

VOLUME VIII

NUMBER 1



# The American Recorder

WINTER, 1967

75c

## CONTENTS

TELEMANN'S MUSIC FOR RECORDER

*by Loren H. Anderson*

THE CHALUMEAU AND ITS MUSIC

*by Angela Maria Owen*

EARLY AMERICAN SPIRITUALS

(Commentary on ARS Edition No. 10)

*by Sidney Robertson Cowell*

FLAUTO PICCOLO'S CORNER

NEWS, NEWS, NEWS

CHAPTER NEWS; REVIEWS

INDEX TO VOLUMES VI-VII



ARS

A QUARTERLY  
PUBLICATION  
OF THE  
AMERICAN  
RECORDER  
SOCIETY



## MESSAGE FROM THE PRESIDENT

The first duty of this space is to report to the general membership that Howard Brown has resigned as President of The American Recorder Society, due to the pressure of other responsibilities, and the undersigned has been selected by the Board of Directors to serve the unexpired portion of his term. This, then, is a report from a President pro tem, and the principal duty of this administration, as seen from here, is to continue the routine activities of the ARS until the next election in May of 1967, when a set of officers chosen by the membership can tackle the problems facing this organization.

Be assured then that the quarterly and the editions

of music continue in good health; the summer workshops for the East, Midwest, and Mexico are being planned; and the committee on reorganization and development chaired by Hugh Koford of San Francisco is going on with its work.

It would seem that this experience, or crisis, if it can be called that, should serve to demonstrate once and for all the crying need of the ARS for an Executive Director who is primarily an administrator. For anyone to try to fill this job on top of a full load of professional work is simply no longer feasible. The period of greatest growth and activity for the Society took place under the direction of Cook Glassgold, an able amateur recorder player, but essentially a brilliant administrator. Professional musicians, this one notably not excepted, have never been known for their executive capabilities, and the job of running the ARS should no longer be entrusted to them.

Therefore, the American Recorder Society needs either to hire an Executive Director (and to raise the money by whatever means necessary) or elect a President who is basically an administrator and not a professional musician. It's up to you.

—LaNoue Davenport

## THE AMERICAN RECORDER SOCIETY, Inc.

ERICH KATZ, *Hon. President*

WINIFRED JAEGER, *Hon. Vice-President*

### BOARD OF DIRECTORS

*Howard Brown, Leo C. Christiansen, LaNoue Davenport, Mrs. Patty Grossman Hoover, Hugh S. Koford, Robert J. Lauer, Morris Newman, Gloria Ramsey, Miriam Samuelson, Anne C. Tremearne*

### ADVISORY COMMITTEE — CHAPTER REPRESENTATIVES

|  |  |  |
|--|--|--|
| Bruce Loughry .....Ann Arbor, Mich.          | Arnold Grayson .....Miami, Fla.              | Mrs. Arthur Zuehlke ....Riverside, Calif.  |
| George Kelischek .....Atlanta, Ga.           | Eugene Laskey .....Milwaukee, Misc.          | Helen Benz .....Rochester, N. Y.           |
| Don W. Morgan .....Austin, Tex.              | Donald Cash .....Montreal, P.Q., Canada      | Roy Miller .....San Antonio, Texas         |
| James Kapplin .....Baltimore, Md.            | Katherine Keene .....National Capital Suburb | Mary Lou Norrie .....San Francisco, Calif. |
| John F. Vickrey .....Bethlehem, Pa.          | M. G. Scheuermann .....New Orleans-Woodvine  | Mrs. Robt. E. Herndon Savannah, Ga.        |
| Alexander Silbiger .....Boston, Mass.        | Kenneth Wollitz .....New York, N. Y.         | Nancy Yaqub .....Santa Barbara, Calif.     |
| Myron Levinson .....Chicago, Ill.            | Mrs. William Coffey .....Northeastern        | Susi Fels .....Seattle, Wash.              |
| Richard Weld .....Cooperstown, N. Y.         | .....New York                                | Gerhart Niemeyer .....South Bend, Ind.     |
| Lucile Gillespie .....Denver, Colo.          | Mr. E. G. England .....Northern California   | James Hartzell .....South. Calif. (L.A.)   |
| Roger W. Tate .....Des Moines, Iowa          | Kirsten Deaver .....North Jersey, N. J.      | Mrs. B. E. Grey .....Twin Cities, Minn.    |
| William F. Thornton.....Detroit (Metro.)     | Mrs. Leo Eatman .....North Shore             | Winston Hill .....Victorville, Calif.      |
| Mrs. Robt. J. Lauer.....East-Central Florida | .....(Suburban Chicago) , Ill.               | Todos Odarenko .....Washington, D. C.      |
| Evelyn Thomson .....Eugene, Ore.             | Mrs. Raymond Gowdy Penobscot Bay, Maine      | Alice L. Sprague .....Western New York     |
| Robert H. Shaw .....Fredericksburg, Va.      | Mrs. Bluma G. Jacobs. Philadelphia, Pa.      | George E. Vollmer .....Wichita, Kan.       |
| Frank van Cleef, Jr.....Hartford, Conn.      | Rachel Archibald .....Phoenix, Ariz.         | Philip M. Levin .....Winnipeg, Man.        |
| W. Eugene Davis .....Lafayette, Ind.         | Dale Higbee .....Piedmont, N. C.             | Dr. Stefan Carter .....Canada              |
| R. L. LaBauve .....Los Alamos, N. M.         | Mrs. Dorothy C. Bund Pittsburgh, Pa.         | .....Worcester, Mass.                      |
| Douglas Perrin .....Marin County, Calif.     | Jennifer Lehmann .....Princeton, N. J.       | Walter Knapp .....Youngstown, O.           |
| Edmund Brelsford .....Marlboro, Vt.          | Ilse Schaler .....Providence, R. I.          | Elizabeth Schultz .....Wilmington, Del.    |
| H. D. Prensly, D.D.S.....Mexico City, Mex.   | Mrs. Grete Dollitz .....Richmond, Va.        |  |

### ADMINISTRATIVE BOARD

LaNoue Davenport, *President*  
Gloria Ramsey, *Vice-President*

Joel Newman, *Ed., ARS Editions; Educ. Dir.*  
Elloyd Hanson, *Ed. THE AMERICAN RECORDER*  
Benjamin Arnest, *Counsel*

Clara M. Whittaker, *Secretary-Treasurer*  
Robert Rhodes, *Membership Secretary*  
Laurel Slate, *Asst. Treas.*

# TELEMANN'S MUSIC FOR RECORDER<sup>1</sup>

By LOREN H. ANDERSON

In a discussion of Georg Philipp Telemann (1681-1767) mention is almost invariably made of the fact that during his lifetime his popularity as a composer far overshadowed that of his fellow countryman and contemporary, J. S. Bach. Furthermore, it is often suggested that Telemann's immediate popularity may be ascribed to glibness, facility, superficiality: Bukofzer describes him as a "facile,"<sup>2</sup> while Maczewsky, writing in *Grove's Dictionary*, goes a step further, alluding to Telemann's "fatal facility."<sup>3</sup> Assessments of this nature are legion. Facility and superficiality, however, are not one and the same: Mozart was perhaps the most facile composer ever to have lived, and the size of Bach's *oeuvre* attests to his ease of composition. Nor can superficiality account for Telemann's extraordinary renown, although he, like many other composers, occasionally is guilty of maintaining less than the highest standards.

Might it not be that Telemann's unusual success relates, at least in part, to his consummate skill in idiomatic writing? Certainly the composer who writes music which suits the instruments for which it is intended ingratiates himself with the performers, who are, after all, music's first critics. To be sure, musical popularity is a fickle mistress, but it is possible that so basic a characteristic as masterful idiomatic writing, particularly when viewed in the light of the baroque-rococo aesthetics, as opposed to more profound musical qualities such as overall formal coherence, grandness of purpose, thematic metamorphosis — in short, those qualities for which we now revere Bach — lies very near the heart of Telemann's popularity.

In his *Versuch einer Anweisung die Flöte traversière zu spielen* (1752) Quantz asserts that idiomatic style is an important criterion in the critical assessment of a work:

Wenn man eine Instrumentalmusik recht beurtheilen will; muss man nicht nur von den Eigenschaften eines jeden Stücks, welches dabey vorkömmt, sondern auch von den Instrumenten selbst, wie schon oben gesaget worden, eine genaue Kenntniss haben. Es kann ein Stück, an und für sich, sowohl dem guten Geschmacke, als den Regeln der Composition gemäss, und also gut gesetzt seyn; dem Instrumente aber zuwider laufen. Im Gegentheile kann ein Stück dem Instrumente zwar gemäss, an sich selbst aber nichts nütze seyn.<sup>4</sup>

To judge an instrumental composition properly, we must have an exact knowledge, not only of the characteristics of each species which may occur in it, but also, as already observed, of the instruments themselves. In itself, a piece may conform both to good taste and to the rules of composition, and hence may be well written, but still run counter to the instrument.<sup>5</sup>

How different, even if narrower, such a view is from the modern one.

Edward Cone's characterization of contemporary analysis sums up the attitude now prevailing:

The composition must be revealed [by analysis] as an organic temporal unity, to be sure, but as a unity perceptible only gradually as one moment flows to the next, each contributing both to the forward motion and to the total effect. What is often referred to as musical logic comprises just these relationships of each event to its predecessors and to its successors, as well as to the whole.<sup>6</sup>

The appreciation of elegance, grace, the well-turned phrase in the eighteenth century must be understood in order to comprehend Telemann's success: he is a master of all three. On the other hand, it would not be going too far to suggest that it was precisely the aspect of Bach's style which we so highly value that his contemporaries found "swollen and turgid, if not bombastic," to use Lang's words.<sup>7</sup>

There is, then, justification for an examination of Telemann's music with emphasis upon what may be called, for lack of better term, "idiomatic suitability." Such a study would doubtless be rewarding, but more ambitious than the present paper's modest dimensions permit. Thinking that one phase of his work may be symptomatic of his total output, and in view of the limited attention it has thus far received, I have confined myself to a discussion of Telemann's large and significant body of recorder music.

Musical literature is replete with miscellaneous studies of Telemann's music, especially in recent times. These are generally limited in approach, doubtless because of the immense and largely unpublished body of music left by the composer Seiffert has briefly investigated the *Musique de table*,<sup>8</sup> Ottzein the operas,<sup>9</sup> Schaefer-Schmuck the keyboard music,<sup>10</sup> Graeser the instrumental chamber music,<sup>11</sup> and Menke the vocal works.<sup>12</sup> A full bibliography is to be found in Ruhnke's article in *MGG*.<sup>13</sup> But the Telemann research to date has been by no means exhaustive and, in particular, his recorder music almost entirely neglected. This is unfortunate, for he is probably the most important composer of music for that instrument in the baroque era: the number of his recorder compositions in modern editions alone runs to more than sixty, far more than that of any other composer.<sup>14</sup>

According to his autobiography, printed in Mattheson's *Grundlage einer Ehren-Pforte* (1740), Telemann studied the recorder, along with the violin and zither as early as elementary school:

In den kleinern Schulen lernte ich das gewöhnliche nemlich Lesen, Schreiben, den Catechismus und etwas Latein; ergriff aber auch zuletzt die Violine, Flöte und Zither, womit ich die Nachbarn belustige, ohne zu wissen, ob Noten in der Welt wären.<sup>15</sup>

I learned the usual in elementary school, namely reading, writing, catechism and a smattering of Latin; finally I took up the violin, recorder and zither, and was able to amuse the neighbors without knowing anything of the existence of notes.

Telemann's ability to learn any instrument with ease apparently led him to something like a compulsion in this regard, which might help explain why he wrote so well for certain instruments. He himself saw his urgent desire to master instruments as a hindrance to greater composition:

worin ich aber weiter gegangen wäre, wenn nicht ein zu heftiges Feuer mich angetrieben hätte, ausser Clavier, Violine und Flöte, mich annoch mit dem Hoboc, der Traverso, dem Schalümo, der Gambe u. biss auf den Contrabass und die Quint-Posaune, bekannt zu machen.<sup>16</sup>

I would have gone further [in composition] had not a burning desire driven me to learn, besides harpsichord, violin and recorder, the oboe, transverse flute, chalumeau, gamba, contrabass, and trombone.

The intimate knowledge Telemann had of the recorder enabled him to compose unusually well for it. He employed the alto recorder almost exclusively and knew its capabilities perfectly. As a rule he assigned the highest (and loudest – an important feature of this often too-quiet instrument) notes to initial expositions of thematic material or to climactic moments. Thus in the opening of his exquisite *Trio-Sonata in A-minor*<sup>17</sup> from the *Essercici musici*, the recorder climbs in measure 3 to f''', the note second highest in its range, in dramatic anticipation of the violin's entrance at that point:

No such consideration is made for the violin, which can be easily heard throughout its compass: at the thematic answer in the dominant, the violin stays com-

fortably within the middle of its range (measures 4 and 5), as the movement begins to develop after its expressive opening.

A similar passage occurs in the fourth movement of the solo *Sonata in D-minor* for recorder and basso continuo,<sup>18</sup> where the recorder rises to eb''' (a in Example 2), and then at the sequential repetition a step higher, to f''' (a'):

Much of Telemann's recorder music looks and sounds a great deal more difficult than it actually is, owing to masterful idiomatic writing. In a C-major solo Sonata several passages occur where, because of a repeated g'' (played easily with the second finger of the left hand alone), their virtuosic appearance and sound are belied by the ease with which they can be played:<sup>19</sup>

Another important consideration of Telemann's recorder music is his choice of tonality. The alto recorder is most at home in G, C, and the flat keys. Telemann kept this in mind, for little of his recorder music is written in keys with more than one sharp. On the other hand, he frequently employed flat keys (the Larghetto movement of the last-named Sonata is in F-minor).

Telemann's practice is particularly revealing when compared with that of Bach, who in one of his infrequent uses of recorder (apart from several cantatas), in the fourth Brandenburg Concerto, cast the work in G-major, but modulated as far afield as F#-major with its concomitant fingering difficulties. In this concerto the first movement's initial theme, played by the second recorder, requires awkward finger shifts, especially between d'' and g'''. Had this piece been written one step lower, in F, the figuration would have been far more comfortable for the recorder player.

Ex. 4  
Allegro

(If written in F)

In measures 165-167 of the same movement, a descending sequential pattern poses taxing performance problems, again easily resolved by the downward transposition of a step:

Ex. 5 Allegro

If written in F

When this paper was read at the meeting of the American Musicological Society (April, 1965) it was suggested by a member that Bach had intended the use of recorders in G, which would, of course alleviate many of the awkward fingerings. I think this unlikely, since the second recorder part calls for low  $f'$  and  $f\sharp'$ , both notes not possible on a G-recorder. Norman Carrell believes that the first part (which does not employ the two low notes) is intended for recorder in G, and the second for recorder in F.<sup>20</sup> This, too, seems unlikely. In the first place, G and F recorders have slightly different *timbres*, and I should think that equality of tone color would have been foremost in the composer's mind. But a still stronger argument lies in the fact that, while the first recorder exploits the entire range of a recorder in F (through  $g''''$ ), the second recorder part neglects the top note  $a''''$  of a G-recorder. I believe that Bach intended the work to be performed on two equal recorders, in F.

One cannot help thinking that Bach concerned himself more here with idiomatic writing for the violin, at its best in sharp keys, than he did with the recorders. It is significant to recall that the Brandenburg Concerti, written in Coethen, were dedicated in 1721, two years before Bach removed to Leipzig. In 1729, six years after arriving in Leipzig, he became conductor of the Collegium Musicum which Telemann had founded in 1704. One may assume Telemann's ensemble to have a strong tradition of recorder music, judging from his recorder compositions dating from this period. In any case, Bach recast the fourth Brandenburg Concerto in 1729, substituting harpsichord for the solo violin but retaining the two recorders (BWV 1057). Was Bach made aware, coming as he must have into closer contact with Telemann's recorder music, of the instrument's idiomatic peculiarities? For whatever reason, the later setting is in F-major and presents fewer technical difficulties as a result of its transposition.

I do not mean to suggest that the principal difference between Bach's and Telemann's recorder writing is simply that Bach's music is difficult, while that of Telemann is easily within the reach of the amateur recorder player, for such is not the case. I mean, rather, that Bach did not compose as idiomatically for the instrument, either because of unfamiliarity with, or an equally relative lack of interest in, the recorder. Or it may be that the dictates of his formal musical design superseded those of idiomatic style. Perhaps Arthur Hutchings only slightly overstates when he says "Bach inclined to write what looks well on paper but sounds congested."<sup>21</sup> Certainly there are moments in Bach where because of contrapuntal or harmonic reasons, instruments or groups of instruments (or voices, for that matter) find themselves in their most extreme high or low registers. Or, on the other hand the texture may be nearly too thick for the ear to comprehend: the Gloria of the Magnificat in D comes immediately to mind.

Some of Telemann's recorder compositions are among the most challenging in the repertoire, principally the solo sonatas and concerti. The Concerto in F-major for alto recorder, strings and continuo appears to be as difficult as any recorder music in history.<sup>22</sup> In terms of range, it employs every note, with the exception of certain chromatics, from  $f'$ , the lowest note in the instrument's range through  $c''''$ , which is apparently the only instance of this note in the recorder literature.<sup>23</sup> The recorder tessitura is kept high, enabling the soloist to be heard over the string orchestra. For example, the recorder's opening statement, at measure 5, begins on  $c'''$ , and for the most part remains well above the staff.



In the Allegro movement a passage occurs which is a bit taxing to all but the most skilled performer. The difficulty arises from a series of brief modulations through flat keys. Even here, the passage is less difficult than one might think.



In the Adagio which follows, the progression  $g^{#''}$ ,  $a'''$  is demanded. This pattern, ungainly as it appears, can be played handily by employing the following fingering pattern:

Ex. 8  
Adagio

|    |    |    |
|----|----|----|
| ●  | ●  | ○  |
| ●  | ○  | ●  |
| ●● | ●● | ●○ |
| ●  | ○  | ○  |
| ○  | ○  | ○  |
| ○  | ●○ | ○  |

The most intimate knowledge of the recorder was required to write such a seemingly awkward, yet practicable, passage, particularly so in an Adagio movement where every note is exposed. Telemann's choice of key, F-major for all the movements except the Adagio, which is in D-minor, may be cited as additional evidence of idiomatic concession.

After examining Telemann's works one can only conclude that the composer paid too much attention to details of instrumental technique and not enough to matters of overall form; he possibly has not "seen the forest for the trees." We have Telemann's own words, quoted above, on this point. But more than that we have his music. Among its several distinctions may be included the suggestion that it represents the finest in the recorder's literature.

## REFERENCES

- 1 This article is a revision of a paper read at the 1965 Joint Meeting of the California chapters of the American Musicological Society at Palo Alto, California.
- 2 Manfred Bukofzer, *Music in the Baroque Era* (New York, 1947), p. 265.
- 3 A. Maczewsky, Article "Telemann," *Grove's Dictionary of Music and Musicians* (Fifth edition, 1954), VIII, p. 370.
- 4 J. J. Quantz, *Versuch* (Berlin, 1752 and Breslau, 1789), pp. 293-294.
- 5 After the translation by O. Strunk, *Source Readings in Music History* (New York, 1950), p. 583.
- 6 Edward T. Cone, "Analysis Today," *Problems of Modern Music: The Princeton Seminar in Advanced Musical Studies*, ed. by P. H. Lang (New York, 1962), p. 36.
- 7 P. H. Lang, *Music in Western Civilization* (New York, 1941), p. 513.
- 8 M. Seiffert, "Telemann's 'Musique de table' als Quelle für Haendel." *Bulletin de la Société Union Musicologique* (1924).
- 9 K. Ottzahn, *Telemann als Opernkomponist* (Berlin, 1902).
- 10 K. Schaefer-Schmuck, *Telemann als Klavierkomponist* (Leipzig, 1934).
- 11 H. Graeser, *Telemanns Instrumental-Kammermusik* (Kassel, 1942).
- 12 W. Menke, *Das Vokalwerk G. P. Telemanns* (Kassel, 1942).
- 13 Martin Ruhnke, "Telemann," *Die Musik in Geschichte und Gegenwart*, XIII, cols. 175-211.
- 14 For a primary bibliography of the recorder works, see H. Alker, *Blockflöten-Bibliographie* (Vienna, 1960).
- 15 G. P. Telemann, *Autobiography*, in J. Mattheson, *Grundlage einer Ehren-Pforte...* Hamburg, 1740, edited by Max Scheider (Berlin, 1910), p. 355.
- 16 *Ibid.*, p. 357.
- 17 Edited by W. Woehl in Edition Peters 4560.
- 18 Edited by W. Woehl in Edition Peters 4551.
- 19 *Ibid.*
- 20 Norman Carrell, *Bach's Brandenburg Concertos* (London, 1963), pp. 85, 86.
- 21 Arthur Hutchings, *The Baroque Concerto* (New York, 1961), p. 232.
- 22 Edited by M. Ruetz, in *Hortus Musicus* 130.
- 23 A. Rowland-Jones, *Recorder Technique* (London, 1959), p. 96.



# THE CHALUMEAU AND ITS MUSIC

By ANGELA MARIA OWEN

The chalumeau has long ago disappeared into the shrouds of history; very few specimens have survived, and its true nature and use have been forgotten so completely that it is referred to in dictionaries and history books merely as the ancestor of the clarinet.

