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CONTENTS

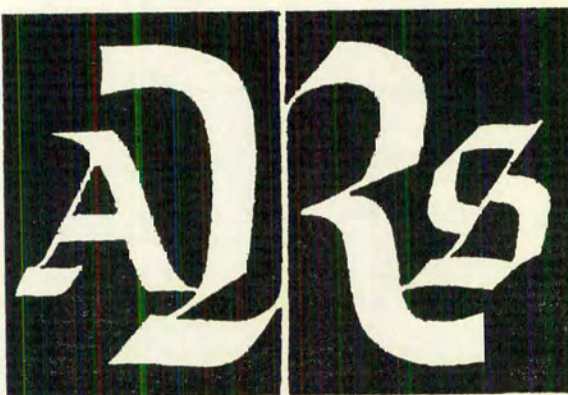
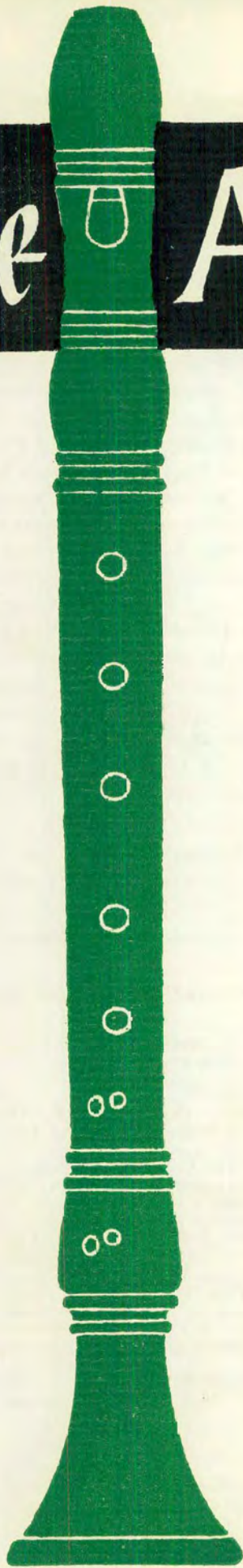
AN INTRODUCTION TO
BAROQUE ORNAMENTATION
by Kenneth Wollitz

PAPERBACKS ON MUSIC
by Martin Davidson

FLAUTO PICCOLO'S CORNER

REVIEWS; CHAPTER NEWS

LETTERS



A QUARTERLY
PUBLICATION
OF THE
AMERICAN
RECORDER
SOCIETY



MESSAGE FROM THE PRESIDENT

As many of you know, a singularly unfortunate combination of bad planning, the Christmas season, and third-class mail delayed receipt of the ballots on the Krainis proposal. I shall continue to receive ballots as they come in, although I have received enough already to make the outcome clearly predictable, and it seemed to me, therefore, that I should comment on your reactions, and explain what the Executive Board has planned as a result of the ballots. I apologize for my part in the delay of getting ballots into the hands of members, and I am indeed sorry that so many of you have so little confidence in the honesty of your elected officers that you were convinced that some devious plot was afoot. Many of you took a great deal of time and trouble to comment on the proposal, and I would like to thank you for your comments. I hope that you will understand that I simply do not have the time to answer each letter personally, although I have tried to write notes to as many people as my schedule allowed.

The suspicion that so many of you displayed makes clearly evident to me that there is a lack of communication between the local chapters and the national organization. Along with the minutes of the last Executive Board meeting I have enclosed a letter to Chapter Representatives begging them to be as active as possible in serving as a link between the chapters and the national organization. Your Chapter Representative is a member of the Executive Board, with full voting rights on the Board. And yet, when I asked the Executive Board (by ballot in October) whether we should submit the Krainis proposal to the entire membership, I received votes from less than half of the members of the Board! I had taken it for granted that the Chapter Representatives would discuss the Krainis proposal with their chapters once they knew it was likely to be voted on by the entire membership, but apparently such was not the case. If, for example, chapters could help defray the cost of sending their Chapter Representatives to some of the Executive Board meetings at least, communication would already be improved. And such a plan is more feasible this year than it has been, since there will be Executive Board meetings in Chicago and San Francisco as well as in New York. So urge your Chapter Representative to speak out on your chapter's views about the Society!

Ballots for the Krainis proposal are still coming in as I write this, but balloting has been about five to one against the proposal, and so it seems to me clear that the membership rejects the idea over-

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whelmingly. As many of you have noted, however, that does not mean that we should abandon any attempt to examine the ARS critically to see whether it can be made better. Although technically premature, the Executive Board voted at its last meeting to appoint a committee to consider ways and means of improving, and possibly even reorganizing, the Society. Mr. Hugh Koford of San Francisco has, in the meantime, agreed to be chairman of the committee. It will doubtless use as a starting point for its discussions the Krainis proposal and your reactions to it as summarized below. You should continue discussions within your own chapter, and communicate directly with either Mr. Koford or myself about your own ideas about the future of the Society. Once the committee has discussed and agreed on improvements they will be re-submitted to the entire membership, I daresay. And I trust that the next time we shall give you more time to consider and vote.

Many members felt strongly that there had not been enough time in which to consider the Krainis proposal, or objected to a specific feature of it, such as the proposal to hire a Program Director for five years, and a fair number of members agreed with Mr. Glassgold's letter, but by far the greatest objection to the proposal involved the sudden dues increase. Many members wrote that they could not pay more, or would not pay more, or felt that an increase in dues should be made gradually. "Gradualism" was also recommended by many of you for any proposed changes in the activities of the Society; those of you who agreed that the Society might well be changed in some ways felt that such changes should be introduced slowly over a period of years. The proposal tried to do too much too soon, and by concentrating too much power in the figure of the Program Director. Quite a few ARS members approve of the rather loose organization of the present Society, and would like to encourage more local initiative. These members argue that local chapters and individual members should pay for workshops and taped lessons as they need or desire them. According to this segment of the Society the next stage in the growth of the ARS should be improvement in the chapters, brought about by independent action within each chapter.

A great many of the ballots that I received praised the magazine, and affirmed my suspicion that the magazine is the major benefit for quite a few members. Some of you thought that the magazine could be improved, but there did not seem to be much agreement about that: some feel that it is now aimed too exclusively at the advanced players, some feel

that it is not enough aimed at advanced players, some feel that it needs more "practical" features, some feel that there are too many "practical" features, and at least one member feels that it should be made into a monthly magazine (*pace* Elloyd Hanson!).

A number of members suggested that, if the proposal had passed, there should have been various kinds of memberships (regular, associate, and so on) instituted, with higher dues for those members who desired additional services. A good many members spoke in favor of many features of the Krainis proposal, and especially the idea of graded lists of music and of recordings, the possibility of a teacher's manual, the availability of workshops, of taped lessons, and of similar audio-visual material. Some members feel that the ARS should, either in its magazine or through other means, encourage the use of the recorder in public school music, perhaps by including in THE AMERICAN RECORDER information about recorder music for children, or by instituting a teacher's training program. Many members feel that it might well be appropriate to hire a part-time or full-time Executive Secretary to handle the administrative affairs of the Society (which would assure prompter mailings, for one thing), while some members oppose any sort of expansion, and are quite content with the status quo.

In addition there were suggestions, some of them quite provocative, made by only one or at most two or three members, and these, too, will be considered by the newly formed committee. Among the suggestions in the later category were the following: the ARS should sponsor a charter flight to Europe during the summer; the Society should institute a system of grading players as the English Recorder Society does (this was a new idea to me and should perhaps be investigated); the Society should give away more free music (almost certainly impossible with the present dues); the Society should commission more composers to write for the recorder (this idea has been in the mind of the Editor of the ARS Editions for a long time, and it surely will happen); the Society should sponsor research into the recorder's history and repertoire; and the Society should approach foundations, or music publishers and recording companies for a subsidy.

In short, your comments were exceedingly lively. I was most impressed that so many of you took so much time and trouble to send along detailed comments. Thank you very much for them. The newly formed committee, under Mr. Koford's able direction, will consider them all, and we shall have more to report in the coming months.

—Howard Mayer Brown

AN INTRODUCTION TO BAROQUE ORNAMENTATION

BY KENNETH WOLLITZ

Ornamentation is an element of musical performance present in almost every culture and era. In Western art music it involved improvised embellishment of the written notes from medieval times well into the 19th century. The improvisatory practice of a specific time and place will tend to develop its own consistent vocabulary of musical ornaments, short groups of notes which take on a more or less recognizable form and which begin to assume a definite function and meaning, becoming an integral stylistic element of a specific school of music. Such is the case with baroque ornamentation. Trills, appoggiaturas, mordents, and many other ornaments crystallized into surprisingly explicit forms and functions. We are fortunate that baroque ornamental practice was described in great detail by many composers of the 17th and 18th centuries, and that a number of shorthand symbols was devised particularly in France to denote specific ornaments.

A wealth of information! However, there are many dangers. Practices varied from one part of Europe to another, and musical styles were constantly evolving. Ornaments were changed to perform new functions, or they ceased to be used and new ornaments appeared. Some ornaments were idiomatic to certain instruments, lute or harpsichord for example, and were not appropriate for recorder or violin. Further complications arise when we examine and compare the explanations of each ornament and the symbol denoting it given by various baroque composers. Some writers were exact; others were vague. Some described the most contemporary and forward-looking trends; others were more conservative, summing up what was already long established. The clever shorthand symbols never enjoyed universal or consistent use. Musical illustrations were often ambiguous. There are excellent studies of baroque performance practice whose authors view the cross-currents and apparent inconsistencies from the vantage point of a lifetime of meticulous and sensitive scholarship. These are required reading for any player who wants to acquire a really profound grasp of baroque style. However, the comprehensive detail necessary to such authoritative studies can become a tangle of confusion to the novice who may not even be sure just what a trill is. It is the novice to whom this article is directed.

In spite of variations in style from early to late baroque, and from one part of Europe to another, there was a small vocabulary of specific ornaments

which were employed rather consistently throughout most of Europe during the middle and late baroque period, that is, from approximately the last two decades of the 17th century through the first half of the 18th century. It was during these years that most of the solo literature for the recorder was composed, the sonatas, trio-sonatas, and larger ensembles employing the recorder as one of the solo instruments, the florid obbligatos from cantatas of Bach, Handel, and Telemann, as well as the spate of lesser works for altos warbling in twos and threes. For most of this literature a basic group of ornaments can be applied without doing violence to either the style of the music or the character of the ornaments. In some cases one unwittingly does violence by omitting an ornament which was so much taken for granted by the 18th-century composer and player alike that it was seldom indicated in the score even though it was considered essential in certain contexts, the cadential trill being the most common instance. The explanations to be presented in this article attempt to describe only the basic form and function of these few ornaments. Any exceptional forms have been purposely omitted in order to present each ornament as simply and clearly as possible, stressing its basic character and what it is supposed to do in the music.

