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OF THE  
AMERICAN  
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Some people wrote in asking if the sheet of paper sent out to all members setting forth the proposed changes in the By-Laws was the ballot itself. Because many people were unaware that this was the actual ballot, it was voted at the last meeting of the Executive Board that the proposed changes be reprinted in the AMERICAN RECORDER along with a new ballot and that the previous ballot be invalidated. Therefore you will find these proposed ballot changes printed elsewhere in this issue, along with a ballot to be cut out and mailed in. Please be sure to vote on these proposals even if you voted before.

Let me remind you that the national dues have been increased to \$5 a year.

I would like to say a few words about the free ARS Edition distributed yearly to the members. Our agreement with our publisher, Galaxy Music Corporation,

was that they would provide us with 1200 copies of one of the ARS Editions each year to be distributed to the membership without charge. The specific piece is chosen each year from among the new editions issued in that year. However, our membership has grown far beyond the original figure of 1200, and although Galaxy has been providing us with additional copies to equal the number of our membership in previous years, this year they finally felt obliged to recall us to the letter of our agreement. In view of the fact that we currently have over 2600 members I think this is quite understandable. Therefore, for this year only, the ARS is going to pay for the extra copies. This is the last year that a free copy of music will be distributed to the membership. In place of the free issue, Galaxy has suggested offering a substantial discount on all ARS Editions published by Galaxy, and a smaller discount on their other publications as well. As a kind of trial balloon they will be sending out with this year's free issue an order form offering a number of ARS Editions at a 25% discount. The discount will be considerably larger in the future but an exact figure has not yet been decided upon. If this order form strikes you as a worthwhile convenience I urge you to use it. The number of orders Galaxy receives will give them an idea of how feasible such an order form would be.

—Kenneth Wollitz, President

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# AN INTRODUCTION TO THE NEW YORK PRO MUSICA'S *AN ENTERTAINMENT FOR ELIZABETH*

BY JEAN KNOWLTON

When Queen Elizabeth I made one of her celebrated progresses through the English countryside, she was entertained en route with all the available resources of her host. She might be greeted at the entrance to a great estate with music, with speeches, and with the dancing of the country folk; she might be "surprised" on a hunting expedition by costumed sylphs who appeared from behind trees to welcome her in elaborate verse. At night the banqueting would have its musical background, and the after-dinner time was frequently enlivened with a theatrical performance based on classical allusions. The revels, a period of social dancing, would give the royal and noble members of the audience a chance to join in the festivities.

It is such "An Entertainment for Elizabeth" that is being recreated, nearly four hundred years after the event, by the New York Pro Musica, under the direction of John Reeves White. The only twentieth-century part of their Elizabethan program is the text, patterned after texts of Renaissance private theatricals and written by John Hollander. Like its models, this text sets forth the ugliness of chaos and the desirability of orderly design. Poetry, song and dance combine to demonstrate the bondage produced by Variety and the beauty made possible by Pattern.

Though the finished program is a delight to the eye, ear and mind for any audience, only the scholars of sixteenth-century arts and history will recognize the amount of research involved in an authentic reconstruction of this sort. Perhaps the newest area of research involved was that of the authentic sixteenth-century dances. Dr. Julia Sutton, a musicologist, who selected and taught the dances, has devoted years of study to dance history and is an acknowledged authority on the sixteenth-century dance manuals. French galliards, branles, lavoltas and a danced sword fight were taken from Arbeau's *Orchésographie* of 1589. Exact steps and poses, carefully correlated to specific melodies and occasionally illustrated, make the *Or-*

*chésographie* a valuable and reliable source. From the Italian dancing manuals by Caroso and Negri, Julia Sutton took steps and floor patterns for an elaborate figure dance, for the showy Italian galliards, and for the supposedly exotic canaries, a Renaissance version of dancing done by the Canary Islanders. The cushion dance, actually a singing game involving kissing, came from English folk sources. The popularity of the cushion dance in Elizabethan times and the fact that folk dances were performed by courtly revelers are well attested.

In contrast to the newly-developed dance research, scholarly studies over several generations have made available a wealth of vocal and instrumental music from Elizabethan England. Madrigals, solo songs with lute or harpsichord, dance music and marches of the late sixteenth and early seventeenth centuries may be found in modern editions of the manuscript or printed originals. To those who planned *An Entertainment for Elizabeth*, the real problem was to limit the final number of selections from the almost limitless riches of Elizabethan music.

In the performing of the music the expertise for which the New York Pro Musica is famous, both in the use of period instruments and in the application of contemporary performing techniques, rests also on a solid and constantly-expanding body of scholarly research. Even such mundane sources as payroll accounts serve to verify the existence and courtly use of instruments such as the lute, cornetto and harpsichord, as well as folk instruments such as the bagpipe or the pipe and tabor. A painting, like the mural of the life of Sir Henry Unton, may serve to show the instrumentalists performing for a private masque in the time of Queen Elizabeth.

For the decor a wide variety of pictorial sources was available. Costumes for the queen and her courtiers were patterned after existing portraits, and costumes of the masquers were designed in the style of "fantastic" Renaissance stage attire. The grotto and the zodiacal background for the masque proper, as well as the tapestries of the Great Hall where the court watches the entertainment, were careful replicas of Renaissance originals.

Granted the authenticity of the separate parts of the production, the combination of these disparate items

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into a single unified stage production posed innumerable problems of detail. Much research went into matters as small as a single gesture, such as the kissing of one's own hand or the way in which a gentleman led a lady across the floor. Almost every detail of spectacle and court decorum was carefully checked and could, if challenged, be justified with a reference to Elizabethan sources.

Many of the questions were raised by the professional dancers in the course of rehearsals. Would a gentleman at court really have been capable of performing the difficult and complicated galliard steps described in the dancing manuals, including beaten jumps and double turns in the air? Letter-writers, diarists and biographers of the period mention the amount of time noblemen gave to dancing lessons, and comment on the ability of courtiers to dance in rhythm, to cut capers, and to entertain or impress royalty by their agility on the dancing floor. There are even caustic suggestions that advancement at court might come more readily for a man who danced outstandingly well than for one who danced poorly or not at all.

Would Queen Elizabeth have joined in the dancing? Would she have allowed herself to be tossed in the air in the daring lavolta, which even Arbeau disapproved of? There is a contemporary picture, usually identified as Queen Elizabeth dancing with the Earl of Leicester, showing the lady in mid-air in the course of dancing a lavolta. There is the comment of a French ambassador that Queen Elizabeth told him she had learned to dance high in the Italian manner. There is the account by an ambassador to Queen Elizabeth from Mary Queen of Scots, recording how he sought to flatter Elizabeth by assuring her that the Scottish queen did not dance so high as she did.

Did gentlemen actually dance with their hats on, even before the Queen? Court pictures and dancing manuals show men wearing hats while dancing. There are specific instructions on when to remove the hat for a bow, how to hold it while bowing, and when and how to replace the hat before beginning the dance.

Would a sword fight danced by gentlemen resemble the famous sword dances documented in Europe as far back as Tacitus and still surviving as folk dances? In this case the answer was negative. The danced sword fight described by Arbeau was apparently a stylization of duelling and did not include such folk elements as the elaborate interweaving of swords characteristic of the fertility rites or the longways formation characteristic of the Christians-vs-Moors type of sword dance.

Not all of the questions involved dancing. The matter of having fireworks at court theatricals was ques-

ried and verified. Many descriptions of court manners indicated that the queen was served with great formality by her attendants; on the other hand, manuals of court etiquette made it clear that these elaborate courtesies were not expected from servants. Servants, including the liveried musicians, would have been expected to perform their duties and to obey orders, but not to ape the manners of their betters.

The casual spectator at *An Entertainment for Elizabeth* will find himself enjoying a continuity of poetry, music, color and movement, rather than seeing a program of unrelated songs and dances. Even the Elizabethan expert is likely to find that the impact of the production is theatrical rather than academic, an experience to be enjoyed rather than a mere dutiful bow to the past. The sixteenth-century singing and dancing, restrained and subtle by twentieth-century standards, have been animated and unified by hints of dramatic situations. The competition of the male dancers for the attention and the favor of the queen, the queen's frank intention of keeping the male adulation for herself and the corresponding reaction of the women at being deprived of their opportunity for flirtation, the formality in the presence of the Queen and the relaxation behind her back, provide an interplay of personalities and a dramatic justification for the materials used.

Ross Allen, the stage director, planned the constantly-changing stage pictures so that at any given moment they might resemble a period drawing, while they presented the performers as human beings in a recognizable context. Since the staging had to be planned for a wide variety of situations, for outdoor productions and for indoor ones, for proscenium stages and for thrust stages, for auditoriums seating 500 and for auditoriums seating 5,000, there was an everchanging problem of keeping the authentic and the dramatic visible and in balance.

In *The Play of Daniel* and *The Play of Herod* the New York Pro Musica brought to life, with all the color of an illuminated manuscript, two mediaeval Biblical dramas as performed in church before mass in festival seasons. In *An Entertainment for Elizabeth* the New York Pro Musica has brought to life the private theatricals of Renaissance England, as performed by a nobility accustomed to think in terms of classical mythology and trained from childhood in singing and dancing as part of their courtly accomplishments. This new production is a worthy landmark in the activities of an organization dedicated to presenting the music of the past in authentic style and with the emotional impact it must have had for its composers and its intended audience. □



# BUILD YOUR OWN HARPSICHORD

By IGOR KIPNIS

It is an almost never ending source of surprise to me to see the extent to which the harpsichord has made a comeback in our time. I don't mean merely on records or in live performance. Granted, there are hundreds of harpsichord discs to be found in the record catalogs, and performers on the instrument are appearing either as soloists or as members of an ensemble wherever baroque music is being performed; but even more astonishing is the way in which the harpsichord has achieved popularity through commercial use: from television and radio commercials through popular music to film scores (*Tom Jones* is perhaps the best example).

These, of course, are professional uses. What is even more surprising is the interest shown in the harpsichord by the non-professionals, the just plain music lovers. Whereas several generations ago, a family might plan on purchasing a piano for its living room, today there is frequently an even chance that a harpsichord will be considered instead. Of course, harpsichords are not inexpensive. Prices can run from \$500 or so for a small imported model to well over ten times that amount for a full-scale, double-manual (two keyboards) concert grand harpsichord. Most music written between the late Renaissance and the last quarter of the eighteenth century is, some two hundred years later, perfectly playable on a single manual instrument with one set of strings per note; variety of tone requires more than one set of strings, and a harpsichord suitable, say, for Bach's complex *Goldberg Variations* needs both two manuals and at least three sets of strings (two of normal pitch but different in timbre, plus one set which sounds an octave higher).

There are some seventy-five to one-hundred professional builders turning out harpsichords today, and that may be a conservative estimate. With the majority of these, orders have to be placed well in advance of delivery, as much sometimes as three years, since the best makers handcraft their instruments on an individual basis. At least two of these manufacturers, however, have appealed to the demand for harpsichords (as well as to the do-it-yourself craze) by supplying kits. These have proven enormously popular, as I have found through personal experience: there is scarcely a concert that I have given in the United States when someone has not mentioned to me afterwards that he either has built a harpsichord from one of the kits, or was planning to obtain a kit, or knew some-

body who had done so. In quite a few cases, I have seen the finished product, and often I am impressed by the workmanship (I remember in particular the instrument built by a teacher at the University of Missouri at St. Louis, a lovely looking harpsichord with inlaid marquetry and even a painted soundboard — it also sounded well).

