e* to *a*. Bar 28, slur from *f* to *b*. Bar 49, slur from *g* to *c*. Bar 50, slur from *g* to *d*. Bar 51, slur from *b* to *e*. Bar 52, slur from *c* to *f*. III. Bar 22, figuring of second note should be #3. IV. Bar 50, full figuring is 6.5. Bars 55, 6, 7, *d sharp* should be *d natural*. Bars 65, 6 slurs are from second to third eighths.

Sonata in C minor: The editor has changed the original key signature with two flats to the modern one of three flats, and has amended the bass figures accordingly. Apart from this the mistakes are: I. Bar 3, first note figured 7, and second note $\flat 6/4$. Bar 8, should be an ornament over first note. Bar 11, third and fourth notes figured 4 #3. Bar 13, *p* and *f* signs come an eighth too late. Bar 19, third and fourth notes figured 4 $\sharp 3$. Bar 14, first note figured $\flat 3/3$ #3, which implies that even though the melody has an *a natural*, the harmony should have an *a flat*. Bar 33, slur over the two thirty-seconds only. Bar 36, bass should be *b flat* (dotted quarter figured 4 3), followed by eighths *g, f* (figured 3) and *d*. Bar 54, melody should be *a flat, f, g, a flat* (all eighths), followed by *b flat* (quarter) tied to a *b flat* (eighth) in next bar, and then as shown. Bars 65, 6, 7, 8, one slur over nine quarters, and one over three. Bar 70, *e natural* should be *e flat*, and second and third notes figured 4 #3. Bar 84, no slur in bass. Bar 95, bass figures are $\flat 3/3$ 3/3 4 $\sharp 3$. III. Bar 10, should be a slur from half note *b flat* to a quarter note *c*. Bar 17, third bass figure (5) absent. Bar 18, should be a 5 after other four bass figures. Bar 25, natural sign over ornament is editorial. Bar 26, last note figured 6. Bar 29, last bass figure is 7. IV. Bar 24, *e natural* should be *e flat*. Bars 34, 5, first bass note in each case figured 7.

Sonata in B flat: I. Bar 3, fifth bass note figured 9. Bar 7, sixth bass note should have # sign, not fifth note. Bar 9, second note figured $\flat 5$. Bar 10, last bass note should have # sign, not one before it. Bar 15, should be slur in first figure from *e* to *g*. Bar 18, first note figured $\flat 5$. Bar 19, last two notes figured 4 3. II. Bar 7, second note figured $\flat 5$. Bar 21, third note figured 7. Bar 27, first two bass quarters figured $6/4$ 5 #3. Bar 37, second bass note figured $\flat 5$. Bar 38, natural sign in bass figuring is editorial. III. Bar 16, first five quarters figured 5 6 6 5 6. Bar 20, third and fifth notes figured 4 and 3 \sharp . Bars 22 and 24, third and fifth notes figured 4 and #3. IV. Bar 16, 3 is over second not third note. Bar 19, no slur over triplets, and third and fifth notes figured 4 and 3. Bar 21, no appoggiatura, and figuring is 6 on first note and nothing else. Bar 26, should be slur from *d* to *b*. Bar 27, should be slur from second to fifth notes. Bar 33, should be slur over four sixteenths of second figure. Bar 35, *b flat* in first figure should be *b natural*. Bar 58, first bass figure is $\flat 3$. Bar 79, third and fifth notes figured 4 and 3. Bar 91, first note figured 7.

There are also some wrong harmonies, notably in 2 II b.29; 4 I b.9; 4 II b.9-10, 79 and 92; 6 III b.8; and the third is missed out of far too many chords.

Really, a new edition is called for, but until this is available I hope the above list will enable you to make a good edition from the present one.

