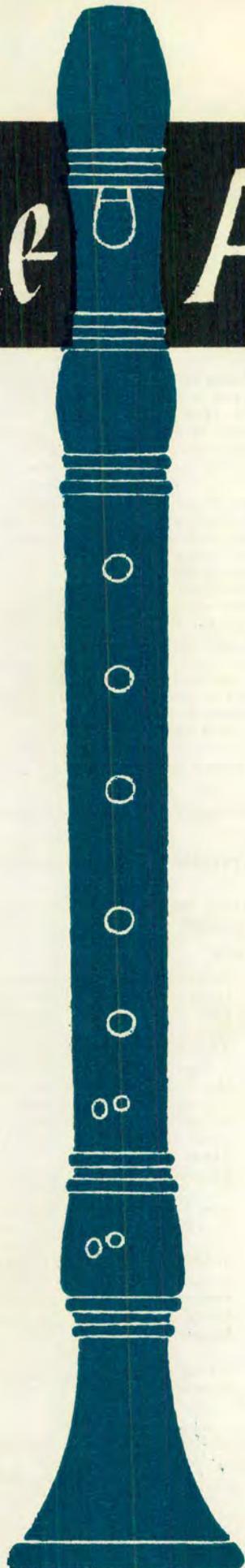


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A QUARTERLY
PUBLICATION
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CHAPTER NEWS by Neil and Susan Seely

Early last winter Dr. René Clemencic, recorder teacher at the Vienna Academy, founder of the Drama Musicum in Vienna, and composer, visited this country lecturing and concertizing. The following account of Dr. Clemencic's appearance at a Recorder Guild (Metropolitan New York Chapter) meeting was reported by Nicholas Bodley in the *Recorder Guild News*.

Dr. René Clemencic gave a thought-provoking and enthusiastic lecture-demonstration the 12th of December. He started with a lecture and continued with some enjoyable playing of a large number of short pieces and excerpts, interspersed with a lively commentary on the music.

Dr. Clemencic, youthful, perhaps in his thirties, is very enthusiastic about the recorder (and about life in general). He introduced the recorder as a major instrument at the Vienna Academy five years ago. The course of study lasts a minimum

of four years and includes music theory, a bit of piano, manuscript transcription and a study of old notations. He has written a book (*Old Musical Instruments*, published by Weidenfeld and Nicolson in England). It has numerous photos, many in color, and certainly deserves a look.

Dr. Clemencic brought a number of recorders to the meeting; he had a few Dolmetsch Baroque instruments, three very interesting Skowroneck Renaissance replicas and a Herwiga Chorflöte bass of conventional pattern. This bass had unusual clarity and power, and a strong low register.

Dr. Clemencic's Renaissance replicas (S, A, T) were made by Martin Skowroneck of Bremen. They were nearly cylindrical, with a slight flare and wide bore at the foot. None had a thumb rest. They somewhat resembled the replica in Edgar Hunt's book (published by Norton; plate IX, no. 1); but as a concession to practical usage they were made in two sections, with an ivory band, so they could be tuned. (Dr. Clemencic apologized profusely for this deviation from authenticity.) Their tone color was full and mellower than that of the Baroque recorders; he played an alto passage on both types of instruments to show the differences clearly. After hearing a number of pieces on the Renaissance replicas one

(continued on page 70)

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NOTES ON HINDEMITH'S "TRIO FOR RECORDERS"

BY DALE HIGBEE

My initial acquaintance with the Hindemith Trio was a number of years ago when I first heard the fine recording by Martha Bixler, Shelley Gruskin, and LaNoue Davenport on CLASSIC EDITIONS' "Twentieth Century Recorder Music" (CE 1055), reviewed by me in ARS NEWSLETTER No. 36, April 1959. In his comments on the record jacket, Davenport wrote: "Its formal structure is rather unusual in that the movements grow progressively slower in tempo, rather than the more common alternation of slow and fast." At the time this struck me as odd, and it seemed even stranger after I had obtained the music (Schott RMS 474) and had an opportunity to play it.

Not until some years later, however, when I played the Trio with a friend, Bill Rees, who had just attended the International Recorder School at Skidmore College in 1965, did it occur to me that the order of movements in the printed edition was actually contrary to the composer's original intent and was simply due to the circumstances of its first performance. During the week at Skidmore College Prof. Hans Ulrich Staeps gave a lecture on Hindemith and remarked that the original order of movements was Allegro-Sostenuto-Vivace, which makes excellent musical sense. Try it yourself, or listen to the Bixler-Gruskin-Davenport performance on CLASSIC CE 1055 and change the order of movements. On the more recent Duschenes-Samuelson-Chevalier recording on BAROQUE BC 2857 (reviewed in AR, Fall 1967, VIII (4), p. 125) there are no bands between movements, making this very difficult to do.

Hoping to learn more details of the matter, I wrote a note to Prof. Staeps in Vienna and received a most interesting reply dated Feb. 16, 1967. Prof. Staeps gave permission to quote freely from his letter, but suggested that I "word the text into practicable English." The original is perfectly clear, however, and has a certain charm of its own, so I am taking the liberty of quoting it directly:

"Trying to give a comment about Hindemith's Trio for Recorders, one would carry at least one *Eule nach Athen* (coals to Newcastle): the quality of the three movements permits no comparation, the Trio is and will be for ever the top-piece for modern directed but tonal function estimating players.

Nevertheless — perhaps I should remark two points. Hindemith wrote the Trio as one number of a lot of festival music for a whole day, during his first visit at the Staatliche Bildungsanstalt Plön, where the niveau of the musical education under

the direction of Edgar Rasch, an old friend of Hindemith, was outstanding high. Hindemith sat in the court of the castle, composing for the far reaching program, among the students, who really looked over his shoulder. In those days — it was the year 1932 — in Germany we all played in first line the D-A-family of recorders, and so the little Trio was written and edited for A-soprano and two D-altos. The fact is interesting that the narrow range of the parts made possible different mixed distributions. First notation in D.

1. voice: A-soprano, D-alto, F-alto
2. voice: D-alto, C-tenor
3. voice: D-alto, C-tenor, A-tenor

Even after the later new edition the outer voices should be played more expressive on F-alto and C-tenor instead of soprano and alto. A possibility, often practiced at the Vienna Conservatory, is a double trio: S/T, A/B, A/B. Presupposed that the in the octave interval blowing recordists play well-tuned, the nearly orchestral sound is very effectful, which has the advantage of being authenticated.

"The second point, I mentioned already during a short lecture about Hindemith's personality and idiom at Skidmore College 1965. It is an example for the question of observance or non-observance of a printed succession of movements, an example which has the advantage of being authenticated.

In the early German Schott Edition of the Famous Trio, the slow Fugato closes the piece, following two lively movements. Even before Hindemith himself confirmed it for me, there was no doubt in my mind that the Fugato, a complicated movement, making almost radical demands on the listener, belongs in the middle and that the merry Rondo must actually be the final movement. For other reasons entirely, the order of movements was rearranged, for the above mentioned Plöner Musiktag. The Trio was followed on the program by a piece with a quick first movement. As in some other cases here also we should keep certain conditions of momentary necessity in mind when we correct the order of the movements in the real sense."

In closing his interesting letter, Prof. Staeps wrote: "I was very pleased to learn that your own feelings agree with the facts." I think the musical sensibilities of performers and listeners alike will prefer the fast-slow-fast order of movements in Hindemith's Trio for Recorders, and readers will also want to explore some of Prof. Staeps' suggestions regarding instrumentation. □

FREILLON-PONCEIN, HOTTETERRE, AND THE RECORDER

BY DAVID LASOCKI

In two recent articles¹ I have drawn the attention of recorder players to two little-known recorder tutors from the 18th century. In this article I would like to discuss another little-known tutor and its relation to another very well-known tutor which appeared in the same town only seven years later. The full title of the book is: LA VERITABLE MANIERE / D'APPRENDRE A JOUER / EN PERFECTION / DU HAUT-BOIS, DE LA FLUTE ET DU FLAGEOLET. / AVEC LES PRINCIPES DE LA MUSIQUE / POUR LA VOIX ET POUR TOUTES SORTES D'INSTRUMENS. / A PARIS, / chez JACQUES COLLOMBAT, rue S. Jacques, proche la fontaine S. Séverin, au Pelican / M.D.C.C. / AVEC PRIVILEGE DU ROY. (The true way to learn to play with perfection the oboe, recorder and flageolet. With the principles of music for the voice and for all sorts of instruments. Paris.... 1700. With the privilege of the King.) The author, not named on the title page but mentioned in the *privilege* at the back of the book was Jean-Pierre Freillon-Poncein, an important oboist at the court of Louis XIV and head of the *Grande Ecurie*. The size and scope of the work can be seen from the chapter headings: (1) Principles of music, (2) For the oboe, (3) For the recorder, (4) For the flageolet, (5) How you must give tongue strokes in all kinds of metres, (6) [various ornaments], (7) For Metre, (8) For Preludes [Sets of Preludes in seven major and seven minor keys for both oboe and recorder], (9) [Trill fingerings for oboe, recorder and flageolet], (10) For the voice, (11) For learning to compose all kinds of pieces according to tempo and metre, (12) For learning to add a part to a given subject, whether a second descant or a bass, (13) For the bass. Thus the ground covered is roughly

that dealt with by Jacques Hotteterre in his two main treatises² with a little extra besides. Right at the end there are a number of pieces: (1) *L'Embarras de Paris* (Paris traffic) in which "the six-part sections represent the great noise and tumult made in the mornings and afternoons by the comings and goings of people, carriages, and carts" and "the three-part sections represent the lulls during meal times and at night" [For five soprano instruments of any kind and a bass]. (2) A little trio for two recorders and bass. (3) *Le Bruit de guerre* (The sounds of war) which "express the uncertain life of the army — alarms, reassurances, and the pleasures which follow, sometimes all within a couple of hours." This is scored for violins, oboes, trumpets, bassoons, and tympany. (4) A *Passacaille* and two *Menuets* for recorder and bass. The Preludes for recorder from this book have recently been published³, and it is hoped that the *Passacaille* and *Menuets* will be published in the near future.

Translations from the part of the book relating to the oboe can be found in two articles by Eric Halfpenny.⁴ As far as I know, I was the first to mention the book in the context of the recorder,⁵ and some features of the instructions relating to articulation and ornamentation were dealt with in a recent article by Robert Marvin.⁶ These instructions are far too detailed for me to summarise in an article like this, but full translations and summaries will appear in books about woodwind articulation and ornamentation in the 18th century which I am preparing in conjunction with Professor Betty Bang of the University of Iowa. I want, however, to discuss the part devoted exclusively to the recorder. Here is the text with a parallel English translation:

NOTES.

1. "A Newly Rediscovered Recorder Tutor." *AMERICAN RECORDER*, Vol. IX, No. 1 (Winter 1968), p. 13.
"A Spanish Recorder Tutor," *AMERICAN RECORDER*, Vol. IX, No. 2 (Spring 1968), p. 49.
2. *Principes de la flûte...* (Paris, 1707 etc.), Facsimile with German translation by H. J. Hedwig published by Bärenreiter; English translation by David Lasocki published by Barrie and Rockliff, London. *L'Art de Préluder...* (Paris, 1719), Modern edition edited by Michel Sanvoisin published by Editions Aug. Zurfluh, Paris.
3. Freillon-Poncein and Hotteterre le Romain: Preludes for solo alto recorder, edited by Betty Bang and David Lasocki, published by Faber Music, London (F0207).
4. Eric Halfpenny, "The French Hautboy: A Technical Survey."

Galpin Society Journal, Vol. VI (1953), p. 23; Vol. VIII (1955), p. 50.

5. See "The Tongueing Syllables of the French Baroque," *AMERICAN RECORDER*, Vol. VIII, No. 3 (Summer 1967), p. 81.
6. Robert Marvin, "Playing French Late Baroque Music on the Recorder," *AMERICAN RECORDER*, Vol. IX, No. 2 (Spring 1968), p. 39.
7. Reference 4 (a), p. 30.
8. Michel Corrette: *Méthode pour apprendre aisément à jouer de la flûte traversière*, (Paris c. 1739 etc.) Facsimiles available from Broude Bros., New York, and Georg Olms, Hildesheim, West Germany.
9. *Première suite* and *Deuxième suite* transposed for 2 alto recorders, published by XYZ of Amsterdam (641 and 718). Suite in F for alto recorder and continuo, Faber Music, London, in preparation.

Pour La Flûte.

La Flûte se tient comme le Haut-bois, c'est à dire la main droite en bas. Il faut tenir le bec au milieu des levres avec negligence, et prendre garde sur tout de ne faire aucunes grimaces ny contorsions du corps; ce qui seroit difficile à reformer, si l'on en avoit une fois pris l'habitude.

La Flûte a huit trous, lesquels par le ménagement du vent que l'on leur donne font non seulement seize sons naturels, mais encore quatorze diesez et quatorze bémolisez.

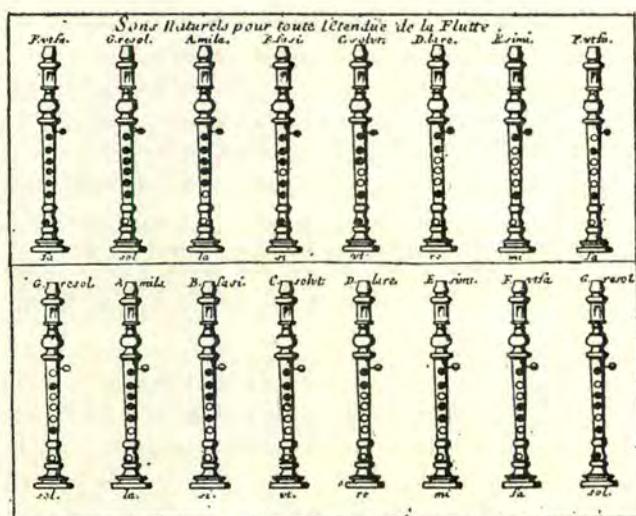
Les seize sons naturels commencent sur l'F ut fa d'en bas qui se fait sous les huit trous étant bouchez, et continuë jusqu'au troisième G re sol. On peut, quand on veut forcer, en faire dix-neuf par le troisième A mi la, B fa si, et C sol ut, mais cela n'est pas beaucoup usité; ainsi je ne la donne pas pour une règle qu'on doive suivre.