The simpler of the two kits may be obtained from Zuckermann Harpsichords in New York City. This is the popular single-keyboard instrument, measuring just over five feet in length and weighing about one hundred thirty pounds; it has fifty-seven keys (A to F) and one set of strings with a harp (buff) stop and half (forte — piano) stop to vary the tone. Harpsichords of this type are used by the Philadelphia Orchestra and the Metropolitan Opera, although they are not too refined tonally and have little variety of timbre. They are, however, not all that difficult to construct (one hundred to one hundred fifty hours, or four to twelve weeks, are estimated), and they have the advantage of being the least expensive way to own a harpsichord. Zuckermann, incidentally, also provides a smaller harpsichord still, the spinet model, triangular in shape, which has a range of four octaves plus two notes, weighs sixty-eight pounds, and also has one set of strings with a buff stop; he has a clavichord kit as well, which is mechanically the most simple of all to build. Prices range from \$100 for the clavichord kit, \$250 for the spinet (which has a precut cabinet), to \$150 for the harpsichord (without precut cabinet, shaped bridge, and fitted and drilled pinblock; add another \$160 for these optional items, if you don't trust your own skills). Zuckermann, by the way, sells some fifteen hundred of these kits yearly.

Far more difficult to construct are the two kits supplied by one of the most distinguished harpsichord builders of our day, Frank Hubbard of Waltham, Massachusetts. Both have three sets of strings, a keyboard range of five octaves plus two notes (F to G), and a weight of one hundred ninety pounds. The single manual instrument measures a little over seven feet in length and costs \$600; the double manual (on this you can play the *Goldberg Variations*) is another half foot or so longer than the single and costs \$800; optional items, such as the case and finished bridge, can add another \$400 to the investment. Hubbard kits have been constructed for use by the Boston Symphony (I've played theirs and can attest to its good quality), as well as the Paris and Amsterdam Conserv-

Igor Kipnis is internationally acknowledged as one of the foremost living harpsichordists and Baroque scholars.



atories. They make fine instruments, but they will require several hundred hours (i.e., quite a few months) of painstaking labor. As Hubbard dryly notes in his brochure, "it should be pointed out that this project requires a well equipped workshop and a person skilled or at least determined in the use of tools." About fifty of these kits are sold each year.

Of course, once you have put a harpsichord together, you will realize, perhaps with a shock, that

these instruments must also be tuned, and fairly regularly at that. But this, after all, is only a minor project in comparison, and when you have mastered that, think of the pleasure you will have in tackling that first *Goldberg* variation. Or perhaps it will only be one of the minuets from the *Anna Magdalena Bach Book*. Still, think of the grand feeling of accomplishment. □

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## TWO IN NOMINEES

(A Commentary on ARS Edition No. 71)

BY TERRILL SCHUKRAFT

Playing Byrd's beautiful viol fantasies with a recorder ensemble frankly turned the editor into a viol player. But these two *In nomine* settings work well on recorders.

My source, the Fellowes edition of Byrd's instrumental pieces, transposes them for modern strings and adds barring, dynamics, and *musica ficta*. This ARS edition has returned them to the original pitch. Recorder and viol players today, like their seventeenth-century forebears, should be accustomed to working out the interpretive aspects for themselves. I have therefore removed all of Fellowes' indications of dynamics.

Barring has been retained, but always bear in mind that it is only a crutch for reading. Never impose on this music the modern concept of measures with primary and secondary stresses. It is better to think of a regular beat, or *tactus*, moving by half-notes. (The signature, by the way, is better read as 2/2, not  $\text{C}$ .) In this way the wonderful linear flow of the accompanying parts will move around the *cantus firmus*, and the music will not be chopped up into vertical blocks.

Some of the chromatic alterations are Byrd's own. Fellowes' alterations are indicated by parentheses. To these I have added, with the help of *ficta* expert Joel Newman, chromatic changes which may or may not be applied, according to the individual group's taste. These *musica ficta* are indicated above the notes to be changed.

As to the suggestion that a treble viol be used on the *In nomine*, forget it! "Grateful" is not my word but the publisher's, and I apologize for weakening at the proof-reading stage. The treble viol is "grateful" in the hands of very few players, and it tends to obliterate all recorders playing below it. Besides, a treble viol cannot play in the proper octave to replace an

alto recorder. The settings are lovely on four recorders, and luscious on four viols. I cannot decide whether a contrasting instrument on the *cantus* sounds good or not. This may be something for you to experiment with. I have a strong feeling you will return to the all-of-a-kind ensemble. In any case, keep the octave relationship in order. It is understood in ARS editions that the bass line will sound an octave higher than written. Viols should take each part down an octave, playing the bass as it stands, the tenor an octave down, and the *cantus* and top lines as treble clefs (without the 8 above).

As for printing errors, I have found remarkably few. In the prefatory note, read "restored" for "rescored." In m.28 of the first piece remove the comma in the bass line (both score and part). I did not provide breathing indications for the *cantus*. Playing as smoothly as possible, the performer of this part should breathe surreptitiously when other parts are moving, and I leave the choices to the player — who, by the way, should mark them for himself lest he be caught unprepared.

Editorial quibbles aside — the music is here to be enjoyed, as amateur and professional viol players must have enjoyed it in the seventeenth century. Technically undemanding, the *In nomine* settings allow any recorder group to practice its musical sense and ensemble. Listen to all the parts as you play, keep in tune, and relish the sounds of the lines moving with and against each other. Playing the *In nomine* part should be regarded as a treat rather than a chore; it gives you a chance to really hear the piece from the inside. Beware, however, of becoming hypnotized by the faster-moving parts, and letting the *cantus* become stodgy or unrhythmic. Remember that it is the melody that inspired these pieces and many others. □



# PERFORMING EDITIONS OF EARLY MUSIC

BY HAROLD E. SAMUEL

Too many improperly edited performing editions of early music are still being issued today. Because the situation is so much better than it was a couple of decades ago — the complete output of some publishers can be bought without fear — one is surprised that all publishers do not insist on proper editorial procedures from their editors. The matter is of special concern to librarians, because they are buying heavily from today's great proliferation of performing editions, and the authenticity of an edition cannot be determined until it has been acquired. Whereas it is relatively easy for an individual to return a purchase to the merchant, for a library to do so creates more administrative red tape than it is worth. Once the performing edition has been selected for purchase by the librarian, perhaps on the basis of the composer or of the medium, it will find its way to the library's shelves, regardless of its editorial quality. We are in this case almost entirely at the mercy of the publishers.

We learned long ago not to pay attention to "Urtext" as an adjective describing the quality of an edition. Fortunately, most publishers have discontinued the use of this term, though some still use it with good intentions, and a few are still deceiving buyers with it. The mystique that the prefix "ur" has for German-speaking people has carried over to non-Germans in the case of *Urtext*. *Urwelt* is primeval world; *Urwald* is virgin forest; *Urmutter* is mother of mankind. *Urtext* refers to the original text, suggesting, in the case of music, a grand source that reveals the true intentions of the composer. But there is seldom a single source, and when there is, it probably requires corrections by an editor. Among the sources that might be available to an editor are an autograph score, other manuscript copies of the work, the first edition published during the composer's lifetime (the composer might have read the proofs for this edition), a posthumous edition (perhaps incorporating marginal notations the composer made on his copy of an earlier edition), all other editions, and references to the work found in various correspondence and writings. To use the word *Urtext* to designate an edition based on any one of these sources (for example, an edition that is merely a reprinting of a nineteenth-century Breitkopf & Härtel edition) is pure deception. To prepare a

modern edition, the editor must collect and collate all the sources and, where sources conflict, determine which to accept as authentic. This is no small task; it requires knowledge about the sources, the composer, and the music of the time.

I wonder if we don't make too much of the distinction between scholarly and performing editions. Their differences are largely in degree, not in kind, and the degree is determined by the audience for which the edition is being prepared. They should be so similar in kind that the scholarly edition can be used for performance, and the performing edition can meet most of the needs of the scholar.

The audience for a scholarly edition is relatively small, and the clear needs of this audience are usually fulfilled successfully by the editor and publisher (bless their generous souls). All variations in the sources are identified and described in an often lengthy critical commentary, enabling the scholar, if he should so choose, to reproduce a source for himself; and ample samples of the sources, either in the form of prefatory staves or facsimile pages, are provided. The result is usually a large folio publication containing a collection of music by a single composer or from a single manuscript or repertory and, because the market is small and the critical commentary is extensive, the sales price must be high.

Performing editions are in their own way more complicated. The audience is varied, and a good portion of it has given little, if any, thought to what constitutes a good or bad edition; the market is considerably larger, thus more editors and publishers are attracted to it; the market consists chiefly of post-1600 music, which has fewer notational problems and is accessible to a larger number of editors, including many whose training is not adequate for the job; the publication consists often of but a few pages, requiring a smaller investment of money by the publisher and of time by the editor. In a word, a large number of editors and publishers are involved with the production of performing editions, and the result is a great divergence of quality.

It is here that the librarian and all other users of performing editions are at the mercy of the publisher. We depend on them to insist that their editors prepare proper editions. A minimum standard of scholarship for performing editions was recommended clearly and succinctly by Thurston Dart, Walter Emery, and Christopher Morris in their twenty-two-page pam-

This article appeared as an editorial in the March, 1969 issue of *NOTES, The Quarterly Journal of the Music Library Association*, Vol. 25, pp. 468-470. It is reprinted here with the permission of its author, who is Editor of *NOTES* and is Music Librarian and Associate Professor of Music at Cornell University.



phlet, *Editing Early Music*, published jointly in 1963 by Novello, Oxford University Press, and Stainer & Bell. The availability of this pamphlet and its authors' and publishers' testimony that their standard of scholarship "can be attained without forcing up the cost of production and therefore the selling price" are what make it surprising that improperly edited performing editions of early music are still being issued today. Every edition should be up to the minimum standard, which includes a list of extant sources, the location of the sources, easy identifications of editorial additions, and all the other recommendations made in *Editing Early Music*, a copy of which needs to be on the work table of every editor and publisher.

Two obvious results of the increased musicological teaching during the past few decades are the large interest in early music and the demands by many performers for authentic editions. Most music publishers are satisfying these interests and demands. What can be done to urge the others to follow suit? Reviews in our journals can point out shortcomings, and dissatisfied users of performing editions can complain directly to the publishers involved. But, more than anything else, we depend on the interest and integrity of the publishers. □

### RECENT CONCERTS

POTSDAM, NEW YORK. May 21, 1969. The North Country Recorder Society with Carolyn Rabson, Gustave Rabson, Mary Lou Koulman, Johannes Koulman, Thomas L. Finch, A. L. Richardson, Mary Kobialka, Mildred Scott, Natalie Robertshaw, Ghislaine Cubica, and members of the Potsdam Adult Education Class in Recorder Playing. At the Potsdam High School.