—David Lasocki
London, England

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General Editor: Joel Newman

MUSIC FOR RECORDER ALONE

| Composer and Title | Scoring* | Editor | ARS Edition No. |
|--------------------------------------|----------|--------|-----------------|
| Linde-Hans-Martin, <i>4 Caprices</i> | A | — | 59 |

MUSIC FOR TWO RECORDERS

| | | | |
|--|----|--------------------|----|
| Beeson, Jack. <i>Sonata Canonica</i> | AA | — | 63 |
| Loeillet, J.-B. <i>Sonata in D Minor</i> | AA | Elloyd Hanson | 55 |
| <i>Renaissance Rhythmic Studies (Isaac duos)</i> | AT | Rev. B. J. Hopkins | 57 |

MUSIC FOR THREE RECORDERS

| | | | |
|---|--------------------------|----------------------|----|
| Barab, Seymour, <i>Pastorals</i> | SAA | — | 41 |
| Bartok, Bela. <i>Hungarian Folk Song Settings</i> | SAT; AAT | David Goldstein | 43 |
| Cowell, Henry. <i>3 Pieces</i> | SSA; SAT | — | 21 |
| Dufay, Guillaume. <i>Vergine Bella</i> | SAA; STT (Voice ad lib.) | Erich Katz | 36 |
| <i>Early American Spirituals (from Walker's "Southern Harmony")</i> | SSA; AAT (Voice ad lib.) | Sidney R. Cowell | 10 |
| <i>English Music of the Early Baroque (Hilton, Tomkins)</i> | SAT | Erich Katz | 11 |
| Eitler, Alvin. <i>3 Pieces</i> | AAT | — | 44 |
| <i>Five Canzonettas (Marenzio, Gastoldi, Hausmann)</i> | SSA; SAT | Winifred Jaeger | 22 |
| <i>Four 15th-Century Chansons (De Lantins, Binchois, Dufay)</i> | SAA; STT (Voice ad lib.) | Erich Katz | 5 |
| <i>Four Spanish Villancicos</i> | SSA; SAT | Joel Newman | 19 |
| <i>Glogauer Songbook Settings</i> | SAT | Elloyd Hanson | 64 |
| Haydn, Joseph. <i>3 Pieces for Musical Clockwork</i> | SSA; SAT | Robert Mottingdorfer | 7 |
| <i>House Music of the Renaissance (Isaac, Brumel, Lechner)</i> | SAT | Erich Katz | 14 |
| Katz, Erich. <i>Santa Barbara Suite</i> | SSA; SAT | — | 18 |
| Katz, Erich. <i>6 Cantus Firmus Settings</i> | SSA; SAT (Voice ad lib.) | — | 33 |
| Katz, Erich. <i>3 Movements</i> | SAT | — | 50 |
| Koch, John. <i>Songs and Dances</i> | SAT | — | 54 |
| Lejeune, Claude. <i>3 Chansons</i> | SAT | J. T. Olivain | 37 |
| <i>Music from Shakespeare's Day (Philips, Daman, Morley, Lupo)</i> | SST & SAT | Joel Newman | 51 |
| <i>Music of the 13th and 14th Centuries (Machaut, Landini)</i> | SAA; AAT | LaNoue Davenport | 9 |
| Nola, J. D. da. <i>5 Carnival Songs of the 16th Century</i> | SSA; SAT | LaNoue Davenport | 24 |
| Palestrina, G. P. da. <i>3 Hymns</i> | SSA; SAT | Marvin Rosenberg | 35 |
| Regnart, Jacob. <i>6 Lively Airs</i> | SSA; SAA | Alfred Mann | 12 |
| Rossi, Salomone. <i>5 Sinfonie</i> | SSA; SAT | Erich Katz | 1 |
| Schein, J. H. <i>3 Canzonettas</i> | SSA; AAT | Winifred Jaeger | 15 |
| Schlick, Arnolt. <i>5 Pieces</i> | SAT; ATB | Erich Katz | 38 |
| Sherman, Elna. <i>Suite, For an Oriental Bazaar</i> | SAT | — | 28 |
| <i>Six American Folksongs</i> | SSA; SAT | LaNoue Davenport | 3 |
| Staeps, Hans Ulrich. <i>Saratoga Suite</i> | SAT | — | 56 |
| Tallis, Thomas. <i>3 Liturgical Settings</i> | SAT; SAB | Joel Newman | 30 |
| <i>Tudor Trios (Henry 8, Morley, Philips)</i> | SAT | Joel Newman | 45 |