Frequently, due to similarities in phonetic sound, the chalumeau is said to be the French terminology for the German Schalmey<sup>1</sup> or the English Shawm<sup>2</sup>. All three names derive from the Latin "calamellus," a medieval diminutive of "calamus" meaning reed or cane. It simply indicated a pipe: in the case of the chalumeau a tube of cylindrical bore with a single reed affixed to a mouthpiece; in the case of the shawm a tube of conoidal bore with a double reed; and the Schalmey was merely a descant shawm<sup>3</sup>.

The difference in bore and mouthpiece is important, as is the difference in tone production: the chalumeau is played by placing the whole mouthpiece into the mouth with the reed facing forward — quite different from the modern clarinet<sup>4</sup>—; the shawm, on the other hand, is handled like a modern oboe.

The best description of a chalumeau from a time when it was still in use can be found in J. G. Walther's *Musikalisches Lexikon* of 1732:

... ein kleines Blass-Instrument, so sieben Löcher hat, und vom f' biss ins a'' gehet; also genennet Ferner ein kleines aus Buchsbaum verfertigtes Blass-Instrument, so sieben Löcher oben bey dem Ansatz, zwey messingene Klappen, auch bey der untern noch ein à partes Loch hat, und vom f' biss ins a'' und b'', auch wohl biss ins h'' und c''' gehet.<sup>5</sup>

... a small woodwind instrument that has seven holes and a range from f' to a''; also the name for a little wind instrument made from boxwood that has seven holes, two brass keys up near the mouthpiece, and an additional *a partes* hole near the bottom; it has a range of from f' to a'' and bb'', possibly also to b'' and c'''.

Actually, this description is of two instruments, and a 19th-century reproduction of the first primitive form can be seen today in the Boston Museum of Fine Arts; a specimen of the two-keyed version used to be in the Bavarian National Museum in Munich; and a similar instrument was also described in the *Encyclopedie* by Diderot and D'Alembert<sup>6</sup>. It was this latter type of chalumeau which eventually developed into the clarinet.

Music written for the chalumeau indicates that there must have been a family of instruments ranging from

descant to bass, yet the range most frequently encountered corresponds to the one given by Walther for the two-keyed instrument. The reproduction in the Boston Museum, which the author was permitted to examine and play, produced sounds roughly from d' to e''. Since the bore and the mouthpiece had not been properly finished — and for lack of an authentic chalumeau reed an adapted #2 clarinet reed was used — there was difficulty in producing true pitch. A modern copy, made by the Museum after the measurements of this instrument and using a properly cut reed, does produce true pitches from c' to e''. This 19th-century chalumeau measures 9¾ inches in overall length and has a 13mm bore. Of the seven holes the lowest is a double hole that permitted the use of either left or right hand on the lower half of the instrument; whichever hole was not required was stopped up with wax. In back and directly opposite the first finger hole is a thumb hole<sup>7</sup>. The sound produced is very loud and rasping and explains why the instrument was known in England as "mock trumpet."<sup>8</sup>

The chalumeau was used primarily in conjunction with other woodwinds or against strings. Gluck, Handel, Fux, and Keiser used it in their operas, Johann Ludwig Bach and Vivaldi in choral works and instrumental compositions. In the *Catalogue* of Etienne Roger, published in Amsterdam in 1704, we find the following listings:

Livres de pièces pour les Flûtes, les Hautbois, le Chalumeau et pour les Violons à la Française à 2, 3, et e parties.

Fanfares pour les Chalumeaux et les Trompettes, propres aussi à jouer sur les flûtes, violons et hautbois, a 2 et 3 parties composees par Jacques Philippe Dreux.<sup>9</sup>

The 1716 *Catalogue* offers:<sup>10</sup>

Airs for 2 Chalumeaux, 2 Trumpets, 2 Clarinets, with Huntinghorn or 2 Oboes, Book I & II.

Airs for 2 Clarinets or Chalumeaux composed by M. Dreux.

Unlike later compositions, where it is doubtful whether chalumeau or early clarinet are intended, the differentiation between the two instruments in the 1716 listing makes it clear that they were not only two distinctly different instruments, but also that they were in simultaneous use.

The Herzog August Bibliothek in Wolfenbüttel, Germany, owns a copy of the Dreux *Fanfares*, together with another work by this composer entitled *Fanfares*

pour les Chalumeaux, les Doubles Flutes, et les Trompettes, propres aussi a jouer sur les Flutes, Violons et Hautbois. The pieces in these volumes are not all fanfares, but bear such titles as Air, Marche, Rondeau, Menuet, Gigue, La Chasse, Canon, etc. They are all scored for two instruments with the exception of one Air for three. The range is always  $g'$  to  $g''$ , the key C-major. Unless canonic treatment demands otherwise, the rhythm is the same in both parts which move mainly in parallel thirds, fourths, and fifths. Melodically the compositions lack imagination, and the overall primitive character points to the use of instruments of rather limited possibilities.

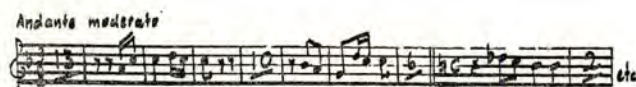
*Air 1 from Fanfares.*

Ex. 1



The part assigned to the chalumeaux in the 1762 Viennese version of Gluck's *Orfeo* is very small and simple. The instruments are used with a second, off-stage orchestra, which serves as an echo in the accompaniment to the aria "Chiamo il meo ben così" in Act I. The key is F-major, and the range  $f'$  to  $eb''$ . The chalumeaux have no independence but double the first violins throughout.

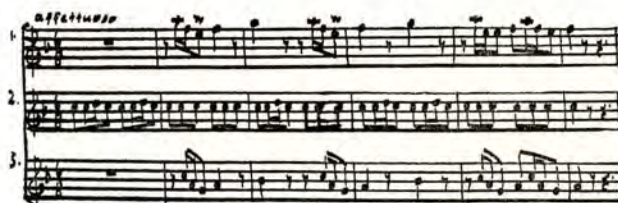
Ex. 2



In the 1710 version of *Croesus* Keiser demands a fair amount of ability from his chalumeaux, even though they double the strings. The aria "Meiner Seele, Lust und Wonne" was originally scored for three oboes, but later the indication "3 Hautbois" was crossed out and replaced with "Chalumeau e Violino sordino 1, Chalumeau e Violino sordino 2, Chalumeau e Violino sordino 3." The aria stood in F-major, but a 1730 revision transposed it into A-major and also changed vocal and instrumental lines considerably. The original range of the three chalumeaux was  $b'$  to  $a''$ ,  $g'$  to  $d''$ , and  $d'$  to  $c''$ . In the A-major version this was changed to  $e'-g\#\#\prime\prime$ ,  $d\#\prime-c\#\prime\prime$ , and  $b-a'$ .

*Opening measures to the 1710 and 1730 versions.*

Ex. 3



Ex. 4



Handel writes very elaborate and often quite independent parts for two chalumeaux in his *Riccardo*, completed in 1727. The original score calls for 2 chalumeaux, 2 violins, viola and continuo as accompaniment of the F-major aria "Quando ne vedo la cara madre." In later editions oboes are substituted for the chalumeaux. In all tutti sections the chalumeaux and violins double; in obbligato passages the two chalumeaux are either in unison or in thirds. Both parts have a range from  $f'$  to  $c''$ , which seems to call for instruments of the construction described by Walther.

Ex. 5



One of the most elaborate parts for solo chalumeau this author has seen was written by Johann Ludwig Bach in his *Cantata bey der Zurückkunft Ihro Hochfürstl. Durchl. Herre Herzog Anton Ullrich aus Wien in dero Hochfürstl. Residenz Meiningen* of 1728. He scores a soprano aria for chalumeau, 2 oboes, and bassoon; the chalumeau is treated as a true solo obbligato instrument, while the oboes add harmonic background to its virtuoso passages. The range is  $f'$  to  $bb''$ , the key  $Bb$ -major with frequent modulations to G-minor and F-major.

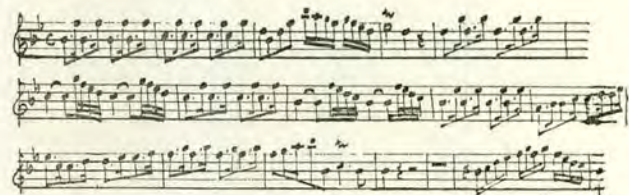


## Ex. 6



Among the works of Vivaldi we find several parts scored for an instrument called *Salmoè*, using either the treble or the bass clef. *Salmoè* might easily be a derivative of *scialmò*, the Italian term for the chalumeau, in which case this music would represent the only Italian contribution known to be written especially for this instrument.<sup>11</sup> The most interesting and demanding part for *salmoè* is found in the oratorio *Juditha Triumphans* where a soprano instrument is required for an obbligato to the Alto aria "Veri veri me sequere."

## Ex. 7



Other accompanying instruments are violino primo, viola, and keyboard. The *salmoè* has a range of a' to bb''; the key is Bb-major with modulations to F-major and D-minor. In character the *salmoè* part bears great similarity to that of the chalumeau in the J. L. Bach cantata.

In two of Vivaldi's concerti the *salmoè* is called for: *Concerto in Do maggiore per 2 Flauti, Oboe, Salmoè, 2 Trombe, Violino, 2 Viole, Archi e 2 Cembali* and the *Concerto funèbre in Si<sup>b</sup> maggiore con hautbois sordini e salmoè — e viole all' Inglese — tutti li violini e violette sordini — no però il violino principale*.

In both cases the *salmoè* parts were originally written in the bass clef; in the modern edition English Horn, using treble clef, has been substituted. The structure of the two parts seems to call for an upward octave transposition, in which case the range would indicate the use of a tenor instrument (g to c'' and f to bb' respectively). Unlike the *salmoè* lines in *Juditha*, the ones in the two concerti show little independence, either doubling other instruments or serving as harmonic fill-ins. The most frequent doubling is an octave below; the non-melodic treatment consists either of parallel movement in 6ths or 10ths with another instrument or of repeated eight-note pattern.

## Ex. 8

*Concerto in Do maggiore; (transposed to concert pitch).*



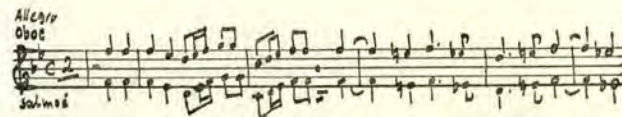
*Concerto funèbre; (transposed to concert pitch).*

## Ex. 9



*Concerto funèbre; (transposed to concert pitch).*

## Ex. 10



There are other references to works of the seventeenth and eighteenth century using the chalumeau which were, unfortunately, not available for study: Ariosti's opera *Marte Placato*, which is said to employ both bass and descant chalumeau, and Giuseppe Bonno's oratorio *Eleazare*. However, the total amount of known music for this instrument is so small that it gives the impression that the chalumeau was never very popular, and that its use and treatment were never standardized as were those of other contemporary woodwinds.

## REFERENCES

1. Pincherle, Marc. *Vivaldi*. W. W. Norton, New York, 1957. p. 126.
2. *Harvard Dictionary of Music*. Harvard University Press, Cambridge, 1958. p. 128.
3. cf. Praetorius, Michael. "Tabella Universalis" in *De Organographia*. Wolfenbüttel, 1619 (vol. 2 of *Syntagma Musicum*).
4. Galpin Society Journal VI.
5. This description is quoted *verbatim* in *Kurzgefasstes Musikalisches Lexikon* by Joh. Christoph & Joh. David Stössel, Chemnitz, 1737.
6. volume "Lutherie," Paris, 1767.
7. A similar instrument, made of cane, with an 8¼ inch length and 15mm bore, producing a range from g' to g'', was described by Charles R. Day in *A Descriptive Catalogue of the Musical Instruments Exhibited at the Royal Military Exhibit*, London, 1890.
8. Baines, Anthony. *Woodwind Instruments and their History*. W. W. Norton, New York, 1957. p. 296.
9. Dreux is mentioned in Walther's *Lexikon* as the composer of the works listed in the *Catalogues*, and as being deceased.
10. cf. Pincherle, *op. cit.*
11. There is still much disagreement among musicologists as to the origin and true meaning of the term *salmoè*, and the above viewpoint is not necessarily the only acceptable one.

# EARLY AMERICAN SPIRITUALS

## (A Commentary on ARS Edition No. 10)

BY SIDNEY ROBERTSON COWELL

This group of early American spirituals comes from a tradition that was already old by American colonial days. Music of this general style, but secular in its practice and often purely instrumental, was popular in England at a time when families and friends made music at home with viols, recorders, and voices in any convenient combination. Some of the tunes had their roots well planted in the ballad-singing tradition long before they were adapted by the best-known composers for popular stage use in the 17th and 18th centuries. Other tunes were written at that time; their composers are known. It was this body of popular melody that the various dissenting groups in England and Wales adapted to religious use, just as Luther had used popular tunes for his chorales on the theory that there was no sense in letting the Devil (who inspired sinners to sing love songs and play dance music) have all the good tunes.

After the tunes and texts had travelled to America (separately or together) in the course of the 18th-century religious revival known as the Great Awakening, the harmonic settings were added, in the last half of the 18th and the first half of the 19th century, by a group of "primitive" American composers. These men were not the initiators of a new style but rather the inheritors of an old one much reduced by travel and hardship. As they developed and circulated this religious music, however, it became a part of the lives of hundreds of thousands of members of the innumerable dissident religious groups who adopted it.

These songs were never, even in their beginnings, the property of any one sect for very long, and beginning in New England about 1770, they became the basis for non-sectarian musical instruction in the singing schools. Itinerant singing-masters conducted sessions daily for two weeks or so, usually during the farmers' slack period in late summer just before the bustle of harvest time; the meetings were held at first in taverns, but eventually the singing schools were allowed the use of various churches. The singing masters were often self-taught devotees of music who combined their sight-singing classes with the trade of blacksmith, tanner, glassblower and so on; they also compiled, arranged, and published their own music in books of a characteristic shape, known as "longways," "longboys," or "end-openers." The 3-part settings, with the melody in the middle or tenor voice and a counter-melody running descant-fashion above it, and with the simplest possible bass below, retained some elements of the earliest pe-

riod of part-writing in England. Although in their secular forms (which still circulate side by side with the religious ones) the melodies use a variety of rhythmic structures, once they were harmonized by the compilers of the printed collections of "white spirituals," almost everything began on a downbeat even when the first syllable of the verse was unaccented — just as in the contrapuntal church music of the Renaissance. In practice, though the published music begins with a great array of "white notes" (whole notes or halves), the singing masters, when they functioned as leaders, seem to have thought of these indispensable long initial tones as a convenience for getting started together. Such notes were called "gathering notes" and are often given far more than their written length when a song starts; thereafter, especially at repetitions, their length is often halved or quartered.

Care was taken by the old arrangers to give each voice an interesting and even lively tune; harmonically viewed, there are many direct or parallel fifths and octaves, and chords frequently lack a third. Because men and women both sang the melody and the descant (and sometimes the bass) together an octave apart, the resulting doublings gave a fine resonance and intensity to the music.

The titles are a Protestant convention for identifying the tunes and they travel with the tunes, not the texts. They often perpetuate the name of the American town where a tune was first composed or sung or was especially popular; some Biblical theme or subject for meditation may provide the title, which sticks to the tune even when the relevant text has been left behind for a new one.

William Walker's *SOUTHERN HARMONY & MUSICAL COMPANION* (1835), from which these folk hymns were taken, was one of the finest of the old "long-ways" collections of American religious music. It retained the 3-part settings and the fa-sol-la, fa-sol-la-mi sight-singing syllables that fit the tetrachords of the modal melodic system, which were already being derided in England as old-fashioned in 1636, when continental fashion was bringing the new major-minor scales into concert use. *THE SOUTHERN HARMONY* is printed in shape-notes, a device to facilitate sight-singing that seems to have first appeared in the United States in a collection of hymns printed in Philadelphia in 1798. The notes are placed on the 5-line staff, with the rhythmical indications as we are accustomed to see them, but in addition each note has a

And am I born to die! To lay this bo-dy down! And must my trem-bling spi-rit fly, In-to a world un-known!

A page from Wm. Walker's *Southern Harmony, and Musical Companion*, Spartanburg, S. C., 1847

shape — triangle, square, diamond, etc. — to mark its position in relation to the tonal center.

William Walker, who compiled *THE SOUTHERN HARMONY* and wrote many of the settings himself, was an energetic and much beloved singing master who travelled between Kentucky and South Carolina with his books. He had an alert ear for the best folk tunes and for the fine bare harmonies of the older modal music. He signed himself proudly: William Walker, A.S.H. (Author, *SOUTHERN HARMONY*), and his name is so inscribed on his tombstone.

In spite of the dramatic imagery in the texts, many of which belong to the best period of 18th-century English poetry, the actual performance of this music is never dramatically expressive in the least. The pace is practically always faster than one expects, and the metric accents are naively emphatic, so that the music, with rare exceptions, has a kind of busy trotting effect. Cadences are indicated by holding the last note, almost never by broadening the pace. The dynamics do not vary much from a general mezzo-forte, but the intensity of tone increases naturally on the high notes — a matter of tension more than volume. As in all folk music, all over the world, the rhythmic drive forward never lets up, and even in the slower pieces the swinging continuity of rhythm is all-important. In general, though the musical phrases coincide, of course, with the textual ones, players and singers should not let any phrase drop to a close, but rather use the last note to rebound afresh toward the first note of the new phrase. Even at the end of a piece, this music has no “dying fall” but stops full-throated.

Because individuals have always chosen their own parts, at will, and because the singers present vary from meeting to meeting, the songs are seldom “orchestrated” twice alike. They are sometimes sung in two parts alone: melody and descant or melody and bass. But the doubling by men and women on each part is always maintained. When instruments are used, they do not double the voices but carry their parts alone. I hope a variety of possibilities will be explored and used, since the songs are so short. Some will sound better one way, some another. Groups using this music are organized like chamber music performers and not like

an orchestra. There is always a leader, but he sings along with a tuning fork or pitch pipe, and for starting and stopping. The singers sway together slightly, so that the rhythm is an inwardly felt and physically communicated thing that does not depend on a single person for its transmission. As the music of the American folk-hymn tradition is the group expression of a severely puritanical people, a certain repression always characterizes its intensity.

II. Distress

Arranged by Sydney Robertson Cowell

So fades the lowly bloom-ing  
flow'r, frail mil-ling soul-ace of an hour. So soon our tran-  
sient con-forts fly, And pleasure on-ly blooms to die!

2. Is there no kind, no hel'ing art,  
To soothe the anguish of the heart?  
Spirit of grace, be ever nigh,  
Thy comforts are not made to die.

Reproduced by permission of the publishers,  
Associated Music Publishers, Inc., New York

There are two albums of recordings of this music, recorded from the unbroken and authentic tradition by contemporary groups in the South: “Singing from THE SACRED HARP,” in Georgia, edited for the Library of Congress by George Pullen Jackson (whose books are a mine of fascinating information about the singing-school tradition) and “Old Harp Singing” (Folkways 2356) by the Old Harp Singers of Eastern Tennessee, edited by Sidney Robertson Cowell. (Reprinted with slight revisions from the *ARS NEWS-LETTER* No. 13, June, 1953)

# FLAUTO PICCOLO'S CORNER

## Over-Ornamentation

Some cautionary remarks made by Ercole Bottrigari in his treatise, *Il Desiderio* (or Concerning the Playing Together of Various Musical Instruments) of 1594 shed light on those renaissance ornamentation manuals which present continuous and florid embellishments of the top parts of favorite motets, madrigals, and chansons. I cite the relevant passages from Carol MacClintock's translation, published in 1962 by the American Institute of Musicology:

1. The famous Nuns' ensemble of St. Vito, Ferrara is described as playing cornetti and trombones "with such grace, and with such a nice manner, and such sonorous and just intonation of the notes that even people who are esteemed excellent in the profession confess that it is incredible to anyone who does not actually see and hear it. And their passage-work is not of the kind that is chopped up, furious, and continuous, such that it spoils and distorts the principal air, which the skillful composer worked ingeniously to give to the *cantilena*; but at times and in certain places there are such light, vivacious embellishments that they enhance the music and give it the greatest spirit. . . ."

2. The Nuns' consort is contrasted with the "presumptuous audacity of performers who try to invent *passaggi*, I will not say sometimes, but almost continuously, all trying to move at the same time as if in a passage-making contest, and sometimes showing their own virtuosity so far from the counterpoint of the musical composition they have before them that they become entangled in dissonances — it is inevitable that an insupportable confusion should occur. This increases so greatly as they continue, that even those . . . who play the lowest part . . . do not remember . . . that it is the base and the foundation upon which the *cantilena* was built. And not standing firm beneath it, as the fabric requires, they go on up, they add nonsensical passages and allow themselves, because they enjoy it, to go so far as not only to pass into the Tenor part but even into that of the Contralto. . . ."

3. There is a specific reference to an author of one of the divisions manuals, Giovanni Luca Conforto: Writing about De Wert and Luzzaschi, who directed court music at Mantua and Ferrara, Bottrigari says that their singers "were highly competent, and vied with each other not only in regard to the timbre and training of their voices but also in the design of exquisite passages delivered at opportune points, but not in excess, (Giovanni Luca of Rome, who served also in Ferrara, usually erred in this respect)."