These examples are not to be regarded as either infallible or comprehensive. However, they will serve for the majority of situations which the recorder player meets in that part of baroque musical literature which can be played on his instrument. It is hoped that they will further serve as an introduction to the reading of scholarly and comprehensive works on ornamentation and performance practice.

A few words about the historical context in which these ornaments were used may be helpful. During the 17th century a strong polarity developed in European musical style, the two poles being France and Italy. Ornamental practice within the two styles differed greatly. The French employed a vocabulary of ornaments (*agréments*) which were exceedingly explicit both in form and function. Rules were adduced for the performance of a specific ornament on almost every note. The result was an elegant and controlled style, subtle, elliptical, and rational. The dominant ornamental form was the long appoggiatura which, as will be explained, functioned to alter the harmony. This style demands special study and will not be dealt with here. Italian ornamentation was very free,

florid, improvisational, and essentially melodic, *i.e.*, it did not affect the harmony. Both styles gradually merged in the course of the first half of the 18th century into what has been termed the "galant style," a school of composition and performance represented by such men as Quantz, K. P. E. Bach, and Leopold Mozart. The ornaments so precisely defined by the French were not all invented by them, but had prototypes in preceding eras throughout Europe. However, the French rationalized their form and use. Their system was then adopted by the rest of Europe though the ornaments were not applied with the same rigor as in France. Italy's ornamental practice was likewise pervasive but one element is especially relevant: the Italians never notated their ornaments. To do so would have been contrary to their conception of spontaneous and improvisatory embellishment. Most baroque sonatas reflect the Italian origin of their form in that the slow movements are presented in the barest possible notation in order to leave the field free for the performer's imagination. What was done to these bare bones can be seen by examining the appendix to Arnold Dolmetsch's *Interpretation of the Music of the 17th & 18th Centuries*, which contains two slow movements by Corelli with his own ornamentation and an *Adagio in the Italian Style* ornamented by Quantz. As for the galant style, although it flourished after 1750, some of its stylistic elements are found in music written before the middle of the century; thus an occasional reference to the "galant style" in the following descriptions.

Nomenclature for the ornaments, still not completely standardized among the modern authorities, was very inconsistent in the 17th and 18th centuries. Each ornament will be referred to here as much as possible by its most common name. The signs met in modern editions which can mean any of the ornaments described here will be mentioned as each ornament is presented. A small cross above a note can indicate any one of a number of ornaments. For complete lists of signs and historical terms, as well as an especially comprehensive system of rationalized nomenclature, Donington's *Interpretation of Early Music* is recommended. Several technical terms to be used here need a brief explanation. The term "main note" refers to the note which is to receive an ornament, in other words, the written note as it stands unadorned in the music. The upper auxiliary is the note one diatonic step above the main note and the lower auxiliary is the note one diatonic step below the main note. A diatonic step is either a whole or a half tone depending on the musical context.

The Long Appoggiatura

The long appoggiatura is the standard baroque

appoggiatura. Its function is to alter the written harmony by replacing a consonant note momentarily with the dissonant note one step above or below. The dissonance is relieved when the appoggiatura is slurred into its main note. It is *always* slurred to its main note. It is not introduced before the main note but rather takes time from that note's beginning. The appoggiatura is stressed and the main note (when it is finally heard) is played more quietly. This ornament provided the baroque composer and performer with a means of introducing expressive dissonances which in many cases would otherwise have been forbidden by the harmonic practice of the time. Its usual notation in modern editions is a small note preceding the main note and often connected to it by a slur. (Ex. 1a & 1b). The cross symbol can also be taken to mean an appoggiatura if the context is appropriate, and the ornament may be introduced when there is no sign at all.

The length of the long appoggiatura can be varied according to the wishes of the performer but some helpful rules have been given. The long appoggiatura usually takes:

- A) One-half of a note which is subdivided into two parts (Ex. 1a & 1b).
- B) Two-thirds of a dotted note, *i.e.*, a note that is subdivided into three parts (Ex. 1c).
- C) All of a note before a rest, the main note then sounding in place of the rest (Ex. 1d).
- D) All of a note which is tied to another note of the same pitch (Ex. 1e).

THE LONG APPOGGIATURA

Ex. 1a b c

performed

d e

performed

Certain contexts require departure from these rules. The appoggiatura should resolve to its main note before the harmony changes in order not to lose its character as a dissonance and it might therefore have to move to its main note sooner than the rules above would indicate. An unusually long note may take a somewhat shorter appoggiatura than these rules indicate. Generally, however, the longer the dissonance is sustained, the greater the expressiveness of the ornament. Extending the appoggiatura for greater expressiveness is typical of the later baroque, reflecting an increasing preoccupation with nuance and expression. Certain music of Telemann, J. S. Bach, or Quantz, for example, could legitimately sustain such extended appoggiatura.

If there is no sign indicating whether the main note is to receive an appoggiatura from above or from below, the following rules may be safely applied:

- A) An appoggiatura from above is used if the preceding note is higher than the main note.
- B) An appoggiatura from below is used only if the main note is preceded by the note one step below.

This last rule is conservative but has an excellent justification, namely that in the baroque era dissonances resolving upwards were allowed only if they were prepared, *i.e.*, preceded by the same note, as is the appoggiatura on B in example 1b. (The appoggiatura from below frequently appeared in a more elaborate form explained below under *port de voix*.)

The baroque appoggiatura was not invariably one step away from its main note. Appoggiaturas approaching their main note by leap, though less frequent, were by no means uncommon. They are almost always prepared (Ex. 1f & 1g). Their length is governed by the same rules as stepwise appoggiaturas.

APPOGGIATURAS BY LEAP

Ex. 1f

performed

Appoggiaturas can be introduced into the music quite freely by the player. The following are some likely contexts:

- A) If the musical line proceeds entirely in consonant notes, appoggiaturas may be played on the longer notes to liven things up a bit.

- B) A long consonant note can often be made more interesting if begun with an appoggiatura. This never applies to long notes which begin a piece or a section of fresh thematic material.
- C) An appoggiatura can always take the place of a trill except at cadences. Such a substitution can solve some vexing problems in technique. This arrangement between appoggiaturas and trills is reciprocal (see below, contexts for trills without termination, Ex. c).

The Short Appoggiatura

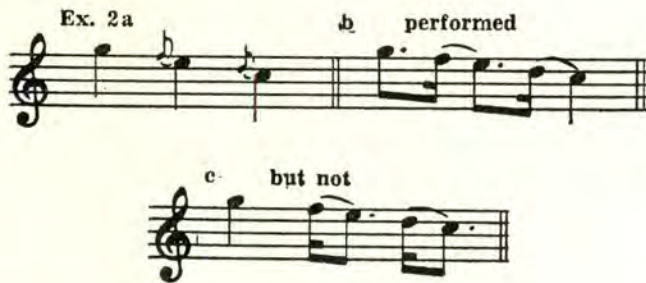
Appoggiaturas consuming less than half of their main note were standard during most of the early and middle baroque, but during the later baroque the long appoggiatura, with its extended and expressive dissonance, was dominant. Toward the very end of the baroque era short appoggiaturas reappeared. These short appoggiaturas vary in length from a quarter or a third of their main note at the maximum to the shortest possible length at the minimum. They are true appoggiaturas none-the-less in that they do not begin before the main note but at its beginning. Their function is not the harmony-altering one of long appoggiaturas, since their dissonance is heard too briefly to affect the harmony. Rather they impart a snapping, rhythmic accent to their main note; the quicker they are played, the crisper the accent. They properly belong to the galant period when they were sprinkled about so liberally as to be a disease. However, some of the more "modern" works of Telemann, J. S. Bach, and others do indicate appoggiaturas which can only be short. They are indicated in modern editions customarily by a tiny eighth-note or sometimes a sixteenth. Context will show whether a long or a short appoggiatura should be played. Appoggiaturas in the following situations should be played short:

- A) Between two notes of the same pitch
- B) On a note of the shortest value within a given passage
- C) On a note which is already discordant to the harmony
- D) On a triplet (where a long appoggiatura would confuse the rhythm).

The Passing Appoggiatura

In passages of descending thirds in equal note values it was customary in later baroque practice to "fill in the thirds" with lightly played, relatively short notes which take their time from the preceding note and are slurred to the following note. The written notes receive the stress. This effect was introduced by the French who termed it *couler les tierces*. (Ex. 2b). This ornament was not notated by the French although they always introduced it in such passages. It was played in

Germany as well, often being notated by tiny notes to the left of the main notes and slurred to them (Ex. 2a). This notation is unfortunate since it tends to suggest that the ornamental notes which fill in the intervals should be played on the beat like true appoggiaturas, which would sound as at example 2c, quite contrary to the smooth, gentle effect intended.



The Trill

A trill is a repeated alternation between a main note and its upper auxiliary. Modern trills generally begin on the main note; baroque trills never do, because essentially they are appoggiaturas from above which have an ornamental resolution to their main note instead of simply slurring to it. Like the long appoggiatura their purpose is to replace a consonant note with a dissonance which is to be stressed and so sustained as to create an actual change of the written harmony. This alteration is particularly employed in the penultimate strong beat before a cadence, and indeed in such a context the performance of a cadential trill is obligatory whether the note is so marked or not. The note is more often unmarked since this practice was universally understood by the baroque performer. Signs indicating a trill include a little zig-zag line, the letters "tr" or simply "t," and the ubiquitous small cross.

The cadential trill may be considered to have three elements: preparation, beats, and termination. The preparation is the most important since it achieves the trill's function of expressively altering the harmony. Therefore, the trill always begins with the upper auxiliary which sounds on the down beat of the main note—never before—and is emphasized. The length of the preparation may vary a good deal. It can be held longer at the cadences of slow movements, consuming half or more of the main note's value; as with the long appoggiatura, the longer it is sustained, the greater the expressiveness. The preparation is always slurred together with its main note and the ensuing beats.

The beats are the alternation between the main note and its auxiliary. Their number and speed de-

pends on the length of the main note, the tempo, and the expressive intentions of the performer. Speed expresses brilliance and is appropriate for a trill within an allegro movement. In a slow movement the beats should be slower and more languorous. The beats may gather speed in all but very fast trills, although they are commonly played at the same speed throughout the trill.

The trill is terminated by either a turn (Ex. 3b) or an anticipation (Ex. 3c). Either is acceptable unless the composer's notation indicates one or the other. The turn is indicated by a dotted main note followed by two short notes (dotted half-note and two eighths, dotted quarter and two sixteenths, etc.) or by an undotted main note followed by a pair of tiny "grace notes." Examples 3d and 3e show these notations. The two final notes of the turn are generally played at the same speed as the preceding beats. Therefore, if they are written out (as the two sixteenth-notes in Ex. 3d) the rhythm of the notation is deceptive, usually showing longer note values than are actually played. These two notes may be dwelt upon a bit longer if the trill is slow and expressive but such a practice is more characteristic of the later galant style. This termination is always slurred together with preceding beats and preparation. Example 3b shows an approximate performance of a trill terminated by a turn.