MUSIC FOR FOUR RECORDERS

| | | | |
|--|----------------------------|------------------|----|
| Bartok, Bela. <i>Hungarian Children's Songs</i> | SATB | David Goldstein | 65 |
| <i>Chansons for Recorders</i> | AATB | Howard M. Brown | 52 |
| Da Milano, Francesco. <i>16th Century Chansons Françaises</i> | SATB | Joel Newman | 34 |
| <i>Dances From Jacobean Masques</i> (Coperario, Lupo, Giles) | SSAT; SATB | Joel Newman | 23 |
| Davenport, LaNoue. <i>A Day in the Park</i> | SATB | — | 17 |
| <i>Five Villancicos of the Renaissance</i> | SSAT; SAAT | Joel Newman | 39 |
| <i>Four Little Fugues</i> (Fux, Caldara, Albrechtsberger) | SATB | Angela M. Owens | 47 |
| Franck, Melchior. <i>Four Dances</i> | SSAT; SAAT | Erich Katz | 2 |
| Frescobaldi, Girolamo. <i>Canzona</i> | SSAT; SATT | Bernard Krainis | 4 |
| Frescobaldi, Girolamo. <i>Canzon dopo l'Epistola</i> | SATB | Marvin Rosenberg | 42 |
| Fuenllana, Miguel de. <i>Four Spanish Tientos</i> | SSAT; SAAT | Joel Newman | 16 |
| Gabrieli, Andrea. <i>Ricercare del 12° Tono</i> | SSAT; SATB | Bernard Krainis | 13 |
| <i>Italian Villanellas of the 16th Century</i> | SSAT; SATT (Voice ad lib.) | Erich Katz | 6 |
| Papineau-Couture, Jean. <i>Rondo</i> | SATB | — | 29 |
| Praetorius, Michael. <i>Five Easter Hymns</i> | SATT; SATB | Erich Katz | 20 |
| Praetorius, Michael. "O Lux Beata" | SSAT; SATB | Erich Katz | 40 |
| Scheidt, Samuel. <i>3 Variations on "Warum betrübst du dich"</i> | SSAT; SAAT | Bernard Krainis | 8 |
| Scheidt, Samuel. <i>6 Chorales</i> | SSAT; SATB | Erich Katz | 27 |
| Schütz, Heinrich. <i>8 Psalms</i> | SSAT; SATB | Erich Katz | 25 |
| Stone, Don. <i>Introduction, Air & Countrydance</i> | SAAT | — | 48 |

MUSIC FOR FIVE RECORDERS

| | | | |
|--|--------------|----------------------|----|
| Brade, William. <i>Canzon a 5</i> | SSATB; SSAAB | Joel Newman | 32 |
| Franck, Melchior. <i>4 Dances</i> (No. 4 only) | SSSAT | Erich Katz | 2 |
| Holborne, Antony, and Robert Parsons. <i>3 Dance Movements</i> | SAATB; SATTB | Elna Sherman | 31 |
| Holborne, Antony. <i>Dances, Grave and Light</i> | SAATB; SATTB | D. Dana & J. Lehmann | 58 |
| Praetorius, Michael. <i>2 Christmas Hymn-Settings</i> | SATTB | Erich Katz | 61 |

MUSIC FOR SIX RECORDERS

| | | | |
|--|--------------------------|-----------------|----|
| Byrd, William. <i>Pavan and Galliard</i> | SSSATT; Sopranino, SATBB | Bernard Krainis | 26 |
|--|--------------------------|-----------------|----|

MUSIC FOR VOICE (AD LIB.) WITH RECORDERS

| | | | |
|---|------------|------------------|----|
| <i>Chansons for Recorders</i> | ATTB | Howard M. Brown | 52 |
| Dufay, Guillaume. <i>Vergine Bella</i> | SAA; STT | Erich Katz | 36 |
| <i>Early American Spirituals</i> | SSA; AAT | Sidney R. Cowell | 10 |
| <i>Four 15th-Century Chansons</i> (De Lantins, Binchois, Dufay) | SAA; STT | Erich Katz | 5 |
| <i>Italian Villanellas of the 16th Century</i> | SSAT; SATT | Erich Katz | 6 |
| Katz, Erich. <i>6 Cantus Firmus Settings</i> | SSA; SAT | — | 33 |