Les quatorze sons diesez commencent, le premier sur l'F ut fa, le huitième trou d'en bas à moitié bouché, jusqu'au deuxième E si mi.

Les quatorze sons bémolisez commencent le premier par le G re sol, sous le même trou d'F ut fa diezé jusqu'au deuxième F ut fa.

La Flûte demande beaucoup de douceur à l'égard du vent que l'on luy donne et une grande égalité, étant l'instrument qui convient le mieux aux Accompagnement des voix, particulierement pour les hauts-dessus.

On verra dans les figures suivantes de quelle maniere on doit disposer les doits pour faire tout ces differens sons, observant que les trous noirs doivent estre bouchez par les doits.



For The Recorder.

The recorder is held like the oboe, that is with your right hand below. You must hold the beak loosely between your lips, and take care above all not to make any grimaces or contortions of your body — a habit which would be difficult to break.

The recorder has eight holes, which, with control of the air entering the instrument, will produce not only sixteen natural notes, but also fourteen sharps and fourteen flats.

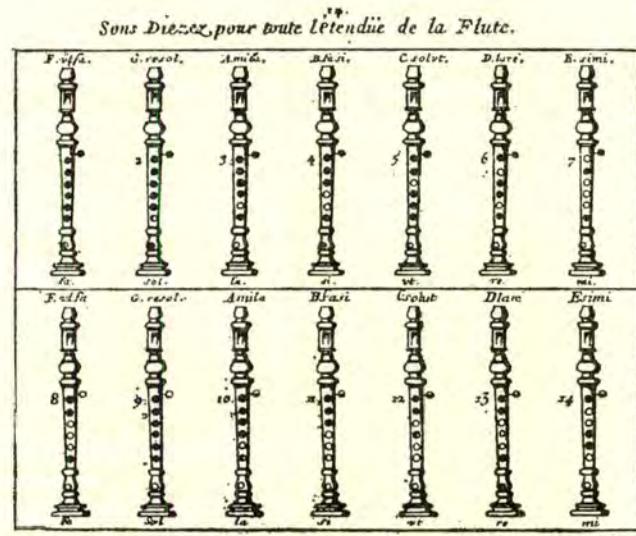
The sixteen naturals extend from f' (for which all eight holes are stopped) to g''''. You can, by forcing, also do a''', b''' and c'''' and increase the number to nineteen, but these are not used very much, and I will not give it as a rule to be followed.

The fourteen sharps go from f#' (with the eighth hole half stopped) to e''' sharp.

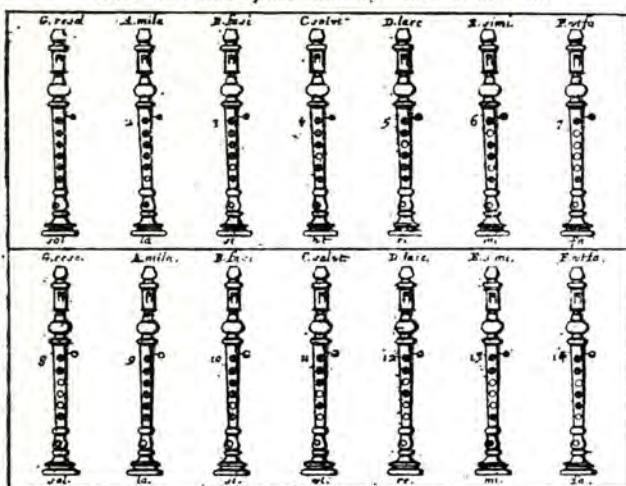
The fourteen flats go from gb' (fingered the same as f#') up to f''' flat.

The recorder demands a very soft and equal breath pressure, as it is the instrument best suited to accompanying the human voice, particularly the soprano.

The following figures will show you how to place your fingers for the various notes, the black holes denoting those which must be stopped with the fingers.



Sons Remolisez pour toute l'étendue de la flute



Although the difference in format between this fingering chart and that of Hotteterre is obvious, the differences in fingering are surprisingly few. They can be summarised as follows:

g♯' or a♭'	Hotteterre	0 1 2 3 4 5 1/2 6 -
	F-P	0 1 2 3 4 5 - 7
c''	H	0 1 2 3 - - - 7
	F-P	0 1 2 3 - - 6 7
d♯''' or e♭'''	H	∅ 1 2 - - 5 6 7
	F-P	∅ 1 2 - - - 6 7

Freillon-Poncein also includes fingerings for B♯, E♯, C♭ and F♭ (identical to those for C, F, B and E respectively). Although Freillon-Poncein fingers all enharmonic pairs of notes in the same way, a sentence in the oboe section of the book indicates that he did not have equal tempered tuning in mind. "Je ne parle point ici de la difference qu'il y a des demy tons majeurs ou mineurs, parce que aux Instrumens où l'oreille conduit les sons, on peut les faire tous égaux; ainsi la transposition sur toute sorte de demy ton se peut executer avec autant de justesse que sur le naturel." The meaning of this sentence is somewhat obscure (also true of quite a lot of the rest of the book!) but Halfpenny⁷ suggests the following paraphrase: "I have not distinguished between major and minor semitones because, on instruments where the ear controls the intonation, one tends instinctively to render them correctly; also because intervals may then be pitched as accurately from either kind of semitone as from the natural notes themselves." It should be noted that although Hotteterre mentions differences that should be made between some enharmonic pairs on the flute, there is no mention of this in the section about the recorder.

Freillon-Poncein does not give a table of fingerings for trills (this seems to have been one of Hotteterre's

original contributions to woodwind tutors) but describes them in words, in terms of the trills necessary for cadences in all the keys, e.g. "On the first note, f', having given a tongue stroke on the a', you must trill the third finger of the bottom hand." The puzzling thing is that he only gives fingerings for the first octave, leaving the player to find out all the rest for himself! Apart from the fingerings for trills involving g♯' or a♭' (for which the ordinary fingering is different) there are only three small differences between Hotteterre's table and Freillon-Poncein's descriptions:

b' / a'	H	Lower 7 then trill with 5
	F-P	Only trill with 5
b' / a♯'	H	Lift 5 and 7 then trill with 4
	F-P	Lift only 5 then trill with 4
g♯'' / f♯''	H	Trill with 5
	F-P	Trill with 4 and 5.

Comparison between the tutors of Freillon-Poncein and Hotteterre can help to answer a number of interesting questions. How original was Hotteterre? Why was Freillon-Poncein's tutor discarded at the appearance of Hotteterre's? Which tutor would have been the most useful to someone wishing to learn the recorder? And what was the standard of recorder playing in France at this time?

Although Hotteterre's tutor is important for us today because it treats the recorder, for his contemporaries it was important because it was the first tutor for the flute. This is why it went through so many editions in France and Holland, and why it was translated into English twice and pirated in many other versions. The flute was beginning to make the breakthrough as the woodwind instrument for amateurs and certainly Hotteterre's tutor was one of the important events which brought this about. Although the instructions may strike us today as rudimentary and often very incomplete, they were the only ones available in any language until about 1740 (with the publication of Michel Corrette's tutor⁸), and a comparison between them and those in contemporary English tutors for the recorder shows that Hotteterre's work was probably considered more than ample. During the whole of the 18th century the pattern of woodwind tutors in England and France was very similar to Hotteterre's (fingering and trill charts, instructions for articulation and ornaments), and it was only the methodical Germans who produced any significant departure from this mold. Freillon-Poncein's tutor was discarded simply because it was not about the flute. How much currency it achieved as an oboe tutor in later years is impossible to say, but it is much better in this respect at least than Hotteterre's tutor.

In considering these books as instruction for the recorder the vote must go to Hotteterre, if only on the grounds that he gives a full chart of trill fingerings. Certainly Freillon-Poncein has just as ample instructions on articulation and ornamentation, and his remarks about metre and composition are as good as those in Hotteterre's *L'Art de Préluder*. Hotteterre scores by having something on *notes inégales*, and full fingerings for *battements* and *flattements* (which ornament is not mentioned by Freillon-Poncein). For us today the two tutors are complementary, and a proper study of the French style of this period would be very incomplete without Freillon-Poncein. The most original feature of Hotteterre's work is his use of black and white circles to indicate fingerings, and his method of showing trill fingerings.

If one takes into consideration only those little

pieces for various melody instruments (vielle, musette, recorder, flute, oboe, violin, paradessus de viole) which were published in such large numbers in France in the first half of the 18th century, one gets the impression that the standard of recorder playing, particularly among amateurs, was rather low. However, Freillon-Poncein and Hotteterre show another side of the picture. The preludes of both authors³ show a far wider range of keys than we are used to even today (e.g. B major and E_b minor) and in other respects the standard expected is high. Hotteterre suggests that his suites for 2 flutes and for flute and continuo may be transposed up a minor third and played on the alto recorder, and the resulting music is not only extremely attractive, but also fairly difficult.⁹ French music is really much more interesting than most recorder players think. □

HANS-MARTIN LINDE, A PROFILE

BY HELEN KATZ

The mid-twentieth century renaissance of interest in authentic performance of early music is an inspiring tribute to art. Shortly before 1900, audiences were still being led to believe that Bach could not really be appreciated unless a dashing and magnetic personality such as Ferrucio Busoni deified him — and himself — at the grand piano. The next generation, thoroughly outraged at the folly of its elders, was equally convinced that music written before 1750, having few dynamic markings — or more often, none at all — must be played exactly as written. In doing so they created musical misconceptions which took more than half a century to correct.

However, the purpose of this article is not to trace history so much as it is to speak about a man who helped to direct its course. He has spent most of his adult years in asking questions, posing problems, and finding answers and solutions to matters regarding stylistism, authenticity, and performance practice in pre-classical music. Perhaps even more to his credit, he has taken it upon himself to share the results of his research with the dilettante and professional alike by writing methods, giving lectures and seminars, certifying and making recordings.

Helen Katz has studied recorder in America with Bernard Krahnis and in Europe with Frans Brueggen and Hans-Martin Linde. A performing harpsichordist as well, she has recently appeared with New York's Musica Aeterna Orchestra and with the Bach Festival Orchestra in Washington, D.C. under the baton of Alexander Schneider.

Hans-Martin Linde was born in 1930 in Iserlohn, Germany, the son of a Protestant clergyman. The elder Herr Linde played flute and fostered a great love of music in each of his three sons. Hans-Martin, at the age of eleven, was asked if he too would like to play the flute, since there was an extra one at the town's grammar school. When he agreed to learn, it was probably not with the expectation that he would become a professional musician — for his family, and indeed the whole community, frowned upon such irresponsible behavior. (In fact, many years later, a neighboring farmer remarked to Hans-Martin's father, "You must feel very unhappy at such bad luck: of your three sons the first has become an organ-builder, the second a sailor, and the third an actual musician!")

Yet his talent and determination were so great that in 1947 he chose to attend the conservatory at Freiburg. He studied primarily with Gustav Scheck (a man whom he had admired since childhood), but also became involved in composing, choir conducting, and in playing the recorder.

Four years later he was offered a position as flute instructor at another small conservatory. Yet his curiosity about the music of the seventeenth and eighteenth centuries had grown so much that he felt his own education would not be complete until he had mastered the Baroque one-keyed wooden flute. He learned rapidly but was often frustrated at the lack of

any comprehensive written method. So too with the recorder.

Finally, in 1957, collecting material from his own experience, he wrote a method for recorder and soon thereafter one on ornamentation as well.

Admittedly it is difficult to play two similar instruments (silver and wooden flutes, modern and ancient keyboard instruments), and the confusion resulting from the variations in approach to each can be more than a little frustrating. But after the major hurdles have been gotten over, one finds that advances made on one instrument can indeed affect progress on the other. In the case of Hans-Martin, the only constants in his recorder playing over his ten-year period were his ideas about articulation and tone-production. Stylistically, he changed a lot — he began to play the recorder as he played the flute, with slurring and greater emphasis on phrasing.

At the Schola Cantorum in Basel, Switzerland, where he has been teaching for the past twelve years, the recorder is regarded as a "major" instrument. (One would hope that before very long such status will be granted the recorder in our own country.) Hans-Martin believes that the first step toward raising the reputation of the recorder is to educate recorder teachers to a high standard of excellence. To that end, a graduating student at the Schola receives his diploma only after giving both a public recital and a series of lecture demonstrations.

Hans-Martin hopes to have the opportunity to teach in the States. Apart from the master-classes and seminars he has held already, several universities have re-

quested that he give courses. His own professional involvements keep him incredibly busy (concert tours, appearances in major festivals, such as those at Edinburgh, Stockholm, Lisbon and Montreux; also special tours to the Far East, one to South America, and several in North America). He enjoys making recordings because, as he says, "One is able to work out a maximum of quality at the recording session."

Thinking now toward the future, we can safely assume that the recorder will continue to be a legitimate concert instrument. The fact that there are hundreds of thousands of recorder players the world over assures that a number of them will realize the full capabilities of the instrument (and, as already exhibited by the avant-gardists, these capabilities are far beyond the wildest imagination of the men who originally wrote for it).

What makes the recorder so versatile, of course, is that almost any one at any age can enjoy making music on it. Yet in this particular knowledge the danger of complacency is great. The answer, as already suggested, lies in organized educational techniques. But the larger responsibility rests first with those who, having been convinced of the instrument's merit, have the curiosity to seek instruction from those who offer to give it. In doing so they will be performing a two-fold service: first, to themselves in realizing their own potential as musicians, and second, to an untold number of people who upon hearing the soulful beauty of the recorder in its finest moments become inspired in turn to produce the sounds which so delighted Bach, Handel, and Telemann.

EARLY GERMAN CHORALE PRELUDES

(A Commentary on ARS Edition No. 69)

BY MAURICE WHITNEY

Much fine organ music of the baroque period is written for manuals only. This suggests a rich and appropriate source of material for recorder ensemble. Not only is the musical style eminently suited to the recorder, but there is a marked similarity in tone color between these two media.

The interpretive suggestions which follow will seem obvious and elementary to the trained, experienced musician. However, there is much evidence that these "obvious" things are often overlooked in practice, even when they are known in theory.

Two basic structural techniques are distinguishable in these chorale-preludes; an awareness of them should aid in effective interpretation. In the first type

the chorale melody appears in fairly long notes in the highest part, while the lower parts weave a background based upon parts of the chorale melody in diminution (i.e., in notes of shorter value). This technique is followed in Nos. 1, 5, and 6 and is shown in Example A, from the first chorale-prelude.