1. Mozart (arr. A. L. Richardson): O Wondrous Enchantment. Gertrude Bamberger (arr.): Two Reversible Duets. 2. King Henry VIII (arr. Joel Newman): Untitled Song. Bartok (arr. D. Goldstein): Four Hungarian Folksong Settings. 3. Benjamin Britten: Three movements from "The Alpine Suite." 4. Telemann: Trio Sonata in F Major. 5. Buxtehude: Missa a 5 (Parts I, II, III). 6. Michael Meech: Suite (Puppet Show, Intermezzo, Romance). 7. Daniel Purcell: Hornpipe. Hans Poser: Four Rendsburger Tänze. The program closed with group playing of Glogauer Songbook Settings, arranged by Elloyd Hanson, with A. L. Richardson conducting.

### FUTURE CONCERTS

SEATTLE, WASHINGTON. November 12, 1969. As part of the Friends of Music Series sponsored by the Office of Lectures and Concerts at the University of Washington, the Deller Consort will present a concert at the Student Union Building Auditorium. Information, as it becomes available, can be obtained by telephoning the Office of Lectures and Concerts at 543-4880.

## PAPERBACKS ON MUSIC

By MARTIN DAVIDSON

A COMPANION TO THE 'ART OF FUGUE,' Donald Francis Tovey, Oxford University Press 79 pages, (\$2.30), (reprint of the 1931 edition).

That a number of the fugues from J. S. Bach's "Art of the Fugue" have been published in arrangements suitable for recorder consort is one of the great munificences from the past available to recorder players. I list those known to me and would welcome correspondence concerning any other suitable editions.

Contrapunctus I (A and B)\*

Contrapunctus III (C)

Contrapunctus V – in Contrario (D)

Contrapunctus XII – Rectus } Mirror Fugues (E)  
Contrapunctus XII – Inversus }

The marvelous thing about these pieces is that they do not require virtuoso skill for their performance. A modest technique will do nicely if coupled with the requisite musical "understanding" – or perhaps "sympathy" is a better word. Tovey's analytical "Compan-

- 
- \*[A] "Vier Fugen"  
Musica Instrumentalis, Book 2  
Pelikan Edition 741  
For SATB recorders or strings.  
Score and parts.  
(Duplicate tenor part in viola clef also available.)
  - [B] "Art of the Fugue"  
Edition Newman 503  
Hargail  
For SATB recorders.  
Score and parts.
  - [C] "Art of the Fugue"  
Edition Newman 504  
Hargail  
For SATB recorders.  
Score and parts.
  - [D] "Fugen Mitteldeutscher Meister"  
Corona #47 (Moseler)  
For SATB recorders or strings.  
Score and parts.  
(Duplicate tenor part in viola clef also available.)  
(This edition contains 9 other fugues.)
  - [E] "Zwei Spiegelfugen"  
Zeitschrift fur Spielmusik, #203  
Moeck  
For SATB recorders or strings. Score only.  
(Tenor voice duplicated in viola clef.)



ion" can serve to enlarge one's intellectual and emotional appreciation of the individual compositions and of the work as a whole.

Wisely, Tovey does not do all the work for the reader. At the very beginning he asserts:

"The student should make his own analysis of the 'Die Kunst der Fugue;' but his results will need verifying, and the following pages will serve his purpose."

The "Companion" was written specifically to accompany his own edition of the Art. Considered as an independent tract it has certain shortcomings. Its terseness is based on the assumption that one has the Tovey edition of the music before him and that one has been suitably instructed elsewhere as to the value and historical circumstances of the composition. Where the latter circumstances are lacking I would recommend that the purchaser of the "Companion" read a prefatory account of the work such as is to be found in Geiringer's "Johann Sebastian Bach," Oxford, 1966, or Ulrich's "Chamber Music," Columbia University Press, 1966. After that he should scan the "Companion" and draw up a table of contents, which it lacks.

Tovey's is only one of many editions of the Art. Unfortunately various editors have not uniformly numbered the fugues (e.g. Geiringer and Ulrich use different numbering schemes in the discussions mentioned above), so one must be careful not to assume that Tovey's numbering system applies to the particular edition of music at hand.

Along with Riemann and Busoni in their editions of the Art, Sir Donald in his edition attempted the completion of the last fugue which Bach, in his final days, was unable to finish. The "Companion" contains a Toveyian apologia concerning his conjectural conclusion.

A plea and challenge to ingenious arrangers of recorder music: Please make more of the Art available to us in recorder consort editions.

CHAMBER MUSIC, by *Homer Ulrich*, Columbia University Press, 2nd (text) edition, 1966, 401 pages, (\$7.50).

Professor Ulrich's intent has been to write, not a strict history on the one hand nor a didactic appreciation of the subject matter on the other, but an informative chronological and evaluative survey restricted to the "standard repertoire" (compositions primarily of 2 to 8 string parts), thereby excluding much material of parochial interest to recorder players, except as early developments leading toward the "standard repertoire" are expounded. Nevertheless, the first four chapters (Backgrounds, From Canzone to Sonata

da Chiesa, From Dance Suite to Sonata da Camera, The Solo and Trio Sonata), comprising 113 pages, are highly interesting from our specialized point of view. The fact that this section was significantly enlarged over that in the 1948 edition is a *sign of the times*.

An idea of the balance of the book can be obtained by listing the number of pages devoted to some of the composers considered: Peuerl 2, Purcell 4, Handel 7, Bach 10, Haydn 32, Schubert 16, Schoenberg 4.

A quote: "Anyone who will take the trouble to assume the aesthetic outlook and adopt the psychology of the Baroque man will find in Baroque music a source of great satisfaction. In clarity, freedom from sentimentality, and forthrightness it stands on a level with the best music of the Classical period. In choice of melodic materials it approaches the nobility and the charm of the great Italian vocal tradition."

Written in a clear, easily readable, un-textbookish style, containing several instructive charts and tables, a worthwhile bibliography, and good indexing, this edition also excels in format, typography, and paper quality. Sociological category: High class, felicitous paperback for gift giving.

ORCHESOGRAPHY, by *Thoinot Arbeau*, trans. Mary Stewart Evans (1948), with a new introduction and notes by Julia Sutton, Dover Publications, 1967, 266 pages, (\$2.25).

ARBEAU

You have praised "Chamber Music" to excess. But I will have nothing to do with that sort of music.

CAPRIOL

Why not, Monsieur?

ARBEAU

One cannot dance to it.

CAPRIOL

May I change the sub.....

ARBEAU

Proceed. But no more of that dry stuff. It is unhealthful and unsocial. With dancing one can tell "whether lovers are in good health and sound of limb...if they are shapely...From this standpoint...it becomes an essential in a well-ordered society."

CAPRIOL

Yes, Monsieur, but to change.....

ARBEAU

Let us reverse roles, my son. In my entire treatise I did not ask you a single question. You asked and I answered. Have you seen the latest edition of my Orchesography?

CAPRIOL

Yes, and it is a worthy tribute to your.....

ARBEAU

Do you think people will dance my basse dances, galliards, al-mans, branles, buffens, canaries, corantos, la voltas, pavans, and tordions once more?

CAPRIOL

It is poss.....

ARBEAU

No matter that they aren't. But they are playing the music again with lutes, harps, recorders, and viols. Give them time. If they play it with good rhythm they will first tap their feet, then



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CAPRIOL

They take the bare bones of the printed notes in your Orchesography and play them with fine spirit. In fact .....

ARBEAU

That my practical treatise should so exercise the scholars! Translator's notes, editor's notes, two bibliographies, Labanotation, an index, an introduction, a preface ..... a veritable dance of literary effort!

CAPRIOL

And well deserv.....

ARBEAU

I have secretly been informed that a Monsieur Folger desires to endow a Thoinot Arbeau Library somewhere in America, among the savages who "worship the sun with dances."

CAPRIOL

That is not quite .....

ARBEAU

Do not be insolent because Monsieur Warlock composed a suite of dances and named it after you.

CAPRIOL

Monsieur, I assure you .....

ARBEAU

Bear with me. My tongue is afflicted with saltation. I have teased you because I am in such good humor that my Orchesography has been so well handled. Adieu, my son.

\*In fact, I have recently heard some of the pieces from the "Orchesography" very well done on a gramophone disk: Nonesuch H-(7) 1036, "French Dances of the Renaissance" ..... Capriol.

THE NEW COLLEGE ENCYCLOPEDIA OF MUSIC, by J. A. Westrup and F. L. L. Harrison, W. M. Norton & Co. N273, 1960, 739 pages, (\$3.25)

This is one of the best buys on the music book market. If you do not own a general purpose reference book on music consider very seriously obtaining this one. In its category, a compact 700 plus pages devoted to the "classical" music of Western civilization, I doubt if a better work exists.

Its coverage of older music and musicians is excellent. The authors are among those who are aware of, and in fact have contributed to, the burgeoning renaissance in this field. For example, biographical entries include such musicologists and editors as Sachs, Riemann, Bukofzer, Galpin, and Fellowes. Among revivalists are listed the Dolmetsches, Deller, Kirkpatrick, Landowska — but, alas, no Greenberg.

As a rough test of its usefulness in the field of recorder music I checked for the presence of biographical material on older composers whose music appears in the old series of ARS editions, Nos. 1-40. Only two composers were not directly listed, Francesco Di Milano and Thomas Giles. Di Milano's name does appear under the entry for Lute. Giles is obscure enough not to be mentioned in E. H. Meyers "Old English Chamber Music."

Other worthwhile features of the Encyclopedia are references to modern editions of older composers' works, and the inclusion of pronunciation where warranted, which makes it one up on the famed Harvard Dictionary of Music in that respect.



**THE BACH READER**, ed. *Hans T. David and Arthur Mendel*, W. W. Norton & Co. N259, revised edition 1966, 474 pages, (\$2.45).

This is the first edition of 1945, corrected, with an added 40 page supplement covering developments since that date, and with updated cross referencing and indexing.

Essentially, the Reader is a collection of the most significant early documentary and epistolary material on JSB, all in English translation, accompanied with only a modest amount of editorial commentary. It is not a history or an interpretation, but contains the extant materials of such. For this reason it rates high for objective scholarship.

The first entry pertains to Bach's baptism, March 23, 1685, and the last to Edouard Devrient writing in 1869, in recollection of Mendelssohn's 1829 revival of the St. Matthew Passion in which he had taken part. There is also various peripheral matter such as portraits, solutions of Bach's canons, etc. Forkel's pioneer biography of Bach (1802) is included complete.

A Weimar period quote:

**BACH RECEIVES HIS DISMISSAL**

(Excerpts from the Court Secretary's Report)

On November 6, [1717], the quondam concertmeister and organist Bach was confined to the County Judge's place of detention for too stubbornly forcing the issue of his dismissal and finally on December 2 was freed from arrest with the notice of his unfavorable discharge.

As a cultural artifact the Reader is to be highly recommended to Bach devotees. It is surely a work that can provide browsing over a lifetime. Less than fervent "Bach-annalians" on the other hand could easily look upon it as being a specialized work of reference having only moderate literary interest.

(At least one of the canons in the Reader is a musical bonus for recorder players: the Canon a 4. VOC: PERPETUUS, pp400-401, which can easily be re-arranged for SATB, is simultaneously good music, good pedagogical material, and on account of its "perpetuality," a good consort warm-up piece.)