These comments support the modern view that the "total ornamentation" presented as models in late renaissance ornamentation manuals are *pedagogic* in both function and use and are not meant to be employed in toto during musical performances. In addition, Bottrigari's treatise, which is mainly concerned with the ability of various families of instruments to play in tune with one another, affords a very good witness to the fact that renaissance musicians *were* concerned with good intonation.

## Schweitzer — Friend or Foe?

A letter from John M. Thomson in this issue's *Letters to the Editor* defends Schweitzer against my label, "the Enemy." There isn't much of an argument; after all I had written that the fact that Schweitzer's book had preceded the recorder's renaissance "alone saves

him from excessively critical comment when he writes nonsense. . . ." Mr. Thomson's remarks on the current appraisal of the Doctor are so far from a defense that I can support them 100%. I'll admit that my label is overly strong, but then so is Mr. Thomson's "Pioneer."

What I find unforgivable is Schweitzer's lack of imagination in criticizing Bach for his use of an instrument that was obsolete to 19th-century standards. And how could Schweitzer have neglected Handel's use of the recorder?

## Instrumental Prestige

Dr. Wesley Oler of Washington, D. C. has sent me the following item:

Admirers of exotic instruments may have noticed a full-page color advertisement which appeared in THE NEW YORKER (Oct. 1, 1966, p. 53) and, perhaps, elsewhere. Sponsored by The Wool Bureau, Inc., it shows a male model in a handsome Society Brand suit. On his shoulder hangs a woman, supple and suppliant. Jutting into the picture is an antique silver candelabrum, exerting an air of wealth and taste. In the background is a nightlit city, contributing excitement and urbanity. Is anything more needed to make a reader identify with the man in this elegant scene? Isn't there enough prestige appeal in this ad to make the reader telephone his haberdasher and order a Society Brand wool suit? The advertisers do not think so — or, at least, they are taking no chances. To inflate the ad's appeal to the bursting point, they have included another ingredient: ancient musical instruments!

The model holds in his hand a Greek lyre (a sort of rebec) and another one lies on a table with a violin. John Cochran, the photographer, obtained the two Greek lyres from Chick Darrow Antiques, 304 East 62nd Street. Mr. Darrow says he got them from Crete and that they are about 150 years old. Curt Sachs (*Real-Lexikon*, p. 247) says that this "lyra" can be found in the Balkan peninsula and in Greece, with a pearshaped body, two semi-circular soundholes next to the bridge, and called "Cretan" when strung with three strings.

The big news for us ARS members is that Madison Avenue, when it wants to pile prestige on prestige, is now going in for ancient musical instruments. Ancient instrument buffs, you have arrived!

### *The Law's Majesty*

I was disturbed by some implications of the letter from Theodore Mix printed in the Summer issue. Mix is an important recorder music wholesale and retail dealer and a publisher of educational material. His motive in issuing the stern warning against copying is an honest and direct one. I agree that in this xerox age, we need to have ethics redefined. But I question the tactic of addressing such a hectoring statement to our readers, the very people that constitute the core of Mix's and other publisher's and dealers' clients. There will always be dishonest people who prefer to copy copyrighted materials, thereby cheating composer, editor, and publisher of their due. It is poor strategy for Mr. Mix to take a cautionary and threatening tone to all of us when a simple exposition of the problem might be more tactful and perhaps more useful.

#### **Sanitas**

G. Schirmer, Inc. follows a long-term policy of not allowing customers to try out recorders; supposedly the city's Sanitary Code is at stake. Of course, any woodwind player with a modicum of horse sense knows that instruments must and will be tried out — and so they are all over town. I looked up the Health Code recently and find that nothing in it relates *directly* to the problem. There are two sections of the code (No. 11/67 and 309) which are not reasonable to apply to the music instrument business and they are neither applied nor enforced: one prohibits people from causing or promoting the spread of disease intentionally or negligently; the other makes both seller and buyer responsible for refraining from committing acts detrimental to the public health. I believe Schirmer's tabu is completely unreasonable, and I wonder whether its policy isn't based on indifference to the recorder buyers' needs (as well as indifference to the meaning of the law). Were the firm sincere in its private sanitary beliefs, could it not provide antiseptic sprays for the mouthpieces of recorders tried out by customers and relax its absurdly rigid rule? —Joel Newman

#### **Music Festival**

### **RECORDER WORKSHOP**

RED LODGE, MONTANA  
*Gateway to Yellowstone Park*

**June 9, 10, 11, 1967**

Directed by

**Mr. Peter Ballinger**

Father B. J. Hopkins, CSsR.

for further information write

J. H. Glenn, M.D.  
2813 Orchard Drive, Billings, Montana 59102

## **SUMMER 1967 ARS SCHOOLS**

To help our readers make their Summer plans well in advance, we would like to announce the following official ARS Summer Schools:

### **GODDARD COLLEGE**

**PLAINFIELD, VERMONT.....JULY 22-29**

Our oldest ARS School is to be directed next Summer by Eric Leber. In addition to the mixed concerts program for more advanced players, the school will stress special work for beginners.

Faculty includes Martha Bixler, Arnold Grayson, Colin Sterne, Jean Hakes, & Joseph Iadone.

For a detailed brochure, available soon, write to the Secretary, Miss Terrill Schukraft, 319 West 18th Street, New York 10011.

### **TAXCO, MEXICO**

**TAXCO, MEXICO .....AUG. 7-18**

The Joint University of Americas — ARS School will meet again at the Hacienda San Francisco Cuadra. Its success last Summer was such that it will be extended over a period of 12 days this coming summer. Directed by Bernard Krainis, its staff will include Morris Newman, Eric Leber, Jean Hakes, Gene de Gerszo, and Jaime Gonzalez.

For information write to the Director of Special Programs, University of the Americas, Apartado 968, Mexico 1, D. F., Mexico.

### **UNIVERSITY OF NOTRE DAME**

**SOUTH BEND, INDIANA.....AUG. 19-24**

Our newest school located conveniently for a number of Midwestern states is to be directed by Kenneth Wollitz. Faculty includes Gloria Ramsey, Colin Sterne & Howard Vogel. For information, write to the Secretary, Mrs. Elizabeth Hatch, 1516 Hoover Avenue, South Bend, Indiana 46615.

## University of Southern California

### Idyllwild School of Music and the Arts

The RECORDER WORKSHOP at ISOMATA will be held from

**July 22 to July 28, 1967**

(with a Weekend July 22-23).

#### FACULTY:

Gloria Ramsey and Shirley Robbins, *Recorders*

Kenneth Wollitz, *wind-capped instruments and double reeds*

Shirley Marcus, *viols*

Betty Zuehlke, *Children's Program* (both Weekend and Workshop)

*Write:* Nita Finney, *Secretary*

ISOMATA, Idyllwild, California

All of the faculty are ARS-certified. Gloria Ramsey and Kenneth Wollitz are ARS Examiners. College credit given for this course. Program to include music of eight centuries, Collegium musicum, madrigal singing, and theory.

## MENDOCINO MUSIC WORKSHOP

in

### Recorder and Instruments of the Renaissance

**August 6-13, 1967**

#### Faculty

Kenneth Wollitz

Peter Ballinger

Lyle Nordstrom

Hazelle Miloradovitch

#### Classes

Double Reed Instruments and Renaissance Techniques  
Intermediate and Advanced Recorder  
Viola da Gamba, Intermediate and Advanced  
Collegium Musicum (consorts of mixed instruments)  
Madrigal Singing  
Small Group Ensembles

The workshop will be devoted primarily to music of the Renaissance, including special sessions on renaissance rhythms, ornamentation, musica ficta, and the development of musical forms.

*For Information, write*

**MRS. SUSANNE ERLKOTTER**

c/o The Mendocino Art Center  
MENDOCINO, CALIFORNIA 95460

## RECORD REVIEWS

CONCERTOS FOR RECORDERS, STRINGS AND HARPSICHORD: *Handel – Concertos in F and G; Telemann – Concerto in C; Vivaldi – Concerto in A minor.* Bernard Krainis, recorders; The London Strings, directed by Neville Marriner; John Churchill, harpsichord.

MERCURY (S) SR90443, \$5.98; (M) MG50443, \$4.98.

This disk contains some of the finest recorder playing on records, and it is highly recommended to all who find pleasure in Baroque music. Krainis displays a virtuosic technique and an unusually creative approach to ornamentation, and he has a first-class collaborator in Neville Marriner, who directs The London Strings. Marriner has a real flair for Baroque style, and I hope that he and Krainis will record again soon for MERCURY, whose stereo sound here equals today's best.

All the works on this disk are solo concertos, the plural "recorders" in the title referring to the fact that Krainis plays soprano (Dolmetsch) in the Vivaldi, soprano (Dolmetsch) in the Handel G major, and alto (von Huene) in the Telemann and Handel F major. Perhaps just for good measure, the jacket cover has a large photo of Krainis playing a multi-keyed von Huene tenor!

Neither of the Handel concertos is original as played, the F major being Walter Bergmann's (Schott) version, which combines the Op. 1, No. 11 sonata with Handel's own reworking of it as an organ concerto, Op. 4, No. 5. The G major concerto, arranged by Thurston Dart (Oxford), consists of the first two movements from Op. 3, No. 3, and ending with the fourth (next to last) movement of Op. 3, No. 2, transposed from B $\flat$  to G. This makes for a slightly weak ending for a concerto, it seems to me, although it is rather like the final allegro of the C major recorder sonata, Op. 1, No. 7. Earlier recordings of this work I have heard are with oboe, and I must say I prefer the prominent soloistic equality that the octave transposition gives to the "flauto."

After all the flurry of letters to the editor following my review of one of the Vivaldi "Flautino" concertos (THE AMERICAN RECORDER, Vol. I, No. 3, pp. 8-9), perhaps I should refrain from suggesting again that this A minor Vivaldi Concerto (Ricordi) may be for piccolo rather than recorder. (See my note on "Michel Corrette on the Piccolo and Speculations Regarding Vivaldi's 'Flautino,'" *The Galpin Society Journal*, 1964, XVII, pp. 115-116). At any rate, with a little editing and avoiding of those low notes unplayable on

the soprano, Krainis makes a real tour de force of this concerto. Whereas many confine their attempts at ornamentation to slow movements, Krainis livens up some of the passage work in the allegros too.

The performance of the Telemann C major Concerto (Moeck) is simply magnificent. Listen to the vigorous strings and wonderful pacing in the ritards — as well as Krainis' masterful solo playing! His von Huene alto is much more reedy in quality than instruments made by the other leading makers, but I think it is interesting to have more than one type of recorder sound — just as oboists and flutists, for example, differ considerably in their conception of ideal tone quality.

**BLOCKFLOETENMUSIK AUF ORIGINALINSTRUMENTEN UM 1700:** *Dieupart — Suite in G for Recorder and Continuo; Loeillet — Sonata in C minor for Recorder and Continuo; Parcham — Solo in G for Recorder and Continuo; Telemann — Fantasies in C major and A minor for Solo Recorder; Van Eyck — Pavane Lachrymae for Solo Recorder.* Franz Brüggén, recorder; Nikolaus Harnoncourt, viola da gamba; Gustav Leonhardt, harpsichord.

DAS ALTE WERK by Telefunken (S) SAWT 9482-A, \$5.79; (M) AWT 9482-A, \$5.79.

Anyone interested enough in the recorder to read this review owes it to himself to get a copy of this superb record. It is of great historical interest and musical value, and is a master lesson in recorder playing as well. For years I have thought it rather curious that for all the emphasis on historical "authenticity" today, invariably modern replicas of early instruments are used — some of which sound very different from the originals they were supposedly patterned after. On this disk we have the opportunity to hear several historical recorders — Trebles in F (altos) by Bressan, van Aardenberg, and Eichentopf, a "Fourth Flute" in B $\flat$  (one tone lower than the soprano) by Bressan, and a "Fifth Flute" (soprano in C) by Terton — all of course in *Kammerton* pitch. All these recorders are apparently in remarkably good condition today, and Brüggén's intonation is surprisingly accurate. The gamba, made by Precheisn, dates from 1670; the harpsichord is a fine-sounding copy (alas!) of a 1700 model made by M. Skowronek.

On first hearing this stereo disk, my impression was that the sound was too diffuse, almost like that in a marble or stone church. The recording was made in the Schwarzenberg Palace, Vienna, apparently in an irregularly shaped room with high ceiling. In comparison with most recordings today, this one is very "live" and will require some adjustment on the part of the listener. Thurston Dart's words are very apt: "... it is often forgotten that the average seventeenth- or eight-

On the UCLA Campus

## "RECORDER WEEKEND WITH HANS ULRICH STAEPS"

JUNE 23-25, 1967

Southern California's first opportunity to hear and work with Professor Staeps of the Conservatory of the City of Vienna, composer and teacher of international stature, member of IRS Faculty 1965 and 1966.

- A solo recital by Hans Staeps
- Rhythmic Demonstrations
- Four concentrated workshop sessions
- Group performance of Staeps music

Participants—limited to 50—work with instruments of the Orff Instrumentarium and a wide variety of Professor Staeps' own compositions.

*Write:* Department of Arts and Humanities  
University of California Extension  
Los Angeles, California 90024

or phone: (Area Code: 213) 478-9711 or 272-8911, Ext. 4861.

Presented in cooperation with the Southern California Recorder Society.

## BANFF SCHOOL OF FINE ARTS

*in the heart of the Canadian Rockies*

35th Summer — July 3rd to August 12th, 1967

RECORDER • VIOL • HARPSICHORD • WORKSHOP

August 7th to 12th

All-inclusive residential fees. Family rates.  
Classes, Consorts, Summer Festival Productions.

### STAFF

Recorder: Shirley Marcus  
Christine Mather  
Gloria Ramsey

Viol: Dr. Peggie Sampson

Harpsichord: Douglas Bodle

### OTHER COURSES

Piano, Singing & Opera, Strings, Brass  
Musical Theatre, Painting, Ballet, Drama, Writing,  
Crafts, Languages, Figure Skating.

FOR FURTHER PARTICULARS WRITE  
Banff School of Fine Arts, Banff, Canada

eenth-century music room was acoustically very different from those of the present day, and many gramophone records and broadcasts of baroque and classical chamber music are consequently far too dry. An eighteenth-century music-room contained far less furniture than a twentieth-century one, the walls of the room were often panelled or painted and the wooden floors were polished and uncarpeted. The resonance of the room was therefore high and chamber music had a lustre which was, and should be, an integral part of its texture." (*The Interpretation of Music*, London, 1954, p. 58. For a review, see THE AMERICAN RECORDER: Vol. V, No. 4, p. 20.)

The music that Brügger chose to play makes for an interesting recital and nicely demonstrates the qualities of the various instruments. Andrew Parcham's fine Solo in G (Oxford) is given a stylish performance on the van Aardenberg alto recorder, which has a lovely sweetness to its sound. This is followed by a magnificent performance on the brilliant silvery-toned Terton soprano recorder of Van Eyck's "Pavane Lachrymae." Those who own Gerrit Vellekoop's edition of *Der Flyten Lust-hof* will find the music on pages 61-63, with the additional variation on page 13 inserted before the final one. The characteristically idiomatic J. B. Loeillet Sonata in C minor, Op. 2, No. 5 (Moeck) is played by Brügger on the alto by Eichentopf, which is full-bodied in tone, somewhat reedy in quality, and with a slight edge on it.

Dieupart's excellent Suite in G was recorded previously by LaNoue Davenport (CLASSIC EDITION 1048, reviewed in Vol. II, No. 3, p. 13 of this magazine), but he used a tenor recorder, following the mistaken advice of the anonymous editor of the Moeck edition. Walther does indeed mention the tenor recorder in C in his *Musicalisches Lexicon* (1732), where he refers to it as "Taille, die Alt-Flöte," but this is not the "Fourth Flute" called for by Dieupart. The Treble recorder in F was standard in the early 18th century, and recorders pitched above it were denoted by the interval above F of their fundamental note. Thus, a "Fifth Flute" was our soprano in C. Probably not much music was composed specifically for the "Fourth Flute," but apparently they were not too uncommon, as I own one by an early 18th-century maker whose mark was "S." The Bressan "Fourth Flute" that Brügger plays has a wonderfully brilliant tone, splendid for solo playing, and Brügger's performance is truly masterful. As in the other accompanied works, he is given first-class collaboration by Leonhardt and Harnoncourt.

Concluding this fascinating recital is a performance on a rich-toned Bressan alto of the 1st and 10th of Telemann's dozen solo Fantasies, originally composed

for flute. (For a review of Brügger's recorder edition, see THE AMERICAN RECORDER: Vol. III, No. 4, pp. 11-15.) Here the live acoustics are a real asset and make the sound wonderfully full. Especially notable is Brügger's beautiful phrasing in the opening movement of Fantasie No. 10. (Readers interested in hearing these same Fantasies, plus Nos. 3, 6, 8 & 11, played on the modern flute, are referred to Rampal's fine performances on EPIC (S) BC-1299, (M) LC-3899.)

Adding considerably to the interest of this release are the photographs of the various instruments and performers, plus informative articles in English by Walter Bergmann and Edgar Hunt. Let us hope that this record will be followed by others, also using fine specimens from the workshops of such master recorder-makers as Bressan and Stanesby, and played by experts such as Brügger.

C. P. E. BACH: *Trio for Bass Recorder, Viola and Continuo in F major, Wq 163*; *Concerto for Violoncello, Strings and Continuo in A minor, Wq 170*; *Quartet for Flute, Viola, Violoncello and Fortepiano in A minor, Wq 93*. Hans-Martin Linde, bass recorder and flute; Emil Seiler, viola; Klaus Storck, violoncello; Rudolph Zartner, harpsichord and fortepiano; Chamber Music Group, Berlin, Mathieu Lange, conductor. DGG ARCHIVE PRODUCTION (S) 73251, \$5.79; (M) 3251, \$5.79.

C. P. E. Bach, the second and greatest son of the Leipzig master, was in the employ of Frederick the Great from 1740-1767, so it is hardly surprising that he wrote a number of concertos, sonatas, and trio-sonatas for the flute. Frederick was an ardent flute-player himself, and the flute was very popular as a solo instrument at the time. The recorder, on the other hand, was out of the picture so far as professional music-making went, and Alfred Wotquenne's thematic catalog of C. P. E. Bach's works lists no music for recorder with apparently one remarkable exception. Under Trios for Divers Instruments is listed (Wq 163) a "Trio a Flauto-Basso (?), Viola e Basso Ms. (Berlin, 1755)". It is in F major, and another version of the same piece in B $\flat$  exists as a "Trio a due Violini e Basso Ms. (Berlin, 1755)" (Wq 159).

"Flauto" and "Flauto traverso" seem to have been used interchangeably by C. P. E. Bach, so there is some question as to the exact nature of the "Flauto-Basso" called for here. It is clear from the article and illustration in the *Encyclopédie* (1751) of Diderot and D'Alembert that the "Basse de Flûte traversière" existed at the time, but its lowest note was apparently G. The fact that the C. P. E. Bach Trio calls for a low F, and is written in the bass clef seems to point to the bass recorder as the instrument specified. But I am



most curious as to how it came to be written! And since there are only a couple of low F's, both of which can easily be transposed an octave, this piece can be played on the modern alto flute in G, as well as the bass recorder.

The notes accompanying the record indicate that the performers used a contemporary copy of the autograph in the library of the Singakademie, Berlin. This may differ somewhat from the autograph copy in the library of the Conservatoire in Brussels, on which Hans Brandts Buys based his Schott Edition 10170, or perhaps the players indulged in some artistic liberties. At any rate, a comparison of the recording with the Schott score will reveal that in much of the first movement the bass recorder and viola exchange parts — which is effective because it avoids the recorder's weak bottom notes. The balance between instruments on this disk is excellent, and Linde gets a lovely tone from his recorder made by Rudolf Eras. This record will be a "must" for all who play bass recorders.

The Cello Concerto (1750) is a well-constructed piece with a fine slow movement, but probably the most substantial and satisfying music on the record is the fine Quartet, composed in 1788, on which Linde plays a silver Wm. S. Haynes flute.

**MASTERS OF THE HIGH BAROQUE:** *Telemann* — Trio for Recorder, Viola da Gamba and Continuo in F major; *Buxtehude* — Two Sonatas for Violin, Viola da Gamba and Continuo: E minor, Op. 1, No. 7; D major, Op. 2, No. 2; *Leclair* — Sonata for Violin, Viola and Continuo in D major, Op. 2, No. 8; *Marcello* — Sonata No. 2 in E minor for 'Cello and Continuo; *Pergolesi* — Sinfonia in F major for 'Cello and Continuo. The Collegium Musicum Saarensis: Johann-Christoph Krause, recorder; Rolf Dommisch, viola da gamba and solo cello; Ruth Ristenpart, harpsichord; Hans Bunte and Klaus Schlupp, violins; Theo Kempen, viola; Betty Hindrichs, 'cello. (Recorded in Europe by Club Français du Disque, Paris.)

**NONESUCH** (S) H-71119, \$2.50; (M) H-1119, \$2.50.

The main attraction of this disk for recorder players is the Telemann Trio (Nagel No. 131), a lightweight work which is given a sprightly performance. Apparently it is the only recording of this piece currently available, but it was included on an all-Telemann program by LaNoue Davenport and members of The Manhattan Recorder Consort several years ago on CLASSIC EDITIONS 1046. (For a review see AR, I, No. 3, pp. 13-14.) Balance between instruments is better on this new release, and it is also favored by good stereo sound.