The termination by a note of anticipation is indicated when the main note is dotted and followed by a single short note (dotted half and quarter, dotted quarter and eighth, etc. See Ex. 3f). The beats of the trill end on the main note which is slightly held. An instant of silence then intervenes (*silence d'articulation*) before the anticipation which is generally played as a very short note separated from the final cadence note. The shorter and sharper it is played, the more "kick" it imparts to the final cadence note. Again, the notational convention indicating this termination does not correspond to the note's actual length. Example 3c shows a possible performance of a trill terminated by the anticipation. In slower trills this penultimate note may be taken somewhat slower and heavier.

Often notes receiving cadential trills are preceded by a note one step above which is identical with the first note of the trill. The trill none-the-less begins on the upper auxiliary, the note being simply rearticulated. Another possibility is to connect this preceding note to the upper auxiliary by a tie, thus giving a trill with a particularly long preparation. A tie written in the music indicates this practice (see Ex. 3g and 3h). Another sign of indicating preparation is a tiny note for the appoggiatura placed before the main note (Ex. 3i).

Ex. 3 a

b

c

d

e

f

g

h

i

It should be realized that the rhythmic contour of the examples given above is only schematic. Once the basic form of the ornament is understood, its details may be varied according to the performer's wishes. The length and emphasis of the preparation; the number, speed, and rhythm of beats; and the rhythm, articulation, and even the form of termination; all of these components can be played with a freedom which allows endless changes of expression and meaning. Conceived in this way, the "obligatory" cadential trill is always as fresh and as subtle as the imagination of the player.

Trills without termination may occur in many contexts:

- A) On relatively short notes, particularly within a fast movement.
- B) On the second of two repeated notes, especially if the second is on a strong beat.
- C) Replacing the simple appoggiatura from above.
- D) On the third, fifth, seventh, etc., notes of a descending scale passage: in other words, on any of the downbeat notes except the initial one (Ex. 4).

Trills for contexts A, B, & D are often very short, no more than four notes. They all begin on their upper auxiliary, and provide sparkle, brilliance, rhythmic emphasis, and increased melodic interest. C is simply a slightly elaborated appoggiatura from above. It is a graceful effect when tempo and the main note's length allow time for it. When a descending scale passage with trills (Ex. 4) is moving at a lively clip there is no time to articulate between the upbeat notes and the upper auxiliaries of the ensuing trilled notes. Such passages can be slurred; to the ear, the effect is almost that of an inverted mordent rather than a short trill. However, the inverted mordent was never used during the baroque and it should not be confused with the short trill in this special context.

Ex. 4

performed

The Mordent

The mordent is a rapid movement from the main note to its lower auxiliary and back again. It is played on the beat of the main note and is accented. Its function is to give emphasis to the main note, therefore it should be played very sharply and quickly. It may consist of more than one alternation, though, increasing the number of beats diminishes the ornament's sharpness and bite. The sign for the mordent is given in example 5; the small cross may also be interpreted as a mordent. Mordents are effective on notes approached from below by step or leap, but are less effective when approached from above by a leap; they are never played on notes approached by step from above. Chromatic mordents may also be used. If the composer wants the mordent to descend a (chromatic) half step when the main note's lower auxiliary is ordinarily a (diatonic) whole step, he will include the necessary accidental along with the sign for the mordent. If no such sign appears, or if the player is extemporaneously introducing the ornament, the mordent may be either diatonic or chromatic.

THE MORDENT

Ex. 5 performed

The Turn

The most common baroque turn is the upper turn consisting of four equal notes, the upper auxiliary, main note, lower auxiliary, and again the main note. They are all slurred (Ex. 6a). The first note of the turn receives the accent and behaves like a trill in replacing a consonant note with a dissonance. Thus this upper turn can be freely used in place of a trill on notes which are too short to allow the more elaborate form of the trill to be clearly executed. The lower turn begins on the lower auxiliary, which is accented, then moves to main note, upper auxiliary, and back to main note (Ex. 6b). The lower turn is much less frequent than the upper turn. The sign for both of these ornaments is the same, so the choice must be decided upon by context. If, however, the sign is placed slightly to the right of its main note (Ex. 6c) the main note is to be sounded before beginning the turn. In this situation it is the main note which receives the accent and the turn becomes merely a bit of increased melodic activity as the main note passes to the following note. Again, a slur connects all the notes. If the main note is dotted an interpretation as in example 6d can be used. The rhythmic interpretation of these melodic and unstressed turns can be greatly varied. Since almost every writer resorts to a different rhythmic structure to notate them, this suggests that their performance must have been very free.

TURNS

Ex. 6a performed

b.

c.

d.

The Slide

The slide consists of a run of two consecutive notes beginning a third above or below the main note. They are lightly accented, quickly played, and are slurred to the main note. They take their time from the beginning of the main note, consuming approximately half of undotted notes and a third of dotted ones. The slide is usually notated by two tiny notes on the actual pitches to be played (Ex. 7). This graceful ornament may be introduced almost anywhere, and gives a mild accent to its main note. The more quickly it is played, the stronger the accent.

THE SLIDE

Ex. 7 performed

The Port de Voix

The *port de voix* is a compound ornament combining an appoggiatura from below with a mordent. The appoggiatura follows the normal rules regarding its length. This combination of mordent and appoggiatura was so common that some writers, particularly in France, gave it as the invariable interpretation. This is an exaggeration, but certainly any appoggiatura from below may be so elaborated. One might think of the *port de voix* as the inversion of the cadential trill, the notes of the mordent corresponding to the beats of the trill. Of course the two ornaments are not completely analogous since the *port de voix* lacks a counterpart to the cadential trill's termination.

THE PORT DE VOIX

Ex. 8 performed

The Double Cadence

The double cadence is a compound ornament consisting of a cadential trill preceded by a dotted note which takes a turn and sometimes a mordent as well. This is a standard formula at important cadences which display a pair of dotted notes (Ex. 9). It is presented by different writers with a great variety of rhythmic schemes. Two possibilities are given in the example:

THE DOUBLE CADENCE

Ex. 9



The preceding descriptions demonstrate what precise entities these baroque ornaments were, clearly defined in both form and function. Every detail of the simplest or most elaborate ornament can be varied either in length or stress, articulation, or number of repetitions; the smallest variation brings a subtle change of expression and meaning. Baroque ornaments are as flexible as the player who performs them. Further variety can be obtained by interchanging ornaments which perform analogous functions. For example, the upper turn, the trill without termination, and the trill with termination are all members of the same family whose prototype is the upper appoggiatura, and to some degree they may be thought of as increasingly elaborate versions of that basic form. A similar relationship exists between the appoggiatura from below, the *port de voix*, and the lower turn. The substitution of one ornament for another can greatly change the expression of a passage.

There are other reasons for altering or substituting ornaments. Quantz suggests that the size and resonance of a room should affect the speed of a trill (a strong resonance will blur a fast trill). Higher, more clearly speaking notes can take faster and more brilliantly performed ornaments which would sound indistinct and garbled in the quieter low register. In addition, alteration can solve otherwise impossible technical problems, for example, the trill between low A and B \flat on the alto recorder. This trill is repeatedly demanded at cadences in the key of G Minor (Handel's Sonata in G Minor, Op. 1, No. 2; Vivaldi's Sonata No. 6 in G Minor from *Il Pastor Fido*; Corelli's Variations on *La Follia*, Op. 5, No. 12; etc.). A possible solution is to extend the preparation and curtail the beats to the minimum of two (Ex. 10).

Ex. 10



Some general suggestions by Quantz and other writers will conclude this discussion. Ornaments should not be introduced at the beginning of a piece; a melody must first be heard unadorned if the embellishment is to be fully appreciated. A corollary to this rule is that in sequential patterns the ornamentation increases as the repetitions continue. One should never ornament the first phrase and leave subsequent repetitions plain. At the very least they must receive the same ornamentation. Ornaments provide drama, increase melodic activity, and heighten expression. If they are sensitively employed in relation to the music's structure they contribute immeasurably toward a vibrant and meaningful performance.

Some Suggestions for Further Study

The short selective list that follows contains only works in English which are clear and authoritative. Further primary and secondary sources may be found in their bibliographies.

- Putnam Aldrich. *Ornamentation in J. S. Bach's Organ Works*, New York, Coleman-Ross Company, Inc., 1950
A concise and illuminating presentation of the most important ornaments. Much of the information is applicable beyond the specific area studied.
- Manfred F. Bukofzer. *Music in the Baroque Era*, New York, W. W. Norton & Company, Inc., 1947
- Thurston Dart. *The Interpretation of Music*, New York, Harper Colophon Books, 1963
This is a fascinating and stimulating book, authoritative, full of information, and eminently readable. A paperback. No recorder player should be without it!
- Arnold Dolmetsch. *The Interpretation of the Music of the 17th & 18th centuries*, London, Novello & Co. Ltd., 1946
Although first published in 1916, this remains a solid reference work. There are clearer presentations elsewhere but Dolmetsch quotes *in extenso* in English, original writers who are not available in translation elsewhere.
- Robert Donington. *The Interpretation of Early Music*, London, Faber and Faber, 1963
The clearest and in many ways the fullest study to date. Several useful appendices, charts of ornamental signs, exhaustive bibliography, etc. Highly recommended.
- Putnam Aldrich's various articles in the *Harvard Dictionary of Music*, Cambridge, Harvard University Press, 1961, are clear and informative.
- Donington's long article, "Ornaments" in *Grove's Dictionary of Music and Musicians*, 5th Edition, New York, St. Martin's Press, 1955, differs enough from his book in its presentation to provide fresh insights.

FLAUTO PICCOLO'S CORNER

Leading Lady Trouble

Back in the 20s and 30s the leading lady was always a soprano so that you would know she was a virgin, and the hero was a tenor so that you would know he had a pure heart. . . (N. Y. Theatre Playbill article)

The tenor recorder is the father of the recorder. The alto recorder is smaller and higher in pitch. The cuffrazzo recorder is shorter and higher... (*Gloucester Times*, July 12, 1965)

Notes on Composing for the Recorder

In case you thought that you could skip last issue's article by Silbiger and Breed because you are not a composer, you made an error. It was originally meant for composers, but I prevailed on the authors to adapt it for our journal because it is very thoughtful reading for all of us. It says quite a few things that aren't often written down—particularly the notion of natural dynamic registers which players should exploit in their choice of repertory and of "which instruments to use." It's not too late to peruse the article even now, especially because of Daniel Waitzman's comments on the Letters to the Editor page. There are copies of the *Notes* available for your composer friends on request.

Henry Cowell, December 10, 1965

All Americans have lost a friend in Henry Cowell's passing. It would take a very long time to detail his importance to the cause of twentieth-century music. His role was even more seminal and selfless than was Liszt's on behalf of his vanguardist colleagues. Henry ranged over the country and the world, playing, lecturing, and talking America's new music. He was himself a kind of Mr. American Music. The fine biography of Charles Ives that he and Mrs. Cowell wrote and his tireless promoting of the performance and publication of Ives' music has added this unique composer firmly to the national musical patrimony. For this alone Cowell will be long remembered, but this was just one of his many activities.