*(The following review is by Albert H. Dell, guest reviewer, who is a resident of Cheverley, Maryland and has, as an amateur, constructed one-keyed flutes, recorders, a dulcimer, a lute, ornate wooden music stands, and latterly, a couple of bamboo pipes. He has also assembled a harpsichord kit and built its case. His current project is the construction of a zink.)*

**MAKING AND PLAYING BAMBOO PIPES**, by Margaret Galloway, Dryad Press, Leicester, England 3rd revised edition, 1967, 43 pages, (6 shillings).

This pamphlet-sized publication should give the average recorder player a good insight into some of

the subtle factors involved in the voicing of his own instrument.

The directions and illustrations in the text are recipe-like and clear enough for anyone with moderate handiness, a few very simple tools, and a kitchen table work space to achieve the intent of the title. Detailed dimensions are given for fabricating soprano, alto, and tenor pipes in A major, D major, and A major respectively. Finding good bamboo and large corks in this day of plastic materials will probably prove to be more difficult than constructing and voicing the instrument.

After you have played one of these gentle pipes, you will love your recorder the more.

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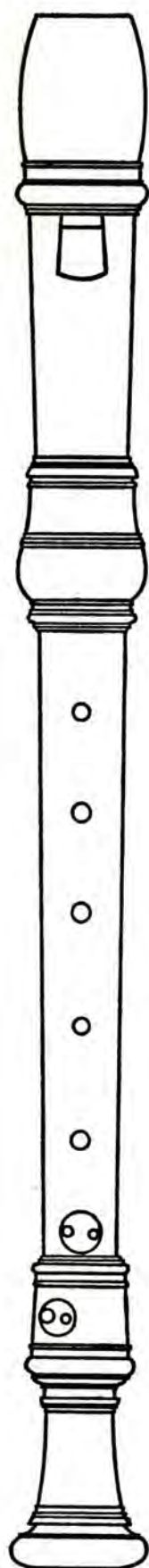
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## MUSIC RECEIVED AND BRIEFLY NOTED

**PHYLLIS TATE.** *Three light pieces, for descant recorder(s) and guitar with optional treble recorder(s).* London: Oxford University Press, 1968. Score & parts.

The music, recorder parts as well as guitar accompaniment, is pretty dull and without interest. It is all very easy, but that is not good enough.

**MAURICE DELA.** *Ten Miniatures for recorder trio (S,A,T). Score & parts.* Don Mills, Ontario: BMI Canada LTD, 1968.

These pieces are also quite plain and easy but on a somewhat better level. Beginners can have fun with them and can incidentally learn some basics of musical expression and presentation.

**WILLIAM APPLEBY & FREDERICK FOWLER.** *Christmas Rondo, based on well-known Christmas tunes. For descant & treble recorders & piano with optional parts for tenor recorders or violins. Score & parts.* London: Oxford University Press, 1967.

This is not different from others of its kind appearing every year on the Christmas music market.

**GORDON DALE.** *Descants for Christmas. For soprano solo.* London: Universal Edition (USA: Th. Presser Co.), 1968.

The arrangements in this little booklet are meant to accompany carol singing.

**RALPH ALAN DALE.** *The Dale Omega Recorder Method. A Beginner's Book of Familiar Melodies and Lyrics with Chord Symbols. For Soprano or Tenor Recorder.* New York: Omega Music Co. (Sole Agents: Sam Fox Publishing Company, Inc.), 1968.

At the beginning there are a few general remarks about playing and notation, and the examples, a pretty mixed bag, are in progressive order. This first part of the method treats only the "natural" notes, i.e. avoiding sharps and flats. The title page has a nice woodcut.

**MICHAEL VETTER.** *Recitative for one recorder player. Celle: Moeck Verlag, 1969. (Ed. Moeck 5053).*  
**MICHAEL VETTER.** *Figurations III, for any instrument. Celle: Moeck Verlag, 1969. (Ed. Moeck 5052).*

Vetter is the leading representative of the most up-to-date school of contemporary German recorder music. These pieces belong in the same category about which David Lasocki wrote an extensive review in AR X,1. "Recitative" consists of one large sheet illustrated with words, lines, circles, dots and other mysterious

signs, and 12 pages of explanations (in German). The notation of "Figurations III" is much simpler and needs only four pages of explanations (in German and English). It is all interesting to look at, but for lack of an authentic performance I have no way of telling how it may sound. All I can do is repeat the question which I asked in a previous review (AR VII,4): Why burden the recorder with this kind of thing, instead of leaving it to the tools of electronic music where, if anywhere, it belongs?

**JOHN KOCH.** *The Recorder Books of John Koch. I & II: Duos for Soprano and Alto. III: Trios for Soprano, Alto and Tenor. IV & V: Duos for two Sopranos or two Tenors. Easy Intermediate Series, New York: General Music Publishing Co., Inc. (Sole agents: Boston Music Company), 1968.*

The music in these books is just about the most opposite to the Vetter pieces. This is recorder music pure and simple, with no gadgetry and no fishing for effects. Yet the simplicity is sometimes deceiving: there are many delicate features in this music, and many of the thirty pieces are musically more interesting than may seem at first glance. Of course they are not all equal in value, and sometimes the endings are more conventional than necessary. But altogether the music shows an unmistakable personal style. I like best the second book which contains some fine fugal tunes. The titles of the pieces may indicate that they are meant for children, but they will also appeal to those adults who like their contemporary music not too far out and have an understanding for the subtlety of these compositions.

**MUSIC FOR THE LUTE.** *Gen. Editor: David Lumsden. Book I: Elizabethan Popular Music, selected, transcribed and edited by Brian Jeffrey. Book II: Francis Cutting, selected works, edited & transcribed by Martin Long. London: Oxford University Press, 1968.*

The two volumes in this excellent series bring the music in facsimiles of the original lute tablatures as well as in modern notation. This, according to the preface, will make the music accessible not only to lutenists but also to players of other instruments such as guitar and harpsichord; and recorder players have many chances to play the tunes along. Vol. I contains pieces of English solo lute music written down between 1580 and 1610, almost all of them unpublished so far. Vol. II concentrates on the music of Francis Cutting, an Elizabethan composer who is little-known although he was deservedly held in high esteem by his contemporaries.

—Erich Katz



JEAN BAPTISTE LOEILLET. *Sonate G-Dur op.1, No.3, für Altblockflöte (Violine, Oboe) und Gitarre. GKM 63. Vienna & Munich: Verlag Doblinger (New York: AMP), 1968*

The valuable series of chamber music with guitar, edited by Karl Scheit, offers no less than sixteen numbers which include recorders. The latest in this series brings Loeillet's G major sonata with a continuo realization for guitar by Robert Brojer. The same sonata was published with keyboard accompaniment as early as 1936 (edited by W. Hinnenthal, Baerenreiter No. 957). The guitar realization is thoroughly done, though it does not always follow the bass figures strictly. It is well written for the instrument and well fingered; not easy because of its many chord changes, but still well within the range of the serious amateur. Only very few grace notes (mordents and trills) are added to the recorder part, and a versatile player may improvise quite a few more ornamentations. Unfortunately the part is printed with an awkward page turn that makes it impossible to play from. This could very easily have been avoided by printing the first two movements on facing pages. When will publishers, or editors, realize the importance of such practical matters?

—Helen Hill

THOMAS TOMKINS. *Fancy and Voluntary. Arranged by Ward Gardner for SATB recorders. London: Universal Edition (Th. Presser, Agt.), 1968 (UE 14015 L). Score and parts.*

ANTHONY GRIMLISK. *Intermission for two Soprano Recorders and Piano. London: Universal Edition, 1968 (UE 14020). Score and Dual Part.*

FREDERICK BOADEN. *American Suite for Soprano and Alto Recorders, Optional Percussion, and Piano. London: Oxford University Press, 1967 (No. 70 805). Score (Parts available for sale).*

SYLVIO PASCH. *Sonatina for Soprano Recorder and Piano. Ontario: BMI Canada Ltd. (NY: AMP), 1968. Score and part.*

JOSEF HECTOR FIOCCO. *Allegro. Arranged by G. C. Balbo for Soprano (or Alto) Recorder and Piano. New York: Omega Music Co. (Sole Agents: Sam Fox Publishing Co., Inc.) 1968. Score and part.*

As *Fancy and Voluntary* were terms as general in Tomkins' time as in our own, it should be noted that the pieces here offered are freely imitative in structure. The *Fancy* is sectional and introduces new thematic material at fairly well-marked cadences. There are three themes, the second entering in the alto at measure 26, and the third in the soprano at measure 37. Although these are not at full closes, I suggest experi-

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mentation in tempo changes at these points, ignoring the arranger's single metronome marking as well as his frequently questionable marks of phrasing. The *Voluntary* is monothematic, with a resultant increase in unity and evenness of progression towards a mildly surprising climax.

Although they are both keyboard compositions, the part-writing is for the most part clear and suitable for consort playing. A few instances of abrupt entrances or dropping-out of voices reveal the keyboard origin. Perhaps another indication of keyboard idiom (but I am not certain of this) is the thematic domination by the outer voices. The inner voices state the full themes rarely and usually occupy themselves with melodic and rhythmic fragments.

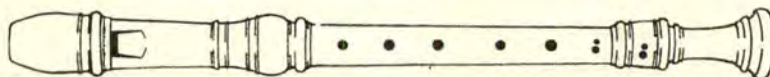
The arranger has commendably furnished a prefatory note about the composer and the manuscript sources he has used, but one is curious to know how the *Fancy* can be from a unique manuscript which is at the same time in the Tomkins library at Worcester and in the Paris Conservatoire library.

Anthony Crimlisk's *Intermission* strikes me as being ultimately intended for school recorder ensemble, although it is published to be played by two recorders and piano. It is in three movements: Allegro (a rather wooden march), Andante (not worth the trouble its

rhythms and chromaticism would give to young players), and Tempo di Rumba (noteworthy only as the curious phenomenon noted below).

American recorder players familiar with British publications will have noticed that English composers are fascinated by Latin American dance forms (and, to a lesser extent, native U. S. forms such as blues, jazz, et al.). It may represent some aspect of Exotica to which their temperament impels them, much as their climate drives them to the Mediterranean every chance they get. One popular composer of school music has published two Beguines, a Rumba, a Tango, and a "Fiesta," besides a "Hoe-Down" or two. Mr. Crimlisk, as we see, has unhappily attempted a rumba. And now Frederick Boaden has published his *American Suite* in five movements: Buenaventura, Blues, Huapango, Beguine, and Jubilee.

The *American Suite* is vastly superior to the Crimlisk work. It is somewhat derivative, but that is not to its discredit: one is always grateful for something good even if it is not original, and Mr. Boaden's suite is so melodic and lively that it would be great fun for school or workshop groups to play. The "Buenaventura" and "Huapango" movements (the latter a 6/8-3/4 frolic of the type made popular by the tune "America" from *West Side Story*) could not have been



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written without the example, respectively, of Copland's *Rodeo* and *El Salón Mexico*, and there are occasional echoes by Gershwin and Orff. But I repeat: such borrowing is no shame, and Mr. Boaden has done a service by reducing his models to the scale of a small recorder orchestra without making it a *reductio ad absurdum*. The suite could conceivably be played by two recorder players, as the altos are in unison throughout and the sopranos have only four bars of divisi — and in those the piano doubles the lower of the two parts.