The Telemann Trio and the two fine Buxtehude Sonatas will be of interest to readers who play gambas, and the wonderful Leclair Sonata was also written for

gamba, although for some reason a viola is used here. Leclair himself specified that the upper part could be played on violin or flute, and there is a transposed version of the music for alto recorder, gamba and continuo (Sikorski 350).

Performances on this record are all good, and the sound is excellent throughout, except for a rather edgy violin tone in parts of the second Buxtehude sonata.

**J. S. BACH:** *Six Brandenburg Concertos*, S. 1046/51. Festival Strings Lucerne, Rudolf Baumgartner.

**DGG ARCHIVE PRODUCTION** (S) 73156/7, \$11.58; (M) 3156/7, \$11.58.

I haven't heard all of the numerous recordings of the Brandenburgs now available, but my guess is that this Archive set is among the very best. If for any reason you don't own a recording of these masterworks, I would recommend this one; and even if you do, you really should treat yourself to the glorious sounds of these disks.

Soloists throughout are first rate, and include Hans-Martin Linde (on Nos. 2 & 4) and Thea von Sparr (No. 4), recorders; Aurèle Nicolet, flute; Helmut Winschermann, oboe; Adolf Scherbaum, trumpet; Rudolf Baumgartner, violin; and Ralph Kirkpatrick, harpsichord. Wolfgang Schneiderhan plays the *violino piccolo* solo in the first concerto on a violin, but this departure from authenticity (which is always a compromise at best) probably won't be noticed by any but those who play the *violino piccolo* themselves.

Recorder players will especially delight in Concerto No. 4, where their instrument sounds bright and clear and well balanced with the solo violin. In the second concerto it is slightly submerged at times, but the overall balance is excellent. Other notable solo performances are by Adolf Scherbaum, whose ringing trumpet sounds on No. 2, and Ralph Kirkpatrick, who effectively employs different couplings to achieve varied dynamic levels on the harpsichord in No. 5.

Tempo is so crucial in music-making, and here it seems just right — nicely varied, according to the requirements of the individual movements. Allegros in Concertos Nos. 3 & 6 are especially vigorous, and the finale to the latter has just the right bounce to it.

The records come in a handsome cloth-covered box and are accompanied by an informative and nicely illustrated booklet.

**BENJAMIN BRITTEN:** *Noye's Fludde*. Vocal soloists, children's chorus and orchestra, The English Chamber Orchestra, Norman Del Mar, conductor. **LONDON** (S) 25331, \$5.79; (M) 5697, \$4.79.

Britten's *Noye's Fludde*, based on one of the Chester Miracle Plays, was completed in December 1957 and first performed the following summer during the Alde-

burgh Festival in Orford Church. Since then it has been widely performed throughout the English-speaking world, and certainly for recorder players has already achieved something of the status of a classic. On this recording, made at the 14th Aldeburgh Festival, Stanley Taylor plays the alto recorder solo and the orchestra includes 22 soprano and alto recorders played by children from East Suffolk.

Britten uses his massed recorders very effectively in his musical description of the blowing wind, and gives the solo player a prominent flutter-tongue passage imitating the dove. One interesting detail of the composer's craftsmanship, probably not noticed except by those who have performed the solo part themselves, is that the second half of the dove's dance is exactly the same as the first half except it has been completely turned around. Thus the dove retraces her steps musically as well as physically in returning to Noye and the ark!

*Noyes' Fludde* must be seen and participated in (it includes three hymns sung by cast and congregation) to really be appreciated, but this fine recording does convey its unique flavor. A libretto is supplied with the disc.

J. S. BACH: *Sinfonia, BWV 1046a. Cantata Sinfonia: BWV 42, 75, 76, 152, 156, 209.* Deutsche Bachsolisten, Helmut Winschermann, conductor. Cologne Soloists Ensemble, Helmut Müller-Brühl, conductor. (A PELCA Recording. For sale in North America and United Kingdom only.)

NONESUCH (S) H-71129, \$2.50; (M) H-1129, \$2.50.

Bach wrote a number of fine instrumental introductions to various cantatas, but unfortunately most of the cantatas are performed infrequently and the instrumental pieces are rarely played separately. For those who are unaware of the old fabulous riches which lie in Bach's vast cantata output, this record can serve as a good introduction, for it includes some real gems.

Except for the Sinfonia in G from Cantata 75 for trumpet and strings, all performances are by the Deutsche Bachsolisten, whose conductor and star performer is Helmut Winschermann, a fine oboist also featured on the ARCHIVE set of Brandenburg Concertos. The only piece with recorder is the exquisite Concerto to Cantata 152, and alas, the recorder playing is the weakest of any on the whole record. Hans Jürgen Möhring, the recorder player, is a much better flutist, judging from his performance of the marvelous Sinfonia to Cantata 209, but his flute tone is too thin for my taste. The sound on this disk is generally very good, and is superb in the delightful Sinfonia to Cantata 42, which is given a very lively performance. GERMAN LITURGICAL MUSIC: *J. S. Bach, Moritz von Hessen, Johann Staden, Heinrich Isaac, Tilman*

*Susato.* Theo Altmeyer, tenor; Johannes Brennecke, organ; Rudolf Zartner, directing The RIAS Chamber Choir; Gunther Arndt, conducting The Consortium Musicum. (Recorded in Germany by ELECTROLA.) MACE (S) MCS9022, \$2.49; (M) M9022, \$2.49.

The music on this well planned, performed and recorded disk would make a beautiful Christmas eve service. The record itself would make a fine Christmas present, but the instrumental pieces are "in season" all year round, so don't wait until next Christmas to get it.

The interspersing of short instrumental movements between choral selections is very effective, especially as contrasting timbres are employed from the broad tonal palette available in the early Baroque period, including recorders, reeds, brass, and viols, as well as the many-colored organ, which plays two sections of Bach's Pastorale in F and "Süsser Vater, Herre Gott" by Isaac. Interest is also sustained by varying dynamic levels, moods, and shifts between modal and tonal writing.

If the recorder playing is not of virtuoso calibre, it is competent, and most of the other unnamed instrumentalists are much more than that. The choir is very fine and has a lovely tone quality, and the tenor soloist, who is accompanied by a mixed instrumental group, has an attractive voice.

Recorders play in five of the 23 interesting selections, including a Pavana by Moritz von Hessen, susato, an Allemainge (No. 5 in the Schott collection) by Susato, a setting of "Gelobet seist du, Jesu Christ" by Andreas Raselin (1599), a setting by Prätorius of "In dulci jubilo," and "Ein Kind geboren zu Bethlehem" by J. H. Schein.

G. F. HANDEL: *Rodelinda.* Teresa Stich-Randall, soprano; Maureen Forrester, Hilde Roessl-Majdan, & Helen Watts, altos; Alexander Young, tenor; John Boyden, bass; Martin Isepp, harpsichord; Vienna Radio Orchestra, Brian Priestman, conductor. WESTMINSTER (3-12" disks) (S) WST-320, \$14.94; (M) XWN 3320, \$14.94.

Readers whose interest in Handel was stimulated by Joel Newman's excellent survey of his use of the recorder (THE AMERICAN RECORDER, Vol. V, No. 4, pp. 4-9), will welcome this splendid recording. Recorders play in only three of the arias, but are effectively called on to help echo the king's lament on a remote countryside, imitate a gentle breeze, and express Rodelinda's grief. There is also a notable aria "Ombre, piante," in which Handel uses the transverse flute to echo Rodelinda's sighs. And the first aria in the opera will interest recorder players, as its opening subject seems to derive from the lovely Adagio in the F major Trio Sonata, Op. 2, No. 5.

Directing a performance of a Handel opera requires

a high level of scholarship and musicianship. Brian Priestman had earlier demonstrated the former in his articles on the Locillet family in both *Die Musik in Geschichte und Gegenwart*, the German music encyclopedia, and the Volume X Supplement to *Grove's Dictionary*. In this recording he shows himself to be a first-rate performing musician as well, with excellent tempos and a good sense for stylistic niceties. The opera itself is a real masterpiece, with a straight-forward plot and wonderfully expressive and dramatic music.

One problem in listening to this opera is that of becoming accustomed to hearing women's voices singing the parts originally intended for male castratos, and this difficulty would of course be more serious in producing a convincing stage version. It is easier to accept women playing the role of a boy, such as Cherubino in Mozart's "The Marriage of Figaro," but we must face the choice of using women for castrato parts or not hearing such wonderful music as "Rodelinda," since the use of a man's voice an octave lower is generally impractical for musical reasons.

In the lead role as Rodelinda is Teresa Stich-Randall, a prima donna who sings with brilliance and fire in her dramatic arias. Maureen Forrester, who takes the part of Bertarido the king (originally for a castrato), is also extremely fine, except in her final aria where she seems to have trouble keeping up to time with difficult passagework. The remainder of the cast are very able too, and the excellent orchestra and continuo harpsichord playing all contribute to a memorable performance.

This three-record set comes packaged with a complete libretto with English translation, notes on the opera's background by the Handel scholar Winton Dean, plus photographs and information about the performers. Stereo sound is excellent. One final note: the recorder part to Unolfo's aria "Un zeffiro spiro" may be found in von Winterfeld's collection "Aus Opern und Oratorien G. Fr. Händels" (Sikorski 502d).

*The Hoffnung Interplanetary Music Festival*: Royal Festival Hall, 21st and 22 November 1958. ANGEL (S) 35800, \$5.79; (M) 35800, \$4.79.

Subtitled "An extravagant evening of symphonic caricature devised by Gerard Hoffnung," this record boasts a lengthy roster of noted participants, including The Dolmetsch Ensemble. Carl, Cecile, and Nathalie Dolmetsch are joined by Joseph Saxby, Layton Ring, and Michael Walton, and further reinforced by Elizabeth Poston, organ, Felix Aprahamian, percussion, and a "Batterie" including Lionel Salter, Eric Thompson, Peter Hemmings, and Robert Ponsonby. Rather than the usual recital fare, we are treated here to "Sugar Plums," a delightful satire concocted by Elizabeth Pos-

ton from some of the more bombastic passages in Tchaikovsky's orchestral works — played on recorders, gambas, etc.! Another favorite of mine on this disk is the hilarious musicological spoof entitled "Punkt Contrapunkt." The audience at this remarkable "Festival" obviously had themselves a ball, and while some of the humor stemmed partly from visual effects, this sound recording provides many good laughs. You'll enjoy it.

—Dale Higbee

## Roses and Brickbats Again

ARS Edition No. 49. Benedetto Marcello, Sonata for Alto Recorder (or Flute) and Keyboard. Arr. by Maurice C. Whitney.

Marcello's Sonata is arranged from a violoncello sonata in G. There is no good reason why this shouldn't be done, even though there is plenty of equally good music written especially for the recorder. The keyboard realization is somewhat heavy. But it is incorrect only in the slow movement, where triplet quarter notes are mixed with duplet quarters. Oddly enough, the performer is not helped with the problem of slow-movement ornamentation; but such information has been supplied by Mr. Whitney in his discussion of this edition in *THE AMERICAN RECORDER* (Vol. VI, No. 1). The Sonata is graceful and pleasant to perform.

George Houle, in *NOTES*, December, 1966

ARS Edition No. 52. Chansons for Recorders. For Recorder Quartet (ATTB) with voice ad libitum. Ed. by Howard M. Brown.

The Chansons, edited by Howard M. Brown from two collections of music published by Pierre Attaignant in 1533, and containing works by Guyon, Lupi, Le Heurteur, and Claudin de Sermisy, are otherwise not readily available in modern editions. The collection is sensibly edited for easy reading by modern musicians and printed so that no page-turns are necessary within any piece. Enough text is included to allow singers to use the edition, and the text and translation will be helpful to instrumentalists for phrasing and tempo. The music is easy and delightful.

George Houle, in *NOTES*, December, 1966

ARS Edition No. 53. Frescobaldi, Canzona for Descant or Tenor Recorder and Continuo. Ed. and Realized by Colin Sterne.

This is a welcome addition to the tenor and continuo repertory, playable on a treble, but not to my taste on descant. The well-produced copy gives the realised keyboard part with the original solo in score, and separate cello and solo parts, the latter with editorial ornaments. A brief note gives the source, extent of editing, and interpretation of ornaments. It mentions that Frescobaldi expected organ continuo, and indeed this gives a lovely result with soft octave and

# il flauto dolce

*Recorder Music  
for Treble and Piano  
Published by  
Universal Edition,  
London  
Universal Edition, London*

|   |        |
|---|--------|
| <b>CHACONNE IN F</b><br>Henry Purcell<br>(UE 12572) .....                               | \$ .80 |
| <b>CONCERTINO</b><br>Hans Gal<br>(UE 12644) .....                                       | 2.80   |
| <b>DANCES FROM THE TIME OF<br/>LOUIS XIV</b><br>Ec. by Hans Keuning<br>(UE 12584) ..... | .55    |
| <b>PIECES BY OLD MASTERS</b><br>Ec. by Hans Keuning<br>(UE 12582) .....                 | .55    |
| <b>SONATA IN F</b><br>Giovanni Bononcini<br>(UE 12555) .....                            | .90    |
| <b>SONATA (with cello part)</b><br>Willem De Fesch<br>(UE 12602) .....                  | 1.10   |

Send for complete listing of Recorder Music

**THEODORE  
PRESSER  
COMPANY**

Sole Agent for Universal Edition

BRYN MAWR,  
PENNSYLVANIA 19010



fifth-sounding stops. The cello part is not very happily transferred to bass recorder unless the top E, F, and G sound easily, and then descant and keyboard playing up an octave gives the best effect. The realisation is idiomatic and imaginative (apart from the couple of rather obtrusive third doublings).

Musically the piece shows the development of the canzona towards sonata da chiesa rather than towards fugue, and consists of seven brief sections in contrasting tempi or metres. Their variety and range of expression do not dislocate the music but rather give it a surprising breadth.

Garth A. Kay, in *RECORDER AND MUSIC MAGAZINE*, November, 1966

ARS Edition No. 56. Hans Ulrich Staeps. Saratoga Suite for Descant, Treble, and Tenor Recorders.

This Suite was written after the 1965 International Recorder School held at Saratoga Springs, New York, and Mr. Staeps tells us that the high level of ensemble playing there prompted him to write these five pieces as an instructive entertainment, recalling his impressions of the delightful surroundings of Saratoga, and also as a challenge to demonstrate the varied possibilities open to the recorder ensemble of today. They are only moderately difficult; No. 1 is a peacefully six-eight flowing melody of infinite charm, becoming more animated towards the end, and evocative of "a delightful region." No. 2 with a particularly interesting tenor part, has an urgency which is effectively achieved by staccato playing. The third movement is descriptive of the creatures of the region, and a lulling sense pervades this section. Following this is a playfully lively piece with rather tricky timing and exuberant jollity. Finally comes a slow thoughtfully descriptive mood, recalling the charming shores of the lakes. The whole Suite captivates one immediately, and is well worth the rather stiff price, which however does include separate recorder parts.

Lily Taylor, in *RECORDER AND MUSIC MAGAZINE*, November, 1966

## **McGinnis and Marx**

*New address:*

**148 West 67th Street, New York, N. Y. 10023**

(around the corner from Lincoln Center)

**Phone: 874-6204**

New owners — former managers

**Wayne Wilkins and Bill Periard**

Moock, Pelikan, and Dolmetsch recorders

All kinds of music, complete service

# NEWS, NEWS, NEWS

Have you ever wondered what the ARS Chapters are doing in the months between their Chapter News reports in this magazine? What kind of meetings they have, what music they play, how they raise money, where they meet and what special activities they have?

At least seven chapters of the American Recorder Society print newsletters or bulletins containing this information for their members and other interested readers of the Society. In format these publications naturally vary with each chapter as do the subscription rates. Ranging from mimeographed sheets to more elaborate bulletins, they contain fascinating and interesting information about the goings-on in the chapters. The following list contains a brief description of content and availability of the bulletins which I have seen. If your chapter has a bulletin which is not described here, please write to the Editor of the magazine, enclosing a sample issue.

1. The **RECORDER REPORTER** is a newsletter published ten times a year by the Chicago Chapter. In addition to advance meeting information, the Reporter gives a report of the previous meeting and news of the various recorder activities and consorts in the city, class information, recorders for sale and news of coming concerts. This newsletter is available by sending a check for \$2.00 to Frank Sadowski, 630 North Troy, Chicago, Ill. 60612.

2. The Ann Arbor Chapter publishes a bulletin for members and others which, in addition to meeting information, contains musical news of the community. For information, write to Bruce Loughry, Jr., 2865 Whippoorwill Lane, Ann Arbor, Mich. 48103.

3. The **RECORDER GUILD NEWS** of the Metropolitan New York Chapter contains announcements of regular meetings, concert announcements, and features written by chapter members. For information, contact Fannie Volkell, 577 Grand St., New York, N. Y. 10002.

4. **RECORDER NEWS** is the chapter publication of the Southern California Recorder Society. In addition to local news, there appear other articles and letters of general interest. Contact Gloria Ramsey, 19968 Valley View Drive, Topanga, California 90290, for information.

5. The Boston Chapter publishes an interesting paper called **THE RECORDER** containing detailed information about recorder activities in the Boston area in addition to the regular Chapter News. The Recorder also contains articles and music written by chapter members. For subscription information write to Carol Smith, 1681 Beacon St., Brookline, Mass.



## RECORDER NEWS

THE SOUTHERN CALIFORNIA RECORDER SOCIETY  
 Volume 6 No. 3 A Chapter of The American Recorder Society March 1965

**FRIL** MEETING  
 Saturday, April 10<sup>TH</sup>

PLACE: San Fernando Valley Stat. College

**MUSIC (cont'd):**  
 Morley-Morris (to be distributed)  
 Conductors: Roger Morris

**BEGINNING GROUP**  
 Tudor Trios (ARS 45)  
 Conductors: Gloria Ramsey

6. The North Jersey Chapter publishes a lively bulletin under Editor Kenneth LaBarre. For information, write to him at 41 Brunswick Rd., Montclair, N. J.

7. For information about the Miami Chapter's bulletin write to Irwin Weintraub, 18821 N.W. 23rd Court, Opa Locka, Florida 33054.

—Elloyd Hanson

## HARPSICHORDS

... open up a whole new world of fascinating music and sound. It is the perfect continuo instrument for baroque and modern music. Ideal for your apartment, too.

Write for free brochure to the builders:

**SABATHIL & SON**

Dept. 16, 3911 W. 25th, Vancouver, B.C. Canada



**J. S. BACH**

Andante from Cantata No. 74 (Murray).  
SA recorders & piano .....Set RMS 1236 1.50

**WILLIAM BYRD**

Sellenger's Round (Mountney-Bergmann).  
SATB recorders .....Score & parts RMS 1196 3.50

**EDWARD MACDOWELL**

To a Wild Rose (Bonsor).  
SATB recorders .....Score & parts RMS 1238 2.50

**GREGORY MURRAY**

Petite Suite in 2 Parts.  
SAATB recorders .....Part I, score RMS 1182 1.10  
Part II, score RMS 1184 1.10

**GASTON SAUX**

Quartet in G (1965).  
SATB recorders  
Min Score .....RMS 1230 2.00  
Set .....RMS 1230 3.00

**FRANZ SCHUBERT**

14 Waltzes (Bergmann).  
SAT recorders & piano .....Score RMS 591 1.75

**ORAZIO VECCHI**

Fantasia a 4 (Newman). SAT (or A II)  
B recorders .....Score & parts RMS 1180 2.50

Collection

**MUSIC OF THE MASTERS** (Kasemets), Vol. 2.

20 Easy duets by Bach, Purcell, Rameau  
Telemann & others, 2 S recorders .....CL 1.25



*New  
Publications  
for  
Recorder  
Ensembles*



**Associated Music Publishers, Inc.**

A SUBSIDIARY OF G. SCHIRMER INC.

609 FIFTH AVENUE NEW YORK, N. Y. 10017

# MUSIC REVIEWS

WALTER BERGMANN. *Sonata for Descant Recorder and Piano*. London: Schott & Co., 1966 (RMS 1226)

This Sonata is dedicated "To Frans Brüggen in admiration," and is a work of considerable length (32 pages). Written in a relatively conservative, diatonic style, it is not strictly atonal. Even those players who are unfamiliar with contemporary music should have no difficulty with this Sonata.

The work is in three movements. The first is a *Vivace*, a lively duet between piano and recorder. The piano plays *all' unisono* (in octaves) throughout. A canon at the fifth begins at the marking, "un poco meno mosso" and continues to the direction, "stringendo." A cadenza for the recorder includes a sequential passage which, in context, sounds old-fashioned (no value judgment is intended here).

The second movement consists of a lyric Theme in D minor and six Variations. Variation I is a canon with the indication "Poco più mosso," Variation II a *Vivace* with a number of "Brahmsian" hemiolas and Variation III is a canon à 3, marked *Adagio*, in which each part enters a fourth below the preceding one. This Variation harks back to the Middle Ages, with hoquet-like staggered entrances and its completely horizontal, non-chordal character and is perhaps the most difficult part of the entire work. Variation IV is a *Vivace*, marked "A la marcia." It and the Theme are the most tonal parts of the entire Sonata. Variation V is a *Fughetta*, marked "Poco Presto." Variation VI is a fuller harmonization of a somewhat altered version of the Theme. It is likewise marked *Andante*, and, in parenthesis, "Conclusion." It will be noted that the odd-numbered Variations are all consciously contrapuntal. Also noteworthy is the occurrence, at several places, of the anti-modernistic direction "espr." (*espressivo*).