As a young composer Cowell was a wild one, getting tone clusters from the piano keyboard with oranges in his hands or plucking and beating the strings inside the piano case. Later his musical rebellion simmered down, replaced by an absorbing inter-

est in the "Music of the World's Peoples," the phrase he used for a series of ethnic recordings on the Folkways label and later used again for a course he inaugurated in the Columbia University Music Department where he taught for many years. In recent symphonic works he attempted to blend the sounds of non-Western instruments with those of the symphony orchestra. His interest in unconventional instruments extended to the recorder. It was his custom to write a birthday piece for his wife each year. Some of these were collected into the *Three Pieces for Three Recorders*, published as ARS Edition No. 21. So the recorder world also has lost a good friend.

English Department

Maybe you didn't think a fingering chart could be funny? Peter Ballinger sends a side-splitting "Key-hole table" that came with a cheaply-made German recorder. It begins with a picture of a recorder and the usual fingering chart, usual except for the remark that the "soprano flageot resounds an octave higher than noted." This is followed by some paragraphs that deserve reprinting:

Attendance and Care of the Instrument

Most delicate is the head-piece; particularly the cutting-edge must not be damaged. It is advisable to play the instrument no longer than 15 minutes in the beginning in order to inure it to warmth and moisture. One tries from the very beginning to play as "dry" as possible; because otherwise the wood swells and one can no more take to pieces the flute. When once it has swollen, one shall not use violence; one leaves it behind open for some time for being made dry by the air.

After the blowing—and this each time—the caused moisture shall be removed by a sponge. In order to make insensible the flute against moisture it shall be wiped out from time to time with oil free from acid; with it shall not soak any oil into the pith chip. If the flute after some playing does no more intonate well cover the cutting edge by the forefinger and blow strongly into the flute. One must shun too large changes of temperature. In case that a pouch and not a small chest serves for the preservation of the instrument it will be advisable to roll-up the flute in a woolen piece of cloth during the cold season.

This ought to "roll-up" the English quotations, the Corner having made its point that those who proffer music, records, and instruments to our public should respect our language a bit more.

Something for Nothing

Some months ago Angel Records announced its new Virtuoso Concert Society with one of the oldest

lures known to the soft-sell huckster. The headline of its ad in the *N. Y. Times Book Review*, August 22nd—A NEW WAY TO GET MORE OUT OF GOOD MUSIC—WITHOUT HAVING TO STUDY IT—is the seductive bait. The objects to be purchased are not advanced as records to order or buy; instead one is to “sample” or “audition” them. The copywriter laments the fact that . . . “there are so many demands made on a busy family these days. How can one possibly also find time to master the meaning and use of a *coda* . . . *fugue* . . . *triad* . . . *harmonic minor scale*?” Before the bemused reader has a chance to ponder whether there is indeed a way out of this dilemma, the honeyed words begin to flow:

Fortunately, there is another, far easier way to get more out of good music. There are many things you can learn about music which can deepen your enjoyment *without* requiring technical knowledge or study. You can steep yourself in the *lore* of music that adds immeasurably to your enjoyment of memorable recordings. . . . You can delve into the stories behind the creation and performance of the music. You learn of the ideals, disappointments, struggles, and achievements in the lives of the composers and virtuosos. You come to share the keen insights of reknowned musicologists. . . . You’ll discover how rewarding it is to be an *informed* listener. . . .

I find it appalling that the man behind the shell game still relies on such a spiel. Am I naive in thinking that most people these days understand that “you gets out what you puts in”?

—Joel Newman

PAPERBACKS ON MUSIC

BY MARTIN DAVIDSON

Third of a Series

This review is devoted exclusively to paperbacks on music published by W. W. Norton & Co. Inc., perhaps the most prestigious publisher of books on music in this country. Over the past several years they have issued paperback reprints of titles by Copland, Einstein, Lang, Moore, Stravinsky, and Toyé. Three titles of more or less direct interest to recorder enthusiasts include:

Vivaldi, by Marc Pincherle, Norton Library N168. \$1.65. A colorful, lively biography summing up the man, his music, and his musical influence. Vivaldi’s music fell into oblivion over the same span of time as the recorder. The resurrection of both in the early years of this century has, of course, given pleasure to uncounted music lovers.

The work contains incidental information concerning performance practice, sidelights on other composers (Albinoni, Quantz, Handel, Bach, Jean Jacques Rousseau, to name a few), and lightly discusses exotic instruments (tromba marina, viola d’amore, quinton, viols, lute, theorbo) imitated or employed in some of the 454 concertos.

Aside from the use of the terms “flute”, “German flute”, and “flautino” there is no attempt to inform the reader what types they are. It is interesting to read in an excerpt quoted from Quantz:

“If the flutes have something to play that is conspicuous, they best find their places . . . in front of the first violins. . . . Were they played farther back they would not be heard because of the weakness of their tone.”

Concerning the “piccolo (flautino)” concertos mentioned by Pincherle, one recalls Shelley Gruskin’s let-

ter in the Fall of 1960 issue of this periodical which strongly supports the argument that Vivaldi’s “flautino” designates the sopranino recorder. Dale Higbee, in an equally convincing reply (Spring 1961), appears to rebut this contention.

In the midst of this sort of confusion it can only be noted that there are a number of Vivaldi compositions in editions for recorder. The *Handbuch der Blockflöten-Literatur*, admittedly not comprehensive or up-to-date, lists ten items. Concert Notes, Winter 1965, lists a concert with Bernard Krainis as soloist in a Vivaldi Concerto for Sopranino Recorder and Orchestra.

World History of the Dance by Curt Sachs, Norton Library N209. \$2.25. This wide ranging volume will primarily interest the dance, rather than the music, enthusiast. Most interesting to recorder players will be the sections devoted to European dances of the ‘Middle Ages, the Fifteenth Century, 1500-1650: The Age of the Galliard, 1650-1750: The Age of the Minuet’. Some quotes of direct interest to recorder enthusiasts:

“... a native beaked flute of Guatemala is called the ‘zarabanda’. Never has an instrument been named for a dance, but dances, on the other hand have frequently been called after instruments. The ‘sarabande’ may be added then to the well known examples of the piva, musette, tambourin, and hornpipe.”

Also:

“Goethe tells us that from his early youth his father gave him dancing lessons. . . . ‘when he had brought us far enough to dance a minuet, played some pretty thing in three-four time on his flute-douce, and we moved in time as best we could.’”

In being comprehensive 'World History' sacrifices depth of detail concerning individual dances. To those interested in reconstructing some ancient dances and their music, Mabel Dolmetsch's delightful books (not in paperback) on 15th and 16th Century English, French and Spanish dances can serve as exemplary guides.

Studies in Medieval and Renaissance Music, by Manfred Bukofzer, Norton Library N241. \$1.95. These reviews are written from the viewpoint of the amateur musician whose (all too) few hours per week devoted to music making are snatched from the maw of domestic, professional, and social responsibilities. Any excursions made into the musicological mists are purely incidental. A bit of the ARS magazine rubs off here, a fluff of the *Harvard Dictionary* there. Familiarity with Bukofzer's book does not make the process of becoming even a musicological semi-expert look like anything less than a heroic endeavor. One must be talented musically and linguistically; one must have a prodigious acquaintance with pertinent historical, liturgical, literary, social... (more than can be named) facts.

In reading *SiMaRM*, this amateur found the going steep. Six years ago, before he entered the recorder movement, he would have declared its contents Greek. Now he can take pride in finding a good deal in it that is tractable, even enjoyable. The description of the circumstances surrounding the discovery of the source of the Caput theme reads like Sherlock Holmes, who, by the way, was an authority on the music of Orlando di Lasso, as well as a musical instrument antiquarian.

Undoubtedly the music researcher, pedagogue, student, and editor will welcome the appearance of this volume in paperback. Those interested in obtaining a keener appreciation of the musicologist's craft, and the serious amateur may well follow suit.

CORRECTION

In the Fall issue, "Commentary on ARS Edition 47," lines 3 through 7 in the first column of page 4 should have appeared after the second line of the next-to-last paragraph in the column beginning, "In the third Fugue..."

Our apologies to Dr. Owen for this unfortunate scramble.

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THE CONSORT: Annual Journal of the Dolmetsch Foundation No. 22 (Summer, 1965)

I found this issue the most informative yet, with three important and excellent articles. Murray Lefkowitz contributes "Matthew Locke at Exeter," a chapter from his forthcoming monograph on that fascinating 17th-century master. The article deals with Locke's early years and training at Exeter Cathedral; along the way it settles the composer's birthdate as 1622 and furnishes some detailed documentation on the use of instruments in the cathedral services. "The Rozmberk Band and its Inventory" is a translation of an article in Czech by Jaroslav Vanický. Three inventories of its music library and instrument collection and a dozen instruments now in the Prague National Museum are all that is left of a famous ensemble that flourished from c. 1552 through 1622 and once owned 175 instruments. The music includes specifically instrumental material by Hasler, Demantius, Franck, Ghro, and Haussmann, but the bulk of the library consisted of vocal collections—madrigals, chansons, and motets. A facsimile page from one of the inventories and photographs of the Rozmberg violone, some windcap shawms, alto and great-bass shawms, an alto krummhorn, and a regal illustrate this interesting account.

Roland S. Tatnell's "Falsetto Practice: A Brief Survey" clarifies the distinctive meaning of the vocal terms *falsetto*, *alto*, and *counter-tenor*. The author lays it on the line that while the alto or falsetto "is basically a bass or baritone," the countertenor is "basically a tenor." Tatnell sheds light on a confused and problematic subject, and he has said the last word as far as this reader is concerned.

Three other articles follow, their scope clearly delineated in their titles: another chapter of Lillian Ruff's thesis on 17th-century theorists, "A Survey of John Playford's *Introduction to the Skill of Music*," Robert Conant's "American Composers and the Harpsichord," and Donald S. Hoffman's "Introduction to Music in Modern Turkey."