I suspect that Sylvio Pasch is more interested in the piano than in the recorder, or that he wrote his Sonata for a skilled pianist and a below-average recorder player. The recorder writing is simple and dull — at times incredibly inane — but the piano part shows talent and gives the work whatever merit it has. Of the three movements, the Andante is the most successful as a whole, perhaps because the tempo did not restrict the composer musically by forcing him to yoke his muse to the solist's limitations.

Fiocco (1703-41), a member of a Brussels family of musicians, is noted chiefly, if at all, for his keyboard music. The present *Allegro* has been arranged by G. C. Balbo from Fiocco's *Premier Suite pour le Clavecin*, and the recorder part (available in separate soprano and alto versions) has been edited by Erich Katz.

The *Allegro* is thoroughly harmonic in character and consists of arpeggiated chord progressions through F major and its relative minor. The solo line, being harmonic rather than melodic in nature, makes the keyboard part seem superfluous. The piece abounds in echo passages for you echo-passage fans out there, and I'm afraid the whole business is about as exciting as Hotteterre.

—Roy Miller

ANTONIO VIVALDI: *Trio in A minor for alto recorder, bassoon and continuo*, (FXII,1). *Concerto in C major for alto recorder, oboe, 2 violins and continuo* (P81 FXII,30). *Concerto in D major for alto recorder, oboe, violin, bassoon and continuo* (P204 FXII,29). *Concerto in D major for alto recorder, oboe, violin, bassoon and continuo* (P207 FXII,25). All edited by Nikolaus Delius, and published by Musica Rara, London 1968 (nos. 1133, 1144, 1150 and 1149 respectively).

One of the reasons why the recorder music of Vivaldi is so little known is that most of it has been unavailable in practical editions. The appearance of these four splendid pieces would have to be welcomed even if the editions were terrible, but in this case they are models of what editions of early music

should be. The printing is neat and clear, the paper is thick and of excellent quality, and the covers are stout. The editing is restrained and generally very musical, and all editorial markings are clearly indicated by means of brackets and dotted slurs. In fact they reach just about the ultimate in Urtext technique, for the continuo realisation (an excellent one by Gottfried Bach) is also shown in brackets — the first time I've seen this done.

The trio *suonata* is written for the unusual combination of alto recorder, bassoon and continuo: the only other case I know of where recorder and bassoon are paired is a double concerto by Telemann. The stature of the composition is beyond question, and it will be a matter of personal opinion whether this trio, or the one for recorder, oboe and continuo published by Moeck is the better piece of music. What is certain is that this trio is the more difficult of the two by far, and is perhaps one of the most difficult recorder works from the period. The high register is used a great deal, as in a lot of recorder music by Bach and Telemann, and like Telemann, Vivaldi writes a higher tessitura for recorder than for flute. The athletic fast movements mainly consist of arpeggio and scale figures, often with large leaps and unexpected twists, but although they would make very useful technical exercises, there is much of musical interest. The first movement, marked Largo, opens with a figure in dotted 16ths, which appears in an ornamented version in 32nd notes on its being repeated in the second half of the movement. Interesting features of the first and second movements are the trills on two or four notes in succession. The third movement has a melody for recorder floating over an accompanying bassoon part consisting of arpeggios of 32nd notes. The flavour of the piece is very individual, and only Telemann comes near to it in a few of his more difficult trios. Although the players will find it a challenge, it is one which is unhesitatingly recommended.

The concerto in C major is really a recorder concerto, for the oboe does little more than play in unison or in thirds with the violins, with only a few exposed passages. The slow movement is actually a solo for recorder and continuo, and features the sort of dotted figures which Vivaldi likes to use as a basis for ornamentation. The last movement is an Allegro assai in 3/8 time, with good use being made of runs of 32nd notes on the first beat of the bar to whip up the excitement. Although the technical demands upon the player are nothing like those of the trio, the work is still well above average in difficulty. Once again unhesitatingly recommended.



Concerto P204 is entitled *La Pastorella*, presumably on account of the lovely Siciliana-type slow movement — again a solo for recorder and continuo. The recorder has all the solo passages again, but the work is by no means devoid of interest for the other parts, especially the bassoon, which often plays unaccompanied duets with the recorder. The last movement is fugal in construction, and the *tuttis* have more than usual musical interest. The recorder part is fairly difficult, and intonation is a problem at times, with the music modulating into keys like F sharp minor. A high F sharp is found in the first movement, although there is plenty of time to prepare for it. Another splendid work, in an unusual key for the instrument.

Concerto P207 (labelled 'P201' on the cover) is really a violin concerto, with a most interesting solo part containing double and triple stopping. The recorder has a fair number of solo passages, however, and the slow movement is an unaccompanied trio with the recorder playing the melody over 32nd note arpeggios from the violin and a simple bass from the bassoon. Top F sharp is found again (in the third movement) and this may be why the editor claims that some of the passages are not very suitable for the alto recorder. Certainly the work is rather difficult, particularly with regard to intonation, but you cannot have it easy all the time! Recommended if you know a good violinist!

Musica Rara also publish a concerto in C major (P82) and a concerto in G minor (P360), both for flute, oboe, violin, bassoon and continuo (nos. 1143 and 1148 respectively) which are at least as good as these three recorder concerti, and where the flute part is within the range of the alto recorder. The tessitura of the flute part is lower than the solo parts in the recorder concerti, and readers with a more modest technique may prefer to buy these instead.

—David Lasocki

## EDITOR'S NOTE

The Music Reviews section of the 1967-1968 Index to the *THE AMERICAN RECORDER*, published in the Winter 1969 issue, contained the instrumentation of each piece of music listed, in order that the list might be used as a shopping guide. The readers' attention is directed to the fact that *MUSIC OF THE RENAISSANCE* transcribed by Erich Katz should have been listed with the following instrumentation: S I, S II or A, A or T. The reader should of course consult the complete review referred to in the index for full information about each piece.

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## BOOK REVIEWS

BY DALE HIGBEE

**MUSIC REFERENCE AND RESEARCH MATERIALS, AN ANNOTATED BIBLIOGRAPHY.** Compiled by Vincent Duckles. Second edition (first edition published in 1964). New York: Free Press; London: Collier-Macmillan, 1967. (xiii, 385 p., \$5.95)

Those who take up the recorder seriously frequently become amateur musicologists as well. This "bibliography of music bibliographies" is no less useful to the enthusiastic hobbyist than to the graduate student and music reference librarian, to whom it is primarily directed. Coverage includes dictionaries and encyclopedias, histories and chronologies, guides to systematic and historical musicology, bibliographies of music literature, bibliographies of music, catalogs of music libraries and of collections, catalogs of musical instrument collections, histories and bibliographies of music, discographies, yearbooks, and miscellaneous bibliographical tools.

**DECORATIVE MUSIC TITLE PAGES: 201 Examples from 1500 to 1800.** Selected, Introduced and Annotated by Gottfried S. Fraenkel. New York: Dover Publications, Inc., 1968. (Paperback, 230 pp., \$3.00)

A major source of information regarding the design of musical instruments and their function in music-making in the Renaissance and early Baroque periods is in the illustrated title pages of printed music. An example familiar to readers is the picture of recorder players in Ganassi's *Opera Intitulata Fontegara*, and the title page of the same author's *Regola Rubertina* is also important because it portrays playing positions of the several members of the viol family and proves that the entire family was developed by 1542. Publications by Praetorius and Lasso are further instances of printed music with valuable illustrations offering information regarding the composition and arrangement of instrumental ensembles. These and many others are included in this fascinating paperback original which features 201 plates arranged by country and period, and also offers the reader a valuable essay on music printing and the history of the title page, a bibliography, sources of illustrations, and indexes. The recorder is portrayed in a number of the plates, and thus this book will have special appeal to readers of this journal. I spotted a recorder in Plates 2, 7, 10, 18, 19, 38, 48, 49, 51, 84, 88, 89, 90, 91, 121, 133, 141, 144, 146, 153, 154, and 158.

**MEDIEVAL AND RENAISSANCE MUSIC ON LONG-PLAYING RECORDS.** By James Coover and Richard Colvig. Detroit: Information Coordinators, Inc., 1964. (Detroit Studies in Music Bibliography No. 6, xii & 122 p., \$3.00)

This paper-back monograph, with its included "First Supplement 1960-1961," attempts to tackle the increasingly difficult problem of bibliographical control over the flood of recordings which continue to be released — and withdrawn. In the case of Medieval and Renaissance music, which usually is recorded in anthology form, rather than featuring a single composer (including "Anon."!), there are special bibliographical problems which the SCHWANN Catalog, for example, has generally avoided by consigning such disks to the limbo of "Collections." Included here are 387 LP's, indexed according to composer and performer. Many of the disks are now out-of-print, and obviously no releases since 1961 are included, but it should be helpful to persons who have been collecting records for some time or have access to libraries with substantial record collections. Hopefully the compilers have been keeping track of new releases and plan to publish further supplements in the future.

**MUSICAL INSTRUMENTS AS WORKS OF ART — Victoria and Albert Museum.** London: Her Majesty's Stationery Office, 1968. (68 plates, 8¼" x 11¾", paperbound, \$9.54, including postage, from British Information Service, 845 Third Ave., New York, N. Y. 10024).

This handsomely printed paperback is essentially a supplement to the two-volume VICTORIA AND ALBERT MUSEUM CATALOGUE OF MUSICAL INSTRUMENTS, reviewed in AR, 1969, X (1), p. 26. No recorders or wind instruments are shown, but many details of elegantly designed instruments are included in the 88 pages of black-and-white plates. Each figure is briefly described, but written commentary is minimal.

**MUSEUM VLEESHUIS, ANTWERP, CATALOGUE V: MUSICAL INSTRUMENTS FROM THE ROYAL FLEMISH CONSERVATORY OF MUSIC, ANTWERP.** By Jeannine Lambrechts-Douillez. Deurne-Antwerpen: Drukkerijen C. Govaerts, 1967 (47 pp., 27 plates, price not given)

This catalog is in Flemish so presents some language problems, but many of these are not unsurmountable since the text largely consists of the listing and description of 169 instruments and 7 accessories. There is also a brief but useful bibliography, much of it in English. The collection includes only one re-



corder, pictured with various flutes in Plate III, but it is of special interest since it is a handsome bass by Bressan with a strut, such as is described by Eric Halfpenny in his article "The Bass Recorders of Bressan," *Galpin Society Journal*, 1955, V, 27-31.

**DIRECTORY OF MUSIC FACULTIES IN AMERICAN COLLEGES AND UNIVERSITIES, 1968-1970.** Compiled and edited by Harry B. Lincoln. Binghamton, N. Y.: The College Music Society, 1968 (viii, 450 pp., \$6. Available from: College Music Society, c/o Music Dept., State University of New York, Binghamton, N. Y. 13901)

This computer-generated paperbound volume lists 11,768 names of music faculty members in over 900 U.S. institutions of higher learning under three classifications: directory of departments of music, directory by areas of interest, and national alphabetical listing. It will be of great value to college music teachers and will also interest readers of this journal since the categories of teaching specializations listed separately in Part II include Harpsichord, Recorders, Viols, Other Early Instruments, Collegium, Renaissance Wind Band, and Madrigal Groups.