The third movement begins as an *Allegretto*, changes into a *Presto* and ends as an *Adagio* and is the liveliest of the three.

This piece abounds in interesting rhythms. Syncopations and hemiolas occur frequently. The composer has wisely made use of beams to indicate cross-rhythms and, occasionally, phrasing, after the manner of the old masters. These beams frequently cross the bar line. This is obviously not "bar line music." Yet there is a lyric quality about this Sonata, its rhythmic sophistication notwithstanding, that is quite different from the fragmented, anti-vocal "line" (?) of the post-Webern composers. The theme and sixth variation of the second movement are the most vocal in conception, but

it is proper to speak of *melodic* lines throughout the entire piece.

This Sonata conforms to the tradition of recorder writing by making extensive use of the recorder's first or lowest register and limited use of its upper registers. In view of its low tessitura, one would expect the recorder to be overwhelmed by the piano. This does not happen because of the careful treatment of the piano which allows the recorder to come through. The contrast between the rich sound of the piano and the sweet, thin sound of the soprano recorder is surprisingly effective. That this "flauto dolce" sound is clearly what the composer had in mind is shown by the predominance of the dynamic indication, "piano," in both keyboard *and* recorder part.

Except for the absence of measure numbers, the format of this edition is excellent. There are no page-turning problems for the recorderist. There are almost no typographical errors except for the following:

In the recorder part — p.2, 3rd line from bottom, m.4: The slur should extend only as far as the G; p.3, 3rd line from bottom, m.4: The last two notes should be sixteenths.

In the piano part — p.10, 3rd line from top, last measure: shouldn't there be a short trill ("inverted mordent") sign over the F#, as in line 1, m.4, same page?; p.14, line 2 m.1: a trill with termination has evidently been omitted over the G.

This Sonata breaks no new ground stylistically, nor does it display any originality in its use of the recorder, but it is unquestionably a very well-constructed piece. The composer is obviously the master of his material. He revels in polyphonic and rhythmic complexity and does not disdain older techniques. He is thoroughly familiar with both piano and recorder.

—Daniel Waitzman

GEOFFREY WINTERS. *A Suite of Numbers, for two descant recorders, optional tenor or treble recorder, glockenspiel or celesta or piano (optional)*. London: Galliard Limited. (New York: Galaxy) 1965. (Parts available)

JAMES BUTT. *September Diary, for three recorders (two descants and one treble)*. London: Galliard Limited. (New York: Galaxy) 1965. (Score only)

C. CAMPAGNE. *Dance Movements, for soprano recorder and harpsichord or piano*. Wilhelmshaven: Otto Heinrich Noetzel Verlag. (New York: Peters) 1960. (Score and Part)

JOHN GARDNER. *Little Suite in C, for treble recorder (or flute) and piano*. London: Oxford University Press. 1965. (Score and Part)

The *Suite of Numbers* by Mr. Winters is made up of six short exercises, the titles of which may give some idea of the spirit in which they are presented: "Twos and Threes," "Four Square," "Five Bells," "Six Asleep," "Seven to Heaven," and "Eightsome Reel." The range of notes used throughout is quite limited and the pieces are easy. Mixed rhythms and skillfully-placed dissonances, however, will be a challenge to the young players who are given this to play.

The *September Diary* is pleasant to play and not too demanding for intermediate players, although the tremolo groups in the third movement, involving rapid alternations of notes as far apart as a fifth, will require unusually precise fingering. Try this trio on two altos and a bass.

Campagne's *Dance Movements* are four in number (including a "Dance in Stridden Movement," a terpsichorean rarity), and they seem to grow progressively worse — but I feel this would be true even if one began at the back of the score. Two of the dances consist of rapid and monotonous 16th-note passagework, sound and fury. The suite closes with an "Exotic Dance" guaranteed to make you laugh (would you believe "weep"?). Acceptable finger exercises? Yes. High camp? Possibly. Music? No.

I have saved the best for the last. Mr. Gardner's discouragingly-titled *Little Suite in C* is a good addition to the contemporary alto-and-keyboard literature. Of medium difficulty, it is written in a basically tonal modern idiom whose harshness has already begun to seem tame to our ears. Its four movements are: Overture (with a clever canonic bit with voices only an eighth-note apart), Scherzo, Saraband, and Finale. There is rhythmic and melodic interest throughout, and it is recommended to those who agree that music does not have to be great to be good.

—Roy Miller

### MOLLENHAUER RECORDERS

Handcrafted in the tradition of more than 144 years of fine woodwinds by the Mollenhauer family.

Distributor for the U.S.A.:

WAYNE ANDERSON CO.  
545 West 111th Street  
New York, N. Y. 10025

Please write for information.

## MUSIC REVIEWED AND BRIEFLY NOTED

UDO KASEMETS. (arr.). *Music of the Masters. Vol. II, 20 Easy Duets for two Soprano Recorders adapted and arranged*. Toronto: BMI Canada Limited, 1966

This second volume of the series is considerably better than the previous one because most of the chosen material is much more suitable.

ERVIN HENNING. *A Christmas Duet for Recorders. For two sopranos, or two tenors, or alto and tenor*. Boston: Boston Music Company, 1966

A combination of "In Dulci Jubilo" with "What Child is this" — better known as Greensleeves. The title page mentions "For two Altos" which is a very misleading misprint.

CHEDEVILLE L'AINÉ. *Sonatile(s) galante(s). No. 1 (C major); No. 2 (G major); No. 3 (C minor); No. 4 (C minor); No. 5 (C major)*. Für Altblockflöte (oder Querflöte, Oboe, Violine) und Klavier (Cembalo) herausgegeben von Arthur von Arx; Generalbass ausgesetzt von Ruth Saladin (1 & 2) & Alban Röttschi (3, 4, 5). Wilhelmshaven: Noetzel Verlag (New York: C. F. Peters), 1958/63

These easy "sonatilles" are musically of no importance, but they are pleasant to play. They provide excellent material for those who are anxious to progress to solo playing but are not quite ready yet for the classical sonatas of Handel, Telemann, or Loeillet. Ornamentation will have to be improvised, for almost nothing is indicated in this edition. Which may be just as well, since it provides some challenge for the novice in this field.

SPIELBUCH FÜR SOPRANBLOCKFLOTE. *Leichte Stücke für Sopranblockflöte und Klavier*. Stuttgart-Hohenheim: Hänssler-Verlag, 1965. (Neue Musik für Blockflöte, Heft 12)

A subtitle of this collection mentions the names of the composers Helmuth Bornefeld, Martin Gumbel, Rudolf Klein, Adolf Link, and Gerhard Braun. Strangely, it does not mention the one who contributed by far the best pieces in the whole book: Hans-Martin Linde. Altogether, the edition is worth having because it combines stylistic trends which are mildly contemporary with a minimum of technical requirements. These pieces are easy enough for real beginners, yet many are musically rewarding.

WERNER HEIDER. *Katalog für einen Blockflötenspieler. Cello (Germany)*: Hermann Moeck Verlag, 1965

In English, the word "Katalog" means a list; in this case, a list of the technical potentialities of recorders, a demonstration of what they are capable of. As such, the piece may have its place and value. It is written for



sopranino, alto and bass, played by one and the same player alternately and in such a manner that the changes from one instrument to the other, even in their visual motions, are part of the composition. There are no page turns: the whole work is printed on one huge sheet which has to be unfolded. As may be expected, the style is post-Webern, and much of what I said in my recent review of Du Bois' "Pastorale" is valid here, too. The piece is extremely difficult but interesting for professionals or very ambitious amateurs.

—Erich Katz

## BOOK REVIEWS

JOHANN JOACHIM QUANTZ. *On Playing the Flute. Translated with notes and an introduction by Edward R. Reilly. New York: The Free Press, a Division of the Macmillan Company, 1966*

Around the middle of the 18th century, three fundamental books dealing with performance practices appeared in Germany: Carl Philipp Emanuel Bach's *Versuch über die wahre Art das Klavier zu spielen* (Essay on the True Art of Playing Keyboard Instruments), 1753; Leopold Mozart's *Versuch einer gründlichen Violinschule* (A Treatise on the Fundamental Principles of Violin Playing), 1756; and Johann Joachim Quantz's *Versuch einer Anweisung die Flöte traversière zu spielen* (Essay of a Method for Playing the Transverse Flute). Of these three works, the one by Quantz appeared first (in Berlin, 1752) and was the most detailed in many respects. While the other two have been available in modern English translations for some time, Quantz's book has only now been translated in a thoroughly competent and reliable manner. A free English version, undated, existed as early as the 18th century but is not mentioned in the present book.

The author of the translation, in an extensive and valuable introduction, tells the life story of Quantz who from humble beginnings managed to become one of the most brilliant musical personalities of his generation. At the Saxonian Court in Dresden and later in Berlin as the tutor and friend of Frederick II of Prussia, he was outstanding as a performer and teacher and in his time also highly regarded as a prolific composer. His *Essay on Playing the Flute* was a work of his mature years (it was published when he was 55 years old) and soon became famous. It was translated into many languages within a short time of its appearance and was often quoted and rarely criticized.

When the book appeared, the transverse flute was already in full command on the European musical scene while the recorder was on the way to oblivion. It is interesting to note that Quantz, an all-round musician and versatile player of many instruments, including

the recorder, came to specialize on the transverse flute almost by accident. In his youth he was most competent on the oboe and the trumpet but seriously studied the flute at the age of 21 when he got a chance to occupy a first chair in the "Königlich Polnische Kapelle," a 12-man chamber music group in Dresden that accompanied the king on his travels to Warsaw.

The importance of the book lies not only in what it has to say about the flute and flute playing (which takes up only a fraction of the contents) but even more in its general observations. The method, "mit verschiedenen, zur Beförderung des guten Geschmacks in der praktischen Musik dienlichen Anmerkungen begleitet" (accompanied by several remarks of service for the improvement of good taste in practical music), shows from beginning to end what an excellent musician and broadminded teacher Quantz was. There is so much material which cannot even be hinted at in this short review: every aspect of musical performance techniques and style problems is thoroughly dealt with, and more than that. To quote at random a few of the chapter titles: the Preface, "Of the Qualities Required of Those who would Dedicate themselves to Music"; "What a Beginner must Observe in his Independent Practice"; "Of Good Execution in General in Singing and Playing"; "What a Flautist must Observe if he Plays in Public Concerts"; "Of the Qualities of a Leader of an Orchestra"; "How a Musician and a Musical Composition are to be Judged." It is obvious from these examples that the full extent of music and musical life of the period was his concern, and it is equally obvious that the book is an unequalled source of information for anyone interested in 18th-century music making.

Without going into a detailed critical analysis, the long overdue translation of this work must be greeted with respect and delight. Serious recorder players in particular should not disregard it because it has the transverse flute as its featured subject. There is a wealth of material to learn from, material that applies to very instrument and to the general understanding of the music of this period. The book is rather expensive, but it is worth the price.

—Erich Katz

### HANS-MARTIN LINDE'S "Handbuch des Blockflötenspiels"

(Note: The last issue of THE AMERICAN RECORDER presented a collective review of Hans-Martin Linde's German publications and mentioned that translations would be desirable. We are happy to learn that the author of the following, more detailed review of Linde's *Handbuch des Blockflötenspiels* is presently working on a translation of this book.—E.K.)

The American recorder scene is slowly changing. More and more players are becoming aware of the fact that the instrument is to be taken seriously. To play it well or to teach it properly is just as painstaking a task

on the recorder as on other instruments. How to learn to play it well is another matter and still a difficult problem — somewhat eased by the existence of summer schools and workshops. No two-week course, though, can replace a year-round teacher-student relationship and few of us are lucky enough to be near a good teacher.

Therefore a book such as Hans-Martin Linde's *Handbuch des Blockflötenspiels* is of importance to the recorder playing community at large. Another word for handbook is "guide book," hence "Guide book for playing the Recorder." (Unfortunately it is not yet available in English but arrangements with the publishers, Schott's Soehne, Mainz, have been made.)

The "Handbuch" is divided into three main sections: The Recorder; How to play the Recorder; and Recorder Music and its Interpretation. Of particular interest in the first section is the first chapter on the "Underlying Acoustical Principles of the Recorder." Though it may not be necessary for a teacher to explain in such detail what exactly happens when one blows into the student, it is certainly very helpful to know that this information is available should one be called upon to answer more than rudimentary questions. I, for one, have never bothered to think the matter through, but reading the chapter has forced me to do so. This has helped me to simplify on my own terms instead of what somebody else has already simplified for me.

The remaining chapters in this section cover materials used in making recorders, shapes of the instruments old and new and their influence on the sound, a list of names with explanation when and where, choosing an instrument and caring for it.

Section II on "Playing the recorder" is most valuable for anyone who wants to perfect his playing and/or teach. It deals with all the aspects of recorder technique from breathing and sound production to tone, finger technique, and articulation. Here it becomes very apparent how serious a business it is to learn to play the recorder — not because Mr. Linde says so but because of what he says and the guidelines he gives. For example, in the chapter on finger technique he includes a table for silent finger movements: Parallel movement — 1st finger right up, 1st finger left up, etc., Contrary movement — 1st finger right up, 1st finger left down, etc. and Combination movements — 1st finger left and 2nd finger right up or down. Or point 6 in his rules for practicing: Don't control finger movements with the eye but with the mental picture! Point 7: Practice technical exercises by heart. Point 9: Never repeat a mistake but isolate the source of it and correct

it. All of this is, of course, not new to anyone who has studied an instrument but it is much easier for a recorder player to fall prey to bad habits because, by and large, he is only playing for his own amusement. And what strikes me as most important about this section in particular (as well as about the book in general) is that it is written by a professional whose main concern is to relate to the recorder-playing public what is involved in learning to play the instrument.

The third section is of a quite different character; it deals, on one hand, with the historical development of music as such and the role the recorder played in it from the early stages to the baroque and, on the other hand, with the interpretation of this music. The author has been very careful to weigh all the possibilities of interpretation from the question of arrangements with recorders and other instruments to questions of style such as articulation, ornamentation, tempi, etc. He supports his views liberally with quotations and references. For example "Thomas Mace (1676) describes the Courante as 'very ayrey and lively,' Praetorius, on the other hand, refers to the same dance as 'serious and ceremonious' (1619)."

Throughout we are reminded that the matter at hand is complex, the evidence often conflicting, as shown in the above quotation, and a guiding hand extremely useful. The wealth of information is confusing and unless one thoroughly studies the subject it will remain confusing. But Mr. Linde has done all the footwork for us, arranging his material so neatly that a picture of some order emerges. From this overall picture we can now go into detail if we so wish, and study Quantz, Hotteterre, or Ganassi. But even if we don't, we will think a lot harder before we tackle a Handel or Telemann Sonata after reading the "Handbuch." It is a guide book and not a method and will ease the path for those who really want to learn, be they budding professionals or serious amateurs.

—Kirsten Deaver

## **S P E R R H A K E** **HARPSICORDS**

Excellent  
Dependable  
Beautiful

Moderate in price

**ROBERT S. TAYLOR**  
8710 Garfield St.,  
Bethesda, Md. 20034



# INDEX TO THE AMERICAN RECORDER

Volumes VI-VII (1965-1966)

Compiled by Joel Newman

## AUTHORS OF ARTICLES

- Bixler, Martha — A tribute to Gertrud Bamberger VI, 4: 27
- Breed, Alexander — see Silbiger, A. and A. Breed
- Brelsford, Edmund — see Conversation at Saratoga
- Brüggen, Frans — see Conversation at Saratoga
- Davenport, LaNoue — *A Day in the Park* (Commentary on ARS Edition No. 17) VI, 3: 6
- Davidson, Martin — Paperbacks on music VI, 2: 14-15  
VII, 1: 12-13. 3: 18
- Gray Arlen — Air for the recorder VI, 1: 6-8
- Hedrick, Peter J. — Hotteterre on the recorder VII, 3: 4-8
- Higbee, Dale — The Galpin Society, its Journal, and the recorder VI, 4: 9-10
- Houle, George — Tongueing and rhythmic patterns in early music VI, 2: 4-13
- Jaeger, Winifred — *Canzonettas* by Schein, Marenzio, Gastoldi, and Haussmann (Commentary on ARS Editions Nos. 15 and 22) VI, 2: 14
- Katz, Erich — New editions from Germany VI, 4: 20, 22
- Koch, John — *Songs and Dances* (Commentary on ARS Edition No. 54) VII, 2: 2
- Linde, Hans-Martin — see Conversation at Saratoga
- Metcalf, William C. — Dolce or Traverso? The Flauto problem in Vivaldi's instrumental music VI, 3: 3-6
- Myers, Herbert W. — Three seventeenth-century English recorder tutors VII, 2: 3-6
- Newman, Joel — In remembrance, Noah Greenberg, 1919-1966 VII, 3: 3  
—— The new ARS Editions (continuation) VI, 1: 4-5  
—— Some ornaments in Renaissance ensemble music VII, 4: 10-11
- Niemeyer, Gerhart — see Conversation at Saratoga
- Owen, Angela Maria — *Four Little Fugues* (Commentary on ARS Edition No. 47) VI, 4: 3-4
- Palme, Natalie — Elna Sherman VI, 1: 19
- Reilly, Edward R. — Quantz and the recorder VII, 4: 7-9
- Rowland-Jones, A. — Scottish muses and the "Consort Lessons" VII, 4: 12-13
- Silbiger, A. and A. Breed — Notes on composing for the recorder VI, 4: 5-6
- Staeps, Hans Ulrich — see Conversation at Saratoga  
—— *Saratoga Suite* (Commentary on ARS Edition No. 56) VII, 4: 5-6
- Whitney, Maurice C. — Some performance commentary on the Marcello Sonata (ARS Edition No. 49) VI, 1: 3-4
- Wollitz, Kenneth — Introduction to Baroque ornamentation VII, 1: 4-10

## TITLES OF ARTICLES AND FEATURES

- Air for the recorder (A. Gray) VI, 1: 6-8
- ARS Editions, Commentaries on — see Davenport, Jaeger, Koch, Owen, Staeps, Whitney
- ARS Editions, Complete revised listing VII, 3: 22-23
- ARS Summer Schools VI, 1: 8-11.  
VII, 4: 2-4
- ARS Teacher Certification Program VII, 3: 8
- CONCERT NOTES VI, 1: 15-16. 2: 23-24.  
3: 15. 4: 24, 26. VII, 2: 21-22. 3: 19-20. 4: 28-29
- Conversation at Saratoga VII, 2: 7-11.  
3: 9-11
- Dolce or Traverso? The Flauto problem in Vivaldi's instrumental music (W. C. Metcalfe) VI, 3: 3-6
- FLAUTO PICCOLO'S CORNER (J. Newman) VI, 3: 7-10.  
4: 6-7. VII, 1: 11-12. 3: 12-13
- Galpin Society, its Journal, and the recorder (D. Higbee) VI, 4: 9-10
- Hotteterre on the recorder (P. J. Hedrick) VII, 3: 4-8
- Introduction to Baroque ornamentation (K. Wollitz) VII, 1: 4-10
- New ARS Editions, continued (J. Newman) VI, 1: 4-5
- New editions from Germany (E. Katz) VI, 4: 20, 22
- Notes on composing for the recorder (Silbiger and Breed) VI, 4: 5-6
- OBITUARIES
- Gertrud Bamberger VI, 4: 27
- Noah Greenberg VII, 3: 3
- Elna Sherman VI, 1: 19
- Quantz and the recorder (E. R. Reilly) VII, 4: 7-9  
VII, 4: 27
- ROSES AND BRICKBATS VI, 2: 15. 4: 8-9.
- Scottish muses and the "Consort Lessons" (A. Rowland-Jones) VII, 4: 12-13
- Some ornaments in Renaissance ensemble music (J. Newman) VII, 4: 10-11
- Three seventeenth-century English recorder tutors (H. W. Myers) VII, 2: 3-6
- Tongueing and rhythmic patterns in early music (G. Houle) VI, 2: 4-13
- CHAPTER NEWS
- Ann Arbor VII, 1: 19



# ALL OVER THE WORLD...

recorder players are ensuring regular delivery of their magazine by joining the growing list of subscribers

**NOW PUBLISHED 4 TIMES A YEAR IN FEBRUARY, MAY, AUGUST, NOVEMBER**

*this lively, illustrated magazine contains world-wide news, articles, music reviews and comment. Each issue is of interest to all players from beginner's level to professional standard. News of the Society of Recorder Players of Great Britain is regularly included.*

**SEND YOUR ORDER NOW**

ANNUAL SUBSCRIPTION \$3.00 OR 13s. 0d. BY INTERNATIONAL MONEY ORDER IN BRITISH STERLING

If payment is made by the latter method, please ensure your name and address is sent direct to the publishers as full address is not transmitted by the Post Office.