The highest part must be prominent and played with a broad style while the two lower parts play more quietly and with a slightly marcato style to provide a further contrast. The staccato on un-slurred eighth notes should be lightly spaced, not short or percussive.

In the second type each phrase of the chorale melody is briefly developed in imitative, fugal style

and each of the three voices becomes most important in turn. Nos. 3, 4, and 7 are of this type, which is shown in Example B, from the third chorale-prelude.

This momentary prominence which each voice should assume as it finds itself with the chorale melody will be difficult, perhaps impossible, when the important part is in the recorder's lowest register (Chorale-prelude No. 7, measure 11, tenor part, for example). Still, the player's enjoyment will be en-

hanced if he is at least aware of the structural design.

Finally, the second chorale-prelude, the familiar and beautiful "Sacred Head" chorale, may be considered as the first type, since the melody appears only in the highest part. However, the other two parts are not thematically related to this melody. They must be played with a flowing expressive legato, but gently enough so that they never intrude upon the top part's solo.

EXAMPLE A

Broad, flowing, prominent 5

EXAMPLE B

Assertive. Retiring into background 5

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ALL TYPES OF
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THE RECORDER IN THE INSTRUMENTAL MUSIC PROGRAM

BY GERALD BURAKOFF

Music educators are becoming aware of the importance of using the recorder in their general music classes. They are insisting on instruments which present a minimum of technical difficulty, and which still maintain the qualities of good tone and intonation. They realize that the recorder is an instrument possessing these qualities, and that it is therefore an ideal instrument for use in the general music classroom.

At the present time the recorder is used by many music educators as a pre-band instrument for talent testing. The recorder is taught on a mass instruction basis for the purpose of recruiting and promoting the instrumental music program. As soon as students show any musical ability, and reach the grade level necessary for band or orchestral participation, the recorder is put aside and the study of a string, brass, woodwind, or percussion instrument begins. However, in the very near future, after music educators have had an opportunity to use the recorder and become aware of its manifold possibilities for use in the musical education of students, I foresee two important and excellent developments.

First: the use of the recorder in the general music class will be a well-planned and coordinated program involving all the teachers in a music department. There will be continuous and common goals from grade to grade, and the recorder will become an established and essential part of the general music program from the elementary through the secondary school level.

Second: the recorder, because it possesses the qualities necessary for intensive instrumental study, will become an important part of many instrumental music programs. It will assume its unique place as an instrument to be used in both the general music and the instrumental music programs. When it is used correctly the recorder should move forward through the classroom into intensive instrumental study. While every student will have the opportunity to study the recorder as a part of his general music education, those who show a greater talent and desire to study the instrument will have the opportunity to study it intensively.

Now I will attempt to answer the "whys" and "hows" of beginning and sustaining recorder instruction as a part of the instrumental music program. I will deal explicitly with the recorder and its place in the instrumental music program.

The recorder does not have the limitations of the other "easy to play" instruments and once the student has passed the early learning stages, the technical demands of the recorder become greater. It is at this point that students can begin to study the recorder as a woodwind instrument in its own right with the goal of competent performance. The recorder has an extensive solo and ensemble repertoire which makes it worthy of a place in the instrumental music program.

Many schools have a beginning instrumental music program that offers students the opportunity to learn an instrument and to be members of a performing group. Students could, and should be given the opportunity to study the recorder in group lessons, and to play the instrument in recorder consorts. These students would be members of small ensembles and could learn the techniques of chamber music performance practices. Surveys have indicated that the great majority of school systems begin their instrumental music programs in the fourth grade. This would be a logical time to offer elective recorder classes as a part of the instrumental music program.

If recorder classes are offered to students with other woodwind, brass, string, and percussion classes, there should be no problem with finding time to include the recorder. Music teachers should know how many students they can teach successfully. Including the recorder need not necessarily increase the total number of students enrolled in the instrumental music program. The only difference would be in the percentage of students playing the various instruments. Elective beginning classes in recorder, in band, and orchestral instrument should be available to the students, and the choice of instruments should be left to student preference.

The recorder should be taught by the instrumental music specialist who must know how to play the instrument. This instructor should understand the principles of recorder technique (tone production, ornamentation, alternate fingering, and articulation), and should be aware of suitable instructional materials and the solo and ensemble repertoire.

I would like to mention two events which indicate to me the realization, by music educators, of the value of the use of the recorder in the total instrumental music programs of our public schools.

In December, 1965, the Board of Directors of the New York State School Music Association voted to include graded lists of recorder solos and ensembles in

its NYSSMA Manual. It is now possible for recorder students in the state of New York to participate in the Spring Music Festivals. The graded list is an excellent source of reference for any teacher who is interested in starting recorder consorts, and who needs guidelines for selecting music. This excellent list was compiled and graded by Maurice Whitney, of Glens Falls, New York.

In March, 1969, a one-day Recorder Festival was held in Hicksville, Long Island, New York. The festival was for high school students and teachers from the Long Island area, but recorder enthusiasts from throughout the state were invited to attend. Two clinics were presented for teachers. Eugene Reichenthal, Gerald Burakoff, and Lawrence Wheeler were the guest clinicians. Kenneth Wollitz, president of the American Recorder Society, and Maurice Whitney, past president of NYSSMA, were the guest conductors. The purpose of the festival was to bring together recorder students in order that they might read and rehearse recorder ensemble music and then present the result of the day's sessions in an evening concert. □

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PAPERBACKS ON MUSIC

By MARTIN DAVIDSON

Four titles on earlier composers in THE GREAT COMPOSER SERIES edited by the late Eric Blom and J. A. Westrup, Collier Books, New York.

The eighteen composers' lives covered in this British series extend chronologically from Purcell to Ravel. Although published, the volumes on Palestrina and Monteverdi have not been issued in this country in paperback format. Previously reviewed by us was the admirable PURCELL by Westrup.

Each volume is organized more or less as follows: there are a number of biographical chapters and then chapters on the composer's music arranged by type or by other stylistic considerations. Appendices include a year-by-year listing of significant events in the composer's life, with a parallel listing of contemporaneous composers and musicians; a fairly complete and organized list of compositions beyond trivia; personalia in the form of thumbnail biographies; a bibliography; memorabilia; and an index.

HANDEL by Percy Young, revised 1963 edition, 288 pages, \$1.50.

Within the above framework Mr. Young in about 100 pages presents us with so witty and human a picture of Handel — "He was a 'character', as were Samuel Johnson and Charles Lamb." — and his times that we would like to follow it up by reading a larger

account. However, we fear that any such account is more likely than not to be solemn and too much in awe of the subject.

An equal number of pages devoted to the music is liberally sprinkled with short musical examples. To do justice to Handel's huge output in this amount of space is not expected. Nevertheless, there are many insights to be gleaned from Mr. Young's observations.

BACH by Eva M. and Sydney Grew, reprint of the 1947 edition, 253 pages, \$1.50.

Starting with Forkel's pioneering book of 1802, biographies of Bach have tended to be idolatrous. The work under review, while no exception, avoids the excesses of the genre.

To write a "human interest" biography of Bach, which the Grews have done convincingly, is actually to create a work of fiction. Original documentation can do no more than lend plausibility to such an attempt.

The many comments on Bach's character and the elaborations on his domestic life are imbued with a feminine compassionateness undoubtedly reflecting contributions from the co-authoress. Forkel, in contrast, covered the domestic aspect of Bach's life, involving the two wives and twenty children, in a single thirty word sentence!

GLUCK by Alfred Einstein, reprint of the 1936 edition, 254 pages, \$.95.

This is for opera buffs, especially those interested in pre-Mozartian opera. Dr. Einstein's highly authoritative manner of writing is a pleasure to read in itself. Otherwise, in terms of relevance to today's musical revivalism, the work would rate a tolerant ho-hum. It is observed that opera-writer Gluck was by far the most financially successful of the four composers we are discussing; Bach, by far was the least.

HAYDN by Rosemary Hughes, revised 1963 edition, 254 pages, \$1.50.

Perceptively and engagingly written.

Some organological ruminations: Bach and Handel were 47 and still writing for the recorder when Haydn was born. However, the die of its eighteenth century demise was clearly cast. At the Cathedral School of St. Stephens where Haydn was a choir boy at age 8 "the only regular wind players were a cornettist and bassoonist."

"The instrument of (Prince Esterhazy's) choice was . . . the baryton, a curious hybrid between a viola da gamba and a guitar: its difficulty and its oddness appealed alike to his vanity."

In the year of Haydn's death, 1809, fifteen-year-old Theobald Boehm began to play the one-keyed flute. In the centennial year of Haydn's birth, 1832, the new Boehm system for the flute was announced.

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ROSES AND BRICKBATS What They Say About the ARS Editions

Compiled by JOEL NEWMAN

A.R.S. EDITION No. 66: John Reid. Sonata for Alto Recorder and Keyboard, ed. by Alexander Silbiger.

This fine Sonata was originally written for the transverse flute, and is the second of the second set of sonatas written by the Scottish general John Reid, published first in 1762 (cf. the editor's preface), and reprinted a number of times. The piece was originally in the key of G major, and the editor has transposed it up to C major for the treble recorder, perhaps to make it easier to play than it would have been in B_b major, following the normal practice of transposing flute music a minor third. As the tessitura of the bass part is rather high, about half of it has been transposed downwards, rather than upwards (cf. the editor's "in a few places"). The realisation of the continuo is simply, but effectively done; editorial markings consist of breath marks and suggestions for the resolution of appoggiaturas. The flute part was well endowed with slurs, and the editor has sensibly left these unaltered. The music betrays its origin in that, although the tessitura suits the recorder, the range of the part is much greater than that usual in music intended for the instrument, especially that published in England. Nevertheless it is most rewarding to play, and is recommended for above average players. The style is *galant*, with overtones of bonny Scotland, especially in the third movement, which might well be "an unadorned Scottish folk tune." The Scotch snaps are not overdone, and are intermixed with normal dotted notes and straight quavers. In short, a most worthwhile arrangement.

David Lasocki in *RECORDER & MUSIC MAGAZINE*, December 1968

No. 57: Renaissance Rhythmic Studies (Isaac duos); compiled and edited by Father Bernard J. Hopkins (AT).

The title of course, is not by Isaac who lived in the 15th century, but by the editor. The volume contains 5 two-part excerpts from Isaac's church music, clearly edited with an informative preface. I can recommend it highly, not only as study in the intricacies of 15th-century rhythms and counterpoint, but also simply for enjoyment. When one has discovered the right tempo in which these pieces have to be played, they give unlimited pleasure; they wear well.

The editor has left it to the players to find the appropriate phrasing; this is an enjoyment of its own, and as in this kind of contrapuntal music one player generally is leading, it is an additional fun to follow him with the same phrasing. As far as the tempo is

concerned, experience, trial and error, and a kind of musical instinct will probably be more helpful than the editor's indications like "sturdily; jauntily; happily; slightly faster; serenely."

Walter Bergmann in *RECORDER & MUSIC MAGAZINE*, March 1969

Nos. 45 and 51: Tudor Trios; Music from Shakespeare's Day, ed. by Joel Newman. No. 52: Chansons for Recorders, ed. by Howard Mayer Brown.

The first of these... contain five pieces for various combinations of three recorders (SST, SAT, AAT). Henry VIII is the composer of two dance-like pieces, one untitled and one a song setting. Also included are a canzonet by Thomas Morley, a fantasia by Peter Phillips, and a hymn by Thomas Tallis. Two of the same composers are represented in the second collection (trios for SST and SAT), Phillips with another fantasia and Morley with another canzonet. Also in this book are a hexachord fantasy of William Daman and a somewhat more lengthy fantasia by Thomas Lupo. According to the editor, the two Phillips Fantasias were model pieces in S. DeCaus' *Institution harmonique* (Frankfurt, 1615), while the two Morley canzonets were taken from a seventeenth-century manuscript containing nine of his three-part canzonets, here without words (apparent evidence of instrumental performance at the time). Further examples of the flexible boundary between instrumental and vocal music in the Renaissance are the four *Chansons* (first published by Attaignant in 1533), edited here for the early sixteenth-century "standard" consort of ATTB; as pointed out by the editor, all four were originally marked as being especially suitable for recorders. In order to allow for *ad libitum* vocal performance, the text has been retained here in the top voice, with the suggestion that it can be used as a model for adapting the words to any of the other parts. The composers represented are Guyon, Lupi, Guillaume le Heurteur, and Claudio de Sermisy.

Although these A.R.S. publications are not intended as scholarly editions, responsible editorship is evident. In each case the sources are given, and the editors' additions (accidentals, slurs and articulations, and tempo markings) are clearly indicated. However, the musical worth of the pieces would seem to justify the added information of the original note values and signatures, as well as any transpositions; this information would only increase the value of the editions for more "musicologically inspired" performers. The layout of the score has been carefully done to avoid page-turns in the middle of all but two pieces, and the printing is generally clear, well spaced, and easy to read.

Herbert W. Myers in *RENAISSANCE QUARTERLY*, Spring 1969

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RECORD REVIEWS

BY DALE HIGBEE

PETRUCCI: FIRST PRINTER OF MUSIC. Chansons, Frottole, Popular Italian Dances & Sacred Compositions from the First Printed Collections (1501-1508). 9th Century Gregorian Hymn: *Ave maris stella*; Antoine Bruhier: *Latura tu*; Loiset Compère: *Lourdault, lourdault*; Joan Ambrosio Dalza: *Pavana alla veneziana, Saltarello, Piva*; Franciscus Bossinensis: *Reccercar* and *Lauda Processionale: Se mai per maravelgia*; Jean Ghiselin: *La Alfonsina*; Hayne van Ghizeghem: *De tous biens playne*; Josquin Des Prez: *De tous biens playne, canon a 2; El grillo; Missa Ave Maris Stella*; Ninot le Petit: *Ela la la*; Rossinus Mantuanus; *Un sonar da piva in fachinesco*. New York Pro Musica: John Reeves White, Director; Sheila Schonbrun and Elizabeth Humes, sopranos; Ernest Murphy, countertenor; Ray De Voll, tenor; Arthur Burrows, baritone; Anthony Tamburello, bass; La Noue Davenport, recorder, krummhorn, sackbut, bass viola da gamba; Judith Davidoff, bass viola da gamba; Shelley Gruskin, recorder, flute, krummhorn, rauschpfeife; Edward Smith, harpsichord, organetto, regal; John Reeves White, harpsichord, organetto, regal; Christopher Williams, lute, recorder, krummhorn; assisted by Daniel Collins, countertenor; Jon Humphrey, tenor; and Marvin Hayes, bass. DECCA (S) 79435, \$5.79.