**THE NORTON SCORES: AN ANTHOLOGY FOR LISTENING.** Ed. by Roger Kamien. New York: W. W. Norton & Co., Inc., 1968. (Paperback, xi, 942 pp., \$4.95)

This anthology of 41 works, ranging from Josquin to Stravinsky, was designed for college music appreciation courses and features a highlighting system of music printing which will help the novice score-reader. The only music scored for recorder is Bach's Brandenburg Concerto No. 2, but readers wishing to increase their knowledge of standard repertoire will find it useful.

**YOUR BOOK OF THE RECORDER.** By John M. Thomson. London: Faber and Faber, 1968. (75 pp., 8 plates, 15 shillings)

This little book by a regular contributor to *The Recorder and Music Magazine* is one of a series on a wide variety of topics, including Bird Watching, Heraldry, Stamps, and Weaving, all presumably written for children. **YOUR BOOK OF THE RECORDER** sometimes seems aimed at a young audience, but more often than not the author appears to have adults in mind. Unfortunately, the writing is often pedantic and awkward, there are a number of errors of fact, and the whole is marred by the myopic vision of the enthusiast. Surely it is not necessary to reject the whole 19th century out of hand because the recorder was dormant during that period, as the author does on

page 53: "Recorder players hurry over this period and stop with relief when they reach the next chapter, which describes the twentieth-century revival."

The author recommends half-a-dozen British tutors, but also tries to offer elementary instruction and assumes that his reader is skilled at reading music notation. Commenting on the picture of right- and left-handed recorder players in Virdung, which was intended merely to indicate which fingers covered which holes, the present author says (page 31): "Here is a picture of how Virdung wanted players to hold their hands." His advice to "Support the instrument with the thumb of your right hand" made me wonder for the umpteenth time why makers don't provide thumb rests except when specially ordered; they would surely make for faster progress in learning the recorder and also provide greater transfer of learning when the instrument is used as a preliminary to clarinet or oboe study. The author, incidentally, seems to undersell the recorder when he advises the young reader to "take any chance you can to try out" flute, oboe, or clarinet, and he is incorrect in saying that the recorder is "the gentlest wind instrument" requiring "only the gentlest wind pressure," and that "all other wind instruments" have a larger repertoire of original music.

Sometimes an attempt at a little instruction is worse than none, as when we are told (pp. 20-21) "The thumb hole can also be half open. This is called 'pinching' the note and you will come to it later when you need the upper octaves" — which are not mentioned again except in the fingering chart. The latter gives fingering for two octaves and one note, whereas earlier in the book the range of the recorder is stated to be just two octaves.

This book's strongest feature is its illustrations. I was especially interested in the charming detail from an engraving by Bernard Picart showing a concert performed on flute, two recorders, and harpsichord — perhaps playing Fasch's Sonata in G! Included also are photographs of Frans Brüggen, to whom the book is dedicated, and David Munro's Early Music Consort. "The American Society of Recorder Players" is mentioned in the text, as are LaNoue Davenport, Bernard Krainis, and the New York Pro Musica. Printing errors are few, but I noticed that the opening bars to Telemann's duet for recorder and violin shown in Ex. 34 should be a third higher; possibly the music was copied from a score written in French violin clef.

Hopefully **YOUR BOOK OF THE RECORDER** may lead some readers to discover the appeal and charm of the instrument, but Edgar Hunt's *The Recorder and its Music* and A. Rowland-Jones' *Recorder Technique* are more reliable guides to matters of history and practice.



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**THE FLUTE: A Study of its History, Development, and Construction.** By Philip Bate. New York: W. W. Norton & Co., Inc., 1969. (268 pp., \$10)

References to the recorder are only incidental in this fine new book on the flute, but they are sufficiently frequent that many readers may want to explore it. Flutists who have the least bit of curiosity about the history of their instrument will want to add it to their book shelf next to the volumes by Rockstro, Welch, Fitzgibbon, de Lorenzo, Girard, *et al.*, and it is also recommended for purchase by libraries with collections of books on music.

The author, a founder-member and Vice-President of the Galpin Society, with a broad background in science and music, is a specialist on the history of the oboe, but his interests and large personal collection of historical instruments (which he recently gave to Oxford University) includes all wind instruments. Most of the flutes shown in the dozen plates are from his collection of representative types, and the emphasis throughout the book is on its historical development. There is also a good section on acoustics and current flute research in this area, but minimal attention is given to famous players or music — subjects which are treated at length in other books on the flute.

Readers interested in Hotteterre-le-Romain may be intrigued, as I was, by the juxtaposition in Plate 4 of the well-known portrait of him by Picard from *Les Principes* (1707) with the head of the standing figure in the famous painting of French court flutists (c. 1710) attributed to Tournières — and Bates' suggestion (p. 89) that they may be the same man. I was also much interested to read the following in regard to T-R (Tu-Ru in Hotteterre) tonguing (p. 236): "It is said that Drouet, the famous French flautist of the Beethoven period, taught his English pupils by the use of the word 'territory,' presumably using the English trilled R." I found very little to disagree with in this book, but on the subject of the influence on the recorder of the Hotteterre group (p. 166) the author would seem to be incorrect in stating that the late 17th-early 18th century instrument was "less brilliant and reedy in tone" than its predecessor.

Adding to this book's interest are 67 well-drawn figures, fingering charts of the most important flute types, and a selective bibliography. There is a condensed subject index and indexes of names and instruments, which would be more useful if they were complete. In addition to the pages listed as having some reference to the recorder (plus *flute à bec*, *flute douce*, or *flute à neuf trous*), for example, I noted the following: 1, 34, 69, 70, 71, 78, 124, 164, 167, 169, 171, 173, 178, 181, 184.



(Michael G. Southwell, Executive Director of the New York Recorder Guild, is guest reviewer of the following book.)



**THE INTERPRETATION OF THE MUSIC OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES**, by Arnold Dolmetsch. Seattle: University of Washington Press, 1969. WP-51. \$3.95.

Around the beginning of this century, Arnold Dolmetsch began making copies of early instruments on which to play old music; and in 1915 his investigations into the question of how to play old music resulted in this valuable book. Although the book has always been in print, it has never been readily and inexpensively available in America. Now it is, and its importance remains almost unaffected by the fact that it was written more than 50 years ago.

The book has seven chapters: I. Expression (i.e., its necessity for musical playing); II. Tempo; III. Conventional Alterations of Rhythm (i.e., double-dotting, duple/triple notation, and *notes inégales*); IV. Ornamentation; V. Thorough Bass (i.e., how to realize a figured bass); VI. Position and Fingering (i.e., on keyboard instruments); and VII. The Musical Instruments of the Period. As the book's subtitle, "Revealed by Contemporary Evidence," suggests, each topic is profusely illustrated by passages of theoretical discussion and concrete example from original sources. In discussing the shake (or trill), for example, Dolmetsch includes explanations from no fewer than 26 theoreticians, and adds his own comments as well as four more examples to theirs. However, the very fullness of his compilation of relevant passages inevitably makes him rather unsystematic. His sources, although arranged in a generally chronological order, are sometimes repeti-

tive and indiscriminately chosen. Passages which add little or nothing new are given close attention, so that the reader is sometimes left almost floundering in a sea of apparently random and undigested information. Still, many of these sources have been translated by Dolmetsch himself and are even now simply not available elsewhere; so one is grateful on this account for the book's exhaustiveness.

There are other difficulties or problems in using the book. Dolmetsch occasionally (in connection with double-dotting, for example) suggests that something is certain when it is not (see the September 1968 and March 1969 issues of the *Recorder and Music Magazine*). The appendix of musical examples which was in the original has been excluded from this paperback edition. And the British terminology for notes is vexing (a key: semibreve — whole note; minim — half; crochet — quarter; quaver — eighth; semiquaver — sixteenth; demisemiquaver — thirty-second).

But the virtues of the book far outweigh any faults. Perhaps most important, the book is wonderfully complete: it deals with all aspects of music making. The addition of a bibliography and indices makes this edition of the book much easier to use than the original. There is a late-Victorian genial expansiveness about the book which makes it a pleasure to read (see, for example, p. 23, where Dolmetsch discusses the disadvantages of reading books in libraries). And Dolmetsch is generally aware of the complexities of his subject; he clearly defines the difference between Renaissance and Baroque ornamentation, and he knows that ultimately only one's carefully developed musical taste can determine how satisfactory one plays. Here, chapter I, "Expression," is absolutely invaluable.

This is not a book to read through from beginning to end, but it is a book to be turned to often. It is good to have it easily available.



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## RECORD REVIEWS

By DALE HIGBEE

HANDEL ARIAS: "O ruddier than the cherry," *Acis and Galatea*; "Revenge, Tomotheus cries," *Alexander's Feast*; "Se un bell'ardire," *Ezio*; "Peace crown'd with roses," *Susanna*; "The god of battle," *Hercules*; "Wide spread his name," *Theodora*; "Arm, arm ye brave," *Judas Maccabeus*; "Si, tra i ceppi," *Berenice*; "Leave me, loathsome light," *Semele*; "Pensa a chi geme," *Alcina*; "Honour and arms," *Samson*. Forbes Robinson, bass; The Academy of St. Martin-in-the-Fields, Neville Marriner, leader; directed by Philip Ledger, harpsichord. ARGO (S) ZRG 504, \$5.95.

This interesting recital of bass arias from various works by Handel will have special appeal to readers since it includes one with obbligato sopranino recorder, "O ruddier than the cherry." The fact that the excellent recorder player is unnamed on the record jacket — as is also the case with the rest of the fine instrumentalists — is perhaps an indication that the recorder has finally "arrived" on the musical scene as a legitimate instrument and not a mere curio.

The name of Forbes Robinson was not known to me before, but I expect to hear more of him, as he has a beautiful, expressive voice and is a fine musician as well. He is given really splendid orchestral support, including first class continuo playing, and stereo sound equals today's best.

Most of the music was new to me; how little of Handel's output is heard today! Masterful is the opening aria "Revenge, Timotheus cries," which features brilliant trumpet playing, together with oboes, bassoon, and strings in the Da Capo section, with strikingly effective scoring for three bassoons and lower strings in the middle section. Of the other arias, performed in a sequence to provide maximum contrast, I especially enjoyed "Arm, arm ye brave" and "Leave me, loathsome light." Full texts are supplied, together with interesting jacket notes by Charles Cudworth.

