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A QUARTERLY
PUBLICATION
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AMERICAN
RECORDER
SOCIETY



EDITORIAL



NATIONAL NEWS

A. C. Glassgold, Albert Hess, Johanna Kulbach, Marvin Rosenberg and Arthur L. Loeb were elected to the Board of Directors of ARS at the annual election May 6 for a period of two years starting July 1, 1960. A total of 158 votes were cast, a disappointingly small fraction of the total membership (now about 700) of the American Recorder Society, but understandable, perhaps, in view of the fact that most of the candidates nominated were not known personally by members outside of the New York area. Four of the newly-elected Directors are previous members of the Board; a welcome newcomer is Dr. Loeb of Boston, whose election marks a significant change in the make-up of the national board, as it is the first time a member has been elected from outside the New York area. As the ARS is becoming more and more a national organization, the election of Dr. Loeb, a past President and first musical director of the Boston Chapter, is particularly appropriate at this time. Boston is now only an hour's plane trip away from New York: we hope to see a great

deal of Dr. Loeb in the coming season, and to benefit from his ideas.

Continuing as Directors for one year are LaNoue Davenport, Bernard Krainis, Shelley Grushkin, Joel Newman and Martha Bixler. To those candidates who were not elected, we extend our grateful thanks for their willingness to run. One change in the Administrative Board is to be noted: Marvin Rosenberg has resigned as Treasurer of the ARS and Rhoda Weber has been appointed to this position. All other officers remain the same until July 1, 1961.

The annual business meeting of the American Recorder Society was held May 6 in New York City. Counting of the election ballots was the first piece of business; after that the main topic of discussion was the still-burning question: how to make chapters feel more like a part of the national organization and how can the ARS do more for the individual members? Miss Bluma Goldberg was a strong exponent of the Philadelphia point of view at the ensuing debate, and letters from Chicago and Boston were contributions.

A point of discussion was the possibility of workshops sponsored by the Society to be held in metropolitan areas other than New York or Boston. It would be a wonderful thing if the ARS could send out professional performers and teachers, not only to chapters but to places where individual members live who do not have the benefit of chapter membership. Heretofore this kind of direct contact with members of the ARS, though highly desirable from all points of view — the workshops would serve as a general musical stimulus to members and would help to unify the Society's ideas and goals — has been unthinkable because of the considerable expense involved. An approach for funds is now being made to one of the large philanthropic foundations for this purpose, and it is very much hoped such funds will be forthcoming.

At the meeting also the possibility of requiring that
(continued on Page 13)

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TEACHING THE RECORDER TO CHILDREN

SUGGESTIONS FOR BEGINNING TEACHERS PART II

BY GERTRUD BAMBERGER

This is the second in a series of articles on the teaching of small children by Miss Bamberger, a former member of the board of ARS and a teacher of recorder at the Juilliard and the Dalton Schools.

After the first few weeks, the class has learned to play several short three-tone tunes with a fairly decent tone. We are now heading toward the goals stated at the end of the first article: 1) Tone quality; 2) Developing the ear; 3) Persistent interest in the music played; 4) Reading and general musicianship.

1) Tone quality. After the basic principles of toning are understood, fish mouth and rabbit nose have disappeared, and the children are learning to listen to and observe each other. Words like smooth, choppy, squeaky and sweet tone help a great deal in describing various sounds; also, such imagery as: "Pretend there is a feather in front of your recorder. With your blowing you keep it flying; don't let it fall down."

There are games which fascinate children. For instance, each child plays a short melody, just for beauty of tone. The others (first with more, later with less help from the teacher) score him with points, 10 being the perfect score. This does not have to be a competitive game if the teacher stresses group achievement rather than the individual. "Let's see," he might say, "if the eight of you together can make a score of 65 points."

In another game, one person goes to the corner and faces the wall while three others, including the teacher, play a short tune one after the other. The person in the corner has to guess who played first, second and third. This game makes the player try hard to make his sound just like the teacher's, and it makes the listener sensitive to tone quality. Breaking up a song into phrases, alternating between teacher and pupil, often does the trick. The child instinctively repeats the sound still fresh in his ear.

2) Developing the ear. In a comparison of the first lessons in piano and recorder, each of them has very specific advantages and disadvantages. The piano shows the direction of a melody in a perfectly obvious visual way. "Up" means going to the right; "down" means going to the left. On the recorder this is not the case. The fingerings of G A B C D do not show an unbroken pattern of direction. It is, therefore, important to make pitches visual in another way, for instance by moving the arm or the whole body up and down, following the melody.

I often use five hoops on the floor to represent the scale. Songs like "Little froggy hop hop hop" (G A B C D D D) are hopped with greatest delight and

never-ending energy. After the first few songs are taught, children should get a chance in every new song to "sound out" (work out by ear) the tune or part of it. Tunes like "Running up the hill" (G A B C D), "Running down again" (D C B A G), "Leaping up" (G B D), "Leaping down" (D B G), with all the runs and leaps executed on the floor most realistically and repeated many times by popular request, help to establish the basic musical patterns of scale steps and chord leaps.

Developing the ear does not mean only the ear for pitch; it also means comprehension of phrasing and musical patterns. Teaching the song "Lightly Row" for instance could go as follows: I first sing the song (with or without words) and then play it. "Raise your hand every time you hear the tune of "Lightly row, lightly row" (D B B-C A A). Then I write the letters D B B-C A A on the board. The children memorize them quickly. "Why don't you join me every time I play 'Lightly row, lightly row'? The rest I will play alone. The second phrase reminds me of a song you already know." The children recognize the second phrase (G A B C D D D) as "Little froggy." They also recognize "Leaping up" when it comes in the new tune. They "sound out" the two sequential phrases (A A A A B C, B B B B C D) and by giving the phrases names like the "lightly row" or the "froggy" phrase they memorize the whole song after a short time.

In this phase of teaching, the recorder has great advantages over the piano. Phrasing is the first thing a recorder player is taught, for he can breathe only at the end of a phrase. This also implies that he has to plan ahead much more than on the piano. Children enjoy putting in their breath marks themselves if there aren't any; they also like—in a more advanced stage—to experiment with various articulations (legato, slurring etc.). Playing pieces alternating between solos and group or between teacher and group is natural in a class setup and it is a tremendous experience in ensemble playing to come in on short notice anywhere in the piece. Not to lose the place; not to stop because of a mistake; all these skills are the perfectly natural result of a group situation. It allows everybody to be active and busy all the time.

(To Be Continued)

JACOBEAN CONSORT MUSIC

By JOEL NEWMAN

Continued from the Winter 1960 issue, these annotations comment from the recorder point of view on a series of separate publications drawn from *MUSICA BRITANNICA*, Vol. IX, by the publisher Stainer & Bell, Ltd., available in this country from Galaxy Music Corp.

NO. 6. GIOVANNI COPERARIO
(c. 1570-c. 1627). *FANTASIA A 5*
(JCM No. 35).

Suggested scoring: A^s, A or T, T, B.

This fantasia begins with an old-fashioned point of imitation in half-note values, but very soon the players are treated to a great variety of rapidly moving new motives. There is an intense measure or two towards the close when A Minor glides through A-flat Major (meas. 43-46). The constant shifting of rhythmic and melodic ideas is typical for early 17th-century music which no longer appreciates the Renaissance serenity in Willaert's *ricercari* or Byrd's fantasias.

NO. 7. ORLANDO GIBBONS (1583-1625).
IN NOMINE A 5 (JCM No. 52).

Suggested scoring: S, S, A, T, B.

This is the only example in the series of the "In Nomine" family. At first glance it would seem that recorder players trying this piece would be fools rushing in where viols fear to play. However, a bit of perseverance reveals that the piece is perfectly feasible for recorders, sounds well and is very satisfying to play. But a good deal of hard work is necessary to overcome the abundant syncopated passages, upbeat patterns, and 16th- and 32nd-note ornamentation.

In Nomines are highly polyphonic pieces constructed around a liturgical melody taken from a section of Taverner's Mass *Gloria tibi Trinitas*. This Gibbons



Engraving by Aldegraver, German, 16th C.

example puts the In Nomine tune in the second highest part (which is the conventional position) and in whole notes throughout, except for measure 55, in which the player is indulged with some rapid-fire action. The bass will have to jump an octave to avoid a low D and three low C's (meas. 49).

NO. 8. DANIEL FARRANT. FOUR-NOTE PAVAN A 5; ALFONSO FERRABOSCO II (c. 1575-1628). FOUR-NOTE PAVAN A 5 (JCM Nos. 62, 63).

Suggested scoring: S, A^s, A, T, B.

Two stylized pavans, for playing and listening to, not for dancing. Each has the customary three strains and the rich five-part writing that we have grown to love in Dowland's *Lachrimae* dances. As the title suggests, these are not ordinary pavans but ostinato pieces in which the top part is based entirely on a four-note phrase. This motive is stubbornly repeated on different pitch levels and with as many rhythmic changes as the composer can invent. Farrant reiterates the "four-notes" 19 times, but Ferrabosco only 16 times, in order to accommodate a poem by Ben Jonson (A Hymn to God the Father), which the top part may sing. If a voice is used, be sure it is a treble one, or else the "lower" recorder parts will actually sound above the top part.

NO. 12. PETER PHILLIPS
(c. 1560-c. 1633). *PASSAMEZZO PAVAN A 6*
(JCM No. 90).

Suggested scoring: S, S, A^s, T or A, T, B.

If you can muster a group of six players, here is a wonderful piece to work up for your repertoire. A passamezzo pavan is not a pavan at all; it is a variation piece built over a conventionally used bass line progression. This one uses the *passamezzo antico* pattern: G F G D, B-flat F G D G. You will find it spread over 16 measures in the bass, two measures to each note, though to be sure the pattern is decorated with other ornamental tones. Over this bass Phillips wrote six variations full of playful part activity. The bass player need not fear being bored; the bass line is enriched with new embellishments for each variation. To be played well the piece needs to be worked up to a fluent, though not fast, tempo. The greatest care with articulation will successfully bring out all the offbeat patterns. The final variation has a bouncy rhythmic pattern which should remind Josquin lovers of the roguish *Allégez moy*.

FLAUTO PICCOLO'S CORNER

In this corner, Flauto Piccolo will regularly air his lively preferences and animadversions on a variety of musical subjects. He will emphasize practical matters, but, as his archaic name suggests, not without a frequent glance backwards at historical precedent. The Editor

SCORE VERSUS PARTS

"Playing from score is a crutch for the novice which is further encouraged by editions without parts." This statement concluded a review by Judith Hudson of new recorder editions by LaNoue Davenport, Winifred Jaeger, and Joel Newman in the Music Library Assoc. *Notes*, XVI (September 1959), p. 626f. At first glance it seems to point to a weakness in the many American recorder publications (including the ARS Editions) which do not provide parts. After all, the frequent and awkward page turns caused by the use of scores are annoying in rehearsal and anxiety-provoking in concert. A set of parts can solve this problem and will cost less in the bargain. It seems a simple enough solution. But the recorder situation is not that simple and Miss Hudson's "crutch" theory is too pat.