Editor Noble has provided the customary editorial and "Music Notebook". The former concerns the role of music critics; the reader can judge from the following excerpts how widely Mr. Noble's views differ from those I recently vented in Flauto Piccolo's column: "They must in no way be confused with reporters," he says and he ends the editorial as follows: "First let us thank the music makers for their artistry..., but let us also thank the critics for setting their sights so high." I certainly agree with this in theory, but

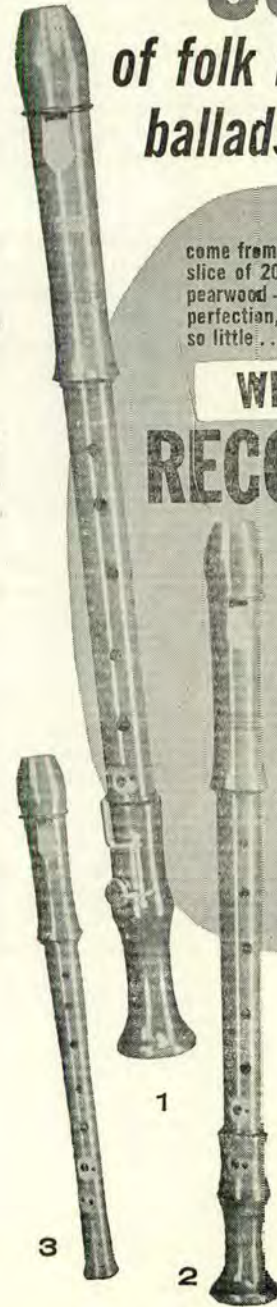
must add that in the American music-world such a view would be dangerously naive. This may be the place to confess that I have come around to Mr. Noble's view about a totally different subject. After looking through John Lennon's books and enjoying both Beatles' films, it has become very clear to me that these admirable Mersey boys, unlike their predecessors and their imitators, are subtle and high-camp critics, "putting us on" about the vulgarities of rock-and-roll and a hundred other absurdities of our time.

It is a pleasure to record that the book, music, and recordings reviews have attained a consistently better level than those in past issues. I want to comment on two "national" remarks made in the course of these reviews. The editor, reviewing a German performance of the dance music from Rameau's *Dardanus*, indicates the difficulties of the French style and sensibly makes his judgment that "the present record offers no inducement whatever to cross the Rhine in order to hear French music." But then there is John Lade's absurd lament that "it must be to the lasting shame of musicology in this country that the first scholarly edition of some of his (Thomas Roseingrave's) harpsichord music should have been published not here but in the United States, even though the editor (Denis Stevens) is English." Shame indeed! Such national chauvinism concerning humanistic studies is as fossilized and futile as notions of the "white man's burden" or the Wagnerian *Zukunftsmusik*. No one need be mortified that American musicology has recently produced scholarly editions of the *Messiah*, *Parthenia In-Violata*, Morley's *Consort Lessons* and studies such as Zimmerman's on Purcell and Lefkowitz' on Lawes and Locke. Certainly such leading British scholars as Dart, Donington, Stevens, Harrison, Mellers, and Winton Dean feel no shame about teaching in American universities. Frank Ll. Harrison has put it this way: "One of the special opportunities of American musicology is to look beyond the cautious fences of recent tradition and to range over the whole of musical culture with the same avid curiosity as did Praetorius or Burney" ("American Musicology and the European Tradition," an essay in *Musicology*, New York, 1963, p. 85).

I could not avoid noticing a mildly gastronomic attitude evident in the Steinkopf-Moock advertisement offering a "Sausage Bassoon" and in the labeling of the Prague Krummhorn as a "Curved Corned Alto". Nor the incipient Hibernianism of Steinkopf's "Shawns".

—Joel Newman

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MUSIC REVIEWS

EDWARD J. MILLER. *Six Canons, for alto recorder, viola da gamba, and harpsichord. Coconut Grove, Miami: Recorder Workshop, 1965*

Woodwind players are frequently heard to lament the quality of ensemble music written for them, accusing the composers of our own time of saving their serious efforts for strings and tossing to the winds only left over tidbits in the form of jolly scherzos and nostalgic pastorals. If their complaint is just, then how much more reason have recorder players for lamenting their fate: from composers who are capable of much more we are apt to get either a ye olde something-or-other or a piece which in its attempt at cuteness would insult the musical intelligence of a five-year-old.

Among a small group of recorder players, however, the name of Edward Miller has for some time now been growing in esteem. The *6 Canons* provide us with the reason. Here is a man who understands the capabilities of the instrument, takes it seriously, and writes with undeniable skill.

The *6 Canons* are not "12-tone" pieces, but they do use serial devices. At the beginning of each of his canons, Mr. Miller puts forth a series of pitches which will form the basis of the piece that follows. The title of each canon indicates the manner in which he has used his material. The results are not only intellectually satisfying (this is not "paper music"), but are musically satisfying as well. Admittedly the chromaticism, the dynamic contrasts, the wide leaps, and the complex rhythms ask for skilled players on alto recorder, viola da gamba, and harpsichord, but the results are worth the effort. I must admit that the thinness of the harpsichord writing bothers me somewhat. In reading through the music with my own group the harpsichord had difficulty establishing itself against the sonorities of its colleagues, but this may have been due to the sound of our particular instrument.

The *6 Canons* are reproduced from what seems to be the composer's manuscript. It is neatly and legibly reproduced. Each player, incidentally, is provided with a full score from which to play.

—Colin Sterne

MUSIC RECEIVED AND BRIEFLY NOTED

UDO KASEMETS: *1 + 1. Twelve Easy Duets based on well known songs. For two Sopranos or Soprano and Alto. Toronto: BMI Canada Limited, 1964*

The intention and purpose of this music is puzzling. At first look, in character, print and general ap-

pearance, it seems designed for six-year old children, and maybe it is. But then one notices some odd voice leading and an implied pseudo-modern harmony which seems artificial and completely inappropriate to the simple nursery tunes. Nor do I believe that the many accidentals, from a-sharp to g-flat, are right for a child-beginner's reading and understanding. The open polytonality of b-major against c-minor in "Au clair de la lune" sounds fine to ears used to such things, but I would hardly call it "easy" in this context.

RICHARD RODGERS: *The Sound of Music. Selections for Soprano Recorder or (Flute/Oboe/Violin) and Piano, with Voice and Guitar optional. Arranged by Carl Miller; Recorder parts edited by Susan Brailove. New York: Williamson Music, Inc., 1965*

It was to be expected that the schmaltzy play written around the Trapp Family would one of these days stimulate recorder players to partake in its success, if only in a modest way. Here are six popular tunes from the musical, adapted to the instrument and well playable.

E. C. MOORE: *Classroom for Recorder. New York: Carl Fischer, Inc., 1964*

LESLIE and GEOFFREY WINTERS: *Read and Play. A Musical Recorder Course. Book I. London: Galliard Limited, 1964. (USA: Galaxy Music Corporation, New York)*

The book by Moore does not strictly claim to be a method but is rather a graded collection of tunes, mostly marches, all based on the c-major scale. "Recorder," of course, means soprano recorder; there is no hint that others also exist. Moreover, the fingering given is the German fingering for f, with no hint that the vast majority of recorders nowadays, even the cheapest imported school models, have English fingering. According to the foreword, the main value of the recorder is its use as a preparatory instrument to precede the study of other instruments, and as an aid to part singing.

The book by L. and G. Winters, by contrast, can be taken more seriously. It is a very thorough primer, proceeding slowly and giving as much musical instruction by the way as possible. I do not agree with all details; part playing, for instance, should be started much earlier, I think, than the book suggests. But on the whole the progress is systematic and solidly founded. There is ample text and many pictures, and there is, most of all, a background of pedagogical responsibility which is too often lacking in such books. To quote the author: "It has been said that the recorder is a musical instrument, but it can very easily become an instrument of torture in the hands of a child if it is not played correctly." I concur heartily.

—Erich Katz



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CHAPTER NEWS



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

ANN ARBOR, MICHIGAN

The Ann Arbor Chapter began regular monthly meetings in the fall. Programs have been varied. One meeting consisted entirely of playing sessions, during which several conductors held forth in several rooms simultaneously, conducting renaissance, baroque, and contemporary music. At another meeting, a lecture was presented by William Hettrick on "Letters in Music." He described many of the baroque and renaissance compositions in which a name or phrase is hidden in the notes of the theme. While the theme spelling Bach's name is most famous, there are many others. The lecture was illustrated by recorded excerpts.

Members of the chapter have also provided programs and background music for several organizations. Music was provided for a church near Detroit, and a lecture-demonstration on recorder, baroque, flute, and harpsichord was presented to students at Schoolcraft College.

The Annual Christmas Concert contained a great deal of variety: a Handel sonata played by an 11-year-old recorder student, a Telemann trio sonata for recorder and horn, a Quantz trio sonata for recorder and flute, the Bach *Esurientes* from the *Magnificat*, and several recorder consorts. We are fortunate to have a 3-man advisory committee auditioning all concert selections. By holding auditions, players can be helped to improve their performance, and the concert standards can be kept uniformly high.

Two consorts from the chapter played in the Plymouth Symphony Orchestra Christmas Concert. They opened the concert with renaissance and early baroque music.

In January the Ann Arbor Recorder Society will bring Shelley Gruskin, Elizabeth Humes, and Edward Smith to Ann Arbor for a concert and a one-day workshop. Interest is so high in the area that we expect the entire affair to be self-supporting.

—Bruce Loughry, Jr.

AUSTIN, TEXAS

At the August 27th meeting of the Austin Chapter the Summer Collegium Musicum Recorder Ensemble of the University of Texas performed a program of old and new music. Raymond Schroeder, recorder player and clarinet professor of the University, directed the group, which included Alexander Hamilton, Edwin Cain, and David Sloan, all of whom are PhD. candidates in music.

On November 4th the chapter met for a playing session and for election of officers. Donald W. Morgan, chapter representative, presented the Bernard Krainis proposal to the group. Since we have a very difficult job getting recorder players to join A.R.S. at the present rate, we felt obligated to go on record against the raise to \$10 in spite of the benefits it might bring.

The meeting on December 4th will be for Christmas carols and for making plans for recorder caroling around Christmas.

—Natalie Morgan

BALTIMORE, MARYLAND

An innovation of the 1965-66 season for the Baltimore Chapter is the "Grab Bag Consort," a device used at nearly every meeting to assure participation in consort playing by the bashful and the reluctant. Names are put in boxes (labeled as to instrument) and pulled to fill the needs of a particular piece of music which is then sight-read. As a result of the "Grab Bag" technique, many more numbers now find themselves playing at meetings who used to listen repeatedly to the "same old gang."

Recent meetings included viewing excellent films on pipe-organ building and the famous Compenius organ in Denmark; a lecture on correct fingering by Anne Tremearne complete with copies of Anne's carefully drawn fingering chart for all; a program of Christmas music featuring both voluntary and "Grab Bag" consorts; and a program of music for "recorders and . . ." featuring recorders in combination with strings, oboe, and positiv organ.

—James L. Kapplin

BETHLEHEM, PENNSYLVANIA

December 8, 1965 was the fifth anniversary of the Lehigh Valley Recorder Society. Meetings are held twice a month at the Presbyterian Church. The group began with 25 members, but now consists of 9 ARS dues-paying players from Allentown, Bethlehem, and Easton.

For the past two years, until he moved to Boston, Lawrence E. McIlvain led the group. Now Robert Young, president of the Society, does the leading. In March, 1962, some of us played in a program in Emmaus. In December, 1962, we played at a Christmas program at the Saucon Valley Country Club, and two of us accompanied Christmas carols for a Sunday School group at a church in Easton. In June, 1963, a quintet gave a program at the Unitarian Church in Bethlehem. We also spent an evening with Dr. Ifor Jones, director of the Bethlehem Bach Choir, playing his new harpsichord.