While the roles of composers and outstanding performers in the history of music are readily apparent, the significance of music publishers is sometimes overlooked. In this fine stereo album the New York Pro Musica pays homage to Ottaviano dei Petrucci (1466-1539), who was an important figure both as a printer and publisher. He was not actually the first man to cast musical type, but his exquisite pages, printed in three steps, were the earliest to include all types of musical symbols and texts, as well as elegant ornamental initials, signatures, and paginations. Also, most fortunately, Petrucci had a discerning ear as well as eye, and the music he chose to print is representative of the finest of the period. Hence his music publications, dating from 1501-1520, offer a good sampling of European music in the late 15th and early 16th centuries.

Opening this program is a spirited performance of Ninot le Petit's "Ela la la", followed by Hayne van Ghizeghem's chanson "De tous biens playne" and then an attractive arrangement of the same music for instru-

mental ensemble by Josquin. Jean Ghiselin's rhythmically syncopated "La Alfonsina" is expertly performed by a trio of recorders and will be of special interest to readers of this publication. A consort of krummhorns and regal is featured in a piece by Bruhier, and the krummhorns, again superbly played, are heard accompanying Sheila Schonbrun and Arthur Burrows in Loiset Compère's "Lourdault, lourdault." The instrumental ensemble, offering a wide variety of tonal color, plays a group of sparkling dances by Dalza. I specially enjoyed the second one, a Saltarello, which conveys to me a picture of a country fair or marriage celebration as painted by Breughel.

A most attractive piece with surprisingly advanced harmony for its period (1495) is "Un sonar da piva in fachinesco" by a composer I had never heard of before, Rossinus Mantuanus; here it is beautifully sung with fine blend and balance. Also delightful is Josquin's "El grillo," which features a sparkling instrumental accompaniment, including splendid recorder playing.

Side 2 opens with a short 9th century Gregorian Hymn, beautiful in its simplicity of an earlier world. The remainder of the disk is devoted to Josquin's "Missa Ave Maris Stella," an expressive work with many moments of beauty, which is lovingly performed. I found the "Hosanna in excelsis" especially moving.

MEDIEVAL ENGLISH CAROLS AND ITALIAN DANCES. Anon.: "Nowel syng we bothe al and som," "Lullay, lullow, lully, lullay," "Ave Maria gracia Dei plena," "There is no rose of swych vertu," "Ave, Rex angelorum," "Nova, nova," "Make we joye nowe in this fest," "Hayl, Mary, ful of grace," "Mervele noght, Josep, on Mary mylde," "Nowell, nowell, nowell," "Salve, sancta parens," "Deo gracias Anglia" (The Agincourt Carol); Anon. instrumental dances: Saltarello, Istampita "Palamento," Saltarello, Saltarello. New York Pro Musica, Noah Greenberg, Director; Sheila Schonbrun and Carolyn Backus, sopranos; Robert White, countertenor; Charles Bressler, tenor; Gordon Myers, baritone; Brayton Lewis, bass; La Noue Davenport, recorders & krummhorns; Shelley Gruskin, flute, recorders, krummhorns, & schryari; Barbara Mueser, bass viol; Paul Maynard, portative organ, regal, & psaltery; assisted by John Ferrante, countertenor; David Dodds, tenor; Arthur Burrows, baritone; Marvin

Hayes, bass; Ronald Roseman, alto shawm; George Gaber, percussion & bells. DECCA (S) DL 79418, \$5.79.

Except for The Agincourt Carol which concludes the program on this fine stereo disk, all the vocal numbers were written for or are appropriate for the Christmas season. The two pairs of 14th century Italian instrumental dances, which are placed in the middle of each record side, are bright and cheerful, offering a nice contrast to the more serious vocal music and at the same time conveying some of the lively good spirits characteristic of Christmas Day. Playing on recorders and all the other instruments is very fine. Of the vocal numbers, I especially enjoyed the lovely "Hayl, Mary, Ful of Grace" and Mervele Noght, Josep, on Mary Mylde," which is musically very interesting and would probably go well on three recorders.

THE PLAY OF DANIEL: A Twelfth Century Music Drama. New York Pro Musica, Noah Greenberg, Director. Cast includes Alan Baker, Charles Bressler, Paul Ehrlich, Jean Hakes, Brayton Lewis, Gordon Myers, Russell Oberlin, Jerold Sien, Arthur Squires, Alva Tripp, Betty Wilson, William Bohn, and boy choristers of the Church of the Transfiguration, New York. Instrumentalists: Bernard Krainis, recorders; Martha Blackman, bell carillon and minstrel's harp; Paul Ehrlich, rebec; George Gaber, percussion; Jean Hakes, minstrel's harp; Inez Lynch, vielle, Paul Maynard, portative organ and psaltery; Robert Montesi, straight trumpet; James Petrie, miniature highland bagpipes. DECCA (S) DL 79402, \$5.79; (M) DL 9402, \$5.79.

I wrote a review of the performing edition of *The Play of Daniel* published by Oxford, which appeared in the Spring 1960 (Vol. I, No. 2) issue of THE AMERICAN RECORDER, but this fine DECCA recording was somehow never reviewed in these pages. It was given its first modern performance by the New York Pro Musica in Jan. 1958, and since then has become a major work in their repertory. Readers who have seen a performance will especially enjoy this splendid stereo recording. I found the final *Te Deum* most satisfying.

JOHN BASTON: Concerto No. 2 in D major for Sixth-flute, Strings, and Continuo; **MICHAEL CHRISTIAN FESTING:** Concerto a 7 for 2 flutes, Strings and Continuo, Op. 3, No. 10 in D major; **FRANCESCO SAVERIO GEMINIANI:** Concerti Grossi, Op. 3, No. 2 in G minor, No. 3 in E minor, & No. 6 in E minor! **ROBERT WOODCOCK:** Concerto No. 9 in E minor for German Flute, Strings, and Continuo. Hans-

Martin Linde, recorder and flute; Günther Höller, flute II; Werner Eugster, cello; Edward Kaufmann & Max Lütfi, harpsichord; Lucerne Festival Strings, Rudolf Baumgartner, Conductor. HELIODOR (S) HS 25050, \$2.49; (M) H 25050, \$2.49.

This stereo disk is a reissue of ARCHIVE 73196 and the performances date from 1961-63, but sound is full and rich and equals today's best. This HELIODOR reprint comes at a bargain price but lacks the extensive notes which accompanied the original. Readers will be interested to know, for example, that the Sixth flute (soprano recorder in d'') played by Linde in the Baston Concerto was made by Johannes Koch in 1961. Linde plays a *traverso* by Martin Metzler (c. 1750) in the flute concerto, and a replica (1961) by Hans Conrad Fehr is played by Höller in the Festing Concerto.

This record might well be titled "Music in London in the 1730's," although Handel dominated the scene at that time. The three *Concerti grossi* by Geminiani, a pupil of Corelli who came to London in 1714, contain much fine music marked by contrapuntal inventiveness, and they are beautifully played by the Lucerne Festival Strings. The concerto for two flutes, strings and continuo by Festing, a pupil of Geminiani, is much lighter in character, as suits the nature of the flutes. It is a charming work, and the solo flute concerto by Woodcock is also attractive. Flute playing is first-rate, the tone being clear and sweet.

The delightful little recorder concerto by Baston was published by Schott (5455) in 1950 in an arrangement by Walter Bergman for soprano recorder in c'', since Sixth-flutes are so rare today. Linde gives it a sparkling, tastefully ornamented performance that will bring listeners repeated pleasure.

THREE ITALIAN CANTATAS: J. S. Bach: "Non sà che sia dolore," BWV 209. G. F. HANDEL: "Pensieri notturni di figli" ("Nel dolce dell'oblio"); "Ah, che troppo ineguali." Elly Ameling, soprano; Collegium Aureum: Hans-Martin Linde, flute & recorder; Johannes Koch, viola da gamba; Gustav Leonhardt, harpsichord; Franz-Josef Maier, Wolfgang Neininger, Ruth Nielen, Jan Reichow, Brigitte Seeger, Günter Vollmer, Doris Wolf-Malm, violins; Günther Lemmen & Franz Beyer, violas; Angelica May, cello; Heinz Detering, double bass. VICTROLA (S) VICS-1275, \$2.50; (M) VIC-1275, \$2.50.

Handel's Cantata No. 17, "Nel dolce dell'oblio" is one of the staples of the recorder repertory and previous recordings include OCEANIC OCS-30 (out-of-print) featuring Agnes Giebel, soprano, and Alfred Mann, recorder; ESOTERIC ES-515 (out-of-print, but

available on Record 1 of EVEREST 3145/7, reviewed in AR, IX, No. 2, p. 52) with Valerie Lamoree, soprano, and Bernard Krainis, recorder; and MUSICAL HERITAGE SOCIETY 722, where the performers include Annelies Huzkl, soprano, and Rene Clemencic, recorder. This latest recording, originally released in Germany on HARMONIA MUNDI label, is by far the best. Linde's playing is very elegant, his instrument has a lovely sweet tone, and his ornamentation is very tasteful. The soprano soloist is also very fine, and balance and sound is good, although the harpsichord is overshadowed somewhat.

I was unfamiliar with the other Handel cantata and am glad to make its acquaintance, as it is an expressive, dramatic work which deserves revival. The soloist, Elly Ameling, is in splendid voice and she is given good support by harpsichord and gamba in the recitative and string orchestra in the aria.

The opening Sinfonia of the Cantata 209, "Non sà che sia dolore," bears the fingermarks of J. S. Bach, but I believe the rest of the work is by another hand, possibly one of the sons of the Leipzig master. The whole piece is very attractive, regardless of who wrote it, and Linde plays the elaborate flute part in splendid fashion on one-key *traverso*. Tempos and balance are excellent and sound is generally very good.

Original texts are given for all three cantatas, but no English versions, which is no real loss, considering the inanity of the originals.

J. S. BACH: "Little Magnificat" in A Minor; G. F. HANDEL: Cantata, "Nel dolce dell'oblio"; A. VIVALDI: Motet, "O Qui Coeli Terraque." Micheline Tessier, soprano; Arts Quebec Instrumental Ensemble: Jean Morin, flute; Jacques Verdon and Florent Salvetti, violins; Rudolph Onofrey, viola; Michael Carpenter, cello; Mireille Lagacé, organ and harpsichord. PIROUETTE (S) JAS 19003, \$2.50; (M) JS 19003, \$2.50.

This disk is mentioned on these pages simply to warn readers to avoid it, since it is listed in the SCHWANN Catalog as including Handel's Cantata No. 17. Without hearing it or examining the record jacket, one would not know that flute, rather than recorder is used. More to the point, the stereo sound is poorly focused and blurred, possibly because the chapel where it was recorded is too "live" or perhaps because of poor engineering. The soprano probably has a good voice, but this recording does not provide a fair opportunity to judge. The Vivaldi motet is attractive music, but it suffers from the same sonic defect. Finally, despite the certainty of the writer of the notes on the record jacket that the "Little Magnificat"

is "a typical work of Bach," after listening to the music, which is melodious but totally lacking in inventiveness distinction, and I find it difficult to see how it could ever have been considered authentic.

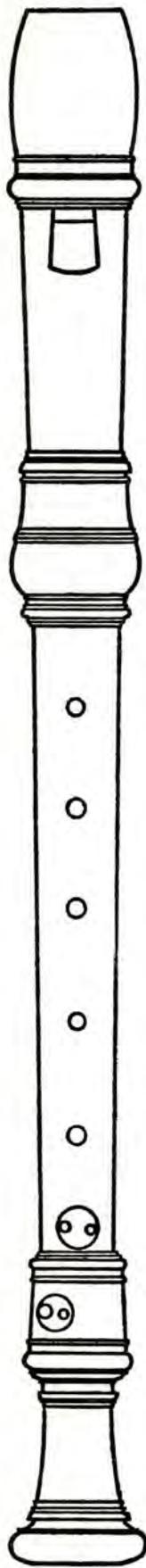
JEAN BAPTISTE LOEILLET DE GANT: Sonatas for Recorder and Continuo, Op. I, No. 1 in A minor; No. 2 in D minor; No. 3 in G major; Op. III, No. 9 in B_b major; Op. IV, No. 11 in F minor. Ferdinand Conrad, recorder; Hugo Ruf, harpsichord; Johannes Koch, viola da gamba. BARENREITER MUSICAPHON (S) BM 30 SL 1905, \$6.79.

Three of these fine sonatas (Op. I, 1-3, Hortus Musicus 43) were recorded in 1960 and released on a 10" disk (BARENREITER-MUSICAPHON BM 25 R 905), reviewed by Friedrich von Huene in these pages in 1963 (AR, Vol. IV, No. 3, p. 21). On this new 12" stereo disk they have been reissued together with recordings made in 1967 of Loeillet's Sonata in B_b, Op. III, No. 9 (Hortus Musicus 162) and Sonata in F minor, Op. IV, No. 11 (Hortus Musicus 165).

My evaluation is quite similar to that given in von Huene's review. Conrad plays these sonatas competently with tasteful ornamentation, but somehow they lack excitement and bite, and pitch tends to be somewhat wavery at times. This appears to be the only recorded version of these attractive pieces available, however, so this well-engineered disk fills a definite need.

GEORG PHILIPP TELEMANN: *Die Kleine Kammermusik*. Ferdinand Conrad, alto & soprano recorder; Hans-Martin Linde, flute; Susanne Lautenbacher, violin; Helmut Winschermann, oboe; Hugo Ruf, harpsichord; Johannes Koch, viola da gamba. BARENREITER-MUSICAPHON (2-disk set) (S) BM 30 SL 1539/40, \$13.58.

Some years ago I first became acquainted with Telemann's set of six partitas designated *Die Kleine Kammermusik* (Hortus Musicus 47) after hearing the recording of No. 2 in G on Carl Dolmetsch and Joseph Saxby's "Recorder and Harpsichord Recital No. 3" (LONDON LL 1026, out-of-print). The same piece was later recorded by Ferdinand Conrad (DGG ARCHIVE 3043) and Partita No. 5 in E minor has previously been recorded by LaNoue Davenport (CLASSIC EDITION 1046, out-of-print), Carl Dolmetsch (ANGEL S-35747), and Bernard Krainis (ELAN 101), all of whom used a soprano recorder. A recording of No. 5, performed by Harold Gomberg, oboe, is also listed in the SCHWANN Catalog, but I have not heard it.