DUETS FOR COUNTERTENORS: Anon. (Tudor Carol, c. 1500): "Ah, My Dear Son"; John Blow: "If I my Celia could persuade"; "Ah Heav'n! What is't I Hear?"; Richard Deering: "Gaudent in coelis"; "O bone Jesu"; Robert Jones: "Sweet Kate"; Claudio Monteverdi: "Currite populi"; "Angelus ad pastores ait"; "Fugge, fugge, anima mea"; "Salve Regina"; Thomas Morley: "Sweet Nymph, Come to Thy Lover"; "I go before, my darling"; "Miraculous love's wounding"; Henry Purcell: "Sweetness of Nature"; Heinrich Schütz: Small Sacred Concertos — "Erhöre mich, wenn



ich rufe" & "Derr Herr ist gross." Alfred Deller and Mark Deller with Ensemble of Baroque Instruments including Franz Falter and Herbert Tachezi, harpsichord; René Clemencic, organ; Gerhard Zatschek, cello-continuo. **VANGUARD CARDINAL (S) VCS-10022, \$3.50.**

The "ensemble of baroque instruments" includes only a small string group in two of the pieces, in addition to harpsichord/organ and/or cello, but readers who have played the Morley "Canzonets for Two Voices" on recorders will be interested in the expert vocal performances here. Alfred Deller, to whom major credit goes for the revival in our time of the counter-tenor voice, is here joined by his son, also a fine artist. Mark Deller's voice is not so penetrating in quality as his father's, but they blend well in duet. The selections are varied in style and character, but for me this record would have been more enjoyable if a contrasting instrumental piece had been inserted in the middle of each side. Of the pieces sung I especially liked John Blow's charming "Ah Heav'n! What is't I hear?" Stereo sound is excellent.

**RECORDER CONCERTOS:** Antonio Vivaldi: Concerto in C minor for Recorder, Strings and Continuo; Giuseppe Sammartini: Concerto in F major for Soprano Recorder, Strings and Continuo; Georg Philipp Telemann: Concerto in C major for Recorder, Strings and Continuo; Jean-Jacques Naudot: Concerto in G major for Recorder, Two Violins and Continuo. Frans Brüggén, soprano and alto recorders; Concentus Musicus, Vienna, directed by Nikolaus Harnoncourt and Frans Brüggén. (Recorded February 1968) **TELEFUNKEN (S) SAWT 9533-B, \$5.95.**

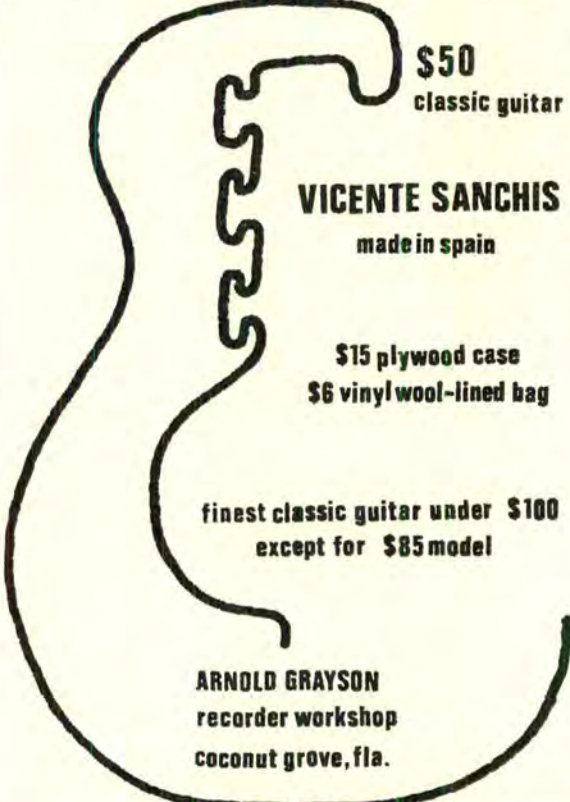
**ANTONIO VIVALDI:** Concerto in C minor for Recorder and Orchestra, F. VI, No. 11 (P. 440); **TOMMASO ALBINONI:** Concerto in D major for Oboe and Orchestra, Op. VII, No. 6; **GIUSEPPE VALENTINI:** Concerto in C major for Oboe and Orchestra (with concertante violin in the Largo); **GIOVANNI BATTISTA SAMMARTINI:** Sonata in D major for Flute and Orchestra. Hans Maria Kneihls, recorder; Helmut Riessberger, flute; Alfred Hertel, oboe; Rudolf Kalup, violin; Hilde Langfort, harpsichord; Austrian Tonkuenstler Orchestra, Vienna, Edgar Seipenbusch, conductor. **MUSICAL HERITAGE SOCIETY (S) MHS 773, \$2.50.**

These two collections both include Vivaldi's fine recorder Concerto in C minor (F. VI, No. 11) which may well be the most difficult original solo work composed in the Baroque period for the instrument. It is interesting to note in the Ricordi edition score (Tomo 159) that Vivaldi deliberately avoided a low E<sub>b</sub> for

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the solo instrument in bar 237, thus showing his awareness of the lower limit of the range of the standard alto recorder in F. Brüggen demonstrates tremendous virtuosity in the allegros and is given splendid support by the Concentus Musicus, Vienna, so the piece comes off very effectively. Stereo sound on this and the other concertos on this TELEFUNKEN disk is excellent.

On the MUSICAL HERITAGE SOCIETY disk Kneihls offers what is perhaps his finest performance on records, playing with rich tone and good technique. Tempos are somewhat conservative, especially compared to the drive and excitement in Brüggen's performance, but a good flow is maintained. Unfortunately, Kneihls' efforts are not matched by his collaborators, for the orchestral playing in all the pieces on the MHS record is heavy-handed and ponderous and the bass sound is tubby.

The Albinoni Oboe Concerto in D impresses me as pretty routine stuff, and it is not helped any by Hertel's relatively course oboe tone and the gross orchestral playing. The final Presto in the Valentini concerto is a spirited, attractive piece, but the rest of it is garden-variety 18th century music. In contrast, the G. B. Sammartini Sonata for flute, two violins and bass is stylish, galant chamber music, played here with doubled strings.

The C major Telemann Concerto (Moeck Ed. No. 1065) has also been recorded by Bernard Krainis on MERCURY (reviewed in AR, Winter 1967, VIII (1), 14-15) and readers will want to compare recordings. Brüggen plays with his customary drive and virtuosity, but I find Krainis' performance both more elegant and exciting. He manages to keep a more sustained flow of the music, his intonation is better, and I prefer the richer sonority and better pacing of the London Strings.

My review of Brüggen's previous recording of the Sammartini Concerto in C (Schott 10614) for TELEFUNKEN with the Amsterdamer Kammerorchester, together with a recording of the same piece by Ferdinand Conrad, and recordings of the Naudot Concerto in G (Hortus Musicus 153) by Conrad and Linde, appeared in AR, Summer 1967, VIII (3), 94-97. On this new recording Brüggen plays a soprano recorder in C in *Kammerton* pitch by Martin Skowronek, patterned after a Bressan Fourth Flute belonging to Edgar Hunt. Its sound is somewhat more sweet and less shrill than the (Coolsma?) soprano used on the earlier release, but Brüggen's intonation is not so good as on the earlier release.

Brüggen's tempos in the allegros of the Sammartini concerto are somewhat slower and more relaxed than in the earlier version, but they are very effective and



the music has a nice flow to it. This is not true of the Siciliano, however, where the string accompaniment sounds asthmatic to me and detracts from the soloist's melodic line. Brüggen's cadenza is somewhat more elaborate than in the earlier recording and I like it better.

The Naudot concerto was probably actually conceived with the flute in mind, although the composer (whose given name, incidentally, was Jacques-Christoph, not Jean-Jacques) mentioned a variety of instrumental possibilities. Both Linde and Conrad play it on sopranino, which gives it a brighter effect than the alto recorder which Brüggen employs. The Adagio here seems too fast to me, but the allegros are nicely paced.

**SWITCHED-ON BACH:** J. S. BACH: Sinfonia to Cantata No. 29; Air on a G String; Two-part Inventions in F major, B $\flat$  major, and D minor; Jesu, Joy of Man's Desiring; Prelude and Fugue No. 7 in E $\flat$  major and No. 2 in C minor from "The Well-Tempered Clavier," Book I; Chorale Prelude "Wachet Auf"; Brandenburg Concerto No. 3 in G major. Electronic realizations and performances by Walter Carlos with the assistance of Benjamin Folkman. COLUMBIA (S) MS 7194, \$5.98.

Readers with interest in the cadenza problem to Bach's Third Brandenburg Concerto (see AR, Fall 1968, IX (4), p. 122) are here offered a far-out solution with electronic sound effects. The rest of this disk includes a variety of Bach's music performed on the Moog synthesizer. Record jacket notes are accurate in claiming that "At last every note and line can be heard . . .," but the result is gross distortion since inner voices are overly prominent. This disk, offering a wide variety of electronic sound in first-class stereo, is something of a tour de force; but after the novelty wears off — which was pretty quick for me — the effects are dull, expressionless, and vulgar.

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# AMERICAN RECORDER SOCIETY EDITIONS

General Editor: Joel Newman

## MUSIC FOR RECORDER ALONE

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

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Beeson, Jack. <i>Sonata Canonica</i>	AA	—	63
Loeillet, J.-B. <i>Sonata in D Minor</i>	AA	Elloyd Hanson	55
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Cowell, Henry. <i>3 Pieces</i>	SSA; SAT	—	21
Dufay, Guillaume. <i>Vergine Bella</i>	SAA; STT (Voice ad lib.)	Erich Katz	36
<i>Early American Spirituals (from Walker's "Southern Harmony")</i>	SSA; AAT (Voice ad lib.)	Sidney R. Cowell	10
<i>Early German Chorale-Preludes</i>	SAT	Maurice Whitney	69
<i>English Music of the Early Baroque (Hilton, Tomkins)</i>	SAT	Erich Katz	11
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<i>Four Spanish Villancicos</i>	SSA; SAT	Joel Newman	19
<i>Glogauer Songbook Settings</i>	SAT	Elloyd Hanson	64
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<i>House Music of the Renaissance (Isaac, Brumel, Lechner)</i>	SAT	Erich Katz	14
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Katz, Erich. <i>6 Cantus Firmus Settings</i>	SSA; SAT (Voice ad lib.)	—	33
Katz, Erich. <i>3 Movements</i>	SAT	—	50
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Palestrina, G. P. da. <i>3 Hymns</i>	SSA; SAT	Marvin Rosenberg	35
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Schlick, Arnolt. <i>5 Pieces</i>	SAT; ATB	Erich Katz	38
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Dufay, Guillaume. <i>Vergine Bella</i>	SAA; STT	Erich Katz	36
<i>Early American Spirituals</i>	SSA; AAT	Sidney R. Cowell	10
<i>Four 15th-Century Chansons</i> (De Lantins, Binchois, Dufay)	SAA; STT	Erich Katz	5
<i>Italian Villanellas of the 16th Century</i>	SSAT; SATT	Erich Katz	6
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# CHAPTER NEWS

## MIAMI CHAPTER

Last month the Miami Chapter of the ARS held a highly beneficial two-day workshop at Barry College in Miami. Barry is the site, every other month, of our Chapter meetings (alternating with the University of Miami). Our instructors were Martha Bixler, Eric Leber and Arnold Grayson.

The workshop began with registration on Friday evening, April 11. The SATB group-playing session which followed was conducted by each of the instructors in turn. We were accompanied by a consort of five viols da gamba, composed of members of our own Chapter who frequently enliven our monthly meetings by performing on krumphorns, kortholts and lutes, as well as six sizes of recorders.