It is true, of course, that all professional musicians play from parts. Scores are used by conductors, chorus singers (who are generally amateurs), pianists when performing chamber music, and students learning and analyzing musical works. Recorder music is the only instrumental medium in which performers frequently play from scores. I would like to advance some reasons for thinking this a necessary and even useful practice.

To begin with, the score does *not* support the novice. Few of them, and they are the very ones most in need of crutches, are able to follow a score. They may use scores, but they have all they can do to read the one line of score they are playing and must ignore the remaining staves on pain of getting lost. Only at a later stage of musicianship, and after a good deal of ensemble playing experience, can the player observe what is going on in a few more lines of score. Perhaps this is a case of "novice's crutch," but is it necessarily a bad thing? I think not.

Most recorder players approach the instrument with little previous background of musicianship and few have actually mastered another musical instrument. Following a period of recorder lessons and some practicing, they are generally propelled into group playing. What sort of music do these amateurs encounter there? If they are members of a group like mine they will come face to face with unfamiliar music from the 15th, 16th, and 17th centuries. Instantly they will be challenged

by a host of special problems inherent in music written earlier than 1750. The sounds are strange; meter signs, rhythms, and harmony are unfamiliar; phrases and cadences are "peculiar"; formal designs completely "new." And as if all this were not enough, what additional demands professional recorder ensemble teachers make on these hapless novices! Alto players must be able to read an octave higher. Tenor players are cajoled into becoming proficient at dealing with the viola clef. Bass players have to play from both bass and treble clefs. And of course, a really good recorder player must be able to play on all the members of the recorder family and in quick succession too!

It's something of a mad obstacle race that confronts our novice. His "Steps to Parnassus" involves hard work, just as in any other kind of instrumental instruction. But his repertoire is so special that many aspects of musicianship need to be mastered besides technical proficiency, aspects overlooked by conservatories and private teaching of modern instruments. I feel that the recorder score on the music stand is justified compensation for daring to tread in such mysterious vineyards. What is more, the practice is positively necessary in educating all of us, amateur and professional alike, in the intricacies of older music, especially its rhythmic procedures. For proof of some of these statements, just place some renaissance duets (like those of Lasso, Morley, or Gastoldi) before a pair of conventionally conservatory-trained flutists, violinists, or oboists. Their discomfiture will be painful to see, and they will quickly retreat to the safer ground of familiar 19th century repertoire.

Last summer, when the windows were open, I remember the professional brass ensemble that rehearsed weekly across from my apartment. Their rehearsal menu included Gabrieli, Dowland, and Holborne, but they played without a clue to this music. They would plod brassily and mercilessly through the most elfin gaillards as if they were solemn pavans. If the term haemiola ever came up at these gatherings (and it is a regular byword with my amateur recorder group) these hardboiled New York City brass men would probably have identified it as some new disease. It hardly seems relevant to mention that they play from parts.

—*Flauto Piccolo*



MUSIC REVIEWS

RICHARD MICO: *Fancy Nos. 3, 9 and 13* (separate publications), edited by Francis Grubb. London, Schott & Co. Ltd., 1959; USA, Associated Music Publishers, New York.

It is a particularly happy event when good compositions by little-known composers are made available in good modern editions. Such is the case with these three 4-part fancies by Richard Mico, an English composer of the first half of the 17th century. The music of Mico that has survived is almost entirely in the form of viol consort fancies, mainly in four parts. These represent an interesting point at the apex of the development of the English fancy, displaying on the one hand a chromaticism (inherited by composers such as Coperario from the Italian madrigalists) and on the other hand a breakdown in the strictly polyphonic style in which melodic contour was the basis for the writing (such as the writing of the slightly earlier Orlando Gibbons); a breakdown in such a way that the melodic flow is sacrificed for dissonant or chromatic effects. And yet the treble-bass polarity of the slightly later Jenkins is lacking.

This edition has been carefully prepared. Deviations from the original, necessary in adapting viol music for recorders, are accompanied by the original text. A score is provided with the performing parts. The original note values are preserved. Fortunately there are no tempo suggestions. The suggested scoring for SATB recorders (suggestions are also offered for use of violins and viols), might be amended to include SAAB.

The music is of medium difficulty. There are no virtuoso passages, although some surprising melodic leaps and rhythmic movements will keep the unrehearsed player on his toes.

To those players who enjoy viol consort music, particularly that of Coperario, I heartily recommend these three fancies.

—Thomas Binkley

JURRIAAN ANDRIESEN: *Petit Concert Champêtre*

HENK BADINGS: *Suite No. 2*

JAN FELDERHOF: *Short Story*

HANS P. KEUNING: *Au clair de la lune*

HERMAN STRATEGIER: *Kleine Suite* (Harmonia's *Kleine Speelmuziek-Uitgave*) Harmonia-Uitgave; U.S.A., New England Music Center, Boston

Contemporary composers think freely when writing for most instruments, but when it comes to the recorder they often bow to imagined musical limitations. We are

presented for example with a set of variations on *Au clair de la lune* (SSA) which is almost entirely without flats or sharps, and rests its claim to modernity on insistent seconds and sevenths. It makes easy sightreading, or perhaps warm-up material for informal trios.

The *Suite No. 2* of Badings indicates the same feeling on the composer's part that the recorder cannot really *do* anything harmonically. The compass is extremely limited and the tessitura of the recorder part (the work is for soprano recorder and violin, or three sopranos, two of which split the violin's doublestops between them) is mainly down in the lower half of the lower octave; the *ff* accented on the low G# is an effect with which many instruments will refuse to cooperate. Badings' work is somewhat interesting rhythmically, however, and presents no problems of fingering.

The *Petit Concert Champêtre* of Andriessen adds a few "black-notes" to the page, but depends harmonically on fourths and fifths to an alarming degree. It isn't a bad work, musically, though the alto (scoring is SSA) will need to transpose up an octave.

Two sopranos may enjoy reading together the *Kleine Suite* of Strategier which has a nice form, a free sense of rhythm, and an easy balance between legato and staccato writing. The compass is not so limited, and the dynamics flow naturally and can be produced, with the exception, again, of a *sforzando* on low D in the second part which concludes the Scherzo (otherwise a delightful movement to play).

The most "contemporary" work of the group is Felderhof's *Short Story*, which calls for piano, with two sopranos, oboes, clarinets, trumpets or cornets (no transposing parts are provided, however). The thought of alternative instruments evidently freed the composer's mind, and although in a somewhat silly swing style harmonically, the piece has rhythmic & harmonic variety, and the piano is used sparingly and well.

The ensemble player is always searching for new material for reading, for practice, and for performance, and new, really contemporary music would be welcome. The recorder player feels that his instrument has melodic and rhythmic freedom; it remains for the composer to come to see that, too. Often in the music store the ensemble player turns aside without opening these little 8½ by 5¾" booklets, knowing from past experience that they are banal, and have not been found by the publisher worthy of larger format, better autographing, or non-standard cover. This is a prejudice, certainly, of which to be careful: but in these five cases we think it is justified.

—Susan Brailove

STEPHANIE CHAMPION: *Instructions for Recorders, Descant, Treble and Tenor*. New York, G. Schirmer Inc. (Ed. 2173).

STEPHANIE CHAMPION: *First Steps in Recorder Playing*. London, J. Curwen & Sons, Ltd. (U.S., G. Schirmer Inc.) (Ed. 2216).

MARGUERITE DUBBE: *The Second Recorder Book*. Sharon, Conn., Magnamusic Editions No. M-5, 1960.

IMOGEN HOLST: *The Book of the Dolmetsch Descant Recorder*. London, Boosey & Hawkes, Ltd., 1959.

STEPHANIE CHAMPION: *Simple Duets and Trios for Recorders in various combinations*. London: J. Curwen & Sons, Ltd. (U.S., G. Schirmer Inc.) (Ed. 2213).

COME, THE RECORDERS: *Compiled, Arranged and Transcribed for Soprano, Alto, Tenor and Bass Recorders in various combinations by Raymond K. McLain*, New York, G. Schirmer Inc. (Ed. 2168) 1955.

A large number of instruction books for the beginner on the recorder are now available, with the perfect one yet to appear. Of the four that are subjects of this review, *Instructions for Recorders* and *First Steps in Recorder Playing*, both by Stephanie Champion are, respectively, too concise and much too concise. Though both contain some good musical material and interesting suggestions for learning tone and intonation, they lack comprehensiveness, and the buff paper and small print do not recommend them either. The *Instructions* contain a set of chord progressions for tuning consorts that could be valuable. Other wind players use such methods of checking intonation. Surely recorder players could profit greatly by them. The same book, however, refers in footnotes to a list of good recorder music on page 40. The review ends on page 39.

The Second Recorder Book is intended for the second semester of fourth grade classes. It gives evidence of having been worked out, as is claimed, in actual class experience. The print and format are excellent. It is connected with the larger school music program by means of a list on the final page of songs from frequently used fourth grade music books that can be played on recorders. Instruction in musical fundamentals is given through scales and broken chords to be played in a variety of suggested rhythms. It has bright spots, but there are too many pieces by the author that have more pedagogical than musical value, while melodies from well known composers often seem unnecessarily fragmentary. Also, the author's experience may tell her that fourth grade children can pick out the middle note to play from a series of chords printed, piano-wise, on a single staff. But one wonders.

The Book of the Dolmetsch Descant Recorder is included in the series, *Music for Recorders*, edited by Benjamin Britten and Imogen Holst. It contains a note on breathing by Peter Pears, as well as advice by Carl Dolmetsch on the care of the recorder and the use of the thumb for sustained high notes. With such an illustrious array of sponsors one expects what one finds—a carefully planned, step by step method at a high musical and pedagogical level. Though it is immensely compressed (21 lessons in 36 pages), it is very thorough, and includes, as well as full instruction in the playing of the C recorders, an astonishingly complete course in the rudiments of music. The latter is all put into square brackets in each lesson so that it may be omitted by those already adequately informed in this area.

Some aspects of the order of presentation are fairly exceptional. The first nine lessons are devoted to notes entirely in the key of C, including the highest D, and special emphasis in Lessons 9 and 10 is placed on the top register. Lessons 10 and 11 explain the sharp scales through B Major, thus introducing A# before Bb. Lessons 12 and 13 present the flat scales through Ab Major, with an Eb given as the very highest note playable on the descant recorder. Minor scales and chromatics are demonstrated later. It is pleasant to observe that no alternate fingerings are suggested until Lesson 20 where they are described for the purpose of ornamentation only.

Special features include a few excellent photographs, illustrating correct and incorrect ways of holding the instrument and the danger of shading holes not in use. The course in rudiments is coordinated closely with practical aspects of recorder fingering, as, for example, when the changes in the fingering series (B-C and E-F) are shown to come where there are semitones. There are, also, excellent exercises in the connection of new notes with familiar ones.