The Recorder Society sponsored the Trio Flauto Dolce, with tenor Robert White, at the Allentown Art Museum; and Frans Brügggen and Gustav Leonhardt in Lehigh Valley at Lafayette College, Cedar Crest College, and Lehigh University. These top performers of recorder and harpsichord were enthusiastically received and their splendid performances were an inspiration to every music buff.

—Bernice J. Durkee

BOSTON, MASSACHUSETTS

One of the most refreshing trends characterizing our chapter's 10th year is the emergence of a new leadership. Only a few years ago it looked as though there was no one to replace the hardworking and capable individuals who had guided the chapter through its infancy and who felt that they deserved at least a partial retirement. While most of our original directors are still much in evidence at chapter activities, the reins have been taken over by a new wave of young and enthusiastic people. In the forefront are our new president, Alexander Breed, a serious and energetic young man who doesn't like to take no for an answer, and our music director, Gisela Krause, a professional recorder teacher from Germany who has all the imagination and sense of humor required by this office.

Thanks to Breed's persistence we finally realized a project that had been lying dormant for years: a competition for a work for recorder ensemble. The principal aim of the competition is to interest the next generation of composers in the recorder, and so entry was restricted to students at educational institutions. A prize of \$200 as well as a public performance will go to the winning composition. The award is named the Elna Sherman Memorial Prize, in memory of Elna Sherman, one of the pioneers in the American recorder movement and a founder of the Boston Chapter.

We cannot begin to list all the activities of our chapter during the past year, but some of the highlights were: a two-session seminar on "How to Conduct and How to Follow" by Kalman Novak, conductor of the Boston Civic Symphony; demonstrations of various instruments, including an evening devoted to the automated recorder consort (that is, the pipe organ); a presentation of the Orff method by Isabel Schack, which was a big hit; concerts for children in the Boston area; a workshop directed by Shelley Gruskin and LaNoue Davenport stressing the importance of basic musicianship in ensemble playing, which proved to be a great stimulus to recorder playing in the area; and our Tenth Anniversary meeting, at which we were offered a highly entertaining program planned by Mildred Lewis and directed by Paul Wing. The program included an arrangement of "Happy Birthday" played on 4 recorders coming out of only two mouths and a quiz on works from the recorder repertoire, performed with impressive flexibility and precision by the Bel Canto Consort.

—Alexander Silbiger

CHICAGO, ILLINOIS

The present season of the Chicago chapter has witnessed an impressive growth, both in membership and in musicianship. Most members are not satisfied merely to meet and play together, but are studying with qualified instructors, reading whatever articles and books they can find on recorders or theory, attending concerts and lectures on the Baroque, and, in general, trying to improve their knowledge, skill, and enjoyment.

Much of the impetus can be attributed to the board under the chairmanship of Ed Paul (1964-65) and Myron Levinson (1965-66). They both have given much ability and energy to the organization, attending seminars in the East and Midwest, meeting with top performers, and gathering excellent ideas and utilizing them.

Dr. Howard Brown, Associate Professor of Music at the University of Chicago and President of the ARS, has also been a stimulus. His lecture on ornamentation and the presentations of the Collegium Musicum, which he directs, have been well attended. As part of the Fine Arts Program, Dr. Brown will give six classes on "The Art of the Recorder," scheduled to begin in January.

Credit also goes to Editor Eva Brown for her devotion to and development of the *Recorder Reporter*, the attractively designed newsletter that carries information of local recorder events, presents articles on instruments, ideas for greater consort enjoyment, educational reprints from books and magazines, and, in the next issue, an original composition by chapter representative Ed Paul.

More credits: George Olson is extending professional instruction to classes of less advanced, and small consorts of more advanced students, and Ed Paul with his capable and enthusiastic direction of consorts, large and small, have converted many once-in-a-while players into serious participants.

This past season, Chicago chapter members have:

1. Been requested to play at functions such as the Oak Park Art Fair, Community Concert Series, and a production of *Noyes Fludde*. One group has been asked to play regularly at a state hospital.
2. Participated in the Baroque Musical Festival at Milton, Wis., directed by Katherine Bowers, assisted by Howard Brown and Yvonne Bullis.
3. Sponsored a Recorder Festival Weekend at the Lake Geneva Campus of George William College, Williams Bay, Wis., directed by Gretel Dunsing, who led the group through Bach and Staeps with love and gusto.
4. Invited consorts from South Bend, Ind., and Neenah, Wis., to present programs at the monthly meetings. Upon request, sent a consort to areas where a lone recorder player wanted to interest other music lovers in learning to play the recorder.

5. Formed sub-chapter groups, such as the Hyde Park Consort led by Kay Bowers and the Oak Park-River Forest Recorder Society under the chairmanship of Laura Ondeck and led by Ed Paul. This latter group is composed of 30 hardy souls who have braved torrential rains, sub-zero temperatures, and glassy pavements to attend the monthly meetings. (The attendance is not remarkable, but the unfailing adversity of the elements surely is.)
6. Printed a local directory and appointed a consort coordinator to enable newcomers to seek out compatible and accessible players.
7. Presented a course in harmony given before the monthly meetings by Sylvia Schueppert.
8. Secured music and fine instruments to be sold at the meetings through the efforts of Arnold Smith, as the local stores do not carry an adequate stock or variety.
9. Organized group playing at various levels under competent direction after the monthly programs.
10. Contacted the music departments of local colleges and invited students to attend and play without requiring membership.
11. Invited Shelley Gruskin to present an all-day workshop culminating in a concert on Jan. 30, 1966, hoping that this will be the first in a series of appearances of some of the finest recorder players in the "Second City."
12. Presented a program to the public at the end of the season, giving the players an opportunity to perform under formal circumstances. This was so successful that it is now an annual affair, crowning the season.

This constant stream of activities seems to serve as a stimulus to increased participation and desire for better musicianship. We have presented this summary in the hope that it may suggest ideas for other chapters where interest may be lagging. We would be interested in projects that other chapters have found rewarding. One thing is certain: no organization can thrive for very long without the concerted efforts of a large part of the membership.

—Laura B. Ondeck

COOPERSTOWN, NEW YORK

In our own small way, we had the biggest time yet at our Fall Open House. Held on Saturday, Sept. 25, in the Cooperstown Presbyterian Church, it drew more than 60 people from as far as 200 miles away, including a good contingent from Rochester. The faithful from Glens Falls, Rensselaer, and Dobbs Ferry were with us, horns in hand (and quickly in mouth). All told, they descended on Cooperstown from 19 different communities stretching from Boston to Long Island and Rochester.

This 16th Open House was led again by Shelley Gruskin, and starting at 1:00 p.m. with registration was a concentrated afternoon of recorder playing. Shelley commented on what we have increasingly realized, that the level of playing at Cooperstown Open Houses has improved considerably. While we always encourage beginners and elementary enthusiasts, the core of those who have come back again and again is infinitely better than it was 7 years ago at the first Open House. After supper together, we gathered with a number of local people to hear Shelley, Elizabeth Hume, and Edward Smith present a concert as the Baroque Trio of New York.

Because our local chapter consists of only a nucleus of 6, these Open Houses are our life's blood. For others in central New York

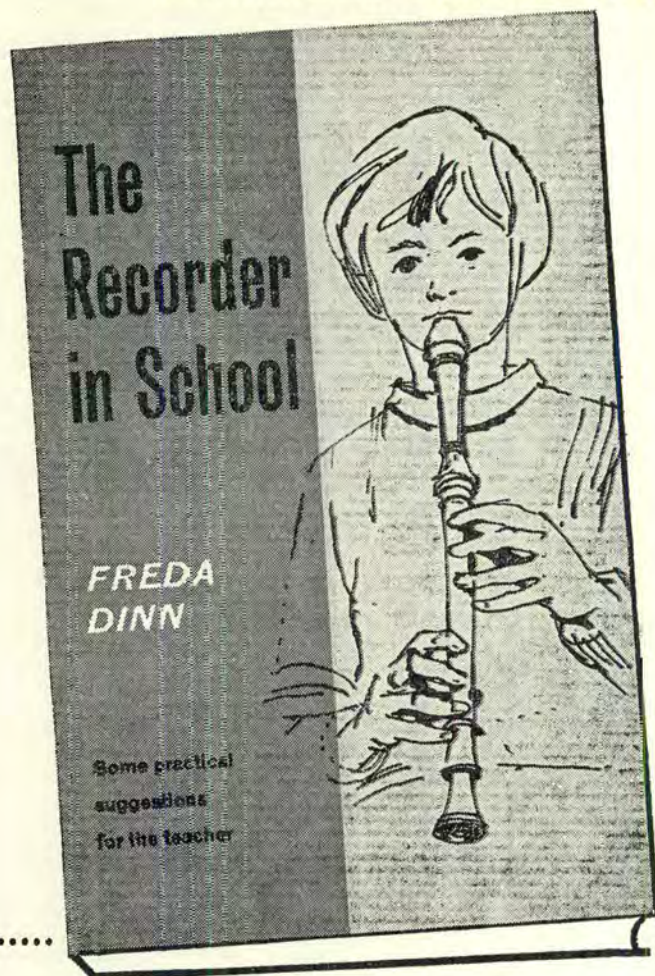
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State who seem to be solitary and who have come to one or more, they also seem to offer something. We would be happy to extend an invitation to future Open Houses to any who tell us they are interested.

The four of our 6 members who make up our public-playing consort have a number of concerts scheduled through the winter months. Like everyone else, we are always looking for ways to add variety to the standard SATB arrangement. One thing we are doing more and more is to start a concert with a soprano in a sprightly but simple dance tune like "When That I Was and a Tiny Little Boy" accompanied only by finger cymbals. As a contrast, we often end a program with a bass and great bass duet of a Polish carol that is soupy and out-of-character for the baroque that we concentrate on, but that is sweet to hear. We're also trying to fit in our alto krumphorn, and have used it reading the bass in the "Cushion Dance" in the Schirmer Elizabethan Book. We'd be happy to have other suggestions for variety in programming.

—Dick Weld

DENVER, COLORADO

The Denver chapter has been in existence since October, 1964, and has grown to 17 members. The group meets regularly under the direction of Augusta Bleys. To stimulate the growth of the chapter, it has recently been decided to promote smaller groups in various localities of the city and its suburbs. These groups will meet weekly and come together for monthly meetings and programs.

During the past year a consort of 3 or 4 players, assisted by a vocalist and a harpsichordist, has given concerts at churches, at libraries, and for educational groups such as the Denver Symphony Guild.

—Lucile Gillespie

GARDEN CITY, NEW YORK

The Garden City chapter, drawing its members from all over Long Island, holds monthly meetings to which visitors are always welcome. Whenever possible we have a guest conductor, and have enjoyed playing under the direction of Eric Leber, Martha Bixler, Morris Newman, and others.