Send to: Subscription Department,

**THE RECORDER AND MUSIC MAGAZINE**  
The Rolls House Publishing Co. Ltd. Rolls House  
Brems Buildings, London E C 4, England.

|                           |  |
|---------------------------|--|
| Austin                    | VI, 1: 17. 3: 17.<br>VII, 1: 19. 3: 21 |
| Baltimore                 | VI, 3: 17. VII, 1: 19                  |
| Bethlehem                 | VII, 1: 19                             |
| Boston                    | VI, 1: 17.<br>VII, 1: 19-20            |
| Chicago                   | VI, 3: 17.<br>VII, 1: 20. 3: 21        |
| Cooperstown               | VI, 1: 17.<br>VII, 1: 20, 22           |
| Denver                    | VII, 1: 22. 3: 21                      |
| Detroit                   | VII, 3: 21                             |
| Fredericksburg            | VI, 3: 17                              |
| Garden City               | VII, 1: 22                             |
| Marin County              | VI, 1: 17. 3: 19.<br>VII, 1: 22. 3: 24 |
| Mexico City               | VII, 3: 24                             |
| Milwaukee                 | VII, 1: 22                             |
| National Capital Suburban | VI, 1: 17.<br>VII, 1: 22               |
| New Orleans — Woodvine    | VII, 3: 24                             |
| N. Y. Recorder Guild      | VI, 1: 17-18.<br>VII, 1: 23, 26        |
| North Jersey              | VI, 3: 19.<br>VII, 1: 26. 3: 24-25     |
| Phoenix                   | VI, 3: 19-20.<br>VII, 3: 25            |
| Princeton                 | VI, 3: 20.<br>VII, 1: 26. 3: 26        |
| Providence                | VII, 3: 25                             |
| St. Louis                 | VII, 1: 26                             |
| San Antonio               | VII, 1: 26. 3: 25                      |
| San Francisco             | VI, 3: 20.<br>VII, 1: 27-28. 3: 25-26  |
| Santa Barbara             | VI, 3: 20.<br>VII, 3: 27               |
| Seattle                   | VI, 1: 18. 3: 21.<br>VII, 3: 27        |
| South Bend                | VII, 1: 18-19. 3: 21<br>VII, 3: 27-28  |
| Twin Cities               | VII, 3: 28                             |
| Washington, D. C.         | VII, 1: 28                             |
| Winnipeg                  | VI, 1: 19. VII, 1: 28                  |
| Youngstown                | VI, 3: 22                              |

## BOOK REVIEWS

|   |                            |
|---|----------------------------|
| Boustead, Alan. Music to Shakespeare                    | VII, 4: 23                 |
| Brown, Howard M. Instrumental music printed before 1600 | VII, 2: 19                 |
| Bryant, E. T. Music The Consort, No. 21                 | VII, 2: 19                 |
| ——— No. 22  | VI, 4: 11<br>VII, 1: 14-15 |
| Greenberg, N. and W. L. Smoldon. The Play of Herod      | VII, 2: 17-18              |
| The Modern Musick Master (Facsimile ed.)                | VII, 2: 20                 |

## RECORD REVIEWS

- The Bird Fancyer's Delight (Telemann Society) VI, 3: 14  
 Instrumental Music of the Year 1600 (Concentus Musicus) VI, 1: 14  
 Locillet, J.-B. Solo and Trio-Sonatas VI, 3: 12, 14

## MUSIC REVIEWS

- Appleby, W. and F. Fowler, arr. Oxford books of recorder music, vol. X VI, 2: 17-18  
 Arne, Thomas. 9 Shakespeare songs VI, 4: 12  
 Arx, Arthur von, arr. Italian quartets from the 16th century VII, 3: 15-16  
 Bach, J. S. Andante from Brandenburg Concerto No. 2; Dance suite from Brandenburg Concerto No. 1 (arr.: R. Belden) VII, 3: 14-15  
 ——— Dances from orchestral Suites (arr.: Hugh Orr) VI, 1: 12-13  
 ——— Two little Bach Suites (arr.: J. D. Morsch) VI, 3: 11  
 Bartolini/Gabrieli/Gussago. Three Canzoni a 8 VI, 4: 17  
 Bicinia from Glareanus' *Dodecachordon* VII, 3: 16-17  
 Bornefeld, Helmut. Two suites VI, 4: 20  
 Brade, William. Galliarden, Cantzonen, Allemand und Corenten; Neue lustige Volten, Couranten, etc. VI, 4: 17  
 Butterley, Nigel. The white-throated warbler VII, 4: 20, 23  
 Consortium series VI, 4: 17-19  
 Couperin, F. A Couperin suite for school orch. VII, 4: 15-17  
 Dart, Thurston, ed. Suite from Royal Wind Music of King James I VI, 1: 12-13  
 Demantius, J. C. Ten fugues a 2 VI, 4: 17  
 Dolmetsch, Carl, arr. Thirty-one pieces of the 16th-18th centuries VI, 4: 12-13  
 Dorward, David, arr. Carol consort VII, 2: 14  
 Du Bois, Rob. Pastorale VII VII, 4: 18  
 Ensor, Clois, arr. Fifteen baroque pieces VI, 3: 11  
 Frescobaldi/Guami. Two Canzoni a 8 VI, 4: 17  
 Gabrieli, G. Canzona 13 a 12 VI, 4: 12-13  
 Gassenhawrlin/Reutterliedlin VI, 4: 17, 19  
 Gerboth, Walter, ed. Music of the 15th century VI, 1: 12  
 Güldne Sonne, Die VI, 4: 20, 22  
 Gümbel, Martin. Der Hirt von Crumau VI, 4: 20, 22  
 Hand, Colin, ed. Twelve unison songs VI, 4: 23  
 Handel, G. F. Music for the Royal Fireworks;  
 Water music (arr.: A. Baines) VI, 4: 16-17  
 ——— Recorder sonatas, Op. 1 with guitar continuo VII, 2: 13-14  
 ——— Three movements from *Acis & Galatea* arr.: I. M. Christelow VII, 4: 15, 17-18

*A New Mercury Publication*

## SALAMON ROSSI

INSTRUMENTAL WORKS,  
1607-1608

### Volume II: Sinfonie-Gagliarde

Five (or three) part compositions for  
Strings (or Recorders) and Basso Continuo

Edited by

FRITZ RIKKO and JOEL NEWMAN

This three-volume edition combines the contents of Rossi's first two collections (1607-1608). The four-part works have appeared as Volume 1, the quintets are now made available in Volume II, and the trio pieces are in preparation and will be published as Volume III.

The editors have prepared the score and parts in this volume for modern string ensembles and recorder consorts. It may also be performed by viol consorts, brass, woodwind, and combined groupings. Rossi indicates that most of these pieces may be performed as trios, omitting the 3rd and 4th parts. This provision makes the music possible for smaller ensembles and is particularly salutary for recorder performance.

*Sole distributor in U.S.A. and Canada*

**THEODORE PRESSER CO.**

BRYN MAWR, PA. 19010

Sinfonie, Gagliarde, Canzone, Vol. I

Score .....\$3.50  
 Complete set of parts..... 4.00  
 Recorder parts, set..... 3.00

Sinfonia, Gagliarde, Vol. II

Score .....\$3.50  
 Complete set of parts..... 3.50

- Haydn, Joseph. Flute-clock sonatas (arr.: F. Spiegel) VI, 1: 12
- Hazlerig, Sylvia. Trio VI, 3: 11
- Hillemann, Willi, ed. The Recorder quartet, vols. III, IV, V VII, 4: 15
- Hilton, John. Preludio and 5 fantasias VI, 4: 17, 19
- Jacob, Gordon, arr. Brother James' air VI, 4: 23
- Jones, Henry. Trio for young players VI, 2: 17-18
- Kasemets, Udo, arr. Eighteen popular Xmas carols VII, 2: 14
- Music of the masters VII, 2: 14
- 1 + 1. Twelve easy duets VII, 1: 16-17
- Katz, Erich, arr. Music of the baroque (Duos) VI, 3: 11
- Music of the baroque for three VI, 4: 16-17
- Music of the renaissance. Original duets VI, 2: 17
- Klein, R. R. Sonatine in C VI, 4: 20
- Klug, Ernst. Divertimento Ticinese VII, 4: 20, 22-23
- Knight, Vincent, arr. Consort pieces VII, 2: 15
- Ten trios VI, 4: 16
- Komma, K. M. Kleine Suite, after J. S. Bach's Anna Magdalena Book VI, 4: 20, 22
- Koschinsky, Fritz, arr. Bergerettes, Romances, et chansons VII, 4: 23
- Kukuck, Felicitas. Christ ist erstanden VI, 4: 20, 22
- Lasso, O. di. Three fantasias VII, 4: 24
- Lawes, William. Pavan and 2 aires VI, 4: 12-13
- Le Jeune, Claude. Fantasie voor vier instrumenten VI, 1: 12
- Linde, Hans-Martin. Capriccio VII, 4: 18-19
- Fantasien und scherzi VII, 4: 18-19
- Handbuch des Blockflötenspiels VII, 4: 14-15
- Kleine Anleitung zum Verzieren VII, 4: 14
- Kleine Uebung, Die VII, 4: 18-19
- Kunst des Blockflötenspiels, Die VII, 4: 14
- Neuzeitliche Uebungstücke VII, 4: 18-19
- Sonatine française VI, 4: 20
- Sopranblockflötenschule für Fortgeschrittene VII, 4: 14
- Linicke, J. G. Concerto in G VII, 3: 14-15
- MacIlwhain, George. Highland suite VI, 2: 16-17
- Marx, Karl. Music for quartet from Low German folksongs VII, 4: 20, 22
- McDaniels, S. V. The white tree VII, 4: 24-25
- Migot, Georges. Sonatine No. 2 VII, 4: 18-20
- Miller, E. J. Six canons VII, 1: 16
- Monteverdi, Claudio. Dreistimmige Canzonetten VII, 3: 15-16
- Moore, E. C. Classroom for recorder VII, 1: 17
- Mozart in London (arr.: F. Houtkoop) VI, 4: 23
- Mozart, W. A. March, minuet, and contredanse (arr.: F. Spiegel) VI, 2: 17
- Napier, Ronald, arr. Baroque dances and airs VI, 3: 11
- Newman, Joel, ed. Lachrimae; pavans and galliards VII, 3: 14
- Nitka, Arthur, arr. Your popular hits VII, 2: 15
- Pearson, William. Three flute tunes VI, 2: 16
- Peuerl, Paul. Forty-four dances. VI, 1: 12
- Phalèse, Pierre. Antwerp dance book; Louvain dance book VI, 4: 17
- Pleyel, I. J. Andante & Allegro (arr.: Colin Hand) VII, 2: 15
- Prowo, Pierre. Concerto a 6 in C VI, 2: 19, 21
- Purcell, Henry. Rondeau from *Abdelazar* (arr.: B. Bonsor) VI, 4: 23
- Six pieces (arr.: F. Koschinsky) VII, 4: 15-16
- Quantz, J. J. Duette VI, 4: 20, 22
- Rhaw, Georg. Bicinia gallica et latina VII, 3: 16-17
- Rodgers, Richard. *Sound of Music* (arr.: C. Miller) VII, 1: 17
- Rossi, Salamon. Sinfonie, gagliarde, canzoni, vol. I VI, 4: 13-16
- Salkeld, Robert, arr. Light classics VI, 4: 12-13
- Scacchi, Marco. Vobis datum est VII, 4: 24
- Schoch, R. and G. Bamberger. To music with the soprano recorder VI, 1: 13
- Sechszehn Etüden und Solostücke zeitgenössischen Komponisten VI, 4: 20
- Senfl, Ludwig. Liedsätze VI, 4: 20, 22
- Sherman, Elna, arr. Wessex tune book VI, 2: 17-18
- Simpson, Thomas. Taffel-Consort, 1621 VI, 4: 17
- Spielbuch für Kinder VI, 4: 20, 22
- Sproesser, Alex. Uebungsfibel für die Sopranblockflöte VII, 4: 23
- Staeps, Hans Ulrich. Choric quintet VII, 4: 20, 22
- Dialogue; Suite in A VI, 4: 20, 22
- Telemann, G. P. Trio-sonata in A minor for Alto, Oboe, and B. C. VI, 4: 20, 22
- Tomkins, Thomas. Five pavans & two galliards VI, 4: 13, 16
- Turner, Bruno, arr. Five 13th-century pieces VI, 1: 12
- Vaughan Williams, R. Fantasia on Greensleeves (arr.: A. Frank) VI, 3: 11
- Vecchi, Orazio. Fantasia a 4 VII, 3: 14
- Vivaldi, Antonio. Concerto movement (arr.: M. Kolinski) VII, 4: 15-16
- Volklieder in neuen Sätzen VI, 4: 20, 22
- Weiss, William. The soprano recorder. A beginning method VII, 2: 14
- Widmann, Erasmus. Canzoni, Intrada, & Galliard VI, 4: 17
- Winters, Leslie and Geoffrey. Read and play VII, 1: 17. 2: 14
- Wood, Thomas, arr. *Beggar's Opera*, 16 tunes VII, 4: 23
- Woollen, Russell. Sonatina VII, 4: 25

(The Index to Vols. I-V appeared in Vol. VI, No. 1.)

## CONCERT NOTES

August 14. ARS Summer School, Mendocino, Calif. Faculty Concert (Gloria Ramsey, rec, kr; Shirley Marcus, rec, treble vdg; Hazelle Miloradovitch, bass vdg; Leo Christiansen, rec, kr; Gordon Dixson, hps; Peter Ballinger, rec, kr, dulcian; Doug Perrin, zink; Kenneth Wollitz, rec, kr, gemshorn, dulcian, rackett).

1. Andrew Charlton: Mendocino Suite. 2. Hans Ulrich Staeps: 3 duos from Reihe kleiner Duette. 3. Telemann: Sonata for Alto rec, bass vdg, & b.c. 4. Telemann: Sonata in A Minor for bass vdg & b.c. 5. Josquin des Pres: Motet a 6 (transcribed by Peter Ballinger). Anon: Ein beurisches Tanz; William Brade: 3 Dances.

November 7. The New School, N. Y. New York Baroque Ensemble, Howard Vogel, dir. (Bonnie Lichter, fl; Laurence Shapiro, vln; Humbert Lucarelli, ob; H. Vogel, bn, rec; Gerald Ranck, hps).

Music by Telemann: 1. Quartet in D Minor for fl, ob, vln, & b.c. 2. Fantasias I-VI for hps. 3. Fantasia #8 in E Minor for bar. fl. 4. Trio-Sonata in A Major for ob d'amore, fl & b.c. 5. Trio-Sonata in A Minor for rec, vln & b.c. 6. Trio-Sonata in E $\flat$  Major for ob, hps concertante & b.c. 7. Concerto in A Minor for fl, ob, vln & b.c.

November 20 & 25. Carnegie Hall, N. Y. New York Chamber Orchestra, Brian Priestman, conductor. Bernard Krainis & Morris Newman, rec obbligato. Handel. Xerxes.

November 23 & 29. Carnegie Hall, N. Y. New York Chamber Orchestra, Brian Priestman, conductor. Bernard Krainis & Morris Newman, rec obbligato. Handel. Rodelinda.

December 1. Carnegie Hall, N. Y. The Suffolk Consort (Eugene Seaman, piano; Robert Capon, rec, kr; Michael Capon, rec, kr; Steven Capon, rec, kr; Peter Jacobsen, vln, vla; Robert Shaughnessy, vdg, guit; Charles Smith, hps).

1. J. B. Loeillet: Jig; Bach: French Suite #5 in G Major; Rameau: Gavotte & Variations. 2. Telemann: Sonata in C Major for alto rec, vdg & hps. 3. Pieces for 3 Recorders and 3 Krummhorns (Compère: Barises moy; Obrecht: Helas mon bien; Purcell: Catches; Von Bruck: Ein schönes Weib; Anon: Mijn Morken; De Mondejar: Villancico; Praetorius: Christe der du bist Tag und Licht; Desprez: La Bernadina). 4. Telemann: Trio-Sonata in C Minor for Alto rec, vln, vdg & hps. 5. Shaughnessy: Suite (1st N. Y. performance). 6. Holborne: 3 Dances; Dowland: 3 Dances.

December 4. Parkersburg, W. Va. New York Baroque Ensemble, Howard Vogel, dir. (Bonnie Lichter, fl; Gene Murrow, ob, rec; H. Vogel, bn, rec; Martha Bixler, hps).

1. Anon: Sonata a 4 for 2 Soprano rec, fl & b.c. 2. Telemann: Fantasia in E Minor No. 8 for fl alone. 3. Quantz: Trio-Sonata in C Major for Alto rec, fl & b.c. 4. Karl Ahrendt: Intrada for fl, ob, bn & hps. (1st performance). 5. C.P.E. Bach: Trio-Sonata in B $\flat$  Major for fl, ob & b.c. 6. H. U. Staeps: Dialogue for Alto rec & hps. 7. Vivaldi: Concerto a tre in G Minor for fl, ob & b.c.

December 6. Indiana State University. New York Baroque Ensemble. Same program as December 4th.

ABBREVIATIONS USED—rec, recorder. fl, flute. bar fl, baroque flute. ob, oboe. bn, bassoon. kr, krummhorn. lu, lute. guit, guitar. vln, violin. vdg, viol da gamba. hps, harpsichord. b.c., basso continuo.

## Bestsellers in Recorder Music

|   |        |
|---|--------|
| Bach for Unaccompanied Recorder .....                                     | \$1.00 |
| Bartok: Peasant Songs & Dances, I & II, ea. ....                          | 1.25   |
| Bornefeld: Two Suites for Alto Alone .....                                | 1.00   |
| Brade: Canzon à 5 (ed. J. Newman), ARS 32 .....                           | .60    |
| Braun: 16 Etudes for Alto by contemporary composers .....                 | 1.00   |
| DeFesch: Sonata in B $\flat$ Major, for Alto & Continuo (ed. Staeps)..... | 1.10   |
| Demantius: Polish and German Dances (4-5 part) .....                      | .75    |
| German Dances of the Early Baroque (ed. J. Newman) score & parts.....     | 3.00   |
| Giesbert: Method for Alto Recorder (studies) .....                        | 2.00   |
| Linde: Fantasien & Scherzi for Alto Alone.....                            | 1.50   |
| Loeillet: Sonata in D Minor for 2 Altos, ARS 55 (ed. Hanson) .....        | 1.50   |
| Sixteenth-Century Italian Dances (ed. J. Newman), 4-part .....            | 2.00   |
| Staeps: Reihe kleiner Duette for 2 Altos.....                             | 1.50   |
| Staeps: Saratoga Suite (SAT) ARS 56 .....                                 | 2.50   |
| Telemann: Six Duets, Vol. I & II, each.....                               | 2.50   |
| Telemann: Six Fantasies, ed. Linde.....                                   | 1.75   |
| Telemann: Trio Sonata in A Minor for Alto, Oboe, & Continuo .....         | 2.25   |

all in stock at

### PROVINCETOWN BOOKSHOP

246 Commercial Street  
Provincetown, Mass. 02657

## DOUBLE-REED INSTRUMENTS

### Made from Plastic Materials

| Instruments           | finished Price | kit Price |
|-----------------------|----------------|-----------|
| -c- Soprano Krummhorn | \$42.95        | \$32.95   |
| -f- Alto Krummhorn    | 42.95          | 32.95     |
| -c- Tenor Krummhorn   | 45.95          | 35.95     |
| -c- Tenor Kelhorn     | 34.95          | 29.95     |
| -F- Bass Kelhorn      | 39.95          | 34.95     |
| -F- Bass Kelhorn      | 39.95          | 34.95     |

\* Other sizes of Kelhorns are in preparation.

Every krummhorn and kelhorn is fitted with three extra keys to extend its range to one octave and five notes. Replacement reeds, extra mouthpieces, etc., are available for all sizes of the above instruments. Each horn is individually packed and includes a fingering chart, swab, cork-grease and parts list.

### Instruction Book

#### KRUMMHORN AND KELHORN TUTOR

by Shelley Gruskin

The comprehensive method for these instruments. 64 pages, many illustrations, two colors, .....\$4.95

## KELISCHEK WOODWINDS

386 ALLENDALE DRIVE, S. E. ATLANTA, GA. 30317

TEL.: 373-0380 AREA 404

# 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.

## AUSTIN, TEXAS

Austin Chapter members have been studying, performing and demonstrating the recorder since our last report.

In July at our Chapter meeting Eva Linfield and Natalie Morgan performed a Telemann Canon. At the August meeting Moore's Melancholy Variations was performed by Mrs. Linfield and Kit Talley. September program featured Mrs. Linfield again playing Telemann and Mozart accompanied by Harold Rutz, harpsichord. In October, members of the Intermediate Class taught by Mrs. Linfield, Lucy Burnham and Vera Aronson performed Handel, accompanied by Natalie Morgan, virginal. Throughout these months our group playing under the direction of Mrs. Linfield has been Staeps' Partita in C, Byrd's Pavan and Galliard, and Frescobaldi's Canzona.

In addition to Chapter activities, our members performed for "Eeyore's Birthday Party," in September, a UT English Department affair. Lynda Bird Johnson and Mrs. Lyndon Johnson attended and complimented the musicians.

Members of the chapter also played for a coke party for the University Newcomers Club in September and another party concert will be given at Christmas time for the wives of the English faculty employing recorder, viola da gamba, and virginal.

Demonstrations involving soprano, alto, tenor and bass, have been given for Dr. Robert Twombly's English class at UT and for Dill Elementary School of Austin. Elizabethan music was presented.

Performers involved in these affairs besides those already mentioned were Emilia Martin, Trudy Gardner, Gertrude Bacon, Anita Ehlers, Jan Bieri, Dorothy Metter and Shiela Twombly.