In the face of so much value, it is sad to have to say that any user of this book in the United States will have to surmount the difficulty of translating semibreves, minims and crotchets into whole notes, half notes and quarters. The final chapter takes the trouble to note that the descant recorder in America is a soprano and the treble an alto. If the author considered American students to that extent, why then does she explain only, for example, that six semiquavers equal a dotted crotchet? One may also question the syllable "Te" for tonguing and the somewhat indefinite manner of teaching staccato. ("The note must be detached with marked energy.")

The music used after Lesson 10 is very fine, offering some of the most admirable British folk tunes as well as melodies of leading English composers from John Blow to Benjamin Britten. Bach, Handel, Lully, and

Rameau are lightly represented. Previous to that however, it appears that the author has supplied her own examples, an unnecessary expedient if a more international viewpoint were adopted. Still, they are good examples, and what book for beginners does not require quantities of supplementary material? There is no ensemble music in the book.

The other two books on our list are intended to follow or to supplement the later stages of beginning instruction. The value of Stephanie Champion's *Simple Duets and Trios for Recorders in various combinations* is a matter of taste. The book provides pleasant material for intermediate players. Some, however, will find the small notes inserted for altos as alternates in playing soprano parts (or vice versa) very distracting. For others they will achieve the author's intention of increasing the book's flexibility.

Come the Recorders contains good consort material for fairly advanced children and advancing adults. One half of the arrangements are of English folk tunes, including some beautiful ones not otherwise readily available to recorder players. Several settings by Mr. McLain of English nursery rhymes are almost more like the folk songs than the originals are! The short pieces by Bach and other composers are very playable. The great variety of combinations employed suggests special as well as general uses. Individuals in a group might work out duets and trios to perform for the others. Teachers may welcome the book for those occasions when storms or viruses have reduced the usual complement of their classes. But it is they who will have to provide breath marks and indications for articulation and tempo.

—Katherine Bowers

ANTONIO VIVALDI: Concerto in C Major for Piccolo or Flute or Soprano Recorder and Piano. Piano reduction by Yury Arbatsky. New York, McGinnis & Marx, 1960.

In an age dominated by the violin, Vivaldi's use of wind instruments was remarkable, as witness for example, his 38 concertos for bassoon. In this category fall the brilliant 3 concertos for "flautino," the term used by both Pincherle and Rinaldi, the leading Vivaldi authorities, and presumably also by the composer. In the splendid Ricordi edition of Vivaldi's works, the instrument is called "ottavino," which is the standard Italian name for our "piccolo." Yet, as with some other instruments named by Vivaldi, it is not absolutely clear what his "flautino" was. It is easier to state what it was not, and this is of import to recorder-playing readers: the range (written c' to f''', but sounding an octave higher) and character of the writing, with brilliant passage work, wide leaps, and rapid arpeggios, clearly indicate that Vivaldi did not have either the recorder or flageolet in mind. Rather, an octave transverse flute (our piccolo)

seems to be the likely choice; yet flute historians tell us that the octave transverse flute did not appear on the scene until the second half of the 18th century, whereas Vivaldi died in 1741! And how to account for that low c'? Did Vivaldi have available a virtuoso flutist who owned one of the very first piccolos, which was further distinguished by being equipped with a c' foot-key?

In the late 18th and 19th centuries publishers frequently listed music as for "violin or flute," with the idea of increasing its potential market. Vivaldi himself published his Opus 13 sonatas, "Il Pastor Fido," as being suitable for "la Musette, Viele, Flûte, Hautbois, Violin." This C Major Concerto is simply not playable on the soprano recorder, however, and the reviewer is at a total loss to explain how the publisher, highly knowledgeable on matters regarding musical instruments, could specify it as an alternate instrument. A little editing makes it "playable," if unidiomatic, on the alto or sopranino, but players who can bring off the first movement effectively are few indeed! For piccolo and flute-players, however, the music is a useful addition to the sparse literature for solo piccolo.

In the original version with strings and cembalo (c.f. Ricordi edition score, vol. 110) the soloist can take an occasional breather during the tuttis. The present version, though, offers the soloist not a single measure's rest throughout the entire concerto, and page turns thus present a difficulty. The piano accompaniment is an accurate reduction of the string parts, but, as frequently happens with such transcriptions, it is not especially pianistic. The music is clearly printed on good paper.

In his earlier publications, such as his excellent edition of Vivaldi's G minor Sonata, Op. 13, No. 6, Josef Marx included interesting and informative notes regarding the music and its performance. This reviewer would be grateful if he would resume this practice in future editions.

—Dale S. Higbee

Josef Marx replies to Dr. Dale Higbee's Review of the Vivaldi Concerto in C Major.

Herb Kellman used to stop by my tax-deductible emporium and submit my Moeck recorders (adv.) to rigorous examinations. He had worked out some sort of piano-tuner's lick which covered all keys around the circle of fifths with one swift blow; if a recorder could not maneuver that in perfect tuning he considered it worthless. Then I published the Bach Canonic Trio (adv.) and suggested that it be played on two tenors. There was Herb (and many other recorder players with him) objecting strenuously that it could not be played on tenor because it had a C#-D in it! In Dr. Higbee's review we find the same approach: because the Vivaldi Concerto calls for unusual chromatic combinations and much third octave movement "it cannot be

Quartets
(ungated)

played" on the soprano and the player would have to alternate (for which there is no time) with the sopranino. When I read this I felt an awful fool for having published the thing. Then I got out my little Moeck soprano (adv.) and tried it. It sounded terrible. But I am no recorder player. I can vouch for the fact, however, that I can produce every note and every passage called for in the Vivaldi Concerto except one prolonged c''-d'' trill in the last movement. In this case I would trill with the b below; but I would not dismiss a brilliant virtuoso piece which seems quite likely to have been conceived for the soprano recorder because of one trill. That the piece to be played up to tempo requires a professional technique is another matter. My superficial knowledge of old instruments also rules out the Vivaldi C Minor Oboe Sonata as "unplayable" on a two-keyed oboe, the Bach flute sonatas as "unplayable" on a one-keyed flute, and the Mozart horn duets as being "too high" for the French horn (they were therefore published in the *Complete Works* as being "meant" for the basset-horn!!!). Can we thus rule out all of this literature and make like it didn't really happen?

There are many arguments against the sopranino being the intended instrument. Of the three flautino concerti, two are in C and they feel most natural on a C pipe. The low c which occurs twice, however, is no argument against the sopranino since it is used only at the end of the tutti and can therefore be left out by



the soloist. This is not apparent from the piano reduction.

As to the matter of my learned prefaces, Dr. Higbee's plea is easily answered. To print prefaces costs money. Recorder players are generally outraged if a piece of music costs more than 30¢, and develop an uncanny sales resistance. Prefaces would not only add to my costs but also keep people from buying the music. Both situations have, unfortunately, to be avoided. It is therefore better to keep the costs down and to make the music at least available, even if "it can't be played."

Summer 1960 Mozart
Fugue SATT
Hargail (1958)

J. S. BACH: *Four Chorale Preludes* arr. by Dom Gregory Murray for Recorder Quartet. London, Oxford University Press, 1959.

J. S. BACH: *Two Fugues* arr. by M. Kolinski. New York, Hargail Press, 1958.

W. A. MOZART: *Fugue for Recorder Quartet* arr. by M. Kolinski. New York, Hargail Press, 1958.

Of the four beautiful Bach organ chorales transcribed by Murray, the first and third are from the "Orgelbüchlein"; the other two belong to no particular collection. They are arranged for conventional SATB, but in Chorales 1, 3, and 4 the top line can be played almost as easily on the alto, reading up an octave. Retaining the original keys, the editor must resort to frequent distortions of the melodic line by means of octave transpositions.

Kolinski has avoided this difficulty by transposing his selections into whatever keys seemed best suited to the recorders. The famous C minor fugue from the first book of the "Well-tempered Clavier" and the lesser known F major fugue from the same collection appear in A minor and C major respectively, both arranged for SAT recorders. It is to be expected that many players will have imagination enough to disregard the transcriber's stereotyped and often inappropriate phrasing indications.

Wolfgang Amadeus Mozart, as is well known, went through a period of intense interest in the music of Bach. Out of his admiration for the earlier composer, Mozart wrote, among other strict contrapuntal works, a *Fugue in G Minor for Piano, Four Hands*. It is presented here (transposed into A minor) in a version for SATT, so that now recorder players may discover, as pianists already have, that this fugue, far from being merely a contrapuntal exercise by one composer in the manner of another, is an elegant and satisfying piece of music, harmonically post-Baroque and sometimes distinctively Mozartian. It is regrettable that the transcriber chose a high choir of recorders, subverting both the requirements of the work (which used the depths of the piano) and those of the mounting number of bass recorder players. Parts are provided.

These transcriptions should prove to be a valuable addition to *Hausmusik* literature; but it is doubtful that anyone will want to perform them in public, since the works do sound better in their original instrumentation.

Neither Mr. Kolinski nor Mr. Murray finds it necessary to state his sources. This reviewer feels strongly that players have a right to know when they are playing transcriptions and to be able to check their sources without first becoming detectives.

—Paul Jordan

With considerable embarrassment the Publications Editor admits to having submitted the same edition to two different reviewers. With apologies to both Dr. Loeb and Miss Smith, as well as to our readers, I have decided to follow the only sensible course—to print both reviews.

B. K.

J. C. PEPUSCH: *Quintet in F for 2 Treble Recorders, 2 Violins and Piano, Arr. by Thurston Dart.*

GIUSEPPE SAMMARTINI: *Concerto in F for Descant Recorder and Piano, Arr. by Johannes Brinckmann & Wilhelm Mohr. London, Schott and Co. Ltd.; USA, Associated Music Publishers, New York.*

Pepusch is best known in our century as the arranger of John Gay's "The Beggar's Opera," but recorder players are acquainted with much of his chamber music for their instrument. The *Quintet in F*, originally called "Sonata A Due Flauti & Due Violini & Basso," is a particularly interesting and useful addition to the published repertory. In style and texture this sonata is reminiscent of the sonata for two pairs of alto recorders and bass by Pepusch's contemporary, Paisible. In the present sonata a pair of recorders is opposed by a pair of violins. The result is a sort of double double concerto, with the strings as active as the recorders. This composition has considerable musical merit; it poses few technical problems, but does provide a considerable challenge for the serious ensemble player. In public performance it will undoubtedly enhance the recorder's reputation as a serious musical instrument. The editor's suggestion that tenor recorders be substituted for violins is reasonably acceptable due to the antiphonal character of the writing. The figured bass has been tastefully worked out by the renowned editor of this sonata, Thurston Dart.