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The music was first published in 1716 in Hamburg am Main under the title "Kleine Cammermusic," with the indication that the pieces were suitable for violin, transverse flute, harpsichord, or oboe, but it seems to me that their range and character best fit the oboe. Telemann also remarked on the title page that the pieces were composed "in an easy melodious style" and could be performed by beginners as well as virtuosos. In the first edition the opening movement of each partita was a 'Preludio,' followed by six pieces all titled "Aria," but the composer added characteristic titles to the opening movement ("Con Affetto," "Siciliana," "Adagio," etc.) and gave tempo indications for the "arias" when he himself published a new edition in Hamburg in 1728 under the bilingual title "La Petite Musique de Chambre/Die kleine Cammer-Music."

All six partitas are performed on this well-recorded 2-disk set, with alto recorder being employed for the solo part in No. 1, soprano recorder in No. 5, flute in No. 2, oboe in No. 4, and violin in Nos. 3 and 6. Conrad plays alto recorder in No. 1 with a pleasant tone, but somewhat unsteady pitch and occasional intonational inaccuracies detract from the over-all effect. In this piece I especially like the interesting rhythmic patterns in Arias 5 and 6. In Partita No. 5 again there are minor intonational flaws, but Conrad offers a fine performance of this attractive music.

Linde plays a Boehm flute in No. 2 with a somewhat "woody" tone quality, but with graceful ornaments. Listening to this piece played on flute, I was struck by the similarity of the second section of the "Aria 6. Tempo di Minuet" with the corresponding section of the Minuet in the flute sonata in C major generally (but incorrectly) attributed to J. S. Bach. Did Telemann write the C major flute sonata?

The violin playing in Partitas Nos. 3 & 6 is highly competent, but somehow these relatively simple pieces sound better on a wind instrument; in addition, these two partitas are tonally monotonous. Partita No. 4 is perhaps the best music in the set and it is given a sparkling performance here. Winschermann's tempos feel just right and his oboe playing is very stylish.

GEORG PHILIPP TELEMANN: Suite in A minor for Recorder, Two Violins, Viola, and Basso Continuo; Suite in F minor for Two Violins, Viola, Two Recorders (in the Chaconne), and Basso Continuo. Concentus Musicus, Vienna, conducted by Nikolaus Harnoncourt and Frans Brüggen (F minor Suite): Frans Brüggen & Jeanette van Wingerden (F minor Suite), recorders; Alice Harnoncourt, Peter Schoberwalter, Kurt Theiner, Walter Pfeiffer, & Josef de Sordi, vio-

lins; Nikolaus Harnoncourt, tenor fiedel; Herman Höborth, violoncello; Eduard Hruza, violone-double bass; Herbert Tachezi, harpsichord. TELEFUNKEN (Das Alte Werk) (S) SAWT 9507-A, \$5.95; (M) AWT 9507-A, \$5.95.

GEORG PHILIP TELEMANN: Suite in A minor for Recorder, String Orchestra and Basso Continuo; Suite in D major for Viola da Gamba, String Orchestra and Basso Continuo. Collegium Aureum, Rolf Reinhardt, conductor: Hans-Martin Linde, recorder; Johannes Koch, viola da gamba; Dieter Vorholz, Susanne Lautenbacher, Franz Josef Maier, Eduard Melkus, Wolfgang Neininger, Günther Vollmer, violins; Ruth Danz & Gunther Lemmen, violas; Reinholt Johannes Buhl & Angelica May, cellos; Manfred Gräser, double bass; Hugo Ruf, harpsichord. VICTROLA (S) VICS-1272, \$2.50; (M) VIC-1272, \$2.50.

THE VIRTUOSO FLUTE: TELEMANN: Suite in A minor for Flute and Strings; MOZART: Concerto for Flute, Harp and Orchestra, K. 299. Julius Baker, flute; Hubert Jelinek, harp; I Solisti di Zagreb, Antonio Janigro, conductor. BACH GUILD (S) BGS 5048, \$5.79.

TELEMANN: Suite in A minor for Flute and Strings; Don Quixote Suite. Jean-Pierre Rampal, flute; The McGill Chamber Orchestra, Alexander Brott, conductor. PIROUETTE (S) JAS 19016, \$2.50; (M) JA 19016, \$2.50.

All four soloists on these recordings of the Telemann A minor Suite are real virtuosos on their respective instruments—Brüggen and Linde, recorder, Baker and Rampal, Boehm flute—but their approaches to the music differ considerably and reflect rather well the varying degrees of awareness of Baroque performance practice that one encounters in professional music-making today.

Earlier in these pages (AR, Fall 1967, VIII, No. 4, 128-9) I reviewed Brüggen's excellent recording made in 1958 using modern instruments (TELEFUNKEN SAWT 9413). It is now displaced, as are all other recordings of this music, by this superb performance by Brüggen and the Concentus Musicus, Vienna, employing 18th century instruments. The recording was made in Oct. 1966 and benefits from clean stereo sound. Brüggen plays on the beautiful Bressan alto recorder owned by Edgar Hunt, and the instruments of the Concentus Musicus, with the exception of the harpsichord, are also in original or restored condition. But more important than the recreation of the Baroque tonal palette is the splendid sense of style that these musicians have. The Concentus Musicus, Vienna, have played together as a group long enough so that they seem to breathe together. Tempos are nicely con-

trasted between movements and preserve the stylized dance character of this courtly music. String phrases are nicely pointed up, as in "Les Plaisirs," for example, and Brüggen gives a nice stretch to some of his solo passages in the opening French Overture. The Allegro section of the "Air à l'Italien" is just right, light and bouncy, and the "Réjouissance" is also played at a nice clip with clean technique. This is a record that all readers will want to acquire, and as a bonus it offers a stylish performance of the F minor Suite on the reverse side. This is the first recording of this fine piece, very French in character, sounding reminiscent of Rameau's *Concerts* at times. It is for strings and continuo except in the Chaconne, where two recorders, scored in a concertante manner, make an appearance. Brüggen again plays the Bressan alto recorder and Jeanette van Wingerden joins him on a copy of the Bressan made by Martin Skowroneck in 1966. Both instruments and players are shown in the illustrations which are included with interesting commentary on the record jacket.

The performance by Linde and members of the *Collegium Aureum* (many of whom are different from those who play on the Bach-Handel cantata disk, VICS-1275) is good, but lacks the bite and precision of the *Concentus Musicus*, Vienna. The opening Lento is taken too fast and not deliberate enough, it seems to me, and the Passepied is also taken so fast as to lose its dance character. In addition there is insufficient contrast between the several movements, and the second sections of the Trio in "Les Plaisirs" and the "Réjouissance" are not repeated. Linde's recorder playing, however, is expert and his ornamentation is tasteful. Adding to the appeal of this disk is a spirited performance on the reverse side of the Suite in D for viola da gamba, strings and continuo, which is top-drawer Telemann and is highly recommended. Here the tempos seem just right to me, and the virtuoso gamba part is beautifully played. Recorded sound is excellent too, whereas in the A minor Suite sound is generally good but somewhat variable.

Julius Baker is a superb flutist with an unusually full tone and impeccable technique, but he is unadventurous when it comes to Baroque style and ornamentation. Janigro's virtuoso ensemble I Solisti di Zagreb does not include a harpsichord, so the continuo part is played only by a cello on this BACH GUILD release, and they show little awareness of such niceties as double-dotting in the Overture. The order of movements is shifted somewhat too, the last three being reversed in order, ending with a fast paced "Réjouissance." This is a performance by real artists that would have been considered outstanding 20 or 30 years ago, but is

anachronistic today. On the reverse side of the disk is an expert performance of Mozart's Flute-Harp Concerto. The soloists play beautifully, especially in the lovely Andantino, and they are given good support by the orchestra, but the cadenzas seem too romantic for Mozart.

The record by Rampal and the McGill Chamber Orchestra was made from a tape of a performance on Nov. 27, 1963 — applause and all. Sound on this "stereo" disk is only fair, perhaps partly due to the fact that it was apparently recorded with a single microphone and "electronically reprocessed." Rampal is something of a specialist in Baroque music and his ornamentation is generally tasteful, if not so creative as Brüggen's or Linde's. In this performance, however, he tends to race and the string orchestra is rather heavy handed. For a more brilliant effect at the end he also concludes with the "Réjouissance." On the reverse side the McGill Chamber Orchestra offers a fairly good performance of Telemann's descriptive "Don Quixote" Suite, but sound is again sub-standard.

DINNER MUSIC OF THE 1740's: J. B. de BOISMORTIER: Concerto a 5 in E minor for Flute, Violin, Oboe, Bassoon, and Continuo; G. F. HANDEL: Trio-sonata in F for Oboe, Bassoon, and Continuo; J. B. LOEILLET: Trio-sonata in F major for *Flauto*, Oboe, and Continuo; G. P. TELEMAN: Concerto a 3 for Horn, *Flauto*, and Continuo. The Boston Baroque Ensemble: Elinor Preble, flute; Ray Toubman, oboe; Robert Brink, violin; John Miller, bassoon; Ralph Pottle, horn; Olivia Toubman, cello, Daniel Pinkham & James Weaver (in the Telemann), harpsichord. CAMBRIDGE (S) CRS 1815, \$5.79; (M) CRM 815, \$4.79.

This attractive disk is well recorded and features stylishly ornamented playing of an interesting assortment of late Baroque works. The Loeillet trio-sonata (*Hortus Musicus* 166) and Telemann Concerto a 3 (Noetzel N3286) are played on flute here, but are originally for recorder, so may be of some interest to readers of this Journal. The Telemann is something of a curio and offers horn players a novel, if rather slight, addition to their repertory. It may also be heard played on recorder on NONESUCH H-71065 (reviewed in AR, VIII, No. 2, 64). The Boismortier *Concerto a cinq Parties* (Deutscher Ricordi Sy 586), somewhat reminiscent of Vivaldi, is a fine work and receives a sympathetic reading. Tempos seem more judicious than those of the Paris Baroque Ensemble on MUSIC GUILD MS-111, and the members of the Boston Baroque Ensemble are also more creative in their approach to ornamentation. I was unfamiliar with

the Handel trio-sonata (B.&H. No. 24) and was glad for the opportunity to hear it, especially as played with such fine ensemble as on this disk. Written when Handel was only 18, it is a substantial work, reflecting fine craftsmanship and inventiveness.

TRIO SONATAS: QUANTZ: Trio-sonata in C major; CARL STAMITZ: Trio-sonatas in G major and F major, Op. 14, Nos. 1 & 5; TELEMAN: Trio-sonata in E minor. Larrieu Instrumental Ensemble: Maxence Larrieu, flute; Jacques Chambon, oboe; Bernard Fenten, cello; Anne-Marie Beckensteiner, harpsichord. **ODYSSEY** (S) 32 16 0086, \$2.50; (M) 32 16 0085, \$2.50.

The original scoring in the Quantz trio (*Hortus Musicus* 60) is for recorder, flute and continuo, and Telemann (*Hortus Musicus* 25) specified recorder, oboe and continuo, but both are played here on modern flute and oboe. They are available with recorder on other disks, but this release may interest readers who like to compare recordings. The two Stamitz trios were originally for flute and violin (or two violins) and continuo, and the lovely opening movement of the G major sonata (Nagel 33) sounds even more like a miniatuflute concerto when played with a violin instead of oboe, as it is here. The F major trio was unfamiliar to me, and I was happy to make its acquaintance. Music of grace and charm, it features an independent cello part that does not simply double with the harpsichord on the bass line. Performances are fine throughout, as is the recorded sound. We can be grateful to COLUMBIA for providing this economy-priced reprint of a disk which originally appeared in Europe on HARMONIA MUNDI label. Names of performers are not given on the record jacket, and it might be mentioned too that both the disk and jacket list the G major Stamitz Tric as Op. 14, No. 5, and the F major work as No. 1, whereas the opposite is the case.

FRANZ BENDA: Concerto in E minor for Flute and Strings; J. S. BACH: Air from Suite No. 3 in D major, arr. for Flute and Strings; ALBERT ROUSSEL: Sinfonietta for String Orchestra. Jean-Pierre Rampal, flute; The McGill Chamber Orchestra, Alexander Brott, conductor. **PIROUETTE** (S) JAS 19012, \$2.50; (M) JA 19012, \$2.50.

This fine disk is especially welcome, as it features the only recorded performance of any of the several flute concertos by Franz Benda, none of which apparently are in print. The composer, befriended by Quantz, in time became concertmaster in the court orchestra of Frederick the Great. His spirited Concerto in E minor, which well deserves to be published,

is given a splendid performance by Rampal and good support by Brott. The original tape was made at a public concert in Montreal on Nov. 27, 1963, but is surprisingly good in monaural sound. An arrangement for flute and strings of the Bach Air, probably played as an encore, is also beautifully played. A lively performance of Roussel's attractive Sinfonietta (1934), taped at the same concert, concludes the record.

VIRTUOSO WIND CONCERTOS: A. VIVALDI: Concerto in A minor for Flute, Strings and Continuo, P. 77 (F. XXII, No. 11); J. F. FASCH: Concerto in D major for Trumpet and Orchestra; T. ALBINONI: Concerto in C major for Oboe, Strings and Continuo, Op. 9, No. 4; G. P. TELEMAN: Concerto in D major for Horn and Orchestra; CARL STAMITZ: Concerto in B \flat major for Clarinet and Orchestra. Aurèle Nicolet, flute; Maurice André, trumpet; Helmut Winschermann, oboe; Erich Penzel, horn; Franz Klein, clarinet; Deutsche Bachsolisten, Helmut Winschermann, conductor; Cologne Soloists Ensemble (in Stamitz only), Helmut Müller-Brühl, conductor. **NONE-SUCH** (S) H-71148, \$2.50; (M) H-1148, \$2.50.

All of the standard woodwinds except the bassoon (and recorder) are featured in a solo capacity on this appealing record, which offers a nice sampling of late Baroque works, plus one from the Classical period when the clarinet made its appearance in the orchestra. Soloists are first-rate and they are given fine support too. Stereo sound is excellent.