This year our first meeting was conducted by our own music director, Gerry Burakoff, who presented an excellent group of junior high students to play for us. Our next meeting will be under the direction of Howard Vogel.

Garden City has held a number of workshop programs and we hope to continue them in the future. The entire chapter breaks up into small groups, working on a short selection to be presented at the workshop, with comments and criticism given by the guest director.

A number of weekly meetings are held in the area by various groups, and one bi-weekly group meets under the guidance of Carol McNamara, who has been one of the guiding lights of the chapter.

—Martin Stouber

MARIN COUNTY, CALIFORNIA

Friedrich and Ingeborg Von Huene came West to direct the Marin chapter's annual Spring Workshop. Between this session and one the following weekend with the Peninsula Recorder Society, the Von Huenes gave hugely and delightfully of their time and talents.

Carl Dolmetsch and Joseph Saxby checked in for their traditional concert in September at the College of Marin, which was

well attended by local players, friends, and friendly strangers. In addition to their concert, Carl and Joseph presented a one-day workshop sponsored by the Marin chapter.

Our new officers began their term auspiciously by finding new quarters for our monthly meetings at St. Paul's Episcopal Church in San Rafael. They are currently taking Staeps toward an eventful Spring 1966 Workshop, but nothing is yet definite.

—Doug Perrin

MILWAUKEE, WISCONSIN

Several years have passed since we last sent in news from our chapter. In the interim, we have grown by about 50%, now totalling 35 active players. Due to the large attendance we have our bi-weekly meetings in churches rather than in homes. The first part of the evening session is devoted to general group playing. During the second part, we split up into small ensembles and, in various church school rooms, work on pieces of music of our own choice. After an hour of this woodshedding, the ensembles emerge and each group then plays some of the rehearsed selections for the other groups. The evening closes with a social hour and refreshments.

Among our activities for the year 1964-65 we changed our name from Tosa Musica Antiqua to the Recorder Consortium. Some of our members have visited other groups in Chicago and in Madison. In June many of our players attended the Baroque Music Festival in Milton, Wis. Some of our members attended the recorder workshop at Oakland University at Rochester, Mich. This fall, some of us joined the Hyde Park Recorder Consort of Chicago in a recorder playing and folk dancing session at George Williams College Camp at Lake Geneva, Wis.

Last December we gave two Christmas concerts, and in the spring we played at the Wauwatosa High School as part of the orchestra's concert program. Two more concerts were given during the season.

The following selections we found to be most interesting to audiences: Vivaldi, *Pastoral*; Mozart, *4-Part Fugue*; Phillips, *Pour Vous Amour*; Gossec, *Overture in G*; Handel, *Roderigo Suite*; Purcell, *Fairy Queene Suite*; Corelli, *Danse Suite*; and Britten, *Alpine Suite*. And always popular are solo selections on the harpsichord by Mr. Aldrich. About half our concert numbers are accompanied by the harpsichord.

—Martin M. Kuban

NATIONAL CAPITOL SUBURBAN, MARYLAND

The very small National Capitol Suburban Recorder Society has had a quiet, unpretentious, simple year, but one that is most satisfying to its members. We meet regularly at various homes. Having among us that variety of instruments that is coming to characterize the various chapters, we play in both broken and all-recorder consorts. Perhaps the most interesting thing we have done is to add voices to our group, performing for our own pleasure late Medieval and Renaissance vocal-instrumental music. We do not, as a chapter, perform publicly, but 3 of our members form the nucleus of a recorder group in a local Unitarian church and have been accompanying singers or playing as a consort very frequently. We would like to see the ARS give more attention to recorders with the small choir, perhaps even having another ARS edition for voice and recorder.

—Katherine Keene

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NEW YORK, NEW YORK

LaNoue Davenport conducted our Christmas meeting in selections from his own edition, *More Carols for Recorders*, and from Erich Katz's *Old Christmas Music*. Before starting the actual playing Mr. Davenport conducted the group through scales set at fixed intervals between the sizes of recorders to establish good intonation and musical rapport between the various voices. He led us through the unusual syncopations of the carols and showed us all that the rhythmical problems of this early music are within the ability of the average player when properly instructed. The latter half of this meeting was devoted to the Katz pieces.

In January Shelley Gruskin used music for double choirs by Girolamo Frescobaldi and Giuseppe Guami, as well as a 5-part canzona by Christian Ehrbach. After special analysis and practice of the tricky parts of the double choir works, with their changes from double to triple meter, the group was playing smoothly. The Ehrbach work was more difficult both harmonically and rhythmically, but here again Mr. Gruskin was able to explain our difficulties, correct the imbalance of the voices, and after some trial playings we were able to read through the work with considerable proficiency.

In February there was a double meeting for the Metropolitan Teens Recorder Club and for the regular adult members. Isabel Schack conducted both parts, and the theme of both was her rhythmical approach based on the Orff method. She began the program for the teens group by conducting a living scale of one player to a note. Various conductors were then chosen to improvise simple tunes and harmonies on the scale by pointing to the notes they wanted to sound. Miss Schack played several other pieces on Orff instruments with recorders in which the children joined in on their own instruments or played percussion accompaniments.

Later Miss Schack demonstrated to the adults several pieces using her Orff orchestra, and explained the analysis of complex rhythms by means of clapping exercises, speech patterns, and walking patterns. After a short intermission we all had a chance to put theory into practice by playing Yugoslav folk dances.

Music for recorders and guitar was the subject of Dr. Joel Newman's lecture demonstration in March. He discussed the desirability and some of the problems of adding a guitar to the recorder consort, especially the problem of finding literature. His remarks were demonstrated by a consort of recorders and a guitar, playing works from renaissance, baroque, and contemporary periods.

The Guild had its annual consort night at the April meeting. Six groups turned out, presenting a 2-hour program of works from renaissance to modern times, played by both younger and older members.

The May children's meeting was conducted by Isabel Schack. Over 60 children, 6-12 years of age, were introduced to Miss Schack's Orff method. In addition to the living scale used before the children improvised simple tunes, sang songs and rounds to the accompaniment of xylophone and percussion, and danced or acted out songs, being made to feel rhythms as body motion.

Arthur Nitka conducted the last regular meeting in May using selections from *Ein Altes Spielbuch* and the *Pariser Tanzbuch* of Attaignant. As usual this meeting was devoted entirely to playing with less formal analysis of the pieces. Mr. Nitka also conducted the group through 2 ricercari by Frescobaldi and 3 canzoni by Macque, de Monte, and Soderini.

The Guild has started the 1965-66 season with a new approach to its program of monthly meetings. We now have a unified musical program under one music director—this year, LaNoue Davenport. He has selected all the music for the year in advance (mostly ARS editions), and scheduled most of it for performance at two consecutive meetings. The music, ranging from simple to quite difficult, from renaissance to modern, offers something for all members, and in the course of playing it twice our chances of appreciating both the technical and aesthetic problems involved are greatly enhanced.

This season's first two meetings were both well attended. As usual with Mr. Davenport, those present found themselves often playing better as a group than they would have believed possible if they had not previously experienced this conductor's ability to coordinate a disparate assemblage and draw the most out of them.

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In January the Guild will repeat its Weekend Workshop, this year under the direction of LaNoue Davenport. Last year's weekend, directed by Eric Leber, was extremely well attended by enthusiasts from all over the Northeast, and its success has encouraged us to plan the forthcoming one. If our second effort proves to be something the recorder world wants and supports, we hope to turn it into an annual event. With its combination of the finest teachers we can get, intensive classes, lectures, and a faculty concert, the weekend goes far toward brightening up the middle of the winter season.

—Karl Simonson & Frank Orenstein

NORTH JERSEY, NEW JERSEY

On Sunday, Nov. 7, an all-day seminar was held at Barringer High School in Newark, co-sponsored by the chapter and the Music Department of the Newark Board of Education. There were close to 50 participants, including a number of public school music teachers. The workshop was directed by Eric Leber, with Martha Bixler, Elloyd Hanson, Morris Newman, and Ken Wolitz as instructors. The sessions were found to be extremely interesting and valuable, with classes and consorts in the morning and afternoon and a lecture-demonstration on "Rhythms in Renaissance Music."

—William M. Weiss

PRINCETON, NEW JERSEY

All the meetings this fall have been divided into 2 parts: the first part some kind of performance, the second a mass blow by all present. A wide range of music was played: parts of Monteverdi's *Scherzi Musicali*, Staeps' Duets for 2 altos, a Corelli trio sonata, a Melchoir Borchgreving *Paduana and Galliard a 5*, a Jenkins *Fantasia a 4*, Andreas Bergaer's *Canzon octavi modi* for 8, and various intradas, Phalèse dances, etc.

After Christmas we hope to have programs conducted by people outside the recorder world—singers, dancers, even musicologists where willing. We would like to try dancing the Phalèse, Gerlaise, and Susato bransles, pavans, and basse dances, with suitable accompaniment, but we don't know how to do the dances. Any help on this would be appreciated. If Mr. Krainis's excellent and sorely needed proposal for travelling workshops, music lists, and chapter assistance gets ARS approval perhaps he could add a brochure on these dances.

—Jennifer Lehmann

ST. LOUIS, MISSOURI

The past year has been one of the most ambitious and active of the 3 years of the St. Louis Chapter's existence. Members became the proud possessors of a harpsichord, which was very quickly pressed into service in recitals and concerts. Among the many activities that various members participated in were several programs given at churches in the area, a recital at a home for the aged, and a very rewarding demonstration session given for all the music students of a private high school. Recorders as well as shawms, krummhorns, curtals, a serpent, and other instruments were explained and played for the students, who expressed a genuine delight and interest in the instruments and the music.

Undoubtedly the two activities which entailed the greatest amount of work and preparation, and also created the greatest sense of accomplishment, were the spring recital given in the 3rd-floor ballroom of a member's home, which was open to the public, and the concert given at the St. Louis City Art Museum on the regular concert and lecture series sponsored by the museum.

Our chapter continues to maintain a library for members, and we hope to enlarge our collection in the coming year. Also, one of our principal goals in the following months will be to work more closely with the Guitar Guild of St. Louis.

—John H. Gausch, Jr.

SAN ANTONIO, TEXAS

Our group meets once a month at a Unitarian church. We are a most informal band, but not so un-starched that a brace of concerts were not the product of our facile talent. A quartet (Wynne Brown, Ben Edwards, George Gregory, and Roy Miller) joined other artists of the San Antonio College Music Department on Nov. 29 in a program of "Chamber Music before 1800." The rest of us formed an impromptu clique for the evening.

The weekend of Dec. 3-5 all able bodies united with the Trinity University Departments of Music, Drama, and Art in two presentations of Britten's *Noyes Fludde*.

—L. Zaumeyer



Gabinetto Armonico (1732). Engraving by A. van Westerhout.