Sammartini belongs to that generation of Italian composers halfway between the Baroque and the Classical periods. His style is not too grateful for the recorder, particularly the soprano. The *Concerto in F* is pleasant enough, but it is not likely to make the string players sit up and take notice of the recorder as a worthwhile ensemble instrument with a substantial repertory of its own. Of moderate difficulty, this little concerto can provide some charming hours for the player, however. The review copy consisted of a recorder part and a piano reduction of the string parts. It is recommended that the piano reduction be used in rehearsal only, as it will easily overbalance the solo part, and should in no sense be considered a worked-out basso continuo.

—Arthur L. Loeb

BENEDETTO MARCELLO (1686-1739): *Sonata in Bb for Flute (or Treble Recorder) or Violin. Ed. by William Pearson. Oxford Univ. Press, 1957.*

JEAN BAPTISTE L'OEILLET DE GANT (Recent authorities give 1680 or 1688-1730 instead of the 1653-1728 printed on the cover of this edition): *Sonata in Bb, Opus III no. 9, for Alto Recorder and Continuo. Ed. by Hugo Ruf. G. Ricordi & Co. 1957.*

J. C. PEPUSCH (1667-1752): *Quintet in F for 2 Treble Recorders, 2 Violins and Continuo. Ed. by Thurston Dart. Schott & Co. 1959.*

DANIEL PURCELL (1660-1717): *Sonata for Flute and Bass. Ed. by Joseph Slater. Oxford Univ. Press 1926.*

Of the four Sonatas the least interesting is the Marcello which might well have been tossed off to please a performing friend. Its four movements, a Largo, an Allegro, another short Largo, and finally a paired Gavotta-Minuetto, not only offer no surprises but frequently allow the listener to anticipate without much zest what they are about to say. They remind us that although Marcello wrote a great deal of music he was by profession a lawyer and diplomat, only by avocation a poet and musician, and that even as a composer his chief fame rests on vocal works which greatly outnumber his instrumental ones.

Though not distinctive music it is agreeable and well-suited to the alto recorder. No explanation of editorial practice is furnished but presumably the editor has provided the suitable dynamic and tonguing suggestions and has interpreted the straight-forward harmonies from an unfigured bass. Occasionally one wishes that the continuo part would depart from the faithfully repeated sequence patterns or would contribute some rhythmic impetus of its own, as for example in the Allegro where it could counteract the stop-start punctuation of two-measure phrases, but on the whole the continuo is appropriate and a good balance for the solo part. It is a pity that the editor did not see fit to suggest a few ornaments in places like the cadence of the slow third movement where such decoration could add to the effectiveness of the piece without making undue demands on the average player.

The L'Oeillet Sonata, likewise in four movements — Largo, Allegro, Sarabande and Giga, is from the third of four sets of twelve sonatas for flute and bass, apparently composed within a fairly short period since all were published within ten years. Quality does not match quantity and this sonata is, on the whole, rather ordinary. The first movement is the least satisfying, insisting

as it does on a single motif and a series of sequences. The piece lies well for alto recorder and both the Allegro and the Giga offer useful exercise in dexterity. In addition to the flute part a separate part for the violoncello seguente is thoughtfully provided.

The foreword indicates that the editor has been faithful to the original edition; without violating this fidelity he might well have allowed himself a little more freedom. More interesting movement in the continuo and discreet addition of suggested ornament in the flute part could do much to create the sense of growth and climax which is conspicuously absent here. Except for a trill at all cadences with a dotted-note pattern the editor limits himself to a very few instances of embellishment including one decorated phrase in the first movement and a single grace-note in the Giga, both of which are as curious in their arbitrary inclusion as is the exclusion of any ornament at all in the Sarabande. It seems likely that the shift of register in measure 17 of the Allegro is a copyist's or printer's carelessness rather than the composer's intention and an alternative high B \flat in editorial brackets, would be helpful.

Pepusch, born in Berlin, went to London at the turn of the century only twelve years before Handel, and, like his fellow-countryman, wrote music for all sorts of occasions though he is probably best remembered for his contribution to "The Beggar's Opera" and his interest in performing 16th century music. Like Marcello and L'Oeillet his acquaintance with the Corelli Sonatas (of which he published an edition) is here reflected in the arrangement of the four movements — Largo, Allegro, Adagio, and Presto, as well as in various structural procedures. Mr. Dart's edition is based on a manuscript score. Since it is not otherwise identified I presume it is neither the Sinfonia nor one of the twelve sonatas scored for two flutes (traverso), two violins and basso continuo. The range of the upper parts is clearly appropriate for alto recorders and although a contrast of tone color is perhaps preferable, the violin parts are, as indicated entirely feasible for tenor recorders.

In addition to useful suggestions regarding dynamics, graces, and tonguing, the editor has supplied a simple but effective continuo part which, unlike the bass realizations of the Marcello and L'Oeillet sonatas, provides linear and rhythmic interest of its own. Not only does it contribute to the effect of the music but it gives the keyboard player the pleasure of real participation in ensemble performance. Pepusch was himself an organist but I question the editor's suggestion of an organ in place of harpsichord or piano for this part. Although interest is evenly divided between string and wind parts there are never more than three real lines and, with a few minor adjustments, the piece could be performed as a trio if five players were not available. Separate parts

are provided, including one for the violoncello seguente. This is pleasant music and a welcome addition to the repertoire for recorder chamber-groups.

Like his brother Henry, Daniel Purcell was a prolific composer. He was highly regarded by his contemporaries and although his achievement will never be ranked with that of Henry Purcell he too wrote some very attractive music of which this is an engaging sample. No source is acknowledged for this edition.

Unfortunately the continuo realization supplied by the editor detracts more than it adds to one's pleasure in the piece. The harmonies often appear to contradict the implications of the bass (as, for example, in the final four measures of the piece), suspended dissonance in the flute part is often defeated by too early resolution in the continuo, and the piano part generally lacks style. The copious slur-marks are for the most part helpful although here too the editor occasionally appears to contradict the intention of the composer. The suggested octave shifts for the repetition of two or three phrases are of course effective for the transverse flute but are out of range for the alto recorder. Apart from this the music is well-suited to the recorder and its variety of figures, including both the dotted rhythms and the trumpet-like motifs favored also by Henry Purcell, offer the performer good exercise as well as musical pleasure.

—Gertrude Parker Smith

HEINRICH ALBERT (1694-1651): "Rise, My Soul, and Praise God's Kindness." Ed. Richard Peek. St. Louis, Mo., Concordia Publishing House, 1959.

It is regrettable that the tenor recorder with its full, rich tone lacks an original literature. Publishers often suggest substituting the tenor for the soprano, but the two instruments differ considerably in character, responsiveness and practical range. Some music for flute, oboe or violin goes well on the tenor, and vocal music also affords a source worth investigating.

This beautiful aria by the cousin of Heinrich Schütz may also be found in the *Historical Anthology of Music*, Vol. II, No. 205, Cambridge, Mass.: Harvard University Press, 1950. Concordia's edition, however, supplies a more imaginative continuo realization, and includes an English translation of the German text. The sinfonia (a short instrumental ritornello) can be played on flute, violin or recorder, and it goes well on the tenor recorder. The vocal line would also make a fine tenor solo, especially as a prelude in a church service. In a performance with voice, instrument and keyboard the section for instrument and keyboard alone can be played on an alto krumphorn, since the range is only g' - g'''. The range of the voice part is c' - f'.

—Dale S. Higbee

BACH FOR UNACCOMPANIED RECORDER. Ed. by Franco Crepax. Milan, G. Ricordi & Co., 1957.

ALESSANDRO SCARLATTI: Suite for Recorders (Four Movements from "Twelve Concertos" 1715). Ed. by Anton Winkler. New York, G. Schirmer, Inc., 1959.

HENRY PURCELL: Pieces for Trio (SSA). Arr. by Gerd Ochs (Zeitschrift für Spiel-musik 243). Celle, Hermann Moeck (U. S., Magnamusic Distributors), 1959.

The Bach pieces are excellent study material of the highest quality which should stimulate every Bach enthusiast to practice with fervor and strive for perfection. It is also recommended (although not for beginners) for performances where no accompanist is available or desired. Even "advanced" players will find it quite a challenge.

The pieces were taken from Bach's Suites for unaccompanied cello and fall into the same class as the Partitas for unaccompanied violin and the Sonata for unaccompanied flute. (The latter is published in an arrangement for alto recorder by Carl Dolmetsch, and was reviewed in THE AMERICAN RECORDER, Vol. 1, No. 1, page 19.) I find, however, that the flute Sonata is less suitable for the recorder than these selections.

The collection consists of two Minuets, Giga, Preludio, Sarabanda and three Bourrées, with the Preludio presenting the greatest difficulties. The editor provides breath marks only at the beginning of the piece, but not toward the middle, where they are most necessary. (Obviously a breath mark could be inserted after the fifth note in measure 25, after the first note in measure 30, and before the last three notes of measures 33 and 36.

In the first Minuet one might object to the eighth-note rests in measures 18 and 20. The following change would preserve the eighth-note motion of the original: in measure 18 play B before C; in measure 20 play C# before D.

The editor of the Scarlatti suite has taken several movements of the Concerti Grossi and combined them in a suite for recorders. We welcome new publications for large groups of recorders and we congratulate G. Schirmer for publishing suitable ensemble music. The excellent printing and generous size also deserve comment. I feel, however, that Concerti Grossi, if arranged for recorders, should emphasize the lower instruments rather than the shrill sopranos, and it is regrettable that the continuo, which is so vital to the music of the baroque period, has been omitted. Therefore the "optional" bass of this edition is really most necessary. Five recorders will imitate only feebly the strength and vigor of the original Concerti Grossi.

Although ten Purcell selections are listed, there are actually only nine since the "Trumpet Tune" (No. 9) is the same as "Air" (No. 2). The music was taken from Purcell's keyboard works and from his opera "Dioclesian." Three of the pieces, Air, Rigadoon, and Menuet, are quite familiar; two of them, March and Sarabande, are rather idiomatic keyboard music and awkward as recorder trios. The rest, however, are suitable and good fun.

—Friedrich von Huene

FLORENTIO MASCHERA: Canzona Seconda (La Martinenga), RMS 890. Canzona Quarta, RMS 892. SSAT. Arr. Margaret and Francis Grubb.

MICHAEL EAST: Three Fancies, SST, RMS 910. Arr. Nathalie Dolmetsch. London, Schott & Co. Ltd., 1958.

The two Canzone of Florentio Maschera present a problem of balance in performance that is common to much of the contrapuntal music "arranged" for recorders.* Soprano recorder I seems so much brighter, because of his generally higher tessitura, than do his groggy cohorts, Soprano II, alto, and tenor. A performance with a bass recorder playing the tenor part, a tenor playing the treble part, and a treble playing the descant II one octave higher produces a much more satisfactory balance; but this presupposes the availability not only of a bass recorder, but one with a good high E. Perhaps the best solution would be this combination but with the pieces played down one tone from where they appear in this edition.

Maschera's music is pleasant but hardly profound. The subtitle of the *Canzona Seconda*, "La Martinenga," suggests that it was dedicated to Giulio Cesare Martinengo who was maestro at St. Mark's just before Claudio Monteverdi.