The A minor Concerto is one of Vivaldi's best works for flute, and it receives a stylishly ornamented performance by Nicolet. The Fasch concerto, a brief but very attractive work, is rather unusual for its period in that the trumpet is prominent throughout; rather than taking a breather during the Largo, it is effectively coupled with oboes in contrast to the strings. Maurice André's trumpet playing is spectacular.

Helmut Winschermann, in addition to conducting all the Baroque works, is oboe soloist in the Albinoni concerto. In the sparkling allegros he demonstrates brilliant technique and he plays expressively in the Adagio, but his vibrato, which is very wide at times, may not please some ears.

Telemann's D major horn concerto, of which this is apparently the only recording available, is a charming work and nicely demonstrates the composer's ingenuity and understanding of the resources of various instruments. The Largo is an unusual and lovely piece with a long melodic line for solo horn, set against a counter-melody in the strings.

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music is well crafted and stylish and is given a sensitive performance by Klein. Listening to this music provides pleasure and at the same time helps us to see the genius of Mozart in better perspective.

ANTONIO VIVALDI: Concerto a Quattro in F major, P. 322 (F. XII, No. 21); Concerto a Quattro in G minor, P. 404 (F. XII, No. 8); Sonata in C minor for Oboe and Continuo (F. XV, No. 2); Sonata in E minor for Cello and Continuo; Trio-sonatas in Bb major and G minor, Op. 5, Nos. 5 & 6. The Maxence Larrieu Quartet: Maxence Larrieu, flute; Jacques Chambon, oboe; Bernard Fontenay, cello; Anne-Marie Beckensteiner, harpsichord. **NONESUCH** (S) H-71077, \$2.50; (M) H-1077, \$2.50.

Each side of this well recorded stereo disk includes a solo sonata, a trio-sonata, and a *concerto a quattro*, thus offering some variety of style and tone color. All of the performances are excellent, and I especially like Larrieu's lovely, warm flute tone. The two concertos were originally scored for flute, violin, bassoon and continuo, and the bassoon is really more effective than the cello used here, as it has more "bite" to it, but these performances are very fine. The beautiful trio-sonatas from Vivaldi's Opus 5, originally for two violins, are very well suited to flute and oboe, and deserve to be better known. The jacket notes suggest that a modern edition of them does not exist, but readers may be glad to learn that they are in fact available (Nagel 171, which unfortunately has a very dull continuo realization, unlike the fine continuo part on this record.) The C minor Oboe Sonata is a splendid piece and it is good to have it on records again. Over-all, Chambon's performance is very fine, but I miss the drive and excitement that Pierlot gave the allegros on **HAYDN SOCIETY** HSL-82 (out-of-print).

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clarinet, E_b also saxophone, B_b tenor saxophone, flute or oboe, trumpet, trombone, horn, violin, viola, and cello. The recorder is not specified, but the disk for "Flute or Oboe" covers the range of tenor and alto recorders.

Included with the "Intonator" record is a 7" demonstration record and a strobe disk. To use it effectively one should own a quality turntable with accurate speed, or better yet a variable-speed turntable so that precise adjustments can be made. For some time I have been using a DUAL 1019 turntable (with a Shure V-15 Type II cartridge) and am glad to recommend them. With the variable-speed turntable one can tune with various recordings (many of which are reproduced higher than A-440, probably to make for greater brilliance) and play along.

On this 12" LP record pure tones are recorded, including long tuning notes (b_b' and a', good for checking pitch control in sustained notes, as well as practicing crescendos and diminuendos), chromatic notes from b_b to g''', interval studies of 5ths and octaves, and major scales. The student plays along with the record, matching the pitch and covering the pure tone with the more complex tone of his instrument. Written and recorded instructions are clear, and all sounds are notated, but can easily be memorized. A tempered scale is used on this record, which some might possibly object to, but to approach the stage where one can deliberately sharpen leading tones, for example, the player has to be able to play a tempered scale "in tune."

I have found this record of value and interest with Boehm flute, *traverso*, and recorders, and believe that many readers would find it helpful. Players of the Boehm flute are aware of the tendencies of certain notes to be slightly flat or sharp and can work at compensating and correcting them. Recorders are not standardized to the extent that the Boehm flute is, so instruments by different makers vary somewhat in their inherent weaknesses; and different sized recorders, even by the same maker, vary somewhat too. Because of this, I would suggest that the student notate with arrows those notes that need to be sharpened and those that need to be lowered, until he makes these corrections automatically. He can experiment or get advice from a good teacher regarding modified breath pressure and alternate fingerings — but in some cases a better instrument may be the answer. I have found a tape recorder an invaluable aid in instrumental study, and one can be used while practicing with this record, and then played back so that the student can hear his faults more clearly.

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Listening to this splendidly performed and recorded disk, one can almost imagine being in a German cathedral for a special Christmas service. The music is beautiful, much of it unfamiliar, and settings for voices and instruments are imaginative and varied. The most extended work on the program, Schein's *Dialogue of Annunciation*, features beautiful singing by Helmut Krebs and Margot Guilleaume, the latter of whom is also heard to good advantage in Scheidt's "Ein Kind geborn zu Bethlehem." Of the other carols, I especially enjoyed the four settings of "Vom Himmel hoch" and M. Praetorius' "In dulci jubilo," which is brilliantly scored and brings the program to a festive conclusion. The extended notes provided with the disk are a model of German thoroughness, including detailed information on music and editions, German texts and English translations, instrumentalists and instruments — all but the names of the choir and choir boys! Recorder players are Ferdinand and Dorothea Conrad, Hans Wilhelm Köneke, and Armgard Pudelko.

GERMAN FOLK SONGS sung by Martha Schlamme. Recorder and Banjo Accompaniment by Pete Seeger. FOLKWAYS (M) FW 6843 (10"), \$4.15.

This disk was apparently first released in 1954, but it never received attention in these pages and readers with special interest in folk music will find it an attractive addition to their record libraries. Most of the dozen songs are bright and cheerful and sung joyously, but I found the beautiful performance of the sombre "Es geht ein dunkle Wolk herein" most rewarding. Martha Schlamme's voice is quite remarkable for its flexibility and expressiveness, and she is given expert support on banjo by Pete Seeger in eight of the songs. In the remaining four songs he accompanies her on tenor recorder, which he plays expressively but with rather heavy vibrato and occasional faulty intonation.

PETE SEEGER — WAIST DEEP IN THE BIG MUDDY AND OTHER LOVE SONGS. COLUMBIA (S) CS 9505, \$4.79; (M) CL 2705, \$4.79.

My attention was drawn to this album by a review in HIGH FIDELITY which listed the recorder as one of the instruments used. Seeger does play recorder on occasion, but not on this disk. In "Over the Hills" he plays some kind of folk flute, presumably a chalil, on which he performs expressively. A variety of songs, including topical ones on Vietnam and civil rights, will appeal to Seeger's many fans.

THE SCIENCE OF SOUND. Produced by Bell Telephone Laboratories, Inc. FOLKWAYS (2-disk set) (M) FX 6007, \$11.58.

Readers whose study of the recorder has led them to an interest in acoustics will find this set stimulating and informative. Narrated demonstrations include the following topics: how we hear, frequency, pitch, vibration and resonance, intensity, loudness, noise measurement, masking, quality, echo and reverberation, delay distortion, music or noise, fundamentals and overtones, subjective tones, filtered music and speech, dissonance and consonance, musical scales, vibrato and tremolo, the Doppler effect.



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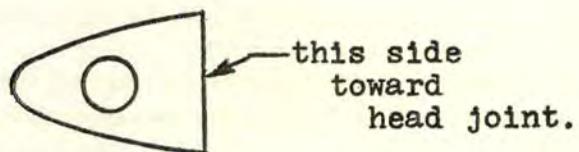
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THUMB HOLE REINFORCEMENT FOR THE RECORDER

BY RAOUL J. FAJARDO

One of the most frustrating experiences of a recorder player is to find the thumb hole gradually losing its edge and growing larger in his once satisfactory instrument. That does not happen in a plastic instrument, but in a wooden recorder the gradual enlargement of the thumb hole finally makes it impossible to control the high notes with any degree of sensitivity. The standard remedy is to send the recorder to the factory so that an ivory reinforcement will be installed. This operation costs no less than ten dollars besides the inconvenience and risk of sending the instrument away.

I have found a simple and very satisfactory way of reinforcing the thumb hole, and any one with a little manual skill can do the same. The reinforcement consists of a metal piece, made from a sheet of brass, in a shape like the following:



The metal to be used is a sheet of brass, 0.016 inch thick, which can be obtained in any hobby shop.

A hole with 5/16 inch diameter is adequate to match the thumb hole of the typical alto recorder. After drilling a 5/16 inch hole in the sheet of brass and carefully smoothing its edges, the piece can be cut to the desired shape with a pair of ordinary scissors. The piece can be easily bent to fit the recorder's contour. Then it is glued in place with epoxy glue, taking good care that the hole in the piece of metal matches the thumb hole. A student with some skill in sheet metal work can help a recorder owner who feels unsure of his own ability to work with metal.

I have a Meister model of a Heinrich alto recorder made of pear wood. Its tone quality is excellent, but the thumb hole in a soft wood instrument does not hold its shape long. I have reinforced the thumb hole in the manner described here, and I find that the control of the high notes is now even easier than when the instrument was new.

If cut in the proper shape, as suggested above, the brass reinforcement actually enhances the appearance of the instrument. □

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BOOK REVIEWS

BY DALE HIGBEE

MUSICAL INSTRUMENTS IN ART AND HISTORY. By Roger Bragard and Ferdinand J. de Hen. Translated from the French original by Bill Hopkins. New York: The Viking Press, 1968. (281 p., \$18.50)

This handsomely printed and bound volume is a welcome addition to the growing list of recent books devoted to musical instruments. Prof. Bragard is Curator of the Brussels Instrumental Museum and all but a few of the instruments shown in the 119 fine color plates are from that outstanding collection. None of the many instruments in the Brussels Museum from Asia, Africa, North America, South America, or Australia are portrayed or discussed, but the first-rate photographs of various European art instruments make this book valuable for the professional organologist.

In the text the authors present a concise summary of the history and development of European musical instruments that is aimed at the non-specialist and will appeal to readers of this journal. The several types of instruments (stringed, wind, percussion, keyboard, mechanical, and electronic) are discussed in each of the seven chapters which are arranged in chronological order: the Prehistoric Ages, the Middle Ages, the Renaissance, from Monteverdi to J. S. Bach, the Classical Period, Romanticism and Impressionism, and the Twentieth Century.

Mention is made of the recorder at several points in the text and the instrument is shown in three of the plates. Plate II-17 is of a painting of Virgin and Child surrounded by angel musicians, one playing a recorder, by the 14th century Catalan artist Pere Sera; the original is now in the Cataluña Museum of Art in Barcelona. Plate IV-13 is of a handsome early 18th century ivory tenor recorder bearing only the mark "Leipzig", and Plate III-13 is of three 17th century German recorders, one of which is of atypical design, mouthhole and key being encaged with brass grilles. Two more like it, now in the Instrumental Museum of the Paris Conservatory are portrayed in *European and American Musical Instruments* (London: Batsford, 1966) by Anthony Baines, who says that these three "columnar" recorders are unique freaks and constitute a set of treble, tenor, and bass.

One problem faced by museum curators with displays of historical instruments involves such things as strings, reeds, mouthpieces, etc. Strings are generally shown with stringed instruments, but no reeds are shown with the two shawms in Plate III-16, and the

serpent (Plate III-15) has no mouthpiece and the mouthpiece pipe is turned the wrong way. These are small points, but are mentioned since they occur in a number of other exhibitions of instruments.

The English translation from the French original is generally exemplary and printing errors are few, but it seems likely that the authors intended "forked fingerings" rather than "crossed fingers" at the bottom of page 153. I wonder too about the original French of this sentence on page 191: "The recorder now passed from favour, and its place was decisively won over by the transverse flute, whose sound, though not always so soft, was more powerful." Perhaps the French for "soft" here was "douce", but in any case it was probably the flute's greater expressiveness which made it so popular, since the one-key *traverso* was just as limited in volume as the recorder. Also I wonder what kind of flute could have a head-joint "up to 2 inches wider than the diameter at the foot" (page 152).

A few minor points of disagreement: On page 109 the authors seem to confuse individual players who specialized in different registers on the trumpet in the 17th and 18th centuries with instruments of different sizes. On page 107 they refer to "tenoroon" as a single-reed conical-bore Renaissance instrument, whereas most authorities reserve that term to denote a smaller size bassoon made in the 19th century. The tenor violin, on the other hand, was in existence from the 16th to 18th centuries, whereas the present writers suggest (page 229) that it was first invented in Galley 16 Recorder the 20th century. Bragard and de Hen also state (page 152) that the *quinton* was entirely different from the *pardessus de viole*, but according to Marcuse's *Dictionary* the terms were used synonymously.

Finally, it may be mentioned that there are two indexes, one devoted to instruments, the other to makers. These are valuable, but it would have been good to include composers and significant topics as well.

ILLUSTRATED CATALOGUE: THE GALPIN SOCIETY TWENTY-FIRST ANNIVERSARY EXHIBITION OF EUROPEAN MUSICAL INSTRUMENTS, Edinburgh International Festival 1968. Edited by Graham Melville-Mason. Edinburgh: Lorimer & Chalmers Ltd., 1968. (Paperback, 100 p. text, 40 p. plates. \$1.80 (\$1.20 to Galpin Society members) plus \$.30 postage and packing. Order from: The Galpin Society, 7 Pickwick Road, Dulwich Village, London, S. E. 21, England.)

Readers who are already members of The Galpin Society (perhaps as a result of reading my note on

"The Galpin Society, Its Journal and the Recorder," AR, VI, No. 4) will be aware of the outstanding exhibition of European instruments given at the Edinburgh International Festival (Aug. 18 – Sept. 7, 1968) on the occasion of the 21st anniversary of the founding of the society. This illustrated catalogue, which includes 145 plates showing 170 instruments (of the 649 exhibited and described), is of more than passing interest in that it provides pictures of a number of unique and exceptional instruments and also offers short but lucid essays on the various types of European instruments. Commentary on recorders, flageolets, and pipes; on flutes; and on viols was written by Edgar Hunt. Eleven recorders were exhibited, including a basset dating c. 1550, a Sixth Flute (soprano in D) by Stanesby, Jr. and four by Bressan. Three of these, including a Voice Flute (alto in D) and bass by Bressan, are shown in plate II. Of interest to many readers too is the illustration and description of the only original crumhorn (Anon., FRANCE, c. 1590) now in Britain. Supplementing the materials on the various types of instruments are miscellaneous and ancillary instruments (reeds, metronomes, maker's mark punches, etc.) and organological literature. Indexes list lenders to the exhibition and names of makers of instruments shown. There are, unfortunately, a number of errors of fact which crept into the printed catalogue, but these are corrected in the four-page list of corrigenda which accompanies it.