SAN FRANCISCO, CALIFORNIA

After a brief summer recess during which a few of our members journeyed to Saratoga Springs for the International Recorder School, and many of our members attended the ARS Summer School at Mendocino—meeting with Ken Wollitz, founder and first president of our chapter—the San Francisco Chapter has returned to regular meetings, the first Friday evening of each month. Guest Conductor in September was Gloria Ramsey, President, Editor, and past Music Director of the Southern California Recorder Society, who not only reported on recorder activities in Southern California, but led the membership through several challenging arrangements, some of her own and some by Shirley Marcus. Following participation in a Marin Chapter-sponsored weekend workshop of Dr. Carl Dolmetsch and Joseph Saxby, the October meeting featured William Barnhart, director of the Mid-Peninsula Recorder Orchestra who concluded the meeting with a rousing rendition of the *William Tell Overture*, hilariously interlaced with krummhorn and rauschpfeifen obbligati.

In a spirit of hands-across-the-bay, the November meeting was a joint meeting with the Marin Chapter at which over 125 members and guests danced, played, and thumped the night away in stately pavans, lively galliards, and occasional courantes—all carefully tongued in suitable rhythmic patterns under the inspired guidance of Prof. Houle of Stanford University. The December meeting was the traditional Christmas Party, complete with colorful cookies, and a recorder decorating contest, in which the coveted prize for the best decorated (yet playable) instrument was a modern version of the eunuch flute described by Mersenne, now called kazoo. At each chapter meeting any business or program is kept to a minimum to permit maximum time for group playing. The formation of smaller consorts is encouraged, but there are neither professional nor semi-professional groups in our chapter as yet. Membership this year has increased about 15%, and the playing meetings have been extremely popular.

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Arrangements have been completed with Frans Brügger for a master-class weekend recorder seminar in Berkeley, California, April 15 and 16, 1966, sponsored by the San Francisco Chapter, but open to all qualified players in our geographical area. Mr. Brügger writes that this seminar will be principally concerned with problems of style and technique. A joint North-South West Coast Regional playing and discussion meeting is being planned with the Marin Chapter and the Southern California Recorder Society, to be held in a neutral location in California in February, 1966; and the San Francisco Chapter is looking forward to hosting a meeting of the ARS Executive Board in June, 1966.

—Hugh S. Koford

WASHINGTON, D. C.

When the dust of internecine strife had settled, our chapter dues were raised at the beginning of this year: now \$9 for a single member, \$11 for a family, as compared with \$5 and \$6 formerly. (These figures include membership in ARS.) Our paid-up roster is now 43, compared with 65 at this time last year. We have retained most of the "hard-core" of our loyal—not to say fanatic—recorder players, and our sessions and rehearsals have, we feel, improved in quality and discipline. John Benaglia, our music director, now has two associates: Wendell Margrave and Marrie Bremer. All are professional musicians; our budget now lets us pay them (not, however, what they are worth!). Their presence has lent a new air of purpose and direction to our organization. Our concerts particularly show the professional touch.

Our Annual Bransle, or amateur night, was distinguished by a brilliant demonstration by Washington's resident polyhistor, Wendell Marirave. Exhibiting what he called an "end-blown, keyless, stopped flute" he proceeded to make it sound five different notes, to the utter discomfiture of theoreticians who still maintain that it can't be done. The instrument had a familiar look. It was of greenish glass, and the maker's mark was boldly inscribed on it in cursive script: COCA-COLA.

Our chapter has continued its policy of patronage of instrument makers by voting a grant of \$200 to H. W. and A. M. Westover to defray in part the cost of developing a portable organ and regal in replica.

Two fine original Bressan recorders—altos in D, or "voice flutes"—discovered in a junk shop in South Australia, have come to rest in the collection of a Washington recorder-playing fanatic.

—Wesley M. Oler

WINNIPEG, MANITOBA, CANADA

The Concert for Friends will be repeated this year in May, 1966, by the Winnipeg chapter. Last year it attracted not only "friends" but also critics, and from them a favorable report. Special praise was given to Muriel Milgrom for her solo playing and her conducting.

Miss Milgrom also arranged a recorder workshop for school children in November. On a Saturday afternoon, 300 children left their hockey sticks and skates to play folk tunes, some of them in four parts. Chapter members gave a 20-minute demonstration performance. Miss Milgrom and Michael Scott also judged a Children's Recorder Festival, presenting three Küng recorders as trophies.

A Winnipeg Composer's Night concert in September featured *Midsummer Songs*, waltzes for piano and winds, by Michael Scott. A critic commented on the unique sounds produced by the combination of ancient recorders and the contemporary sound of the grand piano.

The professional consort of the University of Manitoba under the direction of Christine Mather has been touring Western Canada and hopes to travel to Britain for performances in London, Glasgow, Edinburgh, and Manchester, with an invitation to perform at the Aldeburgh Festival. Miss Mather's collection of ancient instruments is growing larger and now includes a racket, rebec, lute, schryari, bells from Whitechapel, Gothic fiedel, portative organ, and cornets.

Recorder playing here seems to have sparked an interest in harpsichords. Two have arrived from Germany and one has recently been produced from a kit advertised in the *Recorder Magazine*. The Winnipeg chapter is responsible for much of this gratifying interest in authentic recorder accompaniment and the increasing recorder activity of players from 6 years of age right up to the mature professional musician.

—Bertha E. Klassen

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| No. 52 | CHANSONS for Recorders (A.T.T.B.)
<small>Edited by HOWARD MAYER BROWN</small> | |

FINANCIAL REPORT

We have prepared a statement of Income and Expenses of the American Recorder Society, Inc. for the fiscal year September 1, 1964 to August 31, 1965. As this statement is prepared on a cash basis, the gain for the period, \$353.85 is reflected in the cash balance.

Cash Balance, September 1, 1964	\$1,664.66
Gain for fiscal year	353.85
Cash Balance, August 31, 1965	\$2,018.51

This cash balance is made up as follows:

Chase Manhattan Bank	\$ 986.16
Franklin Society Federal Savings and Loan Association	1,032.35
Cash Balance, August 31, 1965	\$2,018.51

These bank balances were the only assets of the Society at August 31, 1965.

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

Respectfully submitted,
GOULD & KOBRICK
Certified Public Accountants

THE AMERICAN RECORDER SOCIETY, INC.
STATEMENT OF INCOME AND EXPENSES
SEPTEMBER 1, 1964 TO AUGUST 31, 1965

INCOME

General Membership Fees	\$6,854.61	
Goddard Summer Seminar	3,360.80	
Magazine Advertisements	1,934.13	
Magazine Subscriptions	352.12	
Income from Directory	260.00	
Teachers' Certificates	110.00	
Life Membership Fee	100.00	
Donations Received	43.25	
Sundry	205.34	
Total Income		\$13,220.25

EXPENSES

Magazine Publishing Expenses:		
Printing	\$3,996.50	
Editorial Expenses		
E. Hanson	750.00	
E. Blau	300.00	
S. Brailove	100.00	
Postage and Mailing	680.99	
Handling	181.49	\$6,008.98
Postage and Mailing—General	1,263.04	
Stationery, Printing and Supplies	1,215.62	
Advance—Meadowbrook Seminar	1,200.00	
Goddard Summer Seminar—Fees	1,110.00	
Treasurers' Allowance—C. Whittaker	500.00	
Sundry Fees and Emoluments	388.25	
Rent	300.00	
University of Hartford Festival	250.00	
Transportation	114.15	
Royalties	75.00	
Accounting	75.00	
Telephone	40.01	
Miscellaneous	326.35	
Total Expenses		\$12,886.40
Gain for Period		\$ 353.85

The American Recorder Society has received requests for back issues of *The American Recorder* from libraries and individuals who wish to complete their sets. Some of these numbers are out of print; if you have duplicate copies or are not collecting them, the Society will pay \$1.00 for each of the following numbers in good condition: Vol. I, Nos. 1, 4; Vol. II, No. 4; Vol. III, No. 1; Vol. IV, Nos. 1, 2. These back numbers will be for sale at \$1.50 per copy. Please send magazines and requests for back numbers to The American Recorder Society, 141 West 20th St., New York, N. Y. 10011.

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LETTERS TO THE EDITOR

Notes on Composing

The article by Lex Silbiger and Alexander Breed entitled "Notes On Composing For The Recorder" (which appeared in *The American Recorder*, Fall, 1965) was of special interest to me since I wrote a paper on the subject for a college music course in March, 1965. I should like to comment upon Messrs. Silbiger and Breed's very informative and well-written article, and upon the subject in general:

First of all, it seems doubtful to me that a composer can learn to write well for the recorder by learning its fundamentals through "modest experimentation." Such superficial study (as opposed to an intimate knowledge achieved by several years of hard work) might actually serve as an obstacle to the writing of idiomatic recorder music, since many of the things the recorder is capable of might appear impossible to the beginner.

The recorder, its cross-fingerings notwithstanding, is a very agile instrument, especially in its easiest keys. These include C, F, B \flat , and G (major) on F instruments and corresponding keys on C instruments. The chromatic scale can be played rapidly. Almost all trills can be played in tune (unfortunately this is not true on tenor and bass). Even "trills involving the half-holed notes" can be played by rocking the finger back and forth.

I disagree with the statement that "the notes in the low register...are slow to speak and difficult to sound." Certainly this is not so on a well-constructed alto. One of the most effective ways of using the low register is as the implied bass line of a series of arpeggios (see, for example, *15 Solos for Treble Recorder*, ed. Schott 2562A).

It seems to me that the recorder's range is larger than "slightly more than two octaves." It is more like two and a half, though the extreme high notes are not useable for conventional melodic writing. Altos fitted with a bell key have a perfectly practical range of two and a half octaves—more, if one includes those notes produced by covering the window with the right hand.

No mention of special effects appears in the article. No matter how much we disapprove of them, we must recognize the interest shown in such things by many modern composers, if we hope to interest them in writing for our instrument. Many such effects are possible on the recorder, including chords, simulated electronic effects, extreme high pitches and some particularly ugly sounds produced by grunting into the instrument.

Most composers (including those of the eighteenth century) have scored their recorder music too low. The recorder is most at home in its second and third registers.

A good player with a good alto can play even those notes designated by Messrs. Silbiger and Breed as "very brilliant and loud" quite softly. Indeed, their chart would seem more applicable to the soprano than to the larger sizes. Incidentally, the great bass helps lend a "prominent bass line" to a recorder consort.

Recorder vibrato varies from Franz Brüggen's rather slow pulsations to Bernard Krainis' rapid beats. Hence, generalizations about it are risky.

Lastly, should not composers be encouraged to write demanding music? Such music, however "technically inaccessible" it may appear, should be a challenge to us to increase our competence.

DANIEL WAITZMAN; *New York, N. Y.*

The Dolmetsch Family

Some non-musical information which may interest recorder players is that the Dolmetsch family has not only made a significant contribution to early music but also to the analysis of American history.

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His thesis was so powerful that, to use Mrs. Dolmetsch's words, his "book was banned in the United States." Rather than having been banned, it was panned at the time of its publication. Now it is accepted as an important reference in the area of Negro history.

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