Michael East's "Fifth Set of Books" (1618) contains twenty three-part compositions which, even though described as "apt for viols and voices", appear with fancy titles, but no texts. This poses no problem, of course, to the instrumental performer. The three that Nathalie Dolmetsch includes in the present edition are works of felicity and charm, and call for but a modest technical proficiency. The edition, in playing score, is intended primarily for viols (there are no tonguing indications). It does, however, contain a separate part in treble clef for tenor recorder. One error to be noted occurs in "Stay yet a while," treble recorder I, bar 37, where D would seem to be a misprint for E.

—Colin Sterne

*I suspect that "arranged" includes, in the present instance, a transposition of the original up a perfect fifth.

EDITORIAL

(continued from page 2)

all members of the chapters of ARS be members of the national Society was discussed. The odd situation of the ARS at the present time is that many of its chapters include in their membership, and even among their officers, a considerable quota who are not members of the American Recorder Society. In fact in some chapters there are more non-members than members of ARS! We know of no other national organization that allows this. The situation seems to have come about because of a vagueness in the wording of the By-Laws, which states that "any six or more members of the American Recorder Society may form a chapter," but makes no requirement that additional chapter members must join the Society. It is felt very strongly by the national board that all chapter members *must* be members of the ARS, but no major decision of this kind could be made by the small number present and voting at the annual meeting. We are also aware that there is strong opposition from some of the chapters. A small committee headed by Vice President Glassgold was therefore appointed to draw up an amendment to the By-Laws, and to present this amendment to the Executive Board. Finally, a special meeting of the membership will be called to consider it. *No action will be taken*, however, until the proposed amendment to the By-Laws is presented to the entire membership for a vote. All members and chapters of the ARS are strongly urged to consider their feelings as to whether such a requirement is fair, and to make their feelings known to the Executive Board at such time as the amendment is presented to the national body. We do feel, as we have said so many times before, that the \$2.50 annual fee for national membership is really not too much to ask, and that the Society would be very much strengthened by a unified membership.

Mr. Glassgold's committee will work this Summer also on suggestions for democratizing the organization, on the formation of an administrative board for the New York Chapter and re-distribution of duties of national officers, and on a plan for the workshops discussed above.

There is still much to be done by, for and through the ARS. At the end of a year with a new President, new Executive Board, new Officers, new By-Laws, new magazine, new chapters and many new members, the present state of growth and activity of the American Recorder Society seems to be like that of an adolescent child, sometimes stumbling but always full of energy and many strong opinions. Let us hope that the years of maturity will be as exciting and productive.

— Martha Bixler

RECORD REVIEWS

PLAY ALONG WITH US. Music from The Beggar's Opera. The Handel Recorder Consort. Capricorn Records, Cap. 9051.

Recently we reviewed the first record in this series put out by the Recorder Shop in Los Angeles. With a few reservations, the review was quite favorable. One of the points made in the review was that the music was too simple for any but beginning players to play along with. This second recording has a little more "meat" to it, and should interest most players past the very beginning stages. Another objection to the first recording was in the imbalance in the consort sound and the sameness of sound of recorders alone. Happily, in the second recording the balance is fine and viola da gamba and harpsichord are used as additional tone colors to the recorders.

The music is from the eternally popular *Beggar's Opera*, and I'm sure most players will enjoy playing it. The settings are by Arthur Stilwell and are very pleasant and interesting to play. As mentioned before, recording balance, surfaces, and recorded sound are good.

As in the first recording all the music is provided, and all the parts are played. The recorder player may play along with any part as the fancy strikes him, or may sit back and listen to the lovely music.

The first recording in this series was conditionally recommended; this one I think, can be recommended unconditionally.

*MUSIC OF GEORG PHILIPP TELEMANN
The Manhattan Recorder Consort. Classic Editions, CE 1046.*

This is a wonderful, wonderful record!! The playing by the members of the Manhattan Recorder Consort, LaNoue Davenport, Martha Bixler, Shelley Gruskin, and Grace Feldman, with guest artist Martha Blackman, is just about perfect, both technically and stylistically. These fine performances strike very close to this recorder player's heart, because he has struggled with these pieces himself. I'm sure most recorder players have tried the Telemann sonatas for two altos alone. Davenport and Bixler give the Sonata in C Major, from this group, a musical and idiomatic performance. The Trio Sonata in F Major, originally for alto recorder, oboe and continuo, is here played with flute replacing the oboe. Davenport on the recorder and Gruskin on the flute have so matched their performances that one might think it is one person playing both parts. This is what one means by a stylistically integrated performance.

Very dear to the hearts of all players of the soprano recorder is the set of Six Partitas from the "Kleine

Kammermusik." Davenport, accompanied by Bixler, gives a stunning performance (with some cuts) of the fifth Partita in E Minor. One could spend many profitable hours studying the very fluent and graceful ornamentations that Davenport plays in this piece, and indeed on all the pieces in this recording.

The remaining two pieces on this record feature the well known viola da gamba player Martha Blackman. The first of these is the virtuosic Sonata in D Major for viola da gamba unaccompanied. The other piece is the Trio Sonata in F Major for recorder, viola da gamba and continuo. Both of these pieces are given top notch performances, in keeping with the high level of playing on this record.

The technical aspects of this recording are on the high modern level we expect today. The surfaces are quiet; the viola da gamba and the harpsichord sound very lifelike. From all viewpoints this record can be very highly recommended, both for having and giving.

—Marvin Rosenberg

BOOK REVIEW

HILDEMARIE PETER: The Recorder, its Tradition and its Tasks. Berlin, Robert Lienau, 1953. Translated by Stanley Godman.

This little book should be a most valuable addition to any recorder player's library. Obviously written for the serious student, it gives concentrated information concerning various aspects of the instrument.

The first section deals with the recorder's structural and acoustical principles. A chart lists the various materials used to build recorders with their specific gravity, elasticity and degrees of hardness. Another chart describes recorder fingering from the early 16th century to the 20th. Dr. Peter delves into some early recorder tutors and extracts from them assorted trill fingerings. The author seems less familiar with "English" fingering for she has made a few errors in the 20th century chart.

The second chapter with its extensive treatment of technique, articulation and ornamentation is the most valuable of the book. Quoting from early sources, she analyzes stress on syllables such as given by Virdung, Ganassi, Hotteterre, Quantz and others. Some of this might be confusing; whether to play te-ke, te-re, te-le, ti-ri, di-ri, tü-rü, dü-rü etc. might seem to be hair-splitting. But it isn't; it shows how concerned the early masters were with proper playing. When students try these syllables, they will find that they have been unconsciously doing just that, and with control and organization will realize how practical it is. In the summing up of this section Dr. Peter wisely stresses the fact that an approach to articulation depends strongly on the period of the music.

A discussion of the basic problem of ornamentation that follows, though difficult reading, might well be the reason for owning this book. The differences between free and arbitrary ornamentation in early music are treated in eighteen detailed pages. Over twenty authors are quoted, covering three centuries. With all examples given from original sources one can appreciate the scholarship involved in gathering and sifting this data. If the reader becomes a bit bewildered by the maze of concentrated material, he can turn to the excellent charts at the end of the chapter. One deals with free embellishments of intervals, short phrases and cadences from C. Paumann (1450) to J. J. Quantz (1752). The other lists specific ornaments up to Leopold Mozart (1756).

The third chapter dealing with the recorder's place in the musical picture of the 15th to the 18th centuries provides an excellent short history of the instrument as related to music of its time. It is important to know the status of music at various periods, what place the recorder held amidst other instruments, in what combinations it was used. This subject cannot be completely covered in one chapter, but the overall picture is well defined. Quotations as well as descriptions of instruments in paintings give a clear idea of how the recorder was used. This is much needed for music up to the 17th century, for until then little indication was given as to what instruments could be used in groups.

Extensive descriptions of instrumental groups of the 17th and early 18th centuries follow, showing the importance of the recorder as used in consort and solo performance. This leads to the peak of the early recorder's history, ending with Bach, Handel and Telemann. Some readers will take issue with Dr. Peter's statement on Telemann's works which, she says, "never go very deep." But this writer agrees with her.

The last chapter entitled "The Recorder in the Present" is the weakest in the book. Written in 1953, it should have been brought up to date. The author's knowledge of the recorder movement outside of Germany, Holland and Great Britain is superficial. The only (and well deserved) mention of a contribution to the recorder in America is Erich Katz' "Recorder Playing." Happily the American Recorder Society is mentioned. Recorder methods, the recorder in contemporary music, its use in schools, in the home and in amateur and professional groups are thoroughly treated. None of this, one hopes, is new to readers of this review, nor is the advice too timely. There is a certain earnestness and even naïveté in these last pages that is touching. In her last paragraph one feels that Dr. Peter, besides being a dedicated scholar, is also a true and sincere enthusiast of the recorder.

—Suzanne Bloch

CHAPTER NEWS



• AUSTIN, TEXAS

The Austin Chapter held its May 21 meeting at the Episcopal Theological Seminary of the Southwest. The meeting was opened with an instructional period by our Musical Director, Jervis Underwood. Since most of our members are amateur musicians and many of them are beginners on the recorder, this portion of the meeting has proved to be extremely valuable and interesting. This lesson was devoted to rhythm, with illustrative examples played by the entire group.

The business meeting followed, including installation of the officers for the coming year: Don Morgan, President; Jervis Underwood, Musical Director; David Hinshaw, Program Chairman; Erna Pearson, Secretary; and Jo Alys Downs, Librarian. The program for this meeting began with Julian Wright singing his own ballad-like setting of E. E. Cummings' "All in Green Went My Love Riding," accompanied by a recorder quartet. Jervis Underwood then played Handel's Sonata No. 7 in A Minor and Godfrey Finger's Sonata in F, both with virginal accompaniment. Refreshments closed the meeting.

The members of the Chapter have been actively bringing the recorder to the public in Austin. The Wednesday Morning Music Club was treated to Joe Castle's Barcarolle for alto recorder and guitar on May 18. Our "biggest" undertaking was to participate in the ninth annual Junior High School Music Festival at their concert on May 20. A consort of eight members of the Chapter, directed by Mr. Underwood, played our Chapter's birthday music, Little Suite for Recorders by Forrest Goodenough. The consort, extended by Mr. Underwood, then joined the 750-voice chorus in a presentation of Ernest Wells' "A Joyous Carol." Although the concert was presented in the large Municipal Auditorium, the recorders came out surprisingly well, even to the extent of being heard at the rear of the auditorium in the choral selection.

On June 22, Mr. and Mrs. Jervis Underwood and Mr. and Mrs. Lloyd Farrar were honored at an informal reception given by the Chapter members at the home of Mr. and Mrs. Don Morgan. Mr. Underwood, our Musical Director, and Mr. Farrar, our former program chairman, were presented scrolls of appreciation for the work they have done during the first year of our Chapter. Miss Jo Alys Downs illuminated and illustrated the scrolls. A champagne buffet was served some 30 members, and impromptu music followed, including numbers on recorders, virginal, clavichord, viola da gamba, lute, and baroque one-keyed flute. This last instrument was brought by our "most faithful" member, Lt. John McCann, who travels all the way from Ft. Sill, Oklahoma, to participate with our group.