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Tapes suitable for radio are being sought for broadcasts, three of which have been heard in New York City, of American music using the recorder. These shows will be broadcast by educational stations abroad as well as in the United States and will, when possible, be announced by mail throughout the area served by transmitting stations. Besides music already available on commercial recording, many works are receiving first performances and first broadcasts. Programs of the two most recent broadcasts are:

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Music Directors of radio stations are invited to request tapes which will be sent as complete package shows with announcements on the tape and with self-addressed stamped envelopes, the only proviso being a strong preference for scheduled broadcast so that an interested audience can be secured by mailing.

I think I can speak for all who worked so generously on these broadcasts when I say that even after taking into account the treasure-hunt nature of the work it is remarkable to experience, in a seemingly narrow category that hardly existed before the nineteen-forties, the rich cultural potential of the country as more and more varied works and players are heard.

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RECENT CONCERTS

SANTA BARBARA, CALIFORNIA. April 26, 1969. The Santa Barbara Collegium Musicum, Erich Katz, Director, with Dorothy Allen, Dolores Fabian, Winifred Jaeger, Margaret Lane, Patricia Watkins, Timothy Aarset, Mervin Lane and Erich Katz performing on recorders, vielle, violins, treble and tenor viols, bass gamba, rauschpfeiff, bass krummhorn, lute, virginals and percussion. At the Lobero Theater.

1. Isaac: Crist ist erstanden. Després: Kyrie (from Missa da Pacem). 2. Jacobus Vide: Chanson "Amans Doubles." Dufay: Chanson "Mon Cuer." 3. Ludwig Senfl: Carmen in la. Anon.: Ane Groundel. 4. Anon.: Des Klaffers Neiden (from Locheimer Liederbuch, c. 1455). 5. Leonhard Lechner: Motets. 6. Alfonso Ferrabosco II: Fantasia. 7. Thomas Campian: "Follow thy faire sunne." Alfonso Ferrabosco II: "So, so, leave off." 8. Anon.: Spanish song "Arrojóme las Naranjicas." 9. Caccini: Pastoreale "Per la più vaga." Rossi: "Non e quest il ben mio." 10. Mathias Mercker: Pavane

and Gailliarde. 11. David Pohle: Three duets. 12. Matthew Locke: Fantasia. 13. Anon.: Scottish song "My baiful briest." 14. Anon.: Sonata a tre & continuo. 15. Erhard Bodenschatz: Surrexit Christus Hodie.

BURLINGTON, VERMONT. May 4, 1969. The University of Vermont Baroque Chamber Ensemble, William Metcalfe, Conductor, with Mary Fuller—soprano, Jane Ambrose—flute, T. Lawrence Read—violin, Louis Ugalde—violin, William Metcalfe—recorder, Philip Ambrose—recorder—harpsichord—baritone, Elizabeth Metcalfe—harpsichord, Evelyn Read—viola, and Susan Foulkes—cello. At the First Unitarian Church.

1. J. S. Bach: Concerto in F Major for Harpsichord, Recorders, and Strings (BWV 1057). 2. Rameau: Pièce de clavecin en concert, Numéro 4 (La Pantomime, L'Indiscret, La Rameau). 3. J. S. Bach: Two Arias from Cantata 202, *Weichet nur*. 4. Henry Purcell: Two Songs from *The Fairy Queen* ("Come, let us leave the town" and "If love's a sweet passion"). 5. Telemann: Suite for flute and strings in A minor. 6. Vivaldi: Motet, *O Qui Coeli Terraque* for Soprano and Strings.

CAMDEN, MAINE. June 2, 1969. The Penobscot Bay Chapter of the ARS and the Camden-Rockport High School Madrigal Singers, directed by Janice Parkinson. At the Camden Public Library.

Music from the 16th Century: 1. Gastoldi: Come, let your hearts be singing. 2. Morley: April is in my mistress' face. 3. Morley: O Amica Mea (recorder quintet). 4. Hassler: Ah, lovely springtime. Music from the 20th Century: 5. John Koch: Songs and Dances. 6. Bartok: Three Hungarian Folk Songs. 7. Seymour Barab: Ballet, Divisions for Alto, Fugue. 8. Gerald Finzi: My spirit sang all day. And, 9. Haydn's Toy Symphony.

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MUSIC REVIEWS

THE DIVISION FLUTE. *Divisions for alto recorder and continuo*, edited by Hans-Martin Linde. Mainz: Schott, 1968 (Edition Schott 5737). (AMP).

DIVISIONS ON "THE CARMAN'S WHISTLE" for alto recorder and harpsichord (piano), edited by Carl Dolmetsch; basso continuo realised by Joseph Saxby. London: Universal Edition, 1968 (*Il Flauto Dolce*, UE 14024). (TP).

The second half of the 17th century saw the appearance in England of a number of collections of divisions — usually for the viola da gamba or violin. A so-called ground bass was taken, with or without a definite theme on top of it, and variations were played — often extempore. *The Division Flute* was such a collection, published by Walsh and Hare in London in two parts, the first in 1706, the second in 1708. There are 18 sets of divisions altogether, plus a few preludes and cibells for solo recorder. Most of the pieces are anonymous, but we find divisions by Solomon Eccles, Gottfried Finger and John Bannister, and preludes and cibells by other well known composers such as Daniel Purcell. Probably very little of the music was actually written for this publication: almost identical versions of some of the divisions can be found in recorder tutors published twenty years or so earlier, and a piece by Daniel Purcell labelled *Prelude* is in fact the second movement of his D minor sonata for recorder and continuo with the bass part left out. In view of the importance of the *Division Flute*, it is surprising that only two pieces from it have so far appeared: the famous *Greensleeves to a ground* (Schott 10366 and 10596) and a so-called *Tempo di Minuetto* (originally *A Division on a ground*) by Gottfried Finger (Schott 10599). Linde's new edition brings us three more, including that of the new Dolmetsch edition.

Carl Dolmetsch's edition of a *Division to a ground*, (which he identifies as *The Carman's Whistle*, a ballad first published in 1592, and here slightly modified to form a suitable ground bass), suffers from the same defects as all his other editions, and cannot be recommended. His editorial methods and the arguments against them have been stated very clearly by Daniel Waitzman (see this journal, Volume IX, no. 2, p. 58) and there is no point in my repeating them. There are, however, two interesting features of the Dolmetsch edition which are worth noting. First, he prefacing the original music with a unison statement of the ground by recorder and harpsichord, a practice which the reader may like to follow. Second, he suggests that the divisions may have been composed by Daniel Purcell, which seems plausible enough if one looks at the way the division in sixteenth notes twists and turns. Fortu-

nately this set of divisions is also included in the Linde edition, and is by far the most satisfactory of his three, the other two having many defects which must now be considered.

The Linde edition has the appearance of having been prepared in a great hurry. The preface states that the *Division Flute* was published in 1706, whereas the third piece he uses comes from the second part, published in 1708. The titles of the second and third pieces have been reversed, the correct order being (1) *Faronells Ground* [a version of *La Follia*], (2) *Pauls Steeple* and (3) *A Division to a ground*. No measure or section numbers have been supplied by the editor. He has changed the ground bass in the first two pieces "to avoid rhythmic monotony," the original ground not appearing until bars 65-80 of *Faronells Ground* and bars 17-24 of *Pauls Steeple* (though here again bars 23 and 24 are not quite as they should be). It is a good idea to change the ground bass from time to time, but surely it ought to be stated at the beginning of the piece to show what the divisions are being played over. Editorial markings are not distinguished from the original text, and consist of all the ornaments and some of the slurs. It does not matter about the ornaments, for if we know they are *all editorial*, at least that constitutes some sort of Urtext. But *some* of the slurs? The slur too was considered an ornament in England at this time. This is clearly shown by the English recorder tutors, where *shake*, *beat* and *slur* are grouped together under the heading *graces*. Linde knows Carr's *Delightful Companion* well enough to have published some pieces from it, and ought to know better than to stick slurs all over the place in this manner. In particular he cannot resist the temptation to smother runs of sixteenth notes in slurs. The original slurs are in fact to be found in bars 3, 11, 67, 75, 114-6, 118, 121-4, 131, and 139 of *Faronells Ground*, bar 47 of *Pauls Steeple*, and bars 21-22, 28 (first slur only) and 33-46 of *A Division*. Linde claims to have corrected some "evident" mistakes (who *does* do these awful English translations?). Most of his alterations are obvious enough, but some are not. Some original notes which readers may prefer are: in *Faronells Ground*, F sharps changed to F naturals in bars 3, 11, 28, 52, and 60, and F naturals changed to sharps in bars 82, 99 and 107. Perhaps he changed the F sharp in the theme to conform with the Corelli version of *La Follia*, but the note is marked thus in two earlier sets of divisions on the ground for recorder which are known to me.

One could argue about the editorial ornaments for days — they are, after all, largely a matter of personal taste. I do, however, feel that Linde could have done more research into the ornamentation methods of the

period before preparing this edition. Two versions of *Faronells Ground* are to be found in Salter's *Genteel Companion* of 1683, one under the title *Mr. Fardinel's Ground*, and the other entitled *The King's Health*. Almost all of the divisions from the *Division Flute* version are there, complete with a great many ornaments. Even if an editor did not feel like using these ornaments in their entirety, at least he could use them to work out a more authentic approach to the problem than that represented by Linde's efforts. His trills are usually put in the right places — but these are fairly obvious: cadences and figures such as dotted quarter slurred to two sixteenths. Salter marks trills in these and many more positions — and mordents in just as many.

All three pieces are well chosen, and reach quite a high musical standard. *Pauls Steeple* has a particularly attractive theme with more meat to base variations on than the other two. In spite of all the reservations expressed in the preceding paragraphs, the edition is recommended for players of average capabilities and above.

—David Lasocki

THOMAS WHEELKES, et al. *Three Madrigals*. Arr. by Ian Lawrence for Five Recorders (SSATB/SAATB). London: Oxford University Press, 1968 (No. 70 806). *Six Tunes from "The Dancing Master."* Arr. by Evelyn Webb for Five Recorders (SSATB). London: Schott & Co., Ltd. (AMP), 1968 (RMS 1266/1268). Score only.

GIROLAMO DALLA CASA. "Alix Avoit": *Diminutions for a Solo Instrument on a Chanson by Thomas Crecquillon, for Flexible Instrumental Ensemble*. Edited by Imogene Horsley and La Noue Davenport. New York: Associated Music Publishers, Inc., 1968 (NYPM/IS-1). Score and Parts.

The *Three Madrigals* arranged by Ian Lawrence for recorder quintet are Weekes's "To Shorten Winter's Sadness," Byrd's "Lullaby, My Sweet Little Baby," and Wilbye's "Oft Have I Vowed." The Weekes will be welcome to the bass player looking for easy but effective passages. In this piece the first beat of the second measure after No. 3 consists of two eighth-notes, presumably occasioned by a text not furnished. Coming as they do just before a phrase mark, they would sound at the recommended "quick" tempo like a quintuple hiccup, and most players will prefer to alter this.

Parts are available, but only a miniature score was sent for review. The purpose of such a score (5½" by 7¾") escapes me. In music of this character a group of five players would hardly need a conductor, and five persons attempting to play from one, or even two,

scores of this scale would need to be very friendly and have the eyes of eagles. These look to be good pieces for recorders, and it is regretted that the absence of parts made a play-through impossible.

The sprightly "Six Tunes from *The Dancing Master*" are gay and easy, and their melodic and rhythmic interest is generously distributed among all the voices. They could be used, as the title implies, as dance music or would be suitable incidental music for a Restoration comedy.

The arranger or editor (it is not clear which) is safe from this critic's praise or blame, as only special research would reveal the precise extent of the intermediate role. The edition gives no information whatever about the originals, not even a bare mention of the honored name of Playford. Between 1650 and 1728 John Playford and his successors published many editions and reprints of *The Dancing Master*. These collections of popular tunes and ballads, arranged as "airs for the violin," varied over the years as stale tunes were dropped and the modishly new were incorporated. This much can be learned from *Grove's Dictionary*, if it is at hand and if one knows enough to look under "Playford." Am I the only person who feels that such relevant information, gathered into a little note on an inside cover, is a proper part of even such an unpretentious edition as this of Schott?

In 1584 Girolamo dalla Casa published his textbook on ornamentation *Il vero modo di diminuir*. One example he gave was an ornamented version of the soprano part of "Alix Avoit," a four-part chanson by Thomas Crecquillon. The original chanson and the solo diminutions are brought together in a handsome practical edition as the first of the New York Pro Musica Instrumental Series.

An optional short score for performance by keyboard and solo instrument is provided, as well as alternate parts in alto and treble clefs for the third or tenor voice so that strings or recorders may be used. The editors' preface gives valuable historical information and suggestions for instrumentation and performance. In this excellent presentation of a charming composition it seems a pity that the text of the chanson, if available, was not included.

—Roy Miller

HAYDN. *Toy Symphony*. Arranged by Colin Hand for Recorders and Toy Instruments. Score and Parts. London: Oxford University Press, 1968.

Haydn's familiar symphony for strings and toy instruments has been arranged here for SSATB recorders. The toy instruments are: cuckoo—G and E, nightingale, rattle, trumpet in G, triangle, cymbals, and drum.

While this would be great fun for children to hear I would really classify it as music for adult players. The top soprano line soars to high C with a profusion of A's and B's scattered along the way, so a steady instrument with a sweet high octave is necessary. Also, the bass part requires a set of strong nimble fingers.

There are separate recorder parts, but all the toy instruments and percussion read from one score, so if you plan to add this to your repertoire, be sure to order at least three toy instrument scores.