A Beginner's class of ten has been organized and the Intermediates are continuing their study with Mrs. Linfield.

—Natalie N. Morgan

## BALTIMORE, MARYLAND

The Baltimore Chapter's annual Christmas program was held this year on December 14th at "Heavenscent," the magnolia-filled estate of Donald and Vivian Wooden. In keeping with the Chapter's plan to integrate other instruments with the recorder in its monthly programs, the ensemble featured oboe, cello and tenor Kelhorn as well as members of the recorder family. The evening's program included "O Lux Beata," Praetorius, for three recorders and Kelhorn; Choral Prelude on "Herr Jesu Christ dich zu uns wend," J. S. Bach, for two alto recorders and cello; "Missa Brevis," Buxtehude, "Gute Nacht" from the Motet, *Jesu, meine Freude*, J. S. Bach, arranged for two alto recorders, oboe, and cello by James L. Kapplin, and a group of early Christmas carols for voice and recorders featuring guest sopranos, Jan Bishop and Druscilla Jones. The November meeting featured a critique of recorded recorder music led by Anne Tremearne. The Chapter has established a music library featuring sufficient copies of music particularly suited to group playing.

—James L. Kapplin

## BOSTON, MASSACHUSETTS

For several years the Boston Chapter has annually commis-

sioned a composition for recorders from established composers. This has resulted in additions to the recorder literature by Pinkham, Hovhannes, Van Slyck, Tucker, David Goldstein, and Russell Woollen (the recently published Trio). Last year we decided to give the next generation a chance by sponsoring a competition. The competition was restricted to music students and the prize was \$200. The jury consisted of three non-recorder-playing professional composers, but a preliminary jury of A.R.S. members judged the suitability for recorders of the entries. The submitted works proved disappointing both in quality and in quantity. Only two of the compositions were really worthwhile: a quartet by John Miller, which won the prize, and a trio by Jane Irving. Both works were performed at our Spring Concert and both have been submitted to the editor of the A.R.S. Editions.

The Chapter has been plagued by a problem which every large chapter has to face sooner or later. Several of the members who are professional musicians and music teachers have stated that, after for many years contributing their services for free they will no longer do so. The members will have to decide whether to meet the demands of the professionals, or to dispense with their guidance. The former would increase the already high cost of membership. Current combined national and local dues are \$8.50 for individual members. Most of the local dues go to rental of our meeting place.

At our last Spring Concert for the first time in the Chapter's history admission was charged and a professional group, the Cambridge Consort, was engaged. This fortunately had no effect on the number of members attending. Encouraged by this the Chapter sponsored a Fall Concert, again charging admission, even though this time no paid professionals were used. It was nevertheless a very successful concert featuring in addition to a recorder consort a complete krummhorn consort and a viol consort, as well as singers and a lutenist. The program ranged from Machaut to Miller and included (probably) the American premiere of Hans-Martin Linde's Capriccio for three recorders, three gambas, and drum. The program was ably directed by Eric Fiedler.

—Alexander Silbiger

## COOPERSTOWN, NEW YORK

The Cooperstown country cousins of the American Recorder Society struggle along with diminished numbers but unflagging zeal. Our village is tiny and static in population, and currently we have only a handful of local enthusiasts.

We did manage a small Open House on a Saturday afternoon in October, although I hate to mention it because some of the regulars from Syracuse, Albany and Glens Falls have been hounding us to have such an afternoon of concentrated playing and we didn't notify them. The decision to hold it was made on the spur of the moment and we didn't dare invite anyone from more than fifty miles away. We will, however, promise the ninety people on our mailing list to have one in the spring.

Our Cooperstown Recorder Consort, that plays publicly at the drop of a hat, does have its share of concerts, the next two immediate ones being Christmas programs in Cooperstown and Syracuse at which we will sing a little, play our Flemish handbells a little, and run the gamut from soprano to great bass with a krummhorn and Kelhorn thrown in. (Is it sacrilege to combine a Steinkopf krummhorn with a plastic Kelhorn?) (Does asking that question get me in trouble with George Kelischek?) Well, anyhow, Cooperstown is a long distance from Atlanta, and I am intriguingly pleased with the Kelhorn.

—Dick Weld



## DENVER, COLORADO

The Denver Chapter of ARS has continued its Thursday evening group playing and Saturday afternoon practice trios under the direction of Miss Augusta Bleys.

Several programs using two or three recorders, voice, cello, and harpsichord have been given at the invitation of civic groups. The Wells Music Company of Denver presented a program on two harpsichords, recorders, flute, and krummhorns, assisted by one of Denver's best vocalists. This event was held on Sunday afternoon, November 20, 1966, at the classic home of Mr. Orville Moore, a well-known voice teacher, and was rewardingly attended.

—Lucile Gillespie

## EAST CENTRAL FLORIDA

The East Central Florida Chapter of the American Recorder Society, newly formed in September, 1966, boasts 7 members. The Chapter meets bi-weekly for group instructions under the direction of Robert Lauer. At the Eau Gallie (Florida) Public Library on October 30, members of the Chapter gave a concert of medieval through modern music, using krummhorns, sordun, viols, recorders, and harpsichord. The program was enthusiastically received by an audience of 70 people, most of whom had never before heard of a recorder or its repertoire. Prospects for an increased membership in the coming year look good. At the present time, a beginning class of potential members is being run independently. Being centered in the Cape Kennedy area, we hope to fulfill Friedrich Von Huene's charge to put a recorder on the moon.

—Elisabeth Lauer

## HARTFORD, CONNECTICUT

The Hartford Chapter of the ARS began its fifth season on September 28th with a playing session, led by President John Kelsey, which was devoted to exploring an eight-part motet by Schutz, "Unser Herr Jesus Christus in der Nacht da Er verraten ward."

This chapter meets at the University of Hartford, where it is housed through the kindness of Hartt College of Music, and where it has acted as host group for the Annual Spring Recorder Festival co-sponsored by Hartt College and the ARS. Watch for news of the Fifth Festival, coming up May 13th and 14th, and save the date!

While it is small — its dues-paying members hovers around twenty — this chapter is very active. In addition to arranging monthly meetings, which have in the past been enlivened by such lecture-demonstrators as Martha Bixler, Isabel Schack, Michael Mennone, Friedrich Von Huene, and Eric Leber, it serves as liaison between consorts playing regularly in West Hartford, New Britain, and Manchester, and keeps in touch with the many amateurs of early music in the community. It maintains an index of music owned by members, which has been a big help in programming. Since Chapter members double on gamba, harpsichord, krummhorns, kortholtz, or sing, much material is accessible for their enjoyment.

The resources of the Hartt Music Library and audio-visual equipment available to Mr. Kelsey have made possible the use of all sorts of fascinating, illustrative material for his talks on ornamentation, such as most recently, an Ortiz ornamentation of Archadelt's "O Felice Occhi."

Meetings are always held on the last Wednesday of the month, and guests and new players will be especially welcomed to listen or take part in the Christmas music and sociability scheduled for November 30th and December 28th.

—Joy H. Van Cleef

## MARIN COUNTY, CALIFORNIA

Marin's active membership continues to climb under the restless but provocative experimentation of President Al Spalding. This year, our playing sessions are divided by instrumental voice for 45 minutes or so of practice on the lines of the music for the evening. The leader-of-the-evening prowls from group to group, correcting fingerings here, touching up intonation there. After a coffee break, all players come together for the balance of the session, filled with confidence and ready to put the music together. The result has been a substantial improvement in the quality of playing and a general agreement that this is the best plan yet.

A dues increase fattened the treasury enough to pay a small gratuity to the leader of each session, another Spalding innovation. Leadership duties are divided among our ARS-certified teachers so that no one gets rich enough to be tempted into retirement.

Activities for the year include our customary workshop with

Carl Dolmetsch and Joseph Saxby in the fall, Christmas party, annual spring weekend blow out on woody Mt. Tam, and the long-awaited spring workshop in '66 with H. U. Staeps. And sandwiched in between somewhere, the third-annual North-South meeting with our Los Angeles confreres.

—Doug Perrin

## MEXICO CITY, MEXICO

Last summer's jointly sponsored ARS-University of The Americas school at the picturesque Hacienda of San Francisco Cuadra was such a success that this year we decided to make it a two-week school. Participants will be able to sign up for either week or for both and in addition to recorder playing and madrigal singing, last summer's offerings, there may be harpsichord and gamba this year; if sufficient interest is manifested. Bernard Krainis is the director and staff will be Morris Newman, Eric Leber, Jean Hakes, Gene Gerzso and Jaime Gonzalez.

One result of last summer's school was the plan to have a Texas-Mexican reunion. Thanksgiving weekend was chosen as being convenient for our neighbors to the north and Monterrey was chosen as the site, principally because it is more or less a mid-way point. Apart from that, however, it turned out that the Instituto Tecnológico de Monterrey is interested in promoting baroque music and joined in sponsoring the workshop. Lic. José Ordoñez, head of their Cultural Diffusion Department and Prof. Ramiro Guerra, in charge of musical activities, did a magnificent job as our hosts and it looks as though this may become an annual event. Eric Leber flew down to direct the workshop and left everyone riding the crest of a high wave of enthusiasm. Participants came from San Antonio, Austin, Shreveport, La., Guajuato, Guadalajara, Monterrey itself (where we were delighted with the discovery that there were several recorder players we had not known about who could join us in the playing and keep pace with the rest) and, of course, from our own Mexico City Chapter.

Chapter activities themselves continue to move along thanks mainly to the devotion and ability of Jaime Gonzalez, our musical director. A series of concerts is being prepared by the chapter's sextet, under Jaime Gonzalez' leadership, the first of which is the December 14th concert at the Instituto Cultural Mexicano Israelí, A.C.

Most welcome in our ranks again, after two years of study in Munich, is former musical director Mario Stern.

P.S. A lot of the credit for the success of last August's school belongs to a young man named Ron Walpole. He neither plays the recorder nor sings madrigal but became interested in the projected school to the point where he offered his services as full-time secretary and administrator and carried through in a competent and selfless manner.

—H. D. Prensky, D.D.S.

## NATIONAL CAPITAL SUBURBAN

The NCSRS has continued to lead a quiet life, but quietness is not inconsistent with enjoyment. We have met at least twice a month, playing music ranging from medieval to very contemporary, and experimenting with adding various of the buzzies to the recorders, viols, and harpsichord. Members are divided on the value of the buzzies. A problem is that they drown out the sweet recorders, and also cause temporary paralysis of the cheeks and lips. One member thinks that they might well sink back into the innocuous desuetude in which they lay forgotten for so many years.

Members of the chapter have been playing frequently in a local church, both alone and accompanying the choir, and have also formed groups in the church and in a local high school.

—Katherine Keene

## NORTHEASTERN NEW YORK

The Northeastern New York Chapter of the American Recorder Society, which was organized last May as an outgrowth of an Adult Education class in the recorder, is composed of members of various levels of ability who come from many nearby areas such as Hudson Falls, Troy, Albany, Saratoga Springs and Round Lake. It is composed of fifteen or sixteen people who attend with moderate regularity. We meet in the Burnt Hills-Ballston Lake High School and usually all play together during the first portion of our meeting (we are currently working on a Buxtehude Mass in five parts); the latter portion of the meeting is devoted to sight reading sessions.

We are fortunate in having as our musical director Mr. William Carragan, who is a Professor of Physics at Hudson Valley Community College and Organist and Choir Director of the Holy Cross Church in Troy, New York. Mr. Carragan is an in-



## Music for the Recorder

### ANFOR RECORDER METHOD ..... 1.00

7 Easy Steps for Recorder Playing by Arthur Nitka. A well-planned practical method that gives immediate results. Widely used and endorsed by teachers and schools. ASL No. 11

### THE RECORDER MUSIC READER ..... .75

by Patty Grossman. The first workbook ever published for the recorder. An introduction to music reading for individual or group teaching, directed especially to the young beginner. ASL No. 13

### ONE TWO THREE PLAY ..... 1.00

American folk songs arranged by Arthur Nitka for one, two, three or more recorders. These arrangements for soprano recorders are very easy and practical. A useful book for schools, youth groups, and others. Includes optional auto-harp, guitar, piano accompaniment ad lib by Arthur Nitka. ASL No. 15

### TRADITIONAL FOLK SONGS FOR SOPRANO RECORDERS ..... 1.00

Arranged in solo, duo, and trio form with optional guitar or piano accompaniment ad lib by Arthur Nitka. ASL No. 15

### TRADITIONAL FOLK SONGS FOR ALTO RECORDER ..... 1.00

Arranged in solo, duet and trio form with optional guitar or piano accompaniment ad lib by Arthur Nitka. ASL No. 16

### MUSIC FOR THE RENAISSANCE ..... 1.25

Original duets from the 16th century arranged for C and F recorders in various combinations by Erich Katz. RCE No. 5

### MUSIC OF THE BAROQUE ..... 1.25

Adaptations of early 17th to early 18th century music for C and F recorders in various combinations by Erich Katz. RCE No. 6

### ELIZABETHAN TRIOS ..... 1.25

Transcribed from three-part madrigals and canzonettes for recorder trio by Erich Katz. RCE No. 3

### THREE CANZONI ..... 1.25

by Philippe de Monte, Jan de Maque, Agostino Soderini. Transcribed for Recorder Consort SATB (with Alternate Tenor Part instead of Bass) by Erich Katz. RCE No. 1

### TWO RICERCARI ..... 1.25

by Girolamo Frescobaldi. Transcribed for Recorder Quartet SATB by Erich Katz. RCE No. 2

### ERIK SATIE — THREE PIECES ..... 1.25

Gymnopedies No. 1 — Gymnopedies No. 2 — Danse de travers — for Alto Recorder (or Flute) with piano accompaniment. Transcribed by Erich Katz. Wonderful characteristic pieces, not too difficult.

### A VARIETY OF HITS FOR RECORDERS ..... 1.00

The first solo and ensemble recorder book to utilize popular songs. Each song (including the trios and quartettes) is arranged so that it may be played as a solo or duet. Guitar chord in symbols included. Arranged by Arthur Nitka.

### ANFOR MUSIC PUBLISHING

17 West 60th Street  
New York, N. Y. 10023

terested collector of old musical instruments and owns a 300 year old Italian harpsichord which he brings to our monthly meetings.

Several of our members are engaged in sundry other musical activities. Our president, Mrs. William Coffey is a music teacher in the Burnt Hills-Ballston Lake school district and is instructing all third graders in recorder, since it is felt that this is a valuable means of developing sight reading ability and imparting rhythmic knowledge to children.

A fifth grade recorder consort from the Burnt Hills-Ballston Lake Schools has been invited to give a demonstration concert at the Eastern Division of the Music Educators National Conference in Boston in February.

Six members of our Chapter — Mr. and Mrs. Whitney, Mr. and Mrs. DeMarsh and Mr. and Mrs. Coffey — are putting on a varied concert of Baroque and Renaissance music; included are a recorder solos, recorder solos, vocal solos with harpsichord and recorder accompaniment and madrigal singing.

Since our Chapter was only organized last May and did not meet over the summer, we feel that it is more or less in the formative stages. We have hopes of expanding both our membership and our activities in the future.

—Georgia MacFarland

## NORTHERN CALIFORNIA

The Northern California Recorder Society was organized on September 9, 1966 as a chapter of the American Recorder Society. Meetings are held on the first Friday of each month in the Bidwell Memorial Church which has ample facilities for split-level playing sessions. To date there are ten paid-up members including family groups which bring the total membership to sixteen. Attendance at our three meetings has varied from 15 to 20.

Our chapter is pretty much a formalized extension of the recorder playing of the Stewart-Matson family which has been playing at home and for Service clubs and Women's Clubs in the area for many years. Grandfather John Stewart takes care of the bass clef parts and Grandmother Nancy presides at the harpsichord; daughter Jean and husband Robert, with grandchildren Richard (15), David (13), Melissa (10), and Nancy (7) round out the family consort. Sometimes David plays the continuo part on his cello, and Richard on occasion plays his violin. Last spring the family gave demonstrations in three Chico schools in 4th, 5th, and 6th grades to stimulate interest in the recorder. This fall the family gave a program for the Chico Women's Club with the help of harpsichordist Virginia Wilson which included numbers by Bach, Purcell, Valentine, and Gerrish. The Matsons participated in the recent Dolmetsch workshop at San Rafael, and the Peter Ballinger sessions at Mendocino.

Jean (Stewart) Matson directs our playing sessions, and also edits and publishes the club bulletin, "Northern California Recorder News."

In December we will join with Davis and Marysville-Yuba City fipple-flautists in a Doug Perrin Workshop at Yuba College in Marysville.

One of our members, Archie Gobba, who is on the music staff at Chico State College, is teaching a collegium musicum on Wednesday evenings which carries one unit of college credit. Enrollment currently is 18, most of whom are college students, but includes family groups with ages varying from 12 and 14 to middle age. So far, the class is concentrating on recorders, but interest in Renaissance reeds (buzies?) is high, and Arch expects to be starting instruction on krumphorns, sackbuts, gambas and harpsichord soon. He expects the program to receive considerable impetus when the new music building is completed in about a year.

—E. G. England

## RIVERSIDE, CALIFORNIA

The Riverside Chapter includes members from the surrounding areas such as Hemet, Redlands, and San Bernadino. At holiday time our members are especially busy providing suitable accompaniments and special programs for church and club meetings. We have joined with members of the Southern California Recorder Society and Claremont to play under the direction of Carl Dolmetsch on the occasion of his recent visit to Idyllwild and the West Coast. We also plan one meeting with the Collegium Musicum of the University of California at Riverside and, on the lighter side, join forces with the guitar and folk-singing enthusiasts who abound in this territory. A.R.S. members seeking the warmer climes are earnestly invited to come to our fourth Tuesday meetings.

—Betty Zuehlke

## ROCHESTER, NEW YORK

The Rochester Recorders' first season as an A.R.S. chapter wound up with the Spring Bach 'n'All on May 13th. This concert, featuring six consorts and Victor Steinberg's "Mad Regal" Madrigal singers, was appropriately presided over by Mrs. Helen Benz, for many years a teacher here and leader of the Ricercare Recorder Workshop from which our chapter sprang. Indeed, although our city has had an "Ars Antiqua" group and is well known as a music center, the local interest in recorder playing is largely due to Mrs. Benz. Our membership therefore includes all levels of ability and experience, down to the most recent graduates of Mrs. Benz' YMCA classes, who always lead off the twice-yearly programs with creditable performances, and up to those such as John Figueras, our radio program editor, and Elizabeth Dobbs, whose *Suite for Recorders* had its world premiere at the spring concert.

This sort of membership has posed two problems. First: a meeting-place suitable for the large monthly meetings, which was obtained through the courtesy of the Third Presbyterian Church by Mrs. Myron Beal. Secondly: the arrangement of programs which would be of interest to such a varied group. Our program director, Neil Seely, managed ably, pressing his talented and versatile wife into service not only to lecture on "Music Theory for Recorder Players," but to follow this up with a short session of directed playing (directed at our worst faults, that is) after each meeting. Other evenings featured "A Survey of Music from 1200 to 1600" illustrated with recordings, "A Review of Recorder Techniques" (our famous recorders and their players) "Elizabethan and Jacobean Consort Music" (sponsored by the Collegium Musicum of the Eastman School of Music) and an evening of "just playing."

This fall has seen a new approach to programming with more emphasis on playing problems. The earlier part of each meeting is devoted to small groups led by the more experienced members through sessions on intonation, reading up an octave, articulation, and the like. The latter part of the meeting has been spent in ensemble playing.

Membership continues to grow so that eight consorts participated in our second program meeting of the year, The December

"Do." Some sixty-five people were surprised and pleased at progress made by all the groups which are beginning to use voice, percussion, and related instruments in their arrangements. Each consort looks forward to participation in the programs, as preparation for them encourages some real practice rather than perfunctory weekly playing. The chapter is fortunate in having several members with wide music backgrounds to direct the individual groups.

Overheard around the punch bowl at the close of the program: "Now, for the next spring program let's start working on . . . ." Interest runs high!

P.S. Two music teachers attending the YMCA classes last year have introduced recorders to their public school classes with great success.

—Helen S. Vishniac

## SAN ANTONIO, TEXAS

Our chapter varies in size at periodic intervals from small to "almost gone." This year we are in the latter category and when we hear the glowing reports of larger groups we are either red in the face from chagrin or green with envy.

To turn a cliché, spirit substitutes for numbers. San Antonio and its environs is rich in cultural and academic endeavor so we join with these "secular" groups to evangelize the recorder. One presentation has already been made this year to the music faculty of a nearby university and another appearance was made with a collegium musicum.

Turning back the pages of history, another member has been accepted into a sinfonetta substituting for an oboe. This satisfies the recorderist's "inner needs" and has aroused much interest in the recorder itself. This interest has been such that one full concert will be devoted to pre-Bach music and another will offer several of the Brandenburg Concertos "starring" the recorder.

Some of our group were so pleased with the summer school in Taxco, Mexico, that they returned for the seminar in Monterrey over the Thanksgiving weekend.

Incidentally, if any A.R.S. members visit San Antonio, be sure to give us a call, we are all listed in the phone book, and can arrange anything from a consort to a lesson. And to make it real easy, the scribe's phone number is OL 5-1567.