—ERNA PEARSON, *Secretary*

• BOSTON, MASS.

During the Spring the Boston Chapter continued with its regular meetings described in the last report. Concerts in which members participated were plentiful, and there have been increasing requests for performances by small groups. On July 9, five or six members of the Chapter will play at Ponkapoag, a summer camp of the Appalachian Mountain Club. This is a "repeat" performance, last year's program having been very successful—a combination of formal playing and informal, general singing with recorders as accompaniment.

A new venture that is only beginning to get underway is the

commencement of a library. It is planned that music from this library will be loaned to consorts.

Three meetings are planned for the summer. These are held in the homes of members, and usually all play together. These meetings have been very popular, the attendance being anywhere from fifteen to thirty. A leader is chosen for each meeting.

—MORNA E. CRAWFORD, *Corresponding Secretary*

• BUFFALO, N. Y.

From the Buffalo *Courier-Express*, May 24, 1960: "Music of the past was relished by a good-sized audience in Unitarian Hall Monday night. The Buffalo Recorder Consort presented their annual recital with a dozen players directed by Raymond F. Glover. Various combinations of soprano, alto, tenor, and bass recorders made interesting listening with the sweet, unsullied tones of the baroque instruments working in formal suites, modes, and Elizabethan song settings."

The Buffalo Chapter concluded a busy year with two outstanding events. On April 22, some of the members had the great pleasure of meeting Suzanne Bloch at a luncheon, after which she conducted a master class for the members. All who were able to attend received much of value from Miss Bloch's criticisms and suggestions, and came away inspired with fresh enthusiasm.

On May 23 the Buffalo Recorder Consort presented their annual public concert under the direction of Raymond Glover. After the concert an informal chapter meeting was held over coffee and tentative plans made for a formal meeting in the autumn.

Incidentally, we found that the cheerful little Scherzo for four recorders by Benjamin Britten (Boosey and Hawkes, RP 1) makes a very effective finale to a concert, besides being fun to play and fun to hear at any time.

—ALICE SPRAGUE, *Secretary*

• CHICAGO, ILL.

News from the Chicago Chapter includes a complete outline of meetings since February with a list of performers and the music played. Of particular interest was the appearance of junior pupils of Mrs. Joy Johnson at the March meeting, the program by members of the visiting Milwaukee Chapter at the April meeting, which included works of Haydn and Ravel arranged for recorder and piano, and the annual concert May 14. Featured soloists were Sam Lesner, Diana Faidy, Dr. Carl Vidor, Viola Magnuson, Kay Bowers, William Bowers, Hal Slover, Duane Miller, Milton Yusem, Carol Yusem, Rachel Grosz, Yvonne Bullis, George Schumann. Performing consorts were the Hyde Park Recorder Consort under the direction of Gretel Dunsing, and the Friday Night Consort under the direction of Kay Bowers.

At the annual meeting of the Chicago Chapter Yvonne Bullis was elected President for 1960-61, and Esther Olson was made chapter representative. Group playing at this meeting was conducted by Harriet Lejeune, Director of the North Shore Suburban Chapter of ARS.

● COOPERSTOWN, N. Y.

One of the intriguing problems for the Cooperstown Chapter at the moment lies in our lack of knowledge about our own members. Since we are an outpost far from urban culture and since we are situated in a lovely but tiny village in central New York, our local nucleus is small. We have a few Chapter members and a number of other recorder players who meet with us but who have not yet become members of the American Recorder Society. However, we have combed the hills for other interested recorder players for some distance around, and have built up a mailing list for quite frequent letters that go out to folks as much as ninety miles away—people who like us have no city society to join or attend. In one such letter we encouraged such people to join the American Recorder Society and, if they cared, to indicate that they were members of our Cooperstown Chapter. We have discovered that some actually have! But the national membership list hasn't come out yet, and we don't yet know how many there may be.

Our first Recorder Open House (an all-day Saturday session to which we customarily invite all the people on our Chapter mailing list) was held May 21 in the Presbyterian Church of Cooperstown. Our local people supported it well and we were blessed by a trio from Glens Falls, who started out at seven in the morning in order to be with us at ten. Maurice Whitney, supervisor of music in the Glens Falls schools and organist and choir director, brought along some sprightly compositions of his own (soon to be published, I think and hope) that we sight-read first and then dug into with determination because they were so pleasant.

The second Open House will be held on Saturday, July 23, from 10 a.m. to 4 p.m., with a picnic lunch to keep body and soul together at the noon hour. We would be happy to welcome any one from any distance. The playing is non-professional but enthusiastic.

A third Open House is planned for early September. The place is always the Presbyterian Church in Cooperstown, and a card asking for more information about the exact date and time will bring this data back to anyone desirous of it.

Our small consort meets regularly every week and our larger group, ranging from nine to a baker's dozen, at least once every two weeks. Two of our members will be attending Dushkin's Music Camp in Weston, Vermont this August. All of which adds up to an infant Chapter that is busy growing.

Perhaps someone else would be interested in a gimmick we have discovered (and for which there is no copyright). Extended playing of our tenors without support wore us out. We decided it wasn't just because we were old and feeble, but that it might be proper to work something out. So we bought the ring base for a clarinet music lyre at a local music store for practically nothing, got a little steel screw-eye for even less, packed the threaded hole where the lyre would normally be seated with toothpick scraps, and screwed the eye into it. Result—an amazingly acceptable and presentable gadget to use with a neckcord that not only keeps our thumbs from aching, but increases the dexterity of all the rest of the fingers. Anyone else is welcome to the idea.

—RICHARD P. WELD, *Secretary*

● MEMPHIS, TENN.

On the night of April 11, five of us were invited as guest performers to the regular meeting of the Memphis Chapter of the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America. The men gave us a brief account of their organization's activities, and they performed for us both as a chorus and in quartets. We in our turn had our president, Dr. John Davis, give a talk about recorders, recorder music, and the activities of the recorder players here in Memphis. After Dr. Davis' talk, we played the following program: Palestrina, Ricercari (Ottavo Tono); Lully, Air from *Persée*; Davenport, A Day in the Park; Kuntz, Kleine Passacaglia. Performers were Connie Richards, Jane Whittington, Virginia van Hook, Dr. John Davis, James Gunter.

—MRS. CHARLES VAN HOOK, *Secretary*

● MILWAUKEE, WISC.

On June 19 we had a hugely successful day and evening "recorder festival" at the Wauwatosa Methodist Church. Sixty players attended from Chicago, Madison, Mayville, Slinger, and the Milwaukee area. We conducted a recorder workshop for small and large recorder and string ensembles during the day. Buffet supper was served and in the evening we had an informal concert—various groups taking turns playing for the others. We plan to hold this festival yearly. The church provided many practice rooms and a large assembly hall and kitchen.

On July 17 the Milwaukee Chapter was invited to a picnic and recorder session by the Mayville group. On July 31 the Hyde Park

Recorder Consort from the Chicago Chapter came to Milwaukee for a joint session. On August 24 the Tosa Musica Antiqua gave a program of folk music at the Wisconsin State Fair.

In October I will start teaching a recorder class and organize a recorder group at the adult evening education division of the University of Wisconsin in Racine.

—MARTIN M. KUBAN, *Music Director*

● NEW YORK, N. Y.

April meetings of the New York Chapter were held on the 1st and the 29th at the New York College of Music. The latter was under the direction of Shelley Gruskin, who, a few evenings before, had played with great verve a Vivaldi Concerto for Piccolo in the final concert of the Manhattan Consort series. So well did he play that one of our members, Vice President Cook Glassgold, was heard to comment, "I'm sure he could play anything with holes in it—even an old shoe!"

Mr. Gruskin is not only an expert performer, but a fine conductor, too, for he really induced us to play quite well before the evening was over. With the usual difficulty in acquiring the music (why will not those in charge of meetings select music that is available?) we managed to scrape together enough copies of the Bertali Sonata for Five Recorders to work on, and of course everybody had the Eight Psalms of Heinrich Schütz (ARS Ed. No. 25).

The "short recital between playing sessions" was tantalizingly short indeed—playing time, three minutes! Mr. Gruskin was joined by his colleague of the Manhattan Consort, Martha Bixler, in two movements from the first sonata of the six Telemann Sonatas in Canon Form. The extreme brevity of this part of the program was disappointing, for some of us go to meetings to listen as much as to play. Aside from the sheer pleasure of listening to good playing, we really need fifteen or twenty minutes' "break" between the periods of intense concentration!

However, something (perhaps the increased working time) caused two people in widely separated parts of the room to remark to this reporter on the improved standard of playing of the Society in recent years. This encouragement we can use to try to deserve such praise!

The New York Chapter was treated at its May 27 meeting to a complete change of pace, quite the opposite of last time, when the emphasis was on playing. This time, it was rather more on listening—to an excellent talk on French court music and to some expert playing, both by our director of the evening, Mr. Josef Marx. He was assisted in the musical part of the program by Miss Judith Martin, when they collaborated on several delightful duets for two oboes by Chédeville. Later, Mr. Marx was tastefully accompanied by Robert Conant in the beautiful Boismortier Sonata for Oboe and Keyboard. The soloist performed this like the virtuoso he is, and his exquisite ornamentation was a delight to hear.

In the course of Mr. Marx's talk, he remarked that with some research and labor one can reconstruct the lives of the wind players and instrument makers of the period (16th and 17th centuries). This he proceeded to do for us quite vividly, and we found it most absorbing. We were so stimulated, in fact, that when offered an intermission we chose not to take it, but to press on with our playing!

For by this time we were well into the Three Chansons by Claude LeJeune, for three recorders—ARS Ed. No. 37. This was our evening for concentrating on trios, as the three other short pieces we played were in that category also. They were excerpts from "The Society of Recorder Players", Schott Edition, R.M.S. 266; Ritournelle Pour Les Flutes, by J. B. Lully, A Symphony for Recorders, and Round for Three Treble Recorders, of Henry Purcell. We ended on the hilarious note and in the merry confusion usually occasioned by rounds!

—ELIZABETH TURNER, *Reporter*

● PHILADELPHIA, PA.

The Philadelphia Chapter of ARS had two interesting meetings in May and June before adjourning for the summer months. The May 6 meeting, held at the Parish Hall of Zion Church, was led by Allen Clayton, who conducted his own arrangements of music for recorder. Mr. Clayton is an outstanding musician in the Philadelphia area and a specialist in early music; he is the leader of the Bryn Mawr Recorder Group, a director of the Ancient Instruments ensemble which played for "Young Audiences" last season, a teacher of recorder at Allen's Lane Art Center and other suburban adult schools, and a performer on the viola da gamba, cello and guitar as well as the recorder.