—Rhoda Weber

Music Received and Briefly Noted

GEOFFRY RUSSELL-SMITH (arr.): *Tunes for Fun. For treble recorder solo with guitar, auto-harp or tuned percussion (ad lib.).* London: Universal Edition (USA: Th. Presser), 1968.

A collection of popular folk songs, English and American, with guitar chord symbols.

FREDA DINN (arr.): *Pitched Percussion Supplement to MY RECORDER TUNE BOOK.* London: Schott & Co. (NY: AMP), 1968.

This may have a place in elementary school music. The simple accompanying parts can also be played on a second recorder or on most any instruments.

ROBERT SALKELD: *Play the Recorder, Book 2. A Descant Recorder Book for Schools and Colleges;* London (New York): Chappell & Co., 1968. *Play the Recorder, Supplementary Book. Scales without Tears, and Arpeggios for Fun.* London (New York): Chappell & Co., 1968.

The method is thorough, but I cannot quite agree with its order of progression. The Supplementary Book brings valuable practising material and includes the alto.

HERBERT MYERS (ed.): *Tunes for the Recorder. For alto recorder alone, transcribed and edited from Restoration tablature books. Including ornaments and articulations from the original notation.* Instrumenta Antiqua Publications, 1967.

An excellent and carefully done edition, quite different from the run-of-the-mill booklets in this category. The tunes are taken from John Hodgebut's "A Vade Mecum" (1679), John Banister's "The Most Pleasant Companion" (1681) and Humphrey Salter's "The Genteel Companion" (1683). A foreword informs us about oramentation, old fingerings, and other matters of interest. There are also charts and pictures.

EDWIN RAYMOND (arr.): *Old Polish Dances. For two Descant Recorders and Treble Recorder ad lib.* London: Universal Edition (USA: Th. Presser), 1968.

Little-known and interesting material, with sources given. But the third part, for alto recorder, is absolutely essential and should not have been marked "ad lib."

CHARLES & RICHARD OXTOBY (arr.): *From South Africa. Book I: Folk tunes for descant and treble (or bass) recorders (RMS 713). Book II: Folk tunes for two descant and treble (or bass) recorders (RMS 715).* London: Schott & Co. (NY: AMP), 1968.

Many of these well-set tunes are of unusual character. Explanatory remarks to some of the pieces are helpful.

FREDERICK LOEWE: *My Fair Lady.*

RICHARD ROGERS: *The King and I. / South Pacific. / Oklahoma. / Carousel. / Selections for descant recorders (or flute/oboe/violin) and piano, with voice and guitar optional.* London: Williamson Music LTD (NY: Chappell & Co.), 1967.

The tunes of 18th century light operas were frequent sources for recorder arrangements, so we may as well accept those of 20th century musicals. There must be a market for such things.

JAMES HOOK: *Sonata No. 6 for Descant Recorder & Pianoforte. Arranged from op. 54 by Stephen F. Goodyear.* London: Schott & Co. (NY: AMP), 1968.

This second-line classical composer has become a favorite with some arrangers of recorder music. The above is an easy piece of two movements only.

PAUL RIVANDER: *Suite in F, for four recorders (s, a, a or t, b). Arranged by Carl Dolmetsch.* London: Universal Edition (USA: Th. Presser), 1968.

A simple but very colorful piece of early Baroque music, consisting of Intrada, Danz and Correnta.

HEINZ SOLTER (arr.): *Fugues by Old Masters, for Soprano, Alto, Tenor and Bass Recorders.* Wilhelmshaven: Heinrichshofen's Verlag (NY: CFP), 1967.

This book can be highly recommended for intermediate groups. Like the first volume, which was previously reviewed in these pages (IX, 1, Winter 1968), it contains a useful selection of little-known pieces by Baroque composers such as J. C. F. Fischer, Fr. X. Murschhauser, H. Scheidemann, L. Marchand and G. Muffat. Harmonically most interesting is the chromatic fugue by Murschhauser.

—Erich Katz

LETTERS TO THE EDITOR

Dear Sir:

The table of ornaments appended to the preface of Hotte-
terre's *Premier livre de pièces pour la flute traversière et autres
instruments, avec la basse continue. Ouvre second.* 2nd edition,
Chez l'Auteur & Foucault, Paris, 1715, as mentioned in a letter
to the editor by Mr. David Lasocki published in Vol. IX, No. 3,
of your magazine, can be found printed in facsimile in the
edition of a sonata in D major from the same collection published
by Editions du Siècle Musical, Edouard Richli, 16 Bd. Helvétique,
Genève, Switzerland (*Musiqves Françaises Series No. 6*,
price f. 6.50).

—*Stig Ahesson
Malmö, Sweden*

Dear Sir:

The already badly-tangled web of Vivaldi listings and non-
listings seems to have been further complicated by the lists in
Prof. Lasocki's excellent article for the Fall, 1963 issue. Preliminary
investigation has uncovered a few queries which may be
worth noting:

- a) Ricordi 18 is FXV,1, not FXII,1 as printed (p.107, where all
these lists are to be found). And while there is no Pin-
cherle number, there is a P. listing, which might be given
as "P.sonatas, p.7 no.8".
- b) As far as I can determine, I.M.C. do not publish R.103 (P.
403, FXII,20) but rather their No.1787 is in fact Ricordi
40 (P.360, FXII,6), in the same key and for the same in-
struments, also published by Musica Rara as their M.R.
1148.
- c) While U.E. do publish Ricordi 381 (P.226, FXII,48), it
might be worth noting that their American agents (Theo-
dore Presser) report that this is available on rental only.

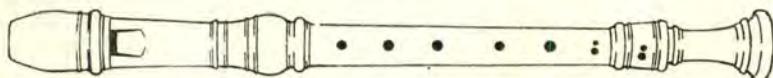
d) There is some confusion about Ricordi 39 (P.198, FXII,7),
which is listed as published by McGinnis & Marx. It must
have been in their catalog at some time, as I myself listed
it in *AMERICAN RECORDER*, VI, 3, p.5, but normally reliable
sources now inform me that it is unavailable. This wants
some further checking.

e) A very small point, but I believe that Ricordi 25 (P.383,
FXII,8) includes two bassoons, not the single one indicated.

f) Is it correct to describe both Ricordi 23 (P.402, FXII,4) and
Ricordi 39 (P.198, FXII,7) as involving continuo, when,
as Prof. Lasocki himself notes, the manuscripts specify
bassoon in the one case and bassoon or cello in the other?
Of course tradition inclines us to supply a keyboard realiza-
tion of the bass parts (as Moeck have done in their edi-
tion, No.1047), and doubtless it is not incorrect to sup-
pose that they may well have been played in this normal
trio-sonata way; but one wonders, especially given the fre-
quent occurrence of the *tasto solo* formula in Vivaldi's
concertos, if the composer in these instances did not mean
exactly what he said and no more.

As one who finds his own almost-pioneering attempt to put
some order into the Vivaldi recorder-music mess all too fallible,
and who further finds that publishers continue to be incredibly
lackadasical about the full and proper identification of such Vi-
valdi works as they do issue, I occasionally try to imagine how
amused Vivaldi would be if he could see us mortals floundering
around in the morass of Opus numbers, Ricordi numbers, Pin-
cherle numbers, Fanna numbers, and Rinaldi numbers! Perhaps
he would not be amused at all, as he might see the end result to
be the rather shameful neglect of those several really first-class
recorder/flute works which still lie buried in the quagmire of
confusion.

—*William Metcalfe
Dept. of History and Director,
UVM Baroque Ensemble
University of Vermont*



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became aware of their different character, which seemed to involve more than tone color alone. These were good instruments, excellently played, and were a pleasure to listen to.

Dr. Clemencic played all instruments standing, the Baroque recorders conventionally but the Renaissance replicas and bass "backwards," with the window facing his chest. This didn't have a noticeable effect on tone color, as he obligingly demonstrated. It was just about necessary because the Renaissance replicas had almost no "beak" and he chose to play the bass capless, "direct-blow" style. (He mentioned that one shouldn't practice with a bass uncapped; it gets too wet.) Playing this bass thus required a somewhat awkward stance.

Dr. Clemencic's playing was quite musical; he has a distinctive and very highly developed technique. He played a wide variety of music. Among the more interesting selections were a number of dances from a lute tablature of 1508 (Ren. tenor), Hungarian and Polish pieces and dances from a 17th century Slavic codex (Ren. tenor also), a solo by C. P. E. Bach and a piece for musical clock (both on bass). He discussed a variety of program music called Batali (various spellings) and played one with excellent effect by Van Eyck, probably from *Der Fluyten Lust-Hof*.

Dr. Clemencic emphatically, repeatedly, and enthusiastically encouraged us to vary our playing and gave numerous examples, in one instance playing perhaps six extemporaneous variations of a passage. He emphasized that variations don't have to be fancy to be effective and stressed the importance of variety in articulation. One illustration, an example of piano and forte playing, required more than elementary technique; he did it beautifully and elicited appreciated "m m m's" from the audience. In all, this was an unusually interesting and varied exposition of old recorder music.

Dr. Clemencic had considerable enthusiasm as well for modern, experimental recorder music. He lectured briefly on this and then gave demonstrations of some new recorder techniques. It's difficult to report on this, for many of the techniques were quite novel or surprising. It is probably fair to say that any method of producing sounds with a recorder, or a part of a recorder, might have esthetic value. It is to Dr. Clemencic's great credit that he realizes that these techniques must be carefully judged; some may be of no value; others require careful development before they become of value. He has esthetic integrity as well as his sense of experimental freedom. Despite their extreme unconventionality, one could feel that these sounds were disciplined and under control. He had plainly worked for this.

What did he do? He sang into the recorder while blowing conventionally; he whistled into (at) the recorder, holding the "beak" close to his lips; he played on the bass head joint alone; he sang (and spoke?) into the bass midsection and foot only, while changing fingering; he did flutter tonguing; he used finger vibrato (an old, but neglected technique, he pointed out); he did double and multiple "stopping" (played several notes at once very loudly with high breath pressure); he used several fingerings in succession for one note; and he probably did a few other things as well. What did it all sound like? Some of it was rather wild.

The evening concluded with a brief portion of a multiple tape recording, with Dr. Clemencic accompanying, of a "Sonic Experiment" (Dr. Clemencic's description). Unfortunately time had run out, so it wasn't possible to hear much of it properly. With more time these novel sounds and their uses might well have been better understood and appreciated.

* * * * *

The Triangle Recorder Society (Durham-Raleigh-Chapel Hill) recently sponsored a workshop directed by Martha Bixler. The chapter received funds from the North Carolina Arts Council for Martha's transportation plus part of her professional fee, thus permitting a lowering of the tuition and enabling more people to attend the workshop. Hopefully, this enterprising idea can be adapted by some other chapters.

For The Love of Music

There is always an interesting story behind the question: "Why did you begin to play the recorder?" I have been asking this of fellow music-makers on and off for years — probably because my first recorder encounter was "out of the way" and unusual. As I worked at playing the flute, my cloistered existence and limited contacts kept me from becoming aware of these delightful instruments. And today one still expects to explain the instruments to most persons.

In general, there is usually a friend or acquaintance involved in the introduction to recorders — a casual conversation that gets around to music, or hobbies, or school, or activities. Or the recorder was sitting out in the home and prompted an inquiry. Curiosity is one thing, but what makes a *player* is another. More than half the current players have played modern instruments at one time in their lives.

Previous musical training or no, recorder players have their common bond, love for music and the desire to participate. *They will achieve at different levels. They will be satisfied at different levels.* And herein lies the prime purpose of this article. I have suggested the reasons for the interest in the recorder and the interest in becoming a participant. Now, then, what kind of participant are you going to be? What level of achievement are you headed for, and will you find an area of "contentment"? May I suggest that the only area of contentment a true recorder player should have is the constant effort to *go it one better*. The *Elizabethan Song Book* and the *Daily Delight* have only so many pages and represent only a drop in the vast ocean of music for recorders and related instruments. Think of it: Each one of you had the drive and desire to begin, and, unlike children, time has taught you that anything worthwhile is not easy. Because of this I refuse to look upon any student of mine, or any fellow recorder players, as "limited."

If, indeed, any recorder player is limited, the limit is self-imposed. Players who don't have access to the Chicago-type facilities and personalities may find themselves limited by the lack of communication. They can make up for it by attending one of the many workshops offered throughout the year. Persons in the Chicago area, or one of the many similar areas throughout the country, can be limited only if they insist. You can't even get through a coffee break at one of our meetings without picking up a gem of wisdom from one of our many informed enthusiasts: a trill fingering, a good recorder brand name, a composer, an excellent recording, a publisher, a tonguing exercise, or even a good thumb rest.

There are too many purely social clubs around for me to believe that any one of you at the recorder meetings is there just for social reasons. You love the music, and you love to play. All you will receive by working to improve is loving to play even more. On second thought, that's not all. You will also achieve the heartfelt appreciation of those who play with you.

Louise Austin, Editor
Recorder Reporter (Chicago Chapter Newsletter)

* * * * *

We've met several recorder players who would rather talk than play, but we can't recall any who would rather listen than play. Moral: Plan your meetings with as little unimportant talk as possible and with as much well directed playing as time will allow.

Since each of us is interested in what others are doing it is planned to have a column of Chapter News appear in each issue of this magazine. Such a feature can be as helpful and enlightening as you, the chapter correspondents, make it. Please send information such as average attendance, frequency of meeting, organization of meetings, and, especially, past successes and failures to Mr. Neil Seely, 89 Adams Street, Brockport, New York 14420. □

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Review from the English "Recorder And Music Magazine", July 1966: Handel: Rodrigo — Overture arranged Harold Newman (D Tr Te B). Hargail (Universal) score and parts, (U.S. \$2.25)

"This music, from Handel's first Italian opera written in 1707, consists of an overture-like introduction (slow, fast, slow, fast, slow), a Gigue, Sarabande, Matelot, Minuet, two Bourrées and another Minuet. We only just managed to get past the introduction: the slow passages are difficult to sustain on recorders, the fast ones difficult to find the right pace for and tricky to read. Then we stumbled on two bars bearing so close a resemblance to a passage from the old music-hall song 'Daddy wouldn't buy me a bow-wow' as to undermine completely the seriousness of our approach. However, once past the introduction all was pure delight. We particularly liked the Matelot and the two Bourrées, the first of which goes on recorders with a bounce that not even strings could excel. The music almost plays itself. Very highly recommended."—Theo Wyatt

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