—L. M. Zaumeyer

# Superb Quality Recorders

—BY—

Alexander  
Heinrich

Herwiga

Concerto

- **ALEXANDER HEINRICH** Recorders are known and used the world over for their superb quality, tone, intonation, authentic design and German craftsmanship. Those recorders are available in two models: **ROYAL BAROQUE** and **MASTER BAROQUE**, each style being made in Soprano, Alto, Tenor and Bass.

- **HERWIGA** Recorders, another superb German line, are famous for their true intonation, easy response, and excellent craftsmanship. Herwiga Recorders are offered in two of the best selling models: Choir and

Rex. Available in Soprano, Soprano, Alto, Tenor, Bass and Contrabass.

- **CONCERTO** Recorders are the finest low-priced instruments. They are extremely popular among students and beginners. Also made in Germany of the finest selected Pearwood. Available in Soprano, Alto, Tenor and Bass.

**EXCLUSIVE U.S.A. IMPORTERS**

Write for prices and discounts.

## Worldwide Musical Instrument Company, Inc.

404 Park Avenue South, New York, New York 10016 • Telephone OR 9-3110

## RECORDERS

Kueng  
Koch  
Aura  
Dolmetsch  
Aulos  
Adler  
Corelli  
Heinrich  
Herwiga  
Sonata  
Purcell

## FRETTED INSTRUMENTS

C. F. Martin  
Goya  
Favilla  
Harmony  
Fender  
Gretsch  
Kay  
Ideal  
Giannini  
Sekova  
Kent  
Bacon  
Greco

## WOODWINDS AND BRASS

Selmer (Paris)  
Bundy  
York  
Buescher  
Buffet (Paris)  
Evette-Schaeffer  
Bach  
Holton  
Getzen

## DRUMS AND PERCUSSION

Leedy  
Gretsch  
Slingerland  
Ideal  
Jenco

## MUSIC

from all publishers

**TERMINAL MUSICAL SUPPLY, INC.**  
113 West 48th St. New York, N. Y. 10036  
(212) Circle 5-5270

*School and Quantity Inquiries Invited*

## SOUTHERN CALIFORNIA

A.R.S. members from southern California ranged far and wide with their pipes during the summer, with President Shirley Marcus and ex-President Gloria Ramsey leading the parade. In addition to serving on the faculty at I.R.S. in Saratoga Springs, these two touched down at the A.R.S. Workshop in Mendocino and gave no less than six workshops en route as they automobilized back and forth. Nearer home, U.C.L.A. played host to a June weekend at Lake Arrowhead, with Bob Clements, Gloria Ramsey and Andy Charleton as faculty and Erich Katz down from his eyrie in Santa Barbara for a very cogent lecture on contemporary recorder literature. Entitled "Pills to Purge Melancholy," the workshop did just that! Later in the summer there were two workshops at Idyllwild, the first with Gloria Ramsey in charge, the second having Carl Dolmetsch and Joseph Saxby on hand once again for a week of play and study in the mountains.

Monthly meetings for the Society resumed in September under the guidance of Music Director Shirley Robbins. Carl Dolmetsch graciously acted as guest conductor for the October session, as did Sister Pricilla Ann of Burbank for the November gathering. The Society has returned to the fine custom of having small groups play as a "breather" in the large meetings, providing everyone with some special fare, works not so easily managed by the sixty or more who gather monthly for the pleasure of making joyful noises.

Plans are already afoot for a number of special events including a third annual recorder weekend for the S.C.R.S. Chapter and those from northern California in some "neutral territory" such as Fresno, and also for a June workshop with Hans Ulrich Staeps on the U.C.L.A. Campus.

—James S. Hartzell

## WESTERN NEW YORK

The Western New York Chapter this year attained its goal of playing through all the A.R.S. editions to date. Informal presentations by various members of selected aspects of music theory or music history pertinent to the music being played were so well received last year that they are being continued this year.

Last month the Buffalo Recorder Consort participated in a presentation of *Noyes' Fludde* at Saint Paul's Episcopal Church. The Renaissance Consort presented a program to a meeting of the Guild of Organists; also several charitable programs. The Hamburg-Orchard Park branch of the chapter have also presented several concerts.

Plans for a concert-workshop are currently being discussed.

—A. Sprague

## WINNIPEG, MANITOBA, CANADA

Bad weather seems to accompany all our recorder concerts here in Manitoba: the 1965 Concert for Friends was played in spite of heavy snow and the 1966 concert was performed in spite of driving rain. Our bass player, Gordon Spafford, kindly moved the harpsichord in his station wagon, keeping it relatively dry. In spite of the dampness we must have kindled some enthusiasm, for one member of the audience that night has now joined our group.

The concert featured *Petites Images*, by Michael Scott, a suite for four descant recorders, with the composer, a University student, in the audience. One of the groups that performed, the McKinnon Consort, had previously completed in Manitoba's famous two-week Music Festival (winning their class with a rather unusual half-mark lead). Diane Bairstow's cello gave a satisfying basso continuo in Muriel Milgrom's performance of Telemann's Sonata in F and Adelina Willems's contralto solo "Strike the Viol." Wistfully we look forward to the day when we have a viola da gamba in our group — we do have three Kelhorns!

Christine Mather's professional consort features a very fine da gamba player in the person of Peggy Sampson. The tours this group made in western Canada and Britain were very successful musically and very tiring physically. Not the least of their problems was transporting all their delicate instruments the vast distances we Canadians must travel to go anywhere.

Ida Toews attended a Recorder Workshop at Saratoga last July, bringing back some interesting music. Plans are being made to meet more of our fellow Canadian players this summer. It was rather interesting to hear that Richard Conn, our new member from Seattle, had played recorder in Susan Sieber's home in Alberta. To us Manitobans hers had been just a name on one of the compositions we play with our students. Perhaps, in the year-long birthday party that Canada will celebrate in her Centennial Year, the American Recorder Society will be influential in foster-

ing good-will and understanding.

Aside from the monthly meetings, smaller groups meet all over, some to prepare for performances, other for the joy of playing (or perhaps because it's more enjoyable to blow the pipes than to wield a snow shovel.) Approximately fifty children, from five to fifteen years old, competed in the second Recorder Festival Oct. 28-29. This was adjudicated by Muriel Milgrom. After a charming little talk that showed great insight into the parents' reaction to such an evening, Shirley Gib presented the winners with Kueng recorders and a scholarship. Some of the mothers of these children have joined a housewives' recorder class that meets every Wednesday morning for instruction.

—Bertha E. Klassen

## WORCESTER, MASSACHUSETTS

The Worcester Chapter, long plagued by the uncertainties of a changing membership, has finally a stable nucleus in its consort. With weekly meetings scheduled for over a year, the group is now making progress and music. Two programs were played last year, and work is presently underway on Christmas and Twelfth Night music.

With the bolstering of two basses and a harpsichord and with several new people interested in exploring old music via the recorder, it is hoped that this chapter's tenuous existence can now be more firmly established.

—Walter E. Knapp

## LETTERS TO THE EDITOR

### Schweitzer — The Pioneer

Considering that Schweitzer's book *J. S. Bach; le musicien-poète*, was first published in Paris in 1905, enlarged for the Leipzig edition of 1908 and subsequently translated into English by Ernest Newman, it seems over-zealous to label him 'the enemy' at this stage, as in *Flauto Piccolo's Corner* (Summer 1966). It is possible he had never heard the recorder. In London he would have had to wait for an Arnold Dolmetsch concert, and in Paris might still be waiting. His immense reputation inevitably led to his views on Bach's music being over-quoted, to what has been described as 'The Schweitzerian Heresy' (Gordon Sutherland in *Music and Letters*, XXIII, 1942). His approach to organ registration seems very 'period' to present-day organists, and his style of performance has also been overtaken by history. If he was an enemy, it was surely unwittingly. Lister might equally be labelled an enemy in the context of present day aseptics.

Yours sincerely,

—John M. Thomson  
London

### On Hotteterre

I was interested to hear of the coming publication of David Lasocki's translation of Hotteterre's *Principes*, and I welcome the opportunity Mr. Lasocki has given me to comment further on the subject. To take the ideas in his letter in order:

1. I certainly agree with Mr. Lasocki that one ought to be sure about matters concerning the Hotteterre family and authorship of *Principes*. The MGG article, which, I believe, has the most recent summary seems quite trustworthy. I hope I won't be held accountable for the confusion seen in the twentieth-century editions I cited.

2. There is no indication whatever in this work of Hotteterre's incompetence on the recorder, and since he (Jaques) was recognized as the leader of an entire family of woodwind instrument makers and players at a time when performers were expected to double (at least), one would expect that he was probably eminently qualified on all three instruments about which he wrote. I think Mr. Lasocki would be interested in the comments on "butter-finger technique" by Herbert Myers in his article "Three Seventeenth-Century English Recorder Tutors" in *The American Recorder*, Spring, 1966. It might also be noted that the recorder was recognized as being much easier to play in tune than the eighteenth-century flute.

3. Mr. Lasocki's comment on trills is interesting, and such an interpretation is possible. In any case, there are easier ways to play trills on modern recorders; there have, after all, been some changes made in construction since the eighteenth century.

Regarding the *flattement*, I am convinced that there was a particular character which cannot be explained, as, for example, a verbal explanation of some aspects of jazz today cannot convey its true sense. This special character was probably most in evi-

## PLAY THE RECORDER

a new method for Soprano Recorder

by ROBERT SALKELD

PRICE, \$1.25

The prominent English recorder expert, Mr. Salkeld, has designed his book for class instruction with the optional addition of voices, percussion and other instruments. Each chapter begins with separate headings for FINGERING, BREATHING, TONGUING which apply to the new pitches and intervals introduced. These are followed by little exercises and over 73 melodies and duets.

The contents are as follows: Advice on holding the instrument; First notes for left hand B-A-G; C', D'; Using right hand E-D, F#, F#-E-D, E-D-C, F; Pinched note E; C'#, Bb; Alternative B fingering.

Mr. Salkeld is a distinguished recorder teacher and editor, with extended experience on other instruments. He is Senior Tutor and Director of the Recorder Consort at Morley College, and Professor of Recorder at London College of Music.

PUBLISHED BY CHAPPELL & CO., LTD., LONDON

Send for free brochure to

CHAPPELL & CO., INC.  
609 FIFTH AVE., NEW YORK 10017

Your students will love  
the 6 songs from the musical film in

RODGERS & HAMMERSTEIN'S

## THE SOUND OF MUSIC

Selection for Soprano Recorder

PRICE, \$1.50 COMPLETE

Recorder part edited by Susan Brailove  
Keyboard accompaniments by Carl Miller

contents: The Sound of Music, Do-Re-Mi, Maria, Climb Ev'ry Mountain, The Lonely Goatherd, My Favorite Things.

Three songs are arranged as optional duets; all songs have lyrics and guitar symbols.

Available at your local music store

WILLIAMSON MUSIC, INC.  
609 FIFTH AVE., NEW YORK 10017

dence in France during the period in question, where more had to be explained about the notation of music than elsewhere; at any rate, where so much was left to improvisation (both in ornamenting the melodic lines and in realizing the figured basses) there must be some doubt today about how the music really sounded, regardless of how scholarly we are. It should be borne in mind that today such things are generally planned ahead of time. I would conclude, therefore, that there is a particular twentieth-century style for performing eighteenth-century music. As a matter of fact, my argument can be strengthened by citing the fact that there are actually two schools today, one in Europe and one in America, to judge from editions and recorded performances from both places. Interestingly, both claim to base their interpretations on scholarship.

Regarding other ornaments, what Mr. Lasocki points out is true, but a more complete treatment of ornaments will be found in the other sources I listed.

4. Mr. Lasocki's suggestion on unequal notes, that the actual timing was left to the performer would seem to support my hypothesis on the character of the old French style. To clarify my own terminology, Hotteterre says that successive eighth notes are not always performed evenly, that when the number of eighth notes is even the first note is long (followed by short, long, short, etc.), that when the number is odd the first note is short, and that this practice was known as "dotting." Anything that is said further must be a matter of interpretation and reading between the lines.

5. The problem of the pronunciation of the French "R" is not an easy one, and new evidence here would be most welcome. Possible difference in a pre-revolution French "R," however, does not change the fact that any other types of tonguing not in the usual "T" or "D" position inevitably create some change in the quality of articulation. There are many shadings possible with either type of "R," quite different from regular tonguing and generally softer. It is a pity Hotteterre couldn't have left us a tape of his own interpretation!

Tonguing on the old flute versus the recorder is also a difficult problem. Hotteterre actually says that tonguing should be more distinctly marked on the recorder, softer on the flute, and very much stronger on the oboe. It is possible that Hotteterre was

misinterpreting what he himself practiced, as some outstanding players occasionally do even today, the actual difference in this case being a mistaking of rate of air flow and timbre with the way the tongue moves. These were and are admissible differences. Although I have not had an opportunity to experiment with an old transverse flute for comparison, I do not believe Hotteterre's statement indicates his lack of knowledge of either the recorder or the oboe.

I look forward to Mr. Lasocki's coming publication.

—Peter J. Hedrick  
Ithaca, N. Y.

### On Buying Recorders

One neglected area which your magazine could treat to the profit of all members of ARS is the selection of an instrument and evaluation of currently available makes. Certainly many of the professionals in ARS must have wide experience with a variety of different makes of recorders, and must have rather definite opinions about their strengths and weaknesses. Reliable information about the peculiarities of recorders now being sold is simply not available. I would, for example, like to have known — before I bought one — that the high F on a Mollenhauer alto is practically impossible to get. How may one know that the highly-touted Dolmetsch soprano has a wild and noisy high E-flat? Or that Fehr's otherwise-excellent tenor has a hole-spacing that makes the instrument unsuitable for small hands? This kind of thing could stand more attention in your magazine. Finding a suitable instrument can be an expensive and disappointing process. Perhaps you could help to make it less so.

—John Figueras  
Rochester, N. Y.

### FINANCIAL REPORT

We have prepared a statement of Income and Expenses of the American Recorder Society, Inc. for the fiscal year September 1, 1965 to August 31, 1966. As this statement is prepared on a cash basis, the loss for the period, \$911.39 is reflected in the cash balance.

Cash Balance, September 1, 1965.....\$2,018.51

## AMERICAN RECORDER SOCIETY EDITIONS



- |   |               |   |
|---|---------------|---|
| No. 41 PASTORALS<br>(S.A.A. or S.A.T.)  | Seymour Barab | No. 47 FOUR LITTLE FUGUES<br>Fux, Caldara & Albrechtsberger<br>(for Recorder Quartet)<br>Transcribed by Angela Maria Owen                   |
| No. 42 CANZON dopo l'Epistola<br>Girolamo Frescobaldi<br>(S.A.T.B.) Transcribed by Marvin Rosenberg |               | No. 48 INTRODUCTION, AIR AND<br>COUNTRYDANCE<br>Don Stone<br>(S.A.A.T.)   |
| No. 43 HUNGARIAN FOLK SONG<br>SONG SETTINGS<br>(S.A.T.) Arranged by David Goldstein                 | Bela Bartok   | No. 49 SONATA<br>Benedetto Marcello<br>(for Alto Recorder & Keyboard)<br>Adapted by Maurice Whitney   |
| No. 44 THREE PIECES<br>(A.A.T.)   | Alvin Etler   | No. 50 THREE MOVEMENTS<br>Erich Katz<br>(S.A.T.)  |
| No. 45 TUDOR TRIOS<br>(for Three Recorders)<br>Transcr. from Orig. Sources by Joel Newman           |               | No. 51 MUSIC FROM SHAKESPEARE'S<br>DAY<br>Philips, Daman, Morley, Lupo<br>Transcr. from Orig. Sources by Joel Newman<br>(S.S.T. and S.A.T.) |
| No. 46 TRIO SONATA No. 4<br>Laurence Powell<br>(for Soprano & Alto Recorders and Piano)             |               | No. 52 CHANSONS<br>for Recorders (A.T.T.B.)<br>Edited by Howard Mayer Brown   |
| No. 53 CANZONA of Girolamo Frescobaldi, arr. by Colin Sterne  |               |   |
| No. 54 SONGS AND DANCES by John Koch  |               |   |
| No. 55 SONATA IN D MINOR of J.-B. Loeillet, arr. by Elloyd Hanson                                   |               |   |
| No. 56 SARATOGA SUITE by Hans Ulrich Staeps   |               |   |
| No. 57 RENAISSANCE RHYTHMIC STUDIES of Heinrich Isaac, arr. by<br>Rev. B. J. Hopkins                |               |   |

Available through your music dealer



(Loss) for fiscal year ..... (911.39)

Cash Balance, August 31, 1966.....\$1,107.12

This cash balance is made up as follows:

Chase Manhattan Bank .....\$1,045.96  
Franklin Society Federal Savings  
and Loan Association ..... 61.16

Cash Balance, August 31, 1966.....\$1,107.12

These bank balances were the only assets of the Society at August 31, 1966.

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, 1965 TO AUGUST 31, 1966  
INCOME

General Membership Fees.....\$8,409.63  
Magazine Advertisements ..... 1,741.42  
Magazine Subscriptions ..... 511.22  
Goddard Seminar ..... 290.00  
Income from Directory ..... 276.00  
Teachers' Certificates ..... 120.00  
Out-of-Print Magazines ..... 111.50  
Contributions ..... 44.00  
Sundry ..... 140.36  
  
Total Income ..... \$11,644.13

EXPENSES

Magazine Publishing Expenses:  
Printing .....\$3,925.20  
Editorial Expenses:  
E. Hanson ..... 1,000.00  
E. Blau ..... 200.00  
L. Slate ..... 100.00  
T. Schukraft ..... 100.00  
Postage and Mailing —  
General ..... 446.18  
Handling ..... 353.47 6,124.85  
  
Goddard Summer Seminar — Fees..... 2,065.00  
Stationery, Printing and Supplies..... 1,289.84  
Postage and Mailing — General..... 1,023.00  
Treasurers' Allowance — C. Whittaker..... 500.00  
Rent ..... 475.00  
Hartt College Workshop ..... 250.00  
Sundry Fees and Emoluments..... 187.00  
Royalties ..... 150.00  
Future Mailing ..... 100.00  
Accounting ..... 75.00  
Miscellaneous ..... 315.83  
  
Total Expenses ..... 12,555.52  
(Loss) for Period ..... \$ (911.39)

**CROWN RECORDERS**

Made in Switzerland to our own specifications — tuned, voiced, and tested in Los Angeles. Sold only through franchised dealers. We also handle other top quality Recordars, Gambas, Lutes, and Harpsichords.

**The Recorder Shop**  
432 South Hill Street  
Los Angeles, California 90013

**HARPSICHORD KIT**

A superb, authentic, full toned instrument for home workshop assembly, \$150. Same instrument as owned by The Philadelphia Orchestra and RCA Victor records. Also Clavichord kit, \$100.

For free brochure, write to Zuckermann Harpsichords, Dept. W, 115 Christopher St., New York 14, N. Y.

**THE KOCH RECORDER**

**HAVERHILL, NEW HAMPSHIRE**

Established 1936

*Illustrated price list on request*

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

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

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

ADDRESS: .....

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

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

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

MEMBERSHIP DUES

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

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

# HARGAIL

Specializing in Recorders and Recorder Music  
SINCE 1941

Sole U.S.A. distributor of the Finest Recorder  
**THE SWISS KUENG**

Recent Publications from Muziekuitgeverij X.Y.Z., Holland  
Edited by Gerrit Vellekoop

FOR SOPRANO or TENOR RECORDER AND CONTINUO — Score and Parts

Jacques Hotteterre (1708)

|                              |        |
|------------------------------|--------|
| Suite No. 1 in C .....       | \$1.75 |
| Suite No. 2 in F .....       | 1.75   |
| Suite No. 3 in d minor ..... | 1.75   |



FOR VIOLS AND/OR RECORDERS — Score and Parts

Claude le Jeune ca. (1530-1600)

|                                  |      |
|----------------------------------|------|
| Fantasia for 4 Instruments ..... | 1.50 |
|----------------------------------|------|

Paul Peuerl (1625)

44 Dances for 4 Instruments

|                          |      |
|--------------------------|------|
| Vol. 1 (No. 1-22) .....  | 2.75 |
| Vol. 2 (No. 23-44) ..... | 2.75 |

Mathias Mercker (1609)

|  |      |
|--|------|
| Seven Fugues for 4 Instruments .....                     | 2.75 |
| Pavanes, Galliardes & Allemandes for 4 Instruments ..... | 2.75 |
| Pavanes and Galliardes for 5 Instruments .....           | 2.75 |

## HARGAIL MUSIC, INC.

157 West 57 Street, New York, N. Y. 10019

CI 5-7246

### THE AMERICAN RECORDER

#### Editorial Board

ELLOYD HANSON, *Editor-in-Chief*  
GLORIA RAMSEY, *Assistant Editor*  
TERRILL SCHUKRAFT, *Managing Editor*

#### Associate Editors

ERICH KATZ, *Publications*  
DALE HIGBEE, *Record Reviews*  
TERRILL SCHUKRAFT, *Chapter News*  
JOEL NEWMAN, *Concert Notes*

THE AMERICAN RECORDER is published quarterly, February, May, August, and November for its members by The American Recorder Society, Inc. Deadlines for manuscripts are the 15th of December, March, June, and September. Manuscripts and inquiries should be addressed to Mr. Elloyd Hanson, Editor-in-Chief, 840 West End Avenue, New York, New York 10025.

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

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