Group playing under Mr. Clayton's direction included his ar-

rangements of three canzonas by Gabrieli; a sonata for recorders by Pezel; and excerpts from an unpublished contemporary work, the opera "Aucassin and Nicolette" by Ted Handy. The members were also treated to a demonstration of the krumphorn with recorder ensemble. Marion Cohen on krumphorn was joined by Abraham Cohen and Mr. and Mrs. Allen Clayton on recorder in several 16th century dances and the John Davison Trio for alto, tenor and bass recorders. It was the feeling of the group that the krumphorn, while too thin and nasal in quality for solo work, blends well with recorder ensembles, and is especially effective in lively dances.

At the June 3 meeting at Allen's Lane Art Center, Bluma Goldberg conducted an evening of music chosen for both beginning and advanced students. Miss Goldberg, who is an outstanding violinist and recorder teacher in this area, brought a group of her students to play with the members. The first half of the evening was given over to relatively easy music for the recorder, including the ARS edition of Jacob Regnart's Six Lively Airs and the Chromatic Fantasia by Catone Diomede. The beginners, it should be noted, also acquitted themselves very well in the more difficult music selected for the second half of the program, which included a Holborne Suite and John Wilbye's Fantasia a Six.

At the intermission of the June meeting, refreshments were served. Herbert Koslow then led a discussion on the subject of the Philadelphia Chapter's affiliation with the parent group in New York. A vote was taken and, though not enough members were present to make it official, the majority were in favor of remaining identified with the New York chapter. Many members expressed the feeling that the high standards imposed by the New York chapter provide inspiration for Philadelphia recorderists and make the continued affiliation well worthwhile.

Regular meetings of the chapter will resume in September. Meanwhile, a questionnaire has been sent to the entire membership to determine their interest in the Society and their preferences as to chapter activities. A good response has been received and replies are now being tabulated. When the results are complete, they will be forwarded to New York.

—KRISTIN HUNTER, *Correspondent*

• WASHINGTON, D. C.

From a review by Day Thorpe, *Star* music critic, in the Washington *Evening Star*, April 29, 1960: "The two-year-old Washington Recorder Society last night put on a highly colorful concert of nine recorders, several other instruments and a soprano that was in every respect distinguished and enjoyable. . . . All the nine players of the Recorder Society play well, while two are true virtuosi. . . . In ambition, style, organization, execution and imagination, the whole evening was outstanding."

This was the Washington Recorder Society's spring concert held at the National Institutes of Health. Day Thorpe appeared to have enjoyed the concert and we were pleased to get this kind of coverage. It's good for the cause! There have been several concerts given by small groups of recorder players in the suburbs this spring and more and more groups and individuals are being asked to play in churches—regular and special services. So recorder playing in the Washington area is on the rise.

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—JOEL WHEELER, *Secretary*

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CONCERT REVIEWS

NEW YORK CITY

APRIL 25, LIVING THEATRE. THE MANHATTAN CONSORT, LANOUE DAVENPORT, DIRECTOR. Thirteen musicians were involved in this ambitious concert, the final one in a series of four, which featured a Vivaldi Piccolo Concerto in C and three Bach works—Cantata No. 202 and the Brandenburg Concerti Nos. 2 and 4. The Vivaldi was true to type, with sturdy string ritornelli, squarish harmony and effectively idiomatic instrumental solo writing. Shelley Gruskin was the "Piccolo Pete," playing well but with less razzle-dazzle than seemed appropriate.

The Bach pieces, all masterworks, posed a large number of problems for the performers. In the Cantata, "Weichet nur, betrübte Schatten," a long, difficult and wonderful work, they were well solved. Soprano Sheila Schonbrun tackled the tortuous vocal line with fluent ease and a sense of style unusual for so young a singer. But her attitude seemed too neutral and detached, as if these arias and recitatives were mere marvelous abstract vocalises. The best performance of the evening was the Fourth Brandenburg, in which a violin competes with a pair of recorders, and both in turn with a string orchestra. The team of LaNoue Davenport and Martha Bixler held their own against Sonya Monosoff's energetically articulated violin playing. When this trio played alone, as in certain passages in the slow movement, they made heavenly music! There were lessons to be drawn from this performance—that the balance problem is solved when the orchestra is reduced to a pair of violins, a viola and cello (with harpsichord); that two recorders in unison (Bach's usual use of the instrument, by the way) make a lovely sound and an audible one; and that it is dangerous to conduct while playing a wind instrument.

Brandenburg No. 2 was a disaster—as it will always be until we can solve the riddle of the high trumpet part! Here Bach envisaged a concerto grosso after the Vivaldi model, but with a solo group consisting of four high instruments of different tone qualities, but evidently of equal sonority—recorder (in highest, loudest range), violin, oboe, and trumpet. In this performance the trumpeter played wretchedly, wrecking any attempt at ensemble. Martha Bixler strove valiantly against the unequal odds. I fear that the Dolmetsch tone projector that she used in some of the movements was no help, but only cut down her tone for all those in the audience not in a direct line with her recorder. The slow movement came off best since the trumpet and orchestra are silent—and here there was a sense of the marvel of this music. Eric Leber worked hard at a rather ineffectual harpsichord. The cellist Leo Rostal deserves singling out for his great sense of rhythm and baroque phrasing—and the most reassuring intonation.

—Joel Newman

JUNE 1, MANNES COLLEGE OF MUSIC. THE FOUR SEASONS CONSORT once again displayed its mature approach towards early music. First-rate ensemble playing, imaginative stylistic sense and balanced programming turned this concert into a most enjoyable evening. Quite a bit of historical ground was covered, from the 12th century *Vir Perfecte* by Perotin (regrettably the only solo by guest-recorder-artist Martha Bixler) to a rather Kreislerish Leclair violin sonata, played with perhaps more spirit than taste by Kazuko Kawamoto. Two delightful quartets (2 recorders, violin and continuo) by A. Scarlatti and Telemann respectively opened and closed the program. The latter composer was also represented by the D Minor Recorder Sonata, performed by the director of the Consort, Eric Leber.

Nothing but praise for the continuo team of Marleen Forsberg—harpsichord and Barbara Mueser—viola da gamba, as fine a backing as anyone could wish for. Their soloistic talents also became apparent in four charming dances by Forqueray, one of the highlights of the evening.

In a group of dances and fantasias by various earlier composers Miss Forsberg exchanged the harpsichord for the recorder. The gamba, which continued to take the bass parts, did not always blend well with the recorders, though on the whole it gave satisfying support. Particularly moving was a *tiento* by the 16th century Spanish composer de Fuenllana.

Let us hope that in coming seasons this Consort will treat New Yorkers to more of their sparkling performances.

HARTFORD

APRIL 10, HARTT COLLEGE OF MUSIC. THE HARTT COLLEGIUM MUSICUM under the direction of Joseph Iadone gave a program of "Music in England during Shakespeare's Time," which deserved more attention than it received. The concert featured the first public performance of the Morley Consort Lessons since their recent republication. These present a rather different picture of the chamber music of the period than the viol consort music most recorder players are familiar with. They demand for their execution, as unambiguously specified by Morley, a lute, a cittern, a pandora, a treble viol, a bass viol and a flute. Such an ensemble may have been fairly common during Shakespeare's time; there certainly have not been many opportunities to hear it in this country. Judging by this concert this is a pity; the resulting sound is most unusual and enchanting.

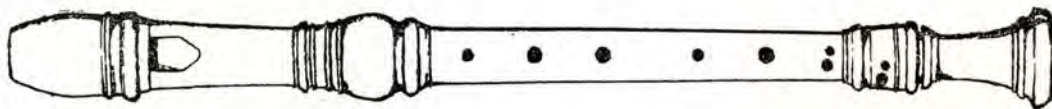
The Lessons are actually arrangements of "hit tunes" of the period, some of which were also featured in the program in other settings. In striking contrast to the more familiar consort music of this period are the extremely elaborate lute parts, making this music a kind of 16th century equivalent of the virtuoso concerto. Mr. Iadone is probably one of the two or three lutanists alive who has the technical and musical mastery over this difficult instrument demanded by these Lessons. In spite of this there are at times so many diminutions that the tempo had to be reduced to the point at which the lively dance-character was lost.

The rest of the program consisted of a variety of vocal and instrumental pieces, too large in number to be individually discussed here. Much use was made of recorders, which managed to hold their own against strings and voices, thanks to the skillful playing of Catherine and Edward Miller. They particularly charmed the audience with some songs, to which the recorders performed agreeable obligatos. Mr. Miller also played the flute part in the Consort Lessons, using a tenor recorder rather than the probably intended renaissance tenor flute. His pure vibrato-less tone gave the instrument a quaint, medieval sound.

A set of pieces for recorder quartet, in which the Millers were joined by Charles Gigliotti and John Kelsey, were not equally successful. Four competent recorder players do not always form a smooth ensemble. Also for some strange reason the group decided to play in a continually detached style, somewhat reminiscent of a pianist trying to make his instrument sound like a harpsichord.

Though this review is supposed to be devoted mainly to the recorder playing, we cannot close without expressing our deep admiration for the profound musicianship of Mr. Iadone, one of the main factors in making this concert a memorable experience.

—Alexander Silbiger



Friedrich von Huene

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CONCERT NOTICES

On Thursday evening May 6, the annual concert of the ARS was presented at Carnegie Recital Hall. Following are excerpts from reviews: From the *New York Times*: "Sonatas, concertos, and suites by Vivaldi, Telemann, Handel, Dieupart and Schickhardt were performed by five specialists. Of the solo performances, that of Bernard Krainis, in Handel's Sonata in G Minor, was probably the most expert, but all were admirable." From the *Herald Tribune*: "Friedrich von Huene performed admirably on the alto in Telemann's B-Flat Trio Sonata; Shelley Gruskin was equally impressive on the soprano in movements from Vivaldi's G Minor Concerto. LaNoue Davenport and Bernard Krainis were among the other capable performers. When the accompanist, Martha Bixler, had her turn to appear as recorder soloist, Marleen Forsberg replaced her at the harpsichord. Frieder Eggers was the cellist for the Telemann sonata. The members of the society obviously went to great pains in their attempt to attain a stylish performance level. They succeeded."

On Sunday, June 5, the Krainis Consort appeared on "Lamp Unto My Feet" (CBS-TV) in a program of Music For Pentacost. Players were Paul Jordan—counter-tenor, recorders, harpsichord; Bernard Krainis—recorders; Barbara Mueser—treble viol, bass viol; and Morris Newman—tenor shawm, bassoon, recorders. The Consort performed works of Dunstable, Henry VIII, Tallis, Byrd, Holborne, Walther and Scheidt.

The Antiqua Players, in residence at the University of Pittsburgh, recently completed a two-week tour of colleges and universities in the Southern States. Playing at such schools as the Universities of Georgia and North Carolina, the Players, directed by Colin Sterne, presented formal concerts of early music and informal workshops for students. Paul Jordan was guest singer and recorder with the group.