On Saturday morning we heard a most enlightening lecture by Miss Bixler on "The Use of Articulation as a Means of Expression in Renaissance Recorder Playing." After a short break we were divided into three groups, according to ability, for a session of concentrated consort coaching, with each group studying under a different one of our three instructors.

After lunch there was a question-and-answer forum attended by the entire group. The instructors answered a wide variety of questions encompassing such areas as differences in the various makes of recorders; performance methods used by some of the well-known professional groups; and individual technique problems, such as double tonguing and vibrato.

On Sunday Mr. Leber returned to his commitments in New York, and Miss Bixler remained in the Miami area to give a number of private lessons on harpsichord and recorder. When the weekend was over, instructors and players alike agreed that the workshop was a tremendous artistic and educational success (if not a financial one — we just broke even).

As this is our third annual workshop, with increased artistic and financial success each year, we feel this is a precedent to having greatly expanded future workshops to encompass a number of days and to encourage greater attendance by players from outside our own Miami-Fort Lauderdale area. Judging from the response and attendance of our own members in past years, we feel this can quite successfully be done through better publicity and increased fees. (Our tuition for this year was only \$15 for the seminar and \$10 for private lessons.)

—Vicki Wood



In the *Recorder Reporter*, monthly newsletter of the Chicago Chapter, Jean Kalmbach reported on Dr. Howard Brown's lecture to the Chapter on "The Recorder Player As Musician." He set forth these goals for the modern amateur recorderist:

1. Play with equal proficiency all C and F recorders.
2. Read other clefs, notably bass, alto and tenor. It's easier to learn to read new clefs than to transpose and copy music.
3. Develop basic musicianship. Rather than spend time and energy on private recorder lessons; join a choral group; take up another instrument; cultivate the art of critical listening by taking turns sitting out and listening to your group objectively.
4. Have a knowledge of music during the period 1500 to 1650, including composers, instrumental music. Buy one of the good, standard histories of music for reference.

Suggested were:

Grout, Donald, *A History of Western Music*.

Crocker, Richard, *A History of Musical Style*.

Reese, Gustave, *Music in the Renaissance*.

5. Know something about ornamentation appropriate to each period of music.

## TWIN CITIES CHAPTER

In the Twin Cities, the Chapter has evolved a structure which has been fairly successful and which we would like to share with others. The year begins with a list of music that is to be played throughout the season. This list, which emphasizes large ensemble music, is compiled in the spring of the previous year and is acquired by the Chapter librarian during the summer. Members purchase all items on the list and everyone is encouraged to practice all the parts. Each month a newsletter announces which pieces will be played at the meetings. Towards the end of the year the most difficult piece on the list, Byrd's "Earl of Oxford March," was successfully played.

We have two meetings per month. At one of the meetings Professor Arnold Caswell of the University of Minnesota Music Department has been director. At the other meeting Mrs. Donna Gunderson, a certified ARS teacher, directs for part of the time and the rest is devoted to small ensembles with the more experienced players leading. The purpose of these smaller groupings is to encourage the membership to form compatible ensembles which will meet regularly in addition to the chapter meetings.

The most accomplished group is the Ario Renaissance Ensemble which has presented programs over the radio, at the University and other institutions in the area, and in Chicago. Also, the group has merged with a local Renaissance singing group and together they present a program of music from the courts of Henry VIII and Francis I.

Significant events in the Chapter's year were: a November workshop directed by James Mack, Chairman of the Music Department of Loop City College in Chicago and director of the Rockefeller Memorial Chapel Choir in that city; a concert given in March by the Chapter for its membership and their guests; and in May a lecture presented by Dr. Peter leHuray, visiting professor from Cambridge, England.

—Lois Ario

## CONFESSIONS OF A PAST CHAPTER PRESIDENT

From my vantage point at the front of the room I have seen many first-timers at Chapter meetings. But, unfortunately, I never met most of them because they never returned. Making visitors, who are probably prospective members, welcome at meetings is a duty of each member. Don't leave it to the president, music director or other officers because they are busy with their duties.

My hat is off to the Miami Chapter for its outstanding effort toward making non-members feel a part of the group. I quote: "At the last monthly meeting of the Board the problem was discussed of our consistently having many more playing participants than dues-paying members. In this regard, it was felt that it is only fair that non-members help defray expenses, as well as members. Therefore, in the future each player may attend one meeting as our guest; however, each meeting at which he participates thereafter without becoming a member of our Chapter (or showing his National ARS membership card from another chapter), he will be charged \$1.00. This will encourage memberships, as well as help our financial situation."

—Neil Seely



THIS IS A BALLOT. Members should check "yes" or "no" signifying their approval or disapproval of each change proposed and send the ballot to THE AMERICAN RECORDER SOCIETY, 141 West 20th Street, New York, N. Y. 10011. Ballots received after October 31st will not be counted.

#### Language in present A.R.S. By-Laws:

##### *Article III, Section B. Classifications.*

There are two classes of membership: Individual Membership and Family Membership. Family Membership is understood to include persons belonging to a family living in the same household.

##### *Article III, Section C. Rights and Privileges.*

All members in good standing shall be entitled to attend all meetings and to participate in all votes. Each individual member, and in the case of Family Membership, each family, shall have one vote. All members in good standing shall enjoy all of the rights and privileges of membership, as provided by the Society.

##### *Article IV, Section D. Quorum.*

20 members shall constitute a quorum and shall be necessary for the transaction of the business of this organization.

##### *Article IV, Section E. Voting.*

At all meetings, except as elsewhere provided in these By-Laws, all votes shall be viva voce, but for election of directors ballots shall be provided and there shall not appear on any place of such ballot any mark or marking that might tend to indicate the person who cast such ballot.

#### Language for Proposed Changes in A.R.S. By-Laws:

"There is one class of membership covering both individuals and families."

YES ☐ NO ☐

"All members in good standing shall be entitled to attend all meetings and to participate in all votes. Each membership shall have one vote. All members in good standing shall enjoy all of the rights and privileges of membership, as provided by the Society."

YES ☐ NO ☐

"The members present at a duly called Annual or other meeting shall constitute the quorum necessary for the transaction of business."

YES ☐ NO ☐

Add to existing language: "Ballots for election of directors, or on any question presented to the membership at the same time as a notice of meeting, may be made by mail. Such ballots shall be made available 30 days in advance of the meeting. Only ballots received by the Secretary by the date and time of the meeting shall be counted."

YES ☐ NO ☐

### COMMENTS ON THE PROPOSED CHANGES IN A.R.S. BY-LAWS

*Article III, Section B.* Many people have said that they felt that family membership carries no extra benefit along with its extra fee. Our first thought was to offer extra votes to family membership. The Membership Secretary demurred since the logistics of ballot mailing would be forbidding in such a case. All of the Society's mailings are handled, perforce, by a mailing house, which charges extra for every extra motion we ask them to make. Thus, we decided simply to do away with family membership. Please do not misread our intent; we want families to play together. Nor does our abandoning family memberships for administrative convenience affect individual chapters for which a family membership may be useful.

*Article IV, Section D.* If we waited until we had 20 members present at a Board Meeting we would never have one. 7 members present is about the average, so realism dictates a change in the language of the By-Laws.

*Article IV, Section E, 2.* A change to describe procedures more explicitly.

*Article V, Section B.* The purpose of this amendment is to change the term of office of members of the Executive Board from 2 to 4 years, the terms of office of half of its members expiring every 2 years instead of every year, as under the present 2-year term. Our motives for suggesting this change are several: Administrative tasks would be simplified. Drawing up, sending

out and receiving a ballot from the membership is quite a task, one which to perform half as often would be considerably less wearisome. Further, a 4-year term would also avoid a difficulty which the Board has encountered in the past, that of a member who has been elected president (a term of 2 years) during his second year on the Board. Obviously, under such conditions that member was unable to serve the second year of his term as president. The president is chosen from among themselves by the Executive Board members at the first Executive Board Meeting following the Annual Business Meeting when votes are tallied for the new members of the Executive Board. Thus, whether a person were elected either during the first two or the last two of his 4 years as an Executive Board member, he would be able to serve the 2-year term as president. Finally, a 4-year term would allow the possibility of a person having 2 years of experience as a member of the Executive Board, becoming familiar with the administration of the Society, before being elevated to the office of president. If the 4-year term is accepted, present continuing Board members must have their terms extended one year in order to have their terms end mid-way in the 4-year terms of the members who are chosen in the present election.

*Article VIII, Section A.* Our experience suggests that a chapter started with 10 members has a better chance of survival than one with 6.

*Article IX, Sections A, B and D.* Changes to describe procedures more explicitly.

—Kenneth Wollitz, President



**Article V, Section B. Directors.**

The Directors shall be elected at the Annual Business Meeting according to the procedures stated in Article IX of these By-Laws. They shall be elected to serve for a term of two years except that in the initial election, upon acceptance of these By-Laws, 5 of the Directors shall be chosen for two years and 5 for only one year.

**Article VIII, Section A. Formation of Chapters.**

Any 6 or more members of The American Recorder Society in any one community or area may form a Chapter of The American Recorder Society and may apply for a charter from the Board of Directors.

**Article IX, Section A. Nominating Committee.**

At least 90 days prior to the Annual Business Meeting, the Executive Board shall appoint a Nominating Committee of 5 members of the Society who may or may not be members of the Executive Board. The Nominating Committee shall select nominees for the post of directors which selection shall be made by majority vote of the Nominating Committee. At least 60 days prior to the Annual meeting the Nominating Committee shall submit to the members of the Society a written report setting forth the names of the nominees. The report shall also set forth the procedure for nomination by petition, and shall list the names of the Nominating Committee.

**Article IX, Section B. Nomination by Petition.**

Additional nominations may be made by petition signed by at least 10 members and received by the Secretary at least 30 days prior to the Annual Meeting.

**Article IX, Section D. Voting Procedures.**

The names of any person nominated by petition and those nominated by the Nominating Committee shall be sent in ballot form to the members of the Society by the Secretary at least ten days prior to the Annual Meeting.

"The Directors shall be elected at the Annual Business Meeting according to the procedures stated in Article IX of these By-Laws. They shall be elected to serve for a term of four years, except that, upon acceptance of this amendment, continuing Directors whose terms of office are due to expire in 1970 shall have their terms of office extended to June 30, 1971."

YES ☐ NO ☐

"Any 10 or more members of The American Recorder Society, etc. . . . ."

YES ☐ NO ☐

"At least 90 days prior to the Annual Business Meeting, the Executive Board shall appoint a Nominating Committee of 5 members of the Society, one of whom shall be appointed Chairman of the Nominating Committee. The Nominating Committee may not nominate its own members for office."

The Nominating Committee shall select nominees, etc. . . . .

YES ☐ NO ☐

"Additional nominations may be made by petition signed by at least 10 members and received by the Chairman of the Nominating Committee, etc. . . . ."

YES ☐ NO ☐

"The names of any person nominated by petition and those nominated by the Nominating Committee shall be sent in ballot form by first class mail to the members of the Society by the Secretary at least 20 days prior to the Annual Meeting."

YES ☐ NO ☐

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

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ADDRESS: .....

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

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