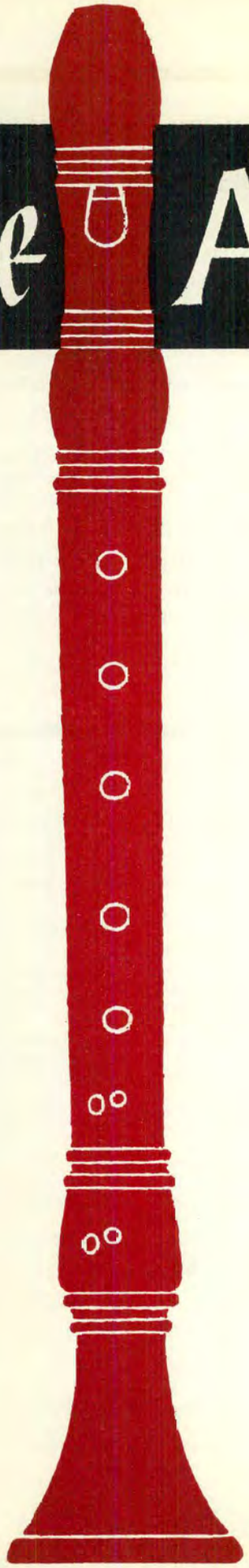
VOLUME VIII NUMBER 3

# The American Recorder



SUMMER, 1967 75c

## CONTENTS



A QUARTERLY PUBLICATION OF THE AMERICAN RECORDER SOCIETY

# PRESIDENT'S MESSAGE

My election to the presidency of the American Recorder Society was an honor and I am gratified by the support I received from the membership at large in the annual elections. At the same time, I am concerned about the difficulties of administering a society whose directors are geographically so widely separated. I hope that with their support and the continued goodwill of the membership the Society will continue to grow and be as helpful as possible to recorderists of all levels of attainment. To achieve these aims, I urge you to write to me or to your nearest Board member, giving your opinions and wishes as to the ways in which the Society and its activities can be improved. The Board of Directors cannot act without information of this kind. We look forward to hearing from you.

*—Peter Ballinger, President*

## IN FUTURE ISSUES

A Survey of Recorder Methods — by Patty Grossman Hoover

The Recorder Cantatas of Telemann's "Harmonischer Gottesdienst" — by William C. Metcalfe

Ensemble Galliard Rhythms, A Study Outline — by Joel Newman

Acoustical Characteristics of the Alto Recorder — by Daniel A. Driscoll

Introduction to Renaissance Ornamentation — by Martha Bixler

*and all the usual features, including*

Commentaries on ARS Editions; Dale Higbee's comprehensive covering of recorder music on Records; Reviews of recorder music; Letters to the Editor (if *you* write them!).

*—Elloyd Hanson*

# MUSIC IN AUSTRALIA

By Elizabeth May

On picking up the morning paper in Sydney, Australia, in February, 1965, I was startled to read an announcement of a forthcoming concert by Carl Dolmetsch and Joseph Saxby. I had last seen them the preceding August at Idyllwild, California, where I had no inkling of this venture half across the world. Nor did I know at that time that I was coming myself. Now I was on my way to Perth on the other side of the continent, where I was to spend most of the year at the University of Western Australia as a Fulbright Lecturer in Music.

I had to wait to see and hear Dr. Dolmetsch and Mr. Saxby until their arrival in Perth in April after a concert and lecture tour across the continent. In Perth, as, I am sure, in other cities, they gave two lecture-recitals in which Dr. Dolmetsch played and described the members of the recorder and viol consort, and other Renaissance and Baroque instruments such as the rebec. They also gave several workshops and recitals for children and teachers of children. Although the recorder has been taught in Australian schools for some years, this was the first tour of the continent by a recognized virtuoso. It aroused great and admiring interest.

Dr. Dolmetsch's parting remark to me was that he hoped the recorder would be included in the A.M.E.B. examinations. The "A.M.E.B." (Australian Music Examinations Board) is the guiding force for private music teachers across the country. Its members – from university music departments, the conservatories, and state (public) school systems – publish a graded list of compositions to be learned by students of piano, singing, and the various orchestral instruments, from rank beginners through candidates for the Teacher's Licentiate. Examiners are sent by a directing body, (the university in Perth, the conservatory in Sydney) to towns throughout the various states to conduct annual examinations on performances of the pieces on this list. For young students and their teachers this is serious business. Their whole musical attention seems to be focussed on surmounting these hurdles, one after another. While I was in Perth, examinations for advanced performers were held at the university. One of the judges came from the University of Adelaide, seventeen hundred miles away.

The A.M.E.B. system, so foreign to us, has of course an English prototype. Cambridge University still sends examiners to Australia. I had the privilege of meeting Mr. John Symonds from Trinity College, who was spending many months in Australia, and, I think, New Zealand, giving children examinations in piano playing set by this Cambridge college.

The emphasis on music for children appears to be on individual performance, as the A.M.E.B. system bears witness. There is not yet much first-rate music instruction in the schools, though there is interest. There is some good recorder playing among young children. I visited one school in which the children begin to play at the age of seven. There is considerable interest in Carl Orff's philosophy and methods of involving children in music making. And there is curiosity about American success with high school bands and orchestras and our ways and means of introducing instrumental instruction in elementary school. In Perth and in Sydney, the cities which I know best, there are efforts to widen children's horizons to include music of other cultures. In Perth I took part with Professor Trevor Jones, a didjeridu (and recorder) player in an experiment in introducing Australian Aboriginal music to a group of ten-year-old Caucasian children. The introduction to the music of South East Asia is included in the 1966 syllabus for the highest form in the schools of New South Wales, of which Sydney is the capital.

The most interesting demonstration of music for children that I saw in Australia was at St. Mary's, Delgany, a school for deaf children run by Dominican nuns at Portsea, not far from Melbourne. Here seven nuns care for and instruct some fifty-six profoundly deaf children from the ages of three to sixteen. The program of instruction is almost entirely derived from music. The children are compelled to use and to foster whatever remnant of hearing they may have rather than to depend on vibrations felt through the floor or other media. The smallest children learn to move on a concrete, almost non-vibrating floor – and to stop moving – to sound of an unseen, amplified electric organ. Seven-year-olds read, recite, step, and clap such songs as *Twinkle, Twinkle, Little Star* and *This Old Man,* both with and without the support of the organ. Still older children play melodicas, small electric wind organs, and tenor recorders. I heard *God Save the Queen* played by the organs, a Bach minuet on the recorders. The older girls have instruction in ballet. I watched a group in traditional ballet costumes made by the

nuns do a graceful interpretation of "Morning" from Grieg's *Peer Gynt* with no direction other than what must have come to them from the record. The whole approach seems to give pleasure, freedom of movement, and the foundations for rhythmic, natural speech.

In the field of higher education, there is at least one university in each state. The music departments at the Universities of Sydney and Western Australia, following English models, stress the history of Western music, analysis, and theory. Students are expected to perform, but instrumental and vocal instruction are not offered on campus. At the University of Western Australia there are a University Choral Society, a Bach Choir, and weekly noon recitals by students, faculty, or townspeople. The choice of music ranges from Baroque through twentieth-century English, though in their analysis courses students become well acquainted with such composers as Stravinsky and Bartok. There are conservatories attached to the Universities of Adelaide and Melbourne, with a resultant greater emphasis on performance. In Sydney the conservatorium is state run. In Perth there is none.

Near the Melbourne conservatory there is a small round brick building, the Grainger Museum, built by the eccentric Australian-born genius Percy Grainger to house the memorabilia of his wide and diverse explorations and friendships. Though infrequently open or visited, the museum contains much of interest: musical instruments, some of other cultures and some invented by Grainger himself; mementoes of his friendships with such men as Grieg, Delius, and Roger Quilter;[1] and a vast collection of compositions by his friends and himself.

The most important musical phenomenon in Australia is, undoubtedly, the Australian Broadcasting Commission. Almost entirely government subsidized, it dominates the musical scene across the country. The A.B.C. controls one television station, two radio stations, and the symphony orchestra in each of the six states. It is also responsible for the concert tours of the many visiting artists, with the exception of chamber music ensembles, which are sponsored by an organization known as Musica Viva. Two of the orchestra conductors are American citizens: Dean Dixon in Sydney, and Thomas Mayer, formerly of Cincinnati, in Perth. During the winter months of June and July it is not uncommon to see members of the audience wrapped in blankets. Australians do not yet hold with central heating.

The climax of my year in Australia was a visit, on a grant from the Australian Institute of Aboriginal Studies, to the Laverton Aboriginal Reservation on the edge of the Western Desert. With a young ethnomusicologist, Stephen Wild, I drove six hundred miles east and north from Perth into the outback, where on the map the road still ends, to the hamlet of Laverton, about a half mile from the reservation. Here we spent a week in the single primitive but adequate pub, going daily on to the reservation. With the help of the two Native Welfare Officers, we obtained a good number of men's and women's sacred songs. These were primitive indeed, consisting of a repeated short descending pattern and chanting on one or two notes. The women often accompanied their singing by clapping their hands or slapping some part of the body; the men beat the ground with a stick or a stone.[2]

In Arnhem Land to the far north, the Aborigines accompany their singing with didjeridu and clapping sticks. The didjeridu traditionally is a four to five (sometimes six) foot long wooden cylinder, often a tree branch which has been hollowed out by white ants. Today a length of pipe is sometimes used. It is often beautifully decorated. It has basically two notes: the fundamental, between D♭ and G, and an overtone a tenth or an eleventh above. By change of embouchure one or two subsidiary notes can be produced. Obviously the didjeridu, often called a drone, is not a melodic instrument. However, its potentiality as a rhythmic instrument is great. The alternation of fundamental and overtone, various methods of attack and blowing, and changes of timbre caused by adroit change of the size of the resonating chamber call for virtuosic technique. There is one didjeridu player with a singing group. The instrument is slowly moving south, but had not yet reached Laverton.[3] Clapping sticks are simply cylindrical sticks of very hard wood, which, when struck together, give a metallic sound.

Writing these reminiscences has brought back nostalgia for the beautiful and fascinating country in many ways so like our own. Particularly I see Perth, where I lived and worked beside the Swan River, walked among the tropical blooms; looked up at the kookaburras, giant mockingbirds, and green parrots with yellow rings about their necks; worked without pressure; and enjoyed the sophisticated and loving friends who surrounded me. Indeed "The Lucky Country."[4]

REFERENCES


1. There are photographs of Arnold Dolmetsch. Although Grainger's article, "Arnold Dolmetsch: Musical Confucius," *Musical Quarterly*, Vol. XIX, No. 2 (1933) shows intimate knowledge of Dolmetsch's work and achievements, it does not establish the fact that they were friends.
2. An account of this expedition appears in *Ethnomusicology* (May, 1967).
3. See Trevor Jones' recording, *The Art of the Didjeridu* (Wattle Ethnic Series, No. 2.).
4. See Donald Horne, *The Lucky Country* (Adelaide; Penguin, 1964).

# TELEMANN'S TABLE MUSIC ON RECORDS

By Dale Higbee

The dependence of performance and the recording industry upon musicological research and publication is nicely demonstrated by Telemann's *Musique de Table*. For some time a few individual works have been available in published editions and on records, but it was not until after Bärenreiter's publication of all the music that a complete recording was available. And whereas only a few years ago it would have seemed a minor miracle to have all the *Musique de Table* on records, there are now three versions of it which appeared almost simultaneously.*

The composer obviously took pride in this Banquet Music, which he had printed in 1733, a relatively rare event at the time, and subscribers included "Monsieur Hendel, Docteur en Musique à Londres," Quantz, and Blavet, the celebrated Parisian flutist, who ordered a dozen copies.

My first acquaintance with the *Musique de Table* was in the early 1950's, when I bought a copy of WESTMINSTER WL 5076, which included the D minor Quartet and E minor Trio-Sonata from the Second Production. This disk, now out-of-print, features the fine flute-playing of the late Milton Wittgenstein, together with Thomas Wilt and Samuel Baron, flutes, Marcel Hubert, cello, and Sylvia Marlowe, harpsichord (in the Quartet), and Engelbert Brenner, oboe (in the Trio). As a result of hearing this record, I bought a copy of the excellent Breitkopf and Härtel edition and have enjoyed playing it on both Boehm flute and recorder, with either two violins or two flutes on the "flute" parts.

Telemann scored the Quartet for recorder (or bassoon or cello), two flutes, and continuo, the alternate instruments suggested in place of recorder being practical since the recorder part was originally written in the customary French violin clef (with the first line being g'), so the bassoon or cello player had only to imagine it as bass clef and automatically transpose the music an octave lower. I have heard it performed on bassoon, flute, oboe, and continuo, but I thought it less effective than with three treble instruments.

Since the two flute parts are so written that they are sometimes playing together and sometimes alternating with the recorder, they may be played equally well on unlike treble instruments, and it was so recorded on ARCHIVE ARC 3043, which features Thea von Sparr, recorder, a modern flute and oboe on the two "flute" parts with a continuo group of bassoon, gamba, lute and harpsichord providing effective color contrasts in different sections. A more recent stereo release of this Quartet is with flute (Rampal), violin, and oboe, with bassoon and harpsichord continuo on MUSIC GUILD S-54. Both of these recordings are excellent, and the version by members of The Mozart Society on recorder, two modern flutes, and continuo on BAROQUE 2861 is also very satisfactory.

Since to many recorder players Telemann has almost the status of a patron saint, it may come as something of a shock to realize that the Quartet in D minor is the only work, out of a total of 18, in the complete *Musique de Table* where the composer specifies the recorder. In contrast, flute, oboe and violin are each given a solo sonata and play a major role in the rest of the proceedings. Thus, if the reader's interest is primarily in the recorder, he may want to consider buying ARCHIVE ARC 3043, BAROQUE 2861 or, best of all, TELEFUNKEN SAWT-9464-B, which is discussed below, as well as in a separate review in this issue.

The *Musique de Table* is one of Telemann's major compositions and is of considerable historical and aesthetic interest, as well as high in musical value. Each of its three "Productions" include a French Overture and Suite, a Quartet, Concerto, Trio-Sonata, Solo Sonata, and Conclusion; and the first and third Productions are rather similar in design (the second one calling for more unusual instrumentation), making for an over-all symmetrical structure. Thus Telemann shows an unusual awareness and concern for program planning.