MUSIC FOR RECORDERS WITH KEYBOARD

| | | | |
|---|--|-----------------|----|
| Bach, J. S. <i>Sonata in F for Alto Recorder and Keyboard</i> | | I. H. Paul | 60 |
| Frescobaldi, Girolamo. <i>Canzona for C-recorder & Keyboard</i> | | Colin Sterne | 53 |
| Marcello, Benedetto. <i>Sonata for Alto Recorder & Keyboard</i> | | Maurice Whitney | 49 |
| Powell, Laurence. <i>Trio Sonata No. 4 for Soprano & Alto Recorders and Piano</i> | | — | 46 |
| Staeps, Hans Ulrich. <i>Sonata in Modo Preclassico for Alto Recorder and Piano</i> | | — | 62 |

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*When a second scoring is listed it should be read as follows: SSA; AAT means S (or A), S (or A); A (or T).



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FINANCIAL REPORT

We have prepared a statement of Income and Expenses of the American Recorder Society, Inc. for the fiscal year September 1, 1966 to August 31, 1967. As this statement is prepared on a cash basis, the gain for the period, \$3,167.37 is reflected in the cash balance.

| | |
|--------------------------------------|------------|
| Cash Balance, September 1, 1966..... | \$1,107.12 |
| Gain for fiscal year..... | 3,167.37 |

| | |
|------------------------------------|-------------------|
| Cash Balance, August 31, 1967..... | <u>\$4,274.49</u> |
|------------------------------------|-------------------|

This cash balance is made up as follows:

| | |
|--|------------|
| Chase Manhattan Bank | \$4,210.26 |
| Franklin Society Federal Savings and Loan Association | 64.23 |

| | |
|------------------------------------|-------------------|
| Cash Balance, August 31, 1967..... | <u>\$4,274.49</u> |
|------------------------------------|-------------------|

These bank balances were the only assets of the Society at August 31, 1967.

This statement was prepared from the books and records of your Society and from information furnished by your officers. There has been no outside verification of accounts. This statement is for Society use only.

Respectfully submitted,

—GOULD & KOBRICK,

Certified Public Accountants

THE AMERICAN RECORDER SOCIETY, INC.
STATEMENT OF INCOME AND EXPENSES
SEPTEMBER 1, 1966 TO AUGUST 31, 1967

INCOME

| | |
|-------------------------------|-----------|
| Summer School Seminar | \$ 201.40 |
| General Membership Fees | 8,417.28 |
| Magazine Advertisements | 2,755.09 |
| Magazine Subscriptions | 608.88 |
| Goddard Seminar | 5,730.00 |
| Income from Directory..... | 300.00 |
| Teachers' Certificates | 105.00 |
| Out-of-Print Magazines | 31.50 |
| Contributions | 42.85 |
| Sundry | 209.07 |
| Notre Dame Seminar | 1,130.00 |

| | |
|---------------------------|--------------------|
| <i>Total Income</i> | <u>\$19,531.07</u> |
|---------------------------|--------------------|

EXPENSES

| | |
|-------------------------------|-----------------|
| Magazine Publishing Expenses: | |
| Printing | \$4,962.50 |
| Editorial Expenses: | |
| E. Hanson | 1,000.00 |
| F. Rubinstein | 100.00 |
| L. Slate | 100.00 |
| T. Schukraft | 400.00 |
| Postage and Mailing — General | 471.57 |
| Handling | 508.80 |
| | <u>7,542.87</u> |

| | |
|--|-----------------|
| Goddard Summer Seminar — Fees..... | 2,420.00 |
| Stationery, Printing and Supplies | 1,860.06 |
| Postage and Mailing — General..... | 695.99 |
| Treasurers' Allowance — C. Whittaker..... | 500.00 |
| Rent | 600.00 |
| Hartt College Record Workshop..... | 250.00 |
| Sundry Fees and Emoluments..... | 71.00 |
| Royalties | 75.00 |
| Mendocino Expenses | 364.80 |
| Accounting | 100.00 |
| Miscellaneous | 254.91 |
| Notre Dame Summer Seminar — Fees and Expenses | <u>1,629.07</u> |

| | |
|------------------------------|--------------------|
| <i>Total Expenses</i> | <u>16,363.70</u> |
| <i>Gain for Period</i> | <u>\$ 3,167.37</u> |

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