Programs have been received of three concerts given this Spring by the Baltimore Baroque Ensemble, a group formed in the Fall of 1959 by Anne Tremearne (member of the Washington Chapter, ARS), Robert Romoser and Carroll Royer. Two of the performances were in private homes, advancing the primary purpose of the ensemble in putting *Haar Musik* back in its original setting. The third performance was at the Applied Physics Laboratory of Johns Hopkins University, one of their series of monthly musical programs for employees and the general public. This concert was taped and will be broadcast over a local FM station in the Fall.

"House music" was the keynote also of the Poughkeepsie Summer Festival held at Vassar College June 24, 25 and 26. The Festival's founder is Claudia Lyon, and Claude Monteux is musical director. The Friday and Saturday concerts were informal presentations of 17th and 18th century music on the original instruments: recorder, flute, oboe, lute, viola da gamba, virginals and harpsichord. The Sunday concert at Skinner Hall included Bach's Cantata No. 152 and Brandenburg Concerto No. 5 and concerti by Vivaldi and Quantz for viola d'amore and flute respectively. Soloists included Claudia Lyon—recorder, Reba Paefl Mirsky—harpsichord, and Claude Monteux—flute, who were featured also in a New York Recorder Ensemble concert on May 12 at Carnegie Recital Hall, New York City.

LATE SUMMER AND FALL ACTIVITIES

The Foundation for Baroque Music announces its second Festival of Baroque Music, to be held at the Seagle Colony, Schroon Lake, N. Y., in the Adirondack mountains, August 21 to 28. The Festival will include public concerts, lectures, and instruction in violin, viola, and harpsichord—with emphasis on performance practices of the baroque era. Instrumental students will take group lessons, play in ensembles and attend lectures. Qualified students will play in the public concerts. Concerts and lectures are open to the public. Address correspondence to the Director, Robert Conant, Foundation for Baroque Music, 130 West 57th Street, New York 19, N. Y.

A weekend of dancing and recorder playing is planned by Paul and Gretel Dunsing October 7-9 at George Williams College Camp, Williams, Bay, Wisc. A weekend for recorder players only will be directed by the Dunsings November 11-13. Detailed information and registration blanks may be obtained from Gretel Dunsing, George Williams College, 5315 Drexel Avenue, Chicago 15, Ill.



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—A. Rowland-Jones in *RECORDER TECHNIQUE*, a lively, practical guide to better recorder sound and to a deeper understanding of the instrument. Published late in 1959, this indispensable handbook is quickly finding its way into the hands of recorder players everywhere. \$2.50

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LETTERS TO THE EDITOR

Sir:

Mr. Marx in his review of "The Festive Pipes" makes a peculiar comment which, though perhaps flattering to the Krainis Consort, is grossly unfair to musicians of previous centuries. He writes: "Equally unhistorical is the scrupulous care of good intonation which is maintained throughout the recording. This sort of stroboscopic accuracy is of very recent origin."

It is true that many musicians nowadays, used as they are to their complicated mechanical contrivances, have a great deal of trouble playing in tune on the simple musical pipes of earlier times. Rather than blaming their own incompetence, they jump to the conclusion that people simply were not concerned with the exact pitch they produced. Though stroboscopes were not in use in the 16th and 17th centuries, there is reason to believe that musicians did have sensitive ears.

In the writings of those periods one finds both a great concern with intonation problems and frequent suggestions as to how to overcome these problems. For instance the Italian theorist Bottrigari, in "Il Desiderio" (1594), discusses in detail the difficulties which arise when combining different kinds of instruments in ensemble playing, difficulties we still face today. The methods for adjusting intonation also seem to be similar to those practiced nowadays. Ganassi (1535) suggests overcoming the defects of one's instrument by regulating breath pressure and alternating fingerings, while Praetorius recommends the pulling-out of the joints, also mentioning the resulting distortion of the upper octave.

Most significant is the enormous preoccupation with temperament during this period. Equal temperament was not unknown but was evidently found unsatisfactory. Temperaments that were more in tune at least in a restricted number of keys were preferred. In the literature there are endless discussions of various tuning systems and there was also frequent practical experimentation with these, witness a number of arcicembali and arciorгани, harpsichords and organs with as many as thirty-two tones within the octave. Fairly common were keyboards with separate keys for some enharmonically equivalent tones such as G sharp and A flat.

Similarly some recorder tutors, for instance Blanckenburgh (1654) give different fingerings for these tones.

Undoubtedly there were always unskilled and careless performers and there may not have been many groups achieving such good intonation as the Krainis Consort, but they are equally rare in this century.

Alexander Silbiger, 840 West End Avenue, New York 25, N. Y.

Sir:

I should be grateful for the courtesy of a little space in your journal to enter a protest against the notice of Dr. Walter Bergmann's arrangement of the Schumann Sonatina in G for soprano recorder and piano which appeared in the Winter 1960 issue. Before a critic damns a piece of music it is normally advisable for him to hear it, and even better, play it, and I cannot believe that your reviewer has done so in this case, otherwise "ridiculous" would be the last description that would occur to him.

Although it comes from the 19th century, this piece is in fact eminently suitable for the soprano recorder—as anyone familiar with this editor's previous arrangements will not be surprised to learn. It is not only apt for the recorder, it is also exceptionally charming music and, having taught the piece to a dozen young children who have revelled in it, my own conviction is that, far from being "ridiculous," this arrangement performs a notable service in introducing young players, particularly if they are not also pianists, to a piece of music, albeit 19th century, that they will probably never forget.

It was written for the composer's daughter Julie when she was only 8 years old and it has something of the touching innocence and freshness which Schumann was such a master at capturing. It is not surprising that children love the work—I can vouch for that—and the fact that it is well within the capacity of a reasonably competent child player does not make it any less acceptable to the adult, however, sophisticated his taste.

Your reviewer states that the music has been "straight-jacketed to fit the compass of the instrument." Before saying this he should surely have compared the arrangement with the original. I have done so and have found only one note in the recorder part which is not also in the original score: the opening B in Variation 3 of the Theme and Variations is a G in the original. There are other



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REVIEW "AMERICAN RECORDER" REVIEWS

Volume I, Number I of the American Recorder (Winter, 1960) presented this important information on recorder publications:

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slight modifications of the original top line but to describe the editor's work as "straight-jacketing" is, I venture to suggest, truly "ridiculous."

I have written at some length but I hope without too much heat because I feel that it would be sad, if the effect of your reviewer's notice were to deter would-be purchasers of a piece of music that, I am prepared to guarantee, cannot fail to give them and, if they are teachers, their pupils, abiding pleasure.

Stanley Godman, *Pipe Passage, Lewes, Sussex, England*

Sir:

I am delighted to read Mr. Krainis's remarks (AR I, 2, p. 7) re Urtext. Far too often publishers produce Urtext editions in all their nakedness without any thought for the performer—no wonder performances are so often dull and inaccurate.

An ideal situation would be the publication at the same time of two editions, one giving the scholarly Urtext (or even a facsimile when the composer writes neatly), the other a properly edited performing edition, in which obvious misprints and other errors in the original are corrected and in which the phrasing and suggestions for dynamics are carefully thought out. Obviously economics will generally decide that only one edition is possible, and the next decision has to be made: is it to be Urtext, or is the player to be given some help as to performance? In these days when libraries, photostats and microfilms are available to the musicologist, my vote is strongly for the performing edition, except when the production is intended primarily as a library edition (too bulky for a music stand!).

As a teacher I welcome an edition which gives some help to the performer. If I find that I disagree with the editor in some detail it is easy to tell the class to take out the slurs in bar so-and-so—much easier than to start from scratch and make every slur in a dozen copies! And one can teach something by explaining the reasons for one's disagreement.

As it is, publishers shelter behind Urtext as they think they can't go wrong if they reproduce the original, misprints and all. It is all a reaction against some 19th century editions which are plainly out of fashion. They fondly imagine that the Urtext will remain in fashion for as long as their sales and copyrights last. Can't we recorder players show them how wrong they are? How right Mr. Krainis is. I never heard of anything so silly as an Urtext arrangement—unless it was "Urtext edited by so and so"! Edgar Hunt, F.T.C.C., L.R.A.M. Professor of Recorder and Flute, Trinity College of Music, London, England

Sir:

First, we want to congratulate you on THE AMERICAN RECORDER—format and contents are splendid. We feel that, occasionally, reviewers are a trifle too fault-finding—but then, we haven't heard the performances and in many instances, not seen the music.

Secondly, we just can't understand out-of-town members raising an issue as to membership fee. This is the only means the average "blockflöte" player has of knowing what goes on with other players—plus the membership list, which gives him some idea where he may find players for his trio or quartet.

Thirdly, in Germany, which is ordinarily so well organized, there is no similar society, so far as we can find. We have had a German teacher for a considerable period—with his contacts, he was unable to find such an organization—they need one here.

Fourthly, I presume that people interested in recorder playing at home may know of its tremendous vogue in Germany and Switzerland. Those who are going to teach (as general teachers) in the "volkschule" must be able to play and teach a musical instrument. Two instruments are chosen: the violin and the "blockflöte." In one German city alone we understand there are many thousands of children playing the instrument. It is ideal for teaching the foundations of musical knowledge—and if it meets the present musical standards in Germany, you can be sure it is more than a toy, here.

Fifthly, there are a number of real virtuosi here, headed by Hans-Martin Linde who has recently published a fine "instructor" in alto playing (Schott puts it out). We do not know if arrangements have yet been made for "Englishing" it. There are two young men residing in Mainz who recently did a beautiful Bach performance together with the Ensemble Musical de Tours—tremendous techniques and interpretation.

Lastly: is there anything like a mute for recorders? We know that we can improvise one with a medium weight blotting-paper, but they don't last and are therefore poor tools for practice work. Something in plastic could perhaps be developed—maybe it has been. We should be most interested in hearing about this possi-

bility; it would aid considerably in practice (especially on the soprano and sopranino) and in keeping those instruments in balance in quartet work. An authority here tells us he knows of no mutes but suggests a "Renaissance" flute. They are being made to order here in Germany; a soprano costs about 50 Deutsche Mark. They are supposed to have a much lighter tone.

Hult L. and LaVergne M. Wilson, 138 Römerstrasse, Heidelberg, Germany

Sir:

I was surprised to read in the latest issue of THE AMERICAN RECORDER that there are some members who feel they are not getting anything from the Society. As a member far distant from New York I have found that the national society puts individual members in touch with each other (I have met several players in this area whose names I found in the membership list), and the steadily improving quality of the music reviews and articles, technical as well as historical, in our publication are themselves well worth the small dues. I agree too with Mr. Davenport's remarks. I am very grateful to the active members of ARS.

Roy Miller, 103 E. Wildwood Drive, San Antonio 12, Texas

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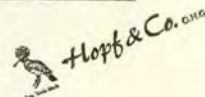
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