*G. P. TELEMANN: *Musique de Table: Production I; Production II; Production III* Soloists and ensembles of the Schola Cantorum Basiliensis, August Wenzinger, conductor. DGG ARCHIVE (3 sets of 2 records each) (S) ARC 73234/35 (#I); ARC 73236/37 (#II); ARC 73238/39 (#III). (M) ARC 3234/35 (#I); ARC 3236/37 (II); ARC 3238/39) (#III). $11.58 each.
G. P. TELEMANN: *Musique de Table: Production I; Production II; Production III.* Soloists and ensembles of the Concerto Amsterdam, Frans Brüggen, conductor. TELEFUNKEN (Das Alte Werk) (3 sets of 2 records each) (S) SAWT 9449/50-A (#I); SAWT 9451/52-A (#II); SAWT 9453/54-A (#III). (M) AWT 9449/50-A (#I); AWT 9451/52-A (#II); AWT 9453/54-A (#III). $11.58 each.
G. P. TELEMANN: *Musique de Table: Production I; Production II; Production III.* Soloists and ensembles from the Austrian Tonkünstler Orchestra, Vienna, Dietfried Bernet, conductor. MUSICAL HERITAGE SOCIETY (3 sets of 2 records each). MHS 629/630 (#I); MHS 637/638 (#II); MHS 641/642 (#III). Stereo or Mono, $5.00 each.

A listing of the separate works is as follows:

Production I:

- Overture and Suite in E minor for two flutes, strings, and continuo.
- Quartet in G major for flute, oboe, violin, and continuo.
- Concerto in A major for flute, violin, strings, and continuo.
- Trio-Sonata in E flat major for two violins, and continuo.
- Solo Sonata in B minor for flute, and continuo.
- Conclusion in E minor for two flutes, strings, and continuo.

Production II:

- Overture and Suite in D major for oboe, trumpet, strings, and continuo.
- Quartet in D minor for recorder, two flutes, and continuo.
- Concerto in F major for three violins, strings, and continuo.
- Trio-Sonata in E minor for flute, oboe, and continuo.
- Solo Sonata in A major for violin, and continuo.
- Conclusion in D major for oboe, trumpet, strings, and continuo.

Production III:

- Overture and Suite in B flat major for two oboes, strings, and continuo.
- Quartet in E minor for flute, violin, cello, and concontinuo.
- Concerto in E flat major two horns, strings, and continuo.
- Trio-Sonata in D major for two flutes and continuo.
- Solo Sonata in G minor for oboe and continuo.
- Conclusion in B flat major for two oboes, strings, and continuo.

The quality of the music naturally varies somewhat, but much of it is very fine indeed. The Overture and Suite, as well as the Conclusion, to each of these Productions merit occasional performance, and the G major Quartet is almost as good as the D minor. Of the three concertos I found that in A major most enjoyable, and it is unusual in the prominent soloistic part given to the cello. The E minor Trio in the Second Production is one of Telemann's finest works in this medium, while the Oboe Solo in G minor will surely be welcomed by players of that instrument.

The problem for the general music-lover of choosing between these three new complete recordings of the *Musique de Table* is simplified somewhat by the fact that one of them is totally out-classed by the other two. MUSICAL HERITAGE SOCIETY has issued some splendid releases, but their version of this music is not one of them. Dietfried Bernet, the conductor, seems totally ignorant of matters of Baroque style and his tempos are frequently erratic and lethargic. The best playing in the MHS version is in some of the chamber music, but here again the instrumentalists are simply not in the same league with the virtuoso players on ARCHIVE and TELEFUNKEN. The oboe playing of Alfred Hertel is so bad in the Overture to the Second Production that I am surprised the recording was released.

If the MHS recording of the D minor Quartet were the only one available, we would be grateful, but it is probably the poorest on records. In the first movement I was annoyed by the prominent g''-a'' recorder trill, and in the second movement Hans Maria Kneihs, recorder, seems to get excited in spots, with the result that the tempo is erratic. Tempos are also unsteady in the finale and an inappropriate big ritard is made at the end of the Vivace. Thus, despite good stereo sound and low price, this MUSICAL HERITAGE recording cannot be recommended.

Both the ARCHIVE and TELEFUNKEN sets are excellent – but very different. If Telemann is your cup of tea and your budget can manage it, I'd recommend both sets. If you have to choose one and have any interest in historical instruments, then the ARCHIVE recording is the one to get. Pitch is *Kammerton* (about a half-tone lower than today's standard) throughout, and a more serious attempt to recreate 18th-century sound and style was made in this set than any other major recording that I know of. Linde's recorder in the D minor Quartet is a lovely sweet-toned Fehr, but he and Joseph Bopp play authentic mid-18th century *traversi* by Metzler and Greve in the First Production (although for some reason Linde plays a 1940 reproduction by Johannes Adler in the 2nd and 3rd Productions), and Michel Piguet throughout plays a fine Rottenburgh oboe made about 1715. Strings are short-necked 18th-century instruments and, most exceptional of all, trumpet and horns are reconstructions of 18th-century types – and played with virtuosity. Wenzinger has a superb group of instrumentalists to work with, but he deserves much credit for coordinating their efforts into a major artistic success.

Apparently the TELEFUNKEN set marks Frans Brüggen's debut on records as a conductor, and an auspicious debut it is. If he should ever tire of practicing flute and recorder, he could well become a leading conductor of Baroque music, for he directs his players in performances which have a wonderful sparkle and aliveness to them. Ornamentation is stylish throughout and there are also such niceties as the use of bassoon as continuo for the flute-oboe Trio-Sonata in E minor in the Second Production, and a gamba and lute on continuo for the elegant violin sonata which follows.

The blend of recorder and one-key *traversi* in the D minor Quartet of the Second Production on the ARCHIVE set is charming, being softer and sweeter than the Boehm flutes played on TELEFUNKEN. Overall, I really prefer the tempos in the ARCHIVE set too, but the mid-section of the finale does seem too fast for effective contrast. Brüggen, on the other hand, plays the whole finale at a pell mell pace. This is a matter of taste, however, and is probably partly a function of what one is accustomed to. Both performances are excellent, and readers who want both but can afford only one complete set will be glad to know that the same performance by Brüggen of the Quartet also appears on a single record of works for combined recorder(s) and flute(s) by Fasch, Loeillet, and Quantz (TELEFUNKEN SAWT 9464).

It might be mentioned, finally, that all these sets of the *Musique de Table* come in folders, the MUSICAL HERITAGE set being sturdy cardboard with few notes, the ARCHIVE set on heavy paper with useful notes and information about music and instruments, and the TELEFUNKEN set in rather flimsy jackets but containing the most interesting notes and nice illustrations. Also the TELEFUNKEN has no bands separating the various movements of individual works, whereas the other two do provide this convenience.

# RENAISSANCE RHYTHMIC STUDIES

## (A Commentary on ARS Edition No. 57)

By Rev. B. J. Hopkins

The appearance of this ARS Edition in the summer of 1966 was the result of Joel Newman's suggestion that I was welcome to take over a project that he had been considering for a long time: – "a group of two-part sections from the great Renaissance Masses of Obrecht, Isaac, Josquin, et al., that would serve the more proficient player as rhythmic studies, using the superb linear writing of these Flemish masters..." – a suggestion that I happily accepted.

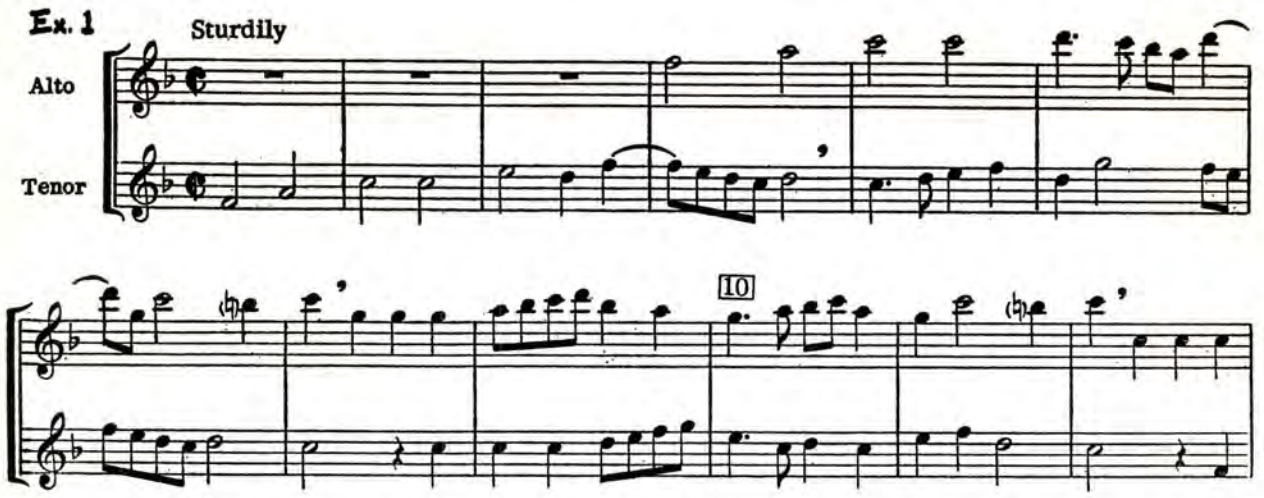
Isaac's *Choralis Constantinus* yielded more than twenty such two-part sections from which five were selected, covering a wide range of musical style and rhythmic complexity.

As desirable as it usually is to have the texts underlie vocal music transcribed for instruments, it was decided in this case not to do this, since the words afford the instrumentalist practically no help or guidance whatsoever. The phrasing marks (') were added on a musical rather than a textual basis. As a matter of fact, very few of these are actually needed, either as phrase-indications, since Isaac brought most of his musical thoughts to an obvious ending with a cadence to the unison or octave, or as breathing-indications, for he was kind to his singers and gave them music in one-breath segments, to the point of breaking up textual phrases, and even at times putting a rest in the middle of a word.

Dr. Willi Apel in his *Notation of Polyphonic Music, 900-1600* (N. Y., 1949) is convinced that far too many accidentals have been inserted by editors into their versions of Renaissance music; some authorities even feel that *all* editorial leading tones should be eliminated. This is one of the controversial and thorny problems in re-creating the music of that transitional era; for music was moving away from the diatonic modality of the Gregorian Chant (via the practise of adding sharped and flatted notes) towards tonality. I think we can safely say that individual preference held a long-lived sway in the matter, in line with the perennial presence in music of both conservatives and progressives; some liked the "new" notes and used them; others didn't like them and remained diatonic.

For those who might enjoy pursuing the matter further, Dr. Apel (op. cit., page 104) gives some general guidelines for today's performers to follow, but admits that the question is still very much moot. In this edition, the optional raised sevenths and flatted fourths are enclosed in parentheses. I suggest that performers play each piece twice, once without the accidentals, then a second time time with them, in order to experience how one "flavor," that of musical modality (severe, churchly, archaic-sounding?) was evolving into another "flavor" (piquant, emotional, sensuous?). In No. IV, a sharp added to the last "f" in the upper voice of the first score could well serve as a reminder to many a player who might come forth at that point with what a little pupil of mine once called an "f-normal".

Three of the pieces lend themselves to playing on instruments other than the alto-tenor combination indicated. In No. I, the the upper voice can be played on the soprano recorder, reading down an octave. No. II and the second part of IV come off well played on two tenor recorders, or for those who are limited to soprano-playing, on two sopranos. The Second Part of




No. IV also lies well within the range of two altos.

In general, the playing style should be similar to legato singing, with the light "recorder-legato" that makes the articulation analogous to singing the consonants of a verbal text (Example 1).[1] However, repeated notes as at meas. 8 and 9 of Example 1, require a more separated and decisive tongueing.

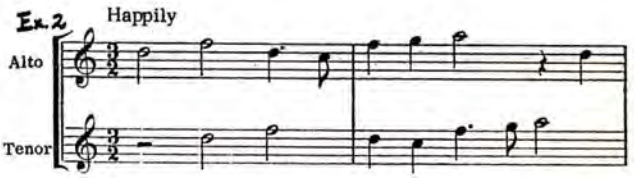
Each player should be conscious of the beginnings and endings of his phrases, starting each phrase with a fresh "uplift" and then "pulling back" slightly as the other player begins the corresponding entry. Both should watch for the unison and octave cadences, bringing them to a gracefully tapered ending, subtly and almost imperceptibly when they occur within the piece, but a trifle more pronouncedly at final cadences.

Regrettably, some errata crept into the final printed work:

p. 6 Alto, m. 3: the two sixteenth-notes should be eighths.
— — Tenor, 3rd brace: bass clef is an obvious misprint for the treble clef.
p. 8. Alto, m. 8: next to last d′ should be a quarter-note.
— — Alto, m. 19: next to last g′′ should be a quarter-note.

In the second selection, on page 4, I would like to revise a couple of small but interpretatively important details. The "rhythm-equations" at the changes of modern time-signatures (measures 5, 7, and 17) should be amended to read as follows:: meas. 5, dotted half-note equals quarter-note; meas. 7, quarter-note equals dotted half-note; meas. 17, dotted half-note equals half-note. This is easily done merely by filling in the half-notes at 5 and 7, and putting a stem on the whole note at 17. This is important, because almost always the triple-rhythm of the Renaissance, when following or sandwiched between duple-rhythms, had the "skippity" effect of our modern triplets in fairly fast tempo. At meas. 5, I deliberately used our common-time signature, to show the modern performer another of the ways of expressing the ancient proportional rhythms in modern time-signatures.

Players not familiar with the triple time of the Renaissance must not be misled by the time-signature of 3/2 , at the beginning of No. IV (Example 2). This definitely does not indicate a ponderous largo, but rather a quite brisk and jaunty tempo, as indicated by the editorial suggestion, "Happily." However, for a first-time playing, a more deliberate pace might be advisable, considering the syncopations and unfamiliar fractioning of off-beat notes.




One last admonition to players: read with care and heed with even greater care the second last sentence of the EDITOR'S NOTE: "The bar-lines are a concession to modern practise and should not generate a regular pulse that would distort the free rhythmic movement of the melodic lines." In other words, for an authentic interpretation, *see* and *use* the bar-lines as a measuring device, but for the luvva Heinrich Isaac, please don't *play* the bar-lines!

---

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

# THE TONGUEING SYLLABLES OF THE FRENCH BAROQUE

By David Lasocki

Woodwind players are very fortunate in having many detailed accounts of articulation handed down by famous eighteenth-century players. Unfortunately, modern players have neglected these accounts, perhaps because they were thought to be too pedantic or incomprehensible, or perhaps because ideas about progress in the arts and about modern players knowing better than composers how to play their music are still with us to some extent. This is a pity, for the old articulations are in many ways more easy to understand and to put into practice than the ornamentation techniques of the period, and without them much of the charm of the music is lost. It is not my aim in this article to give details of the specific nature and uses of these articulations for this is a task which is currently being undertaken by the American flutist, Betty Bang and which will fill four volumes. What I want to do is to clear up some misunderstandings which have arisen in the English-speaking world over the pronunciation of the tongueing syllables of the French school.

Detailed descriptions of the articulations of French woodwind players in the baroque era are to be found in two tutors which deal with the recorder. One of these, *Principes de la flûte traversière ou flûte d'Allemagne, de la flûte à bec ou flûte douce, et du hautbois* by Jacques Hotteterre le Romain[1] is well known for its valuable treatment of the instrument and its playing technique at the time. But it was principally a tutor for the flute and as such exerted an influence over the whole of Europe which cannot be exaggerated. In its native France, editions appeared in 1707, 1713, 1720, 1722, 1741, and c.1760 with additions. It was published in Holland, both in French (probably 1708 and 1710) and Dutch (1728): and in England (1729) as a translation of the flute part only, which was pirated for use in countless anonymous tutors for the next thirty years or more. In Germany it was not translated, but since French was spoken there, particularly at the courts, a translation was not particularly necessary. There is ample evidence of knowledge of it there from 1713 onwards. The book contained virtually the only written instructions for the flute – an instrument which quickly became very popular – for the time until 1752 when Quantz's monumental treatise appeared. Thus with the spread of the flute went the spread of Hotteterre's ideas, including his articulation instructions. It is difficult to exaggerate the importance of these for the performance practice of the time, although individual players adapted them for other music than the French.

The second book is very neglected today. It is, *La véritable manière d'apprendre à jouer en perfection du hautbois, de la flûte* [= recorder] *et du Flageolet...* of Jean Pierre Freillon-Poncein (Paris, 1700). Although it was used only for the seven years before it was superseded by the Hotteterre (doubtless because it did not treat the flute) it is extremely interesting, and contains many noteworthy differences from the instructions of that author. In addition to the material it treats in common with the *Principes,* it also has principles of music and the art of preluding (which Hotteterre included in a later and separate publication[2]) as well as advice on composition, etc. Freillon-Poncein uses the same tongueing syllables as Hotteterre, though the details of their use vary somewhat.

The syllables used are *tu* and *ru*. It has been supposed by many authors in the English-speaking world that the *r* in *ru* was pronounced with the uvula (at the back of the throat) as they presumed it was done in all modern French. In fact neither of these suppositions is correct. This is shown by the following passage from a book on French Phonetics, *Manuel phonétique du français parlé* by Kristoffer Nyrop, the eminent Danish phoneticist:

"The dental [r] is the primitive, traditional *r* of the latin languages, and Latin itself seems not to have known any other. It is this one which we hear vibrated in Italian, and more strongly still in Spanish (initial *r* and *rr*). However normal French has substituted a uvula [R] for it fairly recently. It is not that the traditional [r] has disappeared in the face of its rival: it is heard throughout Central France and a little everywhere in the provinces, as well as many small towns. It is often heard on the stage, above all in *déclamation pathétique,* and nearly always in singing (it has occasionally been called "the singers' *r*"). But the uvula [R] is dominant in Paris and in most towns. It is more aristocratic than the other, and belongs essentially to the pronunciation of cultivated society. This is why we must consider it to be the form of the *r* to recommend in the first instance to foreigners. That the linguodental pronunciation has at other times been that of Parisian society is shown to us by (among other ex-

amples) the famous scene of the Philosophy lesson in the *Bourgeois Gentilhomme* (Act 2, scene 4) [Molière]: 'The *r* [is pronounced] by taking the end of the tongue to the top of the palate, so that as it is being brushed by the air which is leaving forcibly, it gives way to it and always returns to the same position, making a kind of trill: *Rra'*. We have there an excellent definition of the vibrated linguo-dental *r*. We should note in passing that this description of the [r] being pronounced at 'the top of the palate' is without doubt an exaggeration, for the indications of the old phoneticists should not always be taken to the letter. However the [r] can be, and could have been, formed very high on the teeth ridge, which is the case with several other dentals. [Because of] the still important use of the traditional [r] in France, it is not necessary for foreigners used to this form of the letter to make enormous efforts to 'capture' the modern uvula [R]."

This is clear evidence that the *r* in *ru* was pronounced with the tongue and not the uvula. It is logical to assume that it was not the vibrated form of this dental [r] that was used, but simply one stroke of the tongue. What other evidence is there on this point? French flutists were not only influential in their writing but also, particularly in Germany, by their playing. The celebrated Buffardin was first flute in the famous court orchestra at Dresden from 1716 to 1749. The only lessons which Quantz had on the flute were with Buffardin. Quantz modified the simple French syllables for use in his own mixed style, and the *ru* became *ri*. This is what he has to say about the *r*[4]: "You must seek to pronounce the letter *r* very sharply. To the ear it produces the same effect as when the single tongue *di* is used, although it does not appear the same to the player." This is hardly a description of a uvula [R]. The English translation of Hotteterre's book and its many piratings used the syllables *tu* and *ru* without any explanatory note, and the Englishman of the time would have used his tongue to pronounce the *r* in *ru*. This pronunciation is taken for granted on the Continent of Europe according to the German recorder player Hans-Martin Linde (personal interview) and the German flutist Hans-Peter Schmitz: "Hotteterre's 'Flute-language' consists of the syllables *tu* and *ru* together. It should be noted that the *r* is pronounced as the French 'gum-R' and the *u* as *ü*."[5]

What about *tu*? The French *t* is and was pronounced by contact "between the tongue and the inside surface of the upper incisors."[6] Note that this is further forward than an English speaker would do it. This is very important, for it makes the articulation of the *t* much sharper. The dental [r] has a rather soft sound.

To sum up, the syllable *tu* was pronounced sharply against the teeth: the syllable *ru* was pronounced with the tongue against the teeth ridge. Thus, any sequence of *turuturu* etc., was an alternation of sharp and soft articulations. This is obviously consistent with the principal use of *turu* as articulation for a short-long pair of notes in the French style. Its use on dotted notes is to be found today among some recorder and flute players.[7]

REFERENCES


1. Facsimile with German translation (Bärenreiter, Kassel, 1941); English translation by David Lasocki to be published by Barrie and Rockliff (London, 1967).
2. *L'Art de Préluder sur la flûte traversière, sur la flûte à bec, sur le hautbois, et autres instruments de dessus,* Paris 1719. Modern edition, (Editions Aug. Zurfluh, Paris, 1966).
3. 8th edition revised by Alf Lombard (Gyldenal, 1963), p. 56.
4. *On Playing the Flute,* a translation of *Versuch einer Anweisung die Flöte traversière zu spielen* by Edward R. Reilly (Faber, London, 1966), p. 77.
5. *Querflöte und Querflötenspiel in Deutschland während des Barockzeitalters* (Bärenreiter, Kassel, 2nd edition, 1958), p. 32.
6. Nyrop, op. cit., p. 51.
7. See for example, Hans-Martin Linde, *Handbuch des Blockflötenspiels* (Schott, Mainz, 1962), p. 40 and *Die Kunst des Blockflötenspiels* (Schott, Mainz, 1958), p. 36, as well as *Méthode complète de flûte* by Taffanel and Gaubert.

# MUSIC REVIEWS

FRANCESCO BARSANTI. *Sonata in C major; Sonata in C minor; Sonata in B-flat major. For treble recorder or flute and basso continuo edited by Hugo Ruf. Kassel: Bärenreiter, 1964/65. (Hortus Musicus 183, 184, 185)*

BERTIN QUENTIN. *Sonata in D minor. For treble recorder or flute or violin and basso continuo edited by Hugo Ruf. Kassel: Bärenreiter, 1964. (Hortus Musicus 186)*

JEAN-BAPTISTE LOEILLET. *Trio Sonata in D minor. For treble recorder or flute, oboe or violin, and basso continuo edited by Hugo Ruf. Kassel: Bärenreiter, 1964 (Hortus Musicus 181)*

JEAN-BAPTISTE LOEILLET DE GANT. *Drei Duette für Altblockflöten oder andere Melodie-Instrumente (Querflöten, Oboen, Violinen) herausgegeben von Hugo Ruf. Mainz: B. Schott's Söhne (AMP), 1963*

GEORGE BINGHAM. *Second Suite; Third Suite; Fourth Suite. For treble recorder and piano edited by Michael Tilmouth. London: Schott & Co., Ltd., (AMP), 1966 (RMS 1208, 1210, 1212)*

RAPHAEL COURTEVILLE. *Sonata in G minor, for two treble recorders. Edited by Stanley Godman. London: Schott & Co., Ltd. (AMP), 1966 (RMS 1216)*

Francesco Barsanti who was born in Italy but lived in England and Scotland during the first three quarters of the 18th century, was a minor composer of concerti grossi, overtures and chamber music. Among recorder players he is now well appreciated for his sonatas which appeared first in 1724 and 1727. They are quite original in character and excellent playing material. Years ago Schott brought out three of these sonatas; now Bärenreiter has published three more. Of these, the sonata in C major is by far the most interesting one, particularly the first movement with its fast runs and figures; the other two sonatas are somewhat more conventional. The editing in all three works is conscientiously done, with some performing suggestions – not many but just enough to guide the player and yet give him some leeway for improvisation and ornamentation. The realization of the bass is lean and transparent, and it gives us the original figures as it should.

Bertin Quentin, a French violinist and contemporary of Barsanti, lived in Paris as a member of the opera orchestra and of the "24 Violons du Roy." His sonata in D minor, one of ten published around 1730, is actually a suite consisting of two Allemandas, Corrente, Sarabande and Gigue. The music is pleasant and easy enough to play but rather unexciting, second-rate Baroque.

The mystery surrounding the different members of the Loeillet family of musicians has been cleared up by now. The trio-sonata in D minor is a work of the "London Loeillet" who called himself John. It was first published in 1725 as op.II, No.4, as one of 12 trio-sonatas, three of which are for recorder ("common flute", as different from "German" or transverse flute), oboe and figured bass. Like most of the music of this composer, it is an endearing work, sprightly in the fast movements and quite expressive in the slow ones.

The three duets are by John Loeillet's younger cousin, J. B. Loeillet "de Gant" who lived most of his life in Paris. I cannot agree with the editor's opinion that the works of Loeillet de Gant are inferior to those of his cousin in London. Many of his sonatas are full of inventiveness. The duets are actually early arrangements from solo sonatas with continuo, probably done by the composer himself and first published around 1729; I wonder why this is not mentioned in the foreword to the edition. Either way, these sonatas are rewarding to play.

The three suites by George Bingham, who was a member of the "King's Band" in London around 1695, are rather plain, robust music, in a somewhat brassy style, but their simplicity is quite refreshing and not dull. The editor's realization of the original unfigured bass is well done, and while the score shows the text unchanged (except for a few dynamics in the accompaniment), the separate recorder parts carry suggestions for phrasing, ornamentation, and dynamics.

Courteville's short and very easy sonata for two altos also dates from the end of 17th century; probably 1686 according to Stanley Godman's foreword. Several movements begin on a sixth chord instead of unison, a strange feature, but since it happens a number of times it must be authentic and not, as at first I suspected, a misprint of the Walsh edition of 1701. An early advertisement for this music calls it "more proper for those instruments ((recorders)) than any yet extant." This may be a little exaggerated – ads in the 17th century were not different from ours in this re-

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

espect – but then we must remember that the music of Loeillet, Handel, and Telemann did not exist yet at that time.

CARL ORFF-GUNILD KEETMAN. *Orff-Schulwerk: Music for Children, Vol. IV, Minor: Drone Bass Triads. Vol. V, Minor: Dominant and Subdominant Triads. English Version adapted by Margaret Murray. London: Schott & Co., (AMP), 1966*

MARGARET MURRAY (ed.). *Orff-Schulwerk, Eighteen Pieces for Descant Recorder and Orff-Instruments. London: Schott & Co., (AMP), 1966*

In 1930 I had the good fortune to become acquainted with a young conductor and composer in Munich, Germany, who had some uncommon, but obviously very sound, ideas about music education. He had worked as a coach with opera singers and had found the average level of musicianship rather deplorable. He became convinced that, in order to bring a change, one would have to go back to the beginnings of music teaching in early childhood and start with an approach completely different from the conventional methods of music teachers. Instead of imposing a technical training basically foreign to the child's ways of thinking and creativity, one would have to find the child's own, innate level of music and music making and build upon this very simple and pure basis. Thus, the first idea of the *Schulwerk* was born in Carl Orff's mind.

From the beginning, the close connection between music making, body movement, and speech was stressed. At that time, Orff worked together with a progressive dance school, the *Guenther Schule,* where he found his collaborator of many years, Gunild Keetman, and where he had the chance to try out his ideas and his music with the young dancers. He searched for the right kind of instruments, making use of old ones like recorders and viols, and adding others from exotic cultures such as the percussion instruments of the Gamelan orchestra. He also came to Freiburg, where I was teaching, and performed wonderful feats of improvisation with large groups of our students. We became his close friends and devoted disciples.

A life time has gone by since then, and for Carl Orff it has been a lifetime of work developing his great idea in all its consequences. He became internationally famous as a composer; but actually Orff the composer and Orff the music educator cannot be separated. His compositions, from the popular *Carmina Burana* to *Antigone,* reflect the same spirit, the same driving creative forces which are imbedded in his testament of music education, the *Schulwerk.* His style is unique and unmistakable, whether it is expressed in an opera or in his setting of an old folk dance.

The influence of Orff's method has by now spread beyond Europe to countries all over the world, to Japan as well as to America, with successful attempts to adapt the material to the language and the folklore of each country. The Orff-Institute in Salzburg, Austria, runs systematic courses in teacher education and gives diplomas of various degrees. On the American continent, workshops to introduce musicians and laymen to the Orff method have been held from Toronto to Los Angeles. Some schools in this country – not enough yet – show interest in adopting Orff's system and ideas. But from platonic interest to real understanding and active integration there is still a long way. Recently I read about the music teacher who called the xylophone "the poor man's piano." Obviously he is not ready yet for Orff.

The English edition of the *Schulwerk,* as I indicated above, is not just a "translation" but rather a transposition into the English sphere of music, using original English children's and folk songs in addition to those from other countries, and in addition to the numerous instrumental pieces and exercises. The order of the material is basically the same as in the German version, and since the idea behind it is fundamental and universal, it is in no way changed by variations in working material. Margaret Murray, one of the leading representatives of the Orff method in England, is responsible for the English edition. Giving great care to all details, she has done a thorough and excellent job.

*Music for Children* begins with one volume of *Pentatonic Music,* continues with two volumes exploring major modes and ends with the now appearing two volumes dealing with minor modes, including Aeolian, Dorian, and Phrygian. Vocal and instrumental pieces alternate, and the whole Orff instrumentarium is richly employed.

The *Eighteen Pieces* are a slim booklet of selected music from the first two Schulwerk volumes. According to the foreword, the main purpose is to provide "models" for using the recorder as an improvising melody instrument.

In 1954, when the German edition of the *Schulwerk* was finished, Orff wrote: "The five volumes contain the experiences from nearly thirty years' work. Nevertheless, this first attempt to lay the foundations in print can only include a fragment of the inherent possibilities."

This is as true today as it was when written. It would be futile to describe the contents of these volumes without going into the whole background of which the music is a living part. Only those who will make the effort to concern themselves with all the ideas of the Orff Schulwerk will fully understand what treasures are in it. It should be mentioned that a number of excellent and authentic recordings are now available; they can be of indispensable help.

One might hope and wish that the schools as well as the music-teaching profession in this country would become more and more aware of this way to musicianship, a way that leads to the child's development of a rounded personality with music playing the part it deserves. For it cannot be denied that in the overall educational picture of this country, music is assigned the role of a stepchild; looked upon as a frill instead of an essential part of life.

I would like to add a little note especially to recorder players: recorders have never sounded as beautiful to me as they do in combination with the Orff instruments in the music of these volumes. This is a place where they truly belong and where they are at their best.

*—Erich Katz*

SALAMON ROSSI. *Sinfonie, Gagliarde (1607-1608), Vol. II. Five (or three) part compositions for strings or recorders with basso continuo. Ed. by Fritz Rikko and Joel Newman. New York: Mercury Music Corp., 1966*

A modern edition of Rossi's early instrumental music is welcome to both the historian and the recorder player; to the former because it represents some of the earliest examples of instrumental music composed in the Baroque style; to the latter because it offers technically simple but quite rewarding music.

Rossi (1570?-1630?) was one of the leading violinists in the Mantuan court chapel, which from 1602 to 1613 was under the direction of Claudio Monteverdi. Very little has been known about his music and much of that has been misleading. Hugo Riemann, for example, *suggested* tempo markings in his edition of one of Rossi's sonatas, markings which misled many scholars after him (Adler, Haas, Bukofzer) into believing Rossi to be the founder of the sonata da chiesa with its four movements slow—fast—slow—fast. Similarly misleading is Bukofzer's statement that Rossi established the trio-sonata in the *Sinfonie e Gagliarde* of 1607, which would be Rossi's first book (the second was published in 1608). Wm. S. Newman *(The Sonata in the Baroque Era,* Chapel Hill, 1959) has shown that there is only one piece in the first two books which Rossi designates "sonata," and that is not a trio but *à* 4. It is clear, however, that Rossi shows an increasing interest in the trio-sonata instrumentation, i.e., two solo instruments with basso continuo. Even in the five-part compositions in the present Rikko-Newman edition, almost all can be alternatively played as trios (two parts plus b.c.). As Wm. Newman points out (Ibid., p. 111) this was an innovation in 1607, not only here but also in the ritornelli of Monteverdi's *Scherzi musicali* published the same year. In his later collections (Books 3 and 4) Rossi uses the trio setting exclusively. Even in a sonata *à 6* from the fourth book (published as No. 14 in the Rikko-Newman edition, Vol. II) the six parts are divided into two trio settings *alla cori spezzati.*

Whatever role will be assigned to Rossi in the history of instrumental music, recorder players will be very grateful to have such a variety of music both in content and in instrumentation. Contained in the present volume, for example, are eight *Sinfonie,* four *Gagliarde,* a *Passeggio d'un balletto* and a *Sonata à 6.* The sinfonie are fairly short, repeated two- or three-section pieces. Some have short, lively, eighth-note themes in a major mode and others have long, flowing, themes in minor. Most of the time the main thematic interest is in the upper two parts, although occasionally the bass line will also participate with imitative fragments of the main theme; the middle two parts rarely do so, but the part-writing for them is so good that the players of these two parts will not be bored: the melodic lines are flowing and never jagged or stationary as filler parts are wont to be.

The galliards also offer a great deal of contrast among themselves; two are in major, two in minor mode; all are primarily homophonic and therefore contain more melodic sequences and less imitation than the sinfonie, although in the last six measures of the galliard, "L'Andreasina," Rossi makes abundant use of imitation and complementary rhythms to create a tremendous drive to the final cadence. Throughout the galliards Rossi shows an amazing propensity for intermingling 3/4 with 3/2 measures, just as Anthony Holborne does in most of his galliards. The quarter-note pulse in all cases remains the same, but there is a constant shift of accent from the half-note to the dotted half-note. These pieces should be played at a fairly fast pace for this accent-shift to be effective.

The great variety of instrumental combinations is one of the chief advantages of this edition. All of the pieces may be played by a quintet of viols or modern stringed instruments, with or without basso continuo, or, as Rossi states, by two soprano-range instruments and bass lute. Here the basso continuo part is mandatory to fill in the harmonies. A recorder quintet can also manage most of the pieces with SS(A)TTB if the tenor players can read the viola part's alto clef (although individual parts are available, there are no tenor recorder parts with g-clef). As the editors state in the preface, however, "recorders will be most effective in the trio versions." This can be SSB with b.c. (harpsichord, lute, or guitar) or TTB/b.c. This latter combination is quite nice for contrast when playing several of these pieces at one sitting, but tenor players have to be facile to handle some of the passage-work and the occasional high B-flats. The present reviewer found the best combination to be a mixed consort of

two soprano recorders with modern violas, cello and harpsichord. The sopranos sounding an octave higher have no difficulty at all in being heard. Even the three pieces designated for four violins and b.c. (Nos. 10, 11, and 14) can be played by four soprano or tenor recorders and b.c. with no adjustment or transposition whatsoever. No. 14, the only "sonata" in this collection, should definitely be tried by recorder players, since it is the longest and most ambitious of the lot. It is in fact two trio-sonatas in one; Coro I is for two violins and bass lute as is likewise Coro II. Each "choir" plays extended passages by itself, until at measures 40 a series of short motifs are echoed by Coro II leading into a grand tutti finale section which is repeated. Those recorder groups who do not have access to bass lutes can manage with one harpsichord since most of the time only one bass part is playing, and in the tutti sections the two bass lutes play either in unison or octaves. The editors have wisely provided a common keyboard part for just such a possibility.

In sum, Mssrs. Rikko and Newman are to be highly commended for making available this important body of music in an edition which is at once scholarly, reliable* and eminently practical for a wide range of instrumental combinations.

—*Wilburn W. Newcomb*

---

* The missing repeat-sign in the Viola II part, No. 6, middle of measure 7, is the only error discovered.

GASTON SAUX. *Quartet in G (No. 2) for SATB recorders. (Score & parts). London : Schott & Co., Ltd. (AMP), 1966*

HANS-MARTIN LINDE. *Serenata a tre, for recorders (SATB), guitar, and cello or viola da gamba. Mainz: B. Schott's Söhne (AMP)*

Gaston Saux's *Quartet* is beautifully printed, with a clear miniature score and large, spacious individual parts. The writing is idiomatic for the instruments. And these, alas, are the kindest comments that can be made about the publication. The piece is an incredible pastiche of cliches: diminished-seventh chords *à la* Liszt to stimulate stress (marked *poco drammatico),* repetitions of phrases with changes of mode *à la* Schubert (marked *sans lourdeur),* and Alberti-like accompaniments *à la* Mozart (marked *con eleganza).* The rhythms plod. The melodic ideas are weary. And the composer has an irritating habit of stating short thematic units and then immediately repeating them — apparently on the assumption that these tarnished ideas may somehow miraculously brighten upon a second exposure. The piece is ambitious — three movements of moderate length — and one's sadness is increased at the realization that so much effort has gone into producing so little.

The *Serenata* of Hans-Martin Linde, on the other hand, is an attractive piece. Its five movements require the recorder player to use soprano, alto, and bass instruments – and what he is asked to do on these instruments is not easy. His colleagues on guitar and cello (or, alternatively, viola da gamba) have an equal challenge. The music is rhythmically inventive, and there are some delightfully imaginative effects. Only in matters of harmony do I find a certain arbitrariness. Chords in fourths, for example, and side-slipping major triads seem ill at ease in the company of chromatically altered, sharply dissonant chord formations which are used to briefly obscure the tonality. But the piece is certainly worth investigating – providing you can find an adventurous guitarist who reads!

—*Colin Sterne*

*RENAISSANCE-TRIOS for Alto, Tenor and Bass Recorder. Edited by Joel Newman. Wilhelmshaven: Heinrichshofen's Verlag, (CFP), 1965 (No. 1185).*
*GERMAN DANCE MUSIC of the early Baroque for Recorder Quartet (SATB). Edited by Joel Newman. Wilhelmshaven: Heinrichshofen Verlag, (CFP), 1965 (No. 1185).*

It is a well-known fact that the principal method by which the renaissance instrumentalist augmented his store of performable music was to adapt vocal pieces to supplement the rather small amount of music expressly designed for instruments. Joel Newman seems to have followed this same path in preparing his edition of six vocal pieces for the pleasing combination of alto, tenor, and bass recorders. These pieces represent a cross-section of renaissance vocal forms from the late fifteenth to the early seventeenth centuries. The editor is to be commended on the variety of his selections and on their suitability to the instrumental medium. The first piece, a *bergerette* by the Franco-Flemish polyphonist Antoine Busnois, resembles later instrumental canzonas derived from its style, and is the only member of this collection which is not homophonic in texture. Instruments are as capable as the voice in portraying the light, dance-like character of the *villanesca* by Tomaso Cimello and the *canzonetta* by J. H. Schein. On the other hand, the more contemplative quality of the *chanson* by Henry VIII and the final "benediction" (Bar'chu) by Salamone Rossi "Ebreo" does not suffer from the rather abstract quality of recorders. The only possible exception to the general suitability of the pieces for instruments is the anonymous *villancico;* the solo repeated notes of the top voice in the third section lose their rhetorical effect without words!

Dr. Newman's other contribution, dedicated to the Collegium Musicum of Columbia University, is a group of six dances by German composers published in

various collections between 1602 and 1621. Although these dances are chronologically "early baroque," they are similar in style to the renaissance dance from which they developed. The composers whose works are contained in the collection are Valentin Haussmann *(Polnischer Tanz und Nachtrag),* Melchior Frank *(Deutscher Tanz* and *Galliarda),* J. A. Schein *(Paduana für Krummhörner),* Johann Staden *(Pavana),* and Isaac Posch *(Chromatische Intrada und Couranta).* The Schein *Paduana* is particularly interesting as one of the few pieces originally specifying crummhorns. Here it has been transposed up a fifth to fit soprano, alto, tenor, and bass recorders.

The editorial policy followed by Professor Newman seems quite good, as far as it goes. Necessary *musica ficta* is indicated by means of parenthetical accidentals; regular bar lines and modern time signatures make the music quickly intelligible. Hemiolias are given "visibility" by changes of time signature, a practice which is helpful except where the hemiolias themselves seem doubtful (such as the ones in the Haussmann *Nachtrag,* which appear to me to be justified neither harmonically nor rhythmically). Suggested cadential ornaments are given in both the score and the parts. The parts themselves are made necessary only because of awkward page-turns in the score, for the printing is clear and easily read. Alternate notes are given for the bass recorder when the original part goes out of its range. Helpful comments concerning performance medium are given in an afterword.

The medium difficulty of these pieces recommends them to competent amateur recorder players, for whom the editions seem to be designed. However, I feel the value of these editions would be much greater to more knowledgeable recorder players, as well as to performers of other instruments, if additional editorial information were given. Particularly frustrating is the omission of sources for the renaissance trios (probably as a result of the publisher's deletion of material readily supplied by the editor, as in the case of the *Lachrimae* pieces reviewed in an earlier issue of this magazine). In addition to sources, the inclusion of indications of the original time signatures, note values, clefs, and any transposition would be helpful to many performers.

*—Herbert W. Myers*

*MUSIC IN MEDIEVAL AND RENAISSANCE LIFE: anthology of vocal and instrumental music, 1200-1614. Andrew C. Minor, editor. University of Missouri Press, Columbia, Missouri, 1964.*

*——— Recording of the above by the Collegium Musicum of the University of Missouri conducted by Andrew C. Minor (UMPR-1001).*

From the vast deeps of the music of the past, still another fisherman has brought up a small haul of 19 selections. This modest anthology had its origin in the programs of the University of Missouri's Collegium Musicum, directed by Andrew C. Minor. Prof. Minor's preface tells us that the Collegium's "programs gave birth to the collection" and that it is beamed at a layman's audience. It would be as wrong to review this publication as if it were a scholarly effort as it would be to evaluate the supplementary recording, performed by a student group, by professional standards.

An obvious trap for the reviewer of an anthology is the ease with which he can blast the compiler for sins of inclusion and exclusion. Because individual taste is so much involved here, it is hardly a fair thing to do — even when the collection pretends to comprehensive coverage. Dr. Minor's selection is simply what it says it is and no more. It groups its contents under rubrics like "Music at the Medieval Court" and "Music of the Renaissance Chapel," but these are simply programming devices. Nowhere is there any suggestion that a wide or typical sampling of these genres is intended.

Included are five medieval pieces (three monophonic songs and two dances); the renaissance compositions comprise a Dufay hymn-setting; motets by Mouton and Handl; secular part-songs of Isaac, Cara, Mouton, Senfl, Weelkes, Bartlett; and two instrumental works, a Pavane and Gaillarde from Gervaise and an eight-part *Aria della Battaglia* by Annibale Padovano. For each piece there is a very brief annotation, an English translation, and information on the sources, both original and modern. Fifteen well-chosen illustrations enrich the publication.

To the editor's credit, half of the contents are his own transcriptions from original sources. It is most valuable to have the two Mouton pieces, the Gospel-motet, *In illo tempore Maria Magdalena* (from a 1521 A. Antico print in the Morgan Library) and the 6-part canonic chanson setting, *La rouse du moys de may.* Several of Dr. Minor's transcriptions duplicate other modern versions, but these are generally in less available and costly scholarly editions. For example the fine Battle piece by Padovano, a predecessor of the Gabrieli's at the organ bench of St. Marks, Venice.

The chief failing of this anthology is the fact that all five medieval pieces are available in editions we can easily own — the *New Oxford History of Music,* vol. II and the first volume of the *Harvard Anthology of Music.* Although Minor draws his two dances from the famous old study by Johannes Wolf in the 1918 *Archiv für Musikwissenschaft,* the *H.A.M.* version of the "Nota" is a very much better reading.

A lesser objection, equally practical, is the fact that neither on the Contents Page, the Index, nor at the head of each composition have we been told how many parts it is in. This is decisively important information

for performers, and especially in a collection containing pieces in 1, 3, 4, 5, 6, and 8 parts. Publishers in the 16th and 17th centuries invariably provided this help, and we do well to follow their lead.

Two trifling slips are easily corrected: add Morgan Library to the Source listing on p. 26, and reverse the paging for pp. 39 and 42.

This anthology is one more tool with which the recorder movement can help itself develop interest and savoir-faire with respect to renaissance music. The recording of its excellent contents will probably mainly serve to assist those amateurs who, with score in hand, seek to extend their musical knowledge. The recorded performances are highly uneven. Certain pieces receive an almost professionally slick rendering – the *Bells of Speyer* and the Battle piece; others sound like student performances, though not up to the calibre of such collegiate recordings as the Berkeley Collegium's Ockeghem Mass disc. With this general statement out of the way, we can note that the Dr. Minor's direction continues the trend towards lively tempi and mixed vocal and instrumental performance first popularized by Noah Greenberg. Minor has a force of 16 voices and an ensemble of modern instruments (violas, celli, bassoons, trumpet, and trombones) with a few recorders, a shawm) and a zink. There is certainly nothing wrong with using what one has and Minor uses his colors well. The Padovano battle is inventively scored for brass, wind and string groupings. One enjoys what has been done, and at the same time begins to plan other ways of "coloring in" this exciting polychoral piece. In fact, my hunch is that this composition and the other five- and six-part items in the collection will be of the most interest and use to recorder ensembles of over five members.

*ANONYMOUS (c. 1730). 3 Sonaten für Altblockflöte und Generalbass. Herausgegeben von Martin Gümbel. Hänssler-Verlag, Stuttgart-Hohenheim (CFP), 1964.*

This is the fourth in the series, *Alte Musik für Blockflöte,* issued by Hänssler-Verlag under the general editorship of Gerhard Braun. The previous issues – Senfl *Lieder,* Quantz Duos, and a Telemann Trio-Sonata – had considerable musical distinction. To discover any more baroque solo sonatas these days is quite a feat; we are, in most cases, scraping around at the bottom of the vast barrel of this repertory. If these sonatas have somewhat less distinction than Dr. Braun's previous choices, they still have interest and usefulness.

Herr Gümbel's brief editor's foreword should have been translated for American and British players. Here is my rough-and-ready Englishing:

> These three Sonatas for Recorder and Basso Continuo come from an anonymous manuscript which lacks any indications of medium of performance; it probably dates from the first half of the 18th century and is found today at Kassel in the Hessische Landesbibliothek (with the classmark: 2 Mus. 35). The use of the so-called French violin clef (G on the bottom staff line, J. N.) for the upper part points without question to performance by an alto recorder.
>
> This edition presents the original text with modern clefs. Obvious copyist's errors have been corrected, and the unfigured bass line has been realized. Some slur marks have been added to the recorder part. An ornamented version of the solo part for the first slow movement of Sonata No. 2 has been added as a model for stylistically correct treatments of slow movements; the editor has also suggested some dynamic markings.
>
> He is grateful to the Hessische Landesbibliothek for its kind permission to publish these works. (Aalen. February, 1964).

This is music from the old age of the baroque, strongly marked by *buffo* and rococo style elements. Charm and melodic appeal, certainly not contrapuntal elaboration, are uppermost in the agenda of the anonymous composer –or composers, since there is no binding reason why these works must be ascribed to one man. He strikes me as an italianate German. Two of the Sonatas use that low range so familiar from Handel's Op. 1 Sonatas from his Italian tour. This may suggest Italy and the two *Siciliana* movements in 12/8 strengthen the surmise, but what Italian of the first half of the century worth his salt would have neglected to show off the so-called Neapolitan sixth (the II chord with flattened root, used in first inversion)? Both *Siciliane* lack this typical native ingredient.

These are chamber Sonatas, i.e. the movements are predominantly dances in binary format. How far the style has moved from the old, normative Corellian Sonata da Camera may be seen from the separateness of the movements. Gone are the brief sections, such as those bridgeing-over "movements" ending on half-closes. Only once does one of these movements end on the dominant. All the others deserve their final, heavy double-bars. Nor are there melodic reminiscences of the early movements in later ones. The echoes of the multi-sectional variation-canzona of the previous century are all mute now.

A more important "progressive" trait is the slowed-down rate of harmonic change, the result of frequent pedal points or repeated triadic figures in the bass. This is prophetic of the harmonic style of the late century and quite different from the usual baroque "walking bass" with its quicker changes of foreground harmony.

The first Sonata (in B-flat Major) consists of a Siciliana, Allegro, Menuett, and Allegro. It opens with a piece in the style of an Italian Christmas Concerto pastorale. Its Allegro partner movements feature the buffo style, with clipped repeated phrases and cadential passages "at the unison." Nothing higher than d'' is asked for and the reliance on the lowest five notes of the range is exasperating. The evidence of the original clef aside, the work would make a better effect on the cross-flute.

By the same token, Sonata No. 2 (in F Major) is a real recorder work with high d's, e-flats and f's and a general avoidance of the lowest tones. It provides more brilliant passage work, but it is also duller for we have heard what it has to say in countless other works of the time. It also has a more conventional layout – Adagio, Allegro, Sarabande, and Gigue. Gümbel has ornamented the first movement, providing lots of rhythmic and figural variety and a rather 19th-century cadenza. The only technical flaw in the publication occurs here; in the recorder part, both original and "realized" versions are printed in large notes and the page looks much too busy. (If this was caused by the music typewriter's inability to set an *ossia* like this in smaller sized notes, then it is one more price we have to pay for the machine's obvious economic advantages in setting music.) In the Sarabande movement Handelians will recognize a good old friend.

The last Sonata is in F Minor and is made up of another Siciliana, and an Allegro, Affettuoso, and Allegro. Though not as brilliant as the second work, its range is good, and the a-flats and d-flats make it a challenging piece to play in tune. The tonality reminds me that Telemann wrote a fine Sonata in F Minor for either recorder or bassoon. Of course, nothing in these pieces is as interesting as Telemann, though the level is consistently better than most of Schickhard's production.

The editor doesn't prescribe any instrument for the bass part. Five low C's and a low D-flat suggest that the gambist had better tune down his D-string or step aside in favor of the cello. The recorder part needs two very minor corrections: at m. 7 of p. 6, the fifth eighth-note beat of the *ausgeziert* version should begin with an f and at the cadenza, p. 7, the high c ought to be tied over the barline in the original version.

*–Joel Newman*

## MUSIC RECEIVED AND BRIEFLY NOTED

FRANZ SCHUBERT. *Fourteen Waltzes, for descant, treble, and tenor recorders and piano arr. by Walter Bergmann. London: Schott & Co. (AMP), 1966. (RMS 591)*

These lively dances, in well-done arrangements, are dedicated to a little girl named Erika, "who likes them."

ALFRED RALSTON (arr.). *Popular Melodies arr. for Treble Recorder and Piano. Vol. I, II, III. London: Schott & Co., (AMP), 1966. (RMS 1218, 1220, 1222)*

Contains pieces by Mendelssohn, Offenbach, Bizet, Verdi, Grieg, Brahms, Rimsky-Korsakov, Tchaikovsky, and assorted others. Some people do like their popular melodies on recorders, and there is no need to spoil their fun by any comment.

ANATOL LIADOV. *Two Russian Folk Songs, for descant recorder and piano arr. by Cecily Lambert. London: Schott & Co., (AMP), 1966. (RMS 589)*

Short and very easy; the recorder part can be played by a very beginner.

TOM JOHNSTON (arr.). *Three Scottish Country Dances, for recorder quintet (S,S,A,T,B). London: Schott & Co., (AMP), 1966. (RMS 1194)*

Nice material for folk dance groups.

WILLIAM BYRD *Sellenger's Round. For recorders (S,A,T,B) arr. by F. H. Mountney and Walter Bergmann. London: Schott & Co. (AMP), 1966 (RMS 1196)*

This is not just the well-known tune itself, but Byrd's set of variations arranged from the first volume of the Fitzwilliam Virginal Book. However, variations 2 and 4 are omitted.

EDWARD MACDOWELL. *To A Wild Rose. Arr. for recorder quintet (S,A,A,T,B) by Brian Bonsor. London: Schott & Co., (AMP), 1966. (RMS 1238)*

J. S. MANIFOLD (arr.) *Travelling Down The Castlereagh. Australian Folk Tune for recorder trio (S,S,A or T) with guitar acc. ad lib. London: Schott & Co., (AMP), 1966. (RMS 1232)*

Little tidbits like these may have more appeal in England than in this country.

WILLEM DE FESCH. *Duette für zwei Alt-Blockflöten oder andere Melodie-Instrumente herausgegeben von Fritz Koschinsky. Wilhelmshaven: O. H. Noetzel, (CFP), 1966*

Contrary to the title, these pieces are written for sopranos or tenors! Or is the editor reviving the silly habit of treating altos as transposing instruments?

THURSTON DART (ed.). *No. 1: Invitation to Medieval Music. London : Stainer & Bell, (GMC), 1967*

THURSTON DART (ed.). *No. 4: Invitation to Madrigals. London: Stainer & Bell, (GMC), 1967*

These two collections in the form of small books are as excellent as we have come to expect from editions by Thurston Dart. Their purpose is to present, inexpensively, original music from periods which to the majority of people, musicians as well as laymen, are still terra incognita — although during the last decade a great deal has happened to widen the average listener's horizon. Book No. 1 contains a graded selection of nineteen compositions for one, two, or three voices and instruments, all newly transcribed, by composers of the early 15th century, a period which might better be described as early Renaissance rather than medieval. Book No. 4 offers a selection of duos from the 16th century for voices and/or instruments. The ranges are such that recorders can be used in much of book 1 and in all of book 4. Highly recommended!

*—Erich Katz*

# RECORD REVIEWS

By Dale Higbee

J. S. BACH: *Trio-sonata in G for Two Flutes and Continuo, S. 1038;* A. SCARLATTI: *Quartet in F for Recorder, Two Flutes and Continuo;* G. P. TELEMANN: *Quartet in D minor for Recorder, Two Flutes and Continuo; Trio-sonata in D minor for Recorder, Viola d'Amore and Continuo.* Members of the Mozart Society. BAROQUE (S) 2861, $5.79; (M) 1861, $4.79.

This disk contains some fine music, but the performances by the anonymous players and the stereo sound both vary considerably, ranging from acceptable to poor. Perhaps the most satisfying playing is in Telemann's D minor Quartet from the 2nd Production of the "Musique de Table," but other available versions of the work are better. Bach's G major Sonata is also given an adequate reading, although the sound is fuzzy at times. The wobbly sound in the Telemann D minor Trio-sonata (Schott RMS 210) might be traced to inferior engineering, but this cannot excuse the sloppy recorder playing. The Scarlatti Quartet is in fact the well-known Quartettino (Peters No. 4549), originally for three alto recorders and continuo. The Mozart Players play the Minuet after the opening Adagio and end with the Allegro, contrary to the tradition of music of this period, and some of their attempts at ornamenting the Minuet are more "cute" than appropriate.

G. F. HANDEL: *Concerti Grossi, Op. 3; Concerto Grosso in C major, "Alexanderfest."* West German Radio Chamber Orchestra, August Wenzinger, conductor. DGG ARCHIVE (S) 73139/40, $11.58; (M) 3139/40, $11.58.

Recorders are limited to a single movement in this fine two-disk set of concertos, but the music and performances are so splendid that you will want to hear them all. The producers made a serious effort to present performances "both in timbre and interpretation as perfect as could be achieved, in accordance with the latest theories of musicological research," and this includes the use of recorders by Hans Konrad Fehr "rebuilt from an original of Chr. Denner, Nürnburg, in the beginning of the 18th century," two-key Baroque oboes made by Otto Steinkopf and five-key bassoons made by Steinkopf based on Denner originals. Recorder players are Gustav Scheck and Hans-Martin Linde.

Following a brilliant opening movement in Concerto No. 1, the two recorders make their appearance in the lovely largo. Properly solemn and sweet in tone, they serve as an effective foil for the solo oboe and violin. The final Allegro to this concerto is noteworthy for the Baroque bassoon timbre – so different in quality from the modern Heckel instrument. Another interesting tonal contrast is the prominent organ part in the Allegro of Concerto No. 6.

The Third Concerto will be partially familiar to those who have heard Krainis' performance on MERCURY SR 90443 (reviewed in AR, Vol. VIII, No. 1) of Thurston Dart's edition, where the fourth movement of Concerto No. 2 is used as a finale. Helmut Winschermann, the oboe soloist here, plays the Adagio in a tasteful manner, if not so elaborate in his ornamentation as Krainis.

These vigorous performances follow the new Hallische Händel-Ausgabe and include a fine concerto (No. 4b) not in the older Chrysander edition, here recorded for the first time. Stereo sound throughout is full and spacious. This set comes in a handsome cloth-covered box and includes an informative illustrated booklet with essays on the composer and the music.

G. P. TELEMANN: *Water Music "Hamburger Ebb und Fluht" (Overture in C major).* Concert Group of the Schola Cantorum Basiliensis, August Wenzinger, conductor, *Suite No. 6 in D minor for Oboe, Violin and Continuo; Concerto No. 3 in A major for Flute, Harpsichord concertante and Continuo; Trio-sonata in E flat major for Oboe, Harpsichord concertante and Continuo. Nuremberg Chamber Music Ensemble.* DGG ARCHIVE (S) 73198, $5.79; (M) 3198, $5.79.

G. P. TELEMANN: *Water Music "Hamburger Ebb und Fluht" (Overture in C major); Concerto for Three Violins and Strings in F major.* Collegium Musicum of Paris, Roland Duatte, director. NONESUCH (S) H-71109, $2.50; (M) H-1109, $2.50.

In addition to these two recordings of Telemann's Water Music, there is a third on ANGEL (S 36264; 36264) by the Moscow Chamber Orchestra, conducted by Rudolf Barshai. I have not heard it, but it probably would be of little interest to readers of this journal since the composer's indications for the varied use of flutes and recorders are completely ignored, and two flutes are used throughout.

A comparison of the two records at hand reveals several significant differences, all of which make the more expensive disk, the better bargain. First of all, the NONESUCH performance for some reason omits the

final movement of the suite, a charming Canarie depicting "the jolly sailors." There is also a big difference in the engineering of these disks: whereas the ARCHIVE record is clear and has fine orchestral balance, the NONESUCH disk has a big, overblown quality to it. In the fine descriptive storm music this makes the French musicians sound more like Berlioz than Telemann. Incidentally, another nice example of Telemann's talent for programme music is the Gigue "Ebbe und Fluth," which presents a vivid picture of the tide.

Douatte conducts with great vigor, but Wenzinger's tempos are better; he provides a far greater contrast between movements, and he shows much more awareness of stylistic niceties, such as double-dotting in the Grave of the French Overture. Notes supplied with the ARCHIVE disk provide a complete breakdown, movement by movement, of the varied instrumentation Telemann calls for, including two flutes, two alto recorders, soprano recorder, and sopranino recorder. The instrumentalists are not listed by name, but my guess is that they are Gustav Scheck and Hans-Martin Linde. Instrumentalists on the NONESUCH disk include Huguette Ehrmann and Pierre Poulteau, recorders, and Christian Lardé and Alain Marion, flutes.

In addition to its superior version of the "Water Music," the ARCHIVE disk has the further advantage of offering the only available recording of three attractive chamber works by Telemann in well-performed and imaginatively channeled stereo versions. The reverse side of the NONESUCH offers a good, but not the best available, version of the Concerto for Three Violins and Strings in F from the 2nd "Production" of Telemann's "Musique de Table." Unfortunately, the sound here has the same over-blown quality present in the "Water Music."

G. P. TELEMANN: *Concerto for Trumpet, 2 Oboes, and Continuo in D Major; Sonata for Recorder and Continuo in F Major; Sonata for Flute and Continuo in G Major; Sonata for Flute and Continuo in C Major; Trio-sonata for Recorder, Flute and Continuo in A Minor; Partita for Recorder and Continuo in E Minor.* Maurice André, trumpet; Pierre Pierlot and Jacques Chambon, oboes; Mario Duschenes, soprano and alto recorder; Jean-Pierre Rampal, flute; Paul Hongne, bassoon; Robert Veyron-Lacroix, harpsichord. (Recorded in France by ERATO (S) STE 50276, (M) LDE 3376.) MUSICAL HERITAGE SOCIETY (S) 754, $2.50; (M) 754, $2.50.

This fine disk opens with a splendid concerto featuring brilliant writing for high D trumpet, skillfully set against a background of double reeds. André gives a virtuoso performance and the sound is enhanced by the use of bassoon with the continuo harpsichord. The remainder of the program is a recital in which Rampal and Duschenes take turns playing solos and then join in a trio, with Veyron-Lacroix playing harpsichord continuo throughout.

The straight-forward F major recorder sonata (Schott 10060; Bärenreiter HM 6) is followed by the Flute sonata in G (Schirmer 1767), which is far more expressive, especially in the Cantabile and Affettuoso. Side 2 begins with a performance on flute of the Sonata in C, originally for recorder (Schott RMS 204; Bärenreiter HM 6), which opens with a lovely Cantabile which has always seemed to me to be over much too soon. Also notable is the 3rd movement Grave, here given a sympathetic accompaniment by Veyron-Lacroix, who is one of the most imaginative and musical continuo players that I know of.

Rampal and Duschenes join forces in the familiar A minor Trio Sonata (Peters 4560) and play well together, although the recorder seems slightly submerged in the second movement, a fault which may be attributed to the engineers. This work, one of Telemann's best, is originally for recorder, violin and continuo, but with only a few changes it fits the modern flute well.

The final work on this well-recorded disk is the Partita No. 5 in E minor (Bärenreiter HM 47). Duschenes, on soprano recorder, collaborates with Veyron-Lacroix in a performance distinguished by first-rate playing and well-chosen tempos.

G. P. TELEMANN: *Quartet in D Minor for Recorder, 2 Flutes and Continuo;* J. F. FASCH: *Sonata in G Major for Flute, 2 Recorders and Continuo;* J. B. LOEILLET: *Quintet in B Minor for 2 Flutes, 2 Recorders and Continuo;* J. J. QUANTZ: *Trio-sonata in C Major for Recorder, Flute and Continuo.* Frans Brüggen and Jeanette van Wingerden, recorders; Frans Vester and Joost Tromp, flutes; Brian Pollard, bassoon; Anner Bylsma, violoncello; Gustav Leonhardt, harpsichord. TELEFUNKEN (Das Alte Werk) (S) SAWT 9464-B, $5.79; (M) AWT 9464-C, $5.79.

As mentioned in my article on the three complete recordings of Telemann's *Musique de Table,* the present disk includes the same splendid performance of the Quartet in D minor from the "Second Production" that is on TELEFUNKEN SAWT 9451/52-A. In the Vivace, in particular, Brüggen shows that he is second to none as a recorder virtuoso.

Of the other three works on this disk, the Loeillet (Bärenreiter HM 133) appears to be a first recording, and is a welcome addition to the recorder literature on disks. This pleasant, if not especially distinguished, work is for the perhaps unique combination of two flutes, two "voice flutes" (alto or tenor recorders in d) and continuo. The timbres of these two types of flutes are somewhat similar, but the recorders are softer and

with fewer overtones, providing something of an echo effect in answering phrases – except that here the "echos" come back in ornamented versions!

The Fasch Sonata (Moeck No. 40) is also available on ARCHIVE ARC 73173, where it is heard in Kammerton pitch played by Hans-Martin Linde on his mid-18th century Metzler flute and Gustav Scheck and Veronika Hampe on Fehr recorders, and it was formerly available on CLASSIC EDITIONS CE 1056, performed by Shelley Gruskin on Boehm flute, with LaNoue Davenport and Bernard Arnold, recorders. On this TELEFUNKEN disk, Vester takes the second movement at a much faster clip than the others, but Linde's tempo seems more judicious to me. The sound on both these stereo records is good, much better than the out-of-print CLASSIC EDITIONS.

The delightful Quantz Trio-Sonata (Bärenreiter HM 60) is well recorded, has good balance, and has some excellent gamba continuo playing. Vester plays a Boehm flute, but his tone is more like a *traverso* than many players, and the blend with Brüggen's recorder is excellent. This same piece is also available on MUSICAL HERITAGE MHS 560, where it is performed well by Duschenes, recorder, and Rampal, flute, but with a somewhat thick harpsichord sound and no continuo cello or bassoon. A third version, coupled with the Fasch Sonata, is by Scheck and Linde, playing a one-key flute. They are somewhat less secure technically than their competition, but seem to do better at maintaining a flowing line, their ornamentation is more interesting, and they benefit from more spacious sound.

THE VIRTUOSO RECORDER. G. P. TELEMANN: *Concerto in A Minor for Alto Recorder, Viola da Gamba, Strings and Continuo;* J. J. NAUDOT: *Concerto in G Major, Op. 17, No. 5, for Sopranino Recorder, Strings and Continuo;* GIUSEPPE SAMMARTINI: *Concerto in F Major for Soprano Recorder, Strings and Continuo;* A. SCARLATTI: *Sonata (Quartetto) in F Major for Alto Recorder, Strings and Continuo.* Ferdinand Conrad, recorder; Elli Lewinsky-Kubizek, viola da gamba; Herbert Tachezi, harpsichord; The Wiener Solisten; Wilfried Boettcher, conductor. BACH GUILD (S) BGS-70681, $5.98; (M) BG-681, $4.98.

G. P. TELEMANN: *Concerto in A Minor for Recorder, Cello, Strings and Continuo; Concerto in F Major for Recorder, Strings and Continuo; Concerto in A Major for Oboe d'Amore, Strings and Continuo; Concerto in D major for Trumpet, Strings and Continuo.* Mario Duschenes, alto recorder; Bernard Fonteny, cello; Jacques Chambon, oboe d'amore; Maurice André, trumpet; Anne-Marie Beckensteiner, harpsichord; Jean-Francois Paillard Chamber Orchestra; Jean-Francois Paillard, conductor. (Recorded in

France by ERATO (S) STE 50252, (M) LDE 3352.) MUSICAL HERITAGE SOCIETY (S) 716, $2.50; (M) 716, $2.50.

ORCHESTRAL MUSIC OF THE CLASSICAL AND BAROQUE PERIOD. G. P. TELEMANN: *Concerto in A Minor for Recorder, Gamba, Strings and Continuo;* A. MARCELLO: *Concerto in D Minor for Oboe, Strings and Continuo;* W. A. MOZART: *Symphony in D Major, K. 111; Symphony in D Major, K. 163.* Friedrich Schmidtmann, recorder; Alfred Lessing, gamba; Helmut Hucke, oboe; Walter Thoene, harpsichord; Consortium Musicum; Gerd Berg, conductor. MACE (S) MS 9020, $2.50; (M) M 9020, $2.50.

J.-C. NAUDOT: *Concerto in G Major, Op. 17, No. 5, for Recorder, Strings and Continuo;* J.-M. LECLAIR: *Concerto in C Major, Op. 7, No. 3, for Flute, Strings and Continuo;* FOUR SACRED WORKS FOR TENOR AND INSTRUMENTS: S. DE BROSSARD: *"Quemadmodum desiderat cervus";* F. COUPERIN: *"Deus virtutum convertere," "Ostende nobis," "Audite omnes."* Hans-Martin Linde, sopranino recorder and one-key flute; Concert Group of the Schola Cantorum Basiliensis; August Wenzinger, conductor; Helmut Krebs, tenor, and various instrumentalists. DGG ARCHIVE (S) ARC 73193, $5.79; (M) 3193, $5.79.

ITALIENISCHE MEISTER ZWISCHEN BAROCK UND KLASSIK. GIUSEPPE SAMMARTINI: *Concerto in F Major for Soprano Recorder, Strings and Continuo;* F. A. BONPORTI: *Concerto a Quattro for Violin, Strings and Continuo in D Major, Op. 11, No. 8;* P. NARDINI: *Concerto in A Major for Violin, Strings and Continuo;* G. B. PERGOLESI (attrib.): *Concertino in F Minor for Strings and Continuo.* Frans Brüggen, recorder; Steven Staryk, violin (in Bonporti); Herman Krebbers, violin (in Nardini); Gustav Leonhardt, harpsichord; Amsterdamer Kammerorchester; André Rieu, conductor. TELEFUNKEN (Das Alte Werk) (S) SAWT 9415-B, $5.79; (M) AWT 9415-C, $5.79.

The advantages of the long-playing record over the 78 rpm variety are many, but the coupling of unrelated works does pose problems for the librarian and collector — as well as the reviewer. On these five disks are three performances of the Telemann A Minor Recorder-Gamba Concerto, two performances of the same Naudot concerto, and two performances of the Sammartini concerto, so a joint review seems desirable.

"The Virtuoso Recorder" is one of a series of "virtuoso" disks released by BACH GUILD, others featuring such artists as Julius Baker, flute, and André Lardrot, oboe. Unfortunately, Conrad is simply not the peer of such illustrious company. He has an excellent technique, but wavery pitch and intonation problems detract considerably from his performances. Thus this

disk offers good, if not really distinguished, recorder playing, with excellent stereo sound, but it is surpassed by the competition on the three principle works featured. The exception to this statement is the Scarlatti Quartetto in F Major for recorder, two violins and continuo (Peters 4558), hardly a virtuoso work. This attractive little piece has previously been recorded at least twice, by Alfred Mann on WESTMINSTER WL 5214 and Magna Svendsen on BACH GUILD BG-566, both apparently out-of-print. Here it is treated as a miniature concerto with massed strings, which is quite effective.

The Telemann A Minor Concerto for Recorder and Viola da Gamba (Moeck No. 1064) is played with recorder and cello on the MUSICAL HERITAGE SOCIETY (ERATO) disk, so may be unacceptable to gamba players, but the cello's fuller sound is equally satisfying to me, and musically this performance is most convincing. Recorder and cello are well balanced and Duschenes and Fonteny are given good string support and spacious stereo sound. The MACE recording offers fine playing by Schmidtmann and Lessing, but the finale (properly lively with its gay Polish rhythms on the MHS disk) is not brisk enough and the sound is somewhat diffuse. Conrad's performance on BACH GUILD is marred by the deficiencies noted above, but his ornamentation is somewhat more interesting than the other versions.

In addition to the best available version of the Recorder-Gamba Concerto, the MUSICAL HERITAGE SOCIETY disk offers the only recording of the Telemann F Major Recorder Concerto (Bärenreiter, HM 130). This is a difficult but light-weight work well suited to the character of the recorder. It is also available in a version for flute in D, and may possibly have first been composed for that instrument since the highest notes — top A for recorder, F# for flute — fit the one-key *traverso* better than the recorder. A recording by Wanausek, using a Boehm flute, may be heard on VOX STDL 500.810, but the present performance by Duschenes on recorder is more satisfying, being more elegant, and having the advantages of better tempos and better engineering. Those who study this fine concerto may want to consider Duschenes' decision to avoid the top G#'s and A's and also simplify somewhat the difficult passage-work in meas. 18-20 and 51-53 of the second movement.

Considerably adding to the appeal of MHS 716 are superb performances of the D Major Trumpet Concerto (a different work from that on MHS 754), which has a first movement of noble grandeur, and the lovely Oboe d'Amore Concerto, both of which works reveal remarkable insight into the very different natures of these solo instruments.

Coupled with the Telemann Recorder-Gamba Concerto on MACE MS 9020 is a fluid sensitive performance of the Marcello Oboe Concerto, perhaps the greatest solo work composed for that instrument, and also two attractive and lively symphonies by the 16-year-old Mozart, put together by him from individual movements. The Andante from *Ascanio in Alba,* K. 111, is especially fine.

According to the article on Naudot by Hans-Peter Schmitz in *Die Musik in Geschichte und Gegenwart,* his name was Jacques-Christophe, rather than Jean-Jacques, as it is given on the BACH GUILD recording and on the Bärenreiter score (HM 153). As might be expected, he is correctly identified on the ARCHIVE PRODUCTIONS recording, which reflects German musicological thoroughness. In this work Conrad's performance is outclassed by Hans-Martin Linde, a real virtuoso, whose performance is made more interesting and stylish by employing *notes inégales.* Both players use a sopranino recorder, but the music fits a soprano as well or better. A third recording, a sparkling performance on modern flute by Rampal, may be heard on MERCURY SR 90458.

Naudot, a flute virtuoso, most of whose music was for the transverse flute, indicated that this piece, one of "6 Sonatas en quatre parties," might be played on "les vièles, musettes, flûtes traversières, flûtes à bec et hautbois, 2 violins et basse." The composer, like Vivaldi in his "Pastor Fido," Op. 13, apparently was thus attempting to promote the sale of his music to the mass of amateur players on these sundry instruments, but this particular work fits flute or oboe best. As I have pointed out elsewhere (see: Dale Higbee, "Michel Corrette on the Piccolo and Speculations regarding Vivaldi's 'Flautino,'" *The Galpin Society Journal,* 1964, XVII, pp. 115-116), Correte wrote in *his Methode Pour apprendre aisément à jouer de la Flute Traversiere:* "On fait présentement a Paris des petites Flutes Traversieres a l'Octave qui font un effet charmant dans les Tambourins et dans les Concerto faits exprès pour la Flute. Voyez ceux de Messieurs Boismortier, Corrette, Nodeau, Braun, et Quantz." The "Noudeau" mentioned is quite clearly Jacques-Christophe Naudot, and the work at hand seems especially suitable for piccolo and offers a most worthwhile addition to the sparse solo literature for that instrument.

Readers who play one-key flutes will be further interested in this ARCHIVE disk for it includes an excellent performance of the beautiful Leclair concerto by Linde, using a *flauto traverso* made about 1750 by Martin Metzler. The reverse side of the record contains a psalm-setting by Brossard and three sacred works by Couperin, the most interesting of which to me was the motet "Audite omnes."

Conrad is again duplicated on the Sammartini Concerto for soprano recorder, this time by Frans Brüggen, who plays with his usual brilliant technique and fine style on TELEFUNKEN SAWT-9415-B. Both Brüggen and Conrad play the tuttis with the strings, which they might have omitted to provide more contrast. According to Johannes Brinckmann and Wilhelm Mohr, in their preface to the Schott edition (10614) of this concerto, the MS in the Academy of Music in Stockholm specifies "la Fluta" as the solo instrument. This may indeed be an original work for soprano recorder ("Fifth flute" in the 18th century), rare as that would make it, but the beautiful Siciliano especially seems to benefit from a darker fuller-bodied sound, such as Rampal supplies with his gold flute on EPIC BC 1293.

The TELEFUNKEN record, in addition to Brüggen's splendid playing in the Sammartini, offers beautiful string playing by a first class ensemble which I would like to hear "live." The Concertino in F minor, attributed to Pergolesi, is a minor masterpiece, considerably ahead of its time in style and harmony. Making for interesting contrast with this are the more conservative Bonporti "Concerto à 4 con violino di rinforzo," and the solo violin concerto of Nardini, music of elegance and wit. Performances and recording are both superb.

# NEW PUBLICATIONS FOR RECORDER

**J. H. FIOCCO**
SONATA IN G MINOR *(Staeps)* Alto Recorder and piano DOB ..... 1.75

**H. M. LINDE**
THE LITTLE EXERCISE. Method for Soprano Recorder SCH ..... 1.50

**L. MOZART**
19 PIECES FROM THE NOTEBOOK FOR WOLFGANG *(Duschenes)* For Recorder Trio (Soprano, Alto, Tenor) CL .....Score 1.25

**T. NORTHWOOD**
FANTASIA ON A MINUET. Soprano, Alto, Tenor Recorders CL .....Score & pts 1.00

**J. PAISIBLE**
6 SUITES FOR 2 ALTO RECORDERS AND PIANO: No. 1 in F SCH ..... 2.00

**J. C. SCHICKHARDT**
SONATA IN A MINOR, OP. 17, NO. 12 *(Ruf)* Alto Recorder and piano RMS 2006 SCH ..... 1.75

**W. STOCKMEIER**
SONATINA (1963) Alto Recorder and piano RMS2008 SCH ..... 1.75

**G. P. TELEMANN**
SONATA IN F MINOR *(Staeps)* Alto Recorder and piano DOB ..... 1.75

**N. MATTEIS**
ARIA CON DIVISIONI *(Hunt)* Alto Recorder and piano RMS 1248 SCH ..... 1.50

**W. A. MOZART**
TRIO *(Schaller)* Soprano, Alto Recorders and Guitar RMS 593 SCH Playing score..... 1.75

**D. ZILLER**
SPIELMUSIK. Recorder Sextet SCH .....Score 1.00

10 DOVETAILED TUNES *(Dinn)* Soprano and Alto Recorders RMS 595 SCH ..... 1.00

RENAISSANCE SONGS AND DANCES *(Katz)*. Pieces by Dufay, Schütz, Praetorius, Byrd and others. Selected from American Recorder Society editions. For 3-6 Recorders. AMP. .Score 2.50

amp **Associated Music Publishers, Inc.**
A SUBSIDIARY OF G. SCHIRMER, INC.
609 FIFTH AVENUE, NEW YORK, N. Y. 10017

# CONCERT NOTES

June 17, New Milford, Conn. Concert of Baroque Chamber Music. The Henry Schuman Woodwind Ensemble (Daniel Waitzman, rec; Henry Schuman, ob; Ryohei Nakagawa, bn; Kenneth Cooper, hps).

1. Bach. Trio-Sonata for rec and hps, arr. from the Organ Trio (BWV 530) by D. Waitzman. 2. J. E. Galliard: Sonata in F Major for bn and b.c. 3. Handel: Sonata in C Minor for ob and b.c. 4. Bach: Concerto in the Italian Style. 5. Telemann: Trio Sonata in C Minor for rec, ob, & b.c.

June 17. Provincetown, Mass. The Universalist Church. The Aeolian Consort (Dorothy Edmonds; Olaf Gorset; Jason Hawke; Ruth Leach; assisted by David Beauvais, Hans Olaf Gorset, Jay Leach, and Jane Vanderburgh).

1. Carols for St. Mary (Welcome be ye; Hail Mary full of grace; Happy be thou, heavenly queen; Lutebook Lullaby; All in the Morning). 2. Dufay: Vergine bella; Scheidt: Warum betrübst du dich; Lasso: Two bicinia (Esurientes; Ipsa te cogat); Praetorius: O lux beata. 3 J.-F. Dandrieu: Offertoire; Buxtehude: O Jesu Christe, Gottes Sohn; Hasler, Bach, Gumpelzhaimer: Three settings of Von Himmel hoch. 4. Medieval Songs and Dances. 5. J. C. Schickhardt: Concerto No. 5 in E Minor for four rec and b.c. 6. Purcell: Chaconne; What shall I do; Rondo; Air; Hornpipe; Rondo. 7. Benjamin Britten: Alpine Suite. 8. Norwegian Songs and Dances.

June 29. Provincetown, Mass. The Universalist Church, Provincetown Collegium Musicum 1967, Faculty Concert (Isidore Cohen, vln; Jean Hakes, sop; John Hsu, vdg; Joseph Iadone, lu; Melvin Kaplan, ob; Bernard Krainis, rec; Eric Leber, hps; Barbara Mueser, vdg; Joel Newman, rec; Morris Newman, bn, rec).

1. Boismortier. Concerto à 5 parties pour une flûte, un violon, un hautbois, un bassoon, & la basse. 2 Elizabethan lute songs (Care charming sleep; Dowland: Can she excuse?; Daniel: Grief keep within). 3. Renaissance Instrumental Music (Isaac: Et qui le dira; Obrecht: T'saat een meskin; De la Rue: Fors seulement; Lupo Two Fantasias à 3; Milan: 4. Telemann: Quadro-Sonata in G Major for rec, ob, vln, & b.c. 5. Elizabethan Harpsichord Music (Byrd: Pavan, Earle of Salisbury; Morley: Nancie; Tomkins: Pavan). 6. German Renaissance Music (Anon.: Die Katzen phote; Isaac: Innsbruck, ich muss dich lassen (2 settings); Hofhaimer: Ich habs im sinn; Senfl: Ich weiss nit was er ihr verhiess). 7. Handel: Cantata, "Tra le fiamme" for sop, 2 rec, vln, ob, solo vdg & b.c.

July 22. Cuernavaca, Mexico. Second International Festival at the University of Morelos. The Cathedral of Cuernavaca. La Sociedad de la Flauta Barroca, Jaime González, dir. (Gene Gerzso, soprano; José Asturias, Alain Duval, Frederick Field, Jaime González, David Prensky, Mario Stern, rec).

1. T. Susato: Renaissance Dances; 2. Praetorius: O lux beata; 3. Spanish villancicos (Anon.: Vesame y abraçame; J. Encina: Caldero y llave, Madona; Encina: Fata la parte). 4. Anon.: Four Chansons; 5. W. Byrd: Pavan & Galliard (à 6). 6. A. Holborne: Suite. 7. Arnold de Lantins: Puisque je voy; Ockeghem: Ma bouche rit; Anon.: No so yo. 8. Fourteenth-century pieces (Machaut: Mes esperis; Landini: Gram piant'agli occhi. 9. C. Demantius: 3 German songs (à 6).

---

Mrs. E. Kok made the sketches which appeared in the Kelsichek Workshop article in the last issue. We regret the omission of her name from that article.

# CHAPTER NEWS

***Note:** Chapter News is published in August and February, deadlines, June 1 and December 1. Reports are welcome from all chapters. Address Miss Terrill Schukraft, Chapter News Editor, THE AMERICAN RECORDER, 319 West 18th Street, New York, N. Y. 10011.*

## MARIN COUNTY, CALIFORNIA

In June we had our year-end workshop with Hans Ulrich Staeps. The seminar was held on the grounds of a theological seminary looking out over the bay, and the combination of the beautiful locale and the inspiration and excitement of Mr. Staep's leadership provided an exceedingly rich weekend.

Early in the year Carl Dolmetsch and Joseph Saxby visited us and gave us a one-day workshop, and we are looking forward to their return again this fall.

Our membership is about 65 people, but because of the diversity of addresses, our attendance at meetings ranges from a low of 10 (on a cold and stormy night in January) to a high of 40; average is about 20-25. We survive on $2.50 (single) and $3.00 (family) local dues, pay no rent, pay our conductors a modestly inadequate fee, and lose about $50.00; we have, however managed to make this up, plus a few extra dollars, through the workshops and seminars. The great problem is trying to please the largest number of members with respect to the level of difficulty of music, type of music, and type of instrument. Our new president, Charles Greenfield, and his capable executive staff are hard at work planning a successful 1967-68 season.

*—Alfred Spalding*

## MEXICO CITY, MEXICO

The Thanksgiving weekend Texas-Mexico seminar-reunion directed by Eric Leber at the Instituto Technológico de Monterrey was almost the closing feature of a rather successful 1966. The actual final event was a concert by the chapter's sextet at the Mexican Israeli Cultural Institute, which drew a large crowd and was very well received.

In March, the chapter joined forces with the University of the Americas chorus, under the direction of summer school madrigal teacher Gene Gerszo, to present a concert of renaissance Spanish and German music at the Anglo-Mexican Cultural Institute. The combined ensemble was directed by Jaime Gonzalez and the standing-room-only audience was warmly enthusiastic.

*—H. D. Prensky, D.D.S.*

## MONTREAL, CANADA

As a modest, but significant, contribution to the life of recorder players, the Montreal Chapter held a tremendously successful weekend workshop under Hans Ulrich Staeps early in May.

The growth of our chapter has been nothing less than phenomenal considering that, from the founding group of a half-dozen three years ago, we now boast more than forty active members. Our regular monthly meetings are so well attended that we have to find larger quarters.

To make a change from the usual recorder ensemble playing at our meetings, we have invited guests, such as a viol consort, to play for and with us. Another popular program had our members learn some renaissance dances under expert guidance. A policy of rotating the conductor for each meeting lent variety to our musical experience and gave us the opportunity to invite the well-known Montreal musician, Mario Duschenes.

*—Shirley Cahn*

## PROVIDENCE, RHODE ISLAND

Though we are still small in number, playing together is improving all the time. For this thanks are due to the conscientious drilling and coaching of Marcelle Gareau, who in particular prepared the chapter members for the workshop conducted by Martha Bixler. The problems of rhythm and tuning were covered extensively and it gave our members greater incentive to attend other workshops of this nature. We are very grateful to Martha Bixler for giving us this experience.

In the beginning of the season the advanced members of the Chapter with the helpful assistance of interested musicians in Providence presented a program of recorder music at the *Providence Journal* Auditorium.

The program was well received and we were asked to play at the Mary C. Wheeler School shortly afterwards. A possible "first" in the history of chapters might be our playing for a Cistercian order of nuns in Massachusetts; an experience as unique for us as for the audience.

*—Ilse I. Schaler*

## SAN FRANCISCO BAY AREA, CALIFORNIA

The 1966-67 season saw the chapter increase a little in membership and maintain a steady group of around thirty players at the monthly meetings. The directed playing of large groups was frequently enlivened by presentations made by small consorts. The two big events of the year were the all-California weekend at Fresno when North and South joined in trying new and old music, and the annual concert by the San Francisco Bay Area chapter. The variety in the program and the quality of the playing appears to continue improving each year.

*—Emma Paxson*

## SEATTLE, WASHINGTON

Perhaps no chapter of the ARS has enjoyed so unique a meeting place this year as has the Seattle Chapter. Due to the generosity of Mr. John Sharbinin, owner of the University Music Center, we have been meeting in a former coffee house in the University District. The main meeting room, with bamboo-decorated walls, and tastefully lighted by colorful hanging lanterns, created quite an artistic setting for our music.

Our membership has grown from twenty-eight as of last June to a total of thirty-one members, and it includes all levels of ability from beginners to those with wide musical backgrounds.

One of the highlights of the past year was the participation of several of our members in a presentation of Benjamin Britten's *Noye's Fludde* last August at St. Mark's Cathedral under the baton of Mr. Ronald Arnatt.

*—Camille M. Weikel*

## TWIN CITIES, MINNESOTA

The Twin Cities Chapter meets twice a month at the Cathedral Church of St. Mark in Minneapolis where an average of twenty people join together for group playing under the direction of Dr. Arnold Caswell, Professor of Music Education at the University of Minnesota. Here we are not only guided through our music for the evening, but are given short talks on articulation, interpretation, and general music theory.

Charles Ario, our president, makes available at each meeting various materials such as price lists for music and instruments, recommended books and records, and a wealth of other information useful to recorder players. Some of the music studied was Adson's *Courtly Masquing Ayres*, Baines's *Fantasia for Six Recorders*, Byrd's *Pavan and Galiard*, and Josquin's *Tulerunt Dominum meum* setting.

Interest in renaissance reed instruments has been running high. Along with some new recorders, we can boast of the addition of several kortholts, krummhorns, rauschpfeiffs, cornettos, and a rackett.

Many of our members are in individual study groups, and various small consorts play for the rest of the membership at meetings. The most active group, the Ario Consort, has also been playing at Art Museum openings, for church programs, at University Music Hours, and at various elementary schools. Another group, the Desnoyer Consort, travelled to Chicago in February to play for the Chicago Chapter of ARS.

One of the highlights of the year was the excellent workshop given by Shelley Gruskin. This was in conjunction with a concert of baroque music from France and Italy presented by Mr. Gruskin and his consort. Both were well attended and very much enjoyed.

We are very proud that one of our teenage members, talented Catherine Cumming, has been awarded a scholarship to the Meadowbrook School Early Music Institute at Rochester, Michigan, sponsored by the New York Pro Musica.

*—Shane Wolf*

## WILMINGTON, DELAWARE

With a grinding of legislative gears, the Wilmington Chapter of the ARS organized itself late last year and by June membership had zoomed to 41.

Anne Tremearne came to Wilmington once a month to instruct the more enthusiastic souls among us outside of the regular meeting times.

The highlight of the year was a Renaissance-Baroque music festival consisting of two workshops by Kenneth Wollitz and Gary Berlind. These were followed by an evening concert by the Gotham Consort directed by Mr. Wollitz. The affair was assisted by a much-appreciated grant of partial support from the Delaware States Arts Committee to supplement our ticket selling efforts.

*—Philip M. Levin*

## SOUTH BEND, INDIANA

This is South Bend's great year. In February, the Philidor Trio with Shelley Gruskin, Elizabeth Hume, and Edward Smith performed at the University of Notre Dame, and Shelley Gruskin directed a workshop for the area's recorder players. In April, Hans Martin Linde and Louis Bagger gave a concert, also at Notre Dame. At the beginning of June, on commencement weekend, Hans Ulrich Staeps came to South Bend for a weekend at Indiana University comprising a demonstration of his rhythmic method, a solo recital and a choric concert, plus two workshops, one for intermediates and one for advanced players.

As these events shaped up in the course of the year, it became clear that the do-it-yourself kind of music cultivated by the recorder society would receive a very great impetus in this year. The publicity involved and the interest elicited helped us to discover a number of recorder players who hitherto had not been aware either of the ARS or of the South Bend Recorder Society. Most of these declared their intention to join us, so that we anticipate something like a doubling of our membership during this year. Among the additions we found players who already had constituted their own groups, for instance, a group of nuclear physicists who play at Notre Dame twice a week during their lunch hour. Another group has been meeting at St. Mary's College. It became clear that these groups will not merely dissolve into our society but rather carry on, and that we should plan a grand ensemble meeting once a month.

Here arose the further requirement of professional direction. Our previous musical director, Carl Hager, had assumed his position on the understanding that we would call on his help only intermittently. What we needed now, however, was regular and well-planned guidance. The Society found a new musical director in Robert W. Demaree, Jr., the head of the music department at Indiana University's South Bend campus, a singer and a lover of pre-Bach music. He was duly elected and proceeded to tie the Society loosely into his university's scheduled music activities. Thus we performed in the framework of a Chamber Music Festival which Indiana University held in May. A performing consort of the Society also went to Chicago and there played a concert at the monthly meeting of the Chicago Chapter whose members received us graciously and hospitably.

All those who live in cities the size of South Bend will realize the enormous difficulties of a recorder society pulling itself up by its own bootstraps. We had luck as well as generous help from both Notre Dame and Indiana University, and we may well be on our way now.

*—Gerhart Niemeyer*

# LETTERS TO THE EDITOR

Dear Sir:

A startling new development should be added to my paper on the Chalumeau in Vol. VIII, No. 1: it concerns the pitch of the instrument in the Boston Fine Arts Museum. According to carefully taken measurements my husband has been able to construct an exact duplicate of the chalumeau in the museum's collection. It is made of Rosewood and fitted with an adapted 2½ E♭ clarinet reed. I finally managed to play it — and the range corresponds to that of the alto recorder — f′ to g′′ in the lower register. It is not perfectly in tune — the pitch will vary easily if lip and/or air pressure are changed; low f♯ and g♯ seem impossible to get with any fingering, but the g♯ can be produced through blowing. The high g tends to be flat, but I hope that I can get better results with additional practice.

What surprises me is that this range corresponds much more closely to the one mentioned in the Walther *Lexikon* and also fits the music I examined better than did the range of the instrument in Boston. Why the lower pitches on what should be the perfect model for my chalumeau, is not clear to me, but the fact that I am getting the proper pitch and range according to contemporary references is the important thing....

*—Angela M. Owen, Palo Alto, Calif.*

Dear Sir:

As a former member, I thought you might be interested in hearing about what people are doing with recorders and related instruments here in Germany. Almost every child learns to play the recorder in elementary school and many belong to an organization called *Arbeitskreis Junge Musik*. This group publishes the magazine, KONTAKTE, which reviews music, writes editorials, etc., very much like the American Recorder. The enthusiasm of the young people of Germany and Europe in general for music is fantastic.

Last year I assisted in a ten-day seminar in southern Germany. The location was something out of a fairy tale; the city was Schwaebisch Hall, an old city, whose imperial charter dates from the early 14th century. The people participating, mostly students and young teachers, were quartered in the local youth hostel, formerly one of the gate towers of the medieval city. The program took place in the Spital zum heiligen Geist, cloister built during the late Renaissance and early Baroque period.

Most fascinating of all was the reason for the seminar or *Lehrgang*. These young people came from all over Germany and Europe to make their own instruments and to play together. The instrument to be made was a simplified version of the viola da gamba, called the Fidel (pronounced fee/del). The construction was directed by Emmo Koch, instrument maker from Lauenbrueck, the stringed instrument ensemble instruction by Guenter Patzig-Wandersleb of Wiesbaden and the wind ensemble by me. In all there were forty-seven participants, most of whom had never made an instrument before and many had never played a stringed instrument. In ten strenuous days of work and play, we had completed over thirty instruments, ranging in size from Pardessus to Bass, had many hours of instruction and practice, and on the Thursday before Easter gave a public concert with the stringed instruments plus recorders, krummhorns, sackbuts and chorus. The sound of these "home-made" instruments is unbelievable. It is a bit brighter than that of the gamba but equally pleasing. In all, it was a most enjoyable and exciting experience. If only there could be as much enthusiasm among the youth of the States! ...

In August I hope to participate in the Otto Steinkopf seminar for Renaissance wind instruments in Hustedt and will write again then.

*—Arthur F. Young,*
*2139 Lauenbrueck,*
*Barbarahof,*
*West Germany*

Dear Sir:

I enjoyed Mr. Waitzman's angry, stimulating and generally excellent article ("The Decline of the Recorder ...", Vol. VIII, No. 2) very much. It said a great many valid and necessary things; but I also feel that it included some less-good ideas, which prompted me to offer some comments:

1. As to Vivaldi's F.XV, No. 1, second thoughts (and several re-examinations of the score) have persuaded me that Mr. Waitzman is quite right in claiming this for the alto recorder. Vivaldi, at any rate, must have known a few brilliant recorder players!

2. I don't think you can make too strong a case for the idea that Bach didn't write more for the recorder because of the poor state of recorder playing, in view of the fact that much of what he did write is not only exquisitely beautiful but also extremely difficult. It is true that "there was no Quantz of the recorder," and that most orchestral recorder players were probably oboists (internal evidence of Bach and Handel scores); but this was an age of non-specialization, and Quantz himself played virtually every instrument in the orchestra, including the recorder (see Reilly's Introduction to the *Versuch*, p. xii). As for the *Versuch* itself, surely it is absolutely unique, and thus not a valid measuring standard? Most modern piano tutors are on a level at least as low as most 17th- and 18th-century recorder tutors, but it would be incorrect to assume that there are therefore almost no fine, fully professional pianists to be found in the late 20th century. Hawkins' opinion was after all published in 1776, which is pretty late in the period (when musical fashions had already changed); and Sir John may in any case simply not have liked the recorder and thus overdrawn his gloomy picture somewhat.

3. I don't feel Mr. Waitzman is generous enough to the positive values of the recorder as a genuine *flûte douce*, ideally suited to certain *affekts* but less so to others. Even in the best hands (and his are very good indeed!) hard-driving recorder parts give limited pleasure, and that famous high tessitura which he admires so much really doesn't sound too lovely if it is over-employed. It might be remembered that the recorder, long before the Baroque, had quite legitimately been classified with the "soft" rather than the "loud" instruments; and that the Baroque redesigning which added the top fourth of the instrument's present range (which made it possible to use the recorder for a fine *clarino* effect in the 2nd Brandenburg) in some ways took the lovely Renaissance bloom off the recorder's natural timbre. It is all too easy for us to write off earlier ages as being unsophisticated, or less skilled, or harboring naive misconceptions but historians learn to be pretty

suspicious of such assumptions.

4. Has Mr. Waitzman no aesthetic appreciation for the Baroque recorder as a beautiful piece of craftsmanship and woodworking, with lovely clean lines, good balance and admirable simplicity of materials? Some of us do.

5. I too would like to see experimental work done (to give the recorder greater range, flexibility and power) in the hope that modern composers might be more attracted to our instrument, but I feel that the proper instrument for such development is the tenor, not the alto, for who in heaven's name wants to hear a solo wind playing in the third octave of the alto's range! (Incidentally, the great maker Stanseby, working with a contemporary virtuoso, Lewis Mercy, concentrated his efforts to save the recorder on the tenor, according to Hawkins, Book XX, Chapt. CXCIV, Dover reprint p. 893.) But one still comes back to the uncomfortable feeling that Edgar Hunt and others may be quite right in saying that such a thoroughly redesigned and "modernized" recorder would really cease to be a recorder at all. For better or for worse, historical nomenclature has a great force of authority behind it.

6. Finally, Mr. Waitzman's attempt to find deep meaning in the non-use of the term "recorderist" is too subtle by half. "Recorderist" is simply an ugly-sounding word; "recorder player" is much more euphonious—linguistics people will tell you why—and that is sufficient reason for me to shun the former like the plague. I don't feel that this preference on my part automatically implies a vague contempt for the art of Brüggen, Linde, and Krainis! Besides, a quick glance through Hawkins tells us that, as of 1776 at least, he normally referred to musicians as "performers on the violin/hautboy/German flute/flute à bec," etc., rather than as "violinists, hautboy-ists" (another ugly word?), and the like. Perhaps, in English at any rate, these other terms came into general use after the recorder had dropped from sight?

I have perforce concentrated on my differences of opinion with your author — it goes without saying that there many more points which I fully agree with. Please let us have more by Daniel Waitzman, with whom many are bound to disagree on occasion, but whose strong, thoroughly committed voice is very welcome indeed in your pages!

*—William Metcalfe*
*Univ. of Vermont, Burlington*

Dear Sir:

Being a French horn player (or French hornist if you will) as well as a recorder player, I would like to comment on Daniel Waitzman's references to the French horn in the Spring issue.

Techniques involving closing the bell of the French horn are used for two reasons today.

1. The hand is usually held part way in the bell of the horn during normal playing to lower the pitch to the normal A-440. The player can then correct intonation by removing his hand slightly to raise the pitch, or inserting his hand more to lower the pitch. This technique could rightfully be compared to "hole shading" on the recorder.

2. The French horn is sometimes muted by almost completely closing the bell with the hand. This is done to achieve the unique "stopped horn" sound. It is considered unfortunate that the pitch is also raised a half step when the horn is stopped. Some horns have an extra muting valve to compensate for this change in pitch; if a horn is not equipped with the extra valve, the horn player must consciously transpose down a half step. The effect is acoustically similar to closing the end hole on the recorder, but the purpose is entirely different. On the recorder, the technique is used to obtain a desired pitch not available with normal fingering; a change in tone quality would be undesirable.

In the orchestra, I must admit, the horn is frequently a pedal instrument; the second and fourth chair players specialize in the mellow middle and low registers. However, the first and third chair players are "high horn" specialists.

Nor have composers neglected the horn's high register. Some works, in fact, are infrequently played partly because of extremely high passages for the horn. An excellent example is Haydn's "Horn-signal" Symphony (No. 31 in D major). The Vienna Symphony Orchestra's recording of this work has more mistakes than can be counted, due to the extreme demands placed on the horn's high register. This is true in spite of the fact that the entire Vienna horn section is using special high B♭-F horns horns developed by Alexander Brothers (Mainz) specifically to exploit the high register.

*—Daniel A. Driscoll*
*Univ. of Vermont, Burlington*

Dear Sir:

I was pleased to see mention of our Recorder Series in the spring issue of the AMERICAN RECORDER. I believe this is the first virtuoso recorder series to be presented in New York, and inasmuch as the announcement only listed the opening and closing concerts, I would like to mention that in addition to the two New York debuts (Frans Brüggen from Holland on October 23 and Hans Martin-Linde from Switzerland on March 18), we would also include our own outstanding recorder virtuosi, Bernard Krainis on December 4 and the Trio Flauto Dolce, around February 26, with Martha Bixler, Eric Leber and Morris Newman.

Hunter College Concert Bureau is proud to be able to present this outstanding roster of Recorder performers. Series and single tickets and further information are available now from the Bureau at 695 Park Avenue, New York 21, N. Y.

Sincerely yours,

*—Norman Singer, Administrator,*
*Hunter College Concert Bureau*

APPLICATION FOR MEMBERSHIP IN

THE AMERICAN RECORDER SOCIETY,
*141 West 20th Street, New York, N. Y. 10011*

I am enclosing $..... in check ( ) money order ( ) for membership in The American Recorder Society, Inc., to September 1, 19.....

NAME: (Mr.) (Mrs.) (Miss) .....

ADDRESS: .....

CITY.....STATE ..... ZIP CODE.....

☐ I am not affiliated ☐ I am affiliated with the ..... chapter.

*(Please make check or order payable to The American Recorder Society, Inc.)*

MEMBERSHIP DUES

*Dues are $3.50 for individuals and $4.00 for families*

*The annual dues are applicable to the fiscal year September 1st through August 31st of the following year.*

THE AMERICAN RECORDER

*Editorial Board*

ELLOYD HANSON, *Editor*
GLORIA RAMSEY, JOEL NEWMAN, *Assistant Editors*
JOHN KOCH, *Managing Editor*

ERICH KATZ, *Publications*
DALE HIGBEE, *Records*
TERRILL SCHUKRAFT, *Chapter News*

THE AMERICAN RECORDER *is published quarterly for its members by The American Recorder Society, Inc. Deadlines for manuscripts are the 15th of December, March, June, and September. Address manuscripts to Elloyd Hanson, Editor, 840 West End Avenue, N. Y., N. Y. 10025; music and books for review to Dr. Erich Katz, 212 E. Mountain Dr., Santa Barbara, Calif.; inquiries and subscriptions to The Society, 141 West 20th St., N. Y., N. Y. 10011.*

115

**The American Recorder Society, Inc.**
**141 West 20th Street**
**New York, N. Y. 10011**

Non-Profit Org.
U.S. Postage
**PAID**
New York, N. Y.
Permit